



Selected Highlights
Islamic Art - From A
European Private Collection

London, 22 July 2020





Islamic & Indian Art Department



Beatrice Campi
Head of Department
beatrice.campi@chiswickauctions.co.uk



Ghislaine Howard
Intern
ghislaine@chiswickauctions.co.uk

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127 Fulham Road, London SW3 6RT
+44 (0)20 3949 7130

General Enquiries
info@chiswickauctions.co.uk
+44 (0)20 8992 4442
chiswickauctions.co.uk

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Selected Highlights Islamic Art - From A European Private Collection

Wednesday
22 July 2020, 1pm

Full Sale & Viewing at South Kensington

Monday 13 July, 10am - 6pm

Tuesday 14 July, 10am - 6pm

Wednesday 15 July, 10am - 6pm

Thursday 16 July, 10am - 6pm

Friday 17 July, 10am - 6pm

Monday 20 July, 10am - 6pm

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Buyer's Premium

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

Collection of Lots

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

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

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

Photography

Steven McCauley
Darrell Russell

Graphic Design

Ghislaine Howard

Lots of Iranian Origin

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

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

Introduction

Chiswick Auctions are delighted to offer this exciting collection for sale in London. The artworks in this sale have been acquired by a private European collector over several decades.

The sale presents over 120 lots, most of which have not been seen in the market before and have been kept in private hands since their purchase. The variety of media and the chronological span covered by the collection are impressive. The focus is primarily the art produced in the Persian lands with artworks dating from 9th – 20th century, including paintings, manuscripts, lacquer, calligraphy, gold-damascened steel, textiles, ceramics, jewellery, enamelled work and ancient glass. There truly is a piece for every taste!





I

* A QAJAR STILL-LIFE DEPICTING DIFFERENT FRUITS

PROPERTY OF AN IMPORTANT PRIVATE EUROPEAN COLLECTOR

Iran, early 19th century

Oil on canvas, the horizontal still-life composition depicting a central clear-glass vase filled with a bouquet of roses, peonies, lilies and tulips, flanked by two Guangdong famille rose porcelain vessels including a large bowl holding plump peaches and a dish with a tower of apricots, on each side a stepped ledge with a pear and an orange respectively, all against a pale blue ground, mounted, stretched and framed, 60.8cm x 77cm.

Still-life compositions entered the pictorial vocabulary of Persian masters only towards the end of the 18th century and were heavily indebted to their Western counterparts. They were often conceived as "filler" images, rather than the main subject of a painting. Thus, they proved suitable architectural decorations, appearing as backgrounds for niches, reception rooms and panels in garden pavilions (Layla S. Diba, *Royal Persian Paintings, the Qajar Epoch*, New York, 1999, p. 214). Differently from Western still-lives, the overall arrangement of our painting appears to be quite schematic and the little use of *chiaro-scuro* causes a mattifying and flattening effect, failing to truly highlight the volumes of the fruits and vessels. Nevertheless, the composition is pervaded by a sense of lushness and exotic flare, and the palette is very much in tune with Qajar oil paintings.

£2,000 - £3,000



4

*** FOUR SMALL EARLY ISLAMIC GLASS OINTMENT FLASKS AND A MISFIRED BOTTLE**

Near East and Iran, 8th - 12th century

Comprising a clear-glass molar flask, 8cm high; three free blown bottles with moulded decoration, the two darker ones reminiscent in shape and design of ancient Roman glass bottles, the tallest 7.5cm high; and a misfired light-green clear-glass bottle, with a tall cylindrical and faceted neck and a row of wheel-cut oval designs around the body, 12.2cm high.

£1,200 - £1,800

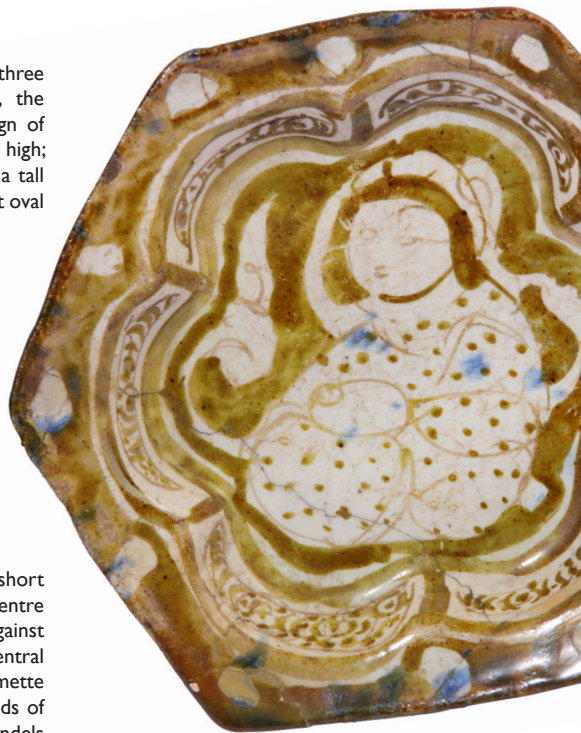
7

*** A SMALL COPPER-LUSTRE AND COBALT BLUE FOOTED POTTERY DISH**

Kashan, Iran, 13th century

Of unusual hexagonal shape, resting on a splayed short foot, the dish moulded into a lobed rosette-like centre and with flattened rim, painted in copper-lustre against a white ground, the decoration consisting of a central seated figure wearing a dotted robe, a split palmette tendril on the left handside, the cavetto with bands of stylised vegetal scrollwork, the rim with white roundels in negative on a copper-lustre ground, the exterior monochrome-painted in cobalt blue, 16cm diam. and 4cm high.

£500 - £700



* A POLYCHROME KUBACHI POTTERY DISH

Possibly Tabriz, North-Western Iran, 17th - 18th century

Of typical shallow rounded shape, resting on a thin unglazed foot, with an everted flattened rim, the white stonepaste body painted in cobalt blue, bole red, yellow, green and black, the decoration typical of Kubachi ware with two interlocking vegetal tendrils in the centre, the space inbetween their lock filled with rosettes against red, green and yellow grounds, on the cavetto a band of intertwined stylised split palmettes against a blue ground, the exterior plain, 35.2cm diam. and 6.5cm high.

£600 - £800



* A SAFAVID MONOCHROME TURQUOISE-GLAZED POTTERY BOWL

Iran, 17th - 18th century

Of typical rounded shape, resting on a thin circular glazed foot, the body covered in monochrome turquoise glaze and decorated with impressed vertical lines converging to the foot, inventory stickers to the base, 22.5cm diam and 10cm high.

Safavid monochrome wares must have been very popular at the time and they are recognised as one of the closest imitations of Chinese wares achieved by Iranian potters. Some green examples could even be mistaken for Chinese celadon, if it wasn't for their opaque glaze. Nevertheless, the bright turquoise colour of the glaze on our dish gives immediately away its origin. Harking back at the typical 12th-century Kashan turquoise-glazed wares, this Safavid monochrome bowl is a successful marriage between past Iranian traditions and present Chinese influences. For a very similar example of turquoise monochrome pottery dish, please see O. Watson, *Ceramics from Islamic Lands*, 2004, p. 465, cat. U.18.

£600 - 800



17

* A SAFAVID RED, BLUE AND WHITE POTTERY
QALYAN BOTTLE

Kirman, South Eastern Iran, 17th century



Of typical pyriform shape, on a straight circular foot, rising to a flared narrow neck ringed at the top, with a circular mouth, the white body painted in underglaze cobalt blue and overglaze bole red, turned into a green-greyish tinge during firing, the decoration on the body consisting of alternating vertical bands, with zig-zag and lobed motifs some and stippled stylised rosette scrolls the others, on the neck and rim cobalt blue vertical stripes arranged in clusters, the bulbous spout on the shoulder with a cobalt blue floral collar, two concentric blue lines on the foot, a stylised cobalt blue mark and multiple old inventory stickers on the base, 27.4cm high.

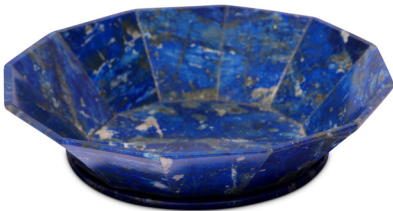
This shape, typically associated with Safavid Kirmani water-pipes (qalyan), was adopted by Iranian potters from the Chinese kendis (spouted pouring vessels). Given its size, it is likely to believe that this type of qalyan was to be placed on the floor beside the smoker. A similarly-sized and decorated qalyan bottle can be seen in O. Watson, *Ceramics from Islamic Lands*, 2004, p. 427, cat. U.26.

£800 - £1,200

21

* A SMALL CARVED LAPIS LAZULI SAUCER

Possibly France or Russia and Iran, 20th century



Of shallow conical shape, resting on a flat circular base, the walls faceted, with inventory stickers on the base, 14cm diam. and 3cm high.

This saucer is a typical example of the late 19th-century European fascination for precious and semi-precious hardstone vessels and decorative elements. Malachite, for instance, was incredibly sought-after; both at the French and Russian courts. The golden inclusions of our lapis lazuli dish are typical of the boulders and pebbles excavated in the area of Nishapur, Iran. However, the composition technique, by which every piece of the mineral is seamlessly joint together in a form of 'invisible' setting, was common practice at the 18th and 19th-century European courts.

£300 - £500

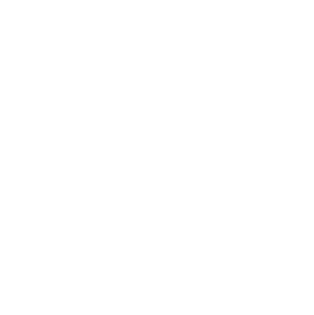
*A LARGE COMPOSITION SET OF THIRTEEN MOULDED POTTERY TILES

Late Qajar Iran, early 20th century



Each of square shape, painted in a variety of colours including cobalt blue, copper green, pink, manganese purple, yellow and black, the fragmentary moulded composition a late Qajar homage to the 17th-century lively banquet scene frescoed on the walls of the Chehel Sotun Palace in Isfahan, with Shah Abbas II (on the right) receiving Nader Mohammad Khan (on the left), Emir of Turkistan, surrounded by several guests, the busy attendants roaming around bearing wine and food to the attendees, each character colourfully-clad according to the fashion of the time, in the right corner an inebriated man being held by two attendants, in the foreground female dancers entertaining the guest of honour, the composition framed within a band of interlocking split palmette scrolls interspersed amidst stylised lotus flower heads, each tile approximately 33cm x 33cm.

£1,200 - £1,800







35

*** A QAJAR GOLD-DAMASCENED STEEL
HELMET (KHULA KHUD)**

Iran, 19th century

Of typical dome-like shape, the top enhanced with a conical boss pierced in the centre, on the forehead two tubular aigrette holders fitted with lobed vegetal arabesque cartouches, the gold-damascened decoration consisting of four large lobed medallions inlaid with auspicious and honorific calligraphy, interspersed amidst interlocking split palmette and vegetal tendrils, just above the head rim a gold-damascened band of calligraphic cartouches mentioning Iskandar (Alexander the Great) and Khizr seeking the Water of Eternal Life and the bravery of true warriors, the chain mail complete and decorated with the typical steel and brass 'tiger skin' pattern, the helmet 20cm diam. and 17.5cm high, the mail 37.2cm long.

£800 - £1,200



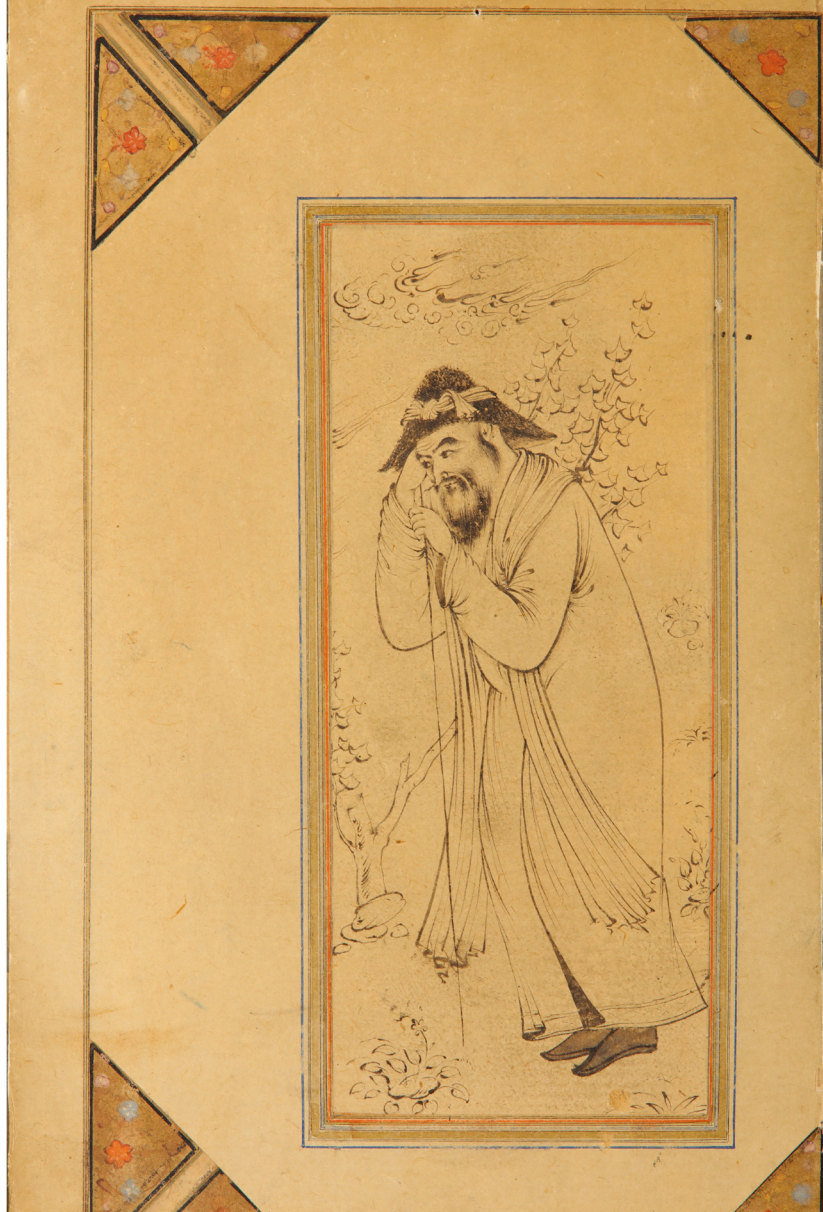


37

*TWO SAFAVID-REVIVAL TINTED DRAWINGS

Qajar Iran, late 19th century, one dated 1281AH (1864)

Pen, pencil and ink on paper, heightened in gold, comprising a tinted drawing depicting a tall and slender youth against a romanticised landscape, holding a wine cup and flask, dressed elegantly and wearing a tall aigrette on his hat, the border with cartouches of black ink nasta'liq script quoting Jami's mystical poem *Tuhfat al Ahrar*, part of his opera magna the *Haft Awrang*, within illuminated cloud bands, the composition inscribed *Reza Abbasi, 1281AH (1864)*, laid on board and backed with a paper bearing an



inscription in shikasteh nasta'liq regarding the ownership of a book, dated 9 Safar 1255AH(?) (24 April 1839), 20cm x 13.5cm, 28cm x 20cm including the stencilled mount; and another tinted drawing, depicting an elderly bearded thinker leaning on his cane in an idealised landscape, the outer corners enhanced with illuminated triangles, within red, blue and gold ruling, the verso with a calligraphic exercise in black ink in a variety of hands, laid on board, 17cm x 8cm, 25cm x 15cm including the mount.

£700 - £1,000



46

* A SET OF FIVE
WATERCOLOURS OF QAJAR
FEMALE ENTERTAINERS

Iran, mid to late 19th century

Opaque pigments, white wash, pencil and ink on paper, the five vertical compositions similar in taste and design, portraying five colourfully-clad Qajar maidens, four of them dancing and one playing a hand-drum (tombak), each depicted in full-length 'attitudes' showcasing the variety of women fashion and accessories in the Qajar times, in modern mounts, each approximately 20cm x 11cm, 33cm x 23cm average including the mount.

Although from different albums, the group provides a charming and coherent catalogue of Qajar female costumes and textiles, including headpieces and accessories. The subject was very popular at the time. Many similar watercolours have reached the Western world in the 19th and 20th centuries, either as personal souvenirs or as part of ethnographic albums of travellers and visitors.

£800 - £1,200





48

*** A REVERSE GLASS PAINTING OF A PRINCELY QAJAR YOUTH**

Iran, late 19th - early 20th century

Opaque pigments, pencil, polychrome enamels, gold and white wash on glass, the vertical composition depicting a standing Qajar youth, possibly the Prophet Yusuf, against a lush garden background, elegantly dressed, wearing a tall astrakhan black-fur kaj-kolah, holding a gold-damascened dagger (khanjar) in one hand and a white flower in the other, two gazelles approaching him on the right hand-side, the portrait set within an ogival arch, at the top a typical Qajar moon-face maiden surrounded by a floral collar, the background decorated with stellar and geometric motifs in red, green, gold and white, a signature in black on the bottom left attributing the work to Abdullah Rahimi, framed, 66cm x 45.5cm including the frame.

£600 - £800



49

*** A LARGE CALLIGRAPHIC REVERSE GLASS PAINTING OF SHI'A DEVOTIONAL CONTENT**

Kolkata (Calcutta), India, first half 20th century

Opaque pigments, pencil, polychrome enamels and white wash on glass, the intricate horizontal composition showcasing a large nasta'liq calligraphic panel with Shi'a devotional and auspicious content, against a lush vegetal background with blue and red flowerheads and green trellis, framed within a thin white and blue beaded band, on the top and bottom interlocking leafy scrolls with central circular mirrors on a light blue ground, on each corner more floral sprays, backed with a wooden panel stamped 'BEGG DUNLOP & CO LTD CALCUTTA', framed, 47.5cm x 55.5cm including the frame.

Reverse glass painting is a fascinating pictorial artistic production, which started flourishing in both the Indian and Iranian lands around the mid-19th century. Often overlooked and classified as 'folk' art with more ethnographic than art historical

value, this genre was never studied in depth. And yet, this art is not an easy to master; it requires a very specific set of skills, coming from the Far East. Indeed, Indian reverse glass paintings were often made by Chinese artists settled in India. Their production presented a very distinctive style and muted palette, often creating an intriguing mix of Indian and Chinese elements. However, Chinese artists lacked empathy and understanding for the Indian feeling for form and colour and for the power of the written religious word. Thus, subjects and calligraphic compositions with a religious content, whether Hindu or Shi'a, were often produced by local Indian artists trained in this artform. Our lot showcases a quite bold use of colour and an understanding of not only the language but also the nasta'liq calligraphic style, leading to suggest it was produced by Indian artists rather than Chinese ones.

£500 - £800



56

***TWO SMALL QAJAR LACQUERED PAPIER-MÂCHÉ SPECTACLE CASES**

Iran, mid to late 19th century

Each of elongated oblong shape, lacquered, polychrome-painted and heightened in gold, comprising a case with a reclined pink-clad Qajar lady, the composition indebted to Western portraits, the sides and underside decorated with golden lotus trellis and intertwined vegetal scrolls on a black ground, 13cm x 4cm; and another case, decorated with typical Kashmiri motif of golden interlocking cloud collars interspersed with flower heads in the centre, vine sprays with grapes on the terminals, the sides with rosettes band and the underside plain black, 13.3cm x 3.2cm.

£300 - £500

57

***TWO QAJAR LACQUERED PAPIER-MÂCHÉ WAFER SEAL HOLDERS**

Iran, mid to late 19th century

Each of rectangular shape, lacquered, polychrome-painted and heightened in gold, comprising a case with three lobed portrait cartouches, on the terminals two European-looking ladies with revealing dresses, in the centre a youth dressed in formal attire with a blue waistband, the sides and underside with golden stylised lotus flower scrolls on black and red grounds, 13.5cm x 2.5cm; and a similar case, with a Qajar youth wearing a black astrakhan fur kaj kolah, his sleeves with termeh cuffs, behind him a flowering prunus blossom tree, the sides and underside with golden vegetal motifs on red and black grounds, 13.5cm x 2.5cm.

£200 - £400



A rectangular panel of calligraphy in white Thuluth script on a gold background, featuring floral motifs and a decorative border. The text is a single line, likely a religious or poetic phrase, rendered in a highly stylized, flowing script. The panel is set within a larger, ornate frame with intricate gold and brown patterns.

فان لولا سلطان الاكل اناس
عليه السلام يا مشرعية لاندلوا
سلطانكم فان كان عادلا
وان كان جازفا
العاذل بمنزلة الوالد
الهم مع السيل يطول
تبار سلطاننا

فَالْتِهَادَ وَفُوجَ النَّهَارِ فِي اللَّيْلِ
در روز و شب را دوروز را در شب
کاشی شب را دوروزی اندر روز
که مرده زنده کا آری بک
ای بوده روزی تو عالم
مِنْ الْمَيْتِ وَفُجِحَ الْمَيْتُ مِنْ
از مرده و شب و آن روزی مرده را
ای که مرده زنده آری پس
فی رُزْقٍ رَابِحًا خَالِدًا
روزی بختی را
يُغَيِّرُ حَالًا بِالدَّالِّ لَا أَنْتَ
بدون حساب نیست خدای مکر تو
یار بدم لسان وای سحر او است
آن کس که سپیدتر
آر سپید تر

This image shows a page from a manuscript, likely a copy of the Shahnameh (Book of Kings) in the Topkapı Palace Library. The page is dominated by a large, ornate calligraphic inscription in black ink, surrounded by a wide, multi-colored border (green, orange, and blue). The text is written in a stylized, flowing script, likely Shikasta or Nasta'liq, and is set against a light-colored background. The page is framed by a simple black border.

This image shows a detail of a manuscript page, likely from a historical Islamic text. The central feature is a large, rectangular area filled with dense, flowing Arabic calligraphy in black ink. The script is highly stylized, with long, sweeping horizontal strokes and intricate flourishes. The text is arranged in horizontal lines, filling the central area. Surrounding the calligraphic text is a decorative border. The innermost border is a thin green line. Outside this is a wider border with a repeating floral or star-like pattern in gold and red. The background of the page is a light, textured color, possibly parchment or paper. The overall appearance is that of a well-preserved historical document.

This image shows a detail of a manuscript page, likely from a historical Islamic text. The central feature is a large, rectangular block of calligraphic text written in black ink on a gold background. The script is a dense, flowing cursive, characteristic of the Maghrebi style. The text is framed by a wide, decorative border composed of repeating floral and foliate motifs in gold, red, and blue. The overall composition is highly ornate and typical of medieval Islamic bookbinding.

جزویریکست و استحالہ در سر دو جاحل

[illegible]

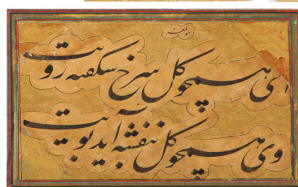
* A GROUP OF NINE LOOSE MURAQQA FOLIOS
WITH NAST'A'LIQ CALLIGRAPHIC COMPOSITIONS

Iran, mid to late 19th century

Persian manuscripts and calligraphy on paper, with ink, pigments, and gold, all but one laid on album board, all different in size, the largest in an elegant script with a quote from Imam Ja'far Sadeq, the sixth Shi'a Imam, comparing a just ruler to a merciful father, and praying for the long life of the ruler by the glory of the Prophet and his family, in cloudbands against a gold ground, on red board, varnished, 46cm x 31.5cm including the support; a folio of mashq in diagonals, with floral illumination within gold spacer bands, in purple, green, and pink borders applied with gilt scrolling motifs, 39.5cm x 26.5cm including the support; a half-line of poetry within illuminated bands around an ivory ground, the taupe border with an elaborate gilt scrolling band, 18.5cm x 28.5cm, 30cm x 40cm including the mount; a folio in diagonal script with interlinear musings by the calligrapher in shikasteh script, identifying himself as a pupil of Mirza Mohammad Mahdi, and dated 1286AH (1869) in polychrome scrolling border; five lines on the supremacy of wisdom over blind imitation, in fine gold cloud bands; one line of poetry from a popular quatrain against gold ground, the purple border with large scrolling saz leaves in gold; a folio of poetry in Turkish in diagonal lines, inscribed Imad al Hasani; a religious text with Sura 27, Al Imran (3) in naskh script in black ink, Persian translations and interpretive poetry in red and black, post-reading instructions in shikasteh; and lastly, a loose folio from Ferdowsi's Shahnameh, in four columns,

the killing of Nastihān by Bijan at The Battle of Twelve Rokhs, 26.5cm x 14.5cm.

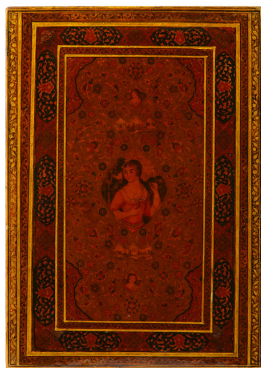
£500 - 700



* A VARIED GROUP OF SIX LACQUERED PAPIER-MÂCHÉ BOOK BINDINGS

Iran and India, 19th and early 20th century

Each of rectangular shape, each panel lacquered, polychrome-painted and heightened in gold, comprising a fine pair of panels with the central bust of a young Qajar maiden in a revealing European dress, contemplating a rose against a stately home in a landscape, within a lobed and cusped gilt cartouche, the pale green ground intricately decorated in gold and polychromes with scrolling stylised flora and foliage, smaller cartouches above and below with heads of young ladies and distant townscapes, set within multiple borders with rows of repeating scrolling vegetal sprays, the verso in plain black, 23cm x 16.3cm; a later pair of panels decorated with a wine and music theme



in a stylised bold polychrome-painted scheme, a panther attacking a deer in the central cartouche, each side signed Imami Isfahan, the end papers marbled in black and white around a four-stem tulip, the original black calf leather spine still attached, 31 cm x 25cm; and a near pair of panels, one with a turbaned young falconer in green dress and heeled black boots, the mottled brown ground with a lobed cartouche to the top right in red inscribed 'Raqaṁ kamtarin bandegan Ali Quli Beg...', 32.5 x 21cm including the blue mount, the latter, possibly of Indian origin, with a princely young falconer in a gold patka, standing on a hillocky black ground flanked by flowering bushes and birds, flying above a partridge and a duck, the borders of intricate gold repeating floral scrolls, the verso with the typical gol-o-bolbol motif with a nightingale on a rose surrounded by narcissi, hyacinths, marigolds and sweet williams against a black ground, in polychrome floral border, framed and glazed on both sides, 33.3cm x 22.3cm including frame.

£1,000 - £1,500





69



73



69

* A QAJAR LACQUERED PAPIER-MÂCHÉ
PEN CASE (QALAMDAN) WITH FIGURAL
DECORATION

Iran, 19th century

With rounded ends and sliding tray, lacquered, polychrome-painted and heightened in gold, the top painted with a horizontal figural composition divided in three cusped cartouches, two with Mother and Child motif, the central one with two ladies and a man drinking from a golden cup in the wilderness, and two oval portrait medallions of Qajar maidens, the sides with further oval portrait medallions of Qajar ladies alternating with cusped cartouches filled with renowned Persian literature topoi such as Khosrow spying on Shirin during her bath and Shirin visiting the rock carver Farhad at Mount Bisotun, the rounded ends with hunting scenes, the base and sides of the sliding tray with stylised gilt lotus and flower scrolls against a red burgundy ground, 23cm long.

£500 - £700

73

* A QAJAR LACQUERED PAPIER-MÂCHÉ PEN
CASE (QALAMDAN) WITH A SUFI SHEYKH AND
HIS PUPILS

Iran, 19th century

With rounded ends and sliding tray, lacquered, polychrome-painted and heightened in gold, the top painted with a vertical figural composition depicting a seated Sufi sheykh surrounded by his two pupils, one sitting in front of him and handing him a flower, the latter standing behind him and holding a kashkul (begging bowl) and a stick, both youths wearing the typical Sufi felt hat, the scene set against a lush landscape filled with deer, peacocks and birds, on the top right a signature in black ink Zayn Al-'Abidin and date 128 (1208AH? 1792), possibly a later addition, the sides with two oval roundels with the same sheykh seated in contemplation and joint by other pupils, and cusped cartouches with landscape views and lush floral bouquets with birds, the base and sides of the sliding tray with stylised interlocking gilt and polychrome-painted lotus and flower scrolls against a clear white ground, 20.5cm long.

The same takhallos Zayn Al'Abidin inscribed on our pen case can be found on another early 19th-century qalamdan decorated with calligraphy and sold at Christie's London, 25 April 2013, lot 133 and on a mid-19th-century lacquered mirror case part of the Metropolitan Museum of Art collection (inv. no. 2009.170).

£500 - £700

*A GILAN EMBROIDERED KURSI
COVER

Gilan, Northern Iran, early 20th century

The turkey red wool face cloth ground finely embroidered in coloured floss silks and gold and silver metallic threads, wound around silk cores in a variety of techniques, the metallic thread centre surrounded by an elaborate outer ring of lotuses and carnations within scrolling metal thread palmettes, the border and squinch (lachak) corners in similar themes, all within chain-stitched gold silk thread borders, the plain Prussian blue outer border joined to the field with a metallic thread ribbon, edged with multi-coloured silk fringes on all sides, lined in joined red satin silk, interlined in wool, 240cm x 240cm excluding the fringes.

The style, varieties of technique, and design of this piece is testament to many European and Russian influences. Echoes of church vestments' metallic thread embroidery, as well as flame-stitched larger flowerheads, together with the design and colour scheme are more than a nod in the direction of Russian embroideries.

£1,500 - £2,500





*A QAJAR SILVER QALYAN BOTTLE WITH
ACHAEMENID-REVIVAL MOTIFS

Iran, 19th century

Of typical inverted pyriform shape, with a thin tapering base rising to a globular body, with a cylindrical neck and everted circular mouth, a small cylindrical spout on the shoulder, the solid silver body decorated with five oval medallions filled with repoussé figurines of Achaemenid kings fighting mythical creatures, receiving gifts from foreign ambassadors and ruling justly under the supervision of the Zoroastrian God Ahura Mazda, near the base an old inventory sticker from a Christie's sale, 869gr. weight, 27.3cm high.

Provenance: Christie's London, 28 April 1998, lot 377.

£500 - £700





84

84

* A PORCELAIN WATER PIPE (QALYAN)
BOTTLE AND STEM CUP

Possibly France and Iran, dated 1299AH (1881-2)

£600 - £800

85

* A PORCELAIN WATER PIPE (QALYAN)
BOTTLE AND STEM CUP WITH PORTRAIT OF
MUZAFFAR AL-DIN SHAH QAJAR

Possibly France and Iran, late 19th century

£600 - £800



85

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



88

*** A QAJAR POLYCHROME-ENAMELLED GOLD
PENDANT WITH MAIDEN'S
PORTRAIT**

Iran, late 19th century

The pendant of lobed shape, caparisoned at the bottom and with a later-added hook at the top, one side decorated with a polychrome-painted enamelled portrait of a melancholic-looking maiden, a small bird perched on her hand, possibly an emblem of her distant lover, the latter side with a large rose, floral sprays and a similar pink bird, 8cm long.

£500 - £700

89

*** A PAIR OF QAJAR COMPOSITE
POLYCHROME-ENAMELLED GOLD EARRINGS**

Iran, 19th century

Each decorated with a drop-shaped pendant, painted in polychrome enamels with floral motifs and caparisoned with glass beads, surmounted by a rectangular gold panel with a pink rosette in the centre, possibly a necklace or bracelet link unrelated to the lower pendant, each 8cm long.

£600 - £800

* A QAJAR GOLD-DAMASCENED
STEEL MIRROR FRAME

Iran, 19th century

Of circular shape with lobed, flower-like collar, the front decorated with a large, gold-damascened arabesque medallion in the centre, surrounded by oval calligraphic cartouches with pseudo-angular Kufic inscriptions alternated with roundels with rosettes, the hinge with gold-damascened floral scrolls, the floral collar to the edge engraved with figural decoration of men and women resting on the ground with their arms raised, the back plain except for similar engravings on the edges with banquet and garden scenes, with musicians, soldiers and craftsmen, the sides of the collar with further pseudo-Kufic calligraphic cartouches, 25.5cm diam.

£500 - £700





Arts of the Qajars: Damascened Steel

The Qajar era is renowned for the vast and highly-skilled production of gold-damascened steel vessels and ornaments. Steel (pulad) was widely available in Iran and had been in use in these lands since the pre-Islamic period. Until the 18th century, steel seems to have been used solely for the production of arms, a few ornaments, and architectural elements – choices based on its practical implementation, given its durability and strength (G. Fellingner, in *L'Empire des Roses: Chefs-d'oeuvre de l'Art Persan du XIX siècle*, Louvre-Lens, 2018, p. 377). In the 19th century, however, an unprecedented boom occurred causing an evolution of shapes and designs. Not only did the variety of vessels greatly expand, so did the quality of their making and design. Metals and ceramics started inspiring each other once again, allowing new shapes and revised concepts to enter the Qajar metalworkers' artistic vocabulary. Indeed, Chinese and European porcelain vessels, which were very sought-after and collectable commodities in the Qajar times, provided the perfect inspirational model to challenge the Iranian craftsmen's skills and imagination (ibidem).

One of this period's most beloved creations is the production of gold-damascened bird-shaped and zoomorphic statuettes. From peacocks, doves, and ducks to deer, camels, elephants, cats, lambs and mythical buraqs, the range of animals to be depicted had no limit (A. Collinet, in *L'Empire des Roses: Chefs-d'oeuvre de l'Art Persan du XIX siècle*, Louvre-Lens, 2018, p. 92). Some statuettes may still 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.

Often made in pairs, these statues were cherished by European travellers and diplomats, who purchased them as decorative objects, detaching them from their cultural and devotional significance. Indeed, a statue of a lion might have not meant much to a Western beholder, but immediately reminded an Iranian audience of the Qajar dynasty's emblem of the lion with the sword (shir-o-shamshir) and of 'Ali, the first Shi'a Imam, and his title Asadullah (Lion of God).

The primary purpose of zoomorphic statues within Qajar Iran, according to Collinet, was 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). The choice of animals, thus, is far from casual and it takes a completely different allegorical significance in the minds and eyes of Shi'a believers: the camel becomes a symbol of the Prophet (see lot 106); the lion of the Prophet's cousin and first Shi'a Imam, 'Ali; the peacock of the Mahdi, the last Imam who entered the state of ghayba (occultation); and the deer of the Eighth Imam, Reza, the Imam-e Zaamin (The Guarantor) (see lots 104 and 105).

The allegory of Imam Reza as a deer is particularly dear to the Iranian beholders. It harks back to the time when the Imam was travelling from Medina to Khorasan and he prevented a hunter from killing a deer, which was bearing food to its babies. It was agreed the hunter would let the deer go on that instance and the deer would come

back, once the babies were fed. The hunter agreed unwillingly to the Imam's plan, believing the deer wouldn't return; but when the deer showed up with its babies, the hunter was mesmerised by this miraculous event and chose to set the deer and its babies free as a mark of respect to the Imam.

These steel animal sculptures are far from just beautifully-accomplished decorative statuettes; they are tangible mementos of the most important Islamic spiritual figures in the Shi'a religious paradigm, inspiring their moral qualities in the beholders and acting as a catalyst, as an eschatological bridge between two worlds, the concrete and the symbolical-devotional.

102

*** A FINE QAJAR GOLD-DAMASCENED
STEEL EVER**

Iran, 19th century

Of pyriform shape, resting on a splayed circular foot, rising to a tall tapering ringed neck, the dome-shaped lid with a tall faceted triangular finial, a sinuous handle with a stylised dragon head terminal on one side and a tall straight spout bent at the top, the exterior engraved with lush floral sprays and bouquets framed within gold-damascened cusped cartouches and arabesque medallions, further gilding in a variety of motifs on the neck, finial, handle and circular spout mouth, 40.7cm high.

£800 - £1,200





103

***TWO QAJAR GOLD-DAMASCENED STEEL BOTTLES**

Iran, mid to late 19th century

Both of pyriform shape, resting on a splayed circular foot, rising to a tall flared neck with wide everted mouth, the neck of one bottle ringed, the latter enhanced with two volute handles on the sides, the body and neck decorated with gold-damascened lobed cartouches filled with engraved vegetal and floral sprays, and stylised arabesques, the tallest 32.2cm high, the shortest 23cm high.

£500 - £700

104

*** A LARGE QAJAR GOLD-DAMASCENED STEEL DEER**

Iran, 19th century

Resembling a deer, large in stature with impressive long antlers, decorated with gold-damascened floral and geometric bands spanning the circumference of the body and floral arabesque motifs to the chest and spine, further decorative bands to the neck and tail, floral scrolls to the cheeks, the nostrils, long ears and mouth naturalistically rendered, 24cm x 35cm.

£1,000 - £1,500



105

*** A PAIR OF QAJAR GOLD-DAMASCENED STEEL DEER**

Iran, 19th century

Naturalistically designed as deer, with sturdy bodies, standing on four slender legs, with short tails and long three-pronged antlers, each with their own character, intricate gold-damascened decoration on each side and their behinds, chests and necks, consisting of matching gold floral arabesque motifs and vegetal sprays, their noses and mouths carved and enhanced with further damascened details on the cheeks and eyes, each 19.5cm x 29cm.

£700 - £1,000

106

* A QAJAR GOLD-DAMASCENED
STEEL CAMEL

Iran, 19th century



Naturalistically shaped as a camel, with a long outstretched tail, the characteristic hump on its back, and small uneven ears, with gold-damascened scrolling bands to the body, a leafy stem descending down the tail, and a star arabesque to the hump with a central rosette, a further decorative band around the circumference of the neck, a floral stem on its forehead, and two linear festoons on the cheeks, 29cm x 23.5cm.

£800 - £1,200

110

* A GOLD-DAMASCENED (Koftgari)
STEEL INKWELL AND CANDLESTICK

India, late 19th - early 20th century

Of whimsical and unusual shape, resting on three curved legs, one foldable, the candlestick resting on a small floral collar tray, on one side the rounded inkwell rotating up and down, with a wide everted mouth, the exterior fully decorated with subtle koftgari vegetal trellis and stylised arabesque pattern, 19.5cm high.

£500 - £700



III

* A COLLECTION OF FIVE DÉCOUPAGE LOOSE
FOLIOS DEPICTING ANIMALS AND FOLIAGE

Iran, late 19th century





Pencil and intricately decoupaged, coloured and marbled papers laid onto album card, comprising two folios featuring roosters and flowering branches, one with two roosters before a tree with several birds, another with a flowering tree against a black ground, and one with three classical heads of men and one of a ram, in grisaille, sprouting willowy branches in a variety of greens, the largest 33cm x 21cm.

Reminiscent of the celebrated Nasir Al-Din Shah Album, the present group exemplifies the Qajar taste for and fascination with out-swaggering the Europeans in their own feats. The proof is that despite the Persian craftsmen's unfamiliarity of style, découpage technique and subject matters, they always managed to create new and curious artforms, especially when it pleased the king, the arbiter of taste.

£1,200 - £1,800



112

* SIX DECORATED DECOUPAGED BORDERS FROM THE NASIR AL-DIN SHAH ALBUM
PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTOR

Qajar Iran, c. 1888

Each of rectangular shape, the centre hollow to fit with an illustration and muraqqa page, the polychrome album borders decorated with découpage, marbled, tooled, embossed paper, heightened in gold and silver, each slightly different and intricately illuminated in polychrome whimsical geometric designs, each 43.5cm x 29cm.

£1,200 - £1,800





113

A QAJAR ILLUMINATED
MANUSCRIPT OF ZAD AL-MA'AD

Iran, dated Shawwal 1253AH (1837)

Arabic and Persian manuscript on paper, 253ff. and three fly-leaves, each folio with 26ll., in Arabic black ink naskh and Persian red nasta'liq interlinear translations, the opening folio with gold and polychrome illuminations, the chapter headings illuminated, catchwords, in blue, gold, and red rulings and black outer rules, in a typically Qajar lacquered binding, each side of the exterior with a polychrome floral bloom against a black ground, within triple floral and geometric borders on red and black grounds, the interiors with narcissi and stylised flowers against a red ground, in brown calf spine, inscribed son of Mirza Mohammad Hassan, Mirza Mohammad Al-Mousavi Hosseini Alavi, dated Shawwal 1253AH, the text panel 18.5cm x 9.7cm, the folio 24.3cm x 14.7cm.

The Zad Al Ma'ad, a classic Shi'a prayer and reference book relating to specific acts and prayers appropriate to each month of the year, was originally written in 1695 by Mirza Mohammad Baqir Majlessi (1627-1698).

£1,200 - £1,800



115

AN ILLUMINATED BOOK OF PRAYERS ON COLOURED PAPER

Iran, dated Muharram 1285AH (1868)

Arabic and Persian manuscript on paper of many different colours, 79ff., plus 3 fly-leaves, each folio with up to 8ll., in black ink naskh script, in blue and gold rules, catchwords, plain margins, in modern embossed gold paper binding, inscribed in a different hand Alireza Partou (?) late Muharram 1285AH (1868), the text panel 9cm x 5.5cm, the folio 14cm x 9cm.

£300 - £500



121

A QAJAR ILLUMINATED PRAYER BOOK

Iran, 19th century

Arabic and Persian manuscript on paper, 37ff., plus 2 fly-leaves, each folio with 7ll., in black, gold, blue and red elegant naskh, with finely illuminated pagination and marginal markings, catchwords, in red, gold, and blue rules, and black and gold outer rules, in gilt tooled calf binding, stamped with 'Ya 'Ali Madad', a cry for help from Ali, twice on each side straddling a lobed central cartouche, the text panel 12cm x 7cm, the folio 20cm x 13cm.

£600 - £800

122

A MANUSCRIPT OF SHI'A TALISMANIC CONTENT

Iran or India, 19th century

Persian and Arabic manuscript on paper, 7ff., plus 2 fly-leaves, each folio with a variety of lines, charts, and diagrams, in Persian black and red ink naskh, emblematic motifs above black and red Arabic calligraphy and numeric naskh illuminated in gold and polychromes, the Persian text explaining the miraculous benefits of gazing at each talismanic panel, mostly containing repetitions of sacred names of God, and a selections of the final suras of the Qur'an, in red and blue rules and gold and black outer rules, in marbled paper board binding with fabric spine, the text panel 15.2cm x 6.8cm, the folio 20cm x 13.2cm.

£400 - £600



123

* A LENGTH OF EMBROIDERED NAQSH-E ISFAHANI SHALWAR CUFF

Isfahan, Zand Iran, late 18th century

The cotton ground entirely worked in tent stitch embroidery, in blue silks of varying shades, in diagonal bands with repeating floral patterns, the lower third with fine vertical and horizontal borders to finish the trousering hem, 69cm x 53cm, 92.5cm x 77cm including frame.

£800 - £1,200



I. BEFORE THE SALE

I.1 Agent for the seller

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

I.2 Definitions

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

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

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

I.3 Catalogue descriptions

Any representation in any catalogue or otherwise as to the origin, date, age, attribution, authenticity or estimated selling price of any lot is a statement of opinion only. Such statements do not constitute a representation warranty or assumption of liability by CA Ltd in relation to the Lot. Any prospective Buyer should satisfy themselves prior to the sale as to the reliability of the catalogue description.

The absence of mention related to prior restorations in the catalogue descriptions does not imply that the good is exempt thereof.

Photographs of any Lot provided by CA Ltd are for indicative purposes only and are not deemed to be a precise representation of the said Lot.

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

I.4 Inspection

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

I.5 Condition report

CA Ltd may issue a Condition Report on request prior to the sale.

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

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

I.6 Electricals

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

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

I.7 Estimates

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

I.8 Reserves

Many Lots are offered subject to a reserve, which is the confidential minimum sale price. The reserve will never exceed the low estimate printed in the catalogue. CA Ltd may open the bidding on any Lot below the reserve by placing a bid on behalf of the seller, and may in their discretion continue to bid up to the reserve price. This can be achieved by bidding in response to other bidders or alternatively by placing consecutive bids.

I.9 Registration to the sale

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

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

A deposit may be requested prior to each sale.

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

I.10 Proof of identity

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

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

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

2. DURING THE SALE

2.1 Attendance at auction

Attending the auction in person is recommended.

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

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

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

2.2 Personal bidding

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

2.3 Commission bids

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

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

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

2.4 Telephone bids

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

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

2.5 Internet bids

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

2.6 Bidding on behalf of someone

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

2.7 Bidding on an item

Bid incrementation is at the auctioneer's entire discretion.

2.8 Video transmission

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

2.9 Online-only auctions

Some auctions may only be available to bidders via an online platform sale. In this event, Buyers have a 14 day period from the receipt of goods to withdraw from the sale, in accordance with EU Consumer Law. This returns policy relates only to lots

where physical viewing of lots prior to sale is not offered by CA Ltd.

2.10 Dispute resolution during the auction

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

3. CONTRACT FORMATION AND EFFECTS

3.1 Contract of sale

The contract of sale is between the Buyer and the Seller.

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

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

3.2 Transfer of property

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

3.3 Transfer of risks

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

3.4 Cancellation of the sale

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

Under no circumstances can the Buyer cancel the sale.

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

Grounds for cancellation under the present section shall include but not be limited to any dispute relating to the attribution or provenance of the Lot, ownership and title, fraud or deceit, lack of relevant licences or certificates, any subsequent changes in domestic or international legislations restricting the sale of export of goods etc.

In the event of internet-only auctions (where are no offered advanced physical viewing times), the Buyer shall have a 14 day right to retract, after receipt of the Lot, under EU Consumer Law.

Public auctions are not covered by this right to retract.

4. AFTER THE SALE

4.1 Payment

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

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

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

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

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

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

4.2 Buyer's Premium

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

The VAT payable varies by symbol as below:

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

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

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

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

(a) have registered to bid with an address outside of the EU; and
(b) export the lot from the EU within 30 days of collection for * lots and 3 months of collection for all other lots and immediately afterwards provide us with satisfactory proof of export.

(c) Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our Finance team. A processing fee of £35.00 per invoice is charged to check shipping/export documents.

(d) No VAT amounts or Import VAT will be refunded where the total refund (after deducting the processing fee) is under £35.

(e) If you are re-exporting a * lot outside of the EU, you must either use Chiswick Auctions Ltd TA Shipper or arrange for us to transfer the TA from our shipper to your own TA or bond account.

4.3 Taxes

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

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

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

4.4 Artist Resale Rights / Droit de Suite

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

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

Royalties for Droit de Suite are as follows:

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

4.5 Remedies for non-payment

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

- To cancel the sale
- To charge interest at 4% per annum above the base rate of Lloyds Bank Plc.
- To resell the Lot on such terms by auction or otherwise entirely at CA Ltd's discretion. The Buyer will be liable for all costs including legal fees incurred in the sale and will remain liable for any shortfall arising upon sale.
- To offset against any sums which CA Ltd may owe the Buyer the outstanding sums unpaid by the said Buyer
- Where the Buyer owes sums to CA Ltd in respect of different transactions, to discretionarily apply any sum paid by the Buyer for discharge of any owed sums.
- To refuse entry to the Buyer at any future auction and/or reject any future bids by the Buyer and/or seek a deposit from the Buyer entirely in the discretion of CA Ltd.
- To exercise a lien over the Buyer's property in the possession of CA Ltd as collateral for any outstanding sums owed and to exercise all the rights and remedies of a person holding security over any such property, whether by way of pledge, security interest or in any other way to the extent permitted by Law.
- To commence legal proceedings for the recovery of the total amount due together with interest, legal fees and costs.
- To take such other action as is permissible by Law and in the discretion of CA Ltd.

4.6 Collection

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

4.7 Storage

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

4.8 Shipping

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

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

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

4.9 Loss or Damage

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

4.10 Cultural Goods import and export restrictions

Cultural goods may be subject to import and export restrictions. Under EU Regulations related to the trade of cultural goods, export licences may be required for export outside of the European Union if the item's value exceeds the EU threshold. Under UK Law, a licence may also be required for intra-EU trade.

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

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

4.11 CITES

Import and export restrictions

Certain endangered species are listed in the CITES Convention. Listed specimens and any parts or products thereof are subject to issuance of an export permit when leaving the European Union.

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

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

Worked items that are dated before 1947 are exempt from import restrictions for intra-EU trade and shall not require export licences.

Please be aware that all Lots marked with the symbol λ are subject to CITES regulations.

4.12 Limitation of liability regarding CITES export licences

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

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

4.13 Warranties

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

4.14 Authenticity warranty

In the event of a Lot being sold as authentic under the catalogue description and the Buyer provides evidence in the form of a written report by a recognised expert or test results that the said Lot is not authentic, CA Ltd will refund the purchase price. The Buyer shall give notice to CA Ltd within 28 days from knowledge or any event giving reasons for suspecting that the item is not authentic, and within one year of the said sale. Any claim thereafter shall not be receivable. For the purposes of the present paragraph, authenticity shall be defined as the state of a Lot that is genuine

and not a forgery or a copy.

5. ANTIQUITIES AND TRIBAL ART

5.1 Import and export restrictions and regulations

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

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

Archaeological goods found on United-Kingdom soil or in UK territorial waters over 50 years of age shall require a UK Licence regardless of their value and regardless of the export destination. Other archaeological objects regardless of their origin will require an Individual Licence or OGEL depending on their value.

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

6. JEWELLERY

6.1 Gemstone treatment and estimates

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

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

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

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

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

6.2 Estimated weights

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

6.3 Signatures

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

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

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

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

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

7. CLOCKS AND WATCHES

All Lots are sold as seen. Clocks and watches are therefore not deemed to be sold in working condition. Absence of reference thereof in the description does not imply that the Lot is in good condition and without defects, or has been subject to repair or restoration.

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

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

The United-States restrict the importation of watches such as Rolex, Frank Muller or Corum. Such models can only be imported personally by the Buyer and CA Ltd

cannot assist with shipping thereof.

Some watches may include leather straps derived from endangered species. Buyers may be required to obtain appropriate permits for import or export purposes in accordance with CITES regulations.

CA Ltd acts in compliance with such legislations and shall take necessary steps where required. Subsequently, watches may be deemed sold without their straps.

8. FURNITURE

8.1 Upholstered furniture after 1950

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

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

9. GLOSSARY OF PICTURE CATALOGUING TERMS

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

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

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

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

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

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

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

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

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

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

10 Pictures are framed unless otherwise stated.

10. ASIAN ARTS

10.1 Import and export restrictions

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

10.2 Fine Chinese Paintings

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

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

11. BOOKS AND MANUSCRIPTS

Books and manuscripts sold as incomplete are not subject to returns.

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

12. WINES AND SPIRITS

In accordance with agreed standards in the trade, estimates shall be deemed to

have taken into account the fill level.

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

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

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

13. COPYRIGHT

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

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

14. DATA PROTECTION

The Buyer agrees that personal information transmitted to CA Ltd may be disclosed exclusively for the purposes of business, or as required by Law. CA Ltd shall not use personal information for any other purpose without the Buyer's prior consent. CA Ltd never sell, lend or trade in personal data provided by any Bidder.

15. SEVERABILITY

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

16. AMENDMENTS

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

17. LAW AND JURISDICTION

The rights and obligations of the parties with respect to these Conditions of Sale and the conduct of the auction and any matters related to any of the foregoing shall be governed by and interpreted in accordance with the Law of England and Wales. For the benefit of CA Ltd all bidders and sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Sale and Authorship warranty relate or apply.

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

