

CHISWICK
AUCTIONS



Islamic Art

Property of a European Collector Part V

Friday 28 April, 11am



Islamic Art

Property of a Private European Collector

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Wednesday 26 April, 10am to 4pm

Thursday 27 April, 10am to 4pm

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ISLAMIC & INDIAN ART
MEET THE SPECIALISTS

GET IN TOUCH



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1
A CALLIGRAPHIC *TIRAZ* TEXTILE FRAGMENT

Fatimid Egypt, 10th - 11th century
 The panel 5.5cm x 13.5cm

£400 - £600

Provenance: Art Gallery *À La Reine Margot*, the oldest art gallery specialising in antiquities and archaeology in Paris, France, 1960;
 Christie's London, 27 April 2004, lot 316 (one of two *tiraz* bands).

Inscription: "... for the affairs ...(?)"

Epigraphy, and calligraphy as its extension, were two of the main forms igniting the interest in the arts of the Islamic lands among early 20th-century Western collectors. Often, the only fragments deemed worth preserving and collecting were the ones with inscriptions or figural motifs, leaving behind little to no evidence of the item's original function, loom width, and exact location on the clothing. The panel in this lot, possibly a fragment from a court robe, is no exception.

In terms of decoration, the presence of an epigraphic Arabic *naskh* band points to a Fatimid attribution, but the wave pattern on the outer edges is clearly indebted to Egyptian pre-Islamic Coptic tapestries and their classical influences, showcasing the chronological evolution and complex cultural stratification of these textile fragments.

2
FOUR SMALL EARLY ISLAMIC GLASS OINTMENT FLASKS AND A MISFIRED BOTTLE

Syria or Egypt and Iran, 9th - 12th century
 The tallest 12.5cm high

£800 - £1200

Provenance (amphora-like glass bottle with dark trailed decoration): Sotheby's London, 29 April 1992, lot 11 (one of eight).

Provenance (glass bottle with light trailed decoration): Sotheby's London, 19 April 1994, lot 11 (one of eight).

Provenance (remaining): Sotheby's London, 27 April 1995, lot 273 (two of four).

3
TWO SAMANID SLIP-PAINTED EPIGRAPHIC POTTERY BOWLS

Possibly Khorasan, Eastern Iran or Transoxiana, Central Asia, 10th century
 The largest 27cm diam. and 9.4cm high

£400 - £600

2



3



4

A NEAR PAIR OF COBALT BLUE AND BLACK-
PAINTED POTTERY BOWLS WITH ARABESQUE
MOTIFS

Kashan, Iran, ca. 1200 - 1220

Each 19.5cm diam. and 8.5cm high

£800 - £1200





5

A KASHAN COBALT BLUE AND BLACK-PAINTED POTTERY BOWL WITH SIX-POINTED STAR DESIGN

Kashan, Iran, late 12th - 13th century
19.8cm diam. and 8.5cm high

£300 - £500



6

A COPPER LUSTRE-PAINTED POTTERY BOWL WITH A RIDER ON HORSEBACK

Kashan, Iran, 13th century
21cm diam. and 9.8cm high

£200 - £300

Lustre-painted pottery employs an overglaze technique perfected by potters working in the medieval Islamic world, which consists in applying metallic oxides to a previously fired tin-glazed ceramic body and re-fire the vessel in a reduced oxygen environment. An expensive and highly complex process, lustre pottery from the Seljuk Kashan period often features distinctive moon-faced characters wearing dotted robes depicted in courtly settings or hunting scenes.



top view



side view

7

A BAMIYAN MOULDED AND TURQUOISE-GLAZED POTTERY JUG AND A SMALL BOWL

Possibly Afghanistan, Eastern Iranian world, 12th - 13th century

Jug 10.5cm diam and 19.5cm high; bowl 12cm diam. and 6.5cm high

£600 - £800

Bamiyan fritwares form a long-debated but scantily researched group of ceramics produced in the Medieval Eastern Iranian world. By repute, their production centre has often been linked to Bamiyan (modern-day Afghanistan), and they appear to have been very localised given the lack of similar examples in archaeological contexts at other sites. Their frit fabric tends to be quite fragile and moulded decoration fills every inch of available space, mostly on the exterior of jugs and on the interior of bowls. For a useful comparison, the strapwork frieze on the neck of our jug is very similar to the interior of a bowl in the Al-Sabah Collection (O. Watson, *Ceramics from Islamic Lands*, 2004, p. 327 and p. 329, cat. M.3).



8

A KASHAN TURQUOISE-GLAZED POTTERY JUG AND SPRINKLER

Kashan, Iran, late 12th - 13th century

Jug 11cm diam. and 16.5cm high; bottle 15.4cm high

£300 - £500

The jug in the present lot shares a degree of similarity with another larger example in the Al-Sabah Collection in Kuwait (O. Watson, *Ceramics from Islamic Lands*, 2004, p. 315, cat. L.12). The design of both jugs has been inspired by Medieval Iranian metal examples, as the thin small handle and thumb-rest knob suggest. Indeed, the handle would have been quite fragile and not very functional in supporting the jug's weight, once filled with liquid. Furthermore, the *sgraffiato* vegetal motif incised on the neck is almost identical to the Al-Sabah jug, testifying to the recurrent presence of such patterns in Persian pottery kilns prior to the arrival of the Mongols.

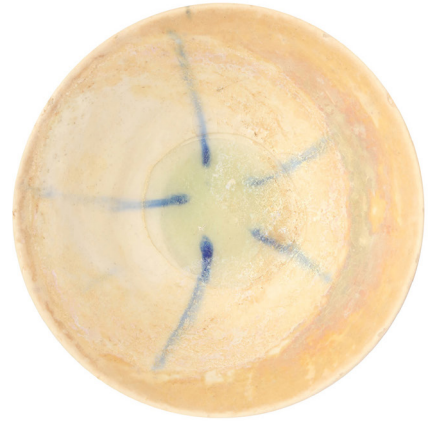
9

TWO WHITE TIN-GLAZED KASHAN POTTERY BOWLS

Iran, 12th - 13th century

The largest 16.5cm diam. and 7.5cm high

£200 - £300



10

FOUR SMALL SELJUK SPLASHED POTTERY JUGS

Iran or Afghanistan, 12th - 13th century

The smallest 10cm high, the largest 15.5cm high

£300 - £500



11

AN ENGRAVED AND SILVER-INLAID BRONZE JUG

Khorasan or Sistan, Eastern Iran, 12th - 13th century
20.5cm high

£800 - £1200

The crescent moon roundels, the Kufic calligraphy on a vegetal scrolling ground, and the baluster-like shape of this jug show a degree of affinity in terms of both decoration and design to a jug attributed to the late Khorasani period in the Ghazni Museum (A. S. Melikian-Chirvani, *Islamic Metalwork from the Iranian World: 8th-18th centuries*, 1982, p. 65, fig. 31). In the same publication, a cast bronze mortar (*havan*) features analogous crescent motifs filling roundels scattered across several overlapping bands on the exterior (*ibidem*, p. 109, fig. 40), further supporting the link between this often-inlaid lunar pattern and a Medieval Eastern Iranian attribution.



12

TWENTY-ONE SMALL SELJUK BRONZE VESSELS, ACCESSORIES, AND FRAGMENTS

Iran and Central Asia, 12th - 14th century and later
The tallest 13.6cm high and the smallest 1.5cm high

£600 - £800



13

A CAST BRONZE FIVE-SPOUTED LAMP IN THE SHAPE OF A HARE

Khorasan, Eastern Iran, 12th - 13th century

13.7cm x 17.8cm

£800 - £1200

Provenance: Bonhams London, 2 May 2001, lot 377.

Iranian artworks produced in the Seljuq period stand out for their unmistakable style, recurrent forms, and most importantly, their decorative liveliness, showcasing a clear predilection for figural and animal motifs. This is especially the case with metalware: from small cups to large basins and ewers, from incense burners to lampstands and candlesticks, from rings and portable spoons to trays, all these creations were often enhanced with figures hunting, riding, banqueting, giving or having audiences, illustrating the canon of Persian *bazm o razm* (feast and fight) at its best. Sharing the spotlight side by side with human characters, animal counterparts would often take the most extravagant forms, especially as felines, birds, and horses. In the outstanding variety of Seljuq bronze vessels, zoomorphic incense burners and lamps are perhaps the most iconic.

This lot, cast in the form of a hare, showcases an unusual combination of zoomorphic shape and practical use as a multi-spouted bronze lamp. Unlike lions and birds, hares and rabbits rarely appeared in the decorative and stylistic vocabulary of Medieval Eastern Iranian bronzes (*Court and Cosmos: The Great Age of the Seljuqs*, 2016, p. 105, cat. 34). On the contrary, several bronze lion-shaped burners can be accounted in major international museums like the Cleveland Museum of Art (no. 1948.308.a), the State Hermitage Museum in St. Petersburg (no. IR-1565), the David Collection in Copenhagen (no. 48/1981), the Metropolitan Museum of Art in New York (no. 1951.51.56), and the Louvre Museum in Paris (no. 1933, AA.19). In London, the Khalili Collection of Islamic Art holds several 12th and 13th-century zoomorphic burners, mostly attributed to Iran. The oddest in the group is possibly the elephant, attributed to Northern India or Iran (*The Arts of Islam: Masterpieces from the Khalili Collection*, 2010, p. 95, cat. 99, MTW1041).

The Louvre Museum offers a significant group of 12th-century spouted bronze lamps, united by a similar design to our lot and the presence of additional zoomorphic elements (A. Collinet, *Précieuses Matières: Les Arts du Métal dans le Monde Iranien Médiéval*, 2021, pp. 218 - 222, cats. 41 - 43 and p. 235, cat. 48). In her recent publication, Collinet provides an encompassing list of all the animals encountered in Eastern Iranian metal creations, including lions, bulls, camels, elephants, sheep, a monkey, a goat, and several birds like partridges, peacocks, cockerels, doves, and birds of prey like falcons (*ibidem*, pp. 233 - 234). However, neither Collinet's list nor any of the Louvre vessels account for hares or rabbits. Instead, these animals were prominent subjects in the Western regions of the Medieval Islamic world, especially in Umayyad Spain and Fatimid Egypt, as noticeable in their ceramic and textile productions.

Although Medieval Iranian blacksmiths were overall very fond of zoomorphic designs, the above discussion proves that their preference for feline and aviary subjects is undeniable. One could wonder if 'odd' animals, like the Khalili elephant and our hare, were the creations of smaller provincial centres or perhaps special private commissions designed as either one-offs or yadgar (keepsakes) for foreign travellers. The only other known comparable example of a Khorasani bronze spouted lamp in the form of a rabbit was sold at Christie's London, 7 April 2011, lot 57 for over £300,000 GBP (incl. BP).





14
SEVEN PERSIAN POTTERY TILES WITH FLORAL
MOTIFS

Iran, 18th century and later

The largest square tile 24.5cm x 24.3cm; the
two joint rectangular tiles 24.3cm; 41cm x 11cm
excluding the mount

£200 - £300



15

**A POLYCHROME-PAINTED POTTERY BOWL
AND SERVING PLATE WITH FISH DESIGN**

Iran, first half 20th century

The bowl 27.5cm diam. and 12.5cm high; the plate
28cm diam. and 8cm high

£100 - £150



16
FOUR MOULDED AND POLYCHROME-
PAINTED QAJAR-REVIVAL POTTERY TILES

Iran, first half 20th century
Each tile 38cm x 32.5cm

£200 - £300



17
**A LARGE COMPOSITION SET OF THIRTEEN
 MOULDED POTTERY TILES**

Late Qajar Iran, early 20th century
 Each tile approximately 33cm x 33cm

£500 - £700





18
A FINE QAJAR SILVER-OVERLAID GOLD-DAMASCENED STEEL EWER AND A STEEL BASIN WITH OPENWORK COVER

Qajar Iran, mid to late 19th century
 The ewer 41.3cm high; the basin 27cm diam. and 10.8cm high

£1200 - £1800

In the Qajar period, Iran developed and fostered a vast and highly-skilled production of gold-damascened steel vessels and ornaments. Steel (*pulad*) had been in use in these lands since the Pre-Islamic period. Nevertheless, until the 18th century, this material seems to have been mostly employed for the production of arms, 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, an unprecedented boom and a real evolution of shapes and designs took place: not only the variety of vessels was greatly expanded, but also the quality of their making and the intricacy of their design. Metals and ceramics started inspiring each other once again, allowing new shapes and revised concepts to enter the Qajar metalworkers' artistic vocabulary. In fact, it has been suggested that the traditional shape of tall steel ewers, such as ours, was inspired by foreign ceramic examples produced in China and Europe (*ibidem*).



19
A QAJAR GOLD-DAMASCENED STEEL EWER AND BASIN

Qajar Iran, mid to late 19th century
 The ewer 42.3cm high; the basin 26cm diam. and 12cm high

£600 - £800





20
A FEMALE QAJAR BEAUTY AND A COURTLY
MUSICIAN
Qajar Iran, first half 19th century
Each 45.5cm x 36.5cm

£800 - £1200



21
A QAJAR POLYCHROME-PAINTED ENAMELLED
GOLD PENDANT WITH MOTHER AND CHILD
Qajar Iran, first half 19th century
4.3cm x 4cm

£1000 - £1500

Provenance: Sotheby's London, 10 October 1991,
lot 322.

back



front



22

**A POLYCHROME-PAINTED ENAMELLED GOLD
PENDANT WITH A QAJAR MAIDEN**

Qajar Iran, 19th century

ca. 7.4cm long

£600 - £800

Provenance:

Formerly in the Benyaminoff Collection, New York,
USA;

On loan at the L.A. Mayer Memorial Museum,
Jerusalem, 1987 - 1998;

Sotheby's London, 30 April 1998, lot 72.

Literature:

Rachel Hasson, *Later Islamic Jewellery, Jerusalem*, 1987,
pp. 28 - 29, fig. 30;

Schmuck der Islamischen Welt, exhibition catalogue,
Frankfurt, 1988, p. 88, fig. no. 2/30



23



24

**23
A QAJAR LACQUERED PAPIER-MÂCHÉ
PEN CASE (QALAMDAN) WITH FIGURAL
DECORATION**

Iran, 19th century
23.5cm long

£800 - £1200

**24
TWO MINIATURE ITALIAN SILVER BOXES
WITH ENAMEL-PAINTED QAJAR PORTRAITS**

Firenze, Italy, post-1969 (silver boxes) and Qajar Iran,
mid to late 19th century (portraits)
Each 4.3cm x 3.4cm

£500 - £700

25
TWO LACQUERED PAPIER-MÂCHÉ PEN CASES
(QALAMDAN) WITH PORTRAITS OF SHEIKH
SAN'AN AND THE CHRISTIAN MAIDEN

Qajar Iran, 19th century
The longest 21.8cm

£150 - £300



26
TWO LACQUERED PAPIER-MÂCHÉ PEN CASES
(QALAMDAN) WITH PORTRAITS OF QAJAR
MAIDENS ATTENDING A CHILD

Late Qajar Iran, late 19th - early 20th century
The longest 22.5cm long

£150 - £300



27

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

Iran, 19th century
9cm diam. and 6cm high

£600 - £800

Provenance: Sotheby's London, 28 April 1994, lot
416.



28

TWO QAJAR POLYCHROME-PAINTED
ENAMELLED SILVER AND COPPER QALYAN
CUPS WITH YOUTH PORTRAITS

Iran, 19th century
The largest 8.7cm diam. and 7.3cm high

£400 - £600



29

A POLYCHROME-PAINTED ENAMELLED
SILVER QALYAN CUP WITH QAJAR YOUTHS
PORTRAITS

Iran, 19th century

Provenance: Sotheby's London, 15 October 1998,
lot 183.

8.1cm diam. and 10.8cm high including the base

£800 - £1200

Provenance: Sotheby's London, 15 October 1998,
lot 183.



30
A PAIR OF QAJAR POLYCHROME-PAINTED
ENAMELLED LONG EARRINGS

Iran, 19th century
Each 10cm long

£500 - £700



30

31
A PAIR OF QAJAR POLYCHROME-PAINTED
ENAMELLED EARRINGS

Iran, 19th century
Each 8.2cm long

£400 - £600



31

32





32

**A PAIR OF QAJAR POLYCHROME-PAINTED
ENAMELLED AND GEM-SET GOLD EARRINGS**

Qajar Iran, 19th century

Each 6.5cm long

£500 - £700



33
A QAJAR POLYCHROME-PAINTED ENAMELLED
GOLD QALYAN CUP WITH MOTHER AND
CHILD AND DERVISH PORTRAITS

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

£600 - £800



34
A QAJAR POLYCHROME-PAINTED ENAMELLED
GOLD QALYAN CUP WITH PORTRAITS AND
TOWNSCAPES

Iran, 19th century, signed Sayf al-Sultan
8.7cm diam. and 7cm high

£800 - £1200





35
A QAJAR POLYCHROME-PAINTED ENAMELLED
COPPER QALYAN CUP WITH MOTHER AND
CHILD PORTRAITS

Iran, 19th century
8cm diam. and 5.5cm high

£500 - £700



36
TWO POLYCHROME-PAINTED ENAMELLED
COPPER PIPE ELEMENTS

Qajar Iran, 19th century
The longest 21.5cm

£600 - £800



37
TWO SAFAVID POTTERY WATER PIPE BOTTLES
(QALYAN)

Kirman, South Eastern Iran, late 17th - 18th century
The tallest 29.7cm high

£600 - £800



38

SIX CHINESE-INSPIRED BLUE AND WHITE POTTERY VESSELS

Qajar Iran, 19th century

The largest dish 20.5cm diam. and 4.4cm high; the largest cup 6.7cm diam. and 4.5cm high; the largest bowl approx. 12cm diam. and 6cm high.

£600 - £800



39

A CHINESE PORCELAIN 'FAMILLE ROSE' BOWL AND A SMALL DISH

Possibly Guangdong, China, made for the Persian export market, late 19th century

The bowl 16.8cm diam. and 7cm high; the dish 20.1cm diam. and 2.3cm high

£200 - £300





40

TWO SAFAVID KUBACHI POTTERY DISHES

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

35.5cm diam. and 6.5cm high; 27.3cm diam. and 5cm high

£600 - £800

Provenance of the polychrome-painted dish:
Private Collection of Dr. Arthur M. Sackler (1913 - 1987), USA;
Christie's London, 18 October 1994, lot 319.



41
A PANEL OF FOUR QAJAR *CUERDA SECA*
POTTERY TILES

Possibly Tehran, Qajar Iran, 19th century
70cm at the widest points

£300 - £500



42
A SMALL POLYCHROME-PAINTED ENAMELLED
GOLD LID

Qajar Iran, early 19th century
4.5cm diam

£500 - £700

Provenance: Christie's London, 28 April 1998, lot 353

43

A BOHEMIAN GILT AND PAINTED CLEAR PINK GLASS SCENT BOTTLE

Bohemia, Eastern Europe made for the Persian export market, early 20th century
18cm high

£80 - £120



44

TWO ALBUM PAGE STUDIES OF ROSE BUSHES

Qajar Iran, dated 1254 AH (1838 AD) and 1281 AH (1864 AD), signed Lotf 'Ali
The largest 31.5cm x 20.4cm including the mount

£400 - £600

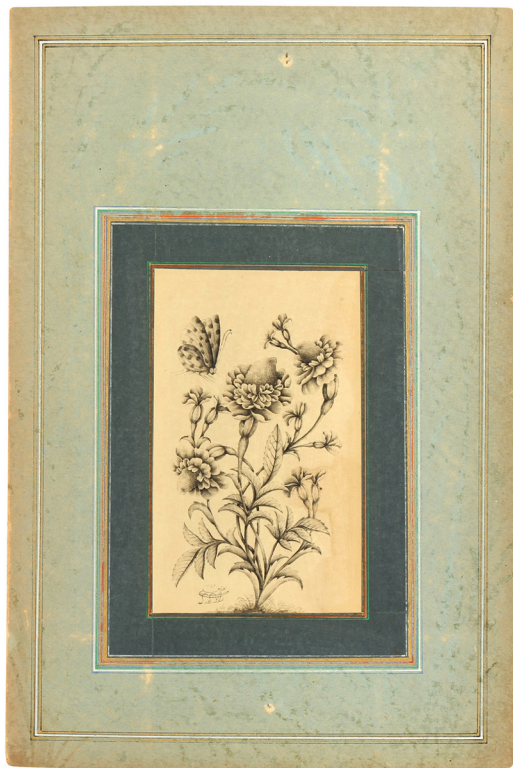
Another floral study by Lotf 'Ali bearing a close date (1252 AH / 1836 AD) was successfully sold in these Rooms as part of the same private collection (28 October 2022, lot 39). The artist's signature matches in style and colour (red ink). It is therefore likely that these studies were all produced by Lotf 'Ali Shirazi, one of the leading Qajar painters in the mid-19th century. A master of many talents including watercolours on paper, manuscript illustrations, and lacquer wares, his fame resided mostly in his flower studies, characterised by a truly 'realistic' outlook. His works are usually inscribed with his characteristic signature in tughra form, similar to the one present on our lots (Nasser D. Khalili, B.W. Robinson, and Tim Stanley, *Lacquer of the Islamic Lands: Part One*, p. 206).

45

TWO ALBUM PAGE GRISAILLE FLORAL STUDIES

Qajar Iran, dated 1258 AH (1842 AD) and 1279 AH (1862 AD), signed Lotf 'Ali
30.5cm x 20cm including the mount

£400 - £600





46

FOUR ALBUM PAGE STUDIES OF BIRDS

Mostly Qajar Iran, 19th century, signed Lotf 'Ali and inscribed Muhammad Baqir

The largest 41 cm x 27cm

£400 - £600

47

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

Iran, 19th century
24.5cm long

£800 - £1200



48

A LARGE ENGRAVED COPPER BASIN

Possibly Late Safavid Iran or Central Asia, 18th century

32.5cm diam. and 19.5cm high

£300 - £500



49

FOUR ENGRAVED TINNED COPPER EWERS AND A BASIN

Central Asia, late 19th - early 20th century

The tallest 42cm high; the basin 25.5cm diam. and 9cm high



50

TWO ENGRAVED BRASS VESSELS

Late Qajar Iran, ca. 1880s - 1920s

The tallest 33cm high

£120 - £180





51
 AN ILLUSTRATED FOLIO FROM A DISPERSED
 SHAHNAMEH BY FERDOWSI: AN AUDIENCE IN
 A GARDEN

Turkman Provincial School, possibly Shiraz or
 Western Iran, 15th century
 The folio 22.7cm x 15cm

£300 - £500



52
A SAFAVID-REVIVAL TINTED DRAWING OF
A MONGOL WARRIOR AND A SAFAVID
ILLUMINATED BORDER WITH ANIMALS
Iran, respectively 19th century and 16th - 17th
century
The drawing 16.5cm x 8.5cm; the border 36.3cm x
23.5cm



53
FOUR QAJAR MURAQQA' ALBUM PAGES WITH
MANUSCRIPT ILLUSTRATIONS

Iran, mid to late 19th century

Each 13cm x 6.5cm

£200 - £300

54
TWO QAJAR LACQUERED PAPIER-MÂCHÉ
MIRROR CASES

Iran, 19th century

21.5cm x 14cm; 23cm x 15cm

£400 - £600

Provenance (Imam 'Ali's mirror case): Unknown
 Auction (possibly Sotheby's tag), 27 April 1994, lot
 302.



front

back



front

back

55

TWO QAJAR LACQUERED PAPIER-MÂCHÉ
MIRROR CASES

Iran, 19th century

30.8cm x 20cm; 25.5cm x 17cm

£400 - £600





56
THREE HARDSTONE INTAGLIOS IN NASKH
AND TA'LIQ SCRIPTS

Iran and India, 18th and 19th centuries
The largest 6cm x 6cm x 0.5cm

£1000 - £1200

Provenance of the jade pendant: Sotheby's London,
30 April 1998, lot 74.



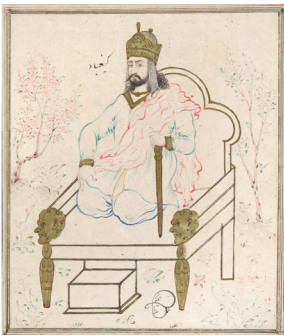


57
**A QAJAR LACQUERED PAPIER-MÂCHÉ PANEL
WITH FATH' ALI SHAH HUNTING**

Iran, 19th century
42cm x 56.5 including the frame

£800 - £1200

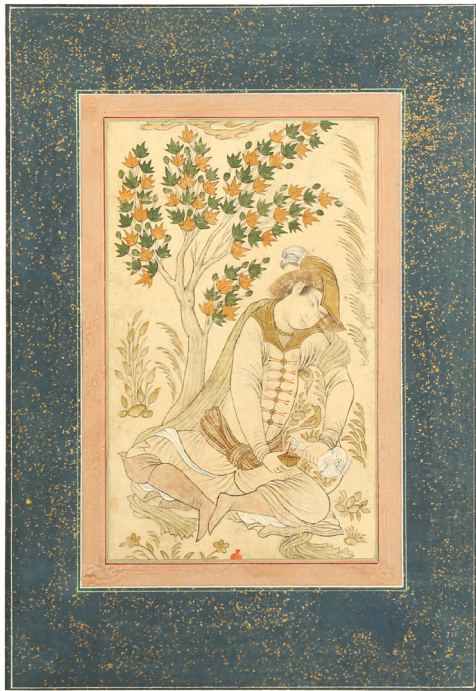
For an interesting discussion on Fath' Ali Shah's lacquer and pictorial portraits, please see Khalili, Robinson, and Stanley, *Lacquer of the Islamic Lands: Part I*, The Nasser D. Khalili Collection of Islamic Art, 1996, pp. 160 - 161. According to these scholars, this ruler's portraits as a handsome, virile, fertile, male sovereign were not only forms of mere vanity: they served deeply-rooted *raison d'état*. In both life and art, Fath' Ali Shah's conduct and appearance were part of a conscious program of political propaganda, purposefully selecting him as a man fit to wield absolute power in Iran. A very similar composition to ours, though smaller, can be admired in a book cover part of the Khalili collection (*ibidem*, p. 165, fig. 121).



58
FIVE ARCHAISTIC-STYLE TINTED DRAWINGS
OF ANCIENT PERSIAN KINGS

Iran, 20th century, signed Hajji Mansur al-Malek
29.2cm x 22cm including mounts

£600 - £800



59
FOUR ARCHAISTIC-STYLE PORTRAITS OF
PERSIAN YOUTHS IN GARDENS

Iran, 20th century

The smallest 22.2cm x 14.2cm and the largest 29cm
x 20.5cm

£200 - £300





60

PAUL MAK (1891 - 1967): TWO CONVERSING MULLAHS RIDING DONKEYS

Possibly Brussels, Belgium, signed MAK and dated 1956
62cm x 51.8cm including the frame

£1500 - £2000

Provenance: Christie's London, 14 October 1997, lot 154.

The present lot was painted by the Russian-born artist Pavel Petrovich Ivanov (1891 - 1967), also known as 'Paul Mak' or 'Pavel Ivanov Mak'. Mostly renowned for his miniatures in Persian style, portraits, and caricatures, his life and artistic career were anything but standard.

From art student to distinguished soldier, his drawing talent was the sole saving grace that prevented him from being executed by the Bolsheviks, in whose hands he fell in 1917. Indeed, after six months spent in jail, he was finally released after sketching the main prison chief's portrait. In 1921, he decided to leave Russia and travel south, choosing Tehran as his new home the following year. Here, Mak had the chance to learn the art of Persian miniature painting and one of his acquaintances introduced him to important people, including Sir Percy Loraine, an influential British minister; and the new Shah of Persia, Reza Shah Pahlavi. His talent and success grew quickly and in February 1926, he organised his first exhibition in Tehran. In 1927, his appointment as official court painter and the grant of Iranian citizenship consolidated his presence and fame in the country.

In the middle of the political chaos leading Europe into World War II, Mak moved to Belgium, his final home, and from 1945 onwards, his works were only exhibited at *La Galerie Rubens*, located in Brussels, Gent, Bruges, Liege, Antwerp, and Le Zoute. In 1958, he participated in the Brussels World Fair, and his exhibition in the Iranian pavilion, his artistic swan song, made him earn the gold medal. To sum up his life candidly, "if Mak was not so divinely talented, there might be the danger of his life overshadowing his art. However, he distinguished himself in many forms of image-making, including portraits and caricatures, designs for the theatre, illustrations and Persian-style miniatures" (Chris Beetles Gallery's website, <https://www.chrisbeetles.com/artists/paul-mak-pavel-ivanov-1891-1967.html>, last accessed: 17/03/2023).

A PORTRAIT OF AN OFFICIAL QAJAR DIGNITARY

Late Qajar Iran, ca. 1890 - 1910, signed Samirumi
75cm x 56cm including the frame.

£2000 - £3000

Provenance: Sotheby's London, 14 October 1999, lot 66.

The surname *Samirumi* is usually employed as a *nisba* for artists coming from Samirum (a village in Isfahan Province). According to B.W. Robinson, at the beginning of 1900, in Qajar Iran, there were three painters bearing this *takhallos* (nom de plume). The two most renowned are Muhammad Ibrahim Samirumi and Muhammad Baqir Samirumi.

Ibrahim Samirumi was active as a lacquer master and portrait painter and was taught the European methods of painting in Russia. One of his outstanding lacquer works, presenting Persian ladies clad in European dresses and Western landscape views, is in the Bern Historical Museum's collection and dates to 1320 AH (1902 AD) (B. W. Robinson, *Persian Lacquer in the Bern Historical Museum*, IRAN: BIPS Journal, 1970, p. 50).

Baqir Samirumi, instead, was mostly active as a realist oil portrait painter (please see the portrait of Abdu'l-Baha', leader of the Bahai faith, offered at Rosebery's Auctioneers, 22 October 2018, lot 282), and was appointed the official title of *naqqash-bashi* ('head painter') at the court of Mas'ud Mirza Zill al-Sultan, the eldest son of Nasir al-Din Shah and governor of Isfahan (1850 - 1918). He is praised for having successfully translated the art of oil painting into the media of lacquer, as evident in a series of pen cases part of the Khalili Collection of Islamic Art (N. D. Khalili, B. W. Robinson, and T. Stanley, *Lacquer of the Islamic Lands: Part 2*, 1997, pp. 246 - 249, especially figs. 483 - 489).



عبدالله بن محمد
الملك

A PORTRAIT OF A WESTERN-CLAD GENTLEMAN

Late Qajar Iran, dated Safar 1326 AH (12 March 1908 AD), signed Sani al-Sultan
68.5cm x 56.5cm

£2000 - £3000

An almost identical portrait of a Western artist signed by Sani al-Sultan and dated 9 February 1908 was sold at Christie's London, 5 October 2010, lot 277 for £3,000 GBP hammer. The sitter has been identified as Ben Jour, a tutor at the Munich Academy of Fine Arts. This leaves us wondering who the gentleman in our lot could be. Given the chronological proximity and stylistic analogy with Christie's portrait, one could speculate our sitter is another tutor at the Munich Academy of Fine Arts or a German man of knowledge, possibly a doctor, scholar, or engineer, who sat for the Persian painter around the same time of the other portrait.

Another theory is that the portrait depicts a Westernised version of Mirza Khalil Khan Saqafi (1863 – 1944), a physician, educator, bureaucrat, diplomat, essayist, and translator, who studied modern medicine at the Qajar polytechnic college known as *Dar al-Funun*. He was appointed *A'lam al-Dowleh* (the Most Learned of the State) and became Muzaffar al-Din Shah's personal physician and close confidant. He also played a crucial role in drafting the first constitutional text of Iran, following the *Enghelab-e Mashruteh* (the Persian Constitutional Revolution) in 1905.





63

**A QAJAR LACQUERED PAPIER-MÂCHÉ
PEN CASE (QALAMDAN) WITH EUROPEAN
LANDSCAPE VIEWS AND MAIDEN**

Iran, dated 1279 AH (1862 - 1863 AD), signed
Muhammad Ja'far al-Sharif al-Qaeni
23cm long

£1000 - £1500

An identical *qalamdan* dating to the third quarter of the 19th century and showcasing the very same European subjects, including the European woman with a charming half-smile, and Western river and lake scenes, is part of the Khalili Collection of Islamic Art (N. D. Khalili, B. W. Robinson, and T. Stanley, *Lacquer of the Islamic Lands: Part 2*, 1997, pp. 172 - 174, fig. 391). The top of this pen case's cover is inscribed in gold *Ya Sahib al-Zaman* ('O Lord of the Age!'), the known *takhallos* for artists named Muhammad Zaman. It also bears the date 1114 AH (1702 - 03 AD). However, the signature and date must have been added at a later stage, given the overall style of the decoration and the fashion of the illustrated European costumes in line with Victorian standards.

Our pen case is signed by a painter called Muhammad Ja'far al-Sharif al-Qaeni, often referred to as Ja'far Qaeni or Ali Muhammad Qaeni by M.A. Karimzadeh Tabrizi. He was a follower and admirer of Aqa Najaf and painted in a similar style. He often features Western landscape views and European characters in his creations. There are two pen cases in Iranian collections attributed to him: one is illustrated with scenes of Sheikh San'an and the Christian princess; the latter has a view of the *Si-o-Seh Pol* in Isfahan and it is signed Al'aqal Ali Mohammad Sharif al-Qaeni and dated 1278 AH, preceding our lot of a year.



64.4

64

FOUR LACQUERED PAPIER-MÂCHÉ PEN CASES (QALAMDAN) WITH EUROPEAN FEMALE PORTRAITS

Late Qajar Iran, late 19th - early 20th century
The longest 22.8cm

£400 - £600

The composition on the pen case with the seated European lady is almost identical to another one produced in Shiraz, signed Lutfallah al-Hamzawi and dated 1314 AH (1896 - 7 AD), now in the Khalili Collection of Islamic Art - LAQ510 (N. D. Khalili, B. W. Robinson, and T. Stanley, *Lacquer of the Islamic Lands: Part 2*, 1997, p. 230, fig. 456). Iranian models of this kind bear very little from their original Qajar compositions. They are quite clearly indebted to the late 19th-century lacquer prototypes produced in Russia for the Iranian export market. Indeed, the very portrait on our pen case is a copy from a well-known composition present on a Russian lacquered pen box (LAQ129), part of the same collection (*ibidem*, p. 224, cat. 448), which since then has been repeated on several *qalamdans* becoming a 'staple' image. By the last quarter of the 19th century, both Russian and Japanese lacquer manufacturers were targeting the Qajar market, attracted by the Iranians' persistent appreciation for this medium (M. Farhad, M. McWilliams and S. Rettig, *A Collector's Passion: Ezzat-Malek Soudavar and Persian Lacquer*, 2017, p. 35). It wasn't long before the Iranian craftsmen started reproducing the imported models from Lukutin and the Fedoskino factory, making the luxury import goods with European portraits and elongated oval cartouches with Russian romantic landscapes available to a broader local audience.



64.4

The second *qalamdan* from the left in the picture shows striking similarities in terms of pictorial style, subject, and decorative vocabulary to three pen cases in the Khalili Collection of Islamic Art attributed to the oil portrait painter Muhammad Baqir Samirumi (1866 - 1937), active at the court of Mas'ud Mirza Zill al-Sultan (N. D. Khalili, B. W. Robinson, and T. Stanley, *Lacquer of the Islamic Lands: Part 2*, 1997, p. 248, figs. 483 - 485). In particular, the pen case in fig. 484 presents identical bucolic views with cattle, ibexes, and pairs of parrots on the side and top, like our *qalamdan*. For further information on Muhammad Baqir Samirumi's artistic career, please read the footnote of lot 61.

65

THREE LACQUERED PAPIER-MÂCHÉ PEN CASES (QALAMDAN) WITH DECOUPAGED PHOTOGRAPHS AND WESTERN CHROMOLITHOGRAPHS

Late Qajar Iran, late 19th - early 20th century
The longest 23.5cm long

£300 - £500

An almost identical *qalamdan* with cut-out black and white photographs of Nasir al-Din Shah and European ladies is part of M. A. Karimzadeh Tabrizi's personal collection (M. A. Karimzadeh Tabrizi, *Qalamdan and Persian Lacquer Work*, 2000, p. 368, first pen case on the lower left corner). This is indicative of the high degree of desirability and collectible potential of pen cases with Qajar 'royal memorabilia' subjects and features, even towards the end of the Qajar era and the following period.

66

A LARGE ILLUMINATED MARRIAGE CONTRACT

Qajar Iran, dated 1307 AH (1890 AD)
The document 70.5cm x 50cm

£400 - £600



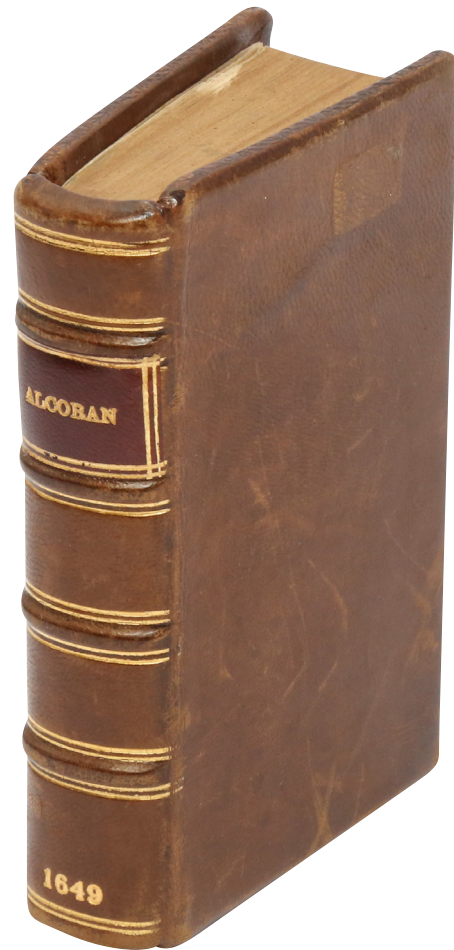
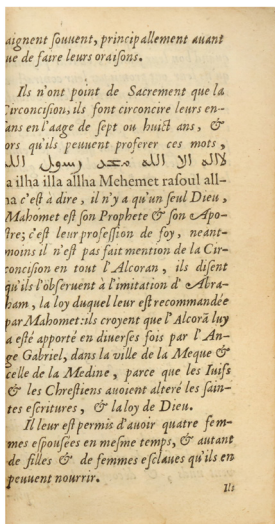


67

**FIVE LEATHER BOOK BINDINGS AND A GILT
AND TOOLED FLAP SECTION**

Iran and Ottoman Turkey, 18th and 19th centuries,
one dated 1255 AH (1839 - 1840 AD)
The largest 30.2cm x 19.2cm

£200 - £300



68
L'ALCORAN DE MAHOMET: THE THIRD WESTERN TRANSLATION OF THE QUR'AN
 Paris, France, printed in 1649, translated by André Du Ryer
 The page 12.5cm x 7cm

£400 - £600

André Du Ryer, Lord of La Garde-Malezair (ca. 1580 - 1660/1672?), was a French Orientalist, Islamic scholar, and diplomat, praised and renowned for his integral translation in French of the Qur'an in 1647. His work, the third known Western translation of the Islamic Holy Book, became the first one in a European vernacular language, considering that the previous two had only been in Latin. Indeed, the first Arabic translation into Medieval Latin was carried out by Robert of Ketton (ca. 1110 - 1160), bearing the title *Lex Mahumet Pseudoprophete* ('The Law of Muhammad, the Pseudo-Prophet'), and the second was by the Spanish physician, Mark of Toledo (active 1193 - 1216), who worked at the Toledo School of Translators in the 12th and 13th centuries, as part of a group of scholars united by the aim to research and translate many Judeo-Islamic texts from Classical Arabic into Latin.

Prior to his impressive scholarly achievements, André Du Ryer had also been an active diplomatic envoy to Constantinople and the French consul to Alexandria. In 1630, Louis XIII appointed him Secretary - Interpreter for Oriental languages and shortly after, sent him on a mission to Iran to take up negotiations to establish favourable commercial exchanges between France and Persia with the Safavid ruler, Shah Safi I (r. 1629 - 1642), succeeding Shah 'Abbas I the Great.

Similar printed copies of *L'Alcoran de Mahomet* translated by Du Ryer have been offered at auction in recent years. For further reference, please see Christie's London, 20 March 2013, lot 284; and Sotheby's London, *The Library of Mohamed and Margaret Makiya*, 19 April 2016, lot 123.

اَللّٰهُمَّ اِكْرِمْ كَاسِيَةَ نَخْسِيْنَ اَزْوَاجِ بُوْسَنَانِيْنَ وَ

اِكْرِمْ عَبْدَ اللّٰهِ مَجْرَمِيْنَ اَزْوَاجِ بُوْسَنَانِيْنَ اَيُّ

پَسْرَدِ رُوِيْتِيْ خَاكِ كِيْسِيْنَ بِيْخَنَهْ وَ اَبِيْ بَرَّانِ

رَبِيْخَنَهْ نَهْ كَفِيْ پارا اَزْوَاجِيْ دَرْدِيْ وَ نَهْ

پَسْتِ پارا اَزْوَاجِيْ اَللّٰهُمَّ اِكْرِمْ كَاسِيَةَ بُوْسَنَانِيْنَ

VOLUMES III AND IV OF THE SIX BOOKS OF JALAL AL-DIN MUHAMMAD BALKHI RUMI'S MATHNAWI-YE MA'NAWI

Early Qajar Iran, late 18th - early 19th century
The text panel 17cm x 6.9cm, the folio 23.9cm x 12.7cm

£300 - £500



FOUR SIGNED AND DATED PANELS OF NASKH CALLIGRAPHY

Qajar Iran, 18th and 19th centuries
The largest text panel 22cm x 13cm

£1000 - £1500

71

A SINGLE PANEL OF TA'LIQ CALLIGRAPHY

Safavid Iran, 17th century

The text panel 17.5cm x 11.5cm

£150 - £300

Ta'liq (lit. 'hanging, suspended') is a cursive calligraphic style developed in Iran in the 10th century to specifically meet the needs of the Persian language. Its iconic rounded forms and exaggerated horizontal strokes together with its ornate and sloping qualities were primarily derived from the *riqā'* and *tawqī'* scripts. Ta'liq was widely used for royal as well as daily correspondence until the 14th century, when it was then replaced by *nasta'liq* (Encyclopaedia Britannica, <https://www.britannica.com/topic/taliq-script>, last accessed: 19/03/2023).



72

THREE SIGNED PANELS OF NASTA'LIQ CALLIGRAPHY

Qajar Iran and North India, 19th century

The largest 21.3cm x 10.2cm

£600 - £800



73
TWO PANELS OF SHIKASTEH NASTA'LIQ
CALLIGRAPHY

Qajar Iran, 19th century
The largest 30.5cm x 18cm

£400 - £600



74
TWO SIGNED PANELS OF SHIKASTEH NASTA'LIQ
CALLIGRAPHY

Qajar Iran, 19th century
The largest 19cm x 6.5cm

£800 - £1200

75
TWO PANELS OF SHIKASTEH NASTA'LIQ
CALLIGRAPHY

Qajar Iran, 19th century
The largest 17.5cm x 10.5cm

£300 - £500



76

TWO DATED PANELS OF SHIKASTEH NASTA'LIQ CALLIGRAPHY

Qajar Iran, dated 1246 AH (1830 AD) and 1248 AH (1832 AD)

The largest text panel 19cm x 11.5cm

£200 - £300



76

77

A PANEL OF NASTA'LIQ MASHQ (PRACTICE) AND ANOTHER OF SHIKASTEH NASTA'LIQ MASHQ CALLIGRAPHY

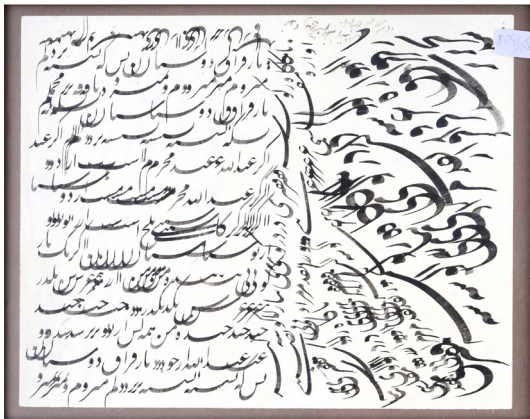
Iran, late 19th and early 20th centuries

The largest text panel 21cm x 17cm

£400 - £600

The inscription on the *nasta'liq mashq* exercise panel associates it with Qasem Ghani (1893 - 1952), a renowned Persian physician, diplomat, important Hafez scholar, cabinet minister, politician, and statesman. Born into a moderately prosperous family of small landholders, Ghani's career can be divided into three distinct periods: he first practiced as a physician; then attended to his literary vocation, becoming established as one of the main collectors, scholars, and critical editors of Hafez's works; and lastly, entered politics in the mid-1930s. In particular, in 1938, the same year mentioned in our panel, he went to Egypt to play a key role in the arrangements for the marriage of Princess Fawziya to the Persian Crown Prince, Muhammad Reza Pahlavi, and the following year, he returned as part of the royal entourage to celebrate their wedding.

Ghani was a prolific writer with a habit of jotting down spontaneous comments and notes related to daily events, or the date and place of special encounters and incidents. The inscription on our panel seems to fit his personality and eye for detail. In fact, he left behind a vast quantity of diaries, notebooks, documents, and letters, which have been compiled and edited into twelve volumes under the general supervision of his son, Cyrus Ghani (*The Memoirs of Dr. Ghassem Ghani*, London, 1980 - 84), creating a valuable documentary source for his life and that of many of his early 20th-century contemporaries. For further information on Qasem Ghani's life, please see Abbas Milani, 'ĠANI, QĀSEM' in *Encyclopaedia Iranica*, last updated 15 December 2000 (<https://iranicaonline.org/articles/gani->).



77

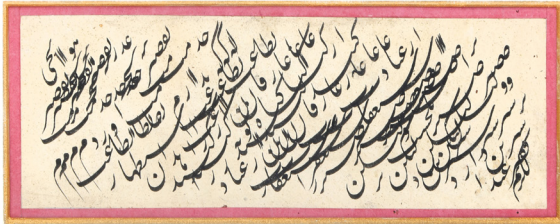
78

TWO SIGNED PANELS OF NASTA'LIQ MASHQ
CALLIGRAPHY

Late Qajar Iran, early 20th century

The text panels 21.7cm x 8cm; 20.5cm x 11.5cm

£400 - £600



79

A FINE SAFFRON YELLOW FULL TERMEH
SHAWL

Kirman, Qajar Iran, 19th century

310cm x 127cm excluding the fringe

£800 - £1200



79 detail



79 detail





80

**A LENGTH OF EMBROIDERED NAQSH-E
ISFAHANI SHALWAR CUFF**

Isfahan, Zand Iran, late 18th century

The textile 69cm x 53cm

£400 - £600

Considered one of the most famous and striking forms of Persian embroidery, *naqsh* panels were prized for their unique design, harmony, durability, and versatility. *Naqsh* grew in popularity during the late 18th and 19th centuries and became also known in the West as *Gilet Persan*. These fabrics were usually characterised by diagonal bands and patterns of densely-worked stitching, a technique often employed for panels that were then sewn onto garments, like the lower legs of women's voluminous trousers. The intricate and dense nature of the embroidery made the panels quite rigid, and hence long-lasting. Once the rest of the garment was worn out, these prized embroideries were removed and sewn onto new garments. In later years, the diagonal patterns were reproduced in printed fabrics that became particularly popular within the Zoroastrian community in Iran.



81
A SAFAVID SILK AND METAL THREAD BROCADE
PANEL

Iran, 17th - 18th century
 106cm x 40cm

£800 - £1200

Provenance: Property from the R. Osmont Collection,
 90 Rue de Vaugirard, Paris, since the 1950s - 1960s.

82
A MAGNIFICENT METAL THREAD-EMBROIDERED
SILK COVERLET

Possibly Eastern Europe, Austro-Hungarian Empire,
 late 19th century
 235cm x 215cm

£800 - £1200

The wide loom width of the damask, the quality of the taffeta, the use of chenille thread, and the disciplined design of this impressive coverlet point to a European production steeped in the knowledge of Italian velvets as well as Ottoman silks. The opulent design and the heightened use of metallic threads echo Ottoman furnishing textiles, as does the 'snapshot' framing. However, contemporary Ottoman pieces would have employed raised work cardboard applique, here missing. A piece so conversant with both Eastern and Western textile traditions confirms the cross-cultural influences present in the ex-Austro-Hungarian territories, acting as a geographic, commercial, and artistic bridge between two worlds apart.





The Arts of India







83

**A KASHMIRI EMBROIDERED ANGARKHA
(LONG-SLEEVED OUTER ROBE)**

Kashmir, Northern India, 19th century

139cm long

£1000 - £1500

The finely embroidered wool cloth echoes block-printed cotton examples of warmer regions, implying a cultural link between Indian artisans and their response to foreign fashion's demands. The emblem of the astral crown beneath the *chattri* denotes a connection to a royal *toshakhana* (lit. 'treasure house', or a place where princes used to store gifts and emblems of honor that they received for their posterity). The impressive quality of the wool, the finesse of the embroidery, and the luxurious details, even in hidden areas, mark this *angarkha* robe as an outstanding luxury product of an affluent member of an Indian court.





84

**A MUGHAL-REVIVAL ROCK CRYSTAL-HILTED
DAGGER (KHANJAR)**

Northern India, first half 20th century

43cm long

£400 - £600

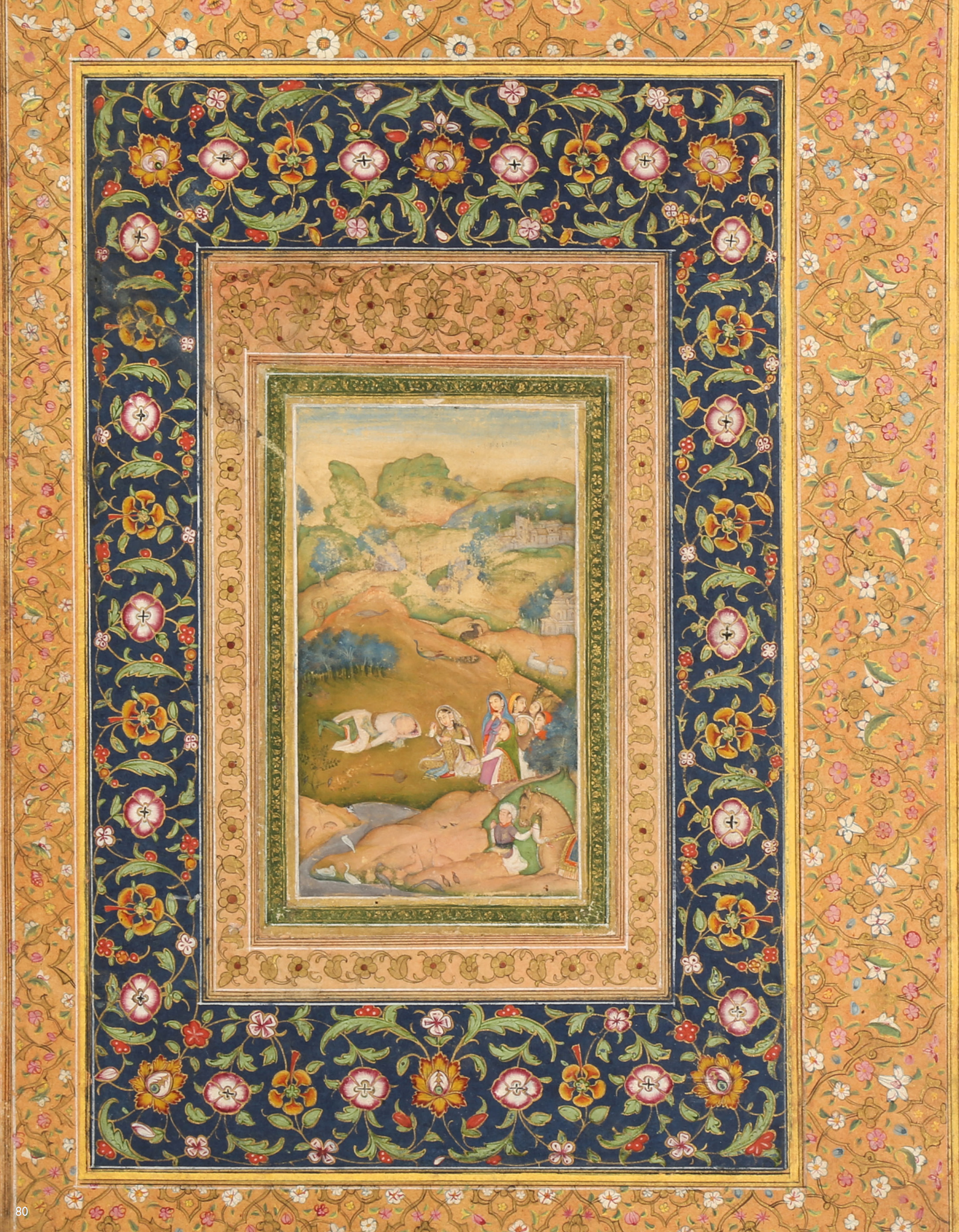


85

TWO INDIAN ALBUM PAGES WITH
ENCAMPMENT SCENES

Provincial School, Rajasthan, North-Western India,
late 19th century
each 34.2cm x 24.3cm

£300 - £500





86

**AN ILLUSTRATION FROM A KHAMSA BY
NIZAMI GANJAVI: SHIRIN MOURNING
FARHAD'S DEATH**

School of Mir Kalan Khan, Lucknow, Court of Awadh,
Northern India, third quarter 18th century
the illustration 11.5cm x 6.8cm, the folio 37cm x
24cm

£1000 - £1500

The subject of this illustration is unequivocally Persian, and yet, its rendering is strongly indebted to the Mughal and Northern Indian canons of manuscript painting. The naturalistic rendering of the landscape; the strong pathos and the emotional turmoil expressed in the characters' faces and stance; and lastly, the convergence of different elements deriving from European, Mughal and Deccani pictorial schools embody quintessential qualities usually attributed to Mir Kalan Khan's school and style.

Remembered as one of the most praised painters of 18th-century India, Mir Kalan Khan started his early career at the court of Muhammad Shah in Delhi in the 1730s. Following the invasion and sack of Delhi by Nadir Shah (1739), many artists were compelled to leave the court and find new patrons. Mir Kalan Khan settled at the Awadh court and became its leading court painter, active both in Faizabad and Lucknow, producing an incredible body of eclectic and innovative works (Leach, Linda York, "Mir Kalan Khan and Provincial Mughal Painting of the Later Eighteenth Century" in *Paintings from India*, The Nasser D. Khalili Collection of Islamic Art, edited by Julian Raby, vol. 8. London, 1998, pp. 168 - 169). His paintings are often characterised by unique and well-mastered assimilation of European, Mughal and Deccani elements, usually portrayed in naturalistic and verdant landscapes with a clear awareness of space and volume; distinctive handling of foliage and light effects; Italianate and Flemish-inspired scenes and buildings influenced by European prints; bucolic settings typical of Deccani paintings; mannerist use of colours; northern Indian and Mughal-inspired physiognomies and costumes; and last but not least, a sharp eye and interest for human feelings and reactions to the point of creating whimsical theatrical scenes (Malini Roy, 'Origins of the Late Mughal Painting Tradition in Awadh' in *India's Fabled City: The Art of Courtly Lucknow*, 2010, pp. 165 - 170).

A strikingly similar composition to ours can be seen in a painting attributed to Mir Kalan Khan, successfully sold at Pundole's Mumbai, 9 April 2015, lot 119. The similarity lies not only in the style of the landscape and the organic scene division in foreground, centre and background, but also in the choice of a Persian literary subject, taken this time from *Leyla o Majnun*, another famous tragic romance by Nizami Ganjavi.

A CARVED MUGHAL EMERALD SCENT BOTTLE WITH STOPPER

Mughal India, 18th century

5.2cm high and 3cm at widest points

£3000 - £5000

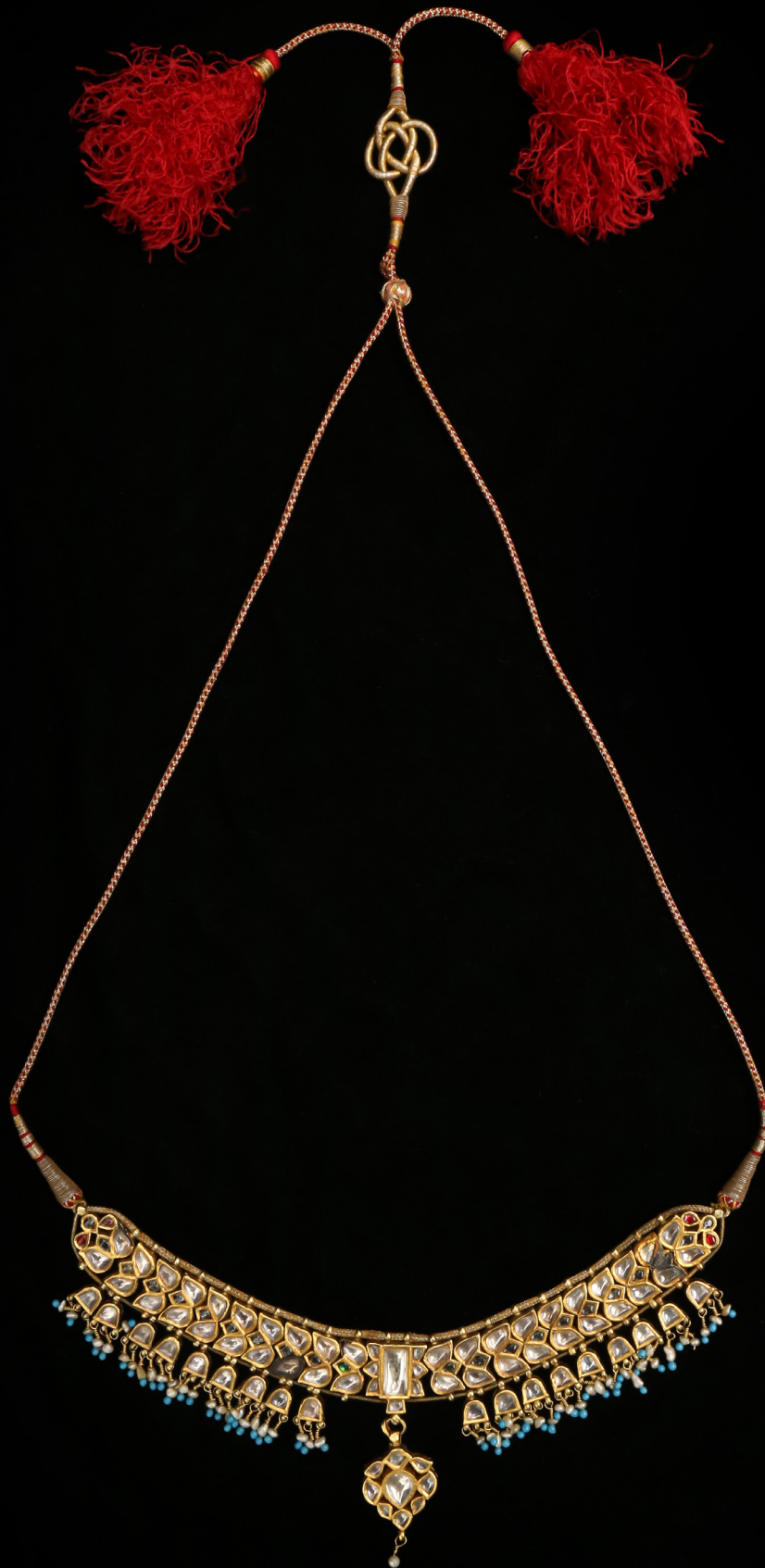
Provenance: Ader-Tajan, Hotel Drouot Auctions, Paris, Art Islamique, 8 November 1993, lot 72.

Since the dawn of civilisation, India has been a pivotal, worldly-renowned centre of the lapidary industry. Ancient literary evidence attests to the great mineral wealth of the Subcontinent and the skillfulness of its local gem cutters and jewellers. Spurred by the strong natural disinclination to grind mineral material away unnecessarily, Indian lapidary artists implemented relief-carving techniques in their creations more often than cutting and faceting, widely employed in the West (M. Keene, *Treasury of the World*, 2001, p. 110 and 128). This tradition of relief carving interested the surfaces of not only precious and semi-precious gems set in personal adornments but also several vessels carved out from hardstones, especially agate, rock crystal, and in the Mughal period, jade and emerald.

The significance and symbolism of emeralds in India stem from the ancient Hindu cosmological belief that they represented the planet Mercury, one of the *Navgrahas* (or 'nine seizers'), the nine celestial deities forming the universe and corresponding to seven planets and two personifications of the moon cycle. Wearing emeralds would grant the wearer apotropaic and positive qualities like luck, goodness, and purity. Green was also the favoured colour of Islam, further granting the success and appreciation for emeralds in Muslim lands (A. Jaffer, *Treasures of the Mughals and the Maharajas: the Al-Thani Collection*, 2017, p. 54).

The finely carved and faceted emerald in the present lot, shaped into a miniature scent bottle, is comparable to another emerald-carved cup attributed to Deccan or Mughal India and dating approximately to the late 16th - 17th century, now in the Al-Sabah Collection, Kuwait National Museum (inv. no. LNS 22 HS and published in M. Keene, *Treasury of the World*, 2001, p. 133, cat. 11.11). The exterior of our bottle is carved in relief presenting several single stems of flowers on each facet, a motif more and more recurrent on carved Mughal emeralds dating to the mid-17th century and later, as presented on an emerald bead and an emerald pendant in the Al-Thani Collection (A. Jaffer, *Treasures of the Mughals and the Maharajas: the Al-Thani Collection*, 2017, p. 63, fig. 18 and p. 71, fig. 30); and on the central hexagonal carved emerald set on a 19th-century armband (*bazuband*) in the Al-Sabah Collection (inv. no. LNS 141 J and published in M. Keene, *Treasury of the World*, 2001, p. 114, cat. 9.10). Rosettes, lotuses, and iris flowers were by far the most recurrent and favoured floral motifs.







88

**AN INDIAN BEJEWELLED GOLD NECKLACE
WITH SEED PEARLS**

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

The links 19.2cm long, the necklace 23.5cm at widest
points.

£1000 - £1500

Provenance:

Formerly in the Benyaminoff Collection, New York,
USA;

On loan at the L.A. Mayer Memorial Museum,
Jerusalem, 1987 - 1998;

Sotheby's London, 30 April 1998, lot 78.

89

AN INDIAN BEJEWELLED GULABI-MEENAKARI
(PINK-ENAMELLED) GOLD TURBAN ORNAMENT
(TURRA) WITH PARROT

Benares (Varanasi), India, 19th century
11 cm x 5.2 cm

£1000 - £1500

* Accompanied by a verbal report no.22919 by the Gem and Pearl Laboratory Ltd with a radiographic assessment attesting that the pearl is cultured.

Turra is a male turban ornament, which became increasingly fashionable at the Mughals and Maharajas' courts in the mid-18th century. Often designed in the form of a bird from whose beak is suspended a multiple-strand pearl tassel, *turras* usually ended with an emerald bead and a small gold tinsel tassel. According to Mughal sumptuary laws, these ornaments acquired special importance as symbols of hierarchical power and could only be worn by royalty, blood relatives of a chief, and honoured individuals (O. Untracht, *Traditional Jewelry of India*, 2008, p. 344 and p. 381). The stiffer part of the ornament, usually corresponding to the tail of the bird, was tucked into the turban folds, whilst the tassel was left hanging freely.

Indian turban ornaments like *turra*, *jiga*, and *sarpech* acted as profound catalysts of Art Deco jewellery in the West, inspiring European jewellery firms like Cartier and Van Cleef & Arpels to develop new combinations and designs for their pendants and brooches featuring pearl and gemstone tassels. For an almost identical *turra* decorated with Banarsi *gulabi-meenakari* still featuring its original tassel, please see U. Balakrishnan, *Dance of the Peacock: Jewellery Traditions of India*, 2010, p. 312, fig. 524. Another example of *turra* with Jaipuri *meenakari* in the tones of red, white, and green is illustrated in Untracht's publication, *Traditional Jewelry of India*, 2008, p. 403, fig. 859.





AN INDIAN-STYLE LACQUERED PAPIER-MÂCHÉ MIRROR CASE

Post-Safavid Iran, 18th - 19th century

21.5cm x 16.5cm

£600 - £800

The combination of dense polychrome-painted vegetal scrollwork, cloud-bands, and arabesque motifs outlined in gold on the front and back of our lot is usually attributed to late Qajar Iranian and North Indian productions. In Iran, the use of gold outlines to illuminate polychrome-painted motifs suffered a constant decrease between the 16th and 18th centuries, and it was only in the 19th century - the Golden Age of the Qajar epoch - that the trend was reversed. Qajar 19th-century lacquered artworks testify to a veritable boom in terms of illumination; the denser, more intricate, and more convoluted the design, the later the production period (N. D. Khalili, B. W. Robinson, and T. Stanley, *Lacquer of the Islamic Lands: Part 2*, 1997, p. 182 and pp. 195 - 205, especially figs. 421, 423 and 427).

Following this trend, our mirror case should be dated to the mid to late 19th century. Instead, on the reverse of the cover, there is an inscription attributing the work to an artist called Muhammad Zaman, followed by the date 1167 AH (1753 AD). It would not be the first instance in which a Qajar lacquered artifact presents an earlier dating and artist's attribution, often linking the work to the Safavid period. Nevertheless, the mention of Muhammad Zaman, a name both recurrent and puzzling in the world of Persian lacquer, and the fineness of the Indian-style figural garden scene raise some questions. According to several scholars, there are two main Persian painters known by the name of *Muhammad Zaman*: the first one worked at the court of the Safavid ruler, Shah 'Abbas II (r. 1642 - 1666); the latter started his career towards the end of Karim Khan Zand's leadership (r. 1751 - 1779) and flourished at the court of the second Qajar ruler, Fath 'Ali Shah (r. 1797 - 1834). The date on our mirror case is incompatible with either painter's timelines, leaving us to wonder if this is the work of a third homonymous artist. Further intrigue is sparked by the lack of the *takhallos* 'Ya Sahib al-Zaman' in our lot, which usually accompanies these painters' works.

Zaman I, also known as Muhammad Zaman ibn Hajji Yusuf, was particularly renowned for his Indian themes and the adoption of European pictorial conventions, which are elegantly showcased in the garden scene on the reverse of our cover. In this composition, the strong and garish shades favoured in late Qajar times are replaced with gentle tones and softer hues, used so sparingly that much of the ground has almost been left uncoloured, matching the pictorial aesthetic spearheaded by 17th-century Safavid painters like Shaykh 'Abbasi, 'Aliquli Jabadar, and Muhammad Zaman (N. D. Khalili, B. W. Robinson, and T. Stanley, *Lacquer of the Islamic Lands: Part 1*, 1997, pp. 34 - 35).

To conclude, although the inscribed '1753' dating seems incompatible with both the design of heavily illuminated vegetal meanders and arabesque patterns on the mirror case's exterior as well as the lifespan of the Persian artists accounted by the name of *Muhammad Zaman*, the Indian-style garden scene embraces pictorial qualities typical of late Safavid lacquer production. This suggests this mirror case could have been the work of a third homonymous artist or follower of the first Muhammad Zaman active in the second half of the 18th century, bridging the gap between late Safavid and early Qajar lacquer models.







Islamic & Indian Art

Friday 28 April 2pm

Terms and Conditions for Buyers at Chiswick Auctions

I. BEFORE THE SALE

I.1 Agent for the seller

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

I.2 Definitions

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

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

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

I.3 Catalogue descriptions

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

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

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

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

I.4 Inspection

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

I.5 Condition report

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

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

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

I.6 Electricals

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

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

I.7 Estimates

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

I.8 Reserves

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

I.9 Registration to the sale

New bidders will need to register prior to the sale.

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

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

A deposit may be requested prior to each sale.

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

1.10 Proof of identity

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

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

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

2. DURING THE SALE

2.1 Attendance at auction

Attending the auction in person is recommended.

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

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

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

sale.

2.2 Personal bidding

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

2.3 Commission bids

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

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

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

2.4 Telephone bids

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

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

2.5 Internet bids

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

2.6 Bidding on behalf of someone

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

2.7 Bidding on an item

Bid incrementation is at the auctioneer's entire discretion.

2.8 Video transmission

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

2.9 Online-only auctions

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

2.10 Dispute resolution during the auction

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

3. CONTRACT FORMATION AND EFFECTS

3.1 Contract of sale

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

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

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

3.2 Transfer of property

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

3.3 Transfer of risks

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

3.4 Cancellation of the sale

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

Under no circumstances can the Buyer cancel the sale.

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

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

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

Public auctions are not covered by this right to retract.

4. AFTER THE SALE

4.1 Payment

All purchased lots must be paid for on the day of the auction. Commission bids must be paid for no

later than the day after the auction. Payment must be made by cash, debit, credit card or bank transfer. We do not accept cheques. We do not currently accept American Express.

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

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

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

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

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

4.2 Buyer's Premium

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

The VAT payable varies by symbol as below:

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

†: Normal VAT rules apply and the standard rate

of VAT will be charged on both hammer price and premium.

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

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

4.3 Online Bidding Surcharges

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

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

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

4.4 Taxes

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

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

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

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

Please note, we charge an administrative fee of £35 per invoice to check export documents and

arranging VAT refunds. VAT refunds will be done to the original method of payment used by the buyer.

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

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

4.5 Artist Resale Rights / Droit de Suite

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

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

Royalties for Droit de Suite are as follows:

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

4.6 Remedies for non-payment

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

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

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

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

4.7 Collection

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

4.8 Storage

CA Ltd offers a discretionary 14 days free storage on purchased and unsold Lots from the date of the sale. Thereafter Lots not collected shall incur storage charges of £5.00 per lot, per day or part thereof for smalls and pictures (defined as anything that can be handled by one person) and £10.00 per lot,

per day for furniture and other larger lots. CA Ltd shall be entitled to retain said Lots until all sums due have been paid to CA Ltd. If any lot remains uncollected 21 days after the sale, storage charges shall thereafter be £10/£20 (smalls/larger items) per day and CA Ltd shall, in accordance with the Law, have the right to sell the purchased Lot to recover payment of storage charges outstanding. Any balance proceeds of sale received after payment of all sums outstanding and due to CA Ltd shall be held for the account of the Buyer.

4.9 Shipping

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

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

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

4.10 Loss or Damage

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

4.11 Cultural Goods import and export restrictions

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

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

conflicts.

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

4.12 CITES

Import and export restrictions

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

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

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

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

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

4.13 Limitation of liability regarding CITES export licenses

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

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

4.14 Warranties

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

4.15 Authenticity warranty

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

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

5. ANTIQUITIES AND TRIBAL ART

5.1 Import and export restrictions and regulations

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

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

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

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

6. JEWELLERY

6.1 Gemstone treatment and estimates

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

- Heat treatment to enhance sapphires and rubies' clarity and colour

- Oil and resin treatments for emeralds applied in different ways, to enhance clarity of the stone

- Staining

- Irradiation

- Coating

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

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

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

6.2 Estimated weights

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

6.3 Signatures

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

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

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

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

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

7. CLOCKS AND WATCHES

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

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

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

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

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

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

8. FURNITURE

8.1 Upholstered furniture after 1950

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.



CHISWICK
AUCTIONS

ماده بسروش گردان کا ه لمرسته سوزان سیاہ بنحت کبان برهاند رو ی مه نامداران برها سنجو ی