



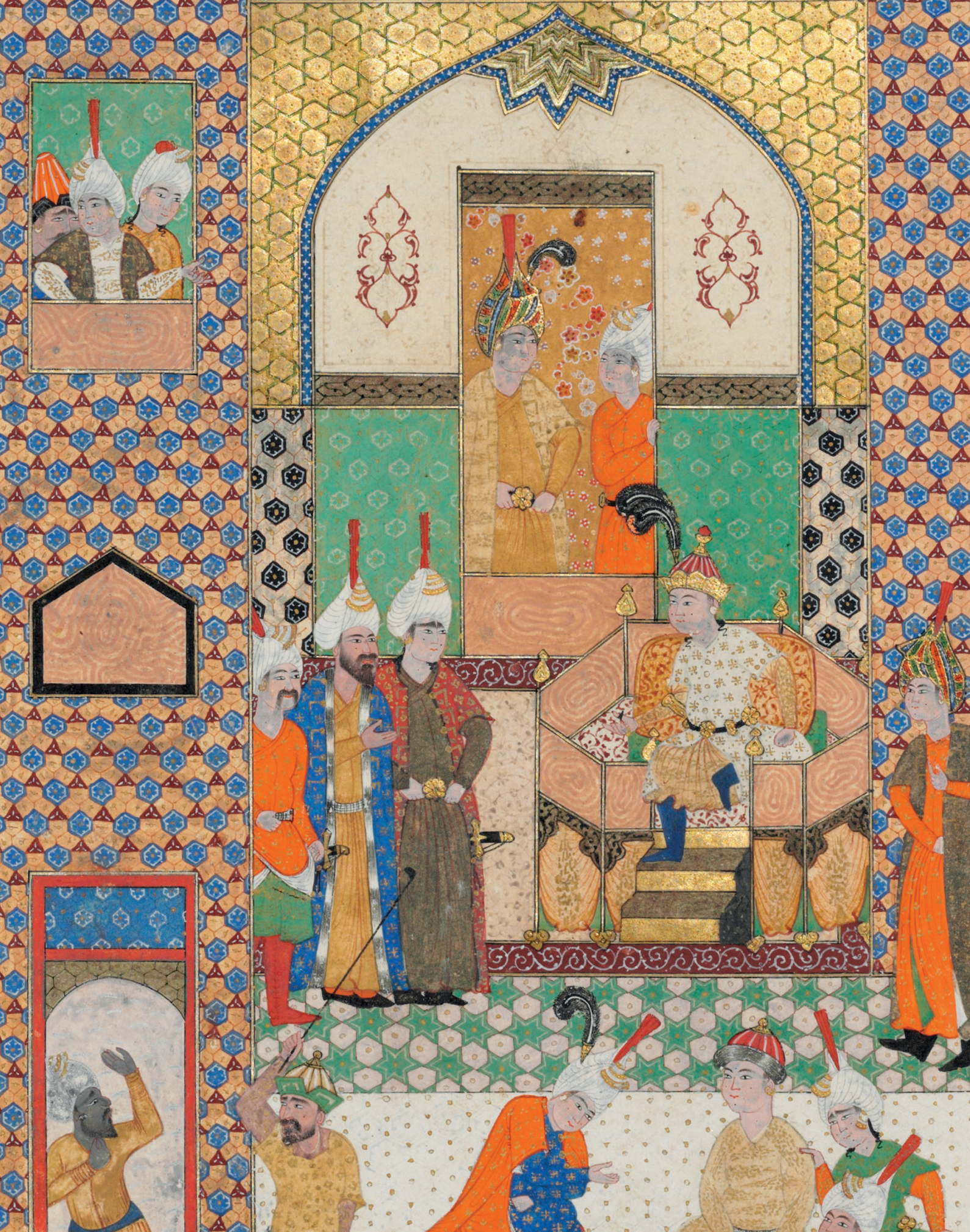
ART OF THE ISLAMIC AND INDIAN WORLDS
INCLUDING ORIENTAL RUGS AND CARPETS

LONDON 1 APRIL 2021

CHRISTIE'S







ART OF THE ISLAMIC AND INDIAN WORLDS

INCLUDING ORIENTAL RUGS AND CARPETS

THURSDAY 1 APRIL 2021

PROPERTIES FROM

THE BOLESWORTH
CASTLE ESTATE

SIR JOHN BECKWITH

THE COLLECTION OF BONNET
HOUSE MUSEUM & GARDENS

AUCTION

Thursday 1 April 2021
at 11.00am

8 King Street, St. James's
London SW1Y 6QT

VIEWING

If you'd like to learn more about a work, our specialists are on hand for consultations and virtual viewing appointments. All of our live auctions are enabled for remote bidding from desktop or mobile via the Christie's LIVE™ real-time bidding platform. Please contact David Ratcliffe by email at dratcliffe@christies.com or by telephone on +44 20 7389 2831 for the most up-to-date information, specialist appointments or to discuss any works in the sale.

AUCTIONEERS

William Robinson and Eugenio Donadoni

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **BONNET-19777**

AUCTION RESULTS

Tel: +44 (0)20 7839 9060

christies.com

CONDITIONS OF SALE

This auction is subject to Important Notices, Conditions of Sale and to reserves.

Front cover: Lot 30
Inside front cover: Lot 84
Opposite: Lot 14
Inside back cover: Lot 130
Back cover: Lot 129



Browse this auction and view
real-time results on your iPhone,
iPod Touch, iPad and Android

COPYRIGHT NOTICE

No part of this catalogue may be reproduced, stored in a retrieval system or transmitted by any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of Christie's.
© COPYRIGHT, CHRISTIE, MANSON & WOODS LTD. (2021)

These auctions feature

CHRISTIE'S  **LIVE**
Bid live in Christie's salerooms worldwide
register at christies.com

View catalogues and leave bids online
at christies.com

CHRISTIE'S

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

WORLD ART GROUP



William Robinson
International Head of Group
Tel: +44 (0)20 7389 2370



Deepanjana Klein
International Head of Indian & Southeast Asian Antiquities, Modern & Contemporary Art
Tel: +1 212 636 2189



Alexis Maggiar
International Head of African, Oceanic and Pre-Columbian Art
Tel: +33 140 768 356



Heidi Yang
Global Managing Director, Asian and World Art
Tel: +852 2978 6804

INTERNATIONAL DEPARTMENTS & SALES CALENDAR

AFRICAN AND OCEANIC ART

Paris
Victor Teodorescu
Tel: +33 1 40 76 84 48

ISLAMIC ART

London
Sara Plumbly
Behnaz Atighi Moghaddam
Rukmani Kumari Rathore
Tel: +44 (0)20 7389 2372

INDIAN, HIMALAYAN AND SOUTHEAST ASIAN WORKS OF ART

New York
Tristan Bruck
Hannah Perry
Tel: +1 212 636 2190

SOUTH ASIAN MODERN + CONTEMPORARY ART

New York
Nishad Avari
Tel: +1 212 636 2190

London
Damian Vesey
Tel: +44 (0)20 7389 2106

Mumbai
Sonal Singh
Tel: +91 22 2280 7905

BUSINESS DIRECTOR AND REGIONAL MANAGING DIRECTOR

New York
Danielle Mosse
Tel: +1 212 636 2110

Paris
Valeria Severini
+33 (0)1 40 76 72 86

AUCTION CALENDAR

To include your property in these sales please consign ten weeks before the sale date. Contact the specialists or representative office for further information.

25 FEBRUARY – 11 MARCH
LIVING WITH AFRICAN AND OCEANIC ART
ONLINE

17 MARCH
SOUTH ASIAN MODERN + CONTEMPORARY ART
NEW YORK

17 MARCH
INDIAN, HIMALAYAN AND SOUTHEAST ASIAN WORKS OF ART
NEW YORK

17 MARCH – 7 APRIL
CALLIGRAPHY: ART IN WRITING
ONLINE

27 MAY – 11 JUNE 2021
ASIAN ART
ONLINE

9 JUNE 2021
ART D'ASIE
PARIS

LOTS OF IRANIAN/PERSIAN 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, for example: decorative objects, bowls, tiles, ornamental boxes, scientific instruments, carpets and textiles). 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.

SPECIALISTS AND SERVICES FOR THIS AUCTION



Louise Broadhurst
*International Head of Department
Oriental Rugs & Carpets*
Tel: +44 (0)20 7389 2603



Sara Plumbly
*Head of Department
Islamic and Indian Art*
Tel: +44 (0)20 7389 2374



Behnaz Atighi Moghaddam
*Head of Sale
Islamic and Indian Art*
Tel: +44 (0)20 7389 2509



Frances Keyworth
*Cataloguer
Islamic and Indian Art,
Oriental Rugs & Carpets*
Tel: +44 (0)20 7752 3027



David Ratcliffe
Senior Sale Coordinator
Tel: +44 (0)20 7389 2831



Valeria Severini
Business Director
Tel: +33 (0)1 40 76 72 86

SPECIALISTS

Louise Broadhurst
Sara Plumbly
Behnaz Atighi Moghaddam
Frances Keyworth
Tel: +44 (0)20 7389 2509
Fax: +44 (0)20 7389 2326

SALE COORDINATOR

David Ratcliffe
Tel: +44 (0)20 7389 2831

BUSINESS DIRECTOR

Valeria Severini
Tel: +33 (0)1 40 76 72 86

EMAIL

First initial followed by last name@christies.com (e.g. David Ratcliffe = dratcliffe@christies.com)
For general enquiries about this auction, emails should be addressed to the Sale Coordinator.

SERVICES

ABSENTEE AND TELEPHONE BIDS

Tel: +44 (0)20 7389 2658
Fax: +44 (0)20 7930 8870
Internet: www.christies.com

AUCTION RESULTS

UK: +44 (0)20 7839 9060
Internet: www.christies.com

CATALOGUES ONLINE

Lotfinder®
Internet: www.christies.com

POST-SALE SERVICES

Giusy Barbato
Post-Sale Coordinator
Payment, Shipping, and Collection
Tel: +44 (0)20 7752 3200
Fax: +44 (0)20 7752 3300
Email: PostSaleUK@christies.com

CLIENT SERVICES

Tel: +44 (0)20 7839 9060
Fax: +44 (0)20 7389 2869
Email: info@christies.com

christies.com







*1

**A KASHAN MOULDED LUSTRE AND COBALT-BLUE
CALLIGRAPHIC POTTERY TILE**

ILKHANID IRAN, LATE 13TH/EARLY 14TH CENTURY

Moulded with a bold cobalt-blue inscription in *thuluth* on dense scrolling
foliate lustre ground, framed
16 x 1½ x 7½ (40.5 x 4 x 19.5cm). without frame

£25,000-30,000

US\$36,000-42,000
€29,000-35,000

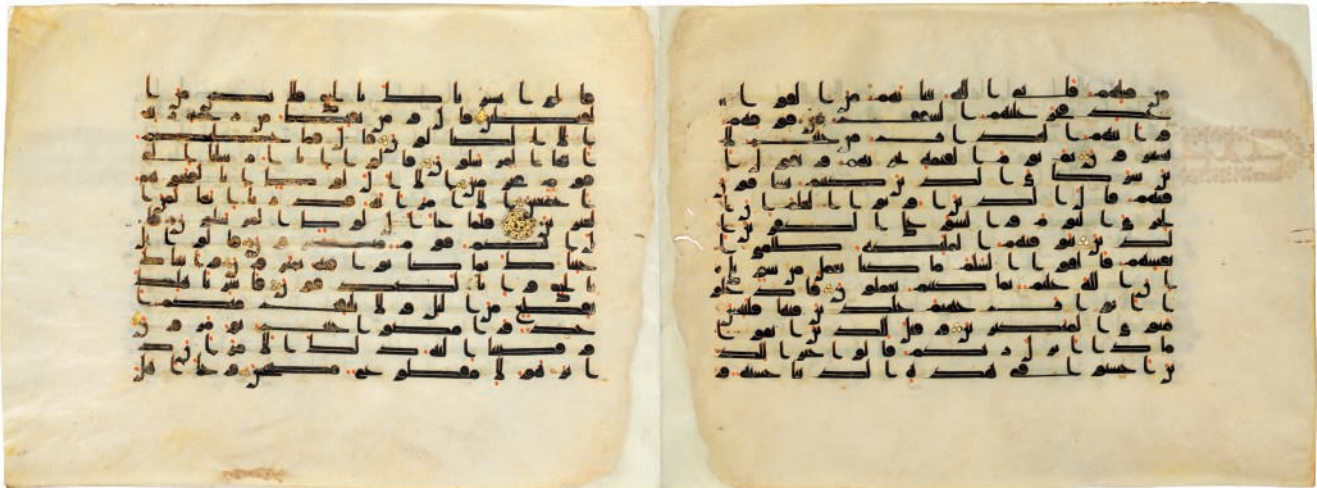
PROVENANCE:

Kunsthau am Museum, Van-Ham Kunstauktionen, Cologne, Auction 49a,
23 November 1971, lot 439, to current owner

INSCRIPTIONS:

Qur'an LXXVI, *sura al-insan*, last word of v.9 - beginning of v.10

The Qur'anic inscription on this tile is executed in elegant, cobalt-blue *thuluth* that stands out in relief against the lustre foliate ground. Its decorative style, imposing calligraphy and size indicate that it would have formed part of an architectural frieze, set above a dado of geometric, star-shaped tiles of the same style. The absence of figural details on our tile, such as birds within the foliage, suggests that it was made for a mosque or religious structure, where the strict aniconic rule applies. A number of similar tiles now form part of prominent museum collections including a particularly close example in the Asian Art Museum, San Francisco (inv.no. B60P2132). A comparable tile whose inscription comprises the following part of this Qur'anic verse was recently sold in these Rooms, 2 May 2019, lot 21. Another example sold at Sotheby's, London, 9 April 2014, lot 2.



2

A KUFIC QUR'AN BIFOLIO

NORTH AFRICA OR NEAR EAST, 9TH/10TH CENTURY

Qur'an XV, *sura al-hijr*, vv.56-82 (part) and Qur'an XVI, *sura al-nahl*, vv.16-30 (part), Arabic manuscript on paper, each folio with 14ll. of neat black kufic, diacritics in red, clusters of three gold roundels marking verses, *khamas* marked by a gold kufic *ha'*, *'ashr* marked by gold and polychrome roundels with *abjad* numerals, a marginal medallion in gold kufic surrounded by leafy vine, minor restoration to margins
Each folio 9¾ x 13¼in. (24.8 x 33.5cm.)

£12,000-18,000

US\$17,000-25,000
€14,000-21,000

Folios from this elegant Qur'an have been variously attributed to Damascus and more generally to the Eastern Islamic world. However, the presence of *abjad* markers using the letter *sad* for the numerical value of 60 instead of the letter *sin* suggests that this manuscript was rather produced in the western Islamic world (Marcus Fraser and Will Kwiatkowski, *Ink and Gold: Masterpieces of Islamic Calligraphy*, London, 2006, p.44).

The script style is closest to what François Déroche describes as group 'C.II' which is typified in this case by the smooth curved *nun* terminal (François Déroche, *The Abbasid Tradition. The Nasser D Khalili Collection of Islamic Art*, London, 1992, p.153). The form of the final *nun* with its curved rather than angular form and extended tail can be linked to the later development of the distinctive curved *nun* shape found in *maghribi* script.

The elegant use of *mashq* or *keshide* with the extension of the horizontal letters to great aesthetic effect is beautifully executed throughout this folio. This extension of horizontals as well as the returning of the tail of the final *ya* form is more usually found on leaves grouped by Déroche into group 'D' and associated more with the later 9th and the 10th century rather than firmly in the 9th century as other examples in group 'C'. The frequent use of *mashq* also indicates the luxurious nature of this manuscript where the letters of the text are free to occupy space regardless of the material cost in terms of gold and vellum. It is likely that a wealthy patron was responsible for commissioning such a luxurious copy of the Qur'an. Being the wealthiest courts of the western Islamic lands at this period, the Fatimids or the Spanish Umayyads are the most likely patrons of this costly manuscript. Further luxurious Qur'an manuscripts such as the famous Blue Qur'an have been attributed at various points to Fatimid Qairouan and to other parts of the Western Islamic world (Fraser, *op.cit.*, p.46).

Other sections from this Qur'an were sold at Christie's, London, 26 April 2012, lot 55, 27 April 2017, lot 23, 2 May 2019, lot 2 and most recently 28 October 2020, lot 9.

3

A MINA'I BOWL FRAGMENT

CENTRAL IRAN, CIRCA 1200

Pottery fragment with a depiction of a rider on horseback, mounted within clear perspex bowl
Fragment 6 x 5¼in. (15 x 14cm.)

£5,000-7,000

US\$7,100-9,800

€5,800-8,100

PROVENANCE:

Columbus Museum of Art, Ohio, USA,
Christie's Interiors, New York, 31 August-1
September 2010, lot 464

Please note this lot has an OFAC licence.



3

4

A KASHAN TURQUOISE-BLUE GLAZED POTTERY BOWL

CENTRAL IRAN, 12TH CENTURY

The interior decorated with radiating split-palmettes, a band of a calligraphy below the rim, the exterior with large waterweed motifs contained within double blue lines
8in. (20.3cm.) diam.

£7,000-10,000

US\$9,900-14,000

€8,100-12,000

PROVENANCE:

Formerly from the Estate of Dr. Paul J. Vignos Jr. (1919-2010), Chicago, USA, originally acquired in the 1950's/1960's
Sold at Sale 152, Property from the Estate of Dr. Paul J. Vignos Jr., Leslie Hindman, Chicago, 6th-8th November 2011, lot 582, to current owner

INSCRIPTIONS:

Inscribed with Persian verses including repetitions of a quatrain and a benedictory couplet.

Please note this lot has an OFAC license.

A thermoluminescence test performed by Re.S.Artes on 09.09.2013, ref. C241512A-4 supports the proposed dating.



4



5

A SILVER-INLAID WHITE BRONZE FLARING BOWL
JAZIRA, POSSIBLY MOSUL, 13TH CENTURY

The wide flaring rim inlaid with a continuous scene of knights mounted on horses, camels and elephants, all armed with swords, spears or composite bows, a band of hanging palmettes beneath them, base repaired 8½in. (21.6cm.) diam.

£100,000-120,000

US\$150,000-170,000
€120,000-140,000

PROVENANCE:

Excavated near Hamadan, Iran, before 1925
Alphonse Kahn, Paris, by 1931
With Spink by 1975
With the present owner since 2002

LITERATURE:

Catalogue de l'Exposition d'Art Oriental: Chine – Japon – Perse, Paris, 1925
Exhibition of Persian Art, London, Royal Academy of Arts, 7 January to 7 March 1931, item 229R, p.147
Arthur Upham Pope, *A Survey of Persian Art From Prehistoric Times to the Present*, vol. XIII, SoPA Ashiya, 1938, item 1313A
Chevaux et cavaliers arabes dans les arts d'Orient et d'Occident, 26 November 2002 to 30 March 2003, no.156, pp.186-187

In his 1985 publication James Allan links the present bowl to two other examples, one in the Louvre that he illustrates in the article as fig.4, and an undecorated bowl in the Keir Collection (See James Allan in Julian Raby (ed.), *The Art of Syria and the Jazira 1100-1250*, Oxford Studies in Islamic Art, Oxford, 1985, pp.130-35 and Geza Fehérvári, *Islamic Metalwork of the 8th to the 15th Century in the Keir Collection*, London, 1976, no.65, pl.19c, no.65, pl.19c). The Louvre bowl is of very similar form with a strong inscription around the rim and a central radiating sun motif very similar to the design of which there are traces in the centre of this bowl. The Louvre and Keir bowls have feet, which are missing here. Fehérvári's note on the Keir example cites a further example of related but more straight-sided form, in the Museo Civico in Bologna, made for Najm al-Din al-Badri who served at the court of Badr al-Din Lu'lu' in Aleppo 1210-1259 (Francesco Gabrieli and Umberto Scerrato, *Gli Arabi in Italia*, Milan, 1979, p.508, pls.560-561). All are made of what appears to be a 'white' or 'high-tin' bronze.

Our bowl, when first published, was catalogued as 12th century; the find site in Hamadan served as an indicator of origin. Subsequent authors have not always agreed. Pope did not clarify at all in the *Survey*, while James Allan, in the Spink catalogue suggested North-West Iran, an opinion he revised to 13th century Jazira when republishing it in 1985. In 2002 it was attributed to 12th-13th century Northern Syria. When re-attributing the bowl, James Allan did not refer to the Bologna bowl with its almost conical outline strongly reminiscent of Raqqa pottery, but to a group of earlier Fatimid bowls of similarly strongly flaring outline, and in this context it is interesting to note that the plain Keir bowl was purchased in Cairo.

The inlaid decoration is really splendid in its variety and inventiveness. There are nine horsemen wielding a variety of lances, swords, shields, bows and arrows, while one has a falcon on his wrist. These are divided on one side by two figures on an elephant the one in front with an ankus; the one behind with a falcon. The other side has a very unusual figure of a drummer seated on a camel, the large kettle drums hanging on the camel's flanks. He is the one figure depicted completely in profile, maintaining his steady beat while the others cavort around him. The size of the individual pieces of inlaid silver is relatively large, and gaps in the design are filled with a variety of animals. Occasionally a vine scroll terminates in a rabbit's head in a way that is seen on various other inlaid brass vessels from both the Jazira and from Khorassan. The liveliness of the depiction is strongly reminiscent of the band of mounted horsemen that run around the centre of the flat side of one of the masterpieces of Jaziran metalwork, the Freer Canteen, attributed to mid-13th century Mosul (Julian Raby, "The Principle of Parsimony and the Problem of the Mosul School of Metalwork", in Venetia Porter and Mariam Rosser-Owen, *Metalwork and Material Culture in the Islamic World*, London, 2012, pp.49-52, fig.1.25; also Esin Atil, W.T. Chase and Paul Jett, *Islamic Metalwork in the Freer Gallery of Art*, Washington DC, 1985, no.17, pp.124-136).





In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

6

A TUNISIAN CEREMONIAL SWORD BY THE MASTER CRAFTSMAN SIDI AMOR

PROBABLY KAIROUAN, TUNISIA, FIRST HALF 19TH CENTURY

The large rectangular blade densely covered with inscriptions in *kufic*, the wooden hilt with a brass plaque inscribed 'Mosquée de Kairouan, Sidi Okba ben Nafa, Lieutenant d'Amer ben d'Acî, Général du Khalife Omar, 669' 45½in. (115.4cm.) long

£8,000-12,000

US\$12,000-17,000

€9,400-14,000

The brass plaque applied to this sword links it and the group to which it belongs to the Great Mosque of Kairouan in Tunisia. The French invasion of 1881 saw the Great Mosque attacked by the French and a number of objects taken away as the spoils of war, including several of these great swords. The plaque bears the name of the Lieutenant who presumably captured this sword.

These swords, of heavy iron, were sheathed in wooden scabbards and were part of a larger group of, often oversized, iron-forged objects such as storage trunks and giant anchors. The objects carry inscriptions in *maghribi* script in the form of intaglio engravings. The inscription on our sword contains Qur'anic verses, prophecies and some details relating to a renowned blacksmith called Sidi Amor (also known as Sidi Abbada or Amor Ibn Salam al-Ayari) and his life. Sidi Amor (d. AH 1271/1855-6 AD) was originally from the region of Makhtar. He was a master blacksmith and philosopher, who was famed for creating such oversized objects densely decorated with inscriptions explaining their purpose – swords, for instance, that should protect but not kill, candles of wisdom and keys that only God could turn. Locals both feared him and sought his blessings believing that he possessed super natural powers. His *zawiya*, or mausoleum, in Kairouan has been turned into a museum. Preserved within are a great number of essentially dysfunctional giant objects, including swords very similar to that offered here. His personal sword, which is near identical to this in style, is preserved in the museum associated with the Great Mosque of Kairouan.

It is said that worshippers could take clay impressions of these giant swords as religious protectorate symbols of reverence.



Detail of the plaque affixed to the sword



7

07

THREE QUR'AN JUZ'

MAMLUK EGYPT OR SYRIA, 15TH CENTURY

Comprising *juz'* XV, XVI and XVII, Arabic manuscript on paper, 87ff., plus three flyleaves, each folio with 7ll. of large black *muhaqqaq*, *tajwid* in red, gold and polychrome rosette verse markers, gold and polychrome marginal medallions marking 'ashr, *sura* headings in gold, the start of each *juz'* marked by a gold and polychrome illuminated headpiece, occasional marginal notes in red, minor discolouration and marginal repairs, the three rebound together in one contemporaneous gilt stamped brown morocco with flap, marbled paper doublures

Folio 14 x 10%in. (35.5 x 26.2cm.)

£10,000-15,000

US\$15,000-21,000

€12,000-17,000

PROVENANCE:

Anon sale in these Rooms, 14 October 2003, lot 12

08

A QUR'AN SECTION

NORTH AFRICA OR AL-ANDALUS, 13TH CENTURY

Qur'an II, *sura al-baqara*, vv.85-87, vv. 96-102 (part) and Qur'an III, *sura al-imran*, vv.3-195 (part), Arabic manuscript on vellum, 39ff., each with 9ll. of sepia *maghribi*, vocalisation in red, orange, green and blue, gold and polychrome roundel verse markers, drop-shaped gold and polychrome medallions *khamis*, gold and polychrome medallions marking 'ashr, minor discolouration

Folio 7% x 7in. (18.8 x 18cm.)

£7,000-10,000

US\$9,800-14,000

€8,100-12,000

PROVENANCE:

Sotheby's, London, 18 April 2007, lot 5



8

A LARGE CERTOSINA WOOD AND IVORY-INLAID GAMES BOARD

EMBRIACHI WORKSHOP, VENICE, ITALY, 15TH-EARLY 16TH CENTURY

Composed of two rectangular sections hinged together, the exterior of the box with a chess board, the alternate squares in ivory with panels decorated *alla certosina* with natural and green-stained ivory, a band of similar decoration flanking each side of the board, the border with alternating wood and ivory panels each containing a small rosette; the interior with a backgammon board, the points in alternating natural and green-stained ivory, a central wide panel decorated *alla certosina* with natural and green-stained ivory, the border with a geometric inlaid design, the white metal hinges cast and chased with four portraits in profile within roundels, minor losses to inlay, overall good condition 31% x 22% in. (79.7 x 58.1cm.)

€80,000-120,000

US\$120,000-170,000
€94,000-140,000

Both backgammon and chess were popular in the Islamic world and were introduced into the Iberian peninsula in the 10th century. The *Libro de los Juegos* (Book of Games), a manuscript commissioned by Alfonso X in 1283 and now in the library of the Escorial, includes many colour illustrations of chess including the versions imported from the Arab kingdoms. Many of the illustrations depict parties engaged in chess on boards of similar form to the present example (*Jaime I, Rey y Caballero*, Valencia, 2008, ms. T.1.6, no. 94, pp. 202-03).

The *taracea* technique, (from the Arabic 'tarsi', for incrustation) uses tiny geometric tesserae of different-coloured woods and ivory or bone (both in its natural colour or stained) assembled to create intricate, kaleidoscopic patterns. The technique developed from highly specialised workshops in Umayyad Spain and North Africa, and appeared in the minbar of the Great Mosque of Cordoba on its enlargement under al-Hakim II in the tenth century. Caliphal marquetry workshops continued to execute grand courtly commissions under the Almoravids and the Almohads in a religious setting and contributed to the splendour of the minbars in the Qarawiyyin mosque in Fez and those of the Kutubiyya and the Qasba mosques in Marrakech (Dodds, *Al-Andalus, The Art of Islamic Spain*, New York, 1992, no. 118, pp. 372-73). The technique was also used to adorn luxurious objects in Nasrid Spain, see, for example, a lavishly decorated pyxis sold in these Rooms, 28 October 2020, lot 20.



In addition to its use in a religious context, the technique was employed on secular objects, including games boards. Nasrid examples are in the Alhambra museum and display comparable eight-pointed interlaced star motifs as found on the present board. Another Nasrid games board that sold at Sotheby's, London, 24 October 2007, lot 158, similarly shows the intricate inlay work in the form of stars on the chess side on the board. That example also revealed another development in the technique where medieval printed parchment was introduced across the surface as an underlay to improve the adhesion of the mosaic in the fifteenth century.

Possibly via the markets in Mediterranean Spain, the technique was introduced in Italy and is found adorning portable objects such as caskets and shrines as early as the fourteenth century. An early Venetian games board in the Kunsthistorisches Museum, Vienna (inv.no.168) which is dated to the first half of the fourteenth century displays comparable eight-pointed star motifs to those used here and clearly shows the influence of Spanish motifs within Italian production.

In the fifteenth century, the technique became associated with the Embriachi workshop (Paula Nuttall, "The Bargello Gamesboard: a North-South Hybrid." *The Burlington Magazine*, vol. 152, no.1292, 2010, pp.716-722..p.720). The workshop originated in Florence around 1370 and was funded by Baldassare Embriachi, a member of a Florentine noble family. However, by 1395, his political and financial circumstances forced the workshop to transfer to Venice where they employed specialised workers to produce inlaid works using the *taracea* technique, where it came to be known as *certosina*.

Not only did they apply the technique of Spanish craftsmen, the Italian workshops also frequently tried to reproduce the designs of the Spanish originals, although they are often less intricate, yet more precise, opting for bolder more geometric forms that delight in perspectival play (Nuttall, *op. cit.*, p.721). The kaleidoscopic panels of interlacing stars are clearly derived from Spanish motifs. However, this is coupled with a three-dimensional effect created within the borders of the backgammon side. This perspectival effect recalls the Italianate cube design on a further fifteenth century games box produced by the Embriachi workshop in the Kunsthistorisches Museum, Vienna (see Nuttall, *op. cit.*, p.720, fig.13), and another Venetian example in the Metropolitan Museum of Art (acc.no. 2010.109.4). Both of these examples, like ours, also show a higher proportion of green-stained ivory than their Spanish counterparts.

The hinges mounted on this games board also suggest an Italian place of manufacture. The roundels with profile portraits in relief bear resemblance to portrait medals that were first produced in Italy in the fifteenth century and modelled on Roman coins. The format was also employed in Renaissance architecture in Italy such as on the Santa Maria delle Grazie, Milan (Georgia Clarke, "Architecture, Languages and Style in Fifteenth-Century Italy" *Journal of the Warburg and Courtauld Institutes*, vol. 71, 2008, pp.169-189, fig.6). The confronting portraits here are an effective indicator of the competition between the two opponents.

One of only a handful of fifteenth century examples surviving, this games board clearly embodies the strong influence and desirability of Hispano-Islamic *taracea* works. Already serving as an appropriate form of decoration on grand monuments and courtly objects in Spain, the intricate technique and elaborate designs were similarly considered worthy of luxurious objects in Italy.





AN IMPORTANT 'VENETO-SARACENIC' BUCKET SIGNED BY THE CELEBRATED MASTER MAHMUD AL-KURDI

*10

A 'VENETO-SARACENIC' BUCKET

SIGNED BY MAHMUD AL-KURDI, EASTERN MEDITERRANEAN OR
POSSIBLY DIYARBEKIR OR WEST IRAN, LATE 15TH OR EARLY 16TH
CENTURY

The body finely worked with intricate geometric and arabesque designs
within a geometric lattice in silver beneath a narrow band of scrolls, two
cartouches with signature of Mahmud al-Kurdi, the base with further bands
of arabesques, each base of the handle in the form of two gazelle heads with
arabesques, some losses to silver, overall good condition
9in. (22.8cm.) diam.

£300,000-500,000

US\$430,000-710,000

€350,000-580,000

INSCRIPTIONS:

'amal al-mu'allim Mahmud al-Kurdi yar/ju al-maghfira, 'Work of the master
Mahmud al-Kurdi, who hopes for forgiveness'



Detail of underside



حق المرحوم
محمد بن
محمد بن



Signature

This is a remarkable work of art, a bucket signed by the most famous maker of all of this exceptionally decorated group of late 15th or early 16th century metalwork. It brings to a total of eleven the number of pieces that are signed by him and completely accepted as his work. Until the appearance of this bucket there were three salvers, six boxes of various forms and a single bucket (Sylvia Auld, *Renaissance Venice, Islam, and Mahmud the Kurd, a metalworking enigma*, London, 2004, p.12 lists the details of eight, to which one salver and one round-bottomed box have been added). The style bears all his hallmarks, from the intricately worked background scrolls, the clear simple frequently straight silver overlaid lined dividing panels, and of course the prominently placed signature of the master, Mahmud al-Kurdi. It has survived in very good condition, with the majority of the silver remaining in place, reminding the viewer quite how impressive the work on these vessels is.

While it is now considered an antiquated term, it is still useful to refer to the larger group of vessels decorated in this and related styles as 'Veneto-Saracenic'. No better term has been proposed that could replace it, and what it does clearly indicate is that these are vessels which frequently straddle the European and Islamic traditions. When choosing to write about this entire group of metalwork, Sylvia Auld, who has probably studied more in this area than anybody else, divided it into two separate main Islamic sub-groups, allowing a third sub-group of items which were probably made in a very similar style but in Italy by Italian craftsmen (Auld, *op.cit.*). She was by no means the first to distinguish between the two Islamic sub-groups; James Allan had done so in his article twenty years earlier (James Allan, "Cairo, Damascus or Venice", in *Metalwork of the Islamic World, the Aron Collection*, London, 1986, pp.48-61). Others have also written on aspects of the subject, especially Doris Behrens-Abouseif ("Veneto-Saracenic Metalware, a Mamluk Art", in *Mamluk Studies Review*, Chicago, vol.IX, no.2, 2005, pp.147-172), Rachel Ward ("Veneto-Saracenic Metalworks: An Analysis of the Bowls and Incense Burners in the British Museum", in *Trade and Discovery, the Scientific Study of Post-Mediaeval Artefacts from Europe and Beyond*, London, 1995, pp.235-257) and Souren Melikian-Chirvani ("Venise, entre l'orient et l'occident", *Bulletin d'études orientales*, 1974, T. 27 (1974), pp. 109-126, who gives details of earlier writing on the subject). All have addressed in some way the difference between the smaller group of vessels decorated with very fine scrolling grounds, associated with all the signatures of the master craftsmen Mahmud al-Kurdi, Muhammad, and Zain al-Din and the much larger group of vessels decorated very frequently with pronounced knotted motifs of broader drawing. The origin of the second group is now relatively securely placed in the Mamluk empire, probably refining that to Damascus, as proposed by James Allan. The origin of the first group, to which our bucket belongs, is not so secure. Originally it had been proposed, and accepted for decades, that the vessels of this group were made by Muslim craftsmen

working in Venice. However in 1970 Hans Huth demonstrated that this was almost impossible given the laws controlling craftsmen in the city, a view that has not been strongly challenged since. (Hans Huth, "'Sarazenen' in Venedig?" in *Festschrift für Heinz Landendorf*, Cologne/Vienna, 1972, pp.58-68). Different authorities have proposed various alternative origins, including Cairo, Diyabekir, Tabriz and Western Iran. While the majority view is probably that they were made somewhere in the Mamluk Empire, there are still elements of the argument that remain unsettled. The cohesiveness of the group, the fact that this group and not the other is clearly the main influence on the Venetian craftsmen working in the style, indicating that it was only really this group that was exported to Venice, and potentially onwards, the fact that no examples of the group are known with old provenances within the Islamic World, the fact that many of the shapes are only known in European prototypes (salvers and buckets of these proportions) the virtual absence of inscriptions other than the signatures (there are a very few inscriptions identified by Abou-Seif which indicate a Mamluk origin either of the craftsmen or of the manufacture), the very prominence of the signatures, as seen here on the bucket, and the fact that one vessel bears a signature transliterated into Western characters, makes the explanation of "a variant school of Mamluk metalwork" slightly unsatisfactory.

Wherever the group was made, the style's best known and most prolific proponent, as well as one of the two most accomplished, is the master Mahmud al-Kurdi. Auld has noted that it is frequently possible to determine the designs that master Mahmud uses from the design he chooses for the centre bottom of a bowl for example. When examining the current bucket however she observed considerable greater variety of motifs than normal "a single motif is not, however, found on this bucket, although individual elements are repeated". A considerable amount of the surface is his 'trademark' extremely finely engraved scrolling interlace, in various forms. However the underside of the base has a roundel that has engraving leaving much of the metal plain, far more in the taste of the Italians than any Islamic prototype. Having described in detail the different bands of decoration, Auld continues "It is difficult to convey the delicacy of the work; a magnifying glass is needed to appreciate it. It represents many hours of detailed work. And, indeed, part of the purpose of the bucket must have been to delight an appreciative owner and to demonstrate his taste and affluence. The metals in themselves are not expensive but are carefully arranged to make the most of colour and contrast. It is the skill in the execution of the work which gave (and gives) the object its value. It is true too that the name of Master Mahmud must have added worth in the land of his employment. This is demonstrated by the prominence of the signature. It is already exceptional to have so large a corpus of signed works by a mediaeval master; to be able to add yet another is truly exciting" (communication to the owner, January 2019).



†11

A SILVER OVERLAID BRASS PEN-CASE

VENICE, MID-16TH CENTURY

The surfaces finely worked with intricate interlaced geometric and arabesque designs, the coat of arms of the Giustiniani family on the cover, remains of silver inlay, very slightly rubbed, otherwise good condition
13½ x 5½ x 3¼in. (34.6 x 14 x 9.5cm.)

£50,000-80,000

US\$71,000-110,000

€59,000-93,000

PROVENANCE:

Commissioned for the Giustiniani family, Venice



The Giustiani family crest





Palazzo Giustinian Canal Grande Venezia

This appears to be a unique object, a silver inlaid brass penbox, a form that is quintessentially Islamic, but produced in Venice for a member of one of the leading families of the Serenissima. It makes a very interesting comparison to the previous lot, indubitably made by a Muslim craftsman, but for the Western market. There are various features, apart from the prominent central armorial, which make it clear that this penbox is part of the group of inlaid brass vessels that are attributed with relatively little controversy to European craftsmen working in Venice, working in the idiom that had been imported from the Islamic world.

The surface is divided up into panels by raised bands onto which have been hammered silver wire which at times expand and split in the form of arabesques, which were also silver overlaid, but using sheet metal keyed in around the edges with an engraved band, and further encouraged by pouncing through the silver to the brass body. Much of the wire remains; the sheet has however mostly disappeared over time. The designs are very similar to those produced in the Islamic World, but denser, using more complex knot-motifs, and are more exuberantly curvilinear in feel. Similar work is seen on a number of dishes, for example a spectacular example in the Victoria and Albert Museum, also with central Italian armorial, bought at Christie's from the Bernal collection in 1855 (inv.no.2061.1855; Sylvia Auld, *Renaissance Venice, Islam, and Mahmud the Kurd – a Metalworking Enigma*, London, 2004, no5.27, pp.235-6). The same publication illustrates further closely related examples.

The interior shows clear traces of its original divisions into compartments. At the front is one long compartment, for pens. The back half is divided into three compartments, with two squares flanking a central rectangle. This is the arrangement one would expect for a square, probably glass, inkwell and a matching sand shaker. One sees this format later, but it is very rare in the Renaissance period. On the other hand, for a trader who was dealing extensively with trade with the East, where a pence is known as a prominent symbol of power, it would have been instantly recognised by the merchants he encountered. And, just as with today's computer logos, the direction of the armorial in relation to the hinges is such that it is intended to be seen by the observer, not the owner. The same orientation, as well as interior divided for pens, inkwell, and sand pot is demonstrated in an unusual almost contemporaneous penbox now in the Metropolitan Museum now attributed to early 16th century Iran, signed by the engraver Hassan Ramadan Shahi and the manufacturer and calligrapher Mawla Yusuf Naqqash Farisi (inv.no.1975.350.1a-c; "Masterpieces from The Metropolitan Museum of Art New York" in *The Arts of Islam*, Berlin, 1981, no. 58, pp. 150-51, ill. p. 151). The links of the Venetian versions of "Veneto-Saracenic" metalwork with contemporaneous Iranian metalwork, proposed as a mainstay theory in her book on Mahmud al-Kurdi by Sylvia Auld (*op.cit.*) are clearly reinforced in the current penbox. Certain elements in our penbox show a clear knowledge and understanding of Persianate source material – the border design used in the upper left and lower right quadrants for example has a very similar structure to that of Tabriz medallion carpets, especially the way the terminal leaves lie across the meandering vine stems – see for example lot 128 in this sale.

The arms are almost certainly those of the Giustiniani family, a very prominent family in 14th-17th century Venice who also had bases in Genoa and elsewhere. Five of their palazzi survive in the city of Venice, four of which overlook the grand canal. Interestingly they were also the owners of the island of Chios with its monopoly on the production of mastic, that rare substance highly prized by the Romans, the Byzantines, and subsequently the Ottomans under whom it was worth its weight in gold. The initial I can, and frequently did stand for Giustiniani, in its Latin form Iustiniani; some members of the family claimed direct descent from the Roman Emperor Justinian. It has not however been possible to identify a member of the family with double P first names. This highly prestigious penbox would have been an appropriate and immediately recognisable demonstration of importance within the Islamic world for a member of such a prominent family.



A ROYAL AQQUYUNLU QUR'AN JUZ



012

AN ILLUMINATED QUR'AN JUZ' (XIV)

COPIED BY ZAYN AL-'ABIDIN BIN MUHAMMAD AL-KATIB, AQQUYUNLU IRAN,
DATED AH 902/1497-98 AD

Arabic manuscript on paper, Qur'an XV, *sura al-hijr*- Qur'an XVI, *sura al-nahl*, 35ff., plus two flyleaves, each folio with 7ll., the first, fourth and seventh lines in gold *muhaqqaq*, the remaining lines in black *naskh*, within gold and blue rules, gold and polychrome roundel verse markers, a *sura* heading in gold *muhaqqaq* in a panel illuminated with gold floral vine, gold and blue marginal medallions marking *khams* and *'ashr*, the opening bifolio illuminated in gold and polychrome framing 3ll. of text including a *sura* heading in blue in a cloud reserved against a pink hatched ground, colophon signed and dated in clouds surrounded by gold floral vine, flyleaves with later owners' notes, in 19th century Kashmiri binding with scrolling chainwork, areas of water staining to margins, overall good condition
Text panel 7 x 4¼in. (18 x 12.1cm.); folio 11⅞ x 7⅞in. (28.2 x 18.8cm.)

£40,000-60,000

US\$57,000-85,000

€47,000-70,000

This Qur'an *juz'* is in the hand of the master scribe, Zayn al-'Abidin bin Muhammad al-Katib al-Shirazi. It bears close resemblance to another Qur'an, also copied in thirty separately bound *juz'* by the same scribe that was written for the Aqquyunlu ruler Ya'qub Beg (r.1478-90) in AH 888/1483-4 AD. It was copied in the capital Tabriz where a distinguished tradition of literary and cultural patronage was established. *Juz'* from that Qur'an are heavily published and have appeared at auction, including a recent example sold in these Rooms 28 October 2020, lot 27, and another at Sotheby's, 23 October 2019, lots 10 (which had a partly legible dedication to the Aqquyunlu ruler) and 121.



Stylistically our Qur'an *juz'* is extremely close to those from the Ya'qub Beg Qur'an but both the folios and the text panels of ours are slightly smaller in size indicating that it was part of another similar commission by the same scribe. As in the Ya'qub Beg Qur'an, here Zayn al-'Abidin juxtaposes large and small scripts, a practice which was occasionally used in the twelfth century and became much more common in the fourteenth and fifteenth centuries, especially in Central Asia. Zayn al-'Abidin has been referred to as the master of this technique, and copied both this manuscript and the Ya'qub Beg example with large lines of elegant *muhaqqaq* and *thuluth* sandwiching smaller panels of *naskh*. Blair argues that such a format was not to all tastes and this mixture of scripts was not popular in Egypt or Syria, where a change in script indicated a change in text (Sheila Blair, *Islamic Calligraphy*, 2008, pp.268-70). This format seems to have been especially appealing in Iran and adjacent lands at this time as part of the taste for calligraphic specimens, which often juxtaposed different scripts written at different angles in different colours. A remarkable example of this is in the Al-Sabah Collection, Kuwait (inv. no.LNS 84 MS).

Another Qur'an completed as a single-volume by Zayn al-'Abidin is in the Astan Quds Razavi Library, in Mashhad. That manuscript is dated AH 876/1471 AD, and was copied for the Royal Library of Abu'l-Fath Muzaffar al-Din Hasan Bahadur Khan, which must be Uzun Hasan (Sultan Ya'qub Beg's father), and donated to the Shrine of Imam Reza by Jahangir (Sahra-Gard, 1393). He was also a teacher of calligraphy - a copy of the *Mathnavi* of Rumi dated AH 869/1464-65 AD signed Ahmad al-Katib al-Shirazi, student of Zayn al-'Abidin bin Muhammad al-Katib, sold in these Rooms, 21 April 2016, lot 80). The Qur'an *juz'* offered here presents an important addition to the known corpus of this celebrated scribe's work.



13

A BLUE-GLAZED POTTERY DISH

PROBABLY SAFAVID IRAN, 16TH/17TH CENTURY

With cusped rim on short foot, decorated with a powder-blue glaze, a repaired break to the rim with an associated crack, otherwise good condition
12½in. (30.8cm.) diam.

£5,000-7,000

US\$7,000-9,800

€5,800-8,100

This dish is a striking example of the brilliantly coloured ceramics made by Iranian potters under the Safavid dynasty, who often achieved dramatic effects with glazes of a single colour. The plain decoration, everted barbed rim and blue glaze of our dish recalls the Iranian potters' imitations of the prized Chinese celadons. Their popularity coupled with a popular belief that they would reveal poison encouraged their production from the 14th up to the 17th century. The shape of the present dish relates to a vessel in the al-Sabah collection dated to the 17th century and illustrated in Oliver Watson, *Ceramics from Islamic Lands*, London, 2004, cat.U.20, p.467.

BAHMAN ENTHRONED AT COURT SAFAVID SHIRAZ, CIRCA 1540-50

An illustration from the *Shahnama* of Firdawsi, opaque pigments heightened with gold on paper, Bahman sits enthroned at court with attendants, four columns of text in *nasta'liq* above and below within gold rules, the text to the reverse arranged in similar format, framed and glazed
Painting 7 $\frac{7}{8}$ x 5in. (20 x 12.7cm.);
text panel 10 $\frac{1}{2}$ x 5 $\frac{5}{8}$ in. (26.5 x 14.2cm.);
folio 15 $\frac{1}{8}$ x 9 $\frac{3}{4}$ in. (38.4 x 24.9cm.)

£10,000-15,000

US\$15,000-21,000

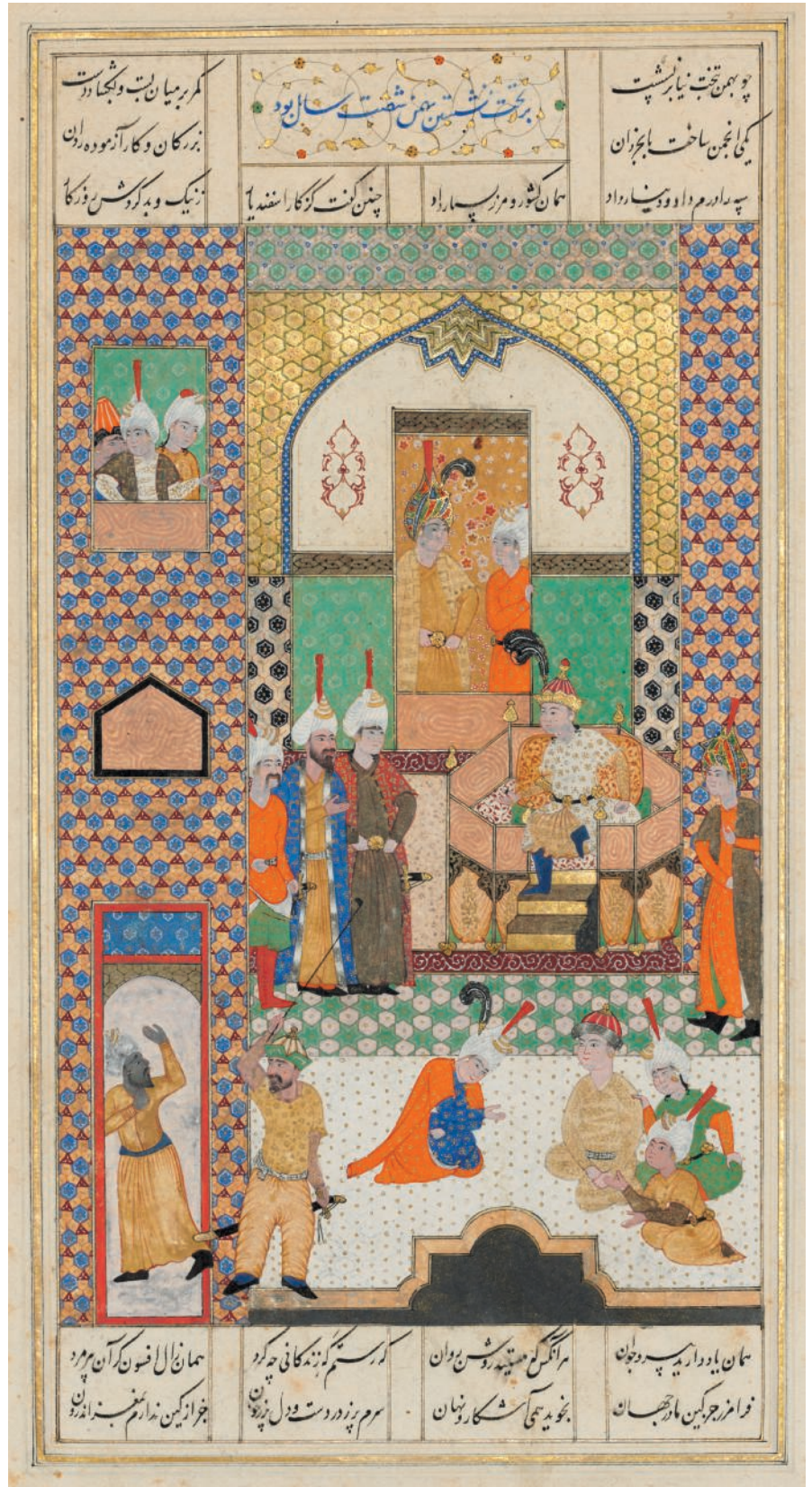
€12,000-17,000

The scene has been identified as *Bahman had been on the throne for sixty years*.

The arrangement of this folio bears several similarities to a folio from the renowned Shah Tahmasp *Shahnama* made in Tabriz, depicting Faridun's mother Faranak sending gifts to her son, now in the Khalili Collection (MSS 1030.38). The central figure in our scene sits, like Faridun, leaning forward slightly with one leg outstretched, as if mirroring this posture. The three figures to the left in the present lot also recall those to the side of Faridun in the *Shahnama* folio. This is similarly depicted on another manuscript of the *Shahnama* produced in Tabriz in 1520-21 that sold in these Rooms, 10 April 2014, lot 14. The delicate facial forms and the very high turbans worn by the male figures in our manuscript are also typical qualities of the Tabriz school of painting.

These similarities may suggest that the artist of the present folio was trained in, or at least very familiar with, the early Tabriz painting style in the royal ateliers under Shah Tahmasp. As Shah Tahmasp's political and religious concerns grew in the 1540s, his interest in the arts waned and his royal atelier was disbanded. Many highly trained artists practised their craft elsewhere, particularly in Shiraz, where this folio was produced.

A *Shahnama* dated AH 950/1543-44 AD which includes a comparable scene to the present lot is in the Topkapi Sarayi Museum, Istanbul, H1481.



A RARE COPY OF TAMHIDAT (PRELUDES)
BY 'AYN AL-QUDAT HAMDANI, 'THE PEARL OF JUDGES'



015

'AYN AL-QUDAT HAMDANI (D.1130 AD): TAMHIDAT

COPIED BY ABU'L-MAKARIM BIN 'ALI AL-MURSHIDI, TIMURID OR AQQUYUNLU IRAN, DATED AH 866/1461-62 AD

A Sufi manuscript on *Tamhidat* (Preludes), Persian and Arabic manuscript on paper, 173ff., plus 2 flyleaves, each folio with 14ll. of elegant *naskh* in black ink, important words and sentences in gold, red and sepia *thuluth*, text within gold and blue rules, gold and polychrome illuminated frontispiece, signed and dated colophon on the final folio, in brown gilt and stamped leather binding with flap, marbled paper doublures

Text panel 4 x 3in. (10.2 x 7.4cm.); folio 6½ x 4¼in. (15.4 x 11.9cm.)

£30,000-50,000

US\$43,000-71,000

€35,000-58,000

'Ayn al-Qudat Hamadani (d. 1131 AD) was born in Hamadan to a family of judges. He was a renowned and highly celebrated mystic philosopher and Sufi martyr who is regarded as one of the founders of doctrinal Sufism. Following in the footsteps of his forebears, he qualified as a judge in Hamadan at a young age and was soon known as the "pearl of judges" amongst the Sufi milieu. 'Ayn al-Qudat became bilingual in Arabic and Persian and studied Arabic grammar, law, philosophy and theology. He turned to Sufism at a young age and amongst his most influential teachers were Muhammad bin Hammuya and Ahmad al-Ghazali (d. AH 520/1126 AH). According to 'Ali bin Zayd al-Bayhaqi's *Tatimmat Siwan al-Hikma* and

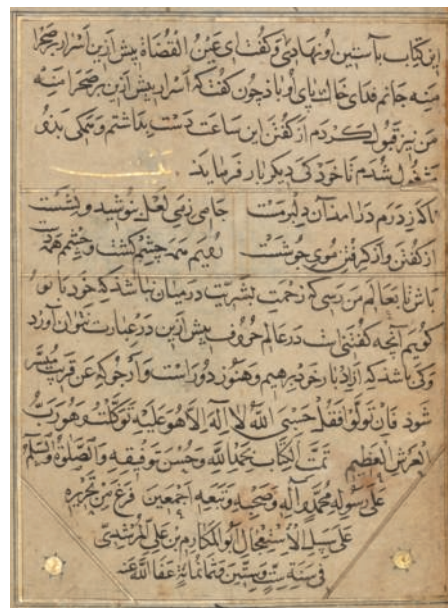
other sources, one of his teachers was the famous 'Umar al-Khayyam (d. AH 517/1123 AD) which is plausible given his early interest in mathematics. However he himself mentions only his Sufi teachers. 'Ayn al-Qudt's reputation as a Sufi teacher attracted many disciples. His early admirer, the 12th century historian 'Imad al-Din al-Isfahani, who regards him as a "second Ghazali" suggested that his fame aroused the jealousy of the 'pseudo-'ulama'. He nonetheless attributes the real responsibility for his imprisonment and ultimate execution to the conspiracies of the vizier Qiwam al-Din al-Dargazini (F. Daftary, *The Isma'ilis. Their history and Doctrines*, Cambridge, 1990, pp.363-4).

The *Tamhidat* (Preludes) is 'Ayn al-Qudat's most important Persian work. Its full name is the *Zubdat al-haq'eq fi kashf al-khala'eq* and it is divided into ten *tamhids* illustrating Sufi life and thought. It discusses inner attitudes, religious experiences and philosophical assumptions of the mystic, supported by the interpretation of Qur'anic verses and classical Sufi sayings. 'Ayn al-Qudat expresses his profound ideas in precious poetic language and exhibits a high erudition in the literary and religious traditions of his time. The work reveals the author's unconventional spirit and paradoxical reconciliation of belief and unbelief. The *Tamhidat* was translated into Turkish twice at the end of the 16th century (F. Meier, *Der Islam*, 24, 1937, p.5). It had considerable influence on the Chishti Sufi order in India through a commentary written on it by Muhammad bin Yusuf Gisuderaz (d. 1422 AD). Another commentary



was compiled by Allah Nur in the 17th century, whilst Miran Husayn Shah (d. 1669 AD) translated it into Dakhni Urdu (A. Schimmel, *Mystical Dimensions of Islam*, Chapel Hill, 1975, p.296).

Abu'l-Makarim bin 'Ali al-Murshidi, who copied this manuscript, was a court calligrapher active in mid-fifteenth century Iran under Uzun Hassan (r.1457-78) and Sultan Yaqub (r.1478-90). Our manuscript, which is dated 1461-2 AD is the earliest recorded dated work of Murshidi and may well have been executed for the royal library of Sultan Uzun Hassan. Only four other works by our scribe are known – a *Qasida al-Burda* dated AH 873/1468 AD, a Qur'an dated AH 875/1470 AD, now in the Topkapı Saray Museum Library (TSM inv.no.K.13), a 15th century *Dua al-Usbuiyya* (Prayers for the days of the week) which sold Sotheby's, London, 24 April 2013, lot 12 and another copy of the *Tamhidat* dated AH 867, just one year after ours, is in the Hagia Sophia library (inv.no.1842). The opening illuminated bifolio of our manuscript is executed in a Timurid style which bears close similarities to the illuminated headings in an Aqquyunlu copy of Jami's poetry signed by the court calligrapher Fakhr al-Din Ahmad, dated AH 872/1467-8, sold Sotheby's, London, 24 April 2013, lot 23. The design and layout of the text also resembles a royal Timurid *Zij-i Gurkani* which was prepared for Ulugh Beg in Samarkand in around 1440 (Abolola Soudavar, *Art of the Persian Court*, 1992, pp.67-9).



Colophon page

17

BAYAZID BASTAMI AND THE YOUTH KHIZRAVAYH BIN SHAYKH AHMAD

SAFAVID SHIRAZ, CIRCA 1570

From Sultan Husayn Bayqara's *Majlis al-'Ushaq*, opaque pigments heightened with gold on paper, illustrating a gathering (*majlis*) of five men in an interior setting, with 7ll. of black *nasta'liq* on gold-speckled ground above, the back with 14ll. of *nasta'liq* in two columns
Painting 7 x 4¾in. (18 x 12cm.); folio 9¼ x 6¼in. (23.5 x 16cm.)

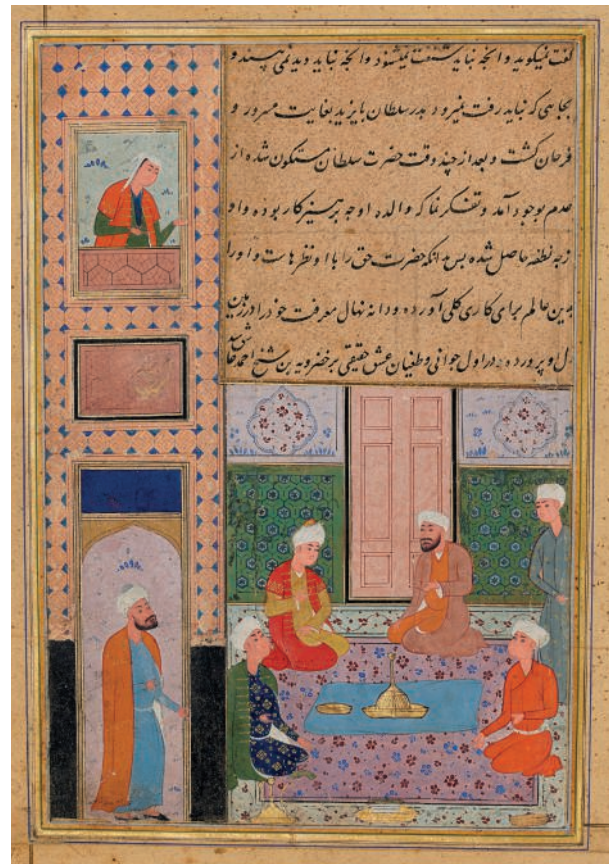
£4,000-6,000

US\$5,600-8,400
€4,700-6,900

The theme of the *Majlis al-'Ushaq* is that of 'real' (or ideal) and 'metaphorical' (or material) love, presenting the latter as a route to the former. This copy consists of an account of the lives of sixty Sufis and sixteen rulers of Persia, including for almost every one, a description of the individual's love. The scene of our painting depicts Bayazid Bastami who allegedly fell in love with the beautiful and intelligent son of the famous Shaykh Ahmad of Balkh.

Although the work is usually attributed to the Timurid ruler Sultan Husayn Baiqara (and it is indeed he who is named in the preface as the author of the work), some authorities (see C.A.Storey, *Persian Literature*, London, 1972, p.961) say that it was in fact written by Kamal al-Din Husain Gazargahi, a courtier involved in the religious establishment perhaps as an assistant to the Sultan.

Another folio from this manuscript is in the Musée d'Art et d'Histoire, Geneva (inv. 1971-107/498).



17

18

ZULAYKHA BIDS FOR YUSUF IN THE SLAVE MARKET OF EGYPT
SAFAVID IRAN, 16TH CENTURY

Ink, gold and opaque pigments on paper, Yusuf depicted seated on a scale in a market, with 2ll. of black *nasta'liq* divided in four columns on the top and at the bottom, reverse with a calligraphic panel with 4ll. of *nasta'liq* written diagonally on a gold sprinkled ground
Painting 8 x 5½in. (20 x 14cm.); folio 12 x 9½in. (30.5 x 24cm.)

£4,000-6,000

US\$5,600-8,400
€4,700-6,900

PROVENANCE:

Private collection Connecticut

In the story surrounding this painting, Yusuf's brothers, overcome by jealousy, throw Yusuf into a well. He survives the fall and is freed days later by a passing merchant who lowers a bucket into the well and, to his surprise, brings Yusuf up with it. The merchant takes him to Egypt where he is put up for sale in a slave market as depicted here. The wondrous beauty of Yusuf causes tumult in the town but it is Zulaykha who watches the sale on a camel in the upper left, who has the winning bid. Further folios and manuscripts depicting the same scene are held in museum collections such as one in the Metropolitan Museum of Art (acc.no.69.114.3) and another in the British Library (OR 4122, folio 76b).



18

29



19

A SILK BROCADE FRAGMENT

SAFAVID IRAN, SECOND HALF 16TH CENTURY

Woven with a repeated design of paired pheasants with dotted plumage and long tails in green, white and yellow alternating with a large spray of carnations, smaller grass tufts scattered between, wear to lower part, mounted on cloth on a stretcher
17 x 4¾in. (43.3 x 11cm.)

£7,000-10,000

US\$9,800-14,000
€8,100-12,000

The repeated pheasants on this silk panel are very close to those painted on a lacquer binding of a copy of Arifi's *Guy wa Chowgan*, written by Shah Tahmasp himself and dated 1524-25 (in the National Library of Russia in St Petersburg, Jon Thomson and Sheila R. Canby (ed.), *Hunt for Paradise*, New York, 2003, p.198, cat.7.13). The binding depicts pheasants in a similar position, with their heads turning backward, and repeated in alternated directions. This motif is seen earlier on a lacquer cover of a *Diwan* of Husayni dated 1492 (Thomson and Canby, *op.cit.*, cat.7.2). With its repeated motifs, the composition of the binding was appropriate to be copied onto textile. In his discussion of these pieces, Thompson indicates that motifs evolved from animal themes of *chinoiserie* type towards figural themes and that both gradually developed together in the second quarter of the 16th century.

Other pheasants in similar positions appear on a number of silk Kashan carpets from the period of Shah Tahmasp (r.1525-76) and the motif seems to have become particularly popular around the mid-16th century. A carpet fragment in the Brooklyn Museum of Art, datable to 1525-50 and a complete carpet in the Gulbenkian Foundation are decorated with these pheasants (Thompson and Canby, *op.cit.*, cat.12.16, 12.17).

The bouquets of carnations appearing between the pheasants would suggest a slightly later date however, possibly the second half of the 16th century. Although slightly different, the bouquets of carnations appearing on two textile fragments preserved in the Musée des Textiles in Lyons can be paralleled to the present panel. They are datable to the early 17th century (Jean-Michel Tuchscherer, *Étoffes Merveilleuses du Musée Historique des Tissus*, Lyon, 1976, cat.57 and 158).



REST ON THE FLIGHT INTO EGYPT

BY OR IN THE MODE OF MUHAMMAD ZAMAN, SAFAVID IRAN,
DATED AH 1076/1665-66 AD

Opaque pigments on vellum, landscape with two kneeling angels adoring the Christ Child sleeping in the Virgin's arms under a tree, signed and dated above in white *nasta'liq*, set inside a thin gold and polychrome margin with scrolling floral and vegetal bands and an outer border decorated with gilt decoration of leaping animals, owner's seal impression on the right hand border, backed on cream card
Painting 5 $\frac{7}{8}$ x 8 in. (14.9 x 20.4cm.); folio 14 $\frac{1}{2}$ x 20 $\frac{1}{4}$ in. (36.7 x 51.2cm.)

£100,000-150,000

US\$150,000-210,000
€120,000-170,000

PROVENANCE:

John Augustine Westberg (1931-2001), New York, acquired in the 1960s-70s,
By descent to the present owner

INSCRIPTIONS:

Signed *ya sahib al-zaman, sana 1076*

Above the signature: *hasb al-amr al-'ali*, 'by the order of the supreme'

Seal impression: Qur'an XI, *sura al-hud*, parts of v. 88; *kanda bar khatam in mihr-i Muhammad Ahmad*, 'engraved on the seal is this love of Muhammad, Ahmad'



Francois de Poilly (d. 1693), 'Rest on the flight into Egypt' (inv. no. U.1.62)
© The Trustees of the British Museum

The painting is inscribed *ya sahib al-zaman*— a phrase typically used as a signature of Muhammad Zaman. It is a pun on his name but was also likely to have been a reference to his particular style, and used by others working with or in the style of this celebrated artist. In her essay on the artist in the catalogue for the *Pearls on a String* exhibition, Amy Landau writes that like Kamal al-Din Bihzad (d. ca.1525) and Riza 'Abbasi (d.1635), Muhammad Zaman came to embody artistic developments and a court style, taking on the mantle of a 'heroic artist'. She goes on to say that his name in the form found here was inscribed on paintings as an indicator of quality and mode (Amy S. Landau, 'Man, Mode and Myth: Muhammad Zaman ibn Haji Yusuf', *Pearls on a String*, 2015, p.169).

Our painting bears some of the most iconic features of Muhammad Zaman's work at its best. These include the inclusion of a broken tree trunk which is a favoured feature on outdoor scenes, especially with the crocodile-skin treatment of the bark. Also typical are the small row of flying birds in a harmonious line against cumulus clouds, the carefully arranged flowering plants around the sitters, and the soft and Europeanised facial features with gentle and thoughtful expressions.

Muhammad Zaman (d. circa 1700) was one of the first Safavid court painters to imitate European painting styles and perspective and to develop his own version of *farangi-sazi*, the European mode. Some scholars have suggested that Zaman travelled to Italy to study European painting before returning to Iran; today however this is generally rejected. His work actually shows more Flemish and Dutch influence than Italian, and it is well established that Flemish and Dutch prints circulated widely in seventeenth century Iran (Landau, *op.cit.*, 2015, pp.176-8).

While a considerable proportion of Zaman's work clearly derives from these European prints, only a handful of the original engravings he worked from have so far been identified. The present painting is one of a small number of exceptions. The composition depicts the "Rest on the flight into Egypt" and is based on a print by Francois de Poilly (d. 1693), a French engraver who was known mainly for his religious subjects after masters such as Raphael, Guido Reni and Annibale Carracci. This print is composed after a painting by Annibale Carracci (d. 1609), the Italian master who was active in Bologna and later in Rome. A copy of De Poilly's print is now in the British Museum (inv. no. U.1.62) and Carracci's painting is in the Hermitage Museum (inv. no. ГЭ-138).

Many of Muhammad Zaman's paintings based on European scenes can be regarded as a commentary on seventeenth-century attitudes towards feminine beauty and foreignness. Painters working in the European mode were highly sought after by the Safavid elite and handsomely rewarded (Landau, *op.cit.*p.178). A small number of other known illustrations by Muhammad Zaman are based on biblical scenes, the majority of which are in the *St. Petersburg*

Muraqqa' (*The St. Petersburg Muraqqa'*, Milan, 1996). A further work of his in this genre, a different variant on the same subject, is in the Fogg Art Museum (inv. 1966.6), dated AH 1100/1689 AD (Anthony Welch, *Shah Abbas & the Arts of Isfahan*, New York, 1973, pl. 72, p. 108). The origin of that miniature has been traced to a mid-seventeenth century engraving by the Flemish artist, Lucas Vosterman. The print itself is based upon an original painting by Peter Paul Rubens, (Welch, *op. cit.* p. 117).

Other works attributed to Muhammad Zaman include paintings added and restored in Shah Tahmasp I's copy of the *Khamsa* of Nizami (British Library inv. Or.2265). A particularly fine example of Muhammad Zaman's 'Europeanised' style, depicting a quintessentially Persian scene of the 'The Simurgh assisting at the birth of Rustam' was added to the *Shahnama* created during the reign of Shah Abbas I, dated AH 1087/1677-78 in the Chester Beatty Library (inv. ms.277.f. 3b.; A.J. Arberry (ed.), *The Chester Beatty Library- A Catalogue of the Persian Manuscripts and Miniatures*, Dublin, 1962, pl.38). It has been suggested that Zaman was appointed to add two modern paintings to this older manuscript from the royal library because he was so renowned for his exquisite work in the European mode. Following court etiquette, beginning around the year 1672 he started routinely to refer to himself as a *banda* (or, sometimes, *ghulam*) of the royal household, both of which mean "slave" or "servant." The painter therefore highlighted that he was part of the service elite, a collective bound to the shah that viewed service as a virtue and who, along with nobles and courtiers, enjoyed social privileges (Landau, *op. cit.* 171). These associations suggest that Muhammad Zaman was at some point linked to the royal atelier or *kitabkhaneh* of the Safavids (A. Ivanov, *Persian Miniatures*, in E. Kostoukovitch (ed.), *The St. Petersburg Muraqqa'*, Milan, 1996, p.35).

In addition, Muhammad Zaman frequently painted individual leaves for various royal and noble Safavid patrons; the royal commission statement above the signature on this painting further supports a possible link with a royal patron. The wealthy Armenian merchants based in New Julfa who treasured originality with an element of foreignness were also amongst his faithful clients. They are thought to have commissioned paintings in the European mode to demonstrate their refinement and worldly sophistication (Landau, *op. cit.*, pp.179-80).

Our painting is particularly unusual because it has been executed on vellum rather than paper, a medium which was only very rarely used for painting in the Safavid court. One of the attributes of artists particularly celebrated in Safavid Iran was their ability to work in different media. The same artist often worked on paper, lacquer, oil and occasionally on more unusual media such as fabric, copper or vellum. A Safavid painting of similar period in the Freer Gallery of Art is unusually painted on fabric (acc.no.F1999.18). A painting of Madonna and Child by Muhammad Zaman sold in these Rooms, 7 April 2011, lot 261. More recently a work by the same artist depicting Shaykh San'an and the Christian maiden sold at Sotheby's, London, 20 April 2016, lot 45.



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

مَكِّيَّات

انزل من قبلك وبالآخرة هم يوقنون اولئك
على هدى من ربهم واولئك هم المفلحون ان
الذين كفروا سواء عليهم اانذرتهم ام لم تنذرهم
لا يؤمنون حسم الله على قلوبهم وعلى سمعهم وعلى
ابصارهم غشاوة ولهم عذاب عظيم ومن
الناس من يقول امنا بالله وباليوم الآخر وما هم
بمؤمنين يخادعون الله والذين امنوا اوسا يجذعون
الانفسهم وما يشعرون في قلوبهم مرض
ادهم الله مرضا ولهم عذاب اليم بما كانوا
كاذبون واذا قيل لهم لا تفسدوا في الارض
سأخضعنهم لصلحون الا انهم هم المفسدون

القرآن الكريم

سورة الاحقاف

بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ
الْحَمْدُ لِلّٰهِ رَبِّ الْعٰلَمِیْنَ الرَّحْمٰنِ الرَّحِیْمِ مٰلِكِ
یَوْمِ الدِّیْنِ اِنَّكَ تَعْبُدُ وَاٰیٰتِكَ تَسْتَعِیْنُ اِهْدِنَا
الصِّرَاطَ الْمُسْتَقِیْمَ صِرَاطَ الَّذِیْنَ اَنْعَمْتَ عَلَيْهِمْ
غَيْرِ الْمَغْضُوْبِ عَلَيْهِمْ وَلَا الضَّالِّیْنَ

سورة البقرة

بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ
اَلَمْ نَكْتُبْ لَكَ الْكِتٰبَ لَا رَیْبَ فِیْهِ هُدًى لِّلْمُتَّقِیْنَ
الَّذِیْنَ یُؤْمِنُوْنَ بِالْغَیْبِ وَیَقِیْمُوْنَ الصَّلٰوةَ وَمِمَّا رَزَقْنٰهُمْ
یَنْقُوعُوْنَ وَالَّذِیْنَ یُؤْمِنُوْنَ بِمَا نَزَّلْنَا اِلَیْكَ وَمِمَّا

وَمَا نَزَّلْنَا

قُلُوْبًا
یٰۤاَیُّهَا
قُلُوْبًا

A MAGNIFICENT QUR'AN



021

QUR'AN

COLOPHON WITH NAME OF YAQUT MUSTA'SIMI, THE CALLIGRAPHY, BAGHDAD SCHOOL, LATE 13TH CENTURY; THE ILLUMINATION, SAFAVID IRAN, 17TH CENTURY

Arabic manuscript on paper, 294ff. plus three flyleaves, each folio with 15ll. of elegant black *naskh* in clouds reserved against a gold ground, within gold and polychrome rules, gold and polychrome rosette verse markers, *sura* headings in large gold *thuluth* in clouds reserved against a gold ground, occasional *sura* headings in gold and polychrome illuminated panels, the margins of each folio with gold floral illumination, catchwords, gold and blue marginal medallions, opening bifolio with gold and polychrome illuminated *shamsas* on a gold and polychrome floral ground, the following bifolio illuminated in gold and polychrome, colophon with name of Yaqut al-Musta'simi and dated shawwal AH 688/October-November 1289 AD, the following folio with a gold and polychrome illuminated cartouche, in gilt stamped morocco with flap, gilt stamped and painted doublures, overall good condition
Text panel 8¼ x 4¾in. (21 x 11.9cm.); folio 11¼ x 6¾in. (29.9 x 17.5cm.)

£300,000-500,000

US\$430,000-710,000
€350,000-580,000

The present manuscript carries a colophon with the name of Yaqut al-Musta'simi (d. circa 1298 AD), and was produced in the late thirteenth century. Abu'l Majd Jamal al-Din Yaqut bin 'Abdullah is thought to have been born in the first or second decade of the 13th century, probably in the then Byzantine city of Amasya in Anatolia. He studied calligraphy in Baghdad with one of the masters of the day, Safi al-Din 'Abd al-Mu'min al-Urmawi (d. 1294), who worked first for Al-Musta'sim and then for his conqueror, Hülegü and Ata-Malik Juwayni - the Persian historian and governor of the city. He became the librarian (under the direction of the historian Ibn al-Fuwati, d.1318) of the Mustansiriyyah *madrasa* in Baghdad - a richly endowed foundation which was established by the Abbasid caliph in the early 13th century. He was also protégé to Juwayni - and taught calligraphy to his sons and brother, Shams al-Din, the head of the chancery (*sahib diwan*). He is believed to have died in Baghdad around AH 697/1298 AD.

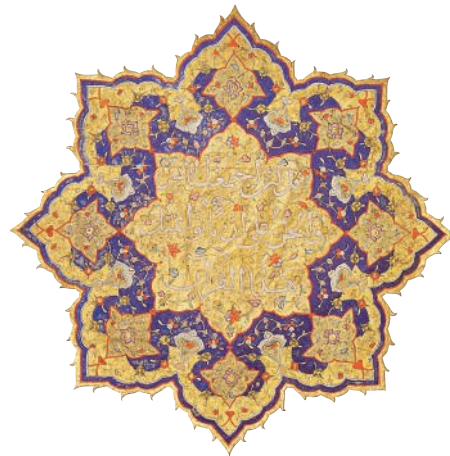
Yaqut is considered one of most important calligraphers in the Islamic world. He is famed for being the teacher of six pupils who went on to become well-known calligraphers in their own right. The identity of these six, or the *sitta*, as they are known, is debated but it is widely agreed that they included Arghun al-Kamili, 'Abdullah al-Sayrafi, Mubarak Shah bin Qutb and Ahmad al-Suhrawardi. Known to be a strict tutor who demanded constant practice, Yaqut is said to have kept himself in practice by copying two sections of the Qur'an every day. During the sacking of Baghdad, he is said to have



secluded himself in a minaret whilst doing so. A miniature from the treatise on calligraphers by Qadi Ahmad depicts this curious activity (illustrated in Y.H.Safadi, *Islamic Calligraphy*, London, 1978, p.18).

Our manuscript was later illuminated in Safavid Iran, circa 1600. The quality of the illumination and binding, indicate that it was a prized object, probably having been considered the work of the master Yaqut throughout its ownership. Manuscripts executed by Yaqut, especially his Qur'ans were hugely sought after and as a result copied by his followers in homage to the great artist. These men hoped to perfect their hands by emulating the master who today is considered one of the most accomplished calligraphers of the Islamic world.

One fairly common feature of Yaqut Qur'ans, both those by him and the ones which were copied from his work is that they have often been re-margined and re-illuminated, as is the case with the present Qur'an. Shah Tahmasp reworked the illumination of a Qur'an manuscript endowed to the dynastic shrine at Ardabil, and Sultan Süleyman and his vizier Rüstem Pasha commissioned the refurbishment of a number of Yaqut manuscripts including one in the Topkapi (Lings and Safadi, *The Qur'an*, no.47, p.247 and Esin Atıl, *The Age of Sultan Süleyman the Magnificent*, exhibition catalogue, Washington D.C., 1987, no.13, p.54). Another Qur'an which names Yaqut al-Musta'simi in the colophon sold in these Rooms, 9 October 2014, lot 14.





PROPERTY FROM THE COLLECTION OF A DISTINGUISHED SCHOLAR

022

QUR'AN

SIGNED IBN MUHAMMAD QASIM AL-SHIRAZI, THE COMMENTARY AT THE END SIGNED MUHAMMAD QAHRU, LATE SAFAVID IRAN, PROBABLY ISFAHAN, DATED RAJAB AH 1121/6 SEPTEMBER-5 OCTOBER 1709 AD

Arabic manuscript on gold-sprinkled buff paper, 309ff. with 12ll. of fine black *naskh* on gold panels, red Persian interlinear translation, gold roundels between verses, every fifth and tenth verse marked in gold *naskh* in the margin, text outlined with gold, copious marginal annotations, written in *shikasteh*, very finely illuminated gold and polychrome bifolio, final folio of Qur'an with name of scribe in gold *naskh* Muhammad Qasim al-Shirazi and dated Rajab 1121, followed by three further folios with prayers glorifying Shah Sulayman Safavi, a note recording that the Persian translation and commentary was done by 'Ali Reza ibn Kamal al-Din Husayn al-Ardakani al-Shirazi in 1084 in black *nasta'liq* on gold ground, good condition, gold lacquer floral binding, red morocco doublures with tooled medallions, repaired at spine
Text panel 6¾ x 3¾in. (17.2 x 9.6cm.); folio 10 x 6in. (25 x 15.2cm.)

£12,000-18,000

US\$17,000-25,000
€14,000-21,000

This Qur'an relates closely to two that were composed for the Safavid ruler Shah Sulayman (r.1666-1694 AD). One of those Qur'ans is in the Khalili Collection (dated AH 1101/1689-99 AD; Manijeh Bayani, Anna Contadini and Tim Stanley, *The Decorated Word*, London, 1999, cat.45, pp.138-9) and the other, which bore a seal of the ruler and was likely to be his personal copy, was sold in these Rooms, 17 April 2007, lot 100.

Like both of those, our Qur'an is followed by a prayer which glorifies Shah Sulayman Safavi and a note that records that the Persian translation and commentary included in the Qur'an is the 'Suleymani' version, composed for the ruler by 'Ali Reza ibn Kamal al-Din Husayni al-Ardakani al-Shirazi in AH 1084/1673-74 AD. Although our manuscript was completed 15 years after Shah Suleyman's death it seems that this Suleymani translation was one that retained its popularity. In the Khalili Qur'an it was added five years after the main text, in AH 1106/1694-95 AD, the year that Shah Suleyman died. Two other Qur'ans with the same translation, one of which post-dates Suleyman's death, sold in these Rooms, 18 April 1998, lots 35 and 36. There was certainly a renewed interest in Qur'an production under Shah Suleyman and his successor Shah Sultan Husayn (r.1694-1722) and royal patronage of religious life intensified during this period.

The very fine illumination here is closely paralleled in another Qur'an in the Khalili Collection which is attributed to Isfahan, circa 1700. In their discussion of that Qur'an, the authors refer to it as 'particularly striking'. Just like ours the margins are filled with a pattern of elegant blue palmette scrolls on a ground of two colours of gold overlaid with smaller floral scrolls (Bayani, Contadini and Stanley, *op.cit.*, cat.47, pp.148-9).

VARIOUS PROPERTIES

23

A CARVED POTTERY TILE FRAGMENT

TIMURID SAMARKAND, CENTRAL ASIA, 14TH CENTURY

The cobalt-blue ground deeply carved with scrolling arabesques around a strong inscription in white, losses to the glaze, on stand
11½ x 10%in. (29.3 x 27cm.)

£20,000-30,000

US\$29,000-42,000
€24,000-35,000

PROVENANCE:

Private UK Collection formed in the 1950s
Bonhams London, 23 April 2013, lot 47

LITERATURE:

Arts from the Land of Timur, exhibition catalogue, Sogdiana Books, 2012, no. 444

This tile once formed part of a larger decorative scheme on the façade of a building. The fragmentary calligraphic inscription along the bottom would have most probably been part of a Qur'anic verse. Similar examples are seen at the extremities of the epigraphic bands of the mausoleum of "an anonymous woman" in Samarkand, dating to 1360 and inside the funerary chamber. They also adorn the facade of two further mausoleums in Samarkand, that of Amir Hoseyn ibn Qara Qutlugh, 1376 and also Shad-e Mulk Aqa, dated post 1371 (see Jean Soustiel and Yves Porter, *Tombs of Paradise*, Saint-Remy-en-L'Eau 2003, p. 83, pp.89-91, and p. 106).



AN IMPORTANT ROYAL ALBUM PAGE COPIED BY SULTAN 'ALI MASHHADI



Recto

24

A CALLIGRAPHIC ALBUM PAGE

SIGNED SULTAN 'ALI MASHHADI, TIMURID OR EARLY SAFAVID
HERAT, CIRCA 1500-20

Persian manuscript on paper, *verso* with 4ll. of elegant black *nasta'liq* in clouds reserved against a hatched ground decorated with meandering floral vine, lower left corner signed *Sultan 'Ali Mashhadi / dar al-sultana Herat*, 2ll. of black *nasta'liq* below, a line of large gold-speckled black *thuluth* in a cloud reserved against a gold and polychrome illuminated ground to the left, gold-speckled margins; *recto* with a line of large black *thuluth* in a cloud reserved against a hatched ground, flanked above and below by a line of gold-speckled black *nasta'liq* in clouds reserved against a gold and polychrome illuminated ground, each corner with a gold and polychrome illuminated panel, gold speckled margins, minor smudges and light creases

Text panel 7% x 4%in. (18.6 x 11cm.); folio 12 x 8in. (30.3 x 20.1cm.)

£40,000-60,000

US\$57,000-84,000

€47,000-69,000

PROVENANCE:

Private Collection, New England, USA, early 20th century
Private Collection, Massachusetts, USA, pre 1970, thence by descent

INSCRIPTIONS:

Verso: Verses from the *Sharafnama* section of the *Khamsa* of Nizami, followed by the signature of Sultan 'Ali Mashhadi in *Dar al-Sultaneh* Herat. Down the left side are exercises on combinations of letters (*mufradat*)

Recto: In Arabic in large *thuluth*, probably also from a *mufradat* compilation, "the letter *shin* with *alif*". Above and below is a blessing for Muhammad and the Imams up to Ja'far al-Sadiq



Illuminated frontispiece signed by Sultan 'Ali al-Mashhadi, Iran, c. 1500-20
Credit Line: Harvard Art Museums/Arthur M. Sackler Museum, Gift of John Goellet
© President and Fellows of Harvard College
Object Number: 1958.182.2

40

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

One side of this elegant album page contains the work of the preeminent calligrapher Sultan 'Ali Mashhadi (fl.1453-1519), who was born in Mashhad around 1437. Qadi Ahmad in his famous treatise describes his writing among other writings as the sun among other planets (V. Minorsky, *Calligraphers and Painters, A Treatise by Qadi Ahmad, son of Mir Munshi*, Washington, 1959, pp.101-3). Sultan 'Ali was Sultan Husyan Mirza Bayqara's (r.1469-1506) favourite court calligrapher and was acquainted with both Amir 'Ali-Shir Nava'i and 'Abd al-Rahman Jami. His works include some of the finest Persian and Turkish manuscripts composed for the Timurid court, such as a copy of 'Attar's *Mantiq al-Tayar* or 'Conference of the Birds' now in the Metropolitan Museum in New York (MS.63.210). Based on the dates of the earliest manuscripts he wrote in Herat, it appears that Sultan 'Ali immigrated there sometime before the onset of the sultanate of Sultan Husayn and remained there until his return to Mashhad in 1506. On our album page, Sultan 'Ali states that he completed the work in the *dar al-sultaneh* in Herat, indicating that this panel, and the album from which it comes, was made at the royal court.

The frontispiece of the album from which this folio comes is in the Harvard Art Museum, published also by Sheila Canby in the *Hunt for Paradise* exhibition, and illustrated below. In that exhibition catalogue, Canby writes that the illuminator who worked on the album may have been Mawlana Ghiyath al-Din Mudahhab al-Mashhadi, a master illuminator who was known to have worked with Sultan 'Ali Mashhadi (Jon Thompson and Sheila R. Canby (eds.), *Hunt for Paradise. Court Arts of Safavid Iran 1501-1576*, exhibition catalogue, New York, 2004, pp.138-9, cat.5.2). He is also the illuminator credited with the invention of the gold sprinkling technique (*zar afshan*), as visible on the margins of on our folio. In this technique, the paper was primed and then flecked with gold, conveying a particularly precious quality to the folio it illuminates. It is likely that our folio is also decorated by the same illuminator.

In addition to the frontispiece only four other folios from this album are presently known. Two are at Harvard (1958.246 and 1958.237), one at the Metropolitan Museum (acc.no. 1982.120.4) and one at the Cleveland Museum of Art (inv.1983.1115). The folios are each the work of different prominent calligraphers of the period – the Metropolitan folio and one of the Harvard ones are copied by Sultan Muhammad Nur, the second Harvard one is by Muhammad al-Abrishami al-Mashhadi and the Cleveland one is by Sultan Muhammad Khandan. The calligraphy of the frontispiece, like ours, is by Sultan 'Ali Mashhadi. Clearly this was an album for which no expense was spared. All the folios have identical gold speckled borders, and the illumination and format of each is very similar to ours. Four of the five folios have lines from a *mufradat* very similar to ours. All, including ours, have pencil markings, which are likely to be in the same hand – ours bears the numerals 6 and 7. This suggests that the album was at some stage in the hands of a European or perhaps more likely, American, collector who later dispersed it.



Verso



25

025

QUR'AN

SIGNED 'ABD AL-HUSAYN AL-MASHHADI AL-RADAWI, MASHHAD, QAJAR IRAN, AND KASHMIR, NORTH INDIA, DATED DHU AL-HIJJA AH 1232/OCTOBER-NOVEMBER 1817 AD

Arabic manuscript on paper, 471ff. plus five flyleaves, each folio with 12ll. of black *naskh*, Persian interlinear translation in red *nasta'liq*, gold roundel verse markers, within gold and black rules, catchwords, marginal notes in blue and red *thuluth* marking *juz'* and *hizb*, *sura* headings in white *thuluth* on gold and polychrome illuminated panels, the first two pages of text illuminated in gold and polychrome framing 5ll. of text in clouds on gold ground, preceded by 14ff. of black and red *nasta'liq* including an index, tables with the names of God and an illuminated opening folio from another contemporaneous Qur'an, occasional folios inserted with notes in black *nasta'liq* including 4ff. dividing the first and second pages of text, colophon signed and dated, followed by prayers, in lacquer binding with floral borders and floral lobed cartouche, red lacquer doublures with similar floral decoration, some loose folios
Text panel 8 x 4½in. (20.2 x 11.4cm.); folio 11¼ x 7¾in. (29.9 x 19.6cm.)

£6,000-8,000

US\$8,600-11,000
€7,000-9,300



26

026

QUR'AN

SIGNED MUHAMMAD HASHIM ISFAHANI, ZAND IRAN, DATED AH 1170/1756-57 AD

Arabic manuscript on paper, 242ff. plus four flyleaves, each folio with 17ll. of neat black *naskh* in clouds reserved against a gold ground, gold and polychrome roundel verse markers, text within gold and black rules, catchwords, *sura* headings in red *thuluth* on gold and polychrome illuminated panels, gold and polychrome marginal medallions marking *juz'*, *sajda* and *hizb*, the opening bifolio illuminated in gold and polychrome with an index within floral margins, the following bifolio illuminated in gold and polychrome with gold lobed medallions on a floral ground, the following bifolio illuminated in gold and polychrome framing 6ll., the final bifolio similarly illuminated with colophon signed and dated, in floral lacquer binding, floral lacquer doublures, overall good condition
Text panel 4¾ x 2¾in. (12.4 x 6.8cm.); folio 5¾ x 3½in. (14.9 x 9.2cm.)

£6,000-8,000

US\$8,600-11,000
€7,000-9,300

A panel of calligraphy by Muhammad Hashim Isfahani is in the Harvard Art Museums/Arthur M. Sackler Museum (1958.200) and a panel of illuminated calligraphy was sold at Sotheby's Doha, 16 December 2010, lot 126. See also Mehdi Bayani, *Ahval va asar-e khosh-nevisan*, vol. III, Teheran, 1348 sh. p.1205, no.655.

42

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

PROPERTY FROM A PRIVATE SWISS COLLECTION

***27**

TWO ENAMELLED QALYAN BOWLS

THE GOLD, QAJAR IRAN, FIRST HALF 19TH CENTURY; THE COPPER, PROBABLY SHIRAZ, MID-19TH CENTURY

One of gold, the other copper, each of typical form, the gold with four finely painted floral sprays with perching birds, floral borders, the copper painted with fine medallion portraits of a young Qajar man and woman, alternating medallions depicting amorous couples, on blue ground with gold floral designs, each with silver suspension chains and wooden base, each on Perspex stand

The largest 6½in (16.5cm) high overall

£6,000-8,000

US\$8,400-11,000
€7,000-9,200



27

VARIOUS PROPERTIES

28

A LARGE MOULDED QAJAR POTTERY TILE
IRAN, 19TH CENTURY

Depicting Khusraw riding with an attendant and coming across Shirin bathing, in a stylised landscape with an extensive palace in the background, the border with meandering vine and birds, repaired break, framed 15½ x 20in. (38.2 x 50.8cm.)

£2,500-3,500

US\$3,500-4,900
€2,900-4,000

PROVENANCE:

French private collection, since the 1910s, by descent to previous owner



28

PROPERTY FROM A PRIVATE SWISS COLLECTION

***29**

AN OVOID ENAMELLED SILVER QALYAN BASE AND AN ENAMELLED COPPER QALYAN BOWL

QAJAR IRAN, PROBABLY SHIRAZ, SECOND QUARTER 19TH CENTURY

The base of the first with a central band of repoussé silver floral sprays on blue ground, the interstices with gold floral designs, a band of finely enamelled figural medallions and panels above, a double-headed parrot armorial above the spout, repoussé silver fittings, on associated silver wire stand; the other of typical form, finely painted with two portraits of a young Qajar man and woman alternating with dense floral cartouches, on blue ground with gold floral designs, silver suspension chains, on plain wooden base, on perspex stand

9¼in. (23.5 cm.) and 6¼in. (16cm.) high

(2)

£7,000-10,000

US\$9,800-14,000
€8,100-12,000



29





PROPERTY FROM THE COLLECTION OF BONNET HOUSE MUSEUM & GARDENS



Frederic Clay Bartlett's studio

This magnificent Qajar painting has hung for almost a century at Bonnet House in the studio of Frederic Clay Bartlett (1873-1953), a Chicago born artist and collector. Frederic graduated from Munich's prestigious Royal Academy in 1895, and returned to a prolific and prosperous career in the United States. He worked on mural projects in conjunction with American architects and his easel work remains on permanent display in American museums including the Carnegie Institute and the Art Institute of Chicago. He was also committed to promoting the work of fellow contemporary artists and was a founding member of the Arts Club of Chicago, a pioneering organisation dedicated to the advancement of Modern Art.

Frederic built Bonnet House, a plantation-style home, in 1920 on South Florida oceanfront land which was given to him and his second wife, Helen Louise Birch, as a wedding present by her father Hugh Taylor Birch, a prominent Chicago attorney, real estate investor and naturalist. Frederic and Helen led a cosmopolitan lifestyle, travelling regularly to Europe where they acquired a collection of French Impressionist and Modern art including works by André Derain, André Dunoyer de Segonzac, André Lhôte, Amedeo Modigliani, Henri Matisse and Georges Seurat. When Helen died in 1925, Frederic presented their impressive collection to the Art Institute of Chicago in honour of his wife - a portion of the Helen Birch Bartlett Memorial Collection has been permanently displayed in the museum ever since. When the collection was unveiled, soon after Helen's death, one newspaper called it "the best and most representative collection in the United States, if not in all Europe" (*Art Institute of Chicago Museum Studies*, vol.12, no.2, The Helen Birch Bartlett Memorial Collection, 1986, p.94)

After Helen's death, Frederic's visits to Bonnet House became more sporadic until 1931 when he married Evelyn Fortune Lilly, also an artist (1887-1997). Together they embellished Bonnet House with the decorative elements that delight visitors to this day. Frederic died in 1953, but Evelyn continued to return each winter. In 1983, Evelyn gave Bonnet House to the Florida trust for Historic Preservation. Her contribution - at the time, the largest charitable gift in Florida history - ensured that the site would be preserved for the enjoyment and education of future generations.

In 1902, when Frederic was barely thirty, he was asked by a reporter whether he should be called an artist or a collector. His response was "*I am a collector. It is a habit - a disease with me. I cannot help buying curios, antiquities, and works of art, even when I have no place to put them...I store some, I weed out about half in favour of better pieces. I exchange, I sift, I sell and then - well then I go to work and collect more*" (*Art Institute of Chicago Museum Studies*, op.cit., p.85). We do not have the precise details of Frederic's acquisition of this important painting, although museum records suggest it was purchased at auction in New York before 1920. Perhaps it was his interest in the art of the mural that originally drew him to it, but whatever the reason it was clearly the case that this was a work that meant something to him. It was not one that he 'weeded out' but one that sat in pride of place in his studio for the rest of his life.



Frederic Clay Bartlett and his second wife, Helen Birch Bartlett



امیران سمرقند
سیف المومنین

محمد کرم الله وجهه
محمد تقی سمرقندی

امیران سمرقند
سیف المومنین

ولایتی خان
سلطان الدخان

ولایتی خان
سلطان الدخان

WHEN HISTORY WAS WRIT LARGE: THE BARTLETT MONUMENTAL PAINTING OF THE COURT OF FATH 'ALI SHAH

Essay by Dr. Layla S. Diba

■*30

A MAGNIFICENT QAJAR ROYAL GROUP PORTRAIT

ATTRIBUTABLE TO 'ABDALLAH KHAN NAQQASHBASHI (ACTIVE 1800-1850), TEHRAN OR ENVIRONS, IRAN, CIRCA 1810-20

Oil heightened with gold on canvas, depicting twenty-four royal courtiers portrayed in three rows of eight, all standing facing left and wearing lavish robes and turbans or crowns, each figure identified in white *nasta'liq* 101 x 174in. (256.5 x 442cm.)

£1,000,000-1,500,000

US\$1,500,000-2,100,000

€1,200,000-1,700,000



Sons and Grandsons of Fath Ali Shah. Artist Unknown. Probably Shiraz, Late 18th – Early 19th Century. 3.20 x 2.50 m. Oil on Canvas. Possibly Pendant to Oil Panel in Ft. Lauderdale. Original location Unknown. Formerly Soustiel, Paris. Source: Objets D'Art De L'Islam: Presentation d'un ensemble d'objets d'art musulman appartenant a Joseph Soustiel, Jean Soustiel, pg 39-40

INTRODUCTION:

With the appearance of this exceptional and unrecorded work, one of the great mysteries of Qajar painting can be solved. Over 47 years ago in 1973 a component of the side panels of a monumental tripartite Fath 'Ali Shah enthronement scene appeared on the market in Paris. Two years later, a similar work appeared in London and was acquired by the Private Cabinet of Shahbanou Farah of Iran. The Paris work disappeared into private hands but the London painting soon reappeared as a centrepiece of the inaugural installation of the Negarestan Museum in 1975 where it remained on display until the closing of the Museum in February 1979 (Soustiel Paris, *Objets d'Art de L'Islam*, 24 July 1973, lot 28, 28-40; Sotheby's, London, *Islamic Works of Art*, 8 April 1975, lot. 183).

It was not until 1998 when major battle paintings from the Hermitage Museum were shown in the exhibition *Royal Persian Paintings: The Qajar Epoch* that this genre of Qajar painting was seen by a wide international audience. (Layla Diba and Maryam Ekhtiar, *Royal Persian Paintings; The Qajar Epoch*, New York, 1998, nos. 50-51, pp. 198-201; first published by Ada Adamova, *Persian Painting and Drawing of the 15th to 19th Centuries in The Hermitage Museum*, St. Petersburg, 1996, no 74 and 75, pp. 300-312, no.77, pp. 314-15). However, monumental enthronement scenes were represented by contemporary small-scale copies of the Negarestan palace murals (Fig. 1). The original tripartite mural had been situated in the Negarestan palace near the Tehran palace complex (Dar al-Khalafeh) and was executed in 1812-13 by the court artist 'Abdallah Khan and his team. (The date and signature were seen sometime in 1887-88 by E. G. Browne and recorded in his work: *A Year Amongst the Persians*, 1893, London, p.96 ; see also Ahmad Suhayli Khawnsari "The Negarestan Palace and Garden" (in Persian) in *Hunar va Mardum*, 144, 1974, pp. 31-370). The murals were copied by Samsan ibn Zulfaqar Musavvar al-Mamalik in 1904 but not exhibited until 1917. See *L'Empire des Roses*, Gand, 2017, pp. 294-97). The Negarestan palace painting although long since lost, became synonymous with this type.

Also in 1998, a sharp-eyed visitor to the exhibition signalled the existence of monumental court painting in the Bonnet House Museum and Gardens in Fort Lauderdale, the summer residence of the artist and collector Frederic Clay Bartlett. A fourth painting of this group was identified in a private European collection in the first decade of the 21st century. Finally, a complete cycle of a court painting from the Qom palace of Kay Kaus Mirza, Fath 'Ali Shah's 28th son, has emerged. (Kianoosh Motaqedi "From Chehel Sutun to Golestan Palace: The Evolution of Royal Wall Painting during the Reign of Fath 'Ali Shah" in, *The Idea of Iran: Iran in Transition to A New World Order*, forthcoming).

Although single portraits were known to collectors and audiences and well-documented in the scholarly literature, largely because they were relatively accessible in European Museums, this was not the case with monumental paintings, which if they had even survived, were stored in Iranian museum basements. The most important evidence for their significance to the history of Persian painting was first presented in 1963 by the eminent authority on Qajar art, B.W. Robinson, who identified 18 paintings based on European travel accounts and divided them into three groups: battle, enthronement, and hunting scenes, all with the ruler at the epicentre of the composition. Subsequently, two enthronement scenes of Aqa Muhammad and Fath 'Ali Shah in Sulaymanieh in Karaj were documented, a major battle painting was located in the Iran-Bastan Museum and a magnificent hunting scene appeared on the ceiling of the Rashtrapathi Bhawan (President's Palace) in New Delhi. (B.W. Robinson, "The Court Painters of Fath Ali Shah, *Eretz Israel* 7, 1964, pp. 94-105; Wolfram Kleiss and Hubertus Von Gall, *Der Qajaren-Pavilion Sulaymanieh in Karaj*", *Archaeologische Mitteilungen aus Iran*, 10, 1977, pp. 325-39; Layla S. Diba, "Making History: A Monumental Battle Painting of the Perso-Russian Wars", in *Pearls from Water, Rubies from Stone, Studies in Honor of Priscilla Soucek, Artibus Asiae* XVI, 2, 2006, pp. 97-111 and *ibid*. "Qajar Iran and the West: The Rashtrapathi Bhawan Painting of Fath 'Ali Shah at the Hunt" in D. Behrens Abu Seif and S. Vernoit, eds. *Islamic Art in the 19th Century*, Boston, 2006, pp. 282-302).



The Bonnet House painting

Now, with the reappearance of the monumental painting from the Bonnet Museum we have enough evidence in hand to truly understand the scope and ambition of dynastic wall paintings of the era. The reappearance of this masterpiece in the art world and its wide dissemination will hopefully preserve it for future generations.

DESCRIPTION AND GROUP:

The Bartlett painting is a component of a large-scale tripartite composition of a royal reception which once would have decorated the main hall of a royal Qajar palace of the second decade of the 19th century. Based on the known Negarestan palace model, the work consisted of a central image of Fath 'Ali Shah seated on the Peacock throne with his eldest sons (now missing), two right-hand panels (Sotheby's 1975 now in Saadabad Museum, Tehran and Bartlett), and two left-hand panels depicting the ruler's grandsons (Private collection, location unknown and Soustiel 1973/private collection, location unknown. see Fig. 2). The Bartlett painting, when reunited with the other panels and the central scene would have presented about 100 figures.

The Bartlett panel presents three straight rows of eight three-quarter length figures, organized according to age and rank and divided by balustrades. Their features are idealized and represent generic types: the mature princes are bearded, while the younger ones are clean shaven with side locks of hair. All display the handsome features and elegant figure of their father. The princes are dressed in elaborate court ceremonial attire and either crowned or turbaned according to their rank. The clothing is richly detailed and exquisitely rendered with the precision of manuscript illustration. The alternating brilliantly coloured robes, rich detailing in gold paint of the brocades, shawl fabrics, fur collars, and most of all armlets, epaulettes, crowns, daggers and swords worn by the princes and princelings, impart an air of luxury and wealth to the scene, skilfully evoking the splendours of the imperial treasury. The background is a dark brownish colour, the better to show off the rich costumes and identifying inscriptions next to each figure.

The princes stand to attention, exactly as in the rigid ceremonial required at the court which so dazzled Sir Robert Ker Porter, one of the many European envoys to the court in the early 19th century. (Robinson, *op. cit.*, p. 95) Their arms are crossed in a gesture of submission and allegiance and their gaze is directed towards their father and ruler at the centre. The Soustiel panel's composition is identical in all aspects except the number of figures which is six in each row.

The four panels can be assigned to the enthronement scenes corpus. The latter all measure approximately 10 x 20 feet, some are even as wide as 30 feet. The number of figures range from six to over 100, with the Qom painting numbering 150. The Bartlett and Soustiel panels belong to a subgroup of four detached fragments with the princes and grandsons in three registers. In my view, they all were components of a complex decorative cycle of a large royal reception hall with Fath 'Ali Shah flanked by his eldest sons enthroned at one end, the Negarestan and Bartlett panels on the right and the Soustiel and Private European collection panels on the left. Stylistic affinities, similar dimensions, and comparable inscriptions in all four panels support this hypothesis.

ARTIST:

The painting may be attributed to 'Abdallah Khan and his team of numerous workshop painters. The royal workshops were crucial for the execution of major projects such as this one. Even as late as the reign of Naser al Din Shah (1848-96), they executed the *Thousand and One Nights* manuscript and Loqante mural painting projects under the supervision of 'Abdallahs' successor, Abu'l Hasan Ghaffari Sani' al Mulk. 'Abdallah had risen in the ranks of the court workshop system sharing the honour with Mirza Baba and Mihr 'Ali, celebrated for their portraits of the ruler sent abroad as diplomatic gifts. Although all three artists worked in both single format and monumental paintings, there is only a single signed work by 'Abdallah from 1807, comparable in quality and sensitivity with the magnificent portrayals



The Court of Fath 'Ali Shah (Tri-Partite Composition). Artist Unknown. Circa 1815. Opaque watercolor and gold on paper. 1997.5.1-3. Central panel 23 x 20 1/16 inches (60 x 52 cm); Side panels 13 1/4 x 54 inches (33 x 135 cm). Original wall painting, Negarestan palace, Tehran. The Art and History Trust, Courtesy The Arthur M. Sackler Gallery, Smithsonian Institution. Source: Royal Persian Paintings, p. 175

of Fath 'Ali Shah by the other two artists: his portrait of Crown Prince 'Abbas Mirza as a youth (Fig.3).

Maryam Ekhtiar has discussed Abdallah's career and, based on an 1839 *firman* of Muhammad Shah, first published by Muhammad Ali Karimzadeh, recorded his elevation to *Khan*, his appointment as painter laureate *naqqashbashi* sometime after 1807, designer (*tarrah*), architect (*me'mar*) and chief of all the royal workshops (*bashi*). He was clearly a brilliant conceptualizer of major compositions and projects: his most celebrated works are the Negarestan and Sulaymanieh murals; the rock relief of Fath Ali Shah and his court at Ray and the tomb carving of Fath Ali Shah's tomb in Qom, executed shortly before the ruler's death in 1834. Active circa 1800 to circa 1850, he was also the most long-lived of Fath 'Ali Shah's court artists. 'Abdallah's style is less distinctive than that of the other two *naqqashbashi*: Mirza Baba's works evince the modelling and soft facial effects of his Zand school origins and Mihr 'Ali specialized in iconic portrayals of the ruler distinguished by their elongated proportions and stylized -almost delicate- facial features whose eyebrows appeared to be delineated with kohl, and masterfully rendered jewels.

The bulk of 'Abdallah's work is only preserved in secondary sources. But his success with the Negarestan and Sulaymanieh dynastic paintings and the numerous palace decorations commissioned from him would favour this attribution. According to the *firman*, he was rewarded for his service in the

construction of the following palatine edifices of Fath 'Ali Shah (in addition to the Sulaymanieh): the Qasr-e Qajar, the Imarat-i Cheshmeh, the Imamzadeh Qulhak, Arghavanieh, Negarestan, Dilgusha, Baharistan and Lalehzar. (Maryam Ekhtiar: "From Workshop to Academy: Art Training and Production in Qajar Iran", in Diba and Ekhtiar, *op. cit.*, pp. 52, 55 and notes 23, 49 and 52. For a reconstruction of the Golestan in the first decade of the 18th century based on manuscript sources see Layla Diba, "The Lost Palatine City of Fath 'Ali Shah, in *IQSA Journal*, X-XI, 2011. 17-29). These sites were located in the vicinity of Tehran. (Abbas Amanat Email communication to the author, Feb. 18, 2021) The execution of giant decorative cycles would have required the very special talents of 'Abdallah Khan as designer and chief of the royal workshops and the service of a vast army of painters.

EPIGRAPHIC EVIDENCE:

Inscriptions identify each of the princes, giving their title and patrilineal or matrilineal descent. The painting acts as a historical record of the dynasty, giving specific information regarding the status of the princes and their role in the court and line of succession. The inscriptions identify grandsons of the ruler through the female line such as the sons of Ibrahim Khan Qajar Qovanlou, Zahir al-Dawleh, thus visualizing minor members of the dynasty little known from historical accounts. The inscriptions contain certain historical inaccuracies, but in my view support a dating to the second decade of the 19th century and the original location of the works proposed herein.

COURT CONTEXT:

During the second decade of the 19th century Iran was involved in the inconclusive first Perso-Russian War (1805-13) and ultimately disastrous second Perso-Russian war (1826-28). Occasions for elaborate ceremonials were devised from New Year Salaams, to public levees, diplomatic receptions and poetic gatherings. The court was a set for displays of pageantry and loyalty.

It was also a period of consolidation of royal power characterized by a massive building program and the creation of a dynastic image. Lavish decorative cycles of the ruler and his many sons played a critical role in the construction of this image, and were displayed in the numerous palaces, pavilions and gardens of the ruler and his many sons and prince-governors. Numerous accounts, both foreign and local, record the painted decoration of the palaces though none specifically mention the three-row group.

PROVENANCE AND AMERICAN COLLECTING TRADITION:

The Bartlett painting is the only one of the group to have specific and very intriguing provenance. Museum records based on an oral interview with his widow in 1983, indicate that the work was acquired in New York from the Plaza Auction House by Fredrick Clay Bartlett sometime before 1920 when Bonnet House was built (email communication, Denyse Cunningham to the author Feb 19, 2021). Its royal provenance and the appearance of this painting outside of Iran well before the remainder of the group requires an explanation. A taste for Oriental art developed in America in the late 19th and 20th centuries fostered by international art fairs and art dealers in New York. Bartlett was a talented artist and passionate art collector who was interested in Oriental curiosities as well as Impressionist paintings. This would perfectly describe the field of activities of Dikran Kelekian, a leading art dealer and tastemaker. Kelekian had organized an Imperial Persian Pavilion at the St. Louis World's fair (1904) and had then sold the exhibits in New York at the Fifth Avenue Auction House in 1906-07. He was favoured with a title by the Qajar ruler Muzaffar al Din Shah (1896-1907) (Luiza deCamargo, "Content and Character: Dikran Kelekian and Eastern Decorative Arts Objects in America" Master of Arts Thesis, The Smithsonian Associates and the Corcoran College of Art and Design, 2012), indicating he would have been in a position to acquire works from the Tehran court such as our painting, at a time when due to renovations, changing tastes and financial problems, a number of royal treasures were discreetly sold. Bartlett apparently also purchased works at another auction house, the Plaza Art Gallery, (Cunningham, 2021, *ibid*) and he may well have acquired our painting there. The Bartlett painting thus provides evidence of American collecting taste

for Persian and Islamic art in this era, situating him somewhere between the Hudson River School artist Frederick Church and the world-traveller and collector, Doris Duke. The fact that he was an art connoisseur and kept the painting installed in his studio, even when he later deaccessioned works from the collection, speaks to his very original and innovative taste. (email communication, Denyse Cunningham to the author Feb 19, 2021).

CONCLUSION:

To conclude, we may argue that the Bartlett painting came from one of the palaces mentioned in the 1839 *firman* which would have been torn down by the late 19th century and its contents sold to an intermediary, possibly Dikran Kelekian, who was known to Muzaffar al-Din Shah. In stylistic terms, the Bartlett painting and its group are hieratic, theatrical, extremely lavish and really unprecedented in Persian painting, which in the 19th century, was synonymous with 'miniature painting'. Certainly, they astonished European visitors traveling in Iran in this period. Given the historicizing nature of the early Qajar court we may also discern a connection with the Persepolis reliefs supported by Abdallah's rock reliefs of Fath 'Ali Shah (William Robinson, email communication to the author, February 21, 2021)

The Bartlett painting and its subgroup emphasizes that these were not only dynastic images but evidence of the pecking order of the princelings and the struggles for succession after the death of Fath 'Ali Shah. These paintings broaden the scope of Persian painting from the miniature to the monumental, presenting a kaleidoscope of imagery not unlike a giant royal *muraqqa*. They are history writ on a large scale.

I wish to express my gratitude to William Robinson, Abbas Amanat, Manoutchehr Eskandari-Qajar, Behnaz Atighi Moghaddam and Melis Cokuslu for their assistance in the research and preparation of this entry.

INSCRIPTIONS:

Courtesy of Dr. Manoutchehr Eskandari-Qajar

Top row (left to right)

1. Ebrahim Mirza son of Esmā'il Mirza. Esmā'il Mirza is Fath 'Ali Shah's eighteenth son from Zoleykha Khanum.
2. Siyavash (or Siyavosh) Mirza son of Kiomarth (or Kiumarth) Mirza. Kiomarth Mirza is Kiomarth Mirza "Il-Khani" "Abol Moluk" "Molk-Ara," Fath 'Ali Shah's thirty-second son from Pari Shah Khanum Gorji, a.k.a. "Hajieh Shah Khanum."
3. Arsalan Mirza son of Seyf al-Moluk Mirza. This is an interesting addition because Arsalan Mirza is the great-grand son of Fath 'Ali Shah. Seyf al-Moluk Mirza is the son of 'Ali Shah "Zell al-Soltan," who was the tenth son of Fath 'Ali Shah. Seyf al-Moluk Mirza was the son of 'Ali Shah Mirza from Hajieh Agha Khanum, the daughter of Qahar Qoli Mirza Afshar, son of Shahrokh Mirza, son of Reza Qoli Mirza, son of Nader Shah Afshar.
4. Mohammad Karim Mirza son of Mohammad Mehdi Mirza. Mohammad Mehdi Mirza is the thirtieth son of Fath 'Ali Shah from Moshtari Baji.
5. Emam Qoli Mirza son of Sheykh 'Ali Mirza. Sheykh 'Ali Mirza is Sheykh 'Ali Mirza "Sheykh al-Moluk," Fath 'Ali Shah's ninth son from Maryam Begom, daughter of Sheykh 'Ali Khan Zand.
6. Esmā'il Mirza son of Ebrahim Mirza. Ebrahim Mirza is Fath 'Ali Shah's thirty-ninth son by Begom Jan Khanum, daughter of Haji Sadeq Qazvini.
7. Ghahreman Mirza son of Hasan 'Ali Mirza. Hasan 'Ali Mirza is Hasan 'Ali Mirza "Shoja' al-Saltaneh," Fath 'Ali Shah's sixth son from Badr-e Jahan Khanum.
8. Akbar Mirza, son of Homayun Mirza. Homayun Mirza is Fath 'Ali Shah's sixteenth son from Maryam Khanum of the Bani Israel. He was the full brother of Fath 'Ali Shah's favorite daughter, Shah Begom Khanum "Zia' al-Saltaneh."

Second row (left to right)

1. Hasan Khan son of Ebrahim Khan. Ebrahim Khan Qajar Qovanlu "Zahir al-Dowleh" (d. AH 1240/CE 1825), the first son-in-law of Fath 'Ali Shah, husband to Fath 'Ali Shah's first daughter, Homayun Soltan Khanum known as "Khanum Khanuman" "Navab Mote'aliyeh" "Khan Baji," sister of Hoseyn 'Ali Mirza Farman Farma and Hasan 'Ali "Shoja' al-Saltaneh," whose son is also featured as no. 7 in the top row. Ebrahim Khan "Zahir al-Dowleh" had three children with this daughter of Fath 'Ali Shah, but had a total of forty-one children (twenty sons and twenty-one daughters). Two further sons are also depicted in the bottom row (nos. 7 and 8). Ebrahim Khan "Zahir al-Dowleh" was both the paternal cousin of Fath 'Ali Shah, as well as his adopted son and his son-in-law, and much honored by Fath 'Ali Shah. This, in addition to his large number of sons, makes him the likely candidate for the "Ebrahim Khan" in question.
2. Shah Khalil, son of ?
3. Mohammad 'Ali Khan, son of Allahyar Khan. Mohammad 'Ali Khan refers to Mohammad 'Ali Khan "Sardar," son of Hajieh Maryam Khanum, fifth daughter of Fath 'Ali Shah, and of Allahyar Khan "Asef al-Dowleh" Qajar Davalu "Tajbaksh," one of the powerful Davalu Khans and Grand-Vizier of Fath 'Ali Shah.
4. Asad Allah Khan, son of Mohammad Baqer Khan. Asad Allah Khan could refer to Asad Allah Khan son of Zeynab Khanum, eleventh daughter of Fath 'Ali Shah, and of Mohammad Baqer Khan "Merrikh Shah," (himself son of Hoseyn Qoli Khan Kuchak, brother of Fath 'Ali Shah). Given that this was such an important grandson, it would make sense to have him in this painting, but this identification is not certain.
5. Illegible.
6. Illegible.



Prince 'Abbas Mirza. Abdallah Naqqash. Tehran, dated 1222 A.H. / 1807 A.D. Oil on Canvas. 200 x 78 cm. Original location unknown Acc. No. unavailable. Formerly in Negarestan Museum. Islamic Art Sale, 9 October 1978. Sotheby's. Source: Image provided by Sotheby's

7. Ja'far Qoli Mirza son of Nayeb al-Saltaneh (Ja'far Qoli Mirza was the eleventh son of 'Abbas Mirza. "Nayeb al-Saltaneh" refers to 'Abbas Mirza, Fath 'Ali Shah's fourth son from Asiyeh Khanum Davalu.)
 8. Mohammad Rahim Mirza son of Nayeb al-Saltaneh. (The writing looks like "Ebrahim," but 'Abbas Mirza's nineteenth son's name was Mohammad Rahim Mirza "Zia' al-Dowleh." "Nayeb al-Saltaneh" refers to 'Abbas Mirza, Fath 'Ali Shah's fourth son from Asiyeh Khanum Davalu.)
- Bottom row (left to right)
1. Illegible.
 2. Mirza Abol-Qasem son of Mirza Gholam Shah. This refers to Mirza Abol Qasem, son of Farrokh Soltan Khanum, thirty-fifth daughter of Fath 'Ali Shah, and of Mirza Gholam Shah "Pishkhedmat Bashi" (Head Chamberlain of Fath 'Ali Shah).
 3. Allah Qoli Khan son of Musa Khan. Allah Qoli Khan refers to Allah Qoli Khan "Il-Khani," son of 'Ezzat Nesa' Khanum, thirteenth daughter of Fath 'Ali Shah, and of Musa Khan Qajar Qovanlu. He owned the famous Bagh-e Il-Khani, near the location of the Bank-e Melli, and on account of his double Qovanlu parentage, considered himself a claimant to the throne.
 4. Khalil or Jalil Allah son of 'Ali Mohammad Khan.
 5. Jamshid Khan son of ...? Khan.
 6. Jamshid Khan son of Soleyman Khan. This Soleyman Khan is possibly Soleyman Khan "Amir Kabir" "Nezam al-Dowleh" "E' tezad al-Dowleh" Qajar Qovanlu (d. AH 1220/CE 1805), son of Mohammad Khan Qajar Qovanlu. He was one of the most respected early Qajar commanders who fought for the right of Aqa Mohammad Khan to be Shah, and one of the great Qovanlu Khans.
 7. Fakhr al-Dowleh, son of Ebrahim Khan (see Second Row, no.1 for identification of Ebrahim Khan.)
 - 8...., son of Ebrahim Khan (see Second Row, no.1 for identification of Ebrahim Khan.)
- Please note for this lot we have used Persianate transliterations, rather than Arabic used elsewhere in the catalogue.

TWO QAJAR PORTRAITS PAINTED FOR THE IMARAT-I SADR, ISFAHAN

Hajji Muhammad Husayn Khan (1758-1823) was a native of Isfahan and came originally from a family of vegetable sellers. Beginning his career as a warehouse manager, he rose through various titles to end up as governor of the cities of Isfahan, Qum, and Kashan, with the title *Amin al-Dawla* and eventually *Sadr-i 'Azam* (Heidi Walcher, *Face of the Seven Spheres: The Urban Morphology and Architecture of Nineteenth Century Isfahan* (Part Two), *Iranian Studies*, vol. 34, nos.1-4, pp.117-139, esp. pp.117-19). More than anybody else it was he who was responsible for the renovation of this historic city in the early Qajar period. He restored many of the Safavid buildings while also building new streets, gardens, and palaces. One of the new buildings that was most remarked on was the *Imarat-i Sadr* or *Imarat-i Naw*. While sometimes under a different name, it was commented on as an outstanding example of contemporary architecture and decoration by most of the early European travelers who visited the city, including James Morier in 1809 (James Justinian Morier, *A Journey through Persia, Armenia, and Asia Minor, to Constantinople, in the Years 1808 and 1809*, London, 1812, p.167), Sir William Ouseley in 1810-12 (Sir William Ouseley, *Travels in various countries of the East, more particularly Persia*, London, vol. III, 1823, pp.26-27), and Charles Texier in 1839 (Charles Texier, *Description de l'Arménie et de la Perse, de la Mésopotamie*, Paris, 1842, pp.128-129).

The palace was built by Muhammad Husayn Khan very shortly after Fath 'Ali Shah had come to the throne, as part of a new dynasty that had only very recently taken control over the whole country. The palace, when finished, was given as an offering to this new monarch, encouraging him to visit the city. While Fath 'Ali Shah is not known to have taken possession, much of the interior was clearly decorated to enhance this vain ruler's prestige. All three European authors comment on the extraordinary pictorial program of the palace. The main room had at its ends two massive depictions of the monarch, one enthroned, the other out hunting. These were surrounded by depictions of rulers of the past, both historical and from the *Shahnama*. Morier refers to Jamshid, Chinghiz Khan and Timur; Ouseley notes Feridun, Iskandar and Anushirwan; Texier cites Jamshid, Afrasiyab, Genghis Khan and 'Shah Djihoun'. In addition to detailing some of the subjects, Ouseley also notes that the artist was the 'celebrated artist' Mihr 'Ali. The patron must have invited this favoured court artist from his home city of Tehran to complete the cycle, further honouring the shah.

The palace, having not been used by the shah, was allowed during the ensuing century to fall into disrepair, and was then demolished in the early 20th century under the orders of Zill al-Sultan, Mas'ud Mirza, the eldest son of Nasir al-Din Shah who was the governor of Isfahan 1874-1906, a sad process described in detail by Majid al-Islam (Ahmad Majid al-Islami Kirmani, *Tarikh-i inqilab-i mashrutiyat-i Iran*, 1967, p.131, noted by Willem Floor, 'The Talar-i Tavila or Hall of Stables, a Forgotten Safavid Palace', *Muqarnas: An Annual on the Visual Culture of the Islamic World*, XIX, 2002, pp.149-163 esp. note 67, p.163). For many decades nothing was known or recorded about the paintings that decorated the interior and it was thought that they were lost. However in 1985 two appeared for sale at Christie's. Depicting Anushirwan and Chinghiz Khan, two figures cited by the 19th century authorities, each identified and signed by Mihr 'Ali, exactly as noted by Ouseley, these had to have been a part of this renowned commission (Christie's London, *Islamic, Indian and South-East Asian Manuscripts, Miniatures and Works of Art*, 4 July 1985, lots 197 and 198; sold again Christie's London, *Islamic Art and Indian Miniatures*, 20 October 1992, lots 289 and 290). Since then a further painting from the same series has appeared, somewhat reduced and now lacking the signature, but clearly identified as Kay Khusraw and of the same format (Christie's London, *Islamic Art and Indian Miniatures*, 14 October 1997, lot 160; sold again Christie's London, *Art of the Islamic and Indian Worlds*, 17 April 2007, lot 287), while a fourth example appeared at Sotheby's more recently, identified as Jamshid (Sotheby's London, *Arts of the Islamic World*, 7 October 2015, lot 300).



Portrait of Chinghiz Khan by Mihr 'Ali, Christie's, London, 20 October 1992, lot 289

When the two paintings of Anushirwan and Chingiz Khan were exhibited in London in 1999, Julian Raby suggested that the name noted by Texier as 'Shah Djihoun' should probably be interpreted as the 15th century Qaraqunlu ruler Jahanshah (Julian Raby, *Qajar Portraits*, London and New York, 1999, nos.115 and 116, pp.49-51). Although he does not immediately spring to mind as one of the heroes of Iranian popular history, there seemed to be no other Iranian candidate with this name. Similarly, when the portrait of Farrukh Siyar was sold previously, its Indian subject and the lack of a date alongside the signature meant that the link was not made with the *Imarat-i Sadr* project. The image of Shah Jahan however clearly bears the same date as the larger Persian portraits and both have a very similar band below the window aperture. The note that 'Shah Djihoun' was part of the commission confirms that there was clearly a second sub-series commissioned for the palace, on a slightly smaller scale, from the same artist, depicting the Mughal monarchs.

By this time within India the images of the Mughal emperors had become completely standardized, reproduced many times, either as individual one-off portraits, as series of individual paintings depicting the various Mughal rulers, or as group ancestral portraits. Shah Jahan is a well-known icon, invariably depicted in profile with a chisel-like beard that greys as he ages. In our paintings there is no attempt at all to copy any likeness, despite that it must have been relatively simple to obtain one. Rather, the Mughal emperors are depicted as young, inexperienced and beardless, attractive young men. Is this a later Persian reversal of the famous Indian depiction of Jahangir being subtly much more powerful than Shah 'Abbas? (Freer Gallery, now the National Gallery of Asian Art, Washington DC, inv.nos. F1942.16a and particularly F1945.9a. <https://asia.si.edu/object/F1945.9a/>) In the intervening decades Nadir Shah had conquered Delhi, demonstrating the weakness of Mughal power, and brought back the Mughal treasury to Isfahan, as well as a Mughal taste that began to pervade Iranian design in the 18th century. By 1802 when Mihr 'Ali was commissioned to paint this series, there was no threat from India; it was by then pretty much under British control. Despite the lack of attempted facial verisimilitude, the coat and shawl are clearly Indian, as is the turban, and a prominent katar dagger, a form completely unknown in Iran and therefore slightly misunderstood, is pushed into the waist sash.

Mihr 'Ali, more than anybody else, was the artist who created the public image of Fath 'Ali Shah. While the slightly older artist Mirza Baba also painted a number of portraits of the shah, they tend to be more personal and possibly more sensitive, such as the spectacular image in the Indian Office Library (British Library, London, inv.no.F116). It was Mihr 'Ali whose paintings fully concentrated on the monarch as icon, famously copying the stance used by Jacques-Louis David in his depiction of Napoleon wearing his coronation robes (Palais des Beaux Arts de Lille, original sketch). Copying an example that goes back to the Roman emperors, Napoleon had had various versions of this painting created, such that examples, often by Francois Gerard, are in Moscow (Pushkin Museum), Berlin (Deutsches Historisches Museum), Naples (Capodimonte Museum), Vienna (Hofburg) and Amsterdam (Rijksmuseum). This became another feature of Mihr 'Ali's images, which were circulated to diplomats and the courts of Europe and India and thus are now similarly widespread. All his images, whether the shah is standing in Napoleonic pose, seated in a chair in armour, or seated in traditional pose leaning against a pearl-encrusted cushion, clearly demonstrating his beard, his waist and his wealth, emphasize his importance. Mihr 'Ali's placing of the king surrounded by the famous previous kings of Iran again emphasizes the same, which is especially relevant given how new the dynasty was at the time. Our two portraits of Indian emperors clearly add another dimension to the political message intended by this most skilled early 19th century royal artist in his most famous commission.



Portrait of Afrasiyab, King of Turan, by Mihr 'Ali, Christie's, London, 20 October 1992, lot 290





VARIOUS PROPERTIES

***31**

THE MUGHAL EMPEROR SHAH JAHAN

SIGNED MIHR 'ALI, QAJAR IRAN,
DATED AH 1218/1803-04 AD

Oil and gold leaf on canvas, originally of arched format, Shah Jahan depicted facing right, signed *raqam kamtarin Mihr 'Ali* in the lower right hand corner, identification inscription to the left of the figure, reduced at top, relined, stretched and framed 5ft.8in. x 3ft. (172 x 86cm.)

£120,000-180,000

US\$180,000-260,000
€140,000-210,000



***32**

THE MUGHAL EMPEROR FARRUKH SIYAR

SIGNED MIHR 'ALI, QAJAR IRAN,
CIRCA 1803-04 AD

Oil and gold leaf on canvas, originally of
arched format, Farrukh Siyar depicted
facing left wearing a yellow turban, a *katar*
in his sash, signed *kamtarin Mihr 'Ali* in the
lower right hand corner, reduced at top,
relined, stretched and framed
67¾ x 33½in. (172 x 85cm.)

£120,000-180,000

US\$170,000-250,000
€140,000-210,000

PROVENANCE:

Christie's London, 11 April 1989, lot 41



33

33

A FOLIO FROM THE NASIR AL-DIN SHAH ALBUM

QAJAR IRAN, CIRCA 1888

Polychrome paper heightened with gold laid down on card, with a polychrome découpé floral spray on black ground, within lilac borders with gold flowers and wide forest green borders overlaid with polychrome découpé shapes and gold leafy vine, the reverse plain, overall good condition
Folio 17½ x 11½in. (43.5 x 28.9cm.)

£3,000-5,000

US\$4,200-7,000
€3,500-5,800

PROVENANCE:

Swiss Private Collection

This folio is the page which faced the dedication page for the royal album made for Nasir al-Din Shah in 1888, probably to commemorate the 40th anniversary of his accession to the throne. The dedication page was also sold in these Rooms, 26 April 2012, lot 219. Other folios from the album have sold in these Rooms, 10 October 2000, lots 88, 89, 90 and 91. More recently a large section of the album, comprising 27 folios was sold, 6 October 2011, lot 265.

34

A PORTRAIT OF A SEATED MAN SPINNING WOOL

SCHOOL OF KAMAL AL-MULK, QAJAR IRAN, 19TH/20TH CENTURY

Oil on canvas, framed
19¾ x 23½in. (50 x 58.7cm.) including frame

£6,000-8,000

US\$8,400-11,000
€7,000-9,200

This painting can be attributed to a student or a close follower of Kamal al-Mulk, as it closely resembles the techniques and colour palletes used by him. The master established Sanaye Mostazrafeh Art School, better known as Kamal al-Mulk Art School, in 1911 in Tehran. The School's goal was to find new talents, embrace them and educate them in the best possible way. It is probable that our painting is a product of a student of that school.



34

***35**

A PORTRAIT OF MUHAMMAD 'ALI SHAH QAJAR

SIGNED MANSUR AL-MALIK, QAJAR IRAN, DATED AH 1326/1908-09 AD

Oil on canvas
32½ x 21¼in. (81.5 x 53.9cm.)

£20,000-30,000

US\$29,000-42,000
€24,000-35,000

There are very few known portraits of Muhammad 'Ali Shah Qajar, the sixth ruler of the Qajar dynasty who ruled for only two years (1907-1909). Our painting displays a strong interest in photographic realism and speaks to the spirit of experimentation with new techniques and media which bloomed in Iran from the later 19th century. What makes this painting particularly interesting is its execution date which falls within the last year of the Shah's reign. The painter of this portrait is not known, but he was probably a student at the *Dar-al-Funun*. Another full length portrait of Muhammad 'Ali Shah is in the collection of the Metropolitan Museum (acc. no. 2019.175).

56

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.





***36**

A RAJA ENTERTAINED BY A WATER BUFFALO TOURNAMENT

JAIPUR IN THE MEWAR STYLE, RAJASTHAN, NORTH INDIA, CIRCA 1740-50

Opaque pigments heightened with gold on paper, laid down on card, the reverse plain
Folio 19 x 24 3/8 in. (48.2 x 61.9cm.)

£30,000-40,000

US\$43,000-57,000

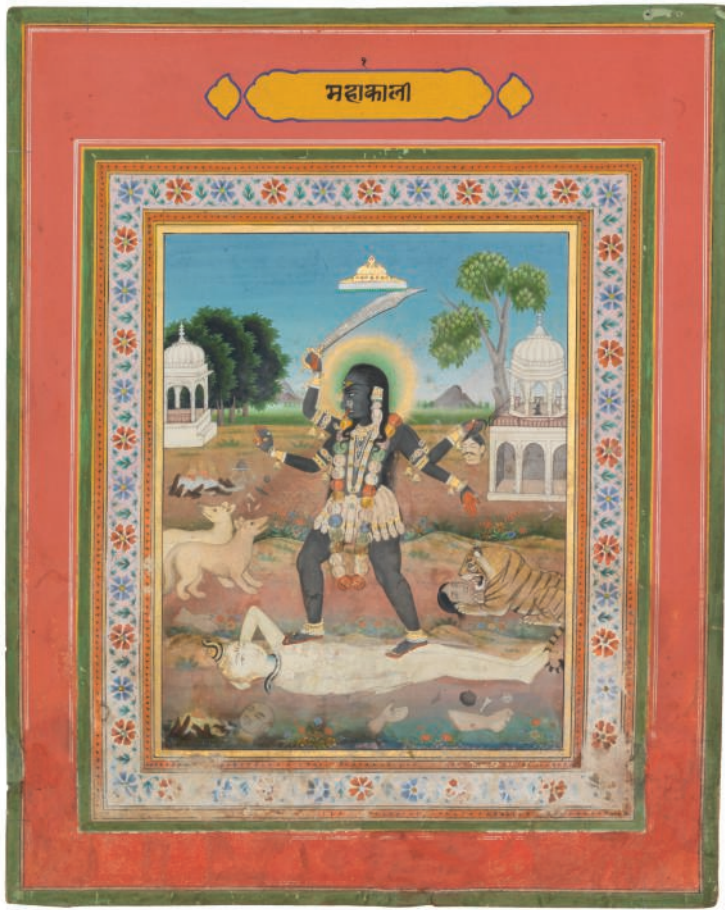
€35,000-47,000

The tradition of large courtly scenic paintings in India is most commonly associated with the courts at Mewar. Their framing of architectural scenes developed from cloth paintings, but became more widely distributed as large, thick sheets of paper became more readily available. The architectural frames became the setting for grandiose scenes of animal combat and courtly exhibitions (Andrew Topsfield, *Court Painting at Udaipur*, 2001, p. 157).

While the painting is clearly influenced by the Mewar style, the pink palace setting would indicate that it was produced in Jaipur, known as the 'Pink City'. The raised style of the turbans worn by the crowds, which differ from those in Mewar, better resemble those found in Jaipur (see, for example, a portrait of Savai Madho Singh of Jaipur in the Museum of Fine Arts, Boston, acc.no. 15.84. and another in the National Gallery of Victoria, acc. no.AS199-1980). This would also suggest that this grand scene was produced in Jaipur.

In this spectacular scene, a raja gazes over a buffalo tournament, eagerly watched by hundreds of figures. Within the central crowd that gathers around the buffalo are a cluster of figures wearing pointed headgear. These hats are reminiscent of the headgear of Nadir Shah who defeated the Mughal army and seized Delhi in 1739 (see a portrait of Nadir Shah in the Victoria and Albert Museum, inv.no. I.M. 20-1919). The presence of this headgear in this scene indicates that it was produced after Nadir Shah's invasion in the mid-eighteenth century.





37

***37**

THE GODDESS KALI TRAMPLES SHIVA

JAIPUR, NORTH INDIA, CIRCA 1800-20

Opaque pigments heightened with gold on paper, within floral borders and red margins with a *devanagari* inscription in a yellow cartouche above, the reverse plain

Painting 7 x 5½in. (17.9 x 13.9cm.);

folio 12¾ x 9¾in. (31.3 x 24.9cm.)

£6,000-8,000

US\$8,400-11,000

€7,000-9,200

***38**

KRISHNA SLAYS BAKASURA

KANGRA, PUNJAB HILLS, NORTH INDIA, CIRCA 1820-40

Opaque pigments heightened with gold on paper, within blue floral borders and pink margins, laid down on card, the reverse plain
Painting 7½ x 9½in. (19.1 x 24.1cm.);
folio 10¼ x 12¾in. (26.1 x 31.5cm.)

£5,000-7,000

US\$7,000-9,800

€5,800-8,100

This painting depicts a well-known scene from a *Bhagavata Purana* series where Krishna battles with a demon sent by Kamsa. Kamsa made several attempts on Krishna's life by sending a number of demons, and among them was Bakasura, the Heron Demon. While the cowherds of Brindavan were leading their cows to bathe in the Yamuna river, Bakasura attacked, swallowing Krishna. However, Krishna radiated so much heat that Bakasura was forced to regurgitate him and set him free. Krishna then seized the demon's beak and tore it apart, while the cowherds gazed on in awe of Krishna's other worldly strength.



38



***39**

MATSYAVATARA INCARNATION OF VISHNU

CHAMBA OR BASOHLI, PUNJAB HILLS, NORTH INDIA, CIRCA 1710

Opaque pigments heightened with gold on paper, within black rules and red margins, the reverse plain
 Painting 6½ x 9½in. (15.5 x 24.5cm.); folio 7½ x 11in. (18.8 x 27.9 cm)

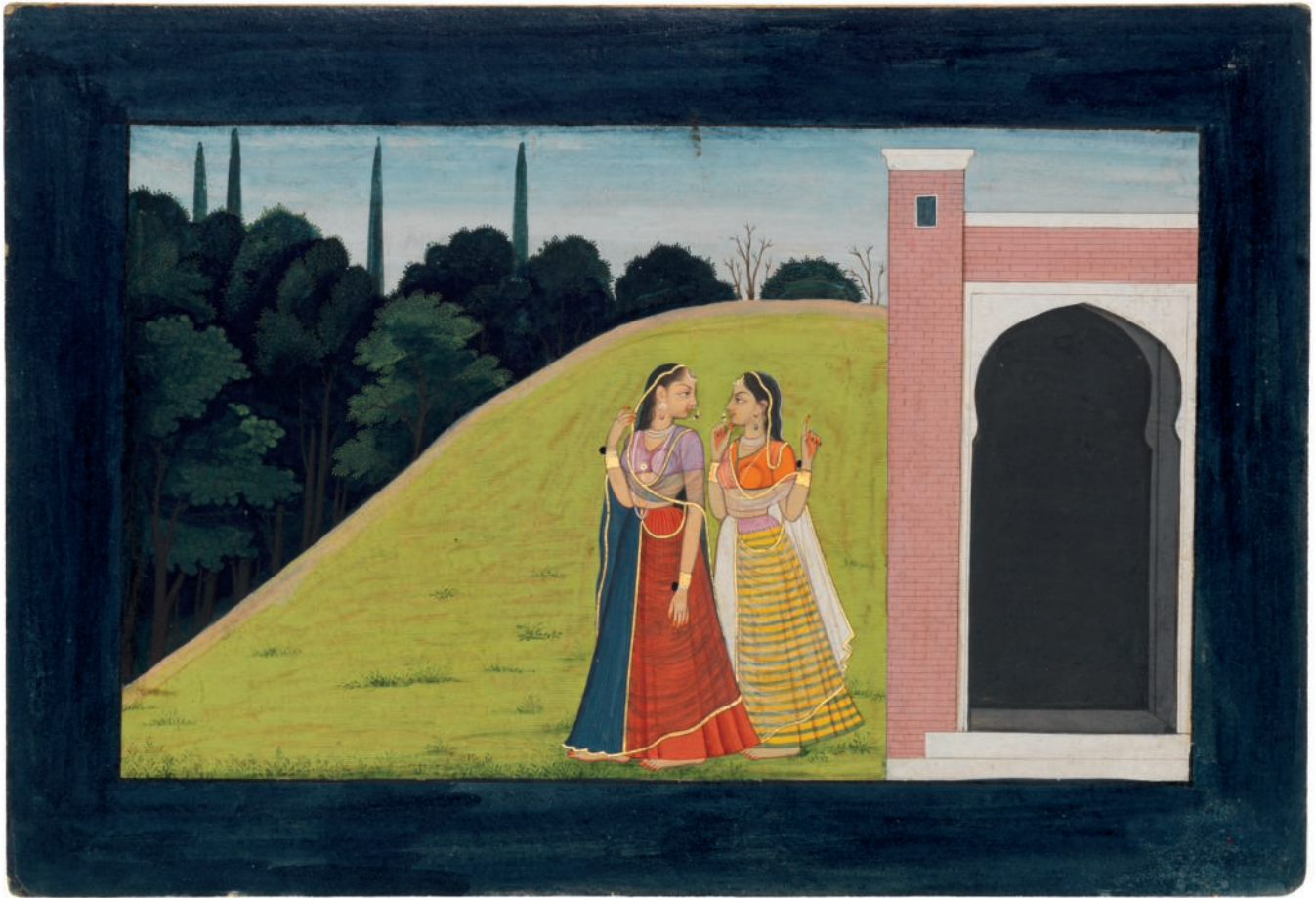
£20,000-30,000

US\$28,000-42,000

€24,000-35,000

Vishnu is often depicted in art as one of the *dasavataras* (the 'ten descents') he assumes to provide cosmic order. Most of these depictions show some form of violence, commonly portraying Vishnu vanquishing a demon.

The demon shown in this painting is Ajnana, also known as Hayagriva. After stealing all of the knowledge of the Vedas from Lord Brahma, Ajnana goes into hiding deep within the ocean. In this painting, Vishnu is shown emerging magnificent from the depths of the ocean. He assumes the form of Matsya, the first incarnation of Vishnu, to defeat the demon and recover the Vedic knowledge.



***40**

AN ILLUSTRATION TO A *SUNDAR SHRINGAR* SERIES: RADHA IN CONVERSATION WITH HER ATTENDANT

GULER, PUNJAB HILLS, NORTH INDIA, CIRCA 1780-85

Opaque pigments heightened with gold on paper, within dark blue margins, the reverse with 5ll. of black and red *devanagari*, with flyleaf with numbered royal Mandi collection stamp

Painting 5 $\frac{5}{8}$ x 9 $\frac{1}{4}$ in. (14.2 x 23.5 cm); folio 7 $\frac{3}{4}$ x 11 $\frac{1}{4}$ in. (19.7 x 28.6cm.)

£40,000-60,000

US\$56,000-84,000
€47,000-69,000

PROVENANCE:

Royal Mandi Collection

Private collection, Germany, 1960s

Anon. sale, Sotheby's, New York, 20 September 2005, lot 109

LITERATURE:

Goswamy, B.N. and Fischer E., *Pahari Masters - Court Painters of Northern India*, Artibus Asiae, Zurich, 1992

Goswamy, B.N. and Fischer E., 'The First Generation after Manaku and Nainsukh of Guler' in *Masters of Indian Painting*, Artibus Asiae, Zurich, 2011

The present illustration is from the *Sundar Shringar*, a poetic text composed in the early seventeenth century by the poet Sundar Das. The poem details the various moods of love and the classification of literary heroes and heroines (*nayaka-nayika bheda*). The subject matter is comparable to other literary texts such as the *Rasikapriya* of Keshav Das and the *Rasamanjari* of Bhanudatta with Krishna and Radha as the protagonist lovers illustrating various stages of passion and romance.

The *Sundar Shringar* series with its landscape format and delicate, refined style is closely comparable to the 'Second Guler' or Tehri-Garhwal *Gita Govinda* series of 1765-70. The scenes of the *Sundar Shringar* are illustrated in architectural settings instead of the lush green landscapes of the *Gita Govinda*. (J. P. Losty et. al., *A Mystical Realm of Love: Pahari Paintings From the Eva and Konrad Seitz Collection*, 2017, p.291).

An illustration from the same series sold in these Rooms, 24 October 2019, lot 131. For further pages from this series which have sold at auction, see Bonhams, London, 23 October 2018, lot 149; Sotheby's, New York, 19 September 2008, lots 201-204; 19 March 2008, lots 205-208; 19 September 2006, lots 1-5; 29 March 2006, lot 149-152; 20 September 2005, lots 106-108; 1 April 2005, lots 110-113.





Recto



Verso

***41**

A FOLIO WITH TWO ILLUSTRATIONS TO A RAGAMALA: ASAVARI RAGINI AND MEGHA [?] RAGINI

HYDERABAD, DECCAN, CENTRAL INDIA, CIRCA 1760

Opaque pigments heightened with gold on paper, each side with a panel above containing identification inscriptions in black and red *nasta'liq*, within gold, black and white rules and red margins

Recto painting 9% x 6¹/₂in. (24.3 x 17.3cm.); verso painting 9% x 7¹/₂in. (23.8 x 18cm.); folio 14% x 10¹/₄in. (36.3 x 26cm.)

£10,000-15,000

US\$15,000-21,000

€12,000-17,000

Two double-sided illustrated folios from the same *Ragamala* series as the present lot were sold at Sotheby's, London, 24 April 2013, lots 74 and 89. Two further double-sided illustrated folios were sold in these Rooms, 17 October 2001, lot 191.



*42

MAHARAJA RAM SINGH SEATED WITH COURTIERS
KOTA, RAJASTHAN, NORTH INDIA, CIRCA 1830

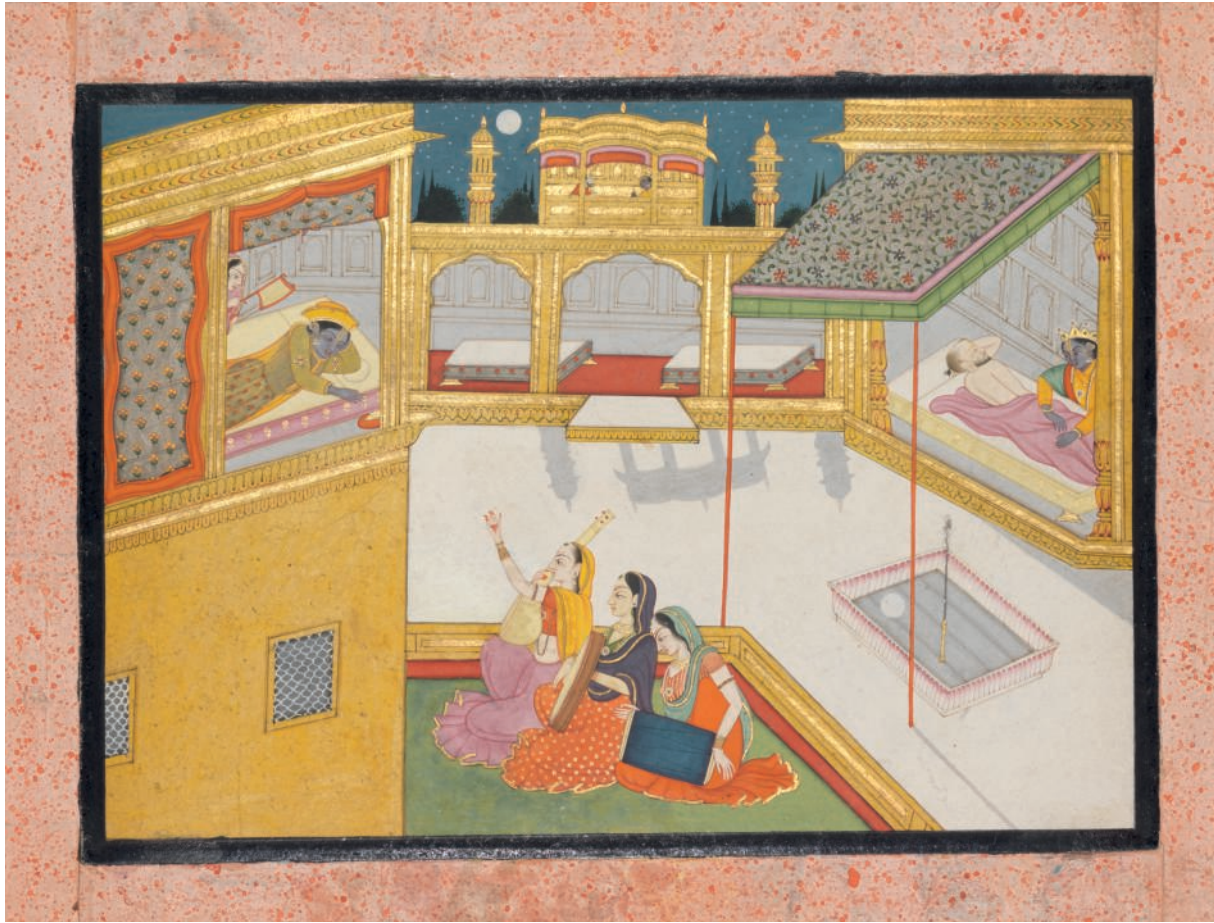
Opaque pigments heightened with gold on paper, within narrow yellow and blue borders and narrow red margins, the upper margin with an identifying inscription in white *devanagari*, the reverse with two columns of inscriptions
Folio 14 x 10 3/4 in. (35.6 x 27.3 cm)

£15,000-20,000

US\$21,000-28,000
€18,000-23,000

Born in 1811, Maharao Maharaja Ram Singh of Bundi succeeded his father Maharao Bishan Singh in 1821 and ruled until his death in 1889. During his long reign, he enjoyed a reputation as a conservative, moral and chivalrous leader, yet there remain comparatively fewer portraits of him than of other rulers.

Photographs of the ruler in the British Library and Royal Collection Trust (RCIN 2107601) depict his distinct split, flaring beard which is faithfully represented in this portrait. While those photographs portray him in the later stages of his rule, this large painting was produced in the early part of his reign. The young ruler sits hierarchically larger than his attendants and courtiers, holding a flower with his sword poised beside him. A later painting of Maharao Ram Singh of Bundi hunting with Maharao Ram Singh II of Kota is in the Los Angeles County Museum of Art (inv.no.M.75.19).



***43**

AN ILLUSTRATION TO A BHAGAVATA PURANA SERIES: SUDAMA PUT TO BED
GARHWAL, PUNJAB HILLS, NORTH INDIA, CIRCA 1820-50

Opaque pigments heightened with gold on paper, within black rules, laid down on speckled pink margins, the reverse plain with later owners' inscriptions, with flyleaf with numbered royal Mandi collection stamp
Painting 8 x 11in. (20.2 x 28cm.); folio 10% x 13%in. (27 x 34.5cm.)

£10,000-15,000

US\$14,000-21,000

€12,000-17,000

PROVENANCE:

Royal Mandi collection

This scene depicts the favourable reception that Krishna's childhood friend Sudama received upon his arrival at Krishna's palace. In the distant pavilion in the centre of the painting, Krishna is depicted conversing with Sudama, to the right, Krishna gently puts Sudama to sleep, and to the left Krishna himself is lulled to sleep by the musicians beneath. Following their meeting, Sudama is shocked to return home to find that his humble cottage has been replaced by a golden palace. An almost identical scene is in the Victoria and Albert museum, (inv.no.IS.547-1952), see W.G. Archer, *Indian Paintings from the Punjab Hills*, London, 1973, p. 80, no. 7 (iii).



***44**

**AN ILLUSTRATION FROM A RASAMANJARI SERIES:
PREMAGARVITA NAYIKA**

ATTRIBUTED TO GULU, NURPUR, NORTH INDIA, CIRCA 1715

Opaque pigments heightened with gold on paper, within black and white rules and red margins, the reverse with 5ll. of black and red *devanagari* Painting 6½ x 10½in. (16.9 x 26.5cm.); folio 8¼ x 12in. (20.6 x 30.5cm.)

£15,000-20,000

US\$21,000-28,000
€18,000-23,000

PROVENANCE:

Nasli M. Heeramaneck (Pan Asian Collection)
Christian Humann
William Theophilus Brown, acquired from the above, mid 1960s
With Barbara Janneff, San Francisco, 1994-2014
Bonhams New York, 17 September 2014, lot 115

EXHIBITED:

Divine Visions Worldly Lovers: Highlighting Indian Paintings from the Collection of Barbara Janneff, Bolinas Museum, 22 September - 11 November 2007
The Flute and the Brush, Indian Paintings from the William Theo Brown and Paul Wonner Collection, Mills College Art Museum, 18 June - 3 August 2008
Newport Harbor Art Museum, Newport Beach, 20 January - 20 February 1976
Arizona State University, Tempe Arizona, 14 March - 18 April 1976

Colorado Springs Fine Arts Center, Colorado Springs, Colorado, 10 June - 25 July 1976

Los Angeles County Museum of Art, Los Angeles, California, 3 October - 7 November 1976

The Art Galleries University of California, Santa Barbara, California, 16 November - 19 December 1976

De Saisset Art Gallery & Museum, The University of Santa Clara, Santa Clara, California, 7 January - 12 February 1977

LITERATURE:

Robert J. Del Bontà, *Divine Visions Worldly Lovers: Highlighting Indian Paintings from the Collection of Barbara Janneff*, San Francisco, 2007, p.45, no. 20
Pratapaditya Pal, *The Flute and the Brush, Indian Paintings from the William Theo Brown and Paul Wonner Collection*, Newport Beach, 1976, no. 37

This painting is from a celebrated series of which other folios are in the LACMA (M.74.5.9 and M.75.4.29, see Heeramaneck, *Masterpieces of Indian Painting*, Los Angeles, 1985, pp. 108-9, pls. 93 & 95). Further folios are also published in Goswamy et.al. *Masters of Indian Paintings: 1650-1900*, Zurich, 2011, pp. 455-7, figs. 11-3. Goswamy praises the charm and vivid but sensitive colouring of the series which is aptly illustrated here by Premagarvita Nayika speaking with her confidante.



45



46

PROPERTY OF A GENTLEMAN

45

A JADE-HILTED SWORD

THE HILT, INDIA, 18TH CENTURY; THE CROSSGUARD AND MOUNTS, OTTOMAN TURKEY, 18TH CENTURY; THE BLADE, ENGLAND, PROBABLY 18TH CENTURY

The single-edged gently curved blade stamped with a partially rubbed 'GR' cypher, the jade hilt carved with floral sprays, the gilt crossguard engraved with a cannon to one side and a helmet and shield to the other, in brown leather sheath with similarly decorated gilt mounts, minor tarnishing to the blade and mounts, overall good condition
31½in. (79.8cm.)

£5,000-8,000

US\$7,100-11,000
€5,800-9,200

VARIOUS PROPERTIES

46

AN EMERALD AND DIAMOND-SET ENAMELLED GOLD NECKLACE

INDIA, LATE 19TH/EARLY 20TH CENTURY

Set with a row of emeralds carved in the form of leaves and flanked by small foil-backed diamonds around a central emerald cabochon, a row of small emerald beads above, and a row of emerald beads suspended below, the reverse enamelled in red, white and green with flowers, overall good condition
6½in. (16.5cm.) wide

£12,000-18,000

US\$17,000-25,000
€14,000-21,000



47

47
AN EMERALD AND DIAMOND-SET ENAMELLED GOLD
NECKLACE

INDIA, LATE 19TH/EARLY 20TH CENTURY

Set with thirteen panels each with a cluster of foil-backed diamonds bordered by emeralds, the pendant set with a central foil-backed diamond with further diamonds and emeralds in a flower motif, a carved emerald suspended below, the reverse with scrolling floral motifs in reserve against a white enameled ground, overall good condition

8½in. (21.5cm.) long including pendant; 6in. (15cm.) wide

£15,000-20,000

US\$22,000-28,000

€18,000-23,000

48
A GOLD-DAMASCENED SWORD (TULWAR)

INDIA, 18TH CENTURY

With curved single-edged watered-steel blade, the hilt gold-damascened with foliate motifs, minor rubbing to the hilt

37¾in. (94.9cm.) long

£4,000-6,000

US\$5,700-8,500

€4,700-7,000

For two examples of Sikh swords which bear some similarities to our example see, Davinder Toor, *In Pursuit of Empire, Treasures from the Toor Collection of Sikh Art*, London, 2018, pp. 70, 74.

48





49

***49**

AN ENAMELLED AND GEM-SET BANGLE (KADA)
JAIPUR, NORTH INDIA, 19TH CENTURY

The exterior set with flat-cut diamond leaves on a cobalt-blue ground, the interior decorated with polychrome birds and flowers on a white ground, terminating in two confronted *makara* head finials, with screw pin fastening (3in.) 7.7cm. wide

£5,000-8,000

US\$7,100-11,000
€5,800-9,200

A pair of similar *kadas* sold at Christie's, New York, 19 June 2019, lot 160.

***50**

A PAIR OF PAMPADAM EAR ORNAMENTS
TAMIL NADU, SOUTH INDIA, 19TH/20TH CENTURY

Sheet gold filled with lac, comprising a cluster of geometric forms, one lacking a spherical element to the base, otherwise good condition
Largest 2¾in. (6.8cm.) long (2)

£2,000-3,000

US\$2,900-4,200
€2,400-3,500

The remarkably contemporary form of these earrings comprises a striking combination of spheres, triangles, pyramids and squares which incorporate animal forms, specifically the cobra (*pambu* or *naga*). Ear jewels such as these would have been worn by women in the agricultural communities and gifted to their daughters before marriage as an aid to fertility, deeply imbued within the symbolism of the snake. A similar ear ornament is in the Victoria & Albert Museum (inv.no. IS.5-1986). For a further discussion on *pambadam* earrings see Usha Bala Krishnan et.al. *Icons in Gold: Jewelry of India*, Geneva, 2005, pp.114-115, no.9).



50

***51**

AN ENAMELLED AND GEM-SET BANGLE (KADA)
PROBABLY JAIPUR, NORTH INDIA, LATE 19TH/EARLY 20TH CENTURY

The exterior set with flat-cut diamond leaves on a cobalt blue ground, the interior decorated with polychrome birds and flowers, terminating in two confronted red parrots with green wings, with screw pin fastening 2¾in. (7cm.) wide

£4,000-6,000

US\$5,700-8,400
€4,700-6,900



51



***52**

A PAIR OF ENAMELLED AND GEM-SET BANGLES (KADA)

PROBABLY HYDERABAD, INDIA, 19TH/20TH CENTURY

The exteriors set with white sapphire leaves on a green ground, the interior decorated with polychrome flowers and leaves, each terminating in two confronted tiger's heads with cats-eye set eyes and ruby-set collars, each with screw pin fastening

Each 4in. (10.2cm.) diam.

(2)

£30,000-50,000

US\$43,000-70,000

€35,000-58,000

PROVENANCE:

Ex-collection Nizam of Hyderabad, by repute
Private collection, UK, pre-1980

Rigid bracelets with stylised zoomorphic head terminals are well known in India and were made in the north as well as the south. They are often seen on circular, gem-set enamelled bracelets with the hinged clasp rendered in the form of confronting animal heads such as the mythical *makara*, peacocks, tigers and elephants. The combatant tiger heads in the present example symbolise power and courage and are reminiscent of aristocratic entertainment practised at Mughal and other Indian royal courts.



53

A JADE-HILTED DAGGER (KARD)

MUGHAL INDIA, 17TH CENTURY

With watered-steel single-edged blade, the jade hilt delicately carved in the form of the head of a *nilgai*, overall good condition
10½in. (25.7cm.) long

£7,000-10,000

US\$9,700-14,000
€8,100-11,000

Dress daggers were among the most treasured objects of the Mughal prince or courtier. Cary Welch's examination of courtly figures in the Windsor *Padshanama* demonstrated that the small number of daggers with animal hilts were reserved for the use of princes, such as Dara Shikoh and Shah Shuja, as well as a few senior dignitaries (Stuart Cary Welch et. al., *The Emperors' Album. Images of Mughal India*, New York, 1987, pp.132-3, no.26). Bashir Mohamed writes that the tradition of hilts of jade, rock crystal or ivory in the in the form of rams, deer, lions or stallions is a testimony to a former pastoral existence (*The Arts of the Muslim Knight. The Furusiyya Art Foundation Collection*, Milan, 2007, p.142). A related dagger, also with a hilt in the form of a *nilgai*, was sold in these Rooms, 25 April 2013, lot 169.

PROPERTY OF A GENTLEMAN

54

A GILT-COPPER FISH STANDARD (MAHI-MARATIB)

MUGHAL INDIA, CIRCA 1700

The surface engraved with fish scales, applied with three fins and a knob finial, the mouth with iron teeth and a red fabric covered cushion serving as a tongue, the underside with engraved arabesques and a conical pole mount, with later purple painted wooden pole and metal base, minor losses to gilding, a small loss to the lower rim

24¼ x 28¾in. (62 x 73cm.) excluding stand

£25,000-35,000

US\$36,000-49,000
€29,000-40,000

Similar *Mahi-maratib* are proudly displayed in the royal treasuries in the palaces in Bikaner, Jodhpur, Kota and Jaisalmer as part of the heirlooms of the royal family in each case. It is noted as being the chief insignia awarded by the Mughal Emperor to give recognition to important allied rulers, those who could bring 6000 mounted soldiers with them when they joined the emperor on campaign. The first in Bikaner to have been awarded this honour was Maharaja Rao Anup Singh (r.1669-1698); that in Jodhpur was awarded in 1719 to maharaja Ajit Singh, the example in Kota is recorded as having been awarded in 1720; while that in Jaisalmer (acc.no.2001-A-24-6) is dated to the 14th century which this seems highly improbable. One from Gwalior was in the *Maharaja* exhibition at the V (cat.no.76), and a further example from the Furusiyya Foundation was included in the Deccan exhibition at the Metropolitan Museum of Art (*Sultans of Deccan India, 1500-1700: Opulence and Fantasy*, exhibition catalogue, New York, April 20, 2015-July 26, 2015, cat. no 180, p.303).

It was carried in procession ahead of the ruler, flanked by two discs or spheres with which it was associated. The fish body behind the head is now invariably made of red cloth, streaming out behind. A painting in Jodhpur however shows a more naturalistic silver fish body behind the golden head as it is being carried in procession on an elephant, and this may well be a better indication of the original presentation (*Peacock in the Desert: The Royal Arts of Jodhpur, India*, exhibition catalogue, Houston, 2018). An earlier depiction, in the Procession of 'Abdallah Qutb Shah which dates from the mid-17th century shows the whole emblem as red (CSMVS, Mumbai, Sir Akbar Haydari Collection, 43.50). The fact that it is being used this early in the Deccan indicates that the reputed origin of the Mughal *mahi-maratib*, going back at least to the Tughluq Sultans of Delhi, is correct.

53





55

VARIOUS PROPERTIES

055

AN ALBUM OF PORTRAITS OF MUGHAL RULERS, THEIR ATTENDANTS, AND THEIR CONSORTS
 PROVINCIAL MUGHAL, POSSIBLY DECCAN, SECOND HALF 18TH CENTURY

Opaque pigments heightened with gold on paper, comprising 48 portraits, each with identifying inscriptions in gold *nasta'liq* above, within gold, black and white rules and wide marbled margins, in gilt stamped red morocco, minor repairs, overall good condition
 Paintings 4¾ x 2¾in. (11.9 x 7cm.); folio 8 x 4¾in. (20.2 x 12.1cm.)

£6,000-8,000

US\$8,500-11,000
 €7,000-9,200

A comparable album depicting portraits of Indian rulers and nobles was sold in these Rooms, 2 Mar 2019, lot 81.

56

PORTRAITS OF 'ALI JAL AND DARAB KHAN
 DECCAN, INDIA, EARLY 17TH CENTURY

Darab Khan holding bow and arrow, the portly 'Ali Jal holding his sword hilt, mounted within panels of fine diagonal black *nasta'liq*, bold *nasta'liq* couplets above and below, in coloured margins, backed, paint flaking and partly retouched

Each painting 5 ¼ x 3 ¼in. (13.3 x 8.3cm.); folios 9 x 7 in. (25.4 x 20.3cm.)

£5,000-7,000

US\$7,100-9,900
 €5,900-8,200

PROVENANCE:

Christie's London, 26 October 2017, lot 186

For more information on this lot visit christies.com



56



57

57

FARHAD SPIES SHIRIN BATHING
 MUGHAL INDIA, EARLY 18TH CENTURY

Opaque pigments heightened with gold on paper, composed of two scenes, within cream and peach borders with scrolling floral vine, laid down within wide blue margins with gold scrolling arabesques and palmettes, the reverse plain, areas of restoration, overall good condition

Painting 6¾ x 8¾in. (17 x 22.1cm.);
 folio 12¾ x 18½in. (31 x 47cm.)

£7,000-10,000

US\$9,800-14,000
 €8,100-12,000

For more information on this lot visit christies.com

74

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

A FRAGMENT FROM THE HAMZANAMA



58

A MAN SLEEPING IN A PAVILION

MUGHAL INDIA, CIRCA 1560-75

Opaque pigments heightened with gold on cloth, composed of two separate album pages joined at the centre right, laid down on card, minor losses and areas of restoration
10½ x 12¾in. (26.5 x 32.3cm.)

£20,000-30,000

US\$28,000-42,000
€24,000-35,000

PROVENANCE:

Sotheby's London, 15 July 1975, lots 88 and 89

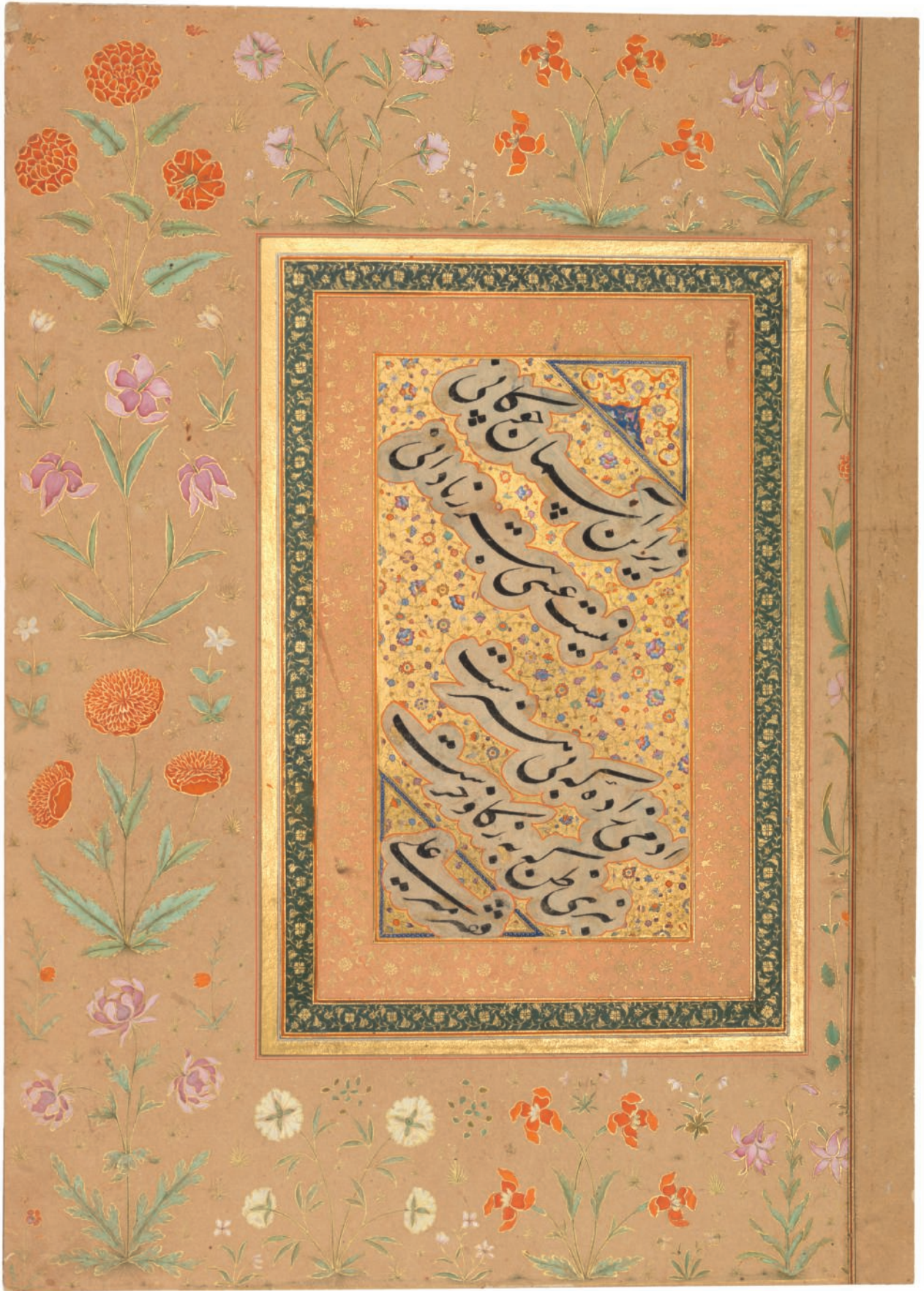
LITERATURE:

John Seyller, *The Adventures of Hamza*, Washington D.C., 2002, pp.278-9, nos.R174 and R175.

The *Hamazanama* was the largest manuscript of Persian poetry ever produced and the only one known painted on cloth. It was commissioned by the Emperor Akbar a little before about 1564, for it was in this year that Abu'l Fazl records in the *Ayn-i Akbari* that extracts from it were read to the

Emperor. Several eminent Persian artists of the 16th century were involved in its production, principally 'Abd al-Samad and Mir Sayyid 'Ali, both having left the employment of Shah Tahmasp. One of the first major commissions of Akbar's reign it was significant for introducing Iranian artistic conventions to Mughal painting, which were to have a profound influence on its development.

The text tells the story of Amir Hamza, the uncle of the Prophet Muhammad, and blends history with local legend. The manuscript originally comprised some 1400 folios of which about 200 survive. Painted on large sheets of cloth, the images take up most of one side and the text is written in black *nasta'liq* on the reverse. It was in the Mughal Library up to the time of the sack of Delhi by Nadir Shah in 1757, when many of the miniatures were defaced. Many were found in the late 19th century covering the windows of a Kashmiri teashop. When this painting first appeared at auction at Sotheby's in July 1975, it had been split and was offered as two separate fragments – part of the same original painting. They have now been re-joined, to make a much more impressive fragment of this important manuscript.



A FOLIO FROM A ROYAL ALBUM MADE FOR SHAH JAHAN, PROBABLY THE LATE SHAH JAHAN ALBUM

59

A NASTA'LIQ QUATRAIN

SIGNED MIR 'ALI, MUGHAL INDIA, CIRCA 1650-58

Persian manuscript on paper, with 4ll. of elegant black *nasta'liq* in red-outlined clouds reserved against gold ground with flowing polychrome floral illumination, a line below signed *faqir Mir 'Ali*, laid down between a pink border with gold floral illumination and two further minor borders in blue and gold, on wide margins decorated with elegant floral sprays depicting a variety of plants, minor areas of smudging and flaking, mounted on plain card

Folio 15 x 10%in. (38 x 27.1cm.)

£60,000-80,000

US\$85,000-110,000

€70,000-92,000

PROVENANCE:

Nasli M. Heeramaneck Collection

Christian Humann (Pan-Asian Collection)

Robert Hatfield Ellsworth Collection, New York

European Private Collection

Albums made for the Emperor Shah Jahan and his father Jahangir are celebrated for the refined quality of the border decoration. The borders paid tribute to the royal patron's growing concern with the natural world - they actively encouraged artists of their ateliers to study and observe all aspects of it. The European *herbaria* of the early 17th century that were bought into the Mughal court by Jesuit missionaries provided ample inspiration. Under Jahangir (r.1604-28) artists such as Manohar and Mansur were encouraged to record animals, plants and birds with great attention to detail. It is claimed in Jahangir's *Tuzuk-i-Jahangiri*, that more than one hundred flower paintings were done by the artist Mansur in Kashmir alone (M.C. Beach, E. Fischer and B.N. Goswamy (eds.), *Indian Painting from 1500-1575*, Zurich, 2011, p.257). Under Shah Jahan, this keen observation was applied to the borders of albums, where artists demonstrated the great precision and naturalism in which they had become practiced.

A number of albums with closely related floral borders were produced under the patronage of Shah Jahan. These include the Minto, Wantage and Kevorkian albums - all now identified by the names of former Western owners. However our folio relates most closely to another, the now dispersed Late Shah Jahan album, probably assembled between 1650-58. In that album the calligraphic borders are usually floral, and certainly relate closely to the others mentioned above. However the spacing of the flowers is different - they are sparser and more delicate than those of the other albums. In addition, particular floral species are repeated on a single border unlike the Minto, Wantage and Kevorkian albums, where each type of flower is used only once.

The calligraphy on the folio is signed by Mir 'Ali al-Katib (d.1556). Mir 'Ali is often mentioned by Safavid sources as amongst the most important *nasta'liq* calligraphers of all time. Various authorities attribute the codifying of the aesthetic rules of *nasta'liq* script to him. Born in Herat circa 1476, he was later taken to Bukhara by the Shaybanid ruler 'Ubaydullah Khan after his capture of Herat in AH 935/1528-29 AD (Mehdi Bayani, *Ahval va asar-e khosh-nevisan*, vol. III, Teheran, 1348 sh. p.494). His recorded works are dated between AH 914/1508-09 AD and AH 951/1544-45 AD. The works of leading Persian calligraphers were particularly prized at the Mughal court and Mir 'Ali was amongst those particularly admired by Jahangir. A large number of *qit'as* signed by him found their way into important Mughal albums, and he is the calligrapher responsible for most of the specimens in the late Shah Jahan album. Two very similar folios sold in these Rooms include, 9 October 2014, lot 136, and more recently 28 October 2020, lot 74.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.





60

A VIEW OF THE MOUNTAIN TEMPLES OF JUNAGARH
 PROBABLY RAJASTHAN OR GUJARAT, NORTH INDIA, SECOND HALF
 19TH/EARLY 20TH CENTURY

Opaque pigments on cotton, the ground painted with an overview of a holy site within a lush mountainous landscape, a city on a river bank and ritual ablation basins in forest clearings dominated by seven peaks, each topped with a shrine, identified as Junagarh in *devanagari* script on the border 46½ x 47½in. (117 x 121cm.)

£7,000-10,000

US\$9,800-14,000
 €8,100-12,000

Girnar is a group of mountains in the Junagarh district of Gujarat, sacred to both Hindus and Jains. It is home to a large number of Jain temples, the largest of which is the Neminath temple. A large map of pilgrim sites along the Ganges valley used similar conventions to depict mountains, with rounded pink boulders and was probably made in Rajasthan (sold at Christie's South Kensington, 12 June 2014, lot 196). The depiction of the city is typical of Jaipur cityscapes of the mid 19th century (see for instance four Jaipur illustrations offered at Christie's South Kensington, 11 October 2013, lot 565).



*61

**AN ILLUSTRATED FOLIO FROM A BHAGAVATA PURANA SERIES:
THE WEDDING OF KRISHNA**

ATTRIBUTABLE TO PURKHU, KANGRA, PUNJAB HILLS, NORTH INDIA,
CIRCA 1800-15

Opaque pigments heightened with gold on paper, within grey rules and red margins, the reverse plain with later owner's inscriptions, with flyleaf attached, framed

Painting 14¼ x 19¾in. (36.2 x 50cm.); folio 15¼ x 20½in. (38.7 x 52cm.)

£35,000-50,000

US\$50,000-70,000

€41,000-58,000

This painting is closely related in size and in composition to one that was formerly part of the Sven Gahlin collection sold at Sotheby's, 6 October 2015, lot 101. That painting, formerly attributed to Sajnu (active c.1790-1830), has since been re-attributed to Purkhu (active c. 1780-1820) on account of the style and the inscriptions in white above the two figures in the lower right, which also figure on a number of paintings attributed to him in B.M Goswamy and Eberhard Fischer, *Pahari Masters*, 1992, pp. 382-3, nos. 166-167.

The principal artist at the court of Maharaja Sansar Chand of Kangra, Purkhu was the master of a large atelier. Although there are no known works signed by Purkhu, a number of extensive large-sized series have been associated with him and his family, including several series of the *Shiva Purana*, the *Rasikapriya*, the *Gita Govinda* and the *Harivamsa*.

The profusion of architecture in the scene is typical of narrative scenes ascribed to Purkhu. Goswamy and Fischer note that while the artist uses diagonals freely, they serve more as design elements rather than to provide a clear sense of spatial depth. A similar effect is displayed in a scene attributed to him from a *Sundar Shringar* series (Goswamy and Fischer, *op. cit.*, pp.371 and 382, no. 166). That scene, also set at night time employs a similar contrast of the gold within the architecture and the costumes of the figures establishing a particularly atmospheric narrative against the dark ground.

For other paintings attributed to Purkhu and his workshop which have sold in these Rooms, see 2 May 2019, lot 117; 25 May 2017, lots 66, 67, 72; 10 June 2015, lots 69, 71; and 10 June 2013, lots 16, 19.

62

A FINE SILVER AND BRASS-INLAID BIDRI HUQQA BASE
BIDAR, DECCAN, INDIA, LATE 17TH CENTURY

Of spherical form rising to a slightly flaring tubular neck with two flanges, the decoration with staggered rows of lotus blossoms, bands of stylised petals and floral scrolls above and below, the base missing, on wooden stand 6¾in. (17.2cm.) high

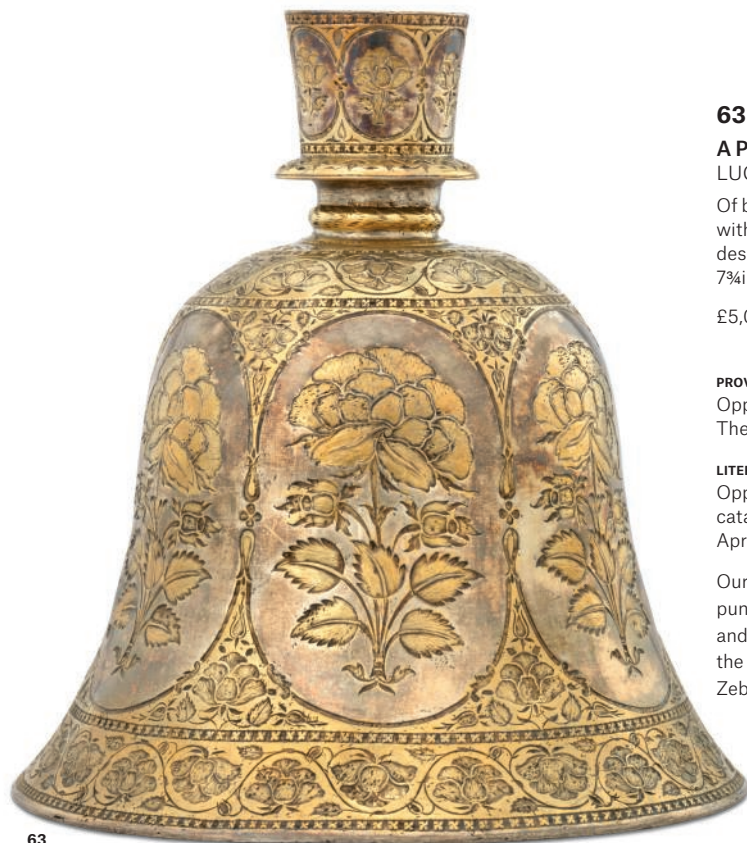
£6,000-8,000

US\$8,400-11,000
€7,000-9,200

A bidri tray of comparable date with similar components, but more developed and sophisticated floral design is in the Los Angeles County Museum (inv.no. M.89.19). For another comparable example see Mark Zebrowski, *Gold, Silver & Bronze from Mughal India*, 1997, pl.508, p.305.



62



63

63

A PARCEL-GILT SILVER HUQQA BASE
LUCKNOW, INDIA, LATE 18TH CENTURY

Of bell-shaped form, with truncated slightly flaring neck, the body decorated with a series of oval medallions, each containing a stylised poppy plant, the design highlighted with gilding, possibly later 7¾in. (19.5cm.) high

£5,000-7,000

US\$7,100-9,900
€5,900-8,200

PROVENANCE:

Oppi Untracht
Thence by descent until purchased by the present owner

LITERATURE:

Oppi Untracht, Marjatta and Asko Parpola, *Metal Marvels*, exhibition catalogue, Museum of Far Eastern Antiquities, Stockholm, 12 February-30 April 1994, p.22, no.10

Our huqqa base used to be decorated in enamel as indicated by the small punch marks occasionally found on the body. The design on the main body and neck relates to an enamelled example from the late 18th Century in the Victoria and Albert Museum, London (inv. no. I.S.122-1886), see Mark Zebrowski, *Gold, Silver & Bronze from Mughal India*, 1997, pl.74, p.87.

80

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



64

64

A SILVER-INLAID BIDRI HUQQA BASE
DECCAN, INDIA, FIRST HALF 18TH CENTURY

Of globular form, the body ribbed vertically with each facet decorated in different types of floral spray
6¾in. (17.cm.) high

£8,000-10,000

US\$12,000-14,000
€9,400-12,000

For a similar example see Sue Stronge, *Bidri Ware Inlaid Metalwork From India*, 1985, London, fig. 9, pp. 46-47.

65

A PAIR OF SILVER-GILT ROSEWATER SPRINKLERS
INDIA, LUCKNOW, LATE 18TH/ EARLY 19TH CENTURY

Each of tall slender form on a splayed foot, the neck in the form of two elephant heads with trunks intertwined, the finial in the form of a multiple flower head, each decorated in repoussé with two elaborate figures and floral motifs
Each 14½in. (35.8cm.) high (2)

£7,000-10,000

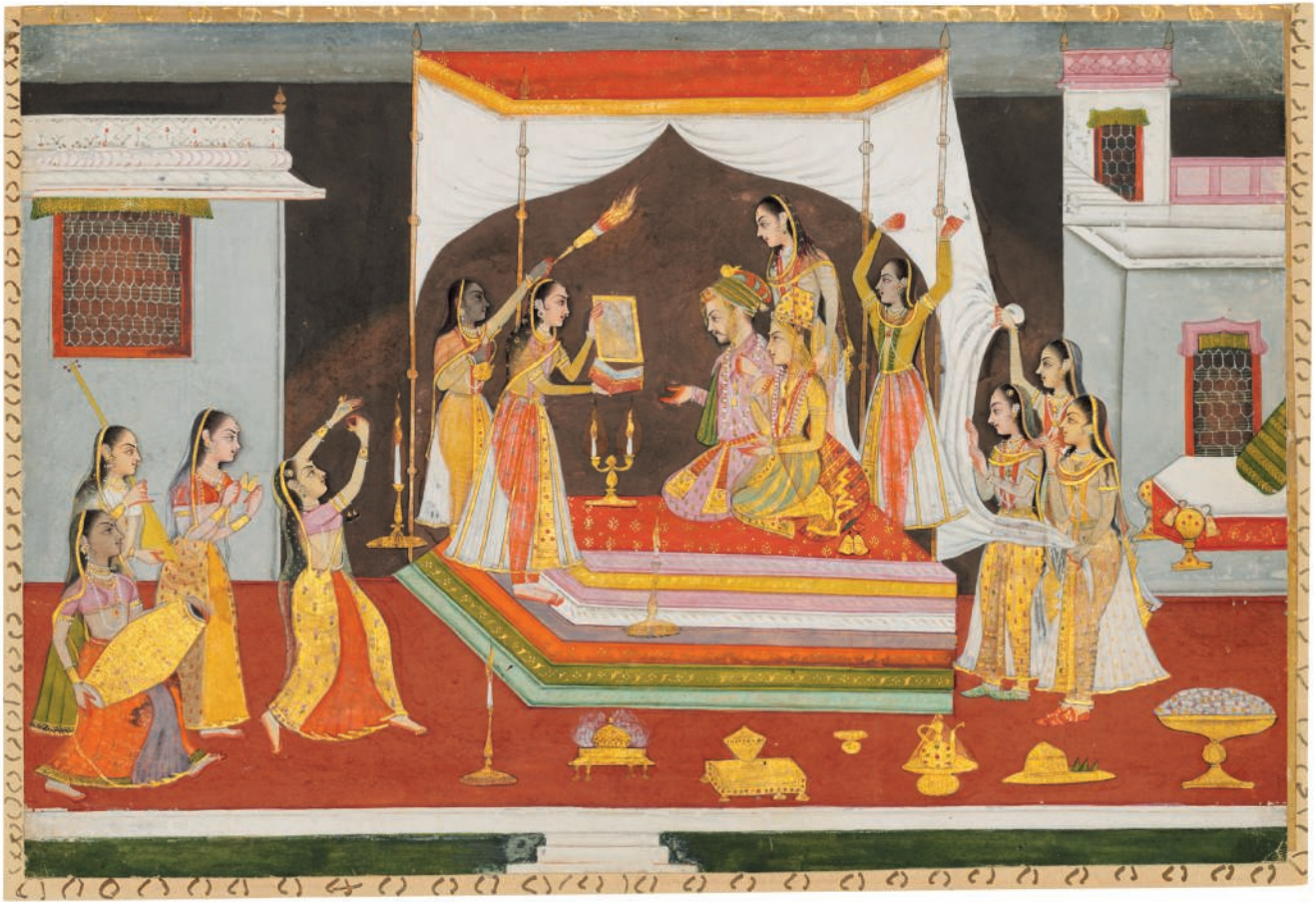
US\$9,900-14,000
€8,100-12,000

The rosewater sprinkler (*gulabpash*), much in vogue in the Mughal Empire and across Islamic lands, was used to sprinkle honoured guests with rosewater when they arrived. Jahangir (1605-27) refers in his memoirs to the festival of the sprinkling of rosewater at the royal court, to which the present lot was probably associated, albeit a few decades later, 'the assembly of gulab-pashi [sprinkling of rose water] took place and has become established from amongst customs of former days' (quoted in Mark Zebrowski, *Gold, Silver and Bronze from Mughal India*, London, 1997, p.69).

A preparatory drawing for a similar sprinkler, attributed to Lucknow circa 1780-1820 is published in Linda York Leach, *Paintings from India*, Oxford, 1998, cat.56, p.190-1.



65



66

A WEDDING NIGHT

BIKANER, RAJASTHAN, NORTH INDIA, CIRCA 1720

Opaque pigments heightened with gold on paper, the reverse plain, laid down within later plain cream paper margins

Painting 7½ x 11½in. (19.1 x 28.3cm.); folio 9¾ x 15in. (24.8 x 38cm.)

£8,000-12,000

US\$12,000-17,000

€9,300-14,000

PROVENANCE:

Christie's, New York, 16 September 2009, lot 875



68

67

YASHODA AND THE BUTTER THIEVES

KANGRA, PUNJAB HILLS, NORTH INDIA, CIRCA 1820

Opaque pigments heightened with gold on paper, within plain blue rules and speckled pink margins, the reverse plain with later owners' inscriptions
 Painting 6 $\frac{7}{8}$ x 4 $\frac{7}{8}$ in. (17.5 x 12.3cm.); folio 10 $\frac{1}{8}$ x 7 $\frac{7}{8}$ in. (25.5 x 19.9cm.)

£4,000-6,000

US\$5,600-8,400
 €4,700-6,900

This charming painting displays a variant on the story of Krishna's childish pranks with his brother Balarama. One of Krishna's known pranks was to have Balarama distract his foster-mother Yashoda allowing him to steal butter from the pot she was churning. In our painting, the roles are reversed and the statuesque Yashoda is rather distracted by Nanda presenting Krishna towards her. While she gazes adoringly at Krishna, her hand gently caressing his chin, Balarama, seemingly encouraged by another young boy, mischievously seizes the opportunity to dip his hand in the pot of butter.



67

68

KRISHNA WITH THE GOPIS

KANGRA, PUNJAB HILLS, NORTH INDIA, CIRCA 1810

Opaque pigments heightened with gold on paper, the reverse plain with later owner's inscriptions, overall good condition
 6 x 4 $\frac{7}{8}$ in. (15.2 x 11.8cm.)

£8,000-12,000

US\$12,000-17,000
 €9,300-14,000

In this lyrical painting, Krishna stands playing his flute surrounded by adoring *gopis*, their admiration emphasised by the flourishing blossoms framing Krishna. A comparable scene was sold in these Rooms, 25 May 2017, lot 56A and another, slightly earlier, example is in the Virginia Museum of Fine Arts (inv.no. 2006.10).



-69

A GEM-SET CARVED JADE MIRROR AND ORIGINAL IVORY CASE

NORTH INDIA, LATE 18TH CENTURY

The back of the mirror decorated with floral designs, the back, handle and top inlaid with rubies and white stones set in gold, the ivory case heavily worked with floral motifs
8 x 4½in. (20 x 11.5cm.) including case

£15,000-20,000

US\$22,000-28,000
€18,000-23,000

The green jade case of this mirror is carved with elegant symmetrical flowering plants accented with inset diamonds. Jade working is an exceptionally time-consuming process that requires a great deal of skill due to the hard and brittle nature of the stone. Highly skilled artisans of the Mughal Empire carved works like this example from jade that they then inset with precious gems. These objects, decorated with floral motifs favoured by the Mughal elite, were often exchanged as gifts and portrayed in use in contemporaneous Mughal miniatures. This mirror is complete with a finely carved ivory case decorated with dense floral designs that echo the jade carving of the mirror. A comparable carved jade Mughal mirror of a slightly earlier date sold at Christie's, New York, 19 June 2019, lot 370.



-70

AN ANGLO-INDIAN IVORY-INLAID EBONY TOILET GLASS

VIZAGAPATAM, INDIA, CIRCA 1720-30

Decorated overall with scrolling flowering vines, with a hinged flap concealing a desk top and four small drawers and compartments, and a front drawer concealing thirteen compartments, four of which contain small lidded boxes, surmounted by two uprights with ivory finials and an arch above a framed mirror, silvered brass mounts, overall good condition 22½ x 11 x 32½in. (56 x 28 x 82.5cm.)

£15,000-20,000

US\$21,000-28,000
€18,000-23,000

PROVENANCE:

Bonhams, London, 19 April 2007, lot 417

This toilet glass is one among a small group of related examples originating from the East Indian port of Vizagapatam in the first half of the 18th century. A toilet glass is a small cabinet with a swinging mirror which usually sat on a lady's dressing table. Such furniture was often highly decorative and

personalised. Vizagapatam was a fine natural harbour a regular port of call on trading routes. It was also renowned for its cabinet-making industry which combined western forms with Indian ornamentation, in particular inlaying wood with floral designs in ivory, the ivory being engraved and highlighted with lac, as seen in our example (Amin Jaffer, *Furniture from British India and Ceylon*, London, 2001, pp. 172-175).

Wooden furniture produced in Vizagapatam is characterised by ivory decoration which usually takes the form of dense trailing flowers, large densely foliated trees issuing from urns and fantastic animals and birds inlaid on teak, padouk, rosewood or ebony which were all readily available in the port. Our piece, with its profuse inlay of floral motifs and arched mirror plate, is among the earliest known examples of its type. A very similar example of comparable early date is in the collection of the Victoria and Albert Museum (inv.no.49.1905). An exceptional Vizagapatam cabinet was sold in these Rooms, 7 July, 2011, lot 14.



71

71
THREE FOLIOS WITH BIRD STUDIES
 COMPANY SCHOOL, INDIA, 1878-80

Ink and opaque pigments on paper, depicting five different bird species, the reverse plain, the second depicting a pied harrier and an adult peregrine falcon, the reverse plain, the third depicting a short-eared owl, the reverse with a common coucal, each labelled in English and Latin including date of drawing 19½ x 24½in. (49.3 x 62.2cm.); 24½ x 18¾in. (61.2 x 48cm.); 23¾ x 19¼in. (60.5 x 49cm.)

£4,000-6,000

US\$5,700-8,400

€4,700-6,900

The birds of prey illustrated are as follows: the Marsh Harrier, the female Hen harrier, the Pied Harrier, the Adult Peregrine Falcon, the Short-eared Owl and the Common Coucal.



72

86

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



73

72

A STUDY OF A BLACK BEAR

ATTRIBUTED TO SHEIKH MUHAMMAD AMIR OF KARRAYA, CALCUTTA, MID-19TH CENTURY

Pencil, ink and watercolour on paper, with identifying inscription above in black *nasta'liq*, signed lower left, mounted on fabric backing, minor creases and faint discolouration, otherwise good condition
19½ x 28in. (49 x 71cm.)

£5,000-7,000

US\$7,000-9,800
€5,800-8,100

Muhammad Amir was an influential artist working for the British in Calcutta during the second quarter of the 19th Century. Working at a time of great prosperity, he proffered his talent like a tradesperson, touring Calcutta in search of individual commissions. He delighted his patrons with paintings of their houses, carriages, horses and servants. One of his best clients was the businessman, Thomas Holroyd, for whom he painted many such scenes. The albums executed for Holroyd were presented to the Oriental Club in 1839 and are now dispersed in public and private collections.

The style and high degree of finish evident in the present watercolour are typical of Muhammad Amir, but subject matter is less common than the horses, grooms and paddocks for which he is best known, making it possible that the signature was later added (See S. C. Welch, *Room For Wonder: Indian Painting during the British Period 1760-1880*, New York, 1978, p. 71, no. 23). Another painting signed by the artist which depicts a juggler with his dancing bear, monkey and goa was sold in these Rooms, 22 May 2008, lot 67.

73

A GROUP OF FANS (PANKHA)

MADRAS, INDIA, 19TH/EARLY 20TH CENTURY

The first decorated in gold and polychrome with an array of blossoming poppies, peonies and other flowers on a ground of scrolling vine, the reverse with similar flowers surrounding two facing peacocks, each side with a cartouche beneath the handle with a sword; the second decorated in gold and polychrome with panels of peacock feathers on a green ground, the reverse with an array of flowers and floral vine on polychrome panels, the reverse with a panel beneath the handle inscribed 'The Hon Sir Arthur Lawley | K.C.M.G., G.C.I.E. | Governor', the third with painted floral decoration, the fourth plain with colourful embroidered ribbons along the outer edge, overall very good condition

The largest 27¼ x 20 in. (69 x 51cm.)

£6,000-8,000

US\$8,400-11,000
€7,000-9,200

PROVENANCE:

The Hon Sir Arthur Lawley, 6th Baron Wenlock, GCSI, GCIE, KCMG
Formerly in the Collection of Eustace Gibbs, 3rd Baron Wraxall, KCVO, CMG.

Sir Arthur Lawley was made Governor of Madras on 28th December 1905 and kept the position until 3rd November 1911, his eldest brother Beilby Lawley, 3rd Baron Wenlock, having previously held the post from 1891 to 1896. The fans were probably given to Lawley as part of a ceremonial gesture of gratitude. A similar example is preserved at the British Museum (acc.no. As1960,10.91) which also originates from Madras.



74

***74**

AN IZNIK POTTERY TILE
OTTOMAN TURKEY, CIRCA 1570

The white ground decorated in cobalt-blue, turquoise, emerald-green and bole-red with a design of staggered cusped arabesque medallions linked by spiralling palmette vine with small saz leaf terminals, intact, very minor chips to edges 11¼ x 11¾in. (28.5 x 28.7cm.)

£5,000-7,000

US\$7,100-9,800
€5,800-8,100

PROVENANCE:

Anon sale, Christie's London, 10 October 2006, lot 73



75

***75**

AN IZNIK POTTERY TILE
OTTOMAN TURKEY, CIRCA 1575

The white ground decorated with an oval cartouche enclosing a tulip and carnation spray on a cobalt-blue ground within a lobed bole-red border, each corner with part of a stylised palmette with tulips in cobalt-blue, bole-red and green, a repaired crack, otherwise in good condition 10 x 10¼in. (25.3 x 25.9cm.)

£7,000-10,000

US\$9,800-14,000
€8,100-12,000

PROVENANCE:

Collection of Krishnâ Riboud (1926-2000), Paris
Sold Pierre Bergé & Associates, Paris, 27 April 2007, lot 212

A panel of four tiles of the near-identical design is in the Musée des Arts Décoratifs (Remi Labrusse (ed.), *Purs Decors? Arts de l'Islam, regards du XIX siècle*, exhibition catalogue, Paris, 2008, p.141, cat.no.103). Others decorate the tomb of Sultan Selim II in the Hagia Sofia, attributable to 1574-75 (see one published Nurhan Atasoy and Julian Raby, *Iznik, the Pottery of Ottoman Turkey*, London, 1989, p.247, cat.479). A related tile with cartouche design although the borders there made up of small blue saz leaves, sold in these Rooms, 28 October 2020, lot 127.



***76**

AN IZNIK POTTERY TILE

OTTOMAN TURKEY, CIRCA 1570

The white ground decorated in cobalt-blue, bole-red and green with leafy stems terminating in roses, tulips and a large carnation, the upper edge with a border of serrated leafy palmettes in cobalt-blue, intact 11½ x 11in. (28.2 x 27.8cm.)

£20,000-30,000

US\$28,000-42,000

€24,000-35,000

LITERATURE:

Art ottoman: centenaire de la Maison Soustiel 1883-1983, exposition, Galerie Jean Soustiel, Paris, du mardi 20 mars au vendredi 13 avril 1984

This tile is closely related to two complete panels (each of twenty-one tiles) currently on view at the Louvre (formerly in the Musée des Arts Décoratifs in Paris (inv.5972 A and B; illustrated *Purs Decors? Arts de l'Islam, regards du XIX siècle*, exhibition catalogue, Paris, 2008, cat.102). The composition of the Louvre panels are however slightly different, and the design includes no hyacinths, as on our tile. An almost identical tile, with similar composition, and the inclusion of hyacinths (although there cropped such that only the tips are visible) is in the Los Angeles County Museum of Art (M.87.103). One very minor difference is that the border palmettes on the LACMA tile do not there have the tiny green spot between them along the upper border, as ours does. Another tile, similar but for a green *faux* marble border along the upper edge, is in the Çinli Köşk in Istanbul. A tile with similar equally fine drawing was sold at Christie's, Paris, 7 March 2007, lot 115.



***77**

A RIMLESS IZNIK POTTERY DISH
OTTOMAN TURKEY, CIRCA 1530

The white ground decorated in different shades of cobalt-blue with three flowering trees divided by stylised flowerheads, within an elegant meandering floral border, the exterior with a similar floral meander, repaired breaks

11½in. (28.3cm.) diam.

£15,000-20,000

US\$22,000-28,000

€18,000-23,000

For more information on this lot visit

christies.com

***78**

A RARE BABA NAKKAŞ IZNIK BLUE AND WHITE JAR
OTTOMAN TURKEY, CIRCA 1520

The white ground decorated in shades of blue with a band of meandering tendrils issuing complex floral terminals, a lobed band below, a meandering floral tendril on blue ground above, a similar band around the mouth, areas of restoration

10¼in. (25.8cm.) high

£100,000-150,000

US\$150,000-210,000

€120,000-170,000

This spectacular Iznik jar belongs to a group probably produced in the second decade of the sixteenth century, under the reign of Selim I (r.1512-20). It is decorated in a style that owes much to the so-called Baba Nakkaş' style with its *rumi-hayati* motifs that developed from the Abraham of Kutahya style. Here, as on other examples of similar period, the motifs have altered slightly such that they have an inflated quality which slightly obscures the spiraling movement of the stems.

A very similar jar is in the Los Angeles County Museum of Art attributed by Nurhan Atasoy and Julian Raby to circa 1520 (inv.no.M.85.237.80; published Nurhan Atasoy and Julian Raby, *Iznik, the Pottery of Ottoman Turkey*, London, 1989, pp.106-7, cat.127). Not does it share a very similar main register, with fleshy *hayati* flowerheads on white ground, but the band above with the vine of flowerheads reserved against cobalt-blue ground is also closely related.

Both of these features can also be found on the exterior of a basin in the V&A, attributed to the workshop of the 'Master of the Knots', circa 1510-20 (inv.no.7409-1860; published Atasoy and Raby, *op.cit.*, pp.98-99, no.112) and a group of mosque lamps made for the tomb of Sultan Beyazid (one of which was offered in these Rooms, 24 October 2019, lot 166) all attributed by Atasoy and Raby to the 'Master of the Lotus' and datable to 1512.

Jars of this type were likely used as storage containers. A miniature in a copy of the *Baharistan* of Jami (produced in Istanbul between 1595-1603) illustrates a fruit seller's shop. On the counter are a number of jars, some with lids and/or handles, others without, very similar to ours (Atasoy and Raby, *op.cit.*, p.47). The earliest known example, squatter than ours, copies a Chinese shape and dates from the end of the 15th century (in the V&A, inv.no.C.57-1952).

Interestingly, the influence of the Baba Nakkaş phase was felt well into the second half of the 16th century, and mostly in jars, where potters produced vessels of similar form to that seen here retaining elements of the style although in debased form. See for example a jar, attributed to circa 1560, in the Capodimonte Museum in Naples (inv.no.118; published Atasoy and Raby, *op.cit.*, no.521).





***79**

A RIMLESS IZNIK POTTERY DISH
 OTTOMAN TURKEY, CIRCA 1575

The white ground decorated in cobalt-blue, bole-red and green with a floral spray of saffron leaves, carnations, tulips and other flowers, within a narrow border of scrolling vine
 10%in. (27cm.) diam.

£15,000-20,000

US\$21,000-28,000
 €18,000-23,000

This fine Iznik dish is exceptional for the fact that it does not have an extended rim like most of the dishes from this period. The rimless form is known from the 1540s and is sometimes referred to as a *sahan*, a term found in archive documents to designate something topped with a metal cover (Nurhan Atasoy and Julian Raby, *Iznik, the Pottery of Ottoman Turkey*, London, 1989, p.44). The gentle swaying movement of the flowers represented on

this dish indicate the influence of more naturalistic designs favoured by Kara Memi, the chief painter at the Ottoman court in the later part of the 16th century. He favoured floral arrangements which were often described as 'blowing in the wind' for their sense of flow and movement. For a discussion on Kara Memi and his influence on Iznik designs see Atasoy and Raby, *op.cit.*, p.222-3.

A rimless Iznik dish with a similarly finely drawn design of swaying flowers is in the Gulbenkian Collection (inv.no.824; Maria Querios Ribeeiro, *Iznik Pottery*, Lisbon, 1996, pp.169-70, no.44). Like our dish, the cobalt-blue tulips there are highlighted with a series of red dots. A rimless Iznik dish decorated with a swaying saffron leaf, but on cobalt-blue ground sold in these Rooms, 26 October 2017, lot 206.



***80**

AN IZNIK POTTERY DISH

OTTOMAN TURKEY, CIRCA 1575

The white ground decorated with four sprays of red tulips, divided by arabesque roundels, the rim with stylised 'wave and rock' motif, the exterior with alternating rosettes and paired tulips, old collection label to base and rim, a drill hole to the rim and foot, intact
11½in. (28.3cm.) diam.

£30,000-50,000

US\$42,000-70,000

€35,000-58,000

Another Iznik dish decorated with a quatrefoil motif composed of tulips alternated with cobalt-blue roundels is in the Ömer Koç Collection (Hülya Bilgi, *The Ömer Koç Iznik Collection*, Istanbul, 2015, pp.316-7, no.130).

PROPERTY FROM A PRIVATE SWISS
COLLECTION

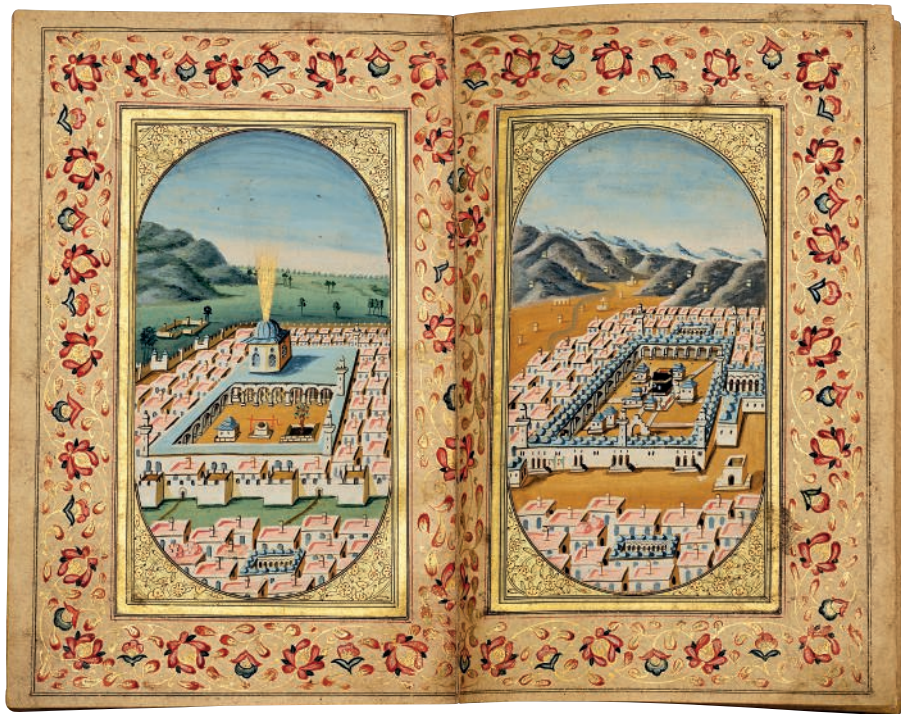
081

A PRAYER BOOK

SIGNED MUSTAFA HILMI
STUDENT OF AL-KUTAH, I,
OTTOMAN TURKEY, DATED AH
1200/1786-87 AD

Including al-Jazuli's *Dala'il al-Khayrat*,
Arabic manuscript on paper, 96ff. and
two flyleaves, each folio with 11ll. of
black *naskh*, key words picked out in
blue, within gold, black and red rules,
gold and polychrome rosettes marking
verses, headings in white *naskh* on gold
and polychrome illuminated panels,
catchwords, marginal notes in red and
black, the opening bifolio with gold
and polychrome illuminated headpiece
surmounting text in clouds reserved
against a gold ground, within gold and
polychrome floral margins, colophon
signed and dated, in original dark
brown morocco with flap
Text panel 4¾ x 2¾in. (11.2 x 6.2cm.);
folio 6½ x 4¼in. (16.6 x 10.5cm.)

£4,000-6,000 US\$5,600-8,400
€4,700-6,900



81

082

QUR'AN

SIGNED AHMAD WAHBI,
OTTOMAN TURKEY, DATED
RAJAB AH 1236/APRIL-MAY 1821
AD

Arabic manuscript on paper, 305ff.
plus five flyleaves, each folio with lines
of black *naskh*, in gold, black and red
rules, gold rosette verse markers,
sura headings in gold and polychrome
illuminated panels, the opening bifolio
illuminated in gold and polychrome
framing 7ll. of *naskh* in clouds reserved
against a gold ground, final folio with
colophon in a gold and polychrome
illuminated panel, signed and dated, in
dark brown morocco with flap, original
slip case
Text panel 3¾ x 2in. (10.1 x 5.3cm.);
folio 6¾ x 4¼in. (16.7 x 10.5cm.)

£6,000-8,000 US\$8,400-11,000
€7,000-9,200



82

The colophon of this manuscript
states that it was written by Ahmad
Wahbi, a student of Muhammad
Efendi, himself a student of 'Uthman
known as 'Imad al-Afif.

94

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



(cover)



(doublure)

VARIOUS PROPERTIES

83

A LARGE OTTOMAN BINDING

TURKEY, 18TH CENTURY

Comprising two boards, each side of the exterior in brown morocco with stamped and gilded central cusped medallion containing spiralling arabesques issuing saz leaves and peonies, similar spandrels, within gilt border, doublures with blind stamped tooling and gilt outlines, borders of leather filigree over gold ground, lightly scuffed
Each cover 14½ x 10¾in. (37 x 26.5cm.)

£8,000-12,000

US\$12,000-17,000
€9,300-14,000

Besides their function as manuscript covers, bindings such as ours were amongst the objects which were displayed in open niches in reception rooms of upper-class Syrian residences during the Ottoman period. There is a very similar binding in the Metropolitan Museum which was probably made in the same workshop given the identical use of binding stamps on both examples (inv. no.1975.192.18).

A MONUMENTAL CALLIGRAPHIC IZNIK TILE





84

A MONUMENTAL CALLIGRAPHIC IZNIK TILE
 OTTOMAN TURKEY, CIRCA 1565

Forming part of a large inscription panel, the white ground decorated in cobalt-blue, bole-red and turquoise, with a flowing *nasta'liq* inscription surrounded by arabesque flourishes, one side with two cobalt-ground spandrels decorated with red arabesque, intact
 12% x 21%in. (31.4 x 55cm.)

£150,000-200,000

US\$220,000-280,000
 €180,000-230,000

PROVENANCE:

Boghos Ispenian family collection, since at least early 1930s

INSCRIPTIONS:

ya raziq al-'ibad, 'O the provider for [your] servants'

This magnificent Iznik tile is striking for its monumental size, clarity of colour and for the elegant and free use of the *nasta'liq* inscription that decorates it. It would originally have adjoined another in order to form a complete cartouche containing a verse from the Qur'an. This pair would then have abutted as many other pairs of related tiles as was necessary to cover the perimeter of the room that they adorned.

The use of *nasta'liq* script on this tile is notable. Although predominantly associated with the Persian world, *nasta'liq* was also used in the Ottoman empire for monumental inscriptions, though largely in a secular context. The Topkapi Palace in Istanbul, as well as many public monuments, are decorated with many inscriptions in the script often carved into stone. More often than not however *nasta'liq* was reserved for poetic inscriptions rather than religious ones as we have on this tile. Walter Denny writes that the inscriptions on Iznik tiles that grace the mosques and religious buildings of Ottoman sovereigns and their highest court officials followed one strict standard of propriety for public religious inscriptions – the use of stately 'monumental *thuluth*' (*celli süslü*) script (Walter Denny, *Gardens of Paradise*, Istanbul, 1998, p.130). Indeed Iznik tiles with *thuluth* inscriptions have appeared at auction, see for instance two sold at Christie's, Paris, 8-9 June 2016, lots 169 and 170 or more recently, one sold in these Rooms, 25 June 2020, lot 132.

Denny mentions one exception to this standard – the mosque constructed outside the Istanbul walls in 1590 by Takiaci Ibrahim Aga, a businessman whose name indicates that he made his fortune in the hat business. Surmounting the *mihrab* is a panel of Iznik tiles that form a cartouche containing a Qur'anic inscription in blue *nasta'liq* on white ground. He states that it would certainly have raised eyebrows at the time (Denny, *op.cit.*, p.130). It is not a singular example however – two panels of Iznik tiles also decorated with similar *nasta'liq* inscriptions are in the *Hünkâr mahfili*, the mosque of Selim II (published in Denny, *op.cit.*, pp.98-99, pl.52b). Like ours the inscriptions on those panels are also embellished with small foliate flourishes. Although rare, religious objects are also known with *nasta'liq* inscriptions. An Iznik mosque lamp in the Gezira Museum in Cairo bears a pious inscription in *nasta'liq* (inv.no.64/275; published Nurhan Atasoy and Julian Raby, *Iznik, the Pottery of Ottoman Turkey*, London, 1989, p.262, no.568).

The only known companion piece to this tile is in the collection of the Benaki Museum in Athens (illustrated here but also published in A. Ballian and M. Moraitou (eds.), *Benaki Museum. A Guide to the Museum of Islamic Art*, Athens, 2006, p.156, fig.210). The Benaki tile was bought by the Greek collector Anthony Benaki from Boghos Ispenian, the Cairo-based Armenian antiquities dealer, in 1930. Our tile has exactly the same early provenance, indicating that these two spectacular tiles from the same original commission remained together until at least the early 20th century.



Iznik tile, inv.no.ΓΕ99 © 2021, Benaki Museum of Islamic Art

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



***85**

A SILK BROCADE PANEL (KEMHA)

OTTOMAN TURKEY, CIRCA 1600

The crimson silk ground decorated with lobed medallions containing floral motifs surrounded by golden *cintamani* roundels, backed, scattered losses and minor repairs
50 x 38 $\frac{3}{4}$ in. (126.9 x 97.5cm.)

£8,000-12,000

US\$12,000-17,000

€9,400-14,000

A brocade panel of the same design was sold at Sotheby's, London, 24 April 2012, lot 163 and a textile of similar design forms a cope published in Patricia Frost, *Collecting Textiles*, London, 2000, pg.56.

The golden roundels that surround the ogival cartouches on this panel are an unusual feature. The large block-coloured roundels themselves resemble those forming the *cintamani* motifs adorning a Serenk caftan from the first half of the sixteenth century (Nevber Gürsu, *The Art of Turkish Weaving: Designs through the Ages*, Istanbul, 1988, p. 51, no. 17). Their arrangement, however, differs as it creates a lattice around the cartouches. A similar arrangement is found on a *kemha* panel in the Victoria and Albert Museum (inv.no. 1356-1877) where the roundels are formed of large pomegranates.

*86

AN IZNIK POTTERY JUG

OTTOMAN TURKEY, CIRCA 1580

The accentuated baluster body decorated in cobalt-blue, green and bole-red on white ground with blue fish-scale motifs, overlaid by alternating red lobed panels and green and red *cintamani* motifs

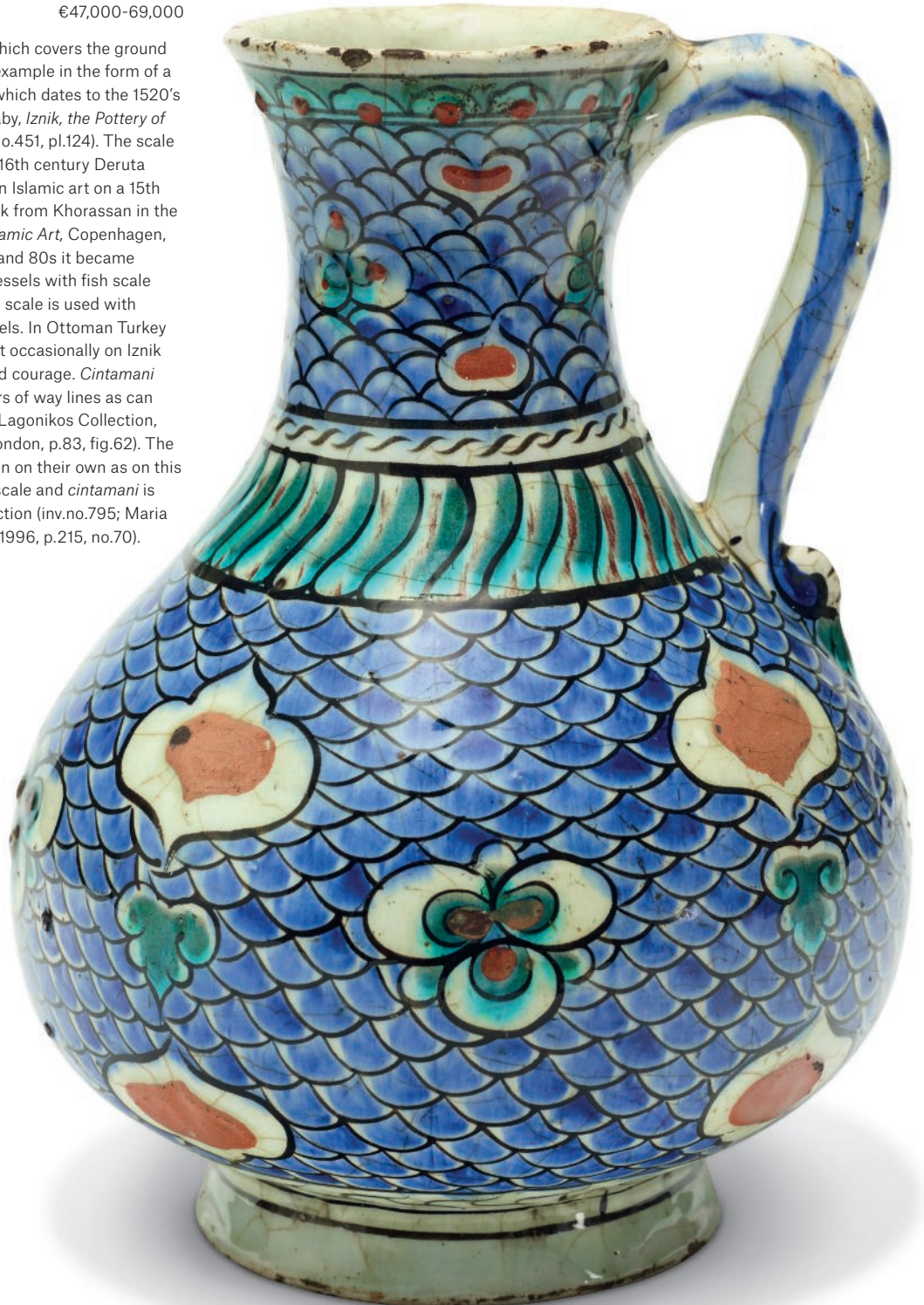
9in. (22.8cm.) high

£40,000-60,000

US\$56,000-84,000

€47,000-69,000

The use of elegant fish scale pattern which covers the ground of this jug is first found decorating an example in the form of a fish in the Benaki Museum in Athens, which dates to the 1520's (inv.no.10; Nurhan Atasoy and Julian Raby, *Iznik, the Pottery of Ottoman Turkey*, London, 1989, p.106, no.451, pl.124). The scale pattern was probably inspired by early 16th century Deruta majolica although its use can be seen in Islamic art on a 15th century twin dragon headed candlestick from Khorassan in the David Collection (Kjeld von Folsach, *Islamic Art*, Copenhagen, 1990, p.207, no.346). In the late 1570s and 80s it became popular to enliven the background of vessels with fish scale motif, as seen here. On our jug, the fish scale is used with another popular motif, *cintamani* roundels. In Ottoman Turkey the motif appears mainly on textiles but occasionally on Iznik pottery and represents power, force and courage. *Cintamani* was sometimes seen grouped with pairs of way lines as can be seen in a similar jug formerly in the Lagonikos Collection, Alexandria (J. Carswell, *Iznik Pottery*, London, p.83, fig.62). The three circles however appear more often on their own as on this fine example. The combination of fish scale and *cintamani* is found on a jug in the Gulbenkian Collection (inv.no.795; Maria Querios Ribeeiro, *Iznik Pottery*, Lisbon, 1996, p.215, no.70).





87

PROPERTY FROM A PRIVATE SWISS COLLECTION

***87**

A FIRMAN OF SULTAN MUSTAFA IV (R. 1807-08 AD)
 CONSTANTINOPLE, OTTOMAN TURKEY, DATED 29 JUMADA
 AL-AWWAL AH 1222/4 AUGUST 1807 AD

Ottoman Turkish manuscript on paper, 15ll. of alternating black and brown *diwani*, beneath the *tughra* of Sultan Mustafa IV in gold and polychrome, framed, minor discolouration, overall good condition
 38 x 20½in. (96.7 x 51.4cm.)

£4,000-6,000

US\$5,600-8,400
 €4,700-6,900

This *firman* was written during the short reign of Mustafa IV. He ascended to the throne in May 1807 after the deposition of his cousin Selim but his reign was turbulent and he immediately faced riots by the Janissaries. He was deposed in July 1808 and killed shortly after in November 1808 at the instruction of Mahmud II.

This *firman* relates to land ownership and was awarded to Shams al-Din Bey to confirm his tenure over various lands in the Morea.



88

VARIOUS PROPERTIES

88

A CALLIGRAPHER'S DIPLOMA (IJAZA') IN THE FORM OF A HILYE
 AWARDED TO NEMAT FIKRIYA BINT AL-HAJJ 'ALI BEG BURSAVI BY
 IBRAHIM RUSHDI AL-KUTAH I KNOWN AS JAMALIZADEH, OTTOMAN
 TURKEY, DATED AH 1297/1879-80 AD

Arabic manuscript on paper, with 18ll. of black *thuluth* and *naskh* in panels reserved against a gold and polychrome floral illuminated ground pricked with *çintamani* motifs, the central cartouche flanked by the names of the four Rightly Guided Caliphs in blue roundels, within orange and gold rules and margins decorated with gold floral vine, laid down on card
 Text panel 14½ x 7¼in. (37.2 x 18.5cm.); folio 18½ x 11½in. (47 x 29.5cm.)

£7,000-10,000

US\$10,000-14,000
 €8,200-12,000

While little is known of the recipient of this calligraphic diploma or her teacher, it is a rare and important document that attests to the presence of women within calligraphic circles in the Ottoman era. In the eighteenth century, the world of calligraphy in Ottoman Turkey was male-dominated with only a handful of female calligraphers known, such as the renowned Esmâ İbret (b.1780). Often considered the finest of female calligraphers, İbret's valuable contributions to the art form may have paved the way for women, such as our scribe, to follow. For an example of female patronage in Ottoman Turkey, see a prayer book that sold in these Rooms, 24 October 2019, lot 158.



89

89
A SILVER REPOUSSÉ BOWL
 OTTOMAN BALKANS, 18TH CENTURY

Decorated with a series of animals and birds surrounded by floral vine, around a central roundel with a confronted lion and bear, overall good condition 5 $\frac{1}{2}$ in. (13.7cm.) diam.

£4,000-6,000

US\$5,700-8,400
 €4,700-6,900

It was Marian Wenzel who made the compelling argument that the group of vessels to which this bowl belongs was probably produced in, or by craftsmen from, the Balkans (Marian Wenzel, 'Early Ottoman Silver and Iznik Pottery Design', *Apollo*, September 1989, p.160). The military annexation of the Balkans brought the integration of the rich silver mines of Bosnia and Serbia into the Ottoman Empire, and as a consequence also lured the skilled silversmiths to Istanbul. The Balkan countries were the main source of silver within the Ottoman Empire – Serbia's richest mine, Novo Brdo, fell to the Turks in 1455 and Mehmet the Conqueror captured Bosnia and therein its biggest mine, Srebrenica, in 1463. With that, the Balkan and Ottoman influences in silver work began to mix.

Production of this type of silver began in the early sixteenth century, coinciding with the appearance of animals on Iznik vessels (Nurhan Atasoy and Julian Raby, *Iznik: The Pottery of Ottoman Turkey*, London, 1989, pp.256-258), and continued into the seventeenth and eighteenth centuries. Like other silver bowls from this group, the cavetto is decorated with a lively scene of animals and birds in chase including dogs, hares and snakes among others. In keeping with the zoomorphic cavetto the central cartouche displays a lion and bear in combat which is comparable to an eighteenth century Ottoman Balkans silver bowl in the National Museum, Belgrade (inv.no. 1568).

90
A PARCEL-GILT SILVER REPOUSSÉ BOWL
 OTTOMAN TURKEY, PERIOD OF SULTAN 'ABD AL-MAJID I (R. 1839-61)

Decorated with a repeated design of musical instruments and flowers, the foot similarly decorated, the rim in the form of leafy vine, the interior stamped with a *tughra* of Sultan 'Abd al-Majid I, with three suspension loops and suspension chain, minor tarnishing, traces of gilding, overall good condition 10 $\frac{1}{4}$ in. (26.1cm.) diam.

£6,000-8,000

US\$8,400-11,000
 €7,000-9,200

A pair of *zarfs* with comparable decoration of musical instruments and flowers stamped with the *tughra* of 'Abd al-Majid I are published in Garo Kurkman, *Ottoman Silvermarks*, Istanbul, 1996, p.193.



90



91

***91**

AN IZNIK POTTERY DISH
OTTOMAN TURKEY, CIRCA 1590

The white ground decorated in green, bole-red and cobalt-blue with a central radiating roundel, within a green border with a meandering tendril issuing stylised leaves, the exterior with alternating green and blue floral motifs, minor chips to the rim, intact 10½in. (26.7cm.) diam.

£12,000-16,000

US\$17,000-22,000
€14,000-18,000

92

AN IZNIK POTTERY DISH
OTTOMAN TURKEY, CIRCA 1590

The interior decorated in cobalt-blue, bole-red, turquoise and black on white ground with a central radiating rosette within a cloud surrounded by scrolls, within repeated overlapping lobed motif borders, the underside plain, losses to glaze around the rim, intact 12in. (30.6cm.) diam.

£6,000-8,000

US\$8,400-11,000
€7,000-9,200

PROVENANCE:

Anon. sale in these Rooms, 14 October 2003, lot 71

Iznik dishes with similar so-called kaleidoscopic designs are published by Nurhan Atasoy and Julian Raby, *Iznik, the Pottery of Ottoman Turkey*, London, 1989, p.243, cat.462-470. Like ours those dishes often have a radiating motif based around a central flowerhead. A number of them also employ the use of small black scrolls in the background. An almost identical dish is in the Ashmolean Museum, attributed to circa 1585-90 (inv.no.1978-1452; Nurhan Atasoy and Julian Raby, *Iznik, the Pottery of Ottoman Turkey*, London, 1989, no.767).

***93**

AN IZNIK POTTERY DISH
OTTOMAN TURKEY, CIRCA 1580

The white ground decorated in cobalt-blue, bole-red and turquoise with a central roundel containing stylised animals surrounded by radiating lobed panels, a border of overlapping cusped motifs, the exterior plain, intact 11½in. (30cm.) diam.

£30,000-50,000

US\$43,000-71,000
€35,000-58,000

PROVENANCE:

Sotheby's, London, 11 October 1989, lot 144

This Iznik dish belongs to a group of vessels produced in the second half of the sixteenth century that were decorated with real and fantastic animals. For a discussion on the representation of animals on Iznik vessels, together with suggestions on its links with Balkan metalwork and its imagery as the garden of paradise see Nurhan Atasoy and Julian Raby, *Iznik, the Pottery of Ottoman Turkey*, London, 1989, p.256 and M. Wenzel, 'Early Ottoman silver and Iznik pottery design', *Apollo*, vol. CXXX, no.331, September 1989. An animal design dish sold in these Rooms, 21 April 2016, lot 172. Another, with a lappet border, similar to ours, was sold 4 October 2012, lot 241. A wonderful tankard, similarly decorated, was sold in Rooms, 6 October 2011, lot 319.



92



93



94

TWO IZNIK POTTERY TILE FRAGMENTS
 OTTOMAN TURKEY, 16TH CENTURY

The first with a red split palmette on white ground; the second with a stylised flowerhead and cloudband above a turquoise ground border with a tulip, each framed, old inventory numbered labels to the reverse

The largest 7 $\frac{7}{8}$ x 6 $\frac{3}{4}$ in. (20 x 17cm.) framed (2)

£4,000-6,000

US\$5,700-8,500

€4,700-7,000

PROVENANCE:

Heinrich Jacoby (1889-1964), president of the Persische Teppich Aktien Gesellschaft (PETAG)
 Gifted by Jacoby to H. Heelhaar and W. Heelhaar, Frankfurt 1935
 Swiss Private collection 1985-2000

LITERATURE:

Heinrich Jacoby, *Eine Sammlung Orientalischer Teppiche*, Berlin, 1923, abb. 30 and abb. 90





***95**

A PAIR OF IZNIK POTTERY TILES

OTTOMAN TURKEY, CIRCA 1570

The white ground decorated in cobalt-blue, bole-red, green and turquoise with two saz leaves overlaid with tulips surrounded by flowering prunus blossoms, beneath a red cartouche with tulips, similar partial cartouches in the lower corners, blue part palmettes in the upper corners
Each 9½ x 9½in. (24.5 x 24.5cm.)

£18,000-24,000

US\$26,000-34,000

€21,000-28,000

PROVENANCE:

Ader Picard Tajan, *Art Islamique, Tableaux Orientalistes*, Hotel Drouot, Paris, 27 and 28 May 1991, lot 80

This pair of tiles is from a group associated with the Eyüp shrine and mosque complex on the Golden Horn in Istanbul. A large panel from the baths at Eyüp is in the Victoria and Albert Museum in London (acc.no.401:1 to 24-1900). Other panels are in the Louvre, Paris, the Gulbenkian, Lisbon and the David Collection, Copenhagen (the latter published Nurhan Atasoy and Julian Raby, *Iznik, the Pottery of Ottoman Turkey*, London, 1989, p.247, cat.477). A single tile of the same design sold in these Rooms, 7 April 2011, lot 112. Another pair was sold Christie's, Paris 7 March 2007, lot 130





ORIENTAL RUGS AND CARPETS

(LOTS 100-160)



■*100

A LADIK PRAYER RUG

CENTRAL ANATOLIA, DATED AH 1271/1854-55 AD

Even wear, naturally corroded black, minor spot repairs, overall good condition
5ft.8in. x 3ft.9in. (173cm. x 115cm.)

£8,000-12,000

US\$12,000-17,000
€9,300-14,000

The classic design of this central Anatolian Ladik prayer rug is one of a small number of designs that ultimately derive from the court production of the previous two centuries. Although their compositions are formulaic, it is

the subtle adjustments made to the motifs and the interplay of colour that sets each example apart. The border of angular hooked flowerheads on our prayer rug is unusual for this group and more closely resembles the panelled polychrome borders of radiating flowerheads found in the prayer rugs of Mujur. It is more usual for the spandrels to be decorated with the serrated leaf and carnation design also common in 'Transylvanian' rugs, however, our example exhibits a flowering plant resembling a pomegranate set upon a sky-blue background. For a fuller discussion on this group see Julia Bailey, 'Ladik Prayer Rugs', *HALI*, 28, pp.18-25,

■*101

A CENTRAL ANATOLIAN RUG
18TH CENTURY

Finely woven, evenly worn, corroded brown, scattered repiling and repairs
9ft.3in. x 4ft.7in. (284cm. x 144cm.)

£12,000-18,000 US\$17,000-25,000
€14,000-21,000

PROVENANCE:

Ahern Collection, Sweden

The field design of this rug is comparable to another published in *Antique Oriental Carpets from Austrian Collections*, 1986, Vienna, no.29. Unlike the ivory spandrels in that example, the present rug displays two further repeats of the square medallions. While half of the upper border of that example was abandoned in favour of the proportions of the rug, the golden yellow hibiscus borders here are complete contributing to the overall balance of the design.

Earlier eastern Anatolian rugs display a similar layout to the 4:1:4 formation with central star medallion. These include several examples ranging from the fifteenth-seventeenth centuries which were part of a group found at the Divrigi mosque in Sivas, and now housed in the Vakiflar Museum, Istanbul (inv. nos. A-119, A-84, Belkis Balpinar and Udo Hirsch, *Carpets of the Vakiflar Museum, Istanbul*, Istanbul, 1988, pp.198-199, 202-205, pls. 11, 13 and 14). The same formation continued into later eastern Anatolian examples, as well as Karachopf Kazak rugs of the nineteenth century (see, for example, Balpinar and Hirsch, *op. cit.*, pp.340-341, pl. 82, for a 19th century eastern Anatolian rug of comparable design).





102

■102

A WEST ANATOLIAN SAF FRAGMENT

PROBABLY USHAK, LATE 17TH/EARLY 18TH CENTURY

Unevenly worn, with some holes, irregular shaped ends, lined and backed
7ft. x 3ft.6in. (215cm. x 110cm.)

£8,000-12,000

US\$12,000-17,000
€9,300-14,000

Multi-niche prayer rugs, or safs, have a long tradition of furnishing mosques to accommodate large gatherings of worship. Only very few complete safs are known today and many have rather survived in fragmentary form, such as the present example. The earliest depiction of a saf carpet is in a fifteenth century Timurid manuscript of the *Khamsa* of Nizami in the Metropolitan Museum of Art, New York (1994.232.4) which shows Layla and Qais (who

would go on to become Majnun) meeting for the first time at a mosque school. The ground is adorned with two saf carpets, each with two rows of polychrome mihrabs with a mosque lamp suspended from the apex.

One of the larger examples preserved today is in the Al-Sabah Collection, Kuwait (inv.no. LNS 34R), and a comparable fragment to this was sold in these Rooms, 25 September 2007, lot 426. The Al-Sabah carpet, displays two rows of mihrabs with a comparable red ground to the present lot and similarly drawn flowering blossoms and palmettes in the spandrels, although each compartment is adorned with a hanging mosque lamp.

The layout of the present rug is more similar to a fragment with an alternating red and green plain ground said to come from the Ulu Cami (Great Mosque) of Bursa in western Anatolia which sold in these Rooms, 10 April 2008, lot 206 (see Christopher Alexander, *A Foreshadowing of 21st Century Art*, New York and Oxford, 1993, pp.308-309, and Walter Denny, *The Classical Tradition in Anatolian Carpets*, Washington D.C., 2002, p.115, no.50, for an almost identical, but smaller, fragment). The fragments share an arrangement of alternating larger and smaller niches, the larger displaying the triple cusped arch spandrels. Each is drawn with simplified columns with flaring capitals and meandering scroll guard stripes.

PROPERTY FROM A PRIVATE PARISIAN COLLECTION

■103

A 'TRANSYLVANIAN' DOUBLE NICHE RUG

WEST ANATOLIA, SECOND HALF 17TH CENTURY

Even overall wear, scattered areas of repiling, re-selvaged, each end partially rewoven along outer minor stripe
4ft.11in. x 4ft.5in. (148cm. x 135cm.)

£6,000-8,000

US\$8,500-11,000
€7,000-9,200

PROVENANCE:

Anon sale, Christie's, London, 2 October 2012, lot 49

'Transylvanian' rugs are part of a clearly defined group which vary in design, layout and colouring but are still immediately recognisable due to a relatively small range of motifs and colours. Although the majority have provenance that traces them back to Transylvania, it is clear that they are of Anatolian origin, partly because of the lack of any proof of a local production and partly because the structure is consistent with other Anatolian weavings.

For full lot details see christies.com



103

110

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.





VARIOUS PROPERTIES

■*104

AN ALEPPO KILIM
SOUTH EAST ANATOLIA, MID
19TH CENTURY

Finely woven in two panels, unjoined,
coloured wool design on a white
cotton ground, minute spot repairs,
occasional surface marks, frayed long
fringes

10ft.6in. x 4ft.1in. (325cm. x 126cm.)

£3,000-5,000 US\$4,300-7,000
€3,500-5,800

The city of Aleppo in south east Anatolia was the administrative capital of the region during the Ottoman period and became a thriving centre for the production of kilims during the second half of the 19th century. The exceptional quality of the present kilim is striking. The fine weave is indicative of the earlier examples woven in the middle of the 19th century (Y. Petsopoulos, *Kilims*, London, 1979, pp.154-168, figs. 206 and 207). The compact weave enables greater precision and clarity in design with the addition of multiple minor motifs. The palette of cherry-red, pink, brown, light blue and various greens is highly characteristic and a reliable identifying feature. Ebellinde motifs are aligned in the sky-blue ground border, several of them accentuated by outlines woven in thread of a different colour. As with many examples from this region, the present kilim is woven in two panels which often remained unjoined as they were used as curtains and portières when sold at the market for use in the surrounding town houses.



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



105

105

AN EXTREMELY LONG USHAK RUNNER

WEST ANATOLIA, CIRCA 1900

Mostly in full, thick pile, localised moth damage
31ft.10in. x 4ft. (971cm. x 122cm.)

£5,000-7,000

US\$7,100-9,800

€5,800-8,100

PROVENANCE:

Anon sale, Christie's London, 26 April 2018, lot 299

■106

AN EXTREMELY LONG USHAK RUNNER

WEST ANATOLIA, LATE 19TH CENTURY

Mostly full, thick pile throughout, reduced in length at each
end, localised repair, overall good condition
31ft.9in. x 4ft.9in. (973cm. x 151cm.)

£7,000-9,000

US\$9,900-13,000

€8,100-10,000



106



107

■107

A NORTH WEST PERSIAN CARPET
LATE 19TH CENTURY

Light uneven wear, end guard stripes partially rewoven,
overall good condition
13ft.2in. x 10ft.4in. (401cm. x 316cm.)

£6,000-8,000

US\$8,500-11,000

€7,000-9,200

■108

A BIJAR CARPET
WEST PERSIA, CIRCA 1890

Full pile throughout, overall excellent condition
13ft.5in. x 8ft.3in. (414cm. x 254cm.)

£6,000-8,000

US\$8,400-11,000

€7,000-9,200



108



■109

A BAKSHAISH CARPET

WEST PERSIA, LATE 19TH CENTURY

Uneven areas of wear, scattered reweaves and repiling
17ft.4in. x 13ft.5in. (530cm. x 410cm.)

£18,000-22,000

US\$26,000-31,000
€21,000-25,000



■110

A BAKSHAISH RUG

WEST PERSIA, CIRCA 1890

Uneven light wear, selvages rebound, overall good condition
8ft. x 4ft.7in. (245cm. x 145cm.)

£7,000-10,000

US\$9,900-14,000
€8,100-12,000

There are far fewer Bakshaish weavings of smaller proportions than there are large room-size carpets. The design of the present rug has been scaled-down but works just as successfully. A similar example both in scale and design, originally purchased from Vojtech Blau in 1995, was sold in Christie's New York, 13 December 2000, lot 28.



112

■*113

A SEYCHOUR LONG RUG

EAST CAUCASUS, CIRCA 1880

Overall wear and scattered repiling
10ft.1in. x 3ft.6in. (308cm. x 109cm.)

£3,000-5,000

US\$4,300-7,000
€3,500-5,800

VARIOUS PROPERTIES

■*112

A SHIRVAN LONG RUG

EAST CAUCASUS, CIRCA 1870

Mostly in good pile, corroded black, a light surface dirt, overall very good condition

10ft.8in. x 3ft.7in. (330cm. x 114cm.)

£3,000-4,000

US\$4,300-5,600
€3,500-4,600



113

■114

A LONG SHUSHA KELLEH

KARABAGH REGION, SOUTH CAUCASUS, MID-19TH CENTURY

Of 'Harshang' design, very light even wear, localised repiling and reweaves, selvages partially rebound, outer end guard stripes rewoven
19ft.3in. x 6ft.6in. (589cm. x 204cm.)

£10,000-15,000

US\$15,000-21,000

€12,000-17,000

This long kelleh was woven in Shusha, the former capital of the Karabagh region. We know from reports in historical sources that they were often woven on commission for Russian military officers or officials and exported to the Czarist Empire. The Russians favoured these designs in their vibrant colour palette, as well as the long but narrow kelleh proportions.

The design of flaming palmettes enclosing stylised peony blossoms, was coined the 'Harshang' pattern by Charles Grant Ellis but is also known as the 'Joshugan', or 'Shah Abbas' design (S Yetkin, *Early Caucasian Carpets*, vol. I, p. 64). Ellis notes that the design originated either in Khorassan or India, and is closely related to the 'Afshan' design which was also heavily used in the region. The 'Harshang' and 'Afshan' designs proved extremely popular in the 18th and 19th centuries (C.G. Ellis, *Early Caucasian Rugs*, Washington D.C., 1976, pl.28.) Yetkin lists 19 examples, most with blue grounds. Its origin they ultimately derive from the Isfahan 'in and out' palmette design. A number of different variants were produced in different centres, as discussed by Pamela Bensoussan, 'Four Harshang pattern Carpets in the Musée des Arts Décoratifs', *HALI*, vol.3, no.3, 1981, pp.288-290. The present lot has a wide variety of colours all of which have remained very well preserved. A closely related example in the Glencairn Museum, Bryn Athyn, displays the same 'Harshang' field but with a palmette and serrated leaf border, (Dennis R. Dodds and Murray L. Eiland Jr., *Oriental Rugs from Atlantic Collections*, exhibition catalogue, Philadelphia, 1996, pl.93). For a comparable example see, John Eskenazi, *L'Arte del Tappeto Orientale*, Milan 1983, no. 96





115

■115

A PART COTTON SILEH 'DRAGON' CARPET
EAST CAUCASUS, THIRD QUARTER 19TH CENTURY

Woven in two panels, overall very good condition
10ft.6in. x 7ft.1in. (325cm. x 219cm.)

£6,000-8,000

US\$8,500-11,000
€7,000-9,200

This *sileh* carpet is woven using the weft-wrapping technique known as soumac. Its design is characterised by sixteen large alternating yellow and indigo S-shaped motifs arranged in rows of four that represent highly stylised, mythological dragons. Typically they are displayed with protruding, hooded eyes above and a long, thin tail beneath, with the main body filled with small Z-motifs which represent the scales on its body. *Sileh* carpets appear to have been made in various areas of the eastern and southern Caucasus although their exact distinguishing criteria have not been established to date. The red ground has not been left empty by the weaver but is densely filled with further colourful details of grouped angular motifs that resemble amulets and small crosses that exhibit the full wealth of her design repertoire. Similar examples are illustrated by Alberto Boralevi, *Sumakh, Flat-woven carpets of the Caucasus*, Firenze, 1986, pl.6, p.42 and John Eskenazi, *Kilim*, Milan, 1980, pl.29, p.78

■*116

A KARABAGH KELLEH
SOUTH CAUCASUS, DATED AH 1253/1837-38 AD

Mostly in good pile, localised minor wear, occasional small reweaves, overall good condition
16ft.4in. x 5ft.8in. (500cm. x 175cm.)

£8,000-12,000

US\$12,000-17,000
€9,300-14,000



116



THE PROPERTY OF SIR JOHN BECKWITH

■117

A KUBA KELLEH
EAST CAUCASUS, 18TH CENTURY

Of 'Harshang' design, overall wear, areas
of repair, reduced in length
15ft.5in. x 7ft.7in. (470cm. x 232cm.)

£5,000-8,000 US\$7,100-11,000
€5,800-9,200

PROVENANCE:

Formerly in a Middle Eastern Collection
Christie's, London, 8 April 2014, lot 27

The drawing of this Kuba is exceptional and relates very closely to the Bruschetti carpet published as a detail by Charles Grant Ellis in *Early Caucasian Carpets*, Washington, 1975, fig.13, p.19. The reciprocal blue and white hooked leaf and palmett border is an unusual and particularly attractive design variant that is seen in a more muted colour palette on a rug formerly in the collection of William Henry Wrench (1836-96), British Consul to Ottoman Turkey, now in the collection of the V&A Museum, London (acc. no. 361-1897) and whose pair was in the Robert Calatchi collection in Paris, (Michael Franses and Robert Pinner, "The Caucasian Collection", in "Caucasian Rugs in the Victoria and Albert Museum", *HALI* 3/2 (1980) pp.95-115: fig.20).





118

VARIOUS PROPERTIES

■118

A MOGHAN LONG RUG

KAZAK REGION, SOUTH CAUCASUS, LATE 19TH CENTURY

Displaying two columns of seven 'Memling' *güls*, mostly in full pile, natural corrosion to black, minor localised areas of repiling, overall good condition
9ft.6in. x 4ft.6in. (291cm. x 139cm.)

£4,000-6,000

US\$5,700-8,500

€4,700-7,000

This style of *gül* with its hooked, stepped profile, owes its name to a small-format rug first depicted in a painting by Hans Memling, dated circa 1485 (now in the Museo Nacional Thyssen-Bornemisza, Madrid, Inv. no. 284.b), and is considered one of the oldest rug designs. The Memling *gül* proved popular in Anatolia but also made its way to the Caucasus, where it was found in carpets from numerous villages and provinces, particularly in the Moghan region. A rug displaying an even wider colour palette than the present lot is published by Ulrich Schurmann, *Caucasian rugs*, Munich, pp.180-81, pl.59.

122

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

■119

A SOUTH CAUCASIAN RUNNER OF SEYCHOUR DESIGN

EARLY 20TH CENTURY

Full, thick pile throughout, natural corrosion to black, a few minor reweaves, overall good condition
12ft.11in. x 5ft. (394cm. x 153cm.)

£5,000-7,000

US\$7,100-9,800

€5,800-8,100



119



■*120

A 'PINWHEEL' KAZAK RUG

SOUTH CAUCASUS, CIRCA 1880

Full, thick pile throughout, minor repiling, a small reweave to one corner, overall very good condition

8ft.2in. x 4ft.9in. (251cm. x 145cm.)

£8,000-12,000

US\$12,000-17,000

€9,300-14,000

The 'Pinwheel' Kazak has for a long time been one of the most collectable and immediately recognisable of all Caucasian nineteenth century rugs. The arrangement of the field of the present rug shows little variation from other examples, displaying off-set columns of ivory and pale yellow rosettes alternately enclosed within indigo rotating hooks and linked by abstract

green 'dragons' filled with minor inverted 'C'-motifs representing the scales on the body.

The border of the present rug, more commonly associated with Borjalou weavings, diverges from the typical angular arrangement of lozenges alternating with paired inverted hooked brackets. For comparable rugs displaying classic 'Pinwheel' field designs and Bordjalou variant borders see, Eberhart Herrmann, *Seltene Orientteppiche III, von Konya bis Kokand*, Munich, 1981, p.67, no.21 and Sotheby's, London, 27 April, 1994, published in *HALI*, June-July 1994, no.75, p.128.



121

VARIOUS PROPERTIES

■*122

A PICTORIAL KASHAN 'MOHTASHAM' RUG
CENTRAL PERSIA, CIRCA 1890

Depicting the figure of a young Persian man enjoying a glass of wine while dreaming of a wild animal in pursuit of an exotic bird, full *kurk* pile throughout, a few minute repairs, selvages rebound, overall very good condition 6ft.6in. x 4ft.5in. (204cm. x 139cm.)

£4,000-6,000

US\$5,700-8,400
€4,700-6,900

INSCRIPTIONS:

farmayesh amir [r]eza muhammad baqir, 'Order of Amir Reza (the ra is missing) Muhammad Baqir'

The knot count is approximately 7V x 9H per cm. sq.

A Kashan 'Mohtasham' rug displaying the same cartoon and commissioned by the same person, but where the young Persian man is shown wearing a light blue jacket and brown breeches, sold in these Rooms, 6 April 2006, lot 239.

124

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

THE PROPERTY OF A GENTLEMAN

■121

A KIRMAN MASHA'IR CARPET
SOUTH EAST PERSIA, CIRCA 1910

Full pile throughout, a few small patch repairs, several small surface marks, overall good condition 11ft.9in. x 8ft.11in. (357cm. x 271cm.)

£12,000-16,000

US\$17,000-22,000
€14,000-18,000

PROVENANCE:

Anon sale, Christie's London, 9 October 2006, lot 246

INSCRIPTIONS:

The inscription cartouche translates as; Portraits of the first kings who conquered lands, on top of which is Gayumarth, Iran.

At the end of the 19th century there was a revival of Iranian interest in its historical and pre-historical past. This was partly driven by the archaeological discoveries within the country, and also from European publications of ancient Iranian sites. The kings from the *Shahnama* were suddenly visible in their historical context, and the current shah was seen even more than before as the inheritor of an immensely long and important tradition. This was reflected in works of art such as the present example. The border is filled with stellar-shaped cartouches which include the names of Persian kings starting with Gayumars and ending with Muhammad 'Ali Shah Qajar. Each cartouche has a reference number which is noted on the appropriate king.



122





123

■*123

A PETAG TABRIZ CARPET

NORTH WEST PERSIA, CIRCA 1920

Of Safavid 'Vase' design, the upper left corner of the field bearing the *çintamani* signature, full pile throughout, a couple of spot surface marks, overall excellent condition
12ft.11in. x 9ft.11in. (394cm. x 304cm.)

£8,000-12,000

US\$12,000-17,000

€9,300-14,000

The PETAG workshop (Persische Teppiche A.G.), was a German initiative founded in Berlin in 1911. Guided by the scholar Heinrich Jacoby, author of "*Eine Sammlung Orientalischer Teppiche*", Berlin, 1923, amongst other works, a large workshop was opened in Tabriz. The carpets are identified by the use of a particularly high quality, lustrous wool, the natural vegetal dyes and their distinctive 'signature' formed of three *çintamani* roundels generally located in the far corner of the field or border pattern.

The design of the present carpet is a close copy of an early 17th century 'Vase' carpet fragment housed in the Museum für Angewandte Kunst, Vienna (Angela Völker, *Die orientalischen Knüpftteppiche im MAK*, Vienna, 2001, pl.95, pp.270-1). At the end of the 19th century/early 20th century, there were a number of highly important publications on the history of Oriental carpets which included large-scale black and white, and more importantly, some colour illustrations, of magnificent Safavid and Ottoman carpets. Publications such as, *A History of Oriental Carpets before 1800*, by F.R. Martin, Stockholm, 1908; Friedrich Sarre's, *Orientalische Teppiche*, Vienna, 1892, and, *Alt-Orientalische Teppiche*, by F. Sarre and Herrman Trenkwald, Vienna, 1926, gave the workshop access, for the first time, to the great 16th and 17th century carpet designs.

■*124

A BENLIAN TABRIZ CARPET

NORTH WEST PERSIA, EARLY 20TH CENTURY

Of Safavid 'Vase Compartment' design, overall excellent condition
12ft.6in. x 10ft.3in. (381cm. x 313cm.)

£8,000-12,000

US\$12,000-17,000

€9,300-14,000

INSCRIPTIONS:

fabrik-e qalibafi-ye [qademi], '[Qademi] carpet factory'

For a discussion on the Benlian workshop, see lot 154 in this sale.



124

126

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



■*125

A TABRIZ TRICLINIUM CARPET

NORTH WEST PERSIA, LATE 19TH CENTURY

Finely woven, mostly in good pile, areas of light wear, minor repairs
18ft.8in. x 13ft.9in. (570cm. x 420cm.)

£16,000-22,000

US\$23,000-31,000
€19,000-25,000

'Triclinium', or 'Audience', carpets summarise the three main formats of the Persian living room, the *mian farsh* (the main carpet) flanked on its long sides

by two *kenareh* (runners) and on one of its short sides by a *kalleghi* (known in the West as a *kelleh*; see Jennifer Scarce, 'The Role of Carpets within the 19th Century Persian Household', *HALI* 24, 1984, pp.394-400, fig. 11). The present carpet includes a series of smaller prayer rugs within its design making it both a large decorative carpet of elegant stature and a functional *saf* that could be used for family prayer.



PROPERTY OF A GENTLEMAN

■126

A LARGE 'MANCHESTER' KASHAN CARPET

CENTRAL PERSIA, CIRCA 1920

Of 'Sickle Leaf' design, full, thick pile throughout, overall excellent condition
23ft.4in. x 12ft (714cm. x 367cm.)

£12,000-16,000

US\$17,000-22,000

€14,000-18,000

PROVENANCE:

Anon. sale, Sotheby's, London, 5 March 2008, lot 33

The intricate web of swirling vines in the design of the present carpet, which weave their way through a network of floral sprays overlaid by the curling, split and serrated lancet or 'sickle'-leaves, is directly inspired by the Clark 'Sickle-Leaf' carpet, one of the most impressive Safavid carpets ever woven. First published by the scholar Arthur Upham Pope, when discussing the group he wrote, "The Clark-Corcoran carpet is definitely the finest of the group, and is surely one of the outstanding examples of Persian carpet weaving," (A. U. Pope, *A Survey of Persian Art*, vol. VI, 1939, pp. 2385-2386). The ruby-red ground of the original has here been replaced by a soft aqua-blue and the design has been simplified while still remaining complex and interesting.

VARIOUS PROPERTIES

■127

A TABRIZ CARPET

NORTH WEST PERSIA, LATE 19TH CENTURY

Mostly full pile throughout, minute spots of light wear, overall very good condition
18ft.2in. x 11ft.5in. (554cm. x 348cm.)

£10,000-14,000

US\$15,000-20,000

€12,000-16,000





■*128

A COMPOSITE RUG FORMED OF A RARE SAFAVID TABRIZ CARPET BORDER

NORTH WEST PERSIA, SECOND HALF 16TH CENTURY

Consisting of a number of sections of the same carpet stitched together, touches of tint, yellow guard stripe rewoven, unevenly worn
6ft.3in. x 4ft.2in. (193cm. x 131cm.)

£15,000-20,000

US\$22,000-28,000
€18,000-23,000

PROVENANCE:

Formerly in the Arhan Collection, Sweden

LITERATURE:

P.R.J.Ford, *The Persian Carpet Tradition*, London, 2018, p.188-9, fig.209

This fragment, with no visible signs of fading, is a perfect example of just how brilliant the colours of Safavid carpets were when they first came off the looms. It consists of two main sections with smaller inclusions taken from the border of the same carpet. The broad cherry-red border is dominated by two entwined mid-blue strapwork arabesque bands that are punctuated with tonal green and brown palmettes that alternate in direction. Both are crisply drawn and are accentuated by sharp white outlines and are uncommonly woven in the same colour while most other examples from this group are woven in contrasting colours. Beneath these run thin vines dotted with small leaves, palmettes and flowers. A slightly larger fragment (248 x 135cm.) from the same carpet, formerly in a private Parisian collection, was purchased by the Keir Collection in 1970. That fragment displays a similar arrangement

of border sections together with the original soft green scrolling vine inner guard stripe (F. Spuhler, *Islamic Carpets and Textiles in the Keir Collection*, London, 1978, pp.84-5, no.43).

Three smaller fragments of varying size are known, each bearing the same green inner guard stripe. One is in the Victoria and Albert Museum, London, (acc. no. T.30-1956) purchased from an Istanbul source; another was formerly with The Textile Gallery, London, now in a private Milanese collection; and a third fragment, formerly in the Wher collection, sold in these Rooms, on 3 May 2001 lot 75 and 10 October 2016, lot 188. The Wher fragment differs from the others in that it displays an energetic pattern of vinery taken from the top left indigo spandrel rather than the border. A slither of this same pattern can be seen on the Milanese fragment which also confirms that the carpet was woven with a green internal guard stripe and a golden yellow outer guard stripe which has been rewoven on our fragment (J. Eskenazi, *Il tappeto orientale dal XV al XVIII secolo*, London, 1981, pp.43-43, fig.3 & no.23). The exuberant drawing of the spandrel on the Wher fragment and the scale of the drawing is very similar to that in the ivory spandrel on the complete Rothschild Tabriz Medallion carpet, sold Christie's London, 8 July 1999, lot 188.

The same green inner guard stripe present on the other fragments from this group is displayed on a carpet with a pale apricot field centred with a 16-point medallion that was shown by Yves Mikaeloff at the 14th Biennale Antiquaires, (*HALI*, Issue 41, Sept-Oct 1988, p.94).



THE DORIA-PAMPHILJ-PIO-FALCÒ 'POLONAISE'

THE PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

129

A HIGHLY IMPORTANT SAFAVID SILK AND METAL-THREAD 'POLONAISE' CARPET
CENTRAL PERSIA, EARLY 17TH CENTURY

Considerable silk pile, corroded and oxidised silver and gold metal-thread, no restoration, original selvages, each end with complete braided and metal embroidered kilims, stretched on a frame, overall very good condition
6ft.9in. x 4ft.5in. (211cm. x 140cm.)

£1,500,000-2,000,000

US\$2,200,000-2,800,000
€1,800,000-2,300,000

PROVENANCE:

Collection of Prince Pio Falcò, Rome
1973, acquired by the renowned art dealer Pietro Accorsi, Turin
Purchased that same year by the present owner

EXHIBITED:

Galleria Battilossi, Turin, 1988

LITERATURE:

Ian Bennett, 'Due importanti tappeti "Polonaise" del XVII secolo, Battilossi, *Tappeti d'antiquariato*, Turin 1988, pp.30-33
L. E. Brancati, *I gemelli polonaise*, Il Giornale Dell'Arte N.170, October 1998, p.XIV
'Polonaise Carpets in Baroque Rome', Irene Sabatini, *Oriental Carpet & Textile Studies VII*, pp.99-103, fig.4 (inaccurately noted as fig.5)



The identical pair to the present carpet is in the collection of the princely Doria Pamphilj family where it remains on public display at the Palazzo del Principe in Genoa, built for Andrea Doria in 1521. Once led by Pope Innocent X, Giovanni Battista Pamphilj (1644-1655), the Doria Pamphilj, a Roman family of Genoese extraction, were strongly tied to the Catholic church and became heavily involved with Roman and wider Italian politics of the 16th and 17th centuries. The family commissioned the construction of the imposing Palazzo Doria-Pamphilj in Rome in the 17th century, which continues to house one of the most valuable private collections of paintings in the world.

While there are no records confirming the precise chain of provenance for our rug until the 1970s, there is a highly probable line of descent from the Doria Pamphilj family, since it is certain that originally these two rugs would have been presented or purchased together. In a remarkable Italian aristocratic marriage of 1878 a Doria Pamphilj heiress, Olimpia Doria Pamphilj Landi (1854-1929) married Fabrizio Colonna, part of an important noble family that could number one pope, twenty-two cardinals, numerous dignitaries, senators and learned individuals in its ranks. The Colonna also owned a substantial art collection, displayed in the impressive Palazzo Colonna in Rome. As part of the arrangements there was a considerable exchange of works of art between the two families, clearly evident today as certain suites of furniture remain separated between the two. It is highly probable that the present 'Polonaise' carpet was separated from its twin upon this marital alliance.

In 1932 Princess Donna Sveva Colonna (1912-1999), married the Spanish Prince, Don Alfonso Pio Falcò, (1903-1967) from one of the most distinguished Spanish noble families. In 1973, the present rug was sold by Princess Donna Pio Falcò to the renowned Torinese collector and antiquarian dealer, Pietro Accorsi, from whom the present owner promptly purchased it that same year. Our carpet has remained in that same private collection for nearly fifty years.

In 1973 Princess Donna Pio Falcò sold the present carpet to the renowned collector and antiquarian dealer, Pietro Accorsi from Turin, from whom the present owner promptly purchased it that same year. According to Brancati, Accorsi was unaware of its art historical importance until he consulted the esteemed Swiss textile collector, Werner Abegg, who lived at that time in Turin.

In his thesis on the subject of 'Polonaise' carpets, Friedrich Spuhler documents around 230 complete and fragmentary examples, from which he draws the conclusion that many of the rugs either show identical designs, or take sections of endless repeat patterns and which are either then displaced by one width or are increased on a larger scale. The field designs, with few exceptions, are based on thirteen different patterns and stylistically almost all the carpets seem to belong to the same period. The present carpet falls



Hyacinthe Rigaud (1659-1743), Louis XV, roi de France (1710-1774), 1730. (C) RMN-Grand Palais (Château de Versailles) / image RMN-GP

under the XII classification, F.Spuhler, *Seidene Repräsentationsteppiche der mittleren bis späten Safawidenzeit - Die sog. Polenteppiche*, dissertation, Berlin, 1968, pp.223-4.

Of the 230 that are preserved today, twenty nine of these have a matching twin, identical in field and border design as well as in colour and are therefore considered to have been woven as pairs, and would likely have been displayed together on ceremonial occasions. (F.Spuhler, *Islamic Carpets and Textiles in the Keir Collection*, London,

1978, pp.108-9). One such pair can be found in the collection at Skokloster Slott, Sweden, (Inv.no.1723:2) the former residence of Count Carl Gustaf Wrangel (1613-1676), where they have remained ever since. Their field design consists of an overall repeat pattern of Chinese 'Bat' motifs alternating with pomegranates. A previously unpublished pair with eight-pointed central medallions within a reciprocal 'trefoil' border, were sold in these Rooms, 14 April 1988, lot 83 and 84. Remarkably the Doria Pamphilj family had originally been in possession of a second pair of 'Polonaise' carpets, larger in proportion than the single medallion format of the present example. The present carpet and its twin bear a striking similarity to that pair, in that



The 'Doria' Carpet, Gifted by John D. Rockefeller to the Metropolitan Museum of Art, New York

they were both woven with the same vivid green and orange colour palette within their borders. It is tempting to consider that both pairs were woven contemporaneously and gifted to the family to be displayed *en-suite*. While that pair no longer remains with the family, both are now part of prominent institutional collections. One was sold by Sir Joseph Duveen, London, to John D. Rockefeller, who by 1930-50 had gifted it to the Metropolitan Museum of Art, New York, while its pair was sold on the European market in 1976 to the Shah of Iran for a rumoured record price and which is now on permanent display in the Carpet Museum of Tehran, Iran, as a national treasure.

THE ROYAL COURT OF SHAH 'ABBAS THE GREAT

The present carpet is typical of the elegant designs produced in the weaving ateliers of Isfahan during the reign of Shah' Abbas I (1587-1629). At this time, Isfahan was a thriving city, the court of a monarch who had completely changed Persia, having moved his capital there in 1598 from Qazvin. In contrast to the previous Shah of note, Shah Tahmasp, he welcomed foreigners with their trade and innovations in all fields. He even appointed an Englishman, Sir Robert Shirley, as his ambassador, to visit the courts of Europe and establish relations with Persia. He was a great patron of the arts. Isfahan today owes her fame as one of the most beautiful cities in the world more to his embellishments than those of any other period. The school of painting in the capital developed a new style, principally through the work of Reza 'Abbasi. This flowering in the arts was all the more notable since the latter years of Shah Tahmasp had been strongly influenced by his deep religious fervour which had resulted in his virtually closing the royal workshops. The contrast between the new Shah and his recent predecessor could not have been more marked.

Shah' Abbas had a great appreciation for sumptuous textiles, silks and woven carpets, and production in Isfahan rapidly grew under his patronage with a number of workshops weaving simultaneously during the 17th century. A number of these would have been working directly for the shah, producing carpets which were specifically commissioned to be appreciated locally. Two carpets of this group are known to have been given in royal *waqf* to the great Shiite shrine of the Imam 'Ali at Najaf. European visitors travelling to Persia at the time, commented specifically on the richness of the silk textiles and carpets that they saw. John Fryer in 1676 notes that Isfahan had special bazaars handling the sale of rugs "both woolen and silk, intermixed with Gold and Silver, very costly, which are the peculiar manufacture of this country (quoted by M.S. Dimand, and Jean Mailey, *Oriental Rugs in the Metropolitan Museum of Art*, New York, 1973, p.59). Other travellers who commented on the silk weavings in both Kashan and Isfahan, include Pater Florentino de Niño Jesus in 1607-8, Thomas Herbert in 1627-8 and Jean-Baptiste Tavernier in 1676. Sir John Chardin, who visited Persia between 1666 and 1672, also noted that the workshops were allowed, when they had time, to work for other clients as well as the Shah.

A large proportion of 'Polonaise' carpets made at the time found their way to Europe having been given as ambassadorial gifts to royal families, religious figures and deserving high-ranking officials and they found great favour with the Baroque nobility of the 17th century courts. (see, *Portrait of Louis XV en costume de sacre*, by Hyacinthe Rigaud, painted 1715, Musée Saint Remi, France). Brancati suggests that the Pamphilj carpet was gifted to the family by Queen Cristina of Sweden, a great patron of the arts and resident in Rome for many years. However this is unsubstantiated and it is extremely possible that the head of the Doria Pamphilj family at the time, Pope Innocent X, Giovanni Battista Pamphilj (1644-1655) was gifted the pair to the present carpet by the Shah or perhaps was gifted both. Unfortunately the family archives are incomplete and those carpets that are mentioned are often inaccurately recorded so we cannot be certain.

WEAVING CHARACTERISTICS

The term, 'Polonaise' was first coined at the Paris Universal Exhibition in 1878 where, in the Polish section of one of the pavilions, examples of this group of carpets belonging to the Princes Czartoryski, some bearing his recently added personal coat of arms, were exhibited publicly for the first time (Kurt Erdmann, *Europa und der Orientteppich*, Mainz, 1962, pl.36, pp.84-5). Visitors and journalists mistakenly concluded that these carpets had been made in Poland and it wasn't until shortly after the exhibition had closed, that the true country of origin was discovered. The Polish attribution however, persisted, and these carpets still bear the name 'Polonaise' today.

One of the main characteristics of the group were their brightly coloured palettes of silk woven on a cotton warp and silk weft foundation. The addition of brocaded gold and, or silvered metal-thread would have made their appearance both dazzling and brilliant. The absence of distinct lines, the lack of figural representations and an overtly baroque treatment of the individual



(detail)

details are other defining characteristics of the group, (Friedrich Spuhler, Preben Mellbye-Hansen & Majken Thorvildsen, *Denmark's Coronation Carpets*, Copenhagen, 1987, p.32).

The absence of a single ground colour is replaced by curvaceous planes defined by scrolling stems in-filled with different coloured silks and gold and silver coloured metals. These harmonious and balanced compositions of design and colour, although Persian inspired, were not however typical of Persian tastes but clearly corresponded to those of the West. There are two references in 1599 and 1601 that indicate that Polonaise carpets were being produced in the last quarter of the 16th century but individual examples can only be dated on stylistic grounds. While it is generally accepted that the very best pieces were produced over a period of forty to fifty years starting from the first quarter of the 17th century, by the third, and particularly in the fourth quarter, 'Polonaise' carpets show an obvious degeneration and by around 1700, had widely lost their importance. ('Entwurfspraktiken safawidischer Hofmanufakturen am Beispiel der sog. Polenteppeiche', Friedrich Spuhler, *HALI*, Autumn, 1978, pp.244-47).

Not including the present carpet, which retains an astonishing amount of silk pile and a significant proportion of silver and gold metal brocade, the vast majority of surviving examples seen today are now faded in colour as the dyes were fugitive and survive very worn and low in pile, due to the fragile nature of the silk, making this lot particularly rare and attractive. Woven during the golden age of Safavid art, it is only befitting that 'Polonaise' rugs with their silk, gold and silver-thread epitomize this era to many scholars and collectors today, who view these rugs with an appreciation equal to that of the European travellers visiting the Persian court during the first half of the seventeenth century. It is indeed a rare opportunity to see an example that has remained hidden for the past half a century and remains so well preserved.



VARIOUS PROPERTIES

■*130

AN AGRA CARPET

NORTH INDIA, CIRCA 1880

Mostly very good pile, minor localised restoration, light localised corrosion in red ground, finely woven, selvages rebound, ends secured
14ft.4in. x 11ft.8in. (440cm. x 360cm.)

£20,000-30,000

US\$29,000-42,000

€24,000-35,000

By the beginning of the 19th century much of the Indian carpet industry had become almost obsolete but the inclusion of several Indian pile carpets in London's Great Exhibition of 1851 sparked its revival. Private workshops sprang up across the country and by 1862 the British Imperial government had set up a number of jail workshops in the Punjab. There is a clear and continuous progression evident in the design and construction of the 19th century Indian carpets; an early example that anticipates the later 'jail' production sold in these Rooms, 17 October 1996, lot 401.

What unites this group is their predilection for the 16th and 17th century cloudband and palmette designs of the Safavid and Mughal traditions. Many early Indian carpets took their inspiration from Safavid weavings. In an effort to bolster the carpet industry in India, Mughal rulers employed the finest Persian craftsmen, who in turn incorporated Persian motifs into an Indian palette. The renaissance in Indian production in the 19th century was buoyed by the weavers' exposure to these designs through the carpets of the Maharaja of Jaipur and the collection in Bijapur, and later, the publication of lavish carpet reference books with hand-coloured plates (Ian Bennet, *Jail Birds*, London, 1987, no.5).

The dynamic cloudbands and large palmettes displayed here are reminiscent of a magnificent Indo-Isfahan carpet woven for Maharaja Raya Singh I (E. Gans Rudin, *Indian Carpets*, 1984, p.87). The beauty of this design, coupled with the rich wine-red field and the elegant tonal abrash of teal and mauve, present Indian 19th century weaving at its most opulent.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.





131

■131

AN AMRITSAR CARPET
NORTH INDIA, LATE 19TH CENTURY

Of 'Salting' design, full pile throughout, natural corrosion to black, overall good condition
14ft.10in. x 10ft.4in. (454cm. x 316cm.)

£6,000-8,000

US\$8,500-11,000

€7,000-9,200

The design of the present carpet comes from a widely debated group of carpets know as the 'Salting' Carpets, named after the example in the V which was formerly owned by George Salting who purchased his in London between 1880 and 1883. The present lot is a direct copy of the 16th century Lobanov-Rostovsky 'Salting' rug first published in the 'Vienna Book', *Orientalische Teppiche*, Vienna, 1892-96, plate 15, and now housed in the Hermitage Museum, St Petersburg. Like the rest of the group, the intricate floral design of our carpet is arranged with numerous animals and is set within a broad border punctuated with decorative cartouche panels filled with sweeping calligraphic Persian poetry, quoting the great Iranian poet Hafiz (d.1389). Those seated upon the carpet were to be transported to a garden of Paradise upon reading the verses describing a blissful world of verdant gardens filled with roses, wine and bird song.

Two Indian carpets of the same design but with longer proportions, sold in these Rooms; 29 April 2004, lot 263 and 25 October 2007, lot 197.

■132

AN AGRA RUG
NORTH INDIA, CIRCA 1890

Full, thick pile, localised small spots of old moth damage, overall very good condition
4ft.9in. x 3ft.11in. (146cm. x 121cm.)

£3,000-4,000

US\$4,300-5,600

€3,500-4,600



132

138

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

■*133

AN AGRA CARPET

NORTH INDIA, LATE 19TH CENTURY

Overall excellent condition
11ft.7in. x 8ft.10in. (354cm. x 270cm.)

£7,000-10,000

US\$9,900-14,000
€8,100-12,000



134



133

■134

A NORTH INDIAN CARPET

SIGNED MUHAMMADI [URPANCHECH], DATED 1908 AD

Of 'Ardabil' design, minor localised wear, a small reweave to one end,
overall good condition
17ft.11in. x 12ft.2in. (547cm. x 371cm.)

£6,000-8,000

US\$8,500-11,000
€7,000-9,200

INSCRIPTIONS:

In Urdu, [Bah] qalin kar khaneh [milar] sahib [banadarin] muhammadi
[urpancheh]shagerd [dan tayarken]fi saneh 1908, 'Muhammadi
Urpanchech, Student of ... in the year 1908'

The 'Ardabil' carpet, from which the present lot takes its design, is the world's oldest dated carpet AH 946/1539-40 AD and one of the largest, most beautiful and historically important in the world. Rescued from the shrine of Shaykh Safi al-Din in Ardabil, Iran following an earthquake, the carpet was purchased by Ziegler & Co. and later passed into the hands of the Vincent Robinson company who successfully sold it in 1893 to the Victoria and Albert Museum in London, for an enormous sum. In celebration of the sale Edward Stebbing, the Managing Director of Vincent Robinson, published a richly illustrated volume lauding the carpet, the result of which was a wealth of carpets woven with this design in the late nineteenth and early twentieth centuries not only in Iran but further afield, including India as seen here. Although the design has stayed true to the original in the present lot, the colour palette has been re-interpreted to remain in keeping with more modern interiors.

139



■135

A SILK KASHAN 'MOHTASHAM' RUG

CENTRAL PERSIA, CIRCA 1880

Full silk pile, light localised corrosion in black, original purple silk selvages, ends secured, overall very good condition
8ft.8in. x 6ft.7in. (264cm. x 201cm.)

£18,000-22,000

US\$26,000-31,000
€21,000-25,000

PROVENANCE:

Anon sale, Christie's London, 9 October 2006, lot 125

The knot count is approximately 7V x 7H per cm. sq.

This beautiful silk Kashan rug is typical of the very best weavings produced in the Mohtasham workshops. The elegant proportions echo classical Persian carpets but the inventive floral sprays within each spandrel and the ornamental border strung with abundant bunches of grapes highlight the ingenuity of later nineteenth century weavers, displaying Qajar design at its very best. Where usually a lighter ground would be framed by a contrasting coloured border, here the weaver has chosen to use the same ivory colour in both, lightening the overall effect of the carpet considerably.



■*136

A KASHAN 'MOHTASHAM' CARPET

CENTRAL PERSIA, CIRCA 1880

Uneven areas of wear, selvages rebound, minor loss at each end
9ft.6in. x 7ft.9in. (295cm. x 241cm.)

£14,000-16,000

US\$20,000-22,000

€17,000-18,000

It has not been possible to decipher either of the inscriptions within the small cartouches at each end of the carpet.



■*137

A SILK HERIZ RUG

NORTH WEST PERSIA, SECOND HALF 19TH CENTURY

Overall excellent condition
5ft.11in. x 4ft.5in. (182cm. x 135cm.)

£25,000-35,000

US\$36,000-49,000
€29,000-40,000

The knot count is approximately 10V x 8H per cm. sq.

The movement of designs from seventeenth century Kirman to eighteenth century north west Persian carpets is well documented, and the reasons well-rehearsed. Many eighteenth century wool carpets display designs taken, sometimes loosely and sometimes very closely, from the Kirman originals. A very good comparison is given by a carpet in the Burns Collection with its prototype now in the Metropolitan Museum (James D. Burns, *Antique Rugs of Kurdistan*, London, 2002, no.34, pp.126-7; Joseph V. McMullen, *Islamic Carpets*, New York, 1965, no.17, pp.84-5).

The present rug is another very clear example of this. The main field displays a north west Persian variant of the floral spray and lattice design found in

early Safavid Kirman 'Vase' carpets (*The Bernheimer Family Collection of Carpets*, sold in these Rooms 14 February 1996, lot 150). While the lattice design on the present rug clearly uses the same delicate scrolling vine terminating in split-palmettes, it has been simplified from a triple layer to a single plane, another feature typical of the changes that occurred as the designs moved. A silk rug bearing the same field design but on an ivory ground, devoid of the small indented spandrels and with a distinct border design found on 17th century 'Vase' carpets, sold in these Rooms, 13 October 2005, lot 75. A yellow ground silk Heriz rug, with a floral trellis variant with similar spandrels and the same turtle-palmette and scrolling vine border and floral guard stripes as our rug, was sold Sotheby's New York April 10 & 11, 1981, lot 424. Another example from this group was published by Eberhart Herrmann, *Von Konya bis Kokand, Seltene Orientteppiche*, Munich, 1980, vol. III, cat. no.61, p.123; and another sold with Sotheby's London, 1 November 2016, lot 97, formerly with Herrmann, (*op.cit.*, Munich, vol. IV, cat. no. 68, pp.198-199). There has been some discussion as to where this group of rugs was woven with suggestions of Heriz, Tabriz and Joshagan, but all share the same fine quality of execution, highly lustrous silk, richly saturated natural dyes and an affinity of design with earlier Safavid carpets.





138



139



140

■138

A PART-SILK TEHRAN CARPET
NORTH PERSIA, CIRCA 1920

Full pile throughout, overall excellent condition
10ft.6in. x 6ft.11in. (322cm. x 213cm.)

£5,000-7,000

US\$7,100-9,800
€5,800-8,100

■139

A PART-SILK TEHRAN CARPET
NORTH PERSIA, EARLY 20TH CENTURY

Full pile, partial natural corrosion to silk, overall excellent condition
10ft.2in. x 6ft.11in. (310cm. x 311cm.)

£7,000-10,000

US\$9,900-14,000
€8,100-12,000

■140

A SILK ISFAHAN RUG
CENTRAL PERSIA, CIRCA 1900

Full silk pile, overall excellent condition
6ft.7in. x 4ft.2in. (201cm. x 127cm.)

£6,000-8,000

US\$8,500-11,000
€7,000-9,200

The knot count measures approximately 8V x 8H per cm. sq.



■*141

AN UNUSUALLY SMALL AND EXTREMELY FINE SILK AND METAL-THREAD 'KOUUM KAPI' RUG

SIGNED ZAREH PENYAMIN, ISTANBUL, CIRCA 1920

Of 'Shah 'Abbas' design, the field signed three times within the gold metal-thread, finely woven, localised repairs within the border
2ft.9in. x 2ft. (89cm. x 63cm.)

£7,000-9,000

US\$9,900-13,000
€8,100-10,000

The knot count measures approximately 14V x 12H per cm. sq.

The 'Koum Kapi' group of silk rugs were woven in Istanbul by Armenian weavers who settled in the area within the city walls of the same name, which translates as 'Sand Gate'. Following the efforts of two Armenians, Zara Agha and Apraham Agha at the very end of the 19th century, the first looms of what was to become the 'Koum Kapi' school were set up in Istanbul. Today, we consider the two great master weavers, who were near contemporaries, to be Hagop Kapoudjian (d.1946) and Zareh Penyamin (1890-1949). Relatively little is known about these men, originally from Kayseri, who later inspired other weavers such as Toussounian. Zareh, originally a cartoonist for the Ottoman court, was arguably the more accomplished weaver and went to exceptional lengths to study not only the designs but also the techniques of previous masters. He set himself apart from others with his exacting standards and innovative techniques and apparently unravelled old pieces in order to study their structure (P. Benoussan, 'The Master Weavers of Istanbul', *HALI* 26, April/May/June 1983, p.36). The technical ability of these

weavers and the fine quality of their materials, mainly silk and metal-thread, resulted in a long tradition of excellence (George Farrow with Leonard Harrow, *Hagop Kapoudjian*, London, 1993, p.11). The 16th century Safavid Persian carpets, manuscripts and mosque decorations that could be seen in the treasuries and mosques of the old city served as design inspiration for both weavers (P. Bensoussan, *op.cit.*, p.34). The design of counterposed palmettes on the present rug is taken almost directly from Isfahan carpets of the 16th century, examples of which would most certainly have been found in the Imperial Treasury at the Topkapi Palace.

The present rug is signed with the typical angular *kufic* 'Zareh' at the base of the larger palmette at one end of the field and in two further, smaller, palmettes within the field along the central vertical axis. A rug of similarly small proportions, displaying an overall 'Shah Abbas' design by Zareh, sold in these Rooms, 7 October 2014, lot 110.



(detail of the signature of Zareh Penyamin)

PROPERTY FROM THE BOLESWORTH CASTLE ESTATE

■-142

A YOMUT CARPET

WEST TURKMENISTAN, SECOND HALF 19TH CENTURY

Uneven wear, small repairs to corners
11ft.1in. x 6ft.8in. (339cm. x 204cm.)

£2,500-3,500

US\$3,600-4,900
€2,900-4,000



142



(Bolesworth Castle. Image: Alastair Rowan, 1964.)

PROPERTY FROM THE BOLESWORTH CASTLE ESTATE

■-143

AN EXTREMELY LARGE FEREGHAN CARPET

WEST PERSIA, CIRCA 1880

Of 'Herati' pattern, uneven areas of wear, repaired fireplace cut at one end
26ft.10in. x 16ft.6in. (820cm. x 505cm.)

£5,000-8,000

US\$7,100-11,000
€5,800-9,200



143



VARIOUS PROPERTIES

■144

A PART-SILK SALOR MAIN CARPET
WEST TURKMENISTAN, CIRCA 1800

With six columns of twelve *guls*, uneven wear, natural corrosion to silk, scattered repairs
10ft.6in. x 8ft.10in. (322cm. x 270cm.)

£20,000-25,000

US\$29,000-35,000
€24,000-29,000

There still remains a question as to when and under what circumstances Salor main carpets were woven. However, what is clear from the surviving examples is that a strict formula was closely observed by the weavers, and clearly understood and highly respected by the recipients of such carpets (Elena Tsareva, *Turkmen Carpets: The Neville Kingston Collection*, 2016, p.29). The stability of the design repertoire is continued here in a display of six rows of twelve typical Salor *guls* interspersed with smaller octagonal motifs, within a stepped cruciform border. The magenta silk highlights in these decorative elements against the scarlet-red ground contributes to the unusual beauty of these weavings.

The luxurious wool and the technical consistency displayed by the group has led many to believe that they were woven in workshops owned by the tribe. Mackie and Thompson note that the exceptional workmanship of these carpets, along with the luxurious materials themselves, would have been costly and serve as a reminder of the great wealth of the Central Asian tribes (*Turkmen: Tribal carpets and traditions*, 1980, p.69). The example published by Mackie and Thompson, formerly part of the Leslie and Elisabeth Leifer collection, itself went on to achieve a world record when it was sold by the Austria Auction Company, Vienna, 16 September 2014, lot 125 (see *HALI*, Winter 2014, no. 182, p.153). A Salor main carpet also displaying 6 columns of twelve *guls* was sold at Rippon Boswell, 19 May 2012, lot 158.

Further Salor main carpets are in notable collections including one in the Metropolitan Museum of Art, New York (acc.no. 1974.149.46), in the Hermitage Museum, St Petersburg (Elena Tsareva, *Teppiche aus Mittelasien und Kasachstan. Leningrad*, 1984, no. 3), and another published in *Antique Oriental Carpets from Austrian Collections*, 1986, pl. 103.



■*145

AN IMPERIAL SILK AND METAL-THREAD CHINESE RUG
LATE QING PERIOD, NORTH CHINA, CIRCA 1910

The field and spandrels embroidered in 'gilt' metal-thread, with silk pile, localised light wear, overall good condition
8ft.4in. x 5ft.2in. (256cm. x 158cm.)

£7,000-10,000

US\$10,000-14,000
€8,200-12,000

The Chinese five character inscription reads: *Jing ren gong bei yong* (For use in the Palace of Great Benevolence)



(detail of inscription)

This carpet is one of a group of so-called 'palace' carpets supposedly woven for the palaces of Beijing's Forbidden City during the Qing dynasty. The inscription of this example states that it was woven to adorn the Palace of Great Benevolence - one of the 'Six Eastern Palaces' in the inner court of the Forbidden City. First built in 1420, this palace faces south within the complex and houses a stone screen inside the main entrance which is said to date from the Yuan Dynasty (1271-1368). Originally it was the residence for the emperors' concubines in the Ming Dynasty (1368-1644). In the Qing Dynasty (1644-1911), Emperor Kangxi (r.1661-1722) was born and lived here temporarily. After that time, it was used by the emperors' wives.

The elegant field design displaying mirrored pavilions flanked by swooping cranes and a partially submerged sea dragon within each spandrel is particularly close to another 'palace' carpet currently exhibited in 'Kulun - The Elixir Carpets' at the Museo Schneiberg, Turin and illustrated in *HALL*, no. 206, winter 2020, p. 107. Two further, slightly larger, carpets of comparable design were sold at Sotheby's, London, 5 November 2008, lot 174 and 9 November 2011, lot 133.

■146

A SILK KHOTAN CARPET

TARIM BASIN, EAST TURKESTAN, CIRCA 1900

Overall excellent condition
10ft.4in. x 5ft.2in. (314cm. x 157cm.)

£10,000-15,000

US\$15,000-21,000
€12,000-17,000

PROVENANCE:

Anon sale, Christie's London, 5 April 2011, lot 87

A silk Khotan carpet of a similar design with a polychrome wave-pattern border sold in the Davide Halevim Collection, Christie's London, 14 February 2001, lot 42 and a slightly earlier but very similar carpet was in the *Bernheimer Family Collection of Carpets*, Christie's London, 14 February, 1996, lot 49.



147



146

■147

A KHOTAN RUG

TARIM BASIN, EAST TURKESTAN, MID-19TH CENTURY

Of triple medallion design, localised wear, minor repiling, overall fair condition
8ft.5in. x 4ft. (257cm. x 122cm.)

£4,000-6,000

US\$5,700-8,400
€4,700-6,900

The banded fret-work pattern that runs diagonally through all four borders on the present lot is particularly striking. A comparable rug displaying a triple medallion field with a broader polychrome 'wave' border, formerly part of the collection of Hans Konig, sold in these Rooms, 25 October 2018, lot 285.





VARIOUS PROPERTIES

■147A

AN IMPORTANT KIRMAN 'VASE' CARPET FRAGMENT
SOUTH EAST PERSIA, FIRST HALF 17TH CENTURY

Touches of light wear, minor loss and repair, a few spots of old moth damage, overall excellent condition for its age

8ft.8in. x 5ft.5in. (267cm. x 168cm.)

£400,000-600,000

US\$570,000-850,000

€470,000-700,000

PROVENANCE:

Purchased in Europe during the 1920s by a British collector who lived in Europe between 1920-1939 before returning to live in the UK

Acquired by the present owner in 2017 from his descendants

Technical Analysis:

Warps: cotton, Z spun 4 plied off-white,

Wefts: wool and cotton three passes, the first and third wefts are wool, 2 Z spun off-white, light pinkish-beige to brown, second weft 2 Z spun, blue-grey, grey-beige, blue and off-white.

Pile: mostly 2 Z spun, with the possibility of a few 3 Z, Sw plied, asymmetric knot open to the left

Knot count: per square cm. ranges from 27.5 to 39, with most areas of the carpet around 36 knots per square cm.

Sides: later dark blue wool overcasting

Ends: later red wool blanket stitch

Colours: lac-red, rose-pink, fuschia-pink, apricot, taupe, oxidised walnut-brown, celadon-green, apple-green, forest-green, indigo, sapphire-blue, powder-blue, rust-orange, sandy-yellow, pale lemon-yellow, ivory, charcoal-black (17)

This previously unpublished and unrecorded Safavid fragment, until relatively recently, had remained in the same English collection for nearly a century. It is a significant section from a once truly magnificent Kirman 'Vase' carpet woven in the first half of the 17th century and is pivotal in our understanding of the overall scheme. It is a generous portion belonging to the upper left-hand section that includes a narrow strip of the bold indigo strapwork border and a substantial section of the upper central field that is filled with a complex three-plane lattice of floral trellis with a background of flowering vine, featuring two partial Chinese style vases on a crimson-red field.

The term 'Vase' was first coined following an exhibition organised by May Beattie in 1976, which highlighted a group of carpets with designs featuring stylised vases and which all shared a similar weaving technique. The term has since been used to signify all of those carpets woven in this manner and, whether their designs include vases or not, all are now referred to as such, (May H. Beattie, Birmingham, 1976, p.11). The structure of the 'Vase'-technique group is very unusual in having three passes of wefts after each row of knots. The first and third wefts are tautly pulled over the closely laid warps with the second weft being much thinner, mostly in natural colours, as seen on the present fragment, but also integrating occasional passes of different coloured wool. The use of fine silk for the second of the three wefts, denotes a carpet of the highest quality within the group. May Beattie suggests that it is not only finely drawn examples that are considered to be early in the canon of 'Vase'-technique carpets but also those with particularly complex designs which would have required an excellent draughtsman who would likely have been working under court patronage during the reign of Shah 'Abbas the Great (1587-1629). Shah 'Abbas I was a great patron of the arts and had a deep appreciation for sumptuous textiles, silks and woven carpets, and production rapidly grew under his patronage with a number of workshops weaving simultaneously during the 17th century. A number of these would have been working directly for the shah, producing carpets which were specifically commissioned to be appreciated locally.

Including the present lot, a dozen carpet fragments from this same impressive carpet exist internationally in both private and institutional collections but which vary dramatically in size and condition. It was Ian Bennett who researched and traced the majority of these pieces and believed that they were all part of one impressive carpet which, when added together, would have measured approximately 1460cm. in length and 585cm. in width. While fragments survive from other seemingly enormous 'Vase' technique carpets, unfortunately there is not one complete carpet that is known to have survived intact.





The documented fragments of this carpet are housed in various institutions including, the Victoria and Albert Museum, London, the Musée du Louvre, Paris (inv. no.10556), the Museum für Islamische Kunst, Berlin, formerly in the Friedrich Sarre Collection, the Kunstindustrimuseet, Copenhagen, the Burrell Collection, Glasgow, the State Hermitage Museum, St. Petersburg, the Museum of Fine Arts, Boston, the Musée Historique des Tissus, Lyons (inv.no.28.153), the Museum of Islamic Art, Doha, formerly in the collection of Colonel Norman Colville which sold in these Rooms, 25 April 2002, lot 76 and the Alice de Rothschild fragment that sold in Christie's London, 19 April, 2016, lot 100.

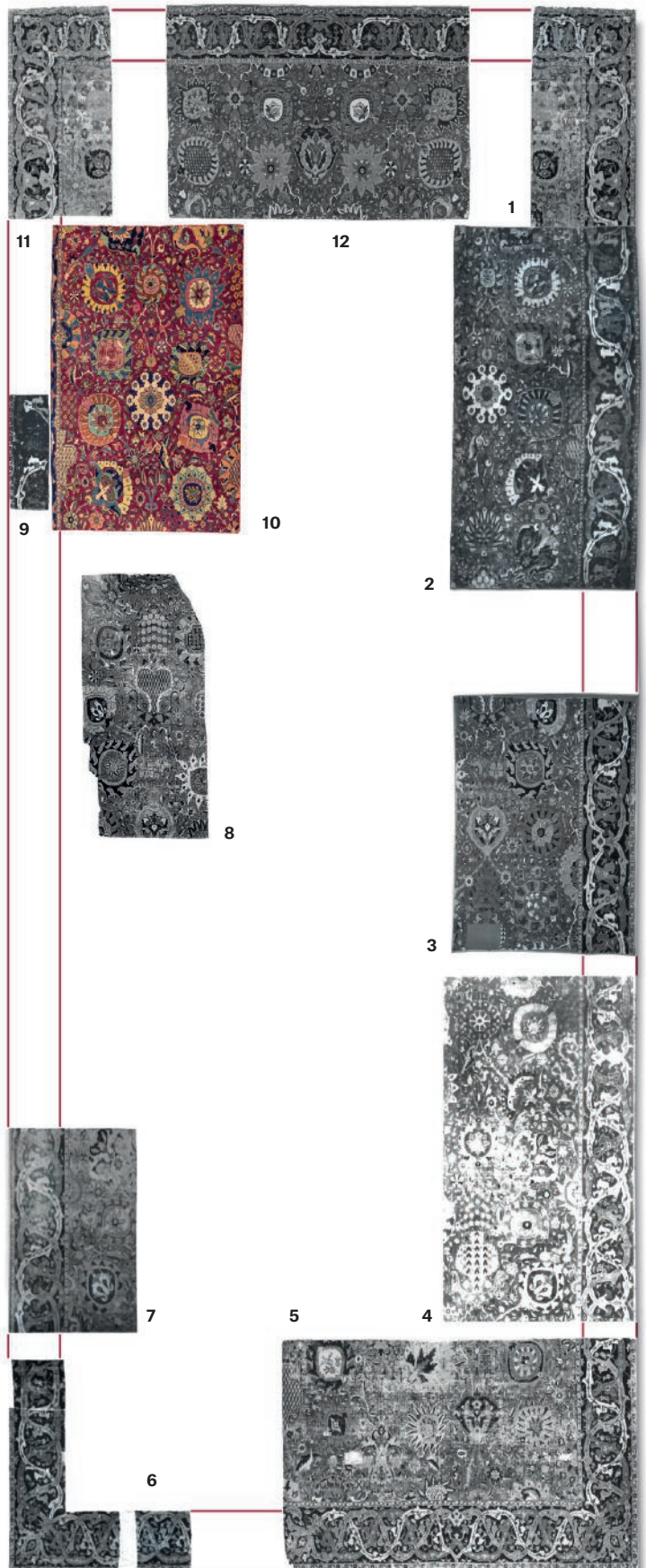
The present fragment aligns, through the apricot split-palmette in the upper right-hand corner, with the apricot palmette in the lower left-hand corner of the Rothschild section. The narrow segment of the border on the left hand side on our example is just sufficient to indicate that it aligns with the border section now in Copenhagen and the top left hand corner ajoints the field section of the fragment in the Louvre. In addition, through the horizontal tan and apricot abrash that splices the lower left-hand palmette on the present lot, we can confirm that our fragment is the opposing section of the carpet to that in the Musée Historique des Tissus, Lyon, which bears the same palmette with an identical abrash. The presence of a similarly decorated part-vase on the extreme left of our fragment and the extreme right of the Lyon section further demonstrates the twinned symmetry of the overall design.

The discovery of the Colville fragment, which sold in Christie's London, crucially gives the resolution in the centre of the carpet. This is demonstrated by the main border design on the left of the fragment which shows the carpet to have had a specific design in the centre similar to the corner resolution. This feature, of a specific break in the centre of the otherwise flowing border design, is extremely rare in Safavid carpet design. The Rothschild fragment is key to our understanding of the overall design, in that it is the only one of the known fragments that clearly illustrates the symmetry of the design that is mirrored along the central vertical axis. Each huge bold polychrome palmette, flowering blossom and serrated leaf is harmoniously balanced with another on each side of the field. The bold indigo palmette that is placed at the centre sits on the primary blue stemmed lattice where the large-scale palmettes or flowerheads sit proudly upright. The discovery of this section and the Rothschild fragment illustrate how all of the fragments correspond proving further the unlikelihood that these fragments were once part of a pair of near identical large carpets rather than a single much larger carpet, a theory first considered by Christine Klose in 1999 at the International Conference on Oriental Carpets in Milan.

Interestingly, the condition of the present lot is very similar to that of the Rothschild fragment which was widely considered to be the best amongst all of the documented fragments to date. Much of the surface remains in impressively high pile with a soft-textured wool and a rich palette of colours, which are used in playful contrast with one another to create a hypnotic kaleidoscope of pattern. The notable absence of any known part of the central section of the carpet and the irregular shape of the Berlin section, may suggest that significant areas of the carpet were too heavily damaged to save. The present section is extremely fortunate in that it remains beautifully balanced in design and proportion and includes all of the salient aspects of the design, including not one but two vases where others have none. Through its complex design and skilful play of colour, the audience is transported to a garden of Paradise in which we are viewing a private enclosure that joins the realms of heaven and earth. This carpet fragment provides further evidence to support the theory that the weavers of Kirman in the 17th century were the most inventive and influential of all carpet designers in the history of the Persian carpet.

CONFIGURATION OF THE KIRMAN 'VASE' CARPET FRAGMENTS

1. **The Museum of Fine Arts, Houston**
Approximately 207cm. x 95cm.
Inv. No.64-2102
Bequeathed by Mrs Holmes, Dec. 1964
2. **The Musée Historique des Tissus, Lyon**
Approximately 329cm. x 167cm.
Inv. No.28.153
Acquired via Antoine G. Brimo, Constantinople, late 19th c.
3. **Victoria and Albert Museum, London**
Approximately 230cm. x 165cm.
Inv. No.453-1884
Executors of William Wentworth Buller, April 1884
4. **Musée des Art Decoratifs, Paris**
Approximately 422cm. x 167cm.
Inv. No. 10556
Donated by Jules Maciet, 1903
5. **The Museum of Islamic Art, Doha**
Approximately 193cm. x 296cm.
Formerly the property of Colonel Norman Colville
Christie's London, 5 April 2011, lot 103
6. **Burrell Collection, Glasgow**
Approximately 174cm. x 142cm.
Inv. No. 9.14 (three pieces forming lower left hand corner)
Acquired from Agop Balian, 1938
7. **Hermitage Museum, St. Petersburg**
8. **Museum of Islamic Art, Berlin**
Approximately 243cm. x 108cm.
Identification Nr.1 41/70a
Acquired 1970 from collection of Friedrich Sarre
9. **Kunstindustreet Museum, Copenhagen**
Approximately 106.5cm. x 37.5cm.
Inv. No. A 74.1920
Acquired from Kelebdjian, Paris
10. **Christie's London, 2 April 2020, lot 192**
Approximately 267cm. x 168cm.
Acquired by present owner from
Private English Collection
11. **The Louvre, Paris**
Inv. No. MAO 491 B-1, 2 & 3
Publ. Beattie 1976, Cat. 40.
12. **Private Middle Eastern Collection**
Formerly in the Collection of Alice de Rothschild
Approximately 205cm. x 286cm.
Christie's London, 19 April 2016, lot 100





PROPERTY OF A LADY

■148

A LARGE SULTANABAD CARPET
WEST PERSIA, CIRCA 1890

Full pile throughout, minor localised repiling, overall very good condition
20ft.8in. x 13ft.8in. (630cm. x 418cm.)

£15,000-20,000

US\$22,000-28,000
€18,000-23,000



VARIOUS PROPERTIES

■*149

A LARGE SULTANABAD CARPET
WEST PERSIA, LATE 19TH CENTURY

Mostly in good pile, minor spots of old moth damage, overall good condition
20ft.11in. x 17ft.8in. (640cm. x 540cm.)

£20,000-30,000

US\$29,000-42,000
€24,000-35,000



150

■ 150

A KARAJA RUNNER

NORTH WEST PERSIA, LATE 19TH CENTURY

Full, thick pile throughout, finely woven, original selvages and kilim finish at one end, overall excellent condition

12ft.2in. x 3ft.7in. (373cm. x 113cm.)

£6,000-8,000

US\$8,500-11,000
€7,000-9,200

PROVENANCE:

The Zaleski Collection, Rippon Boswell,
30 November 2019, lot 85



151

■ *151

A MALAYIR RUNNER

WEST PERSIA, LATE 19TH CENTURY

Overall excellent condition
14ft.8in. x 3ft.3in. (452cm. x 102cm.)

£3,500-5,000

US\$5,000-7,000
€4,100-5,800



152

■ 152

A KURDISH KELLEH

AZERBAIJAN, CIRCA 1800

Reduced in length and width, light overall wear,
minor localised repairs

14ft.1in. x 5ft.11in. (430cm. x 181cm.)

£4,000-6,000

US\$5,700-8,400
€4,700-6,900

158

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



■*153

A BAKHTIARI CARPET

WEST PERSIA, DATED AH 1324/1906-07 AD

Full pile throughout, a couple of minute holes, overall excellent condition
19ft. x 11ft.3in. (580cm. x 345cm.)

£10,000-15,000

US\$15,000-21,000
€12,000-17,000

INSCRIPTIONS:

farmayesh-e janab sayyed mohammad taqi farzand-e sayyed ebrahim fi shahr shawwal sana 1324, 'Order of His Excellence Sayyid Muhammad Taqi, sone of Sayyid Ibrahim, in the month of Shawwal year 1324'

Below, in reverse, *farmayesh-e janab [al-sayyed] mohammad bin [...] al-hajj [ramazan shahr-e] dehkord sana 13 ... 'Order of His Excellence [al-Sayyid] Muhammad ibn [...] al-Hajj [Ramazan, town of] Dehkord, year 13...'*



■154

A BENLIAN TABRIZ CARPET

SIGNED QALI-BAFIYAN WA MAHMUD JABBARZADA,
NORTH WEST PERSIA, CIRCA 1910

Mostly in full pile, minute spots of localised wear, both ends overbound
12ft.3in. x 8ft.11in. (374cm. x 273cm.)

£6,000-8,000

US\$8,500-11,000
€7,000-9,200

The Benlian star signature reads *sherkat-e jabbarzadeh-ye qali-bafiyān va Mahmud*, which translates as 'The Jabbarzadeh Carpet weaving company and Mahmud'. Whilst other early 20th century workshops such as PETAG began producing Tabriz carpets of similar style, Benlian carpets can be identified by their eight-pointed star insignia woven in the corner of each inner guard stripe. The Benlian workshop was founded in the first half of the 20th century in Tabriz where it wove carpets specifically for the European market. Of Armenian descent, Edward E Benlian, a London based carpet dealer, had a strong affinity with the Armenian community of Tabriz and set up a workshop employing the best weavers in order to produce carpets of the highest quality. His master weavers included Javan Amir Kizi and Mahmud Ghalicheh, by whom the present carpet is woven. Both of these master weavers were extremely successful in reinterpreting the classical carpet designs of 16th and 17th century Safavid Persia, for more modern tastes. For another carpet woven by the Benlian workshop with a Safavid 'Vase' design, see lot 124 in this sale.

■155

A MESHED RUG

SIGNED AMOGHLI, NORTH EAST PERSIA, CIRCA 1930

Overall excellent condition
5ft. x 4ft.4in. (155cm. x 135cm.)

£7,000-9,000

US\$9,900-13,000
€8,100-10,000

The knot count is approximately 8V x 7H per cm. sq.

The workshop of Ali Khan and Abdol Mohammad Amoghli was considered one of the greatest Persian carpet workshops of the 20th century and was greatly favoured by the Pahlavi Shahs particularly Reza Shah. Sa'dabad Palace in northern Tehran was furnished by the Pahlavi with carpets from the Amoghli workshop, as was the Palace at Niavaran, a pavilion-like structure built in the original Qajar gardens by the order of Nasir al-Din Shah.



155

■156

A SAROUK CARPET
WEST PERSIA, LATE 19TH CENTURY

Full pile throughout, occasional spot surface marks, overall very good condition
18ft.5in. x 12ft.7in. (562cm. x 384cm.)

£8,000-12,000

US\$12,000-17,000
€9,300-14,000



156



157

■*157

A PAIR OF BESSARABIAN KILIMS
EASTERN EUROPE, LATE 19TH CENTURY

One with a minute reweave, otherwise excellent condition
9ft.1in. x 5ft.10in. (277cm. x 180cm.); 8ft.9in. x 6ft. (269cm. x 185cm.) (2)

£5,000-7,000

US\$7,100-9,800
€5,800-8,100

■158

A HERIZ CARPET

NORTH WEST PERSIA, CIRCA 1900

Light localised wear, a couple of irregular-shaped reweaves,
spots of old moth damage
16ft.7in. x 11ft.1in. (507cm. x 339cm.)

£8,000-10,000

US\$12,000-14,000
€9,300-12,000



159



158

■*159

A SULTANABAD CARPET

WEST PERSIA, CIRCA 1890

Mostly in good pile with localised areas of uneven wear, selvages
rebound, ends secured
15ft. x 9ft. (460cm. x 276cm.)

£4,000-6,000

US\$5,700-8,400
€4,700-6,900

■160

A HERIZ CARPET

NORTH WEST PERSIA, CIRCA 1880

Overall wear, overall fair to good condition
13ft.8in. x 9ft.7in. (418cm. x 294cm.)

£8,000-12,000

US\$12,000-17,000
€9,300-14,000

END OF SALE

162

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.





INDEX OF CARPET MEASUREMENTS

DIMENSIONS INCHES	DIMENSIONS CENTIMETRES	DESCRIPTION	CIRCA	LOT
2ft.9in. x 2ft.	89cm. x 63cm.	A Silk And Metal-Thread 'Koum Kapi' Rug	Circa 1920	141
4ft.9in. x 3ft.11in.	146cm. x 121cm.	An Agra Rug	Circa 1890	132
4ft.11in. x 4ft.5in.	148cm. x 135cm.	A 'Transylvanian' Double Niche Rug	Second Half 17th Century	103
5ft. x 4ft.4in.	155cm. x 135cm.	A Meshed Rug	Circa 1930	155
5ft.8in. x 3ft.9in.	173cm. x 115cm.	A Ladik Prayer Rug	AH 1271/1854-55 AD	100
5ft.11in. x 4ft.5in.	182cm. x 135cm.	A Silk Heriz Rug	Second Half 19th Century	137
6ft.3in. x 4ft.2in.	193cm. x 131cm.	A Composite Rug Formed of a Rare Safavid Tabriz Carpet Border	Second Half 16th Century	128
6ft.7in. x 4ft.2in.	201cm. x 127cm.	A Silk Isfahan Rug	Circa 1900	140
6ft.6in. x 4ft.5in.	204cm. x 139cm.	A Pictorial Kashan 'Mohtasham' Rug	Circa 1890	122
6ft.9in. x 4ft.5in.	211cm. x 140cm.	A Safavid Silk And Metal-Thread 'Polonaise' Carpet	Early 17th Century	129
7ft. x 3ft.6in.	215cm. x 110cm.	A West Anatolian Saf Fragment	Late 17th/Early 18th Century	102
8ft. x 4ft.7in.	245cm. x 145cm.	A Bakshaish Rug	Circa 1890	110
8ft.2in. x 4ft.9in.	251cm. x 145cm.	A 'Pinwheel' Kazak Rug	Circa 1880	120
8ft.4in. x 5ft.2in.	256cm. x 158cm.	An Imperial Silk And Metal-Thread Chinese Carpet	Circa 1910	145
8ft.5in. x 4ft.	257cm. x 122cm.	A Khotan Rug	Mid-19th Century	147
8ft.8in. x 5ft.5in.	267cm. x 168cm.	An Important Kirman 'Vase' Carpet Fragment	First Half 17th Century	147A
8ft.8in. x 6ft.7in.	267cm. x 201cm.	A Silk Kashan 'Mohtasham' Rug	Circa 1880	135
9ft.1in. x 5ft.10in.; 8ft.9in. x 6ft.	277cm. x 180cm.; 269cm. x 185cm.	A Pair of Bessarabian Kilims	Late 19th Century	157
9ft.3in. x 4ft.7in.	284cm. x 144cm.	A Central Anatolian Rug	18th Century	101
9ft.6in. x 4ft.6in.	291cm. x 139cm.	A Kazak Long Rug	Late 19th Century	118
9ft.6in. x 7ft.9in.	295cm. x 241cm.	A Kashan 'Mohtasham' Carpet	Circa 1880	136
10ft.1in. x 3ft.6in.	308cm. x 109cm.	A Seychour Long Rug	Circa 1880	113
10ft.2in. x 6ft.11in.	310cm. x 311cm.	A Part-Silk Tehran Carpet	Early 20th Century	139
10ft.4in. x 5ft.2in.	314cm. x 157cm.	A Silk Khotan Carpet	Circa 1900	146
10ft.6in. x 4ft.1in.	325cm. x 126cm.	An Aleppo Kilim	Mid-19th Century	104
10ft.6in. x 6ft.11in.	322cm. x 213cm.	A Part-Silk Tehran Carpet	Circa 1920	138
10ft.6in. x 7ft.1in.	325cm. x 219cm.	A Part Cotton Sileh 'Dragon' Carpet	Third Quarter 19th Century	115
10ft.6in. x 8ft.10in.	322cm. x 270cm.	A Part-Silk Salor Main Carpet	Circa 1800	144
10ft.8in. x 3ft.7in.	330cm. x 114cm.	A Shirvan Long Rug	Circa 1870	112
11ft.1in. x 6ft.8in.	339cm. x 204cm.	A Yomut Carpet	Second Half 19th Century	142
11ft.7in. x 8ft.10in.	354cm. x 270cm.	An Agra Carpet	Late 19th Century	133
11ft.9in. x 8ft.11in.	357cm. x 271cm.	A Kirman Masha'ir Carpet	Circa 1910	121
12ft.2in. x 3ft.7in.	373cm. x 113cm.	A Karaja Runner	Late 19th Century	150
12ft.3in. x 8ft.11in.	374cm. x 273cm.	A Benlian Tabriz Carpet	Circa 1910	154
12ft.6in. x 10ft.3in.	381cm. x 313cm.	A Benlian Tabriz Carpet	Early 20th Century	124
12ft.11in. x 5ft.	394cm. x 153cm.	A South Caucasian Runner Of Seychour Design	Early 20th Century	119
12ft.11in. x 9ft.11in.	394cm. x 304cm.	A Petag Tabriz Carpet	Circa 1920	123
13ft.2in. x 7ft.8in.	403cm. x 235cm.	A Bijar Carpet	Late 19th Century	111
13ft.2in. x 10ft.4in.	401cm. x 316cm.	A North West Persian Carpet	Late 19th Century	107
13ft.5in. x 8ft.3in.	414cm. x 254cm.	A Bijar Carpet	Circa 1890	108
13ft.8in. x 9ft.7in.	418cm. x 294cm.	A Heriz Carpet	Circa 1880	160
14ft.1in. x 5ft.11in.	430cm. x 181cm.	A Kurdish Kelleh	Circa 1800	152
14ft.4in. x 11ft.8in.	440cm. x 360cm.	An Agra Carpet	Circa 1880	130
14ft.8in. x 3ft.3in.	452cm. x 102cm.	A Malayir Runner	Late 19th Century	151
14ft.10in. x 10ft.4in.	454cm. x 316cm.	An Amrimsar Carpet	Late 19th Century	131
15ft. x 9ft.	460cm. x 276cm.	A Ziegler Carpet	Circa 1890	159
15ft.5in. x 7ft.7in.	470cm. x 232cm.	A Kuba Kelleh	18th Century	117
16ft.4in. x 5ft.8in.	500cm. x 175cm.	A Karabagh Kelleh	AH 1253/1837-38 AD	116
16ft.7in. x 11ft.1in.	507cm. x 339cm.	A Heriz Carpet	Circa 1900	158
17ft.4in. x 13ft.5in.	530cm. x 410cm.	A Bakshaish Carpet	Late 19th Century	109
17ft.11in. x 12ft.2in.	547cm. x 371cm.	A North Indian Carpet	1908 AD	134
18ft.2in. x 11ft.5in.	554cm. x 348cm.	A Tabriz Carpet	Late 19th Century	127
18ft.5in. x 12ft.7in.	562cm. x 384cm.	A Sarouk Carpet	Late 19th Century	156
18ft.8in. x 13ft.9in.	570cm. x 420cm.	A Tabriz Triclinium Carpet	Late 19th Century	125
19ft. x 11ft.3in.	580cm. x 345cm.	A Bakhtiari Carpet	AH 1324/1906-07 AD	153
19ft.3in. x 6ft.6in.	589cm. x 204cm.	A Long Shusha Kelleh	Mid-19th Century	114
20ft.8in. x 13ft.8in.	630cm. x 418cm.	A Large Sultanabad Carpet	Circa 1890	148
20ft.11in. x 17ft.8in.	640cm. x 540cm.	A Large Sultanabad Carpet	Late 19th Century	149
23ft.4in. x 12ft.	714cm. x 367cm.	A Large 'Manchester' Kashan Carpet	Circa 1920	126
26ft.10in. x 16ft.6in.	820cm. x 505cm.	An Extremely Large Fereghan Carpet	Circa 1880	143
31ft.9in. x 4ft.9in.	973cm. x 151cm.	An Extremely Long Ushak Runner	Late 19th Century	106
31ft.10in. x 4ft.	971cm. x 122cm.	An Extremely Long Ushak Runner	Circa 1900	105

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (A symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person who will pay Christie's directly, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for a principal:** If you register in your own name but are acting as agent for someone else (the 'ultimate buyer(s)') who will put you in funds before you pay us, you accept personal liability to pay the **purchase price** and all other sums due. We will require you to disclose the identity of the ultimate buyer(s) and may require you to provide documents to verify their identity in accordance with paragraph E3(b).

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the 'Christie's LIVE™ Terms of Use' which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute related to bidding and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £450,000, 20% on that part of the **hammer price** over £450,000 and up to and including £4,500,000, and 14.5% of that part of the **hammer price** above £4,500,000. VAT will be added to the **buyer's premium** and is payable by you. For **lots** offered under the VAT Margin Scheme or Temporary Admission VAT rules, the VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the 'VAT refunds: what can I reclaim?' section of 'VAT Symbols and Explanation' for further information.

2 TAXES

The successful bidder is responsible for all applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some **lots**, VAT is payable on the **hammer price**. EU and UK VAT rules will apply on the date of the sale.

Brexit: If the UK withdraws from the EU without an agreed transition deal relating to the import or export of **property**, then UK VAT and Customs rules only will apply. If your purchased **lot** has not been shipped before the UK withdraws from the EU, your invoiced VAT position may retrospectively change and additional import tariffs may be due on your purchase if imported into the EU. Further information can be found in the 'VAT Symbols and Explanation' section of our catalogue.

For **lots** Christie's ships to the United States, sales or use tax may be due on the **hammer price, buyer's premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol λ next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our **authenticity warranty**). If, within five years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for claims notified within a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the **Heading**). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty**, you must:

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed estimate;

(v) **books** which are described in the catalogue as sold not subject to return; or
(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the saleroom at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2(h)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

(l) Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery).

In these categories, paragraph E2 (b) - (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the **Subheading**). Accordingly, all references to the **Heading** in paragraph E2 (b) - (e) above shall be read as references to both the **Heading** and the **Subheading**.

3 YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding as agent on behalf of any ultimate buyer(s) who will put you in funds before you pay Christie's for the **lot(s)**, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) and have complied with all applicable anti-money laundering, counter terrorist financing and sanctions laws;

(ii) you will disclose to us the identity of the ultimate buyer(s) (including any officers and beneficial owner(s) of the ultimate buyer(s) and any persons acting on its behalf) and on our request, provide documents to verify their identity;

(iii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

(iv) you do not know, and have no reason to suspect that the ultimate buyer(s) (or its officers, beneficial owners or any persons acting on its behalf) are on a sanctions list, are under investigation for, charged with or convicted of money laundering, terrorist activities or other crimes, or that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion; and

(v) where you are a regulated person who is supervised for anti-money laundering purposes under the laws of the EEA or another jurisdiction with requirements equivalent to the EU 4th Money Laundering Directive, and we do not request documents to verify the ultimate buyer's identity at the time of registration, you consent to us relying on your due diligence on the ultimate buyer, and will retain their identification and verification documents for a period of not less than 5 years from the date of the transaction. You will make such documentation available for immediate inspection on our request.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT. Payment is due no later than by the end of the seventh calendar day following the date of the auction (the **due date**).

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe.

However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) You must collect purchased lots within thirty days from the auction (but note that lots will not be released to you until you have made full and clear payment of all amounts due to us).

(b) Information on collecting lots is set out on the Storage and Collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

(c) If you do not collect any lot within thirty days following the auction we can, at our option:

(i) charge you storage costs at the rates set out at www.christies.com/storage.

(ii) move the lot to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.

(iii) sell the lot in any commercially reasonable way we think appropriate.

(d) The Storage Conditions which can be found at www.christies.com/storage will apply.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a lot. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you import it into. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any lot you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any lot prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the lot. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the lot. If Christie's exports or imports the lot on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol - in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, walrusbone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any lot containing wildlife material if you plan to import the lot into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the lot can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a lot contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the lot into the USA. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(d) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any lot containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a lot prior to sale, we will make this clear in the lot description. In

all other cases, we cannot confirm whether a lot contains African elephant ivory, and you will buy that lot at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the purchase price.

(e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a lot if the lot originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a lot in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(h) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ♪ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the lot free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular lot.

For all symbols and other markings referred to in paragraph H2, please note that lots are marked as a convenience to you, but we do not accept liability for errors or for failing to mark lots.

I OUR LIABILITY TO YOU

(a) We give no warranty in relation to any statement made, or information given, by us or our representatives or employees, about any lot other than as set out in the authenticity warranty and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any lot) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) We do not give any representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any lot.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the purchase price paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a lot if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another Christie's Group company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a lot (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the lot.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another Christie's Group company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any contractual or non-contractual dispute arising out of or in connection with this agreement, will be governed by English law. Before either you or we start any court proceedings and if you and we agree, you and we will try to settle the dispute by mediation in accordance with the CEDR Model Mediation Procedure. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the English courts; however, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all lots sold by us, including catalogue descriptions and prices, may be reported on www.christies.com. Sales totals are hammer price plus buyer's premium and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

auctioneer: the individual auctioneer and/or Christie's.

authentic: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the lot is described in the Heading as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the lot is described in the Heading as a work created during that period or culture;

(iii) a work for a particular origin source if the lot is described in the Heading as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the lot is described in the Heading as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a lot is authentic as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the hammer price.

catalogue description: the description of a lot in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a lot.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a lot may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a lot.

Heading: has the meaning given to it in paragraph E2.

Subheading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a lot.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a lot.

saleroom notice: a written notice posted next to the lot in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

Important Notice

The VAT liability in force on the date of the sale will be the rules under which we invoice you. You can find the meanings of words in **bold** on this page in the glossary section of the Conditions of Sale.

Brexit

If the UK withdraws from the EU without an agreed transition deal relating to the import and export of property, your invoiced VAT position may retrospectively change and additional import tariffs may be due if you import your purchase into the EU. For information on VAT refunds please refer to the "VAT refunds" section below. Christie's is unable to provide tax or financial advice to you and recommends you obtain your own independent tax advice.

VAT Payable

Symbol	
No Symbol	We will use the VAT Margin Scheme VATA 1995, s50A & SI 1995/1268) Art. 12. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice. For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of 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 our invoice.
Ω	These lots have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU address or, if the UK has withdrawn from the EU without an agreed transition deal, a UK address or non-EU/non-UK address: <ul style="list-style-type: none"> • If you register to bid with an address within the EU or UK (as applicable above) you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the EU or UK (as applicable above) you will be invoiced under standard VAT rules (see † symbol above).
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer price . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice..

VAT refunds: what can I reclaim?

Non-VAT registered UK buyer or Non-VAT registered EU buyer		No VAT refund is possible If the UK has withdrawn from the EU without an agreed transition deal, please refer to the Brexit section below.
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply. If the UK has withdrawn from the EU without an agreed transition deal, please refer to the Brexit section below.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection. If the UK has withdrawn from the EU without an agreed transition deal, please refer to the Brexit section below.
	* and Ω	The VAT amount on the hammer price and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply. If the UK has withdrawn from the EU without an agreed transition deal, please refer to the Brexit section below.

Brexit

The following rules will apply if the UK has withdrawn from the EU without an agreed transition deal.

Non-EU buyer, Non-VAT registered EU buyer or EU VAT registered buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, outside of the UK using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We CANNOT offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below before you bid.
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.
3. To receive a refund of VAT amounts/Import VAT (as applicable) a non-EU or EU

buyer (as applicable) must:
a) have registered to bid with an address outside of the EU (prior to the UK withdrawing from the EU without an agreed transition deal) or UK (after the UK has withdrawn from the EU without an agreed transition deal); and
b) provide immediate proof of correct export out of the EU or UK (as applicable pursuant to (a) above within the required time frames of: 30 days via

a 'controlled export' for * and Ω **lots**. All other **lots** must be exported within three months of collection.
4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.
We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing

fee if you appoint Christie's Shipping Department to arrange your export/shipping.
5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above.
If you later cancel or change the shipment in a manner that infringes the rules outlined

above we will issue a revised invoice charging you all applicable taxes/charges.
6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. Prior to the UK withdrawing from the EU without an agreed transition deal, movement within the EU must be within 3

months from the date of sale. You should take professional advice if you are unsure how this may affect you.
7. All re-invoicing requests must be received within four years from the date of sale.
If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7389 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

○

Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

△

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

□

Bidding by interested parties.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(c) of the Conditions of Sale.

ψ

Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(h) of the Conditions of Sale.

†, *, Ω, α, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **Property Owned in part or in full by Christie's**

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number. Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

○ **Minimum Price Guarantees**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ○ next to the **lot** number.

○◆ **Third Party Guarantees/Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ○◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the irrevocable written bid. Where the third party is the successful bidder, Christie's will report the **purchase price** net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

□ **Bidding by parties with an interest**

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol □. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's** full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

EXPLANATION OF CATALOGUING PRACTICE

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in a catalogue as to authorship are made subject to the provisions of the Conditions of Sale, including the **authenticity warranty**. Our use of these expressions does not take account of the **condition** of the **lot** or of the extent of any restoration. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

A term and its definition listed under 'Qualified Headings' is a **qualified** statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the authenticity warranty shall not be available with respect to **lots** described using this term.

PICTURES, DRAWINGS, PRINTS, MINIATURES AND SCULPTURE

Name(s) or Recognised Designation of an artist without any qualification: in Christie's opinion a work by the artist.

QUALIFIED HEADINGS

"**Attributed to...**": in Christie's **qualified** opinion probably a work by the artist in whole or in part.

"**Studio of ...**"/"**Workshop of ...**": in Christie's **qualified** opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

"**Circle of ...**": in Christie's **qualified** opinion a work of the period of the artist and showing his influence.

"**Follower of ...**": in Christie's **qualified** opinion a work executed in the artist's style but not necessarily by a pupil.

"**Manner of ...**": in Christie's **qualified** opinion a work executed in the artist's style but of a later date.

"**After ...**": in Christie's **qualified** opinion a copy (of any date) of a work of the artist.

"**Signed ...**"/"**Dated ...**"/"**Inscribed ...**": in Christie's **qualified** opinion the work has been signed/dated/inscribed by the artist.

"**With signature ...**"/"**With date ...**"/"**With inscription ...**": in Christie's **qualified** opinion the signature/ date/ inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's, 8 King Street, London SW1Y 6QT by 5.00pm on the day of the sale will, at our option, be removed to Crown Fine Art (details below). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Crown Fine Art, it will be available for collection from 12.00pm on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Crown Fine Art. All collections from Crown Fine Art will be by pre-booked **appointment only**.

Tel: +44 (0)20 7839 9060
Email: cscollectionsuk@christies.com

If the **lot** remains at Christie's, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00am to 5.00pm.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a **Collection Form** from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further details.

Tel: +44 (0)20 7839 9060
Email: cscollectionsuk@christies.com

SHIPPING AND DELIVERY

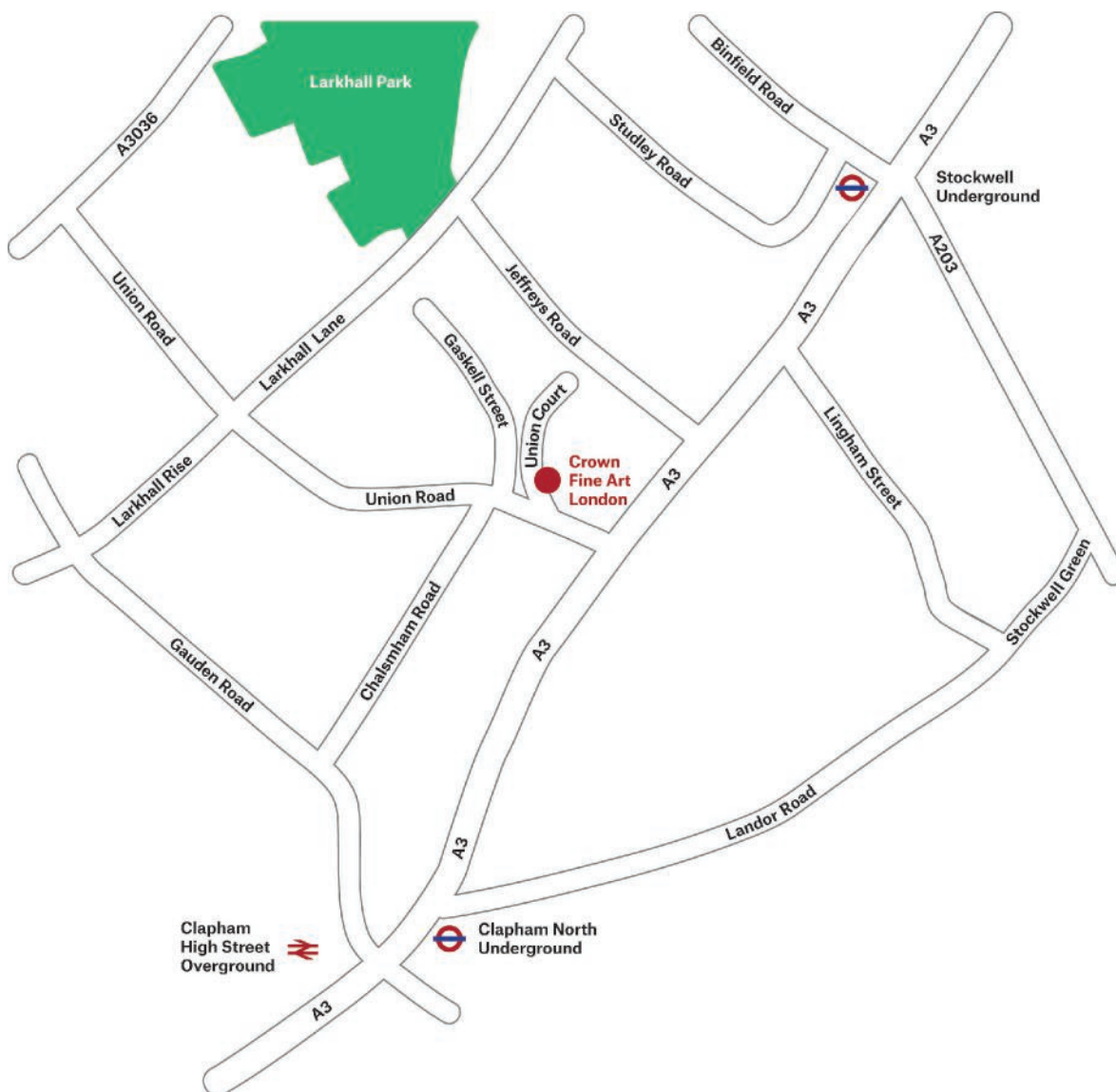
Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com.

CROWN FINE ART

Art Central
20-22 Union Road
London SW4 6JP

COLLECTION FROM CROWN FINE ART

Please note that the opening hours for Crown Fine Art are Monday to Friday 9.30am to 4.30pm and lots transferred are not available for collection at weekends.







IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private individuals:

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to info@christies.com or provide them in person.

Organisations:

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

Please email your documents to info@christies.com or provide them in person.

CHRISTIE'S

YOUR CAREER IN THE ART WORLD STARTS HERE

LEARN MORE AT [CHRISTIES.EDU](https://www.christies.edu)

CHRISTIE'S
EDUCATION

LONDON | NEW YORK | HONG KONG

CONTINUING EDUCATION • ONLINE COURSES

WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

ARGENTINA

BUENOS AIRES
+54 11 43 93 42 22
Cristina Carlisle

AUSTRIA

VIENNA
+43 (0)1 533 881214
Angela Baillou

BELGIUM

BRUSSELS
+32 (0)2 512 88 30
Roland de Lathuy

BRAZIL

SÃO PAULO
+55 21 3500 8944
Marina Bertoldi

CANADA

TORONTO
+1 647 519 0957
Brett Sherlock (Consultant)

CHILE

SANTIAGO
+56 2 2 2631642
Denise Ratnoff de Lira

COLOMBIA

BOGOTÁ
+571 635 54 00
Juanita Madrinan
(Consultant)

DENMARK

COPENHAGEN
+ 45 2612 0092
Rikke Juel Brandt (Consultant)

FRANCE

**BRITTANY, LA LOIRE VALLEY
& NORMANDY**
+33 (0)6 09 44 90 78
Virginie Greggory

CENTRE AUVERGNE

LIMOUSIN & BURGUNDY
+33 (0)6 10 34 44 35
Marine Desproges-Gotteron

•PARIS

+33 (0)1 40 76 85 85

POITOU CHARENTAIS

AQUITAINE
+33 (0)5 56 81 65 47
Marie-Cécile Moueix

PROVENCE -

ALPES CÔTE D'AZUR
+33 (0)6 71 99 97 67
Fabienne Albertini-Cohen

GERMANY

DÜSSELDORF
+49 (0)21 14 91 59 352
Arno Verkade

FRANKFURT

+49 170 840 7950
Natalie Radziwill

HAMBURG

+49 (0)40 27 94 073
Christiane Gräfin
zu Rantzau

MUNICH

+49 (0)89 24 20 96 80
Marie Christine Gräfin Huyn

STUTTGART

+49 (0)71 12 26 96 99
Eva Susanne Schweizer

INDIA

MUMBAI
+91 (22) 2280 7905
Sonal Singh

INDONESIA

JAKARTA
+62 (0)21 7278 6268
Charmie Hamami

ISRAEL

TEL AVIV
+972 (0)3 695 0695
Roni Gilat-Baharaff

ITALY

•MILAN
+39 02 303 2831
Cristiano De Lorenzo

ROME

+39 06 686 3333
Marina Cicogna (Consultant)

NORTH ITALY

+39 348 3131 021
Paola Gradi (Consultant)

TURIN

+39 347 2211 541
Chiara Massimello
(Consultant)

VENICE

+39 041 277 0086
Bianca Arrivabene Valenti
Gonzaga (Consultant)

BOLOGNA

+39 051 265 154
Benedetta Possati Vittori Venenti
(Consultant)

FLORENCE

+39 335 704 8823
Alessandra Niccolini di
Camugliano (Consultant)

CENTRAL &

SOUTHERN ITALY
+39 348 520 2974
Alessandra Allaria (Consultant)

JAPAN

TOKYO
+81 (0)3 6267 1766
Katsura Yamaguchi

MALAYSIA

KUALA LUMPUR
+62 (0)21 7278 6268
Charmie Hamami

MEXICO

MEXICO CITY
+52 55 5281 5446
Gabriela Lobo

MONACO

+377 97 97 11 00
Nancy Dotta

THE NETHERLANDS

•AMSTERDAM
+31 (0)20 57 55 255
Arno Verkade

NORWAY

OSLO
+47 949 89 294
Cornelia Svedman (Consultant)

PEOPLE'S REPUBLIC

OF CHINA
BEIJING
+86 (0)10 8583 1766
Julia Hu

•HONG KONG

+852 2760 1766

•SHANGHAI

+86 (0)21 6355 1766
Julia Hu

PORTUGAL

LISBON
+351 919 317 233
Mafalda Pereira Coutinho
(Consultant)

QATAR

+974 7731 3615
Farah Rahim Ismail (Consultant)

RUSSIA

MOSCOW
+7 495 937 6364
Daria Parfenenko

SAUDI ARABIA

+44 (0)7904 250666
Zaid Belbagi (Consultant)

SINGAPORE

SINGAPORE
+65 6735 1766
Jane Ngiam

SOUTH KOREA

SEOUL
+82 2 720 5266
Jun Lee

SPAIN

MADRID
+34 (0)91 532 6626
Carmen Schjaer
Dalia Padilla

SWEDEN

STOCKHOLM
+46 (0)73 645 2891
Claire Ahman (Consultant)
+46 (0)70 9369 201
Louise Dylhén (Consultant)

SWITZERLAND

•GENEVA
+41 (0)22 319 1766
Eveline de Proyart

•ZURICH

+41 (0)44 268 1010
Jutta Nixdorf

TAIWAN

TAIPEI
+886 2 2736 3356
Ada Ong

THAILAND

BANGKOK
+66 (0) 2 252 3685
Prapavadee Sophonpanich

TURKEY

ISTANBUL
+90 (532) 558 7514
Eda Kehale Argün
(Consultant)

UNITED ARAB EMIRATES

•DUBAI
+971 (0)4 425 5647

UNITED KINGDOM

•LONDON
+44 (0)20 7839 9060

NORTH AND NORTHEAST

+44 (0)20 7104 5702
Thomas Scott

NORTHWEST

AND WALES
+44 (0)20 7752 3033
Jane Blood

SOUTH

+44 (0)1730 814 300
Mark Wrey

SCOTLAND

+44 (0)131 225 4756
Robert Lagneau
David Bowes-Lyon (Consultant)

ISLE OF MAN

+44 (0)20 7389 2032

CHANNEL ISLANDS

+44 (0)20 7389 2032

IRELAND

+353 (0)87 638 0996
Christine Ryall (Consultant)

UNITED STATES

CHICAGO
+1 312 787 2765
Catherine Busch

DALLAS

+1 214 599 0735
Caperia Ryan

HOUSTON

+1 713 802 0191
Jessica Phifer

LOS ANGELES

+1 310 385 2600
Sonya Roth

MIAMI

+1 305 445 1487
Jessica Katz

•NEW YORK

+1 212 636 2000

PALM BEACH

+1 561 777 4275
David G. Ober (Consultant)

SAN FRANCISCO

+1 415 982 0982
Ellanor Notides

AUCTION SERVICES

CORPORATE COLLECTIONS
Tel: +44 (0)20 7389 2548
Email: norchard@christies.com

FINANCIAL SERVICES

Tel: +44 (0)20 7389 2624
Fax: +44 (0)20 7389 2204

HERITAGE AND TAXATION

Tel: +44 (0)20 7389 2101
Fax: +44 (0)20 7389 2300
Email: rcornett@christies.com

PRIVATE COLLECTIONS AND

COUNTRY HOUSE SALES

Tel: +44 (0)20 7389 2488
Tel: +44 (0)7827 843191
Email: zgibson@christies.com

VALUATIONS

+44 (0)20 7389 2464
Fax: +44 (0)20 7389 2038
Email: mwrey@christies.com

OTHER SERVICES

CHRISTIE'S EDUCATION

LONDON
Tel: +44 (0)20 7665 4350
Fax: +44 (0)20 7665 4351
Email: london@christies.edu

NEW YORK

Tel: +1 212 355 1501
Fax: +1 212 355 7370
Email: newyork@christies.edu

HONG KONG

Tel: +852 2978 6768
Fax: +852 2525 3856
Email: hongkong@christies.edu

CHRISTIE'S FINE ART

STORAGE SERVICES

NEW YORK

+1 212 974 4570
Email: newyork@cfass.com

CHRISTIE'S INTERNATIONAL

REAL ESTATE

NEW YORK

Tel: +1 212 468 7182
Fax: +1 212 468 7141
Email: info@christiesrealestate.com

LONDON

Tel: +44 20 7389 2551
Fax: +44 20 7389 2168
Email: info@christiesrealestate.com

HONG KONG

Tel: +852 2978 6788
Fax: +852 2760 1767
Email: info@christiesrealestate.com

• DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office EMAIL— info@christies.com

For a complete salerooms & offices listing go to christies.com







CHRISTIE'S

8 KING STREET ST JAMES'S LONDON SW1Y 6QT