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ARTS OF THE ISLAMIC
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LONDON | 30 MARCH 2022



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ARTS OF THE ISLAMIC WORLD & INDIA INCLUDING FINE RUGS & CARPETS

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ذَلِكَ هُوَ الْفَضْلُ الْكَبِيرُ  ذَلِكَ الَّذِي يُبَشِّرُ اللَّهُ
عِبَادَهُ الَّذِينَ آمَنُوا وَعَمِلُوا الصَّالِحَاتِ قُلْ لَا أَسْأَلُكُمْ
عَلَيْهِ  أَجْرًا إِلَّا الْمَوَدَّةَ فِي الْقُرْبَىٰ وَمَن يَقْتَرِفْ
حَسِينَةً نَّزِدْ لَهُ فِيهَا حُسْنًا إِنَّ اللَّهَ غَفُورٌ شَكُورٌ 
أَمْ يَقُولُونَ افْتَرَىٰ عَلَى اللَّهِ كَذِبًا فَإِن تَشَاءُ اللَّهُ مَخْتَلٍ عَلَى
قَلْبِكَ وَيَمْحُ اللَّهُ الْبَاطِلَ وَيُخَوِّدُ الْحَقَّ بِكَلِمَاتِهِ إِنَّهُ
عَلِيمٌ بِذَاتِ الصُّدُورِ  وَهُوَ الَّذِي يَقْبَلُ التَّوْبَةَ عَنْ
عِبَادِهِ وَيَعْفُو عَنِ السَّيِّئَاتِ وَيَعْلَمُ مَا تَفْعَلُونَ 

ARTS OF THE ISLAMIC
WORLD & INDIA

LONDON
30 MARCH 2022
11 AM
LOTS 1-171



1

A LARGE CALLIGRAPHIC SAMANID POTTERY DISH, NISHAPUR OR SAMARQAND, 10TH CENTURY

of rounded form on short foot, with flaring rim, the earthenware body decorated in white slip with a single line of dark brown Kufic calligraphy around the rim, the exterior plain 38.7cm. diam.

INSCRIPTIONS

possibly: 'al-jud min akhlaq ahl al-janna' Generosity is a disposition of the dwellers of Paradise

The powerfully abstracted designs on Samarqand calligraphic dishes convey a confidence and clarity that is rarely equalled in Islamic pottery. In the words of Arthur Lane: "Their beauty is of the highest intellectual order; they hold the essence of Islam undiluted" (A. Lane, *Early Islamic Pottery*, London, 1947, p.18).

£ 25,000-35,000



2

A LARGE QUR'AN LEAF IN MUHAQQAQ SCRIPT ON PINK PAPER, EGYPT, MAMLUK, CIRCA 728 AH/1327 AD

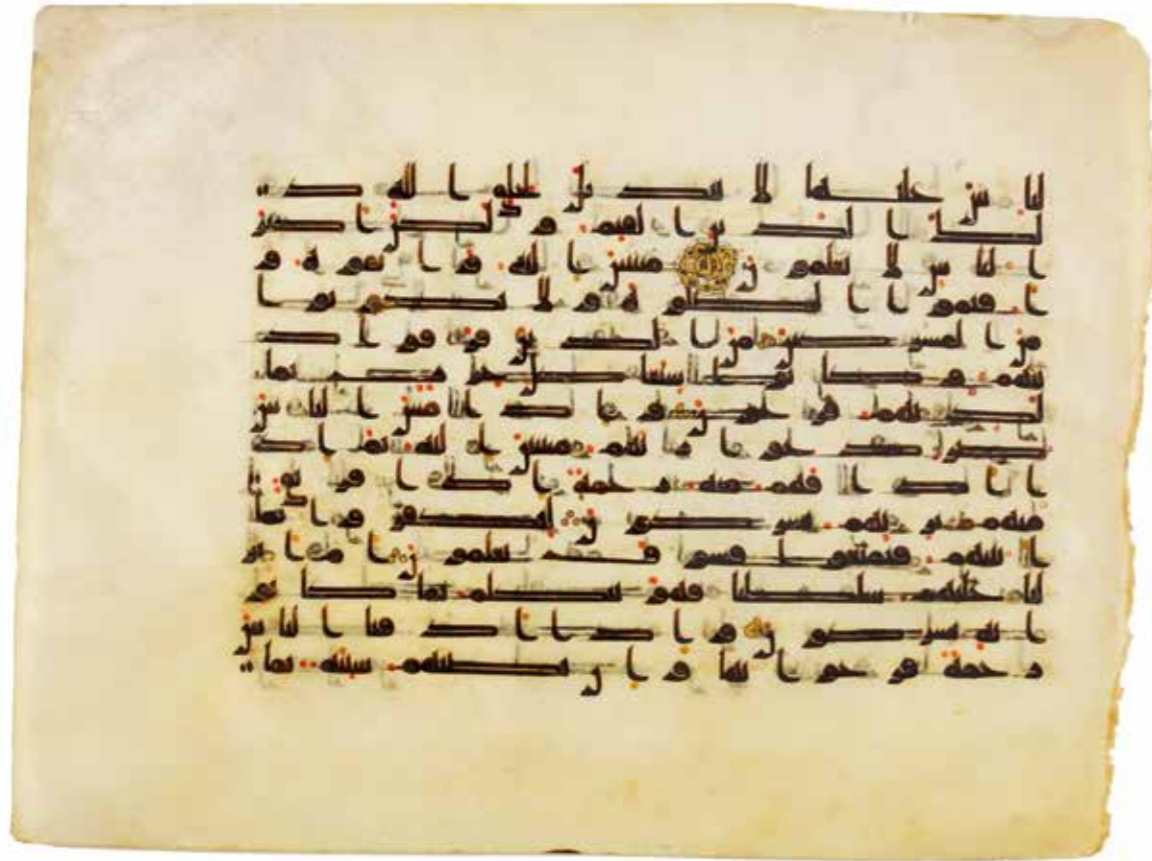
SURAH AL-SHURAA' (XLII), END V.15, TO END V.26
Arabic manuscript on paper, 13 lines to the page written in bold *muhaqqaq* in black ink, verse divisions marked with gold rosettes, 'waqf' inscribed in the upper margin, illuminated *khamsa* and 'ashr marginal verse markers, framed 45 by 33cm.

This folio comes from a large Mamluk Qur'an related in style and calligraphy to several examples of the 1330s, in particular a manuscript in the National Library, Cairo, dated 1331, another in the National Library, Cairo, dated 1334, one in the Chester

Beatty Library, Dublin, datable to 1332-36, and one in the Iran Bastan Museum, Tehran, dated 1338-39 (D. James, *Qur'ans of the Mamluks*, London, 1988, cats.15, 17,18, 20).

Another folio from the same Qur'an is in the Aga Khan Museum Collection and was exhibited in the exhibition Spirit and Life, Masterpieces of Islamic Art from the Aga Khan Museum Collection, Parma and London, March-August 2007. It is illustrated in the accompanying catalogue, no.8. Three further leaves from the same manuscript sold in these rooms, 31 March 2021, lot 5; 9 April 2014, lot 21 and 6 April 2011 as part of the Stuart Cary Welch Collection, Part One, lot 16.

£ 3,000-4,000



3

**A QUR'AN LEAF IN KUFIC SCRIPT ON VELLUM,
NORTH AFRICA OR ANDALUSIA, 9TH/10TH
CENTURY**

TEXT: SURAH AL-RUM (XXX), MIDDLE OF V.30 TO END OF V.40
Arabic manuscript on vellum, 14 lines to the page written in elongated Kufic in dark brown ink, diacritics in the form of red and yellow dots, verses separated by a triangular cluster of three gold dots, *khamsa* marker in the shape of an inverted comma, *'ashr* marker in the shape of a polychrome and gold rosette containing the letter *lam*
25 by 32.5cm.

The attribution to the western Mediterranean is based on comparison with leaves which have been ascribed to Andalusia on the basis of the use of the Maghribi *abjad* markers in the *'ashr* rosette. A Qur'an section offered at Christie's, 2 May 2019 lot 2, of similar dimensions and with the same number of lines to the page, presented comparable *'ashr* markers consisting of golden rosettes encircling a letter outlined in black. In that section the number sixty is indicated with the letter *sad* instead of the letter *sin*, which might suggest that it was copied in the Western Mediterranean (Fraser & Kwiatkowski 2006, p.44). The *'ashr* marker on this leaf used the letter *lam* to indicate the numeral thirty, standard for both Eastern and Maghribi numerical values (Déroche 2015, p.96).

£ 10,000-15,000



4

**A LARGE CALLIGRAPHIC SAMANID POTTERY BOWL,
NISHAPUR OR SAMARQAND, 10TH CENTURY**

of conical form on short foot, the earthenware body decorated in white slip with a single line of dark brown Kufic calligraphy around the rim, the exterior plain
37.5cm. diam.

INSCRIPTIONS

possibly: *'al-jud min akhlaq ahl al-janna'* Generosity is a disposition of the dwellers of Paradise

£ 25,000-35,000



AN 11TH-CENTURY
EASTERN KUFIC
QUR'AN SECTION



5

A QUR'AN SECTION IN EASTERN KUFIC, PERSIA OR CENTRAL ASIA, GHAZNAVID, CIRCA 1092

TEXT: PART OF JUZ' 26. SURAH MUHAMMAD (XLVII), END V.36 TO SURAH HAJURAT (XLIX), BEGINNING OF V.2

Arabic manuscript on paper, 12 leaves, 5 lines to the page, written in eastern Kufic in black ink with *i'jam* diacritics in gold, *harakat* diacritics in blue and red, verses separated by gold rosettes, the margins with two polychrome and gold geometrical verse markers, 2 surah headings written in gold within a gold and black cartouche ending with a roundel on the margin, incomplete, in later Ottoman light brown leather binding with central stamped ogival medallion, with flap 25.4 by 18.4cm.

PROVENANCE

Sotheby's London, 13 October 1989, lot 79.

This Qur'an section appears to belong to an important and much-dispersed Qur'an, copied in 485 AH/1092 AD by a scribe known only as 'Ali. The original Qur'an, produced during the Ghaznavid period, was divided into 30 ajza' and the present section shares many similarities with other fragments from the Qur'an. The manuscript can be linked to at least three other important contemporary Ghaznavid Qur'ans: the Qur'an of al-'Abdusi, completed in 1073; one made in 1091 for the Ghaznavid sultan Ibrahim ibn Mas'ud (r.1059-98) and another copied circa 1100 in Bust (see a section sold in these rooms, 27 October 2021, lot 103. For wider discussion of this group of Qur'ans see Karame 2016, pp.108-161).

Fragments from this Qur'an have now been recorded in thirteen different institutions and collections. The Topkapi Palace Library (which houses the colophon) and the Bayerische Staatsbibliothek, Munich, each house a complete *juz'*, while single leaves or small sections, as in the present lot, can be found elsewhere. The measurements of the surviving sections vary but they are all roughly 26 by 20cm. They are written in Eastern Kufic, with gold *i'jam* diacritics outlined in black (to mark the consonants) and red and blue *harakat* diacritics (to mark the vowels). The verses are separated by gold rosettes outlined in black and occasionally decorated in red.

This section represents a part of *juz'* 26 and begins with the end of verse 36 of surah Muhammad (XLVII). F.1b and f.12a each have a surah heading, comprising a gold rectangular cartouche with a roundel extending into the outer margin. The roundel of the first surah heading is bordered with lotus petals and contains three palmettes, similar to those on the leaf in the David Collection; the Museum of Fine Arts, Boston, and in the al-Sabah Collection, Kuwait. The roundel on f.12a is similar in design but consists of one palmette only bordered with a knotted design on a black ground, close to that of the surah heading on the leaf in the Aga Khan Museum, Toronto. The text within this last cartouche is interspersed with six different floral motifs, comparable to the those found in the section previously in a private collection in Tehran.

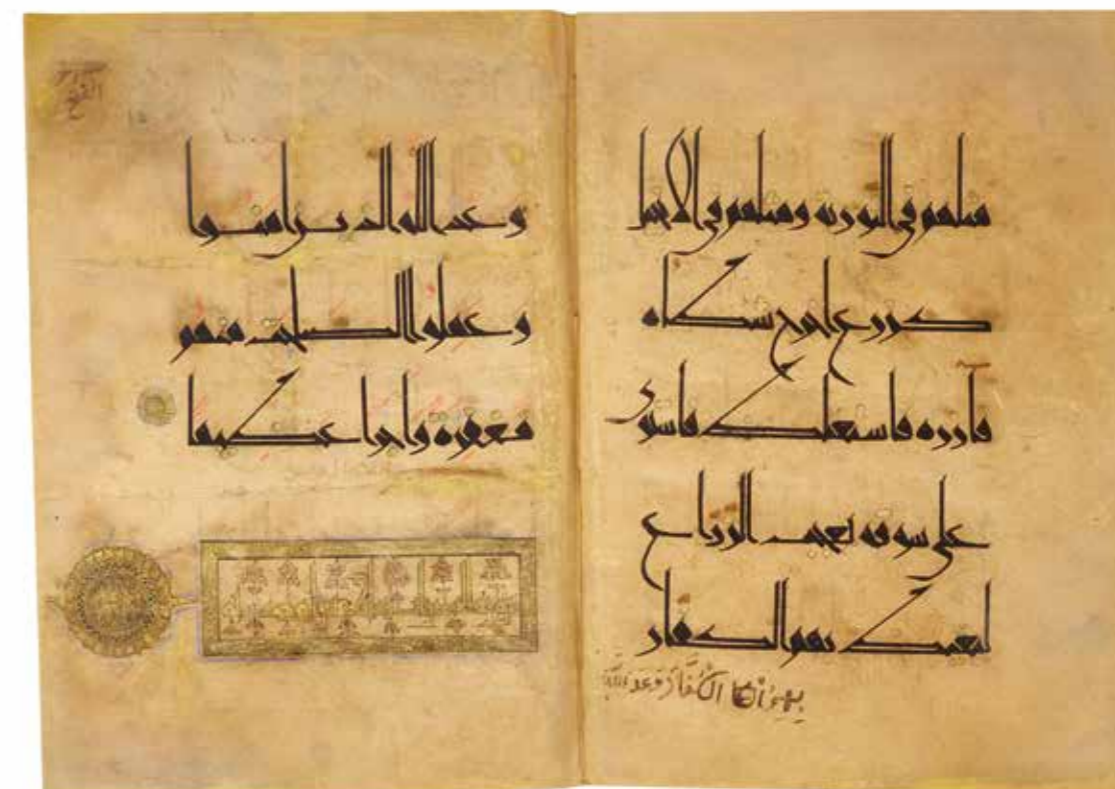
F.2a bears a vertical cartouche outlined in a feint blue containing gold Kufic outlined in black, giving the times of prayer, comparable to what can be seen running along the right border of the leaf now in the Metropolitan Museum of Art, New York, and the single cartouche on the margin of the David Collection leaf. The background decoration of the present cartouche has faded with time and moisture damage, but would probably have been red or yellow and would have included hatched designs. Two other cartouches are also found on f.12b.

Similarities in the script can also be seen across the various examples in other collections, including the way the *lam/alif* construction is written, sometimes with straight strokes, sometimes with rounded ones, as in the Chester Beatty leaf and the section sold at Sotheby's in 1989. Other distinctive calligraphic characteristics of this Qur'an are the upper terminal lobes on the letter *kaf* and the thin diagonal trails extending from the top of the letters *lam* and *alif*. One also feels a certain sense of rhythm and letter-play in the layout of the pages and the choice of letter forms used.

For a list of other leaves and sections from this Qur'an manuscript, please see the online version of the catalogue.

For an extensive discussion on this Qur'an, referred to as 'Ali's Qur'an', see A. Karame, *Qur'ans from the Eastern Islamic World between the 4th/10th and 6th/12th centuries*, PhD thesis, Edinburgh 2016, pp.145-150.

£ 80,000-120,000





6

A CALLIGRAPHIC POTTERY DISH, EASTERN PERSIA OR TRANSOXIANA, 10TH CENTURY

of rounded form on short foot, with flaring rim, the earthenware body decorated in white slip with a single band of dark brown Kufic calligraphy, the exterior plain
31cm. diam.

INSCRIPTIONS

'Piety'

This dish can be associated with the ceramic production of Nishapur and Samarqand in the tenth and eleventh centuries. This form, with a broad sloping rim, has been excavated in Nishapur and it is rarer compared to a more abrupt and sharp transition from the centre to the rim which is common to most of the wares of the period (see Wilkinson 1973, p.105, no.58). A very similar dish decorated with a close thick band of Kufic and a central dot was sold in these rooms, 13 October 2004, lot 68.

£ 26,000-35,000



6



7

A LARGE BOWL WITH AN INSCRIPTION IN FLORIATED KUFIC, EASTERN PERSIA OR TRANSOXIANA, 10TH/11TH CENTURY

of deep rounded form on a low foot, with flaring sides, the earthenware body decorated with white slip with a tall band of dark brown Kufic calligraphy and small red dots
33cm. diam.

INSCRIPTIONS

'Fear [God]'

The inner rim bears a geometrical band with a brick motif, similar to the one found on a bowl formerly in the Plotnick Collection, Chicago, published in Pancaroglu 2007, p.68, no.26.

£ 20,000-30,000



7



8

AN ABBASID POTTERY BOWL WITH A KUFIC INSCRIPTION, IRAQ, 9TH CENTURY

of deep round form with a slightly everted rim, the earthenware body painted in blue on an opaque white tin glaze, featuring a central inscription written twice, the rim decorated with curved arches and dots, the exterior plain
19.8cm. diam.

INSCRIPTIONS

Twice: 'abdahu' His [God's] servant' or 'ghibtah' Felicity

While the shape imitates a Chinese prototype, the use of cobalt blue is a novel departure that was to have a profound and long-lasting influence on world ceramics. The application of cobalt directly into the raw glaze creates a soft impression, described by Arthur Lane as "like ink on snow" (A. Lane, *Early Islamic Pottery*, London, 1947, p.13).

A nearly identical bowl is now in the Metropolitan Museum of Art, New York, inv. no.63.159.4. A further example sold in these rooms, 25 April 2012, lot 509.

£ 20,000-30,000



Title page



9

ABU MUHAMMAD AL-QASIM IBN ALI MUHAMMAD IBN UTHMAN AL-HARIRI (D.1122), ALSO KNOWN AS AL-HARIRI AL-BASRI, AL-MAQAMAT (SECOND HALF), NEAR EAST, DATED 2 SHA'BAN 615 AH/ 24 OCTOBER 1218 AD

Arabic manuscript on cream thick paper, 99 leaves plus 2 fly-leaves, 15 lines to the page written in neat and elegant *naskh* in dark brown ink, titles in *thuluth*, in brown leather binding decorated with a central stamped round medallion, with flap 22.5 by 15.2cm.

“What the maqamah did was to invest with the literary graces of saj’ [rhymed prose] and the glamour of impromptu composition the old-time tale in alternate prose and verse..... and, by a stroke of genius, to adopt as the mouthpiece of [its] art that familiar figure in popular story, the witty vagabond” (Kritzcek 1964, p.180). This is the earliest known dated copy of al-Hariri’s masterpiece, copied only one century after the death of the author.

Abu Muhammad al-Qasim ibn Ali Muhammad ibn Uthman al-Hariri was born in Basra, today in Iraq, in 1054-55. The name

Hariri was likely connected with the profession of his father, who used to trade in silk (*harir*). Coming from a wealthy family, with extensive possessions around Meshan, he was a pupil of al-Fadl al-Kasbani and later became a government official assuming the title of Sahib al-Khabar (Chenery 1867, p.11). Along with his masterpiece *Maqamat*, he is also the author of two treatises on grammar which both show his magnificent talent and knowledge of the Arabic language (Chenery 1867, p.12).

The word *maqama* means ‘setting’ or ‘session’ and the *Maqamat* presents itself as a collection of stories, all linked by a common narrator. This genre was not new to Arabic literature and, although there is no consensus on the father of this genre, Badi al-Zaman Hamadhani is surely the most illustrious predecessor (for an extensive discussion on the matter and additional information of Hamadhani, please see the Encyclopaedia Iranica, <http://www.iranicaonline.org/articles/badi-al-zaman-hamadani-abul-fazi-ahmad-b>). Hamadhani’s *Maqamat* was a collection of stories narrated in rhymed prose (*saj’*), and according to the legend, his *Maqamat* contained



more than four hundred stories, although today’s version has only fifty-two chapters. Hamadhani’s text was considered a model for al-Hariri’s.

The text is composed of fifty short stories, each identified by a name of a city of the Muslim world in which the main characters, al-Harith and Abu Zayd, meet. The narrator is al-Harith, who tells the adventures of the peripatetic Abu Zayd. Abu Zayd is an incredible orator and survives thanks to his rhetoric, a quality which enables him to persuade and evade punishment when in need. Only in the last *maqama* does Abu Zayd repent and admit his sins.

The corpus is notable for the language used, the different rhetorical styles and al-Hariri’s genius and ability to work with the Arabic language. As noted by Allen, “Al-Hariri provides examples of linguistic virtuosity that is unparalleled in Arabic literature” (Allen 2000, p.164). Each *maqama* is an example of his ability with language. This volume presents the second half of Hariri’s masterpiece, beginning at the twenty-fourth *maqama* and ending at the fiftieth. As noted by Irwin, “it is impossible to understand Hariri’s *Maqamat* without a commentary, and indeed after the Qur’an this book has attracted more

commentaries than any other Arabic book” (Irwin 1999, p.188). Alongside marginal annotations, this copy includes two *tafsir* after the twenty-fourth and after the twenty-seventh *maqama*.

The first illustrated copies of al-Hariri’s *Maqamat* were produced at the beginning of the thirteenth century, and six copies dated to this period survive, two of which are attributed to Syria in the first quarter of thirteenth century, now in the Bibliothèque Nationale, Paris (one undated - Arabe 3929 and one dated 1222 AD - Arabe 6094). Two other illustrated manuscripts were made in Baghdad and are attributed to the 1230s (one attributed to 1225-35 AD is now in St Petersburg, Academy of Sciences, inv. no.s23; one in the Bibliothèque National, Paris, dated 1236-37 AD, Arabe 5847) and two copies produced towards the mid-thirteenth century (one is in Suleymaniye Library, Istanbul, inv. no.2916 and one in the British Library, London, Or.1200). A copy attributed to thirteenth-century Baghdad was sold in these rooms, 15 October, 1984, lot 289, while another one dated before 677 AH/1278 AD was sold in these rooms, 1 May 2019, lot 12.

£ 40,000-60,000



DIYA' AL-DIN ABU MUHAMMAD 'ABDULLAH IBN AHMED AL-MALAQI, KNOWN AS IBN AL-BAYTAR (D.1248 AD), KITAB AL-JAMI' LI-MUFRADAT AL-ADWIYAH WA'L-AGHDHIYAH ('THE COMPENDIUM ON SIMPLE DRUGS AND FOODSTUFFS'), NEAR EAST, CIRCA 1300

Arabic manuscript on thick cream paper, 318 leaves, 29 lines to the page, written in elegant *naskh* in black ink, important words and chapter headings in red, final page later replacement, in brown stamped leather binding 31.5 by 23.3cm.

The author

Probably one of the most important botanists and pharmacists of the Medieval Islamic period, Ibn al-Baytar was born in the late twelfth century in Malaga, Spain. He studied in Seville with Abu'l 'Abbas al-Nabati, Abdullah ibn Salih and Abu'l-Hajaj, before travelling east across North Africa to Egypt, Syria and Anatolia, circa 1219. While in Egypt he was appointed chief herbalist to the Ayyubid ruler al-Malik al-Kamil and later moved to Damascus, where he worked under the patronage of al-Malik al-Salih Najm al-Din Ayyub (r.1240-49). He died there in 1248.

'Abdullah ibn Ahmad ibn al-Baytar, second only to Dioscorides in the universality of his genius, but surpassing even that great man in his insatiable thirst for knowledge, had collected in his *Jami' li-mufradat al-adwiyah wa'l-aghdhayah* all that the ancients knew of plants and herbs, 1,400 items of samples, animal, vegetable and mineral, based on his own observations and on over 150 authorities. Ibn al-Baytar, devoting himself to botany and *materia medica*, produced a work which served as a guide in these sciences until a very late period. His descriptions of some of the more valuable drugs, such as myrrh, asafoetida, squill and their different preparations are deserving of great praise. The efficacy of several remedies which he recommends has been admirably confirmed by later experience, such as elm bark in skin diseases, male fern against worms and the use of infusion of the leaves of the willow tree to relieve pain in the joints. The compiler of the Grete Herball (printed by Peter Treveris at Southwark in 1526) noted that "the iuce of the leves of wilowe is good to delay the heate in fevers yf it be drunken"; if he could return now, and see the extent to which drugs based on salicin found in the willow leaves are used for this purpose and for the purpose of relief of pain he would feel that his statement had been confirmed to an extent of which he could scarcely have dreamed" (M.J.L. Young, J.D. Latham and R.B. Sergeant, *Religion, Learning and Science in the Abbasid Period, The Cambridge History of Arabic Literature*, Cambridge, 1990, pp.362-3). Salicin, or salicylic acid, is the active ingredient in aspirin and other analgesics.

The text

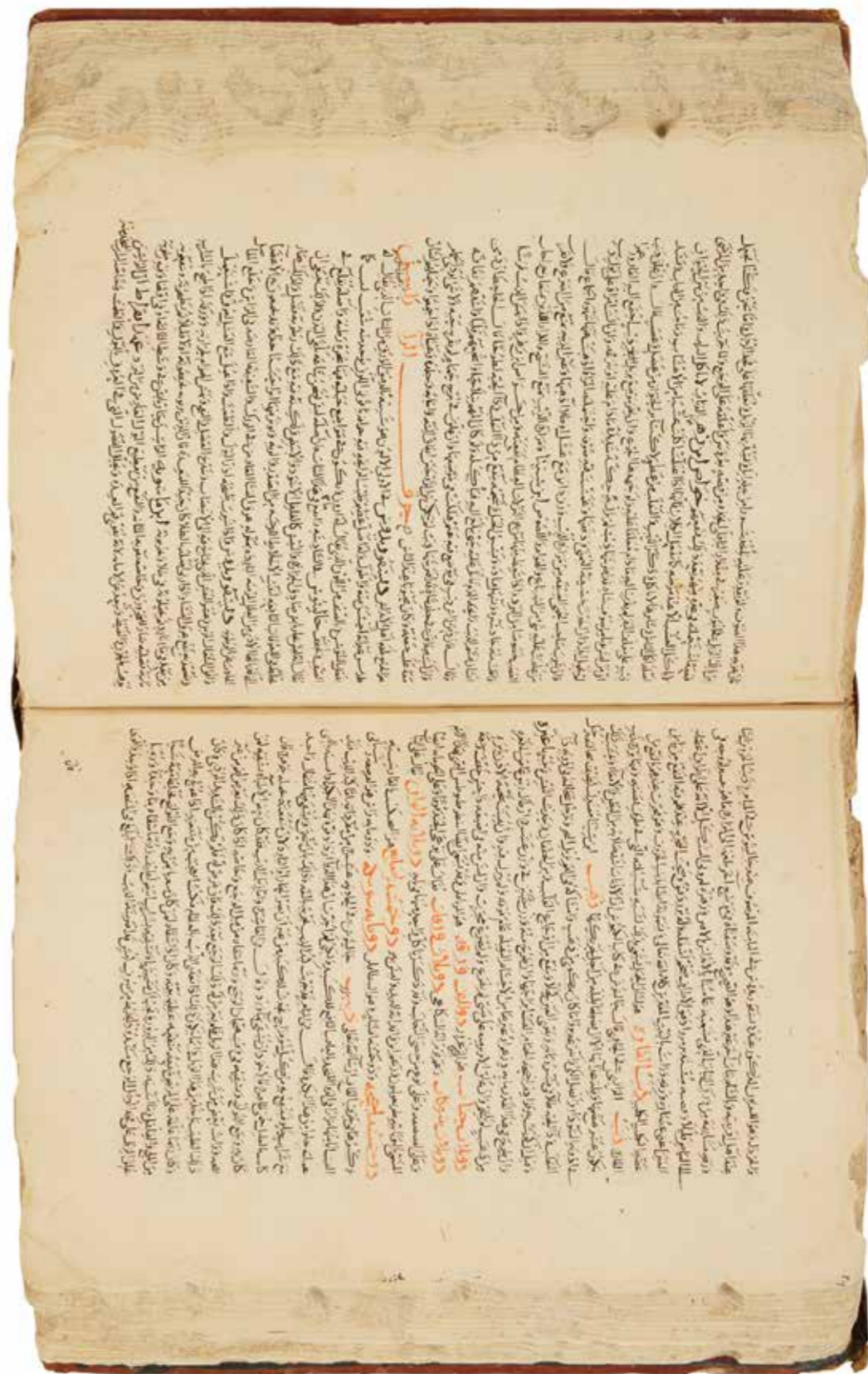
Ibn al-Baytar's two most famous texts are the *Kitab al-jami' li-mufradat al-adwiyah al-mufradah* ('The Ultimate in Materia Medica') and *Kitab al-jami' li-mufradat al-adwiyah wa'l-aghdhayah* ('The Compendium on Simple Drugs and Foodstuffs'). 'The Compendium on Simple Drugs and Foodstuffs' is an influential manual on medicine and botany and the first major text written by al-Baytar. The Compendium lists over 1,400 medicaments and foodstuffs, all collated – as mentioned in its preface- from more than two hundred and sixty previous medical and botanical authorities. This text was an abridgment of all the previous medical texts and remained one of the principal sources of botanical and pharmaceutical knowledge in Medieval times.

The present manuscript seems to be complete. It begins with the letter *alif* and ends with the letters *wa* and *ya*. F.1 has been damaged but the text on f.2 mentions the plant chervil (*al-tiryala*), also at the beginning of edition now in the National Library and Archives of Egypt, available here: https://upload.wikimedia.org/wikipedia/commons/2/2d/The_Book_of_Medicinal_and_Nutritional_Terms_WDL3950.pdf

The last page of the manuscript is a later replacement, added in the nineteenth century. Although it lacks a colophon, there is a Judeo-Arabic inscription which reads "Finished on the date 9 Sha'ban in the year 2160 [Anno Graecorum]." The date corresponds to 1849 and it is hence likely that a later owner replaced a damaged last page. An Ayyubid copy of Ibn Sina's *Qanun*, dated 626 AH/1229 AD that sold in these rooms, 12 October 2000, lot 50, bears remarkable similarities in style with this manuscript in terms of both the script and paper.

Complete copies of the *Kitab al-jami li-mufradat al-adwiyah wa'l-aghdhayah* are rare to the market, the most recent sold at auction being only sections from the work (see Sotheby's London, 25 April 2018, lot 34 and 23 October 2019, lot 113). See also the autographed copy offered on 25 October 2017, lot 16, which only comprised a section (between the letter *sin* and *qaf*). Another four copies of *Kitab al-jami li-mufradat al-adwiyah wa'l-aghdhayah* are in the Bodleian Library, Oxford, whilst a further dated 925 AH/1519 AD is in the British Library (IO Islamic 1142). See also Brockelmann, GAL I. 492 and S.I. 897.

£ 30,000-50,000





11

AN ILLUMINATED MINIATURE QUR'AN IN GHUBAR SCRIPT, COPIED BY YAHYA IBN 'ABD AL-RAHMAN AL-JA'FARI AL-TAYYARI AL-BAGHDADI, KNOWN AS IBN AL-NOUR, MESOPOTAMIA, JALAYIRID, DATED SHA'BAN 744 AH/DECEMBER 1343 AD

Arabic manuscript on paper, 163 leaves plus 1 fly-leaf, 17 lines to the page written in minute *ghubar* script in black ink, verse separated by a gold roundel, surah heading in gold outlined in black, f.1b-2a with a double page illuminated frontispiece composed of two opposing panels filled with gold Kufic within a blue frame, f.163b with the colophon written in gold outlined in black, in a light brown binding decorated with a stamped eight petal rosette with gilt dots, with flap 4.2 by 4cm.



Colophon

Early miniature Qur'ans are rare. While a large number of Ottoman and Qajar examples survive, those datable between the Abbasid and the pre-Timurid periods are far more difficult to find. This manuscript is dated Sha'ban 744 *hijri*, which corresponds to December 1343 AD. The *nisba* of the writer mentions the city of Baghdad, which was under the control of the Jalayirid Sultanate at the time.

The illumination on the opening bifolium of this Qur'an comprises five lines of *ghubar* script enclosed between cartouches with square gold Kufic with a palmette extending into the margins. A comparable Qur'an dated to the late thirteenth century, with a similar opening bifolium with Kufic bands, sold in these rooms, 25 April 2018, lot 9.

A miniature thirty-part Qur'an attributed to Iraq, mid-fourteenth century is now in the Nasser D. Khalili Collection of Islamic art (inv. no.QUR30; published in James 1992, pp.120-1). Another miniature Qur'an dated 720 AH/1320 AD from Western Persia or Anatolia was sold in these rooms, 23 April 1997, lot 53, whilst a further example, attributed to Turkey and dated 815 AH/1412 AD, was sold in these rooms, 5 July 1982, lot 103.

£ 10,000-15,000



12

'ABDALLAH IBN AHMAD IBN MAHMUD AL-NASFI, KITAB AL-MUSFA SHAREH MANZUMA, ON HANAFI FIQH, NEAR EAST, DATED END OF 676 AH/1277-78 AD

Arabic manuscript on paper, 248 leaves plus 2 fly-leaves, 30 lines to the page, written in *naskh* in black ink, important words underlined in red, titles in red, in light brown leather binding with a central stamped medallion, with flap 25 by 17cm.

£ 20,000-30,000



13

**A VIEW OF MECCA, INDIA, GUJARAT, KUTCH,
LAST QUARTER 18TH CENTURY**

ink and watercolour on paper, with narrow black border, laid down on linen, the reverse with an inscription in black *nasta'liq* script 'mekka mu'azzama' (The Holy Mecca)
29.4 by 52.2cm.

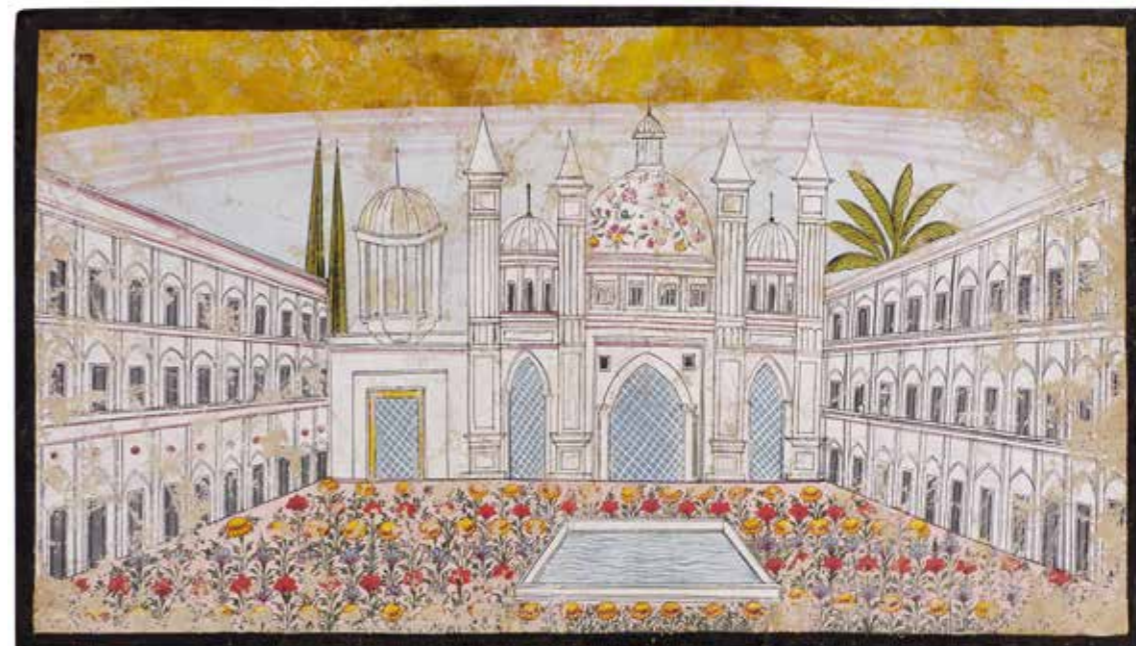
PROVENANCE

Dr and Mrs W. Böhning, Mannheim, Germany, 1970s.

LITERATURE

B.N. Goswamy & A.L. Dallapiccola, *A Place Apart: Painting in Kutch 1720-1820*, Delhi, 1983, p.90, fig.25.

£ 6,000-8,000



14

**A VIEW OF MEDINA, INDIA, GUJARAT, KUTCH,
LAST QUARTER 18TH CENTURY**

ink and watercolour on paper, with narrow black border, laid down on linen
23.2 by 40.6cm.

PROVENANCE

Dr and Mrs W. Böhning, Mannheim, Germany, 1970s.

£ 3,000-5,000



15

**ABD AL-AZIZ IBN MUHAMMAD IBN IBRAHIM
IBN JAMA'AH AL-KINANI I'ZZ AL-DIN ABU
OMAR (D.1365-66), KITAB AL-MUKHTASAR
AL-KABIR FI SIRAH AL-RASUL (A BIOGRAPHY
OF THE PROPHET), NEAR EAST, MAMLUK, LATE
14TH/15TH CENTURY**

Arabic manuscript on thick polished cream paper, 101 leaves, 10 lines to the page written in *naskh* in black ink, gold rosette markers within the text, chapter titles in gold outlined in black, in a red leather binding 23 by 15 cm.

Known as the Judge of Judges, ibn Jama'ah Izz al-Din was born in Damascus, and later moved to Cairo before dying in Mecca in 1365-66. He compiled several religious commentaries and treatises on jurisprudence. The current text is a biography of the Prophet, divided into several chapters, including (but not limited to):

- Al-Isra wa al-Mi'raj (p.1): the Night Journey
- Bad'u islam al-ansar (f.2): the genesis of Islam
- Hijra al-muslimin thumma hijra Rasul Allah ila al-madina (f.6): the *hijra* from Mecca
- Dhakar ghazawatih (f.17): His conquests and battles

- Dhakar akhilaqih (f.27): His character
- Dhakar mu'jizatih (f.32): His miracles
- Dhakar awladih (f.34): His descendants
- Dhakar a'mamih wa 'amatih (f.38): His uncles and aunts
- Dhakar zawjatih (f.44): His wives
- Dhakar mawalihi (f.61): His guardians
- Dhakar malabisih (f.77): His cloths
- Dhakar dawabih (f.81): His animals
- Dhakar wafatih (f.88): His death
- Hasir Quraysh Rasul Allah fi al-sha'b (f.99)

An undated copy is now in the Public Library of Baghdad, inv. no.957; one dated 1021 AH/1612-13 AD is in the Kuwait University library inv. no.45; another dated 1036 AH/1626-27 AD is in the al-Azhar Library, inv. no.997 and a later copy, dated 1111 AH/1699-1700 AD is in the Library of Egypt, inv. no.3267. The present manuscript appears to be the earliest copy of the text. For additional information about the author and the different versions of the original text see the printed edition edited by Sami Maki al-'Ani, printed by Dar al-Bashir, Beirut, 1993.

£ 20,000-30,000



16

**A PAIR OF OTTOMAN SILK CALLIGRAPHIC
TEXTILES FROM THE TOMB OF THE PROPHET
MUHAMMAD, TURKEY, 17TH/18TH CENTURY**

chevron design on a green ground with alternating bands of ivory large and smaller *thuluth* inscriptions, mounted 167.5 by 124.5 cm.

For a detailed study on "embroidered coverings, door curtains, bands and calligraphic plaques that were sent along with the annual pilgrimage caravan to the holy places, principally the Ka'aba and Makam Ibrahim in Mecca and the Tomb of the Prophet in Medina", see H. Tezcan, *Sacred Covers of Islam's*

Holy Shrines with samples from Topkapi Palace, Istanbul, 2017, notably, pp.212-9, nos.6-40, for examples on a green ground. The Topkapi Palace in Istanbul stores a large collection (see *ibid*) as do other museum collections including the Sadberk Hanım Museum, Istanbul (inv. no.1880-D.55; published in Bilgi 2007 pp.54-55, no.16) and the L.A. Mayer Museum for Islamic Art, Jerusalem (inv. no.T.389.69). Three panels sold in these rooms, 31 March 2021, lot 17.

W £ 40,000-60,000



17

ZAYN AL-DIN JURJANI (D.1136 AD), ZAKHIRAH-I KHWARAZMSHAHI ('TREASURY DEDICATED TO THE KING OF KHWARAZMSHAHI'), AN ENCYCLOPAEDIA OF MEDICAL SCIENCE, BOOKS VII-X, COPIED BY FASEEH IBN AFSAH IBN AHMED IBN MASOUD AL-BURWAJURDI, PERSIA, TIMURID, DATED 835 AH/1431-32 AD

Persian manuscript on cream paper, 175 leaves plus 2 fly-leaves, 27 lines to the page written in fine *nasta'liq* in black ink, ruled in gold and black, important words in red, 5 polychrome and gold chapter headings (*'unwan*), in associated bordeaux leather binding, with stamped and gilt decoration 29.8 by 23.4cm.

Zayn al-Din Jurjani was a notable physician who wrote in Persian and Arabic during the twelfth century. He first moved to Khwarizm in 1110 where he worked under the patronage of Qutb al-Din Khwarazm Shah Abu'l-Fath Muhammad ibn Yamin-al-Din (r.1097-1127) and Atsiz ibn Muhammad (r.1127-56) and later moved to Marw, where he worked until his death in 1136. He was a prolific author, writing mainly on philosophy and medicine alongside the *Zakhirah*, it is worth mentioning the treatise *al-Khuffi al-'Ala'i*, a shorter version of the *Zakhirah* dedicated to Atsiz ibn Muhammad, who was keen to have something he could carry in his boots (*khuff*).

The *Zakhirah*, which is dedicated to Qutb al-Din Khwarazm, is probably the first medical encyclopaedia written in Persian, supplying information on every branch of medical science, saving a physician the trouble and loss of time involved in consulting other books. It consists of ten books (*kitab*), and to each of which is prefixed a full table of numerous subdivisions termed *Guftars* and *Babs*. This volume contains the seventh, eighth, ninth and tenth books, which deal with tumours and ulcers etc. (book VII); the care to be taken of the external parts of the body, hair, skin, nails etc. (book VIII); poisons and antidotes (book IX) and simple and compound medicaments (book X).

There are twelve various volumes in the Wellcome Library, London (see F. Keshavarz, *A Descriptive and Analytical Catalogue of Persian Manuscripts in the Library of the Wellcome Institute for the History of Medicine*, London, 1986, pp.149-154, no.43). An early copy started in the year 664 AH/1266 AD is now in Patna, published in *Catalogue of the Arabic and Persian Manuscripts in the Oriental Public Library at Bankipore*, vol.12 (Patna: Government Printing, Bihar, 1927), pp.3-7. A volume containing books I-VIII was sold in these rooms, 1 May, 2019, lot 10; another copy containing books I-III sold in these rooms, 20 April 2016, lot 9.

£ 15,000-25,000



18

ABU 'ALI AL-HUSAYN IBN 'ABDALLAH IBN AL-HASAN IBN 'ALI IBN SINA, KNOWN AS AVICENNA (D.1037), KITAB QANUN FI'L TIBB (THE CANON OF MEDICINE), NEAR EAST, PROBABLY BEIRUT, 1856, A RARE COMPLETE COPY OF IBN SINA'S QANUN, TRANSCRIBED FROM THE TYPOGRAPHIA MEDICAEA'S COPY DATED 1593.

Arabic manuscript on cream paper, three volumes, volume I with 241 leaves plus 21 fly-leaves, volume II with 387 leaves and volume III with 360 leaves, 30 lines or fewer to the page written in black *naskh*, titles in red or black, each volume in a bordeaux leather stamped binding

(3)

each volume: 29.3 by 20cm.

Complete copies of Ibn Sina's Qanun are incredibly rare. This exceptional set is not only complete but was copied from an Arabic edition printed by the Typographia Medicea in 1593, in Rome.

As stated in the title page, the text was copied in 1856 from an edition printed in Rome in 1593. This edition was printed by the Typographia Medicea, a printing press established

at the request of Pope Gregory III under the sponsorship of Ferdinando de Medici. The so-called Oriental Press was commissioned to print various secular texts, including Ibn Sina's *Qanun*, Nasir al-Tusi's version of Euclid's Elements, as well as religious - mainly Christian- works. The first text printed in 1590 is in fact the Gospels (for more information about the Typographia Medicea see Galateri di Genola, in Coletto & Zetti 2021, pp.31-34).

The fact that this copy was compiled looking at a European printed model is an interesting and unusual aspect. It is likely that at the time there were few surviving complete copies of the *Qanun* and the copyist might have turned to the Medici edition as it was the only one in circulation at the time. The tentative attribution to the city of Beirut is thanks to an additional treaty at the end of the first volume which states that it was copied in Beirut in 1275 AH/1858-9 AD. The treaty is unrecorded in Brocklemann and deals with pregnancy and birth. It is titled *Kitab ma'dan al-ifad fi'l-habal al-wilada* by Ibrahim Efendi al-Tabib and is divided into twenty-three chapters. While the date of this treaty follows the *hijri* calendar, the date mentioned in the title page of vol.I follows the Gregorian calendar.

£ 20,000-30,000



19

A COMPILATION OF ARAB LITERARY TEXTS, IRAQ OR NEAR EAST, GIVING THE NAME YAQ'UT AL-MUSTA'SIMI, 13TH/14TH CENTURY, WITH LATER ILLUMINATION, MUGHAL INDIA OR SAFAVID PERSIA, 16TH/17TH CENTURY

Arabic manuscript on paper, 13 leaves of cream paper mounted on card in a concertina album, written in black *naskh* and *thuluth*, within gold and polychrome borders decorated with floral vines and arabesques, in a brown leather and lacquer binding with stamped ogival central medallions and spandrels, the doublures with cut-out decoration
Each album page: 36.8 by 24cm; largest text panel: 23 by 14.5cm.

PROVENANCE

Dr. Mohammed Said Farsi (1935-2019).

This concertina album contains various extracts from Arab literature (*adab*). The first four pages, plus pages twelve to thirteen (including the colophon page) appear to originate from the same manuscript: pre-Islamic poetry including a *qasida* of Laqit ibn Zurarah.

The last page bears a colophon with the name Yaq'ut al-Mustasimi and the date *Jumada I* 667 AH (January 1269

AD). The legendary calligrapher Yaq'ut, Master of the Six Pens, remained famous for centuries after his death in 1298 and his works are sought after to this day. Over the centuries his penmanship was frequently imitated and emulated by various scribes, who often copied manuscripts signing with his name.

Calligraphic exercises by the great masters were often cut and laid down on album pages, see for example a calligraphy signed by Yaq'ut with later sixteenth century Persian illumination sold at Christie's London, 20 October 2016, lot 12, and an *unwan* from the Shah Jahan album, which combined a text written by the Timurid calligrapher Mir 'Ali with a refined Mughal illumination dated to circa 1640 and not dissimilar in style to that of this concertina album. The knotted entwined cusps and arabesques are very close to those decorating the opening page of a Qur'an attributed to Isfahan, circa 1700, now in the Nasser D. Khalili collection, inv. no.Qur244; published in Bayani, Contadini and Stanley 1999, p.148, no.47.

A Qur'an signed by Yaq'ut al-Mustasimi was sold in these rooms, 24 October 2007, lot 19, while other Qur'ans bearing an ascription to Yaq'ut were sold on 8 October 2014, lot 33; 9 October 2013, lot 48, and 25 April 2012, lot 414.

£ 26,000-35,000





20

AN ILLUMINATED COLLECTION OF PRAYERS, COPIED BY MUHAMMAD IBN 'ABD AL-QADIR IBN 'ALI IBN YUSUF AL-FASI, NORTH AFRICA OR ANDALUSIA, DATED 1007 AH/1598-99 AD

Arabic manuscript on paper, 150 leaves, approximately 12 lines to the page, written in Maghribi script in black, red or blue, various diagrams and charts, titles and important sentences written in gold or red and blue, polychrome and gold cartouches, in a brown leather stamped binding 20.5 by 16.5cm.

This compilation of texts and prayers includes 'Uddat al-hisin al-hasin of Ibn al-Jazari, the Qasidat al-Burda and the Dala'il al-Khayrat,

£ 20,000-30,000



21

THREE QUR'AN AJZA' (XI, XV AND XX), PERSIA OR TURKEY, SAFAVID OR OTTOMAN, CIRCA 1600

JUZ XI: SURAH AL-TAWBAH (IX), v.94 TO SURAH HUD (XI), v.5
 JUZ XV: SURAH AL-ISA (XVII), v.1 TO SURAH AL-KAHF (XVIII), v.74
 JUZ XX: SURAH AL-NAML (XXVII),v.56 TO SURAH AL-'ANKABUT (XXIX), v.45

each volume with 7 lines to the page written in black elegant *naskh*, ruled in green, orange, gold and blue, verses separated by polychrome and gold rosettes, blue and gold roundels in the margins filled with flower sprays, surah headings in gold within a polychrome cartouche, f.1b of each volume with a polychrome and gold heading, in original Safavid brown leather stamped and tooled gilt binding, the doublures with polychrome decoupé medallions and spandrels, in a later wooden box (3)
 each juz: 24 by 17.5cm.

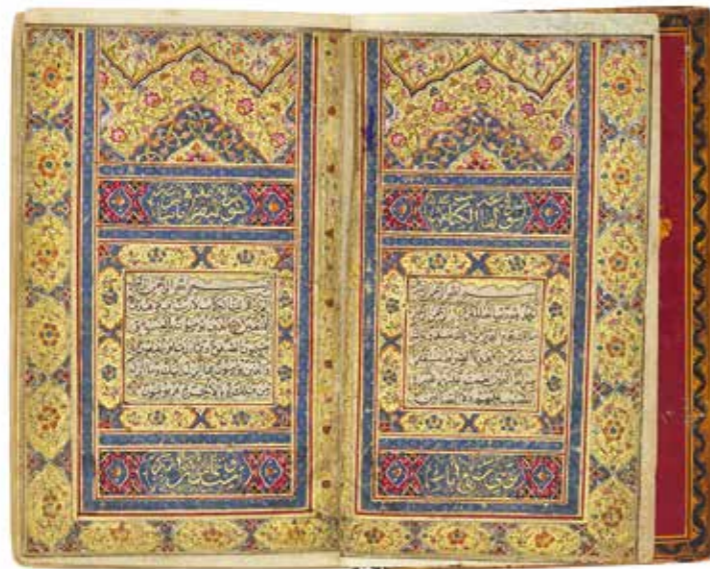
Another *juz* from this Qur'an (*juz* II) was sold at Christie's London, 7 April 2011, lot 134.

£ 20,000-30,000





22



23



22

A MINIATURE ILLUMINATED QUR'AN, INDIA, SULTANATE, 15TH/16TH CENTURY

Arabic manuscript on paper, 415 leaves plus 2 fly-leaves, 19 lines to the page written in Bihari script in black ink, the word Allah written in gold, verses separated by a polychrome and gold rosette, polychrome and gold round or tear-shaped verse markers in the margins, surahs marked by polychrome and gold cartouches, 8 double pages decorated with polychrome and gold margins with text on a hatched red ground, brown stamped leather binding, probably European, decorated with vegetal scrolls, with flap 9.5 by 6cm.

Pre-Mughal Islamic manuscripts from India are rare, few having survived mainly due to political instability and unfavourable climatic conditions; most of the Qur'an survived from the period are of larger dimensions. The present miniature Qur'an, rare for its portable dimensions, contains much illumination, pointing towards a personal, noble, ownership.

Stylistically, it can be compared to a group of Qur'ans produced in Sultanate India between the fifteenth and sixteenth century. The earliest known Qur'an of this type is from Gwalior, near Delhi, and it is dated 1398 (now in the collection of the Aga Khan Museum, Toronto, published in Canby

1998, pp.106-7, item 76). A further similar Qur'an, dated 1483 AD, is in the Bijapur Archaeological Museum (inv. no.MS.912; published in Brand & Lowry 1985, cat. no.71). A fifteenth century Sultanate period Qur'an in Bihari script was sold in these rooms, 25 April 1991, lot 237; further related examples dated to the fifteenth and sixteenth centuries were also sold in these rooms, 31 March 2021, lot 20; 27 October 2020, lot 411; 9 October 2013, lot 212, and 6 October 2010, lot 16 and 13 October 1989, lot 90. None of these examples are miniature in size (the smallest, lot 90, measured 15 by 11.5cm.), making this lot exceptional.

£ 10,000-15,000



23

AN ILLUMINATED MINIATURE QUR'AN, COPIED BY 'ABDULLAH IBN 'ASHUR, PERSIA, QAJAR, DATED 1235 AH/1819-20 AD

Arabic manuscript on paper, 173 leaves, 21 lines to the page, written in black *naskh*, ruled in black and gold, verses separated by gold and polychrome rosettes, surah headings in red cursive against a gold ground withing polychrome cartouches, *juz* and *hizb* markers in the margins, f.1b and f.2a with a polychrome and gold illumination, f.2b and f.3a with gold and polychrome floral border, in a lacquer binding 10.2 by 6.7cm.

'Abdullah Ibn 'Ashur was a well-known *naskh* calligrapher of the early Qajar period, known particularly for his numerous signed manuscripts and Qur'ans. He was from Runnan, near Isfahan where he lived and worked. His hundred and first Qur'an was allegedly written in Isfahan to be presented to Fath 'Ali Shah in 1815. His recorded work is dated between 1786 and 1820 AD. Another Qur'an copied by him sold in these rooms, 9 April 2014, lot 46.

£ 5,000-8,000



24

AN ILLUMINATED QUR'AN 'JUZ' (XX), ASCRIBED TO IMMATULLAH, CHINA, DATED 1033 AH/1623 AD

TEXT: JUZ' XX, SURAH AL-NAML V.60 TO SURAH AL-ANKABUT, V.44
Arabic manuscript on paper, 48 leaves plus 2 fly-leaves, 5 lines to the page written in Sini script in black ink outlines in gold, verses separated by red markers, ruled in red, surah heading in red outlined in gold, f.1a with a gold and polychrome illumination, f.1b and 2.a with a gold and polychrome frontispiece, f.47b and 48.a with a gold and polychrome finispiece, f.48 with a gold and polychrome roundel with the colophon, in a brown leather binding 28.5 by 19cm.

£ 10,000-15,000



25

AN ILLUMINATED QUR'AN, PERSIA, SAFAVID AND QAJAR, SECOND HALF 16TH AND 19TH CENTURY

Arabic manuscript on paper, 499 leaves plus 2 fly-leaves, 13 lines to the page, the first, middle and last written in gold or blue *muhaqqaq*, the intervening lines in neat black *naskh* on gold speckled paper, ruled in blue and gold, verses separated by gold and blue rosettes, surah headings in white against a gold ground within a polychrome cartouche, Qajar period remargining throughout, with gold and polychrome verse markers in the margins and cartouches with commentary in black *shikasteh* in clouds against a gold ground, f.1a with a gold and polychrome *shamsa*, f.1b and 2a with a double-page illuminated frontispiece comprising a central lobed panel against a blue ground decorated with floral scrolls, f.2b with a polychrome and gold illuminated heading, the text of this bifolium written within clouds against a gold ground, f.492b and 493a with a *falnama* in alternating gold and white within cartouches surrounded by an illuminated border, in Qajar lacquer binding, each board decorated with a nightingale perching on branches (*gol-e bulbul*) 30.2 by 19cm.

PROVENANCE

Private collection, U.S.A., since 3rd quarter 20th century.

This magnificent Safavid Qur'an illustrates the height of Safavid illumination in the second half of the sixteenth century. The overall layout of the double-page spread of illumination on ff.1b-2a is comparable to a Qur'an attributed to Shiraz, circa 1580, now in the Museum of Turkish and Islamic Arts, Istanbul, inv. no.TIEM 375, published in M. Unustasi (ed.), *The 1400th Anniversary of the Qur'an*, Istanbul, 2010, cat.83, no.328.

£ 50,000-80,000





26

AN ILLUMINATED QUR'AN JUZ' (XXX), COPIED BY MUHAMMAD IBN HASAN, KNOWN AS KAMAL, PERSIA, SAFAVID, DATED 930 AH/1523-24 AD

TEXT: SURAH AL-NABA' (LXXVIII), v.1 TO SURAH AL-NAS (CXIV), v.6
 Arabic manuscript on paper, 23 leaves plus 2 fly-leaves, 9 lines to the page, the text with three lines of *thuluth* alternated by two sections with 3 lines of black *naskh*, verses separated by gold and blue rosettes, polychrome and gold verse markers in the margins, surah headings in blue, white or gold within polychrome and gold cartouches, a 20th century illumination on f.1a, light brown binding with a central stamped medallion, with flap
 27 by 17.7cm.

£ 15,000-20,000



27

ASHAB-I BEDIR, THE COMPANIONS OF THE BATTLE OF BADR, COPIED BY AHMAD AL-SHAWQI (AHMED ŞEVKI) EFENDI, STUDENT OF THE PALACE TUTOR MUHAMMAD AL-RUSHDI (MEHMED RÜŞDÜ), OTTOMAN TURKEY, DATED 1257 AH/1841-2 AD

Arabic manuscript on paper, 25 leaves plus two fly-leaves, 12 lines to the page, written in black *naskh*, ruled in black and gold, the text panel divided into squares, important words in red, f.1.b and 2.a with a polychrome and gold heading, the borders filled with gold interlacing leaves, small polychrome bouquet of flowers in the margins, in a stamped gilt brown leather binding, fitted in two associated bordeaux leather gilt-stamped slip-cases
 9.8 by 6.4cm.

£ 4,000-6,000



27



28



28

AN ILLUMINATED QUR'AN, COPIED BY MUHAMMAD AL-SAID AL-QANAWI, TURKEY, OTTOMAN, PROBABLY KONYA, DATED RABI' II 1150 AH/1737 AD

Arabic manuscript on paper, 353 leaves plus 4 fly-leaves, 15 lines to the page written in black *naskh*, ruled in gold and black, verses separated by gold dotted roundels, polychrome and gold

verse markers in the margins, surah headings written in white cursive against a gold ground within a cartouche, f.1b-2a with an illuminated opening frontispiece, in a brown stamped and gilt binding with flap detached
 13.8 by 8.5cm.

± £ 6,000-8,000



29

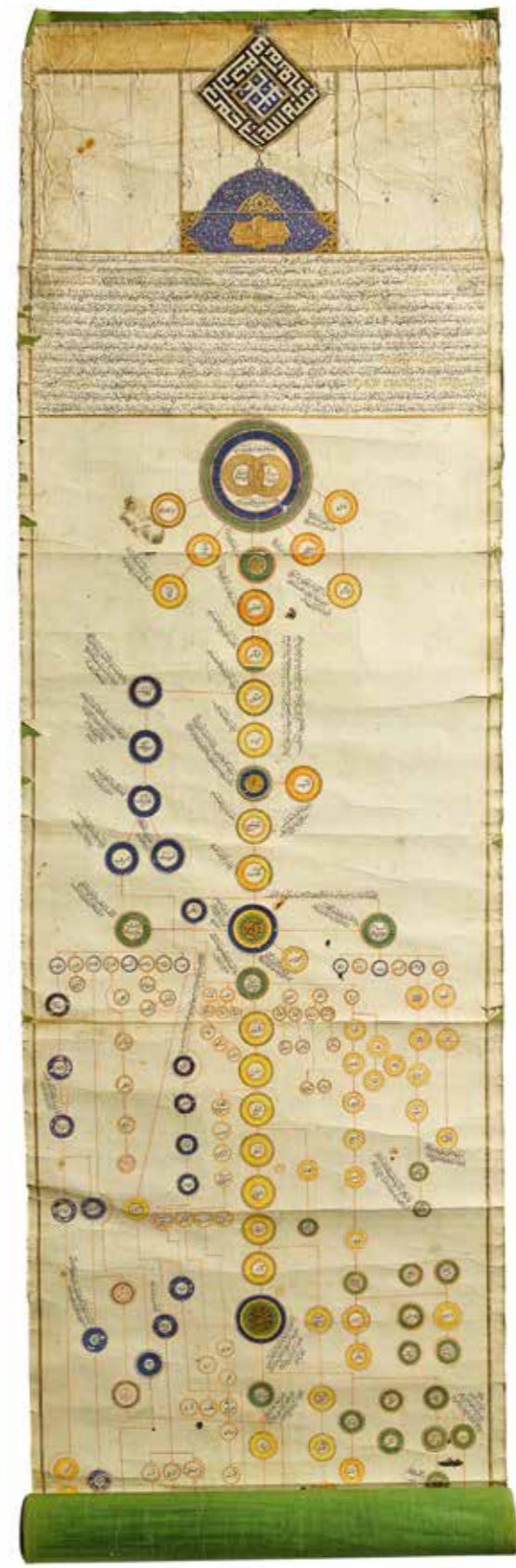
A LARGE ILLUMINATED GENEALOGICAL SCROLL (SILSILNAME), PERIOD OF SULTAN SULEYMAN THE MAGNIFICENT (R.1520-66), TURKEY, OTTOMAN, CIRCA 1560

Arabic and Ottoman manuscript on paper, written in *naskh* and *nasta'liq*, with the names within polychrome and gold roundels, illuminated headpiece incorporating a calligraphic composition in square Kufic, backed on green silk 563cm.

Silsilename are genealogies which were popular in Ottoman Turkey, listing rulers and religious leaders and their line of descent. This particular example is a *silsilename* of the Prophets and the ruling dynasties, including the Oghuz tribes, the ancient kings of Iran, the family of the Prophet and the Imams, the 'Abbasids, the Ghaznavids, the Khwarazmshahs, the Chingizids, the Mamluks, the Timurids and the Ottomans, ending with Süleyman the Magnificent. It also lists the grand viziers of the Ottoman Empire, ending with Rüstem Pasha (d.1561).

The square Kufic calligraphic panel surmounting the scroll recalls those found on a scroll now in the Topkapi Palace Museum Library, inv. no.MS H.1956, illustrated in G. Necipoğlu, *The Topkapi scroll – Geometry and ornament in Islamic Architecture*, Santa Monica, 1995, images 68 and 69 p.265.

£ 35,000-45,000



Buyers are liable to pay the hammer price (as estimated above), the buyer's premium and the overhead premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



30

A LARGE ILLUMINATED QUR'AN, INDIA, MUGHAL, EARLY 18TH CENTURY

Arabic manuscript on paper, 463 leaves plus 8 fly-leaves, with 9 lines of black *naskh* and respective Persian interlinear translation in red *nasta'liq*, ruled in blue and gold, verses separated by gold roundels, margins with gold and polychrome verse markers, surah headings written in gold *thuluth* outlined in black, the outer margins with commentaries written in black or red, three gold and polychrome *bifolia* marking the beginning, middle and end of the text, in a contemporaneous leather stamped binding decorated with gilt floral lattice design within lobed roundels
35.5 by 21.5cm.

PROVENANCE

Professor Rudolf Gelpke (1928-1972), Switzerland, probably 1960s.

£ 30,000-50,000



31

A RUZNAME (OFFICIAL CALENDAR) PREPARED BY CHIEF ASTROLOGER (MÜNECCIM-BASHI) OSMAN SAIB EFENDI, FOR SULTAN ABDULAZIZ (R.1861-76), TURKEY, OTTOMAN, DRAWN UP ON NAWRUZ, FRIDAY 20 RAMADAN 1278 AH/21 MARCH 1862 AD

Ottoman manuscript on paper, 13 leaves plus 1 fly-leaf, approximately 23 lines to the page written in black *naskh*, text and tables written horizontally and vertically in black and other various colours, columns ruled in gold, in a bordeaux leather binding with gilt decoration, doublures with marbled paper, with flap 30 by 21.2cm.

Sultan Abdulaziz (1839-76) reigned between 1861 and 1876, the date of the coup d'etat that marked the end of his reign. Accused of mismanaging the empire's economy, he was found dead just a few days later, in circumstances described as suicide but regarded conspicuously by some of his peers. Son and brother of two former Ottoman Sultans, he received a strict traditional education. Yet, his fascination for Western technology made him the first Ottoman Sultan to travel to Europe, visiting the 1867 *Exposition Universelle* in Paris, and Britain, where he was made Knight of the Garter by Queen Victoria.

Abdulaziz cultivated many interests, including a deep passion for the Ottoman navy. He was also an amateur of literature and a skilled classical music composer. He was responsible for many innovations in the Ottoman Empire, including the introduction of the first civil code and Imperial Museum in Istanbul. Yet, Sultan Abdulaziz's interest in modernisation was not always supported by the best financial decisions, and his attempts to streamline the Ottoman navy and railroads were completed to the detriment of the agricultural sector, feeding his growing unpopularity which culminated in the 1876 government coup.

On the vernal equinox of every year, the chief astrologer would present the calendar for the coming year as part of a ceremony. This *Ruzname* consists of two main parts: the beginning gives historical information about the calendar and prognostications for the sultan as well as various officials such as the Grand Vizier and the Shaykh al-Islam. The section ends with a diagram of the Turkish animal calendar as well as a horoscope according to the Greek and Islamic constellations. The second part consists of a calendar of the months according to the *hijri* and Julian calendars alongside prognostications for various points in the calendar.

£ 10,000-15,000



32



33



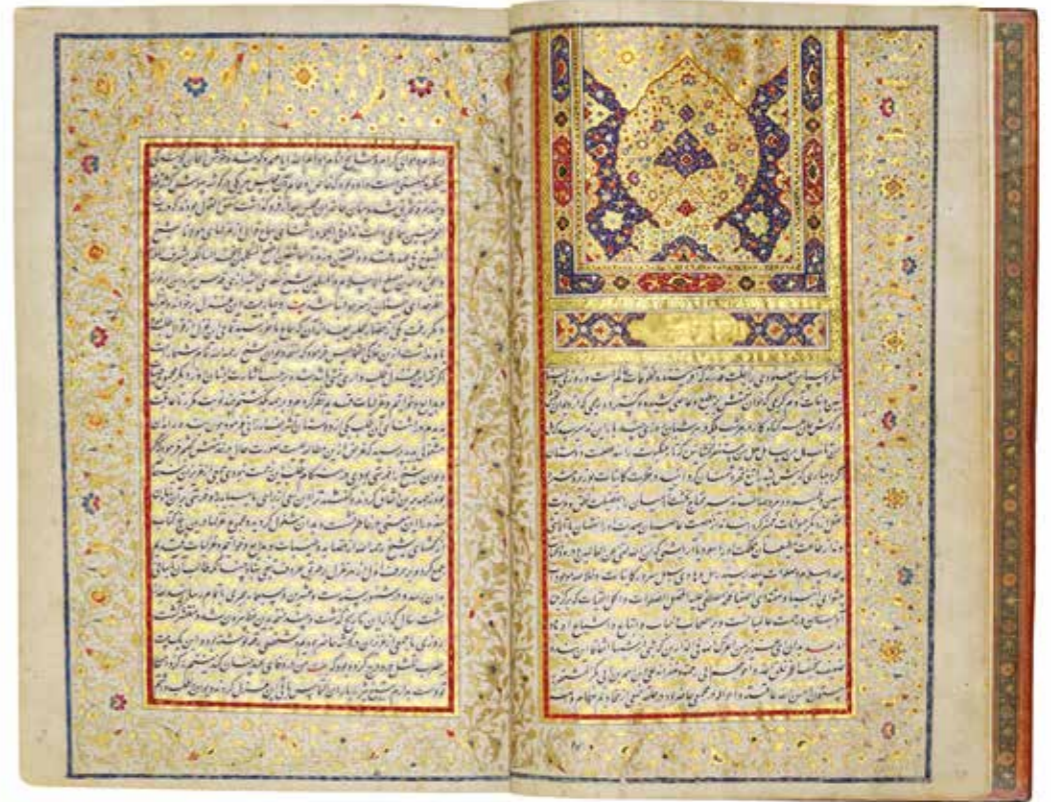
32

AN ILLUMINATED QUR'AN, NORTH INDIA, KASHMIR, 19TH CENTURY

Arabic manuscript on paper, 251 leaves plus 4 fly-leaves, 18 lines to the page, written in *naskh* in black ink, ruled in blue and gold, verses separated by gold roundels, surah headings in blue against a gold ground, gold and polychrome verse markers in

the margins, f.1b and f.2a with an illuminated frontispiece, in lacquer binding decorated with flowers, the doublures also with flower sprays, with leather spine 16.8 by 9.8cm.

£ 7,000-10,000



34



33

AN ILLUMINATED QUR'AN, COMMISSIONED BY MUKHBIR AL-DAWLAH, THE MINISTER OF SCIENCE AND COPIED BY MUHAMMAD AL-MUSAWI KNOWN AS HINDI, PERSIA, QAJAR, DATED 1305 AH/1887-88 AD

Arabic manuscript on cream paper, 245 leaves plus 4 fly-leaves, 15 lines to the page, written in black *naskh*, ruled in blue, red, green and gold, verses separated by polychrome and gold rosettes, verse markers in the margins, surah headings in red cursive against a gold ground within polychrome cartouches, f.2b and 3a with a gold and polychrome opening frontispiece, preceded by an illuminated double page with roundels filled with prayers, in a fine lacquer binding decorated with interlacing scrolls 30.6 by 19cm.

PROVENANCE

Private UK Collection. Gifted to Nahid Iskander Mirza (d.2019), First Lady of Pakistan, December 1956, thence by descent. A note written by Reza Hekmat, the Speaker of Parliament, states that this Qur'an was presented to Iskandar Mirza, the President of Pakistan on 12 *Aban* 1335 (23 October 1956).

£ 6,000-8,000



34

SHAYKH MUSLIH AL-DIN SA'DI (D.1291-92), KULLIYAT (COLLECTED WORKS), PERSIA, QAJAR, 19TH CENTURY

Persian manuscript on paper, 453 leaves plus 8 fly-leaves, 23 lines to the page, written in black *nasta'liq* within two columns, ruled in gold and black, headings in red, eight polychrome and gold headings with lavishly illuminated borders, other pages decorated with gold and polychrome sprays in the border, in a lacquer binding with floral decoration, the doublures with two figurative scenes 29.5 by 18.7cm.

A note on f.1a states that the manuscript was purchased in Shiraz on 10 Rabi' I 1270 AH (11 December 1853 AD) by Mehr 'Ali son of Shukrullah Khan Nuri and stayed in the Nuri family including Sadiq al-Mulk, the deputy Foreign Minister, until it was presented by Sadiq al-Mulk to the library of the Prime Minister Amin al-Sultan in 1300 AH (1882-83 AD).

£ 30,000-50,000



35



35

HAFIZ (D.1390), DIWAN, COMMISSIONED BY MUHAMMAD JA'FAR KHAN, COPIED BY FATH'ALI AL-SHIRAZI, PEN-NAMED HIJAB, IN THE DAR AL-'ILM, SHIRAZ, QAJAR PERSIA, DATED 1267 AH/1850-51 AD.

Persian manuscript on thick cream paper, 198 leaves plus 2 fly-leaves, 14 lines to the page, written in black *nasta'liq* on gold speckled paper, the text arranged in two columns, ruled in blue, red, green and gold, the outer margin ruled in red, gold and black, 2 illuminated polychrome bifolia on f.1b-2a and f.6b-7a, in a black leather binding with gilt lacquer cartouches decorated with polychrome flowers 29 by 18.5cm.

PROVENANCE

Private UK Collection. Gifted to Nahid Iskander Mirza (d.2019), First Lady of Pakistan, December 1956, thence by descent.

Fath'ali Shirazi (d.1852, before he was 50 years old) is recorded as one the best Qajar *nasta'liq* calligraphers, a poet with the penname Hijab and a *divan* of some 7000 couplets. His recorded work, which includes a copy of the *Lawayih* of Jami made and presented to Muhammad Shah, is dated between 1258 AH (1842-43 AD) and 1263 AH (1846-47 AD), making this manuscript his latest recorded work (see M. Bayani, *ahval va athar-e khoshnevisan-e nasta'liq*, vol.ii, Tehran, 1346 AH/1969 AD).

The patron Muhammad Ja'far may be his father who is recorded as a unique engraver, well known in India and Afghanistan.

A hand written not on f.1a states that this manuscript was presented to the President of Pakistan and his wife Begum Iskandar Mirza as a memento on her trip to Pakistan. It is signed: 'Layla Nayyir Nuri (Firuz) and dated 27. 10. 1335 AH (22 December 1956 AD)'

£ 6,000-8,000



36



36

A COMPILATION OF SUMMARIES OF TREATIES CONCLUDED BETWEEN PERSIA AND BRITAIN, FRANCE AND RUSSIA, PREPARED FOR FARROKH KHAN GHAFFARI, PERSIA, TEHRAN, QAJAR, MID-19TH CENTURY

Persian manuscript on paper, 29 leaves plus 2 fly-leaves, 19 lines written in black *shikasteh* in different hands, important words and chapter headings in red, in a leather binding with textile covered boards 19.5 by 11cm.

PROVENANCE

Farrokh Khan Ghaffari Amin al-Dowleh (1812-71), thence by descent. Acquired from Habib Anavian, New York, 1991.

The texts included in this manuscript are copies of the treaties signed by Iran with France, Russia and England in the first half of the nineteenth century,



37



37

AN ILLUMINATED QUR'AN ON GREEN PAPER, NORTH INDIA, DATED 1311 AH/1893-94 AD

Arabic manuscript on emerald-green paper, 702 leaves plus 2 fly-leaves, 11 lines to the page written in *naskh* in silver ink within clouds against a gold ground, ruled in silver, verses separated by a gold circle with a red dot, marginal *hizb* and *juz'* markers in silver, the margins with dense gold scrolls with red flowers, surah headings in gold, f.1b-2a with an illuminated opening frontispiece, the green boards with gilt flower motifs, the associated leather spine with gilt pattern, with flap 30.5 by 19cm.

PROVENANCE

Sotheby's London, 16 October 1993, lot 13.

£ 20,000-30,000

providing an interesting insight to the diplomatic and commercial relations of the Qajar empire with the rest of the world. It was prepared for Farrokh Khan Ghaffari Amin al-Dowleh, one of the most eminent statesmen of the Qajar era, as an aide memoire for the negotiations of the Paris Peace Treaty of 1857.

It includes summaries of a treaty between Iran and Napoleon signed at Finkelstein and dated Safar 1222 AH/1807-08 AD by the Persian ambassador Mirza Mohammadreza Khan, Hughes Maret and Maurice de Talleyrand; a treaty with Russia signed in October 1813 at the village of Gulistan as a result of the first Russo-Persian War and various treaties with England, naming various Englishmen including a Mr Alice (mentioned in a treaty signed in 12 Dhi'l-hajjah 1229 AH/25 November 1813 AD), Mr Johnson and Sir John McNeill in 1841.

£ 7,000-10,000



Part of the lot



38

NIZAMI (D.1209), KHAMSA, COPIED BY KHWAJA MIR IBN SHAMS AL-DIN MUHAMMAD MUNSHI ASTARABADI, PERSIA, SAFAVID, DATED 966 AH/1558-9 AD

Persian manuscript on paper, 342 leaves plus 2 fly-leaves, 21 lines to the page, written in neat black *nasta'liq* arranged in four gold-outlined columns, titles in red, blue and gold and polychrome illuminated title pages, with **twenty-**

three paintings, five polychrome and gold headings, one title page missing, misbound and possibly incomplete, in a black morocco binding with stamped decoration 23.2 by 15.8cm.

PROVENANCE

Christie's London, 13 October 1998, lot 74.
Christie's London, 17 April 2007, lot 144.

The manuscript begins with the

Makhzan al-Asrar (The Treasury or Storehouse of Mysteries), lacking its beginning and title page, and continues with *Khusraw and Shirin*, *Layla and Majnun*, *Haft Paykar* (The Seven Beauties), and the *Iskandarnameh*, divided in the *Sarafnameh* and the *Iqbalnameh*. The manuscript has been occasionally misbound as the order of some of the paintings does not mirror the original narrative. For the subjects of the miniatures remaining in the present manuscript, see online catalogue.

£ 10,000-15,000



39

AN ILLUMINATED PAGE FROM A DIVAN OF SULTAN HUSAYN MIRZA BAYQARA, WITH DÉCOUPAGE NASTA'LIQ CALLIGRAPHY, EASTERN PERSIA, HERAT, CIRCA 1490

Chagatay manuscript folio, opaque watercolour and gold on paper, 8 lines of fine *nasta'liq* découpage calligraphy against a pale green ground, illuminated heading panel with title in light blue *nasta'liq*, wide borders of gold-sprinkled pale green paper leaf: 22.6 by 14.4; text panel: 13.5 by 7.5cm.



The manuscript from which this folio originates is one of the most remarkable examples of royal book production in the late medieval Islamic world. Throughout the entire manuscript the calligraphy is not written with a pen, as was the norm, but cut out from coloured paper (*qit'a*) and pasted onto the page. The technical virtuosity that this entails is extraordinary, and the general quality of the manuscript can be seen not only in the découpage calligraphy, but also in the exquisite illumination of the heading panels (as here), the opening double-page frontispiece (see Lentz and Lowry

1989, cat.148, p.268), and the elegant gold-sprinkled borders. In conception alone it is inspiringly ambitious, in execution it is superb. It has been suggested by Anthony Welch that Sultan Ali Mashhadi himself may have been the calligrapher responsible for this masterpiece (Geneva 1985, p.65).

For a longer discussion of this manuscript, please see the online version of the catalogue.

£ 10,000-15,000



40

FIRDAUSI, ABRIDGED SHAHNAMEH, INDIA, SUB-IMPERIAL MUGHAL, CIRCA 1650 AND LATER

Persian manuscript on paper, 230 leaves plus 2 fly-leaves, 25 lines to the page, written in black *nasta'liq* within 4 columns, titles in red, outlined in red and blue, f.1b with a gold and polychrome heading, with **13 paintings** by different artists, in a textile-covered binding 33.5 by 20.5cm.

This manuscript contains paintings executed at different periods and by more than one artist, combining various styles in one single volume and providing an interesting insight on the artistic production in India between 1650 and the beginning of the eighteenth century.

The colophon says that the abridged Shahnameh was done by the order of Amir Khan Bahadur on the first of Ramadan, [regnal] year 5.

Analysing the style of the thirteen paintings in this volume, several hands can be identified: three different artists seem to have worked directly on the paper at different times, while the product of two others have been cut and pasted to fill the gaps.

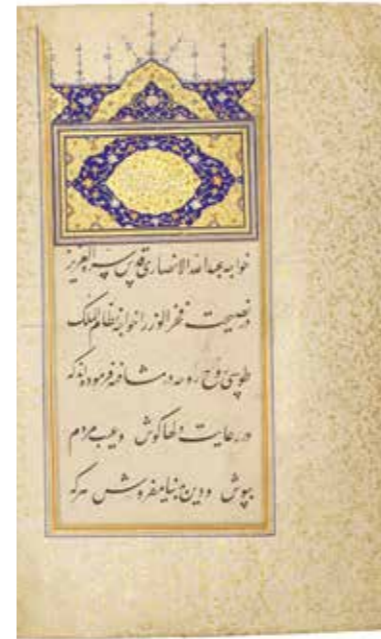
Of the three hands who worked directly on the manuscript, identified below as Artist A, B and C, a clear evolution of taste can be seen. Artist A, author of two paintings, seem to have been strongly influenced by Persian models, with large characters occupying the scene, nature which expands outside the conventional text border and Chinese style rocks and clouds which recall Safavid models of the end of the sixteenth century (see

for example two paintings dated to the end of the sixteenth century now in the Reza 'Abbasi Museum in Tehran, inv. nos.609, 610, illustrated in Melikian-Chirvani 2008, nos.76-7). Artist B seems to have been partly influenced by artist A, as the rocks in one miniature recall those painted by artist A, but his style is different, somehow he is not able to render the same vibrant dynamism. The last hand – artist C – was probably active at a later date, and doesn't achieve the tridimensionality of the characters, especially the animals.

The empty spaces were not completely filled by these artists, and so six additional miniatures, three Timurid, two sub-imperial Mughal dated to circa 1600 and one dated to the eighteenth century, were adhered to fill the gap.

For more details on the paintings, see online catalogue.

£ 20,000-30,000



41



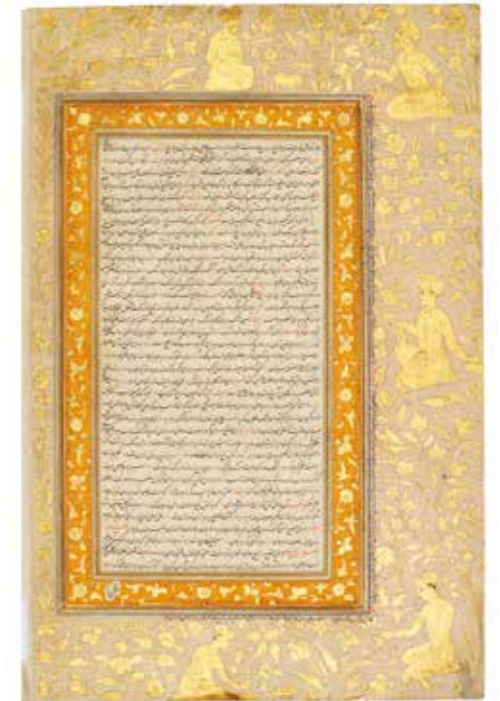
41

'ABDULLAH ANSARI, THE NASA'IH (COUNCILS), COPIED BY SHAH MAHMUD NISHAPURI, PERSIA, TABRIZ, SAFAVID, DATED 953 AH/1546-47 AD

Persian manuscript on gold-sprinkled paper, 6 leaves plus 2 fly-leaves, 7 lines to the page written in black *nasta'liq*, ruled in green, orange, gold and blue, the margins of different coloured gold-sprinkled paper, f.1b with a polychrome and gold heading, in a brown leather binding with a gilt stamped central medallion and doublures of marbled paper 20.8 by 13cm.

Shah Mahmud, known as *Zarrin-qalam* (Golden Pen), was born in the city of Nishapur, Persia, and studied calligraphy under the supervision of Abdi al-Katib Nishapuri. He specialised in the style of *nasta'liq* script of the famous master Sultan Ali al-Mashhadi (d.1519). This manuscript was copied when he was still working at the court of Shah Tahmasp. For more information on the scribe, please see the online version of the catalogue.

£ 15,000-20,000



42



42

AN ILLUMINATED LEAF FROM THE FARHANG-I JAHANGIRI (PERSIAN DICTIONARY) OF JALAL AL-DIN HUSAIN INJU, INDIA, MUGHAL, FIRST QUARTER 17TH CENTURY

Persian manuscript on paper, 35 lines to the page written in elegant black *nasta'liq* on gold speckled paper, important words in red, ruled in blue, red and gold, the inner border with gold bands of flowers against a purple or yellow ground, the outer margins with gold male figures of among floral scrolls text panel: 21.5 by 11cm; leaf: 34 by 22cm.

PROVENANCE

Ex-collection Bouvier, Switzerland, by 1965.

This folio comes from a Persian language dictionary whose patrons were first the Emperor Akbar, who originally commissioned the work, and later the Emperor Jahangir, to whom it was presented in 1623. Mir Jamal al-Din Husayn Inju of Shiraz (d.1626), undertook the epic task to compile a dictionary listing about 10,000 words taken from the works of Persian poets. The Farhang-i Jahangiri is divided into twenty-four chapters arranged alphabetically according to the second letter of each word. For more information please see the online version of the catalogue.

£ 10,000-15,000



43



43

AN ILLUSTRATED AND ILLUMINATED LEAF FROM A MANUSCRIPT OF FIRDAUSI'S SHAHNAMEH: ZAHKAK WOUNDS JAMSHID IN BATTLE, PERSIA, SHIRAZ, SAFAVID, MID-16TH CENTURY

gouache and ink heightened with gold on paper, 10 lines to the page above and below the painting, written in *nasta'liq* in black ink within 4 columns, ruled in gold, green, red and blue, the reverse with 17 oblique and horizontal lines to the page in black *nasta'liq*
text panel: 27.5 by 16.5cm.
leaf: 44.4 by 27.8cm.

Two bifolia and a painting of Gayumars' court from the same lavish *Shahnameh* manuscript were sold in these rooms 9 April 2014, lots 10, 11 and 15, whilst further calligraphic pages were sold in the same sale, lots 8 and 9. Further leaves were sold on 24 April 2014, lots 53 and 54; 8 October 2014, lots 63 and 64; 25 April 2018, lots 72 and 73. The text of this *Shahnameh* was sold recently, Rim Enchères, Paris, 30 September - 15 October 2021, lot 150.

± £ 10,000-15,000



44

AN ILLUSTRATED AND ILLUMINATED LEAF FROM THE TARIKH-I 'ALAM-ARA-YI ABBASI OF ISKANDER BAYG MUNSHI: THE UZBEK ARMY STORMS THE FORT OF ISFARAIN, ISFAHAN, SAFAVID, CIRCA 1650

gouache heightened with gold and silver on paper, a line of text to upper right and lower right in black *nasta'liq* script, with a narrow gold border and black rules, the reverse with 21 lines of text in black *nasta'liq* script
painting: 23 by 16.2cm.
leaf: 26.5 by 19.5cm.

PROVENANCE

Private collection, Switzerland.
Francesca Galloway, London, 2016.

EXHIBITED

Calligraphie et miniature, l'école du regard, Institut du Monde Arabe, Paris, 2001.

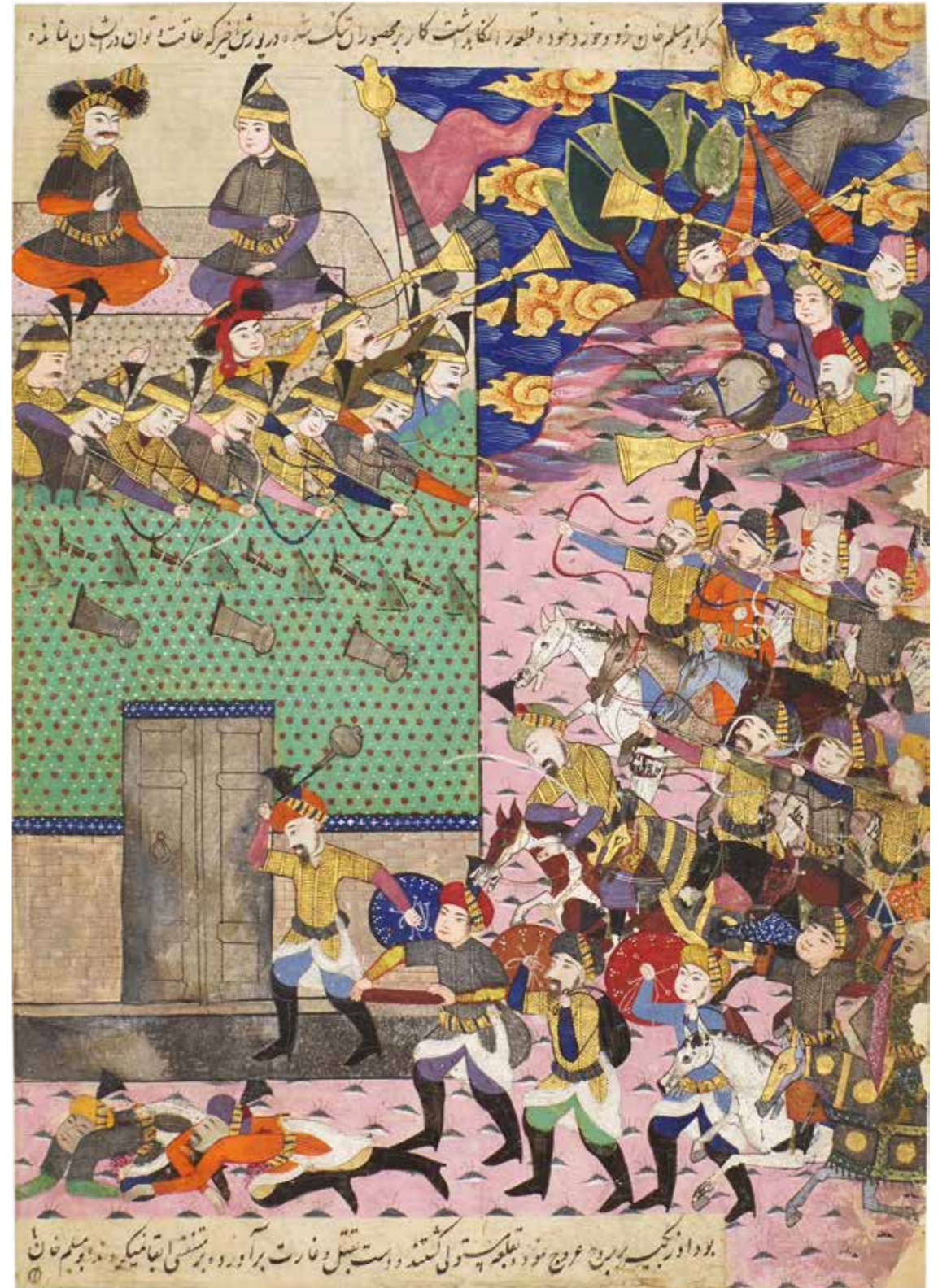
LITERATURE

Francesca Galloway, *Court Paintings from Persia and India 1500-1900*, exhibition catalogue, London, 2016, cat. no.6, p.20.

This illustrated leaf originates from a rare illustrated manuscript of the *Tarikh-i 'alam-ara-yi 'Abbasi*, the history of Shah 'Abbas by Iskandar Munshi. Few examples survive from such a manuscript, as unlike the Mughals and Ottomans, the Safavids tended not to produce lavish manuscripts of their own reigns and histories. Iskander Bayg Munshi chronicled the reign of Shah 'Abbas, completing it in 1628-29. Many of the events described in the history he witnessed himself, in his post as a secretary in the royal chancellery. Another illustrated leaf from this manuscript, formerly in the collection of the Marquis Avati, sold in these rooms, 19 October 2016, lot 190.

Please see additional cataloguing at SOTHEBYS.COM.

£ 15,000-25,000



44



45



45

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

A EUROPEAN CRUSADER ON HORSEBACK, INDIA, MUGHAL, CIRCA 1600

gouache heightened with gold on paper, margins trimmed, framed 12.4 by 14.8cm.

PROVENANCE

Collection of Lavinia, Marchioness of Cholmondeley (1921-2015), thence by descent.

This Mughal depiction of a European crusader on horseback fighting a local barefoot warrior shows the strong influence of European engravings. The figure of the crusader is derived from an unidentified European print. Europeans first arrived in Mughal India in the 1570s. The Mughal Emperor Akbar (r.1556-1605) encountered Jesuit missionaries for the first time while besieging the port of Surat in Gujarat in 1573. This painting is a fine example of artists at the imperial Mughal atelier responding to European engravings and paintings which were brought to the Mughal court in North India by Jesuit missionaries and European traders around 1580. European inspired Mughal paintings have been attributed to master Mughal artists such as Keshav Gas, Basawan, Manohar, La' and Abu'l Hasan, to name a few. The Mughal Emperor Akbar and his son, Jahangir (r.1605-27), both had a keen interest in European imagery, including devotional subjects, and many of these paintings were produced under their patronage.

£ 15,000-20,000



46

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

AN ILLUSTRATION FROM PRINCE KHURRAM'S ALBUM: TWO MUSICIANS PLAYING, INDIA, MUGHAL, CIRCA 1600-10, THE CALLIGRAPHY SIGNED BY KHURRAM (LATER KNOWN AS SHAH JAHAN), DATED 1016 AH/1607-08 AD

pencil and wash on paper, within buff and blue borders comprising gold scrolling floral vine, the reverse with a Persian quatrain in black *nasta'liq* script signed and dated by Prince Khurram, with illuminated corners, blue borders with gold floral decoration, framed drawing: 15 by 7.5cm. leaf: 21.9 by 12.8cm.

PROVENANCE

Sotheby's London, 15 June 1959, lot 118 (no.18). Hagop Kevorkian (1872-1962), New York. Sotheby's London, *Important Oriental Manuscripts and Miniatures - The Property of the Hagop Kevorkian Fund*, 3 April 1978, lot 50. Colnaghi, London, 1979. Collection of Lavinia, Marchioness of Cholmondeley (1921-2015), thence by descent.

EXHIBITED

Colnaghi, *Paintings from Mughal India*, London, 1979.



LITERATURE

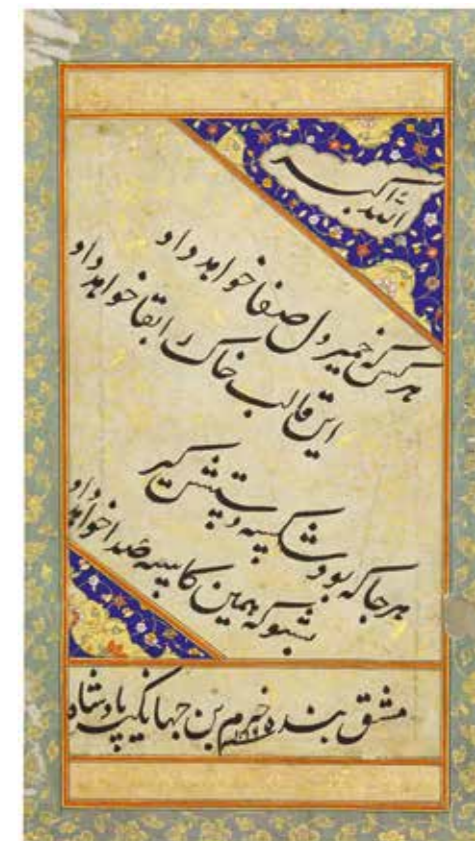
Toby Falk and Simon Digby, *Paintings from Mughal India*, exhibition catalogue, Colnaghi, London, 1979, no.12, pp.26-27.

INSCRIPTION, VERSO:

mashaq-i bandeh khurram ibn jahangir padshah, sannah 1016 (written by the slave Khurram, son of the Emperor Jahangir, year 1016 AH (1607-08 AD)).

The drawing depicts two musicians standing barefoot in a landscape, one of them playing an Indian violin, the other a hand-drum. This leaf is from an imperial Mughal album assembled by Prince Khurram (1592-1666) around 1610-15 when he was still a young boy. Khurram was the third son of the Mughal Emperor Jahangir (r.1605-27) and is better known by his regnal name Shah Jahan. He succeeded his father in 1628 and became the fifth Emperor of the Mughal Empire. Prince Khurram had a keen interest in painting, he also spent time mastering the art of calligraphy. The present drawing is likely to have been produced by a court artist working in the imperial Mughal workshop during the reign of Jahangir. The reverse of the leaf bears an elegant Persian quatrain in *nasta'liq* script with an inscription below identifying the calligrapher as Khurram, son of the Emperor Jahangir, and dated 1016 AH (1607-08 AD).

The number of leaves in the original album are unknown but it first appeared on the market as a collection of twenty leaves, sold at Sotheby's London on 15 June 1959, lot 118. Some of these leaves from the album were subsequently sold again in these rooms as part of the Kevorkian Foundation collection, 1



46

December 1969, lots 126-132; 7 December 1970, lots 104-105; 3 April 1978, lots 50-52. Hagop Kevorkian, the well-known Armenian-American archaeologist and collector, is known to have owned twenty-five leaves from the album, including the present lot.

The reverse of each leaf has a calligraphic panel in the hand of Prince Khurram, although not all of them are signed and dated. One of these leaves depicting the Mughal officer Qulich Khan of Andjan is illustrated in Colnaghi 1979, no.13, pp.28-29. Qulich Khan (d.1611) was an officer who served under both Akbar and Jahangir. Another leaf depicting a hobbled stallion with a groom and a saluki hound is illustrated in Binney 1973, no.49, pp.74-75. A leaf from the album with a portrait of a European gentleman is illustrated in Grube 1972, no.239, pp.272-3, colour pl.LIII. A further leaf depicting a portrait of Suraj Singh Rathore, the ruler of Marwar and maternal uncle of Shah Jahan, attributed to the artist Bishandas, is in the collection of the Cleveland Museum of Art (inv. no.2013.313).

A leaf from the album depicting a portly, learned man reading with a cat sleeping beside him, was formerly in the collection of Stuart Cary Welch, and sold in these rooms, 6 April 2011, lot 90. The drawing is attributed to the master Mughal artist Basawan. The reverse has three library accession notes in the hand of Prince Khurram copied from inscriptions written by Jahangir on the flyleaves of earlier royal manuscripts, suggesting that the prince was modelling his handwriting on that of his father.

£ 20,000-30,000



47



47

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

A RIDER ATTACKING STAMPEDING ELEPHANTS, INDIA, MUGHAL, 17TH CENTURY

pencil, wash and pigments heightened with gold on paper, with narrow gold border, margins trimmed, framed 8.3 by 17.3cm.

PROVENANCE

Collection of Lavinia, Marchioness of Cholmondeley (1921-2015), thence by descent.

£ 6,000-8,000



48

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

AN ILLUSTRATION TO A RAGAMALA SERIES: VASANT RAGINI, INDIA, SUB-IMPERIAL MUGHAL, CIRCA 1630

gouache heightened with gold on paper, margins trimmed, framed, the reverse of the frame with Colnaghi gallery label 19.3 by 14.3cm.

PROVENANCE

Arthur Tooth and Sons Ltd, London, 1974. Colnaghi Oriental, London, 1981. Collection of Lavinia, Marchioness of Cholmondeley (1921-2015), thence by descent.

EXHIBITED

Arthur Tooth and Sons Ltd., *Indian Paintings from the 17th-19th Centuries*, London, 20 November-14 December 1974. Colnaghi Oriental, *Gods, Gardens and Elephants*, London, 17 June-17 July 1981.

LITERATURE

Arthur Tooth and Sons Ltd., *Indian Paintings from the 17th-19th Centuries*; sale catalogue, London, 1974, no.9 Colnaghi Oriental, *Gods, Gardens and Elephants*, London, 1981, no.5.

Although no descriptive text accompanies this illustration, it is a joyful depiction of *Vasant Ragini*. Krishna, taking on the form of the god of love, is depicted dancing in the centre holding a flower in his left hand, accompanied by two women dancing to his left and two female musicians to his right. The blossoming trees in the background, and the lotus flowers and ducks in the pond in the foreground symbolise the season of spring (*vasant*). For a longer discussion of the painting, please see the online version of the catalogue.

£ 10,000-15,000



48



49

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

AN ILLUSTRATION TO A BHAGAVATA PURANA SERIES: KRISHNA FLUTING WITH COWHERDS, INDIA, RAJASTHAN, BIKANER, CIRCA 1690-1710

gouache heightened with gold on paper, narrow gold border with black rules, laid down on buff and brown margins, verso with a line of *devanagari* script near upper edge (partially obscured), a further line of *devanagari* at upper left, numbered '30' in black ink at centre, framed, the reverse of the frame with a 'Colnaghi Oriental' gallery label
painting: 22.1 by 30.6cm.
leaf: 28.7 by 36.1cm.

PROVENANCE

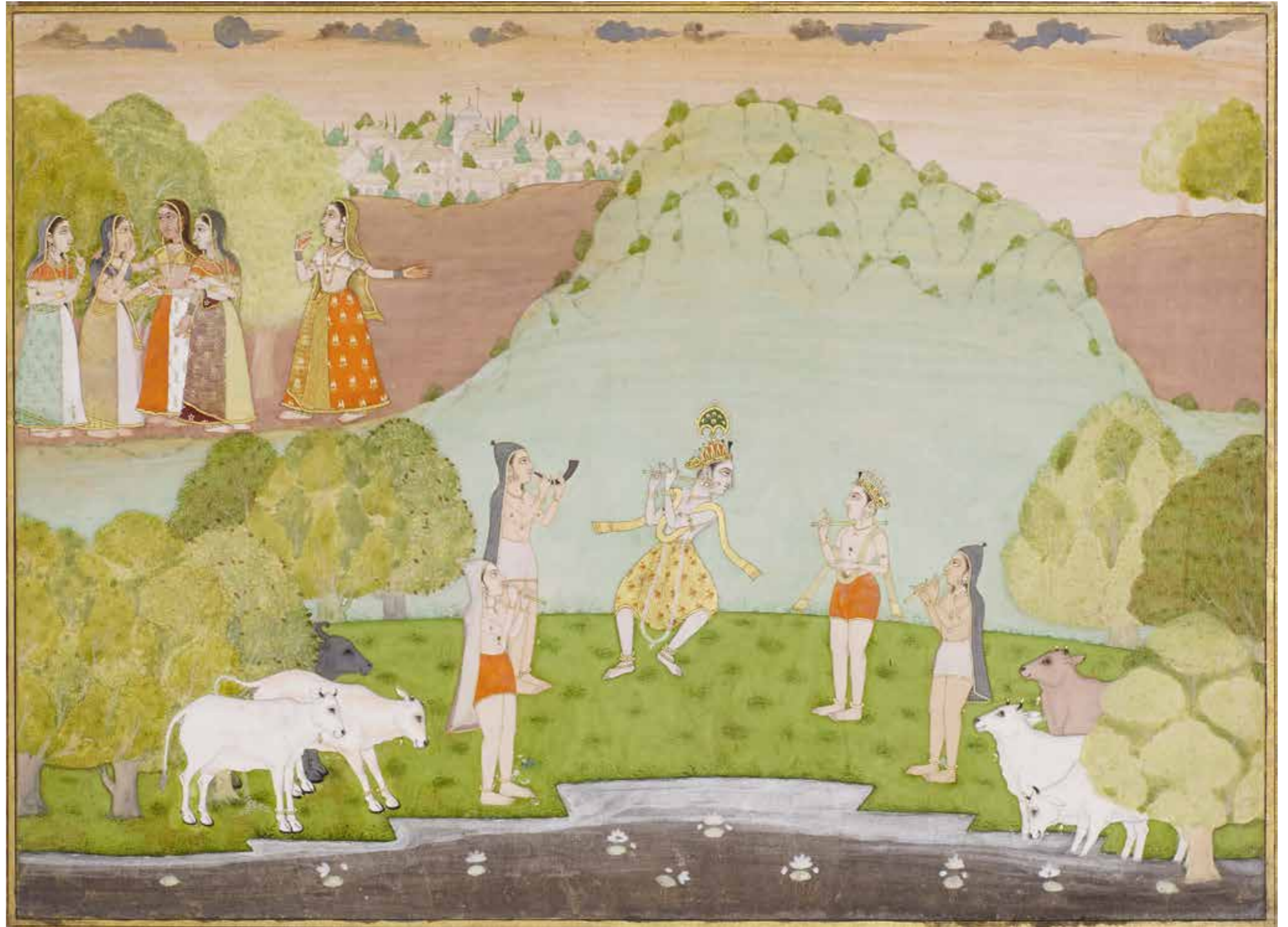
Colnaghi Oriental, London.
Collection of Lavinia, Marchioness of Cholmondeley (1921-2015), thence by descent.

This delightful illustration depicts Krishna fluting in the foreground with his brother Balarama to his left and three cowherds from the village playing along. The cows gathered around the figures seem to be enjoying the music. A group of *gopis* surrounding Radha at centre left of the painting appear to have heard the music as well and are trying to get Radha to join Krishna and his friends.

The second line of *devanagari* script on the reverse identifies the subject as 'Book Ten, Chapter 21, page 30' from the *Bhagavata Purana*. The painting belongs to a large, dispersed *Bhagavata Purana* series which was produced at the Bikaner court over a long period of time and exhibits strong Mughal pictorial influences. The meticulous detailing, miniature figures, and the pale green colour of the background in the present lot are Mughal inspired features. Work on this series is likely to have begun during the reign of Maharaja Anup Singh (r.1669-98) and ended with Maharaja Sujan Singh (r.1700-36). Several artists at the royal Bikaner atelier would have been involved in the production.

Paintings from this series are in public and private collections worldwide. Examples are illustrated in Pal 1978, no.25, pp.96-97; Colnaghi 1978, no. 61, p.54, illus. p.92; Ehnborn 1985, no.68, pp.148-9 (from the Ehrenfeld Collection); Topsfield (ed.) 2004, no.60, pp.154-5; McInerney *et al.*, 2016, no.25, pp.100-1 (in the Kronos Collections). For paintings which have sold at auction, see Sotheby's New York, 21 September 1985, lot 405; 25 March, 1987, lot 143; 22 March 2002, lot 19 (from the Gloria Katz and Willard Huyk Collection); and more recently, 22 September 2020, lot 367 (from the Estate of H. Peter Stern).

£ 26,000-35,000





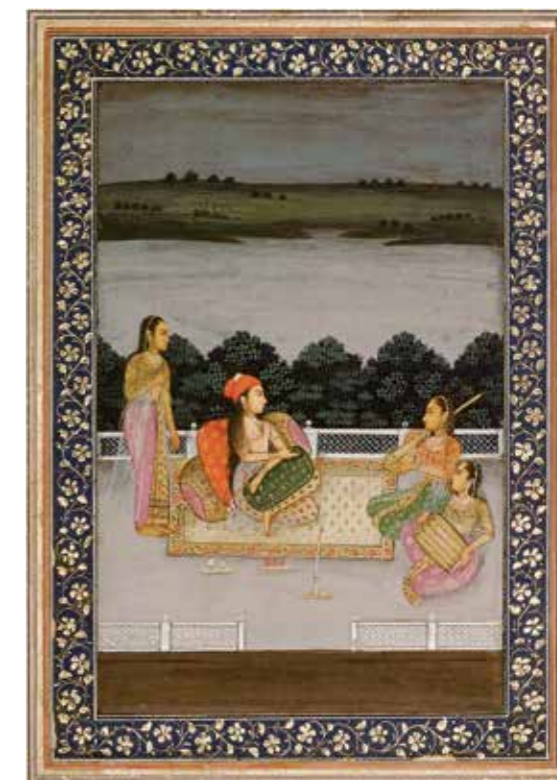
50



51



52



53



50

AN ILLUSTRATION FROM A SERIES ON DIVINATION AND OMENS (FALNAMA): THE FIGURE OF SATURN, INDIA, MUGHAL, CIRCA 1580

gouache on cloth, *nasta'liq* text above and below in two columns, marginal rulings in red
 painting: 26.8 by 19.1cm.
 leaf: 35 by 21.7cm.

From an interesting series of illustrations and interpretations of dreams and omens closely related to the *Falnama*, several of which were exhibited and published by Colnaghi in 1979 (for discussion and illustrations see S. Digby in Colnaghi, *Paintings from Mughal India*, London, 1979, pp.15-17, nos.1-5).

The figure of Saturn appears in the *Falnama* either individually or as part of a celestial sphere, accompanied by other planets and signs of the

zodiac. Massumeh Farhad notes that the iconography of Saturn, the most negative of the seven planets in the *Falnama*, ultimately derives from Indian visual sources (see M. Farhad with S. Bagci, *Falnama, The Book of Omens*, Washington D.C., 2009, p.177), as clearly seen here in this Mughal Indian example, with the multi-armed figure holding a variety of symbols familiar from Indian imagery. For a closely related figure of Saturn in a Safavid copy of the *Falnama*, see *ibid.*, p.251, fig.9.4.

Other illustrations from this series have appeared in these rooms, 22 April 2015, lot 143; 8 October 2014, lot 204; Colnaghi, *Paintings from Mughal India*, 1979, nos.1-4; Sotheby's London, 17 June 1999, lot 3; 26 April 1995, lot 137; and Christie's London, 24 April 1980, lot 49. For an essay and further examples see Falk and Digby 1979, pp.13-19.

£ 7,000-9,000



51

AN ILLUSTRATION FROM A SERIES ON DIVINATION AND OMENS (FALNAMA): MAJNUN SPYING LAYLA, INDIA, MUGHAL, CIRCA 1580

gouache on cloth, *nasta'liq* text above and below in two columns, marginal rulings in red
 painting: 26.3 by 18.7cm.
 leaf: 34.1 by 21.7cm.

Various episodes from the story of Layla and Majnun often feature in *Falnamahs*, where they are accompanied by warnings, auguries and symbolic references (see M. Farhad with S. Bagci, *Falnama, The Book of Omens*, Washington D.C., 2009, pp.29, 37, 52, 144).

£ 7,000-9,000



52

A LADY STANDING ON A LOW FOOTSTOL, ATTRIBUTED TO THE ARTIST MUTASSIM, INDIA, DECCAN, PROBABLY HYDERABAD, CIRCA 1720-40

gouache heightened with gold on paper, laid down on an album page, within four narrow polychrome borders bearing gilt scrolling vines, wide dark blue margins with gilt decoration comprising deer amidst foliage, the reverse with verses of Persian poetry in black *nasta'liq* script within narrow marbled and dark blue borders and wide gold-flecked buff margins
 painting: 13.6 by 7.7cm.
 leaf: 39 by 27cm.

The lady in the present painting is closely comparable to an almost identically dressed and jewelled lady standing against a green ground with her arms clasped behind her head. The latter work is ascribed to an artist called Mutassim whose style is characteristic of painting in Hyderabad in the second quarter of the eighteenth century (see Galloway 2008, pp.58-59, no.23). Please see additional cataloguing at SOTHEBYS.COM.

£ 6,000-8,000



53

AN ILLUSTRATED AND ILLUMINATED ALBUM LEAF: LADIES ON A TERRACE, INDIA, PROVINCIAL MUGHAL, 18TH CENTURY

gouache heightened with gold on paper, laid down on stout paper, a lady and her musicians seated on a terrace with a lake beyond, borders in colours and gold, with scrolling foliate motif on blue, margins of buff cream paper sprinkled with gold
 painting: 22.2 by 16cm.
 leaf: 49 by 34.9cm.

PROVENANCE

Oliver Hoare, (1945-2018), London. Sold in these rooms, 9 April 2008, lot 58.

£ 5,000-7,000



54



54

AN ILLUSTRATION TO A RAGAMALA SERIES: MEGHA RAGA, INDIA, NORTH DECCAN, LATE 17TH CENTURY

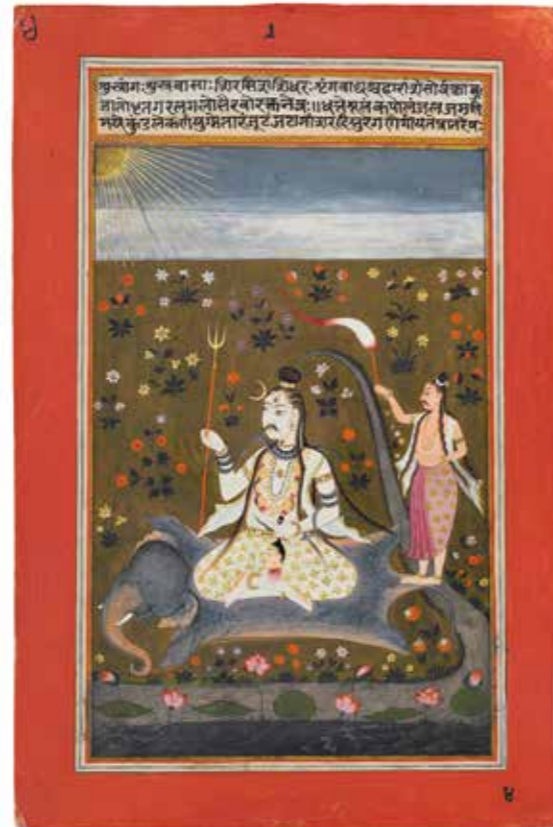
gouache heightened with gold on paper, margins trimmed 24.9 by 15.3cm.

PROVENANCE

Moti Chandra, Mumbai (1909-74).
Pramod Chandra, Cambridge, Massachusetts (1964-2014).
Private collection, U.S.A.

See catalogue note at SOTHEBYS.COM

‡ £ 8,000-12,000



55



55

AN ILLUSTRATION FROM A RAGAMALA SERIES: BHAIRAVA RAGA, INDIA, NORTH DECCAN, POSSIBLY AURANGABAD, CIRCA 1670-80

gouache heightened with gold and silver on paper, text panel above comprising 3 lines of Sanskrit verse in black devanagari script, within gold and polychrome rules, with red margins, numbered '4' at upper left and lower right corners painting: 30.7 by 17.9cm.
leaf: 37.6 by 24.6cm.

PROVENANCE

Ex-collection Françoise and Claude Bourelier, Paris.
Artcurial, Paris, 4 November 2014, lot 197.

See catalogue note at SOTHEBYS.COM

‡ £ 8,000-12,000



56

SOHNI SWIMMING ACROSS THE RIVER TO MEET MAHIVAL, INDIA, PROVINCIAL MUGHAL, PROBABLY LUCKNOW, CIRCA 1780

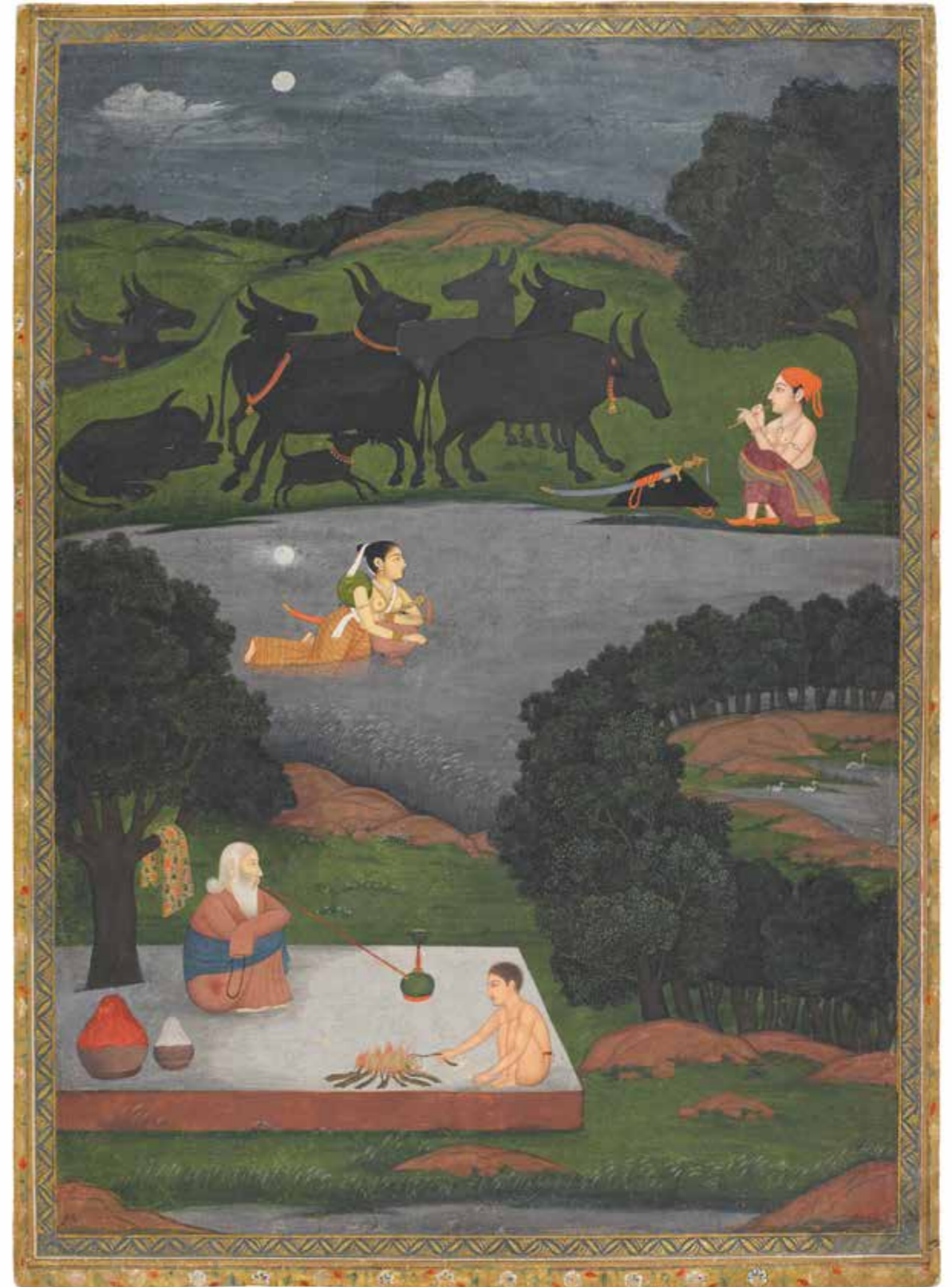
gouache heightened with gold on paper, laid down on an album page, with narrow gold and polychrome borders, verso bearing a calligraphic panel comprising 5 lines of Persian verse in black *nasta'liq* script signed 'mir munavar shah', with dark blue and brown gold-flecked borders painting: 34.2 by 24.3cm.
leaf: 37.2 by 26.8cm.

PROVENANCE

Moti Chandra, Mumbai (1909-74).
Pramod Chandra, Cambridge, Massachusetts (1964-2014).
Private collection, U.S.A.

See catalogue note at SOTHEBYS.COM

‡ £ 8,000-12,000



56



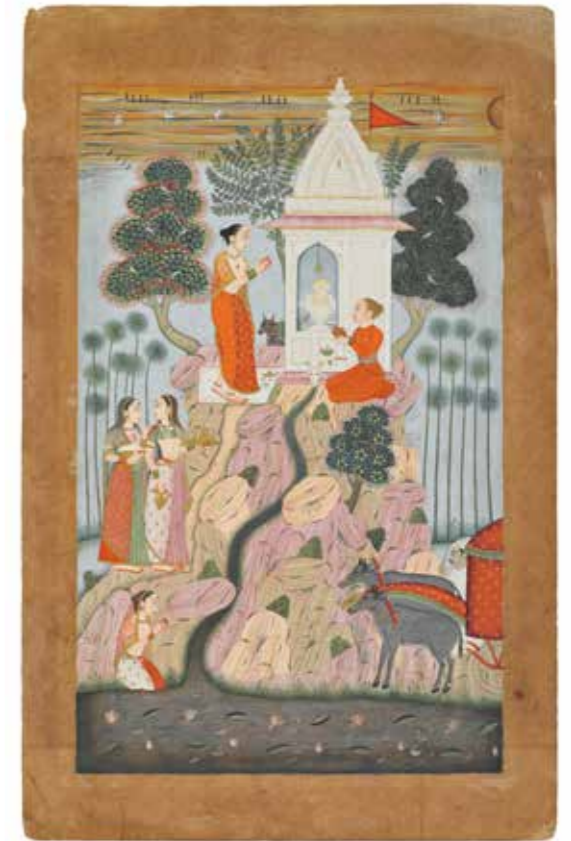
57



58



59



60



57

MAHARAJA ABHAI SINGH OF JODHPUR (R.1724-49) ON HORSEBACK WITH ATTENDANTS, INDIA, RAJASTHAN, MARWAR, CIRCA 1720-30

gouache heightened with gold on paper, margins trimmed 30.4 by 23.8cm.

PROVENANCE

Peter Cochrane (1913-2004), London, acquired in November 1970.

Abhai Singh was the eldest son of Maharaja Ajit Singh, one of the most heroic figures in the history of Rajasthan, who brought Jodhpur back under the direct rule of the Rathores after the death of the Mughal Emperor Aurangzeb in 1707. Abhai Singh had good relations with Aurangzeb's successor, Muhammad Shah (r.1719-48), and was at the Mughal court in 1724 when his father was murdered by his brothers. Muhammad Shah proclaimed him the next ruler of Jodhpur and Marwar.

Equestrian portraits of rulers and noblemen were a popular subject in Jodhpur in the eighteenth and early nineteenth centuries. Several Jodhpur artists had been trained at the Mughal

court in Delhi but were forced to leave during the reign of Aurangzeb. One of the most accomplished artists to move from Delhi to Jodhpur was Dalchand whose work is known from the reign of Abhai Singh. A painting of Maharaja Abhai Singh on horseback with attendants, by Dalchand, dated to circa 1725, which is currently in the Mehrangarh Museum in Jodhpur, is illustrated in Crill, 1999, pp.38-93, fig.38. Another comparable composition depicting one of Abhai Singh's younger brothers, Maharaja Bakhat Singh on horseback, attributed to Dalchand, which was formerly in the Sven Gahlin collection, sold in these rooms, 6 October 2015, lot 57.

£ 8,000-12,000



58

HAMZA AND HIS ARMY FEND OFF A SEA MONSTER, INDIA, PROVINCIAL MUGHAL, CIRCA 1700

gouache heightened with gold on paper, laid down on later card, with narrow dark green gold-speckled borders painting: 22.9 by 13.9cm; leaf: 24.9 by 16cm.

PROVENANCE

Tom Maschler, London (1933-2020).

£ 4,000-6,000



59

AN ILLUSTRATION FROM A BARAMASA SERIES: THE MONTH OF SAVANA, INDIA, RAJASTHAN, KOTA, CIRCA 1760

gouache heightened with gold and silver on paper, within black and white rules, with red margins, the reverse with 2 lines of text in black *devanagari* script painting: 24.5 by 15.1cm.; leaf: 31.6 by 21.4cm.

PROVENANCE

Ex-collection Françoise and Claude Bourelier, Paris. Artcurial Paris, 4 November 2014, lot 250. See *catalogue note* at SOTHEBYS.COM

‡ £ 10,000-15,000



60

A LADY VISITING A SHIVA SHRINE IN THE MOUNTAINS, INDIA, RAJASTHAN, BIKANER, CIRCA 1730-50

opaque pigments heightened with gold on paper, with brown margins painting: 29.8 by 18.2cm. leaf 35.9 by 22.9cm.

PROVENANCE

Waddington Galleries, London, 1978. R.E. Lewis Inc., San Rafael, California.

LITERATURE

Waddington Galleries, *Indian Paintings*, exhibition catalogue, London, 5-22 December 1978, no.14.

See *catalogue note* at SOTHEBYS.COM

‡ £ 7,000-10,000



61

AN ILLUSTRATION FROM A DEVI MAHATMYA SERIES: THE GODDESS DESTROYS MAHISHASURA'S CHAMPION CHAMARA, NORTH INDIA, PUNJAB HILLS, GULER, CIRCA 1780

gouache on paper, margins trimmed
14.2 by 19.4cm.

The *Devi Mahatmya* is the fourth and penultimate part of the *Markandeya Purana*. The great warrior goddess first appears in the form of Mahadevi or Chandika in the *Devi Mahatmya* series. In the present illustration, the multi-armed Chandika Devi is depicted battling the demon general Chamara. The diminutive troops beside her have been created out of her own breath. The green-skinned Chamara is depicted four times, firstly seated on an elephant at upper right, secondly trying to ward off an attack from the Devi's lion while on the elephant, thirdly fighting the lion on the ground and lastly being decapitated by the goddess.

The composition of the present lot is very similar to a painting from a *Devi Mahatmya* series, part of which is in the Lahore Museum (inv. no.E.157 (02065/1929), Aijazuddin, 1977, no.41(v), p.30, ill.p.42). The series attributed to Guler is dated V.S. 1838 (1781 AD) based on a colophon on the reverse of the final folio. Our painting also finds comparison with a drawing of similar size from Guler which depicts the same subject, dated to circa 1780, in the collection of the Museum Rietberg in Zurich (RVI 1553; Fischer & Goswamy 1999, p.63, no.29).

Please see additional cataloguing at [SOTHEBYS.COM](https://www.sothebys.com).

£ 8,000-12,000



62

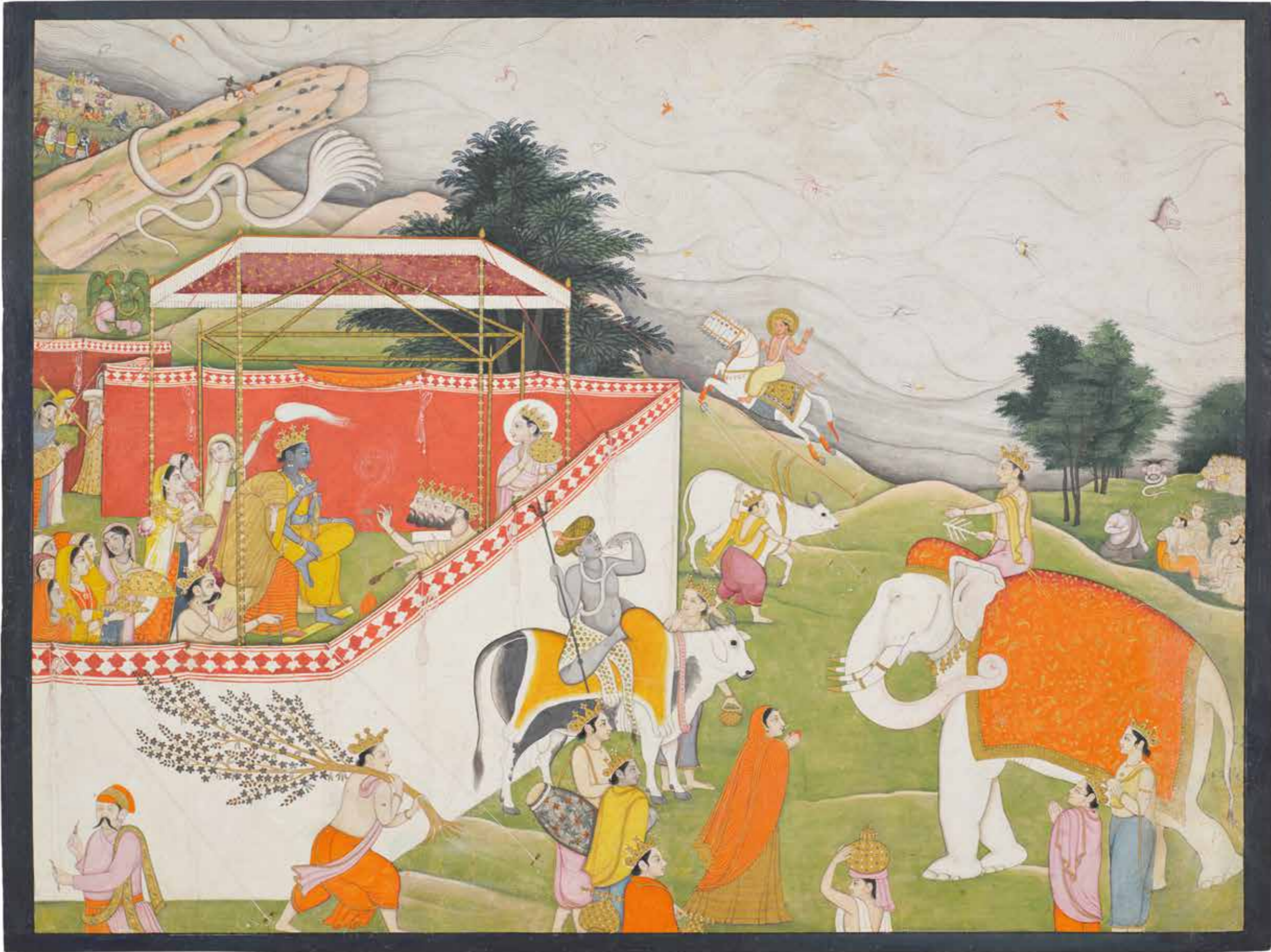
THE SAGE MEDHAS RELAYS THE DEVI MAHATMYA TO KING SURATHA AND HIS COMPANION SAMADHI, INDIA, PUNJAB HILLS, GARHWAL, CIRCA 1790

gouache heightened with gold on paper, with black and white rules and a narrow yellow border, dark blue margins, the reverse with 19 lines of Sanskrit verse in black and red *devanagari* script
painting: 17.8 by 24.5cm; leaf: 22.4 by 28.6cm.

PROVENANCE

Tom Maschler, London (1933-2020).

£ 8,000-12,000





63

AN ILLUSTRATION TO A BHAGAVATA PURANA SERIES: THE WEDDING OF VISHNU AND LAKSHMI, BY A MASTER OF THE FIRST GENERATION AFTER MANAKU AND NAINSUKH, NORTH INDIA, PUNJAB HILLS, GULER, CIRCA 1770

gouache heightened with gold and silver on paper, with narrow dark blue border, margins trimmed painting: 22.3 by 29.7cm.
leaf: 23.4 by 31.2cm.

PROVENANCE

Moti Chandra, Mumbai (1909-74).
Prmod Chandra, Cambridge, Massachusetts (1964-2014).
Private collection, U.S.A.

This incredibly detailed painting has been attributed to a master artist from the first generation of the family workshop of Manaku and Nainsukh. Some of the most well-known series of paintings and individual works produced in the Pahari region between 1770 and 1810 have been attributed to artists from this family. For a list of known works, see Beach, Fischer and Goswamy 2011, pp.689-694. Although it lacks an inscription on the reverse, the painting is stylistically very similar to the small-size Guler *Bhagavata Purana* series of circa 1780, also known as the 'Kangra *Bhagavata Purana* series of 1780' as referred to by W.G. Archer (Archer 1973, vol.1, p.293) and the 'Modi *Bhagavata Purana* series' after one of its previous owners. A closely comparable painting from the series depicting the wedding ceremony of Krishna's parents within a similar tent enclosure is illustrated in *ibid.*, fig.9, p.702. For another related illustration, depicting Kamsa attacking Devaki, and for further discussion on the series, see Sotheby's London, 23 October 2019, lot 186.

Lakshmi, the goddess of fortune and prosperity, emerging from the churning of the ocean is described in the *Bhagavata Purana* in Book VIII, canto 8, v.8-22. The churning of the ocean of milk (*samudra manthan*) is one of the most well-known episodes of the *Bhagavata Purana*. Lord Indra, the king of the gods offended the sage Durvasa whilst being in an inebriated condition. The furious Durvasa placed a curse upon Indra and the heavens. As a result, Lakshmi, the goddess of prosperity, disappeared from the abode of the gods and dissolved into an ocean of milk. Indra and the gods went to seek the help of Vishnu. The gods were then sent to make a truce with the *asuras* (demons) without whose help the ocean could not be churned. Mount Meru, the mountain home of Brahma was used as a churning stick, Shiva's snake Vasuki was used as the rope, and Vishnu took on his second *avatar* as Kurma (the turtle) to prevent the mountain from sinking. The churning led to several treasures emerging from the ocean, including three categories of goddesses, with Lakshmi being the first. All the gods vied for her attention, but she looked to Vishnu for help and chose him as her husband. A painting depicting the churning of the ocean from a *Bhagavata Purana* series dated to circa 1780-1810 sold recently in these rooms, 27 October 2021, lot 152.

Preparations for the churning of the ocean are depicted in the upper left section of the illustration. However, the main subject of our painting is the wedding celebration of Vishnu and Lakshmi. The couple are seated, with Lakshmi veiled, within an enclosure of tent panels under a canopy. The four-headed god of Creation, Brahma, is the officiating priest for the ceremony. The moon god, Chandra, is depicted to the right of Brahma holding a golden water vessel. Outside the tent enclosure, the other gods have taken possession of some of the other treasures which had emerged from the ocean. Shiva, seated on Nandi the bull, is drinking a cup of poison which had come forth from the great snake Vasuki. Surya, the sun god, is galloping away on the seven-headed horse, Ucchaihshravas. Indra, is seated on the four-tusked elephant, Airavata. Kamadhenu or Surabhi, the cow of plenty, is being led away by one of the gods, while the Parijata tree with its medicinal properties is being carried off by another.

Amrita, the nectar of immortality, was another treasure which emerged from the churning. It was immediately grabbed by the demons. While they were fighting amongst themselves, Vishnu assumed the form of his female *avatar*, Mohini the enchantress. The demons handed over the pot of nectar to Mohini to divide between themselves and the gods. Mohini did not intend to give any of the demons as that would make them immortal. One of the demons, Svarbhanu, realised this and disguised himself as one of the gods. He was soon discovered by Surya and Chandra, and as soon as he had consumed some of the nectar, he was beheaded by Vishnu's discus. His body fell to the ground, but his head flew up to the sky and became immortal as Rahu, the demon who swallows the sun and the moon in eclipses. This is the scene depicted in the centre right of the painting.

For another painting attributed to the family workshop of Manaku and Nainsukh dated to circa 1780-1810, depicting an episode from the *Rukmani-Harana* series, see Lot 65 in the present sale.

‡ £ 150,000-200,000





64

LADIES PLAYING CHAUPAR ON A RIVERSIDE TERRACE, INDIA, PUNJAB HILLS, GULER, CIRCA 1800

gouache heightened with gold on paper, narrow dark blue border comprising scrolling floral vine, with wide red-flecked pink margins
painting: 19.4 by 13.7cm.
leaf: 27.5 by 21.2cm.

PROVENANCE

Samuel Gerald Wyn Kenrick, U.K.
Simon Ray, London, 2017.

LITERATURE

Simon Ray, *Indian & Islamic Works of Art*, London, 2017, no.31.

The present painting depicts a young lady seated on a terrace by a river with three attendant ladies. They are in the midst of playing *chaupar*, an ancient Indian game, played on a cross-shaped board made of wood or cloth with long dice and dome-shaped wooden gaming pieces. A fourth attendant appears to have brought some distressing news, possibly a delay in the arrival of a lover, as the young lady has turned her face and tries to cover her face with her left hand.

This delicately executed painting is in the style of the generation of artists known as the 'Second Generation after Manaku and Nainsukh'. They belong to the same family workshop and are the sons of the two sons of Manaku and the four sons of Nainsukh. For a family tree, refer to Goswamy and Fischer, 1992, p.307. The face and profile of our protagonist is also closely comparable to that of Radha in an illustration attributed to Ranjha (d.1830), the youngest son of Nainsukh, painted in Guler circa 1800 (Galloway, 2020, no.21). The landscape in the background is similar to a painting depicting a family at play on a similar terrace under a scalloped arch overlooking a river. The painting, formerly in the James Ivory collection, was attributed by S.C. Welch (Welch, 1973, no.50, p.86). and later by J.P. Losty (Galloway, 2010, no.62) to Datarpur, a small state near Guler, and dated to circa 1800. Another painting from Guler dated to circa 1810, with an almost identical arch and similar river landscape in the background, depicting a nobleman and a lady seated on a terrace, sold in these rooms, 9 October 2013, lot 257.

‡ £ 15,000-20,000



65

AN ILLUSTRATION TO A BHAGAVATA PURANA SERIES: KRISHNA FIGHTS RUKMA, BY A MASTER OF THE FIRST GENERATION AFTER MANAKU AND NAINSUKH, NORTH INDIA, PUNJAB HILLS, CIRCA 1780-1810

gouache heightened with gold on paper, with narrow dark blue and gold borders, wide pink-speckled margins
painting: 23.5 by 31.6cm.
leaf: 30.5 by 38.4cm.

PROVENANCE

Pearl King, London (1918-2015).
Bonhams London, 21 April 2015, lot 186.

This painting illustrates an episode from the *Rukmani-Harana* or *Rukmani-Mangala* (the Abduction of Rukmani), based on an episode of the *Bhagavata Purana* (Book X, cantos 52-54). The princess of Vidarbha, Rukmani, had fallen in love with Krishna although they had never met. She begs him to save her from an arranged marriage with Shishupala, who is a friend of Rukma, her brother. Krishna arrives in a chariot and rescues Rukmani in front of a Devi temple before the wedding takes place. The chariot is pursued by Rukma. The two are depicted here with

Krishna striking Rukma with a mace. Krishna defeats Rukma and Rukmani begs him to spare her brother's life.

The painting has been attributed to a master artist from the first generation of the family workshop of Manaku and Nainsukh. Some of the most well-known series of paintings and individual works produced in the Pahari region between 1770 and 1810 have been attributed to artists from this family. For a list of known works, see Beach, Fischer and Goswamy 2011, pp.689-694. . For another painting attributed to this family workshop dated to circa 1770, depicting the wedding of Vishnu and Lakshmi, see Lot 63 in the present sale. Two folios from the same series as the present painting are in the Chester Beatty Library in Dublin (acc. no.68.7 and 68.8; Leach 1995, Vol.II, 11.94, 11.95, p.1083). Fourteen folios depicting the story of Pahlada from this *Bhagavata Purana* series are in the Royal Collection (RCINS 925226-925241; Hannam 2018, pp.168-185).

A further folio, also formerly in the collection of Pearl King, sold at Bonhams London, 21 April 2015, lots 185. Another folio from the same collection depicting the mythical churning of the ocean, sold more recently in these rooms, 27 October 2021, lot 152.

‡ £ 50,000-70,000



66

MAHARAJA RANJIT SINGH SEATED WITH DHIAN SINGH AND KHARAK SINGH, NORTH INDIA, PUNJAB PLAINS, LAHORE, CIRCA 1830

gouache heightened with gold and silver on paper, identifying inscriptions in black *nasta'liq* script below the figures, with narrow dark blue borders comprising scrolling floral vines, framed painting: 23.8 by 19.8cm. leaf: 28 by 22.7cm.

Maharaja Ranjit Singh (1780-1839) is depicted seated on a yellow Indian stool with his prime minister, Raja Dhian Singh (1796-1843) kneeling in front of him. Maharaja Kharak Singh (1801-40), his eldest son and heir, is seated to his right on a European-style chair.

A comparable work depicting Maharaja Ranjit Singh seated with Raja Hira Singh, also painted in Lahore and dated to circa 1830, is illustrated in Toor, 2018, pp.80-81. Another illustration depicting Maharaja Ranjit Singh seated on a terrace with Raja Dhian Singh and other Sikh noblemen, painted in Punjab circa 1830-40, formerly in the Karl and Elizabeth Katz collection, sold at Christie's, online sale, 5-12 December 2017, lot 55.

£ 12,000-15,000

66



67

TWO ILLUSTRATIONS OF PROCESSIONAL SCENES, SOUTH INDIA, COMPANY SCHOOL, PROBABLY TANJORE OR VELLORE, CIRCA 1830

watercolour with gold on paper, each inscribed in pencil below the figures, with further typed inscriptions to lower centre 'NATIVE, CONVEYENCES', 'TRAVILLING, PALLANKEEN.', framed (2) each 33 by 49.3cm.

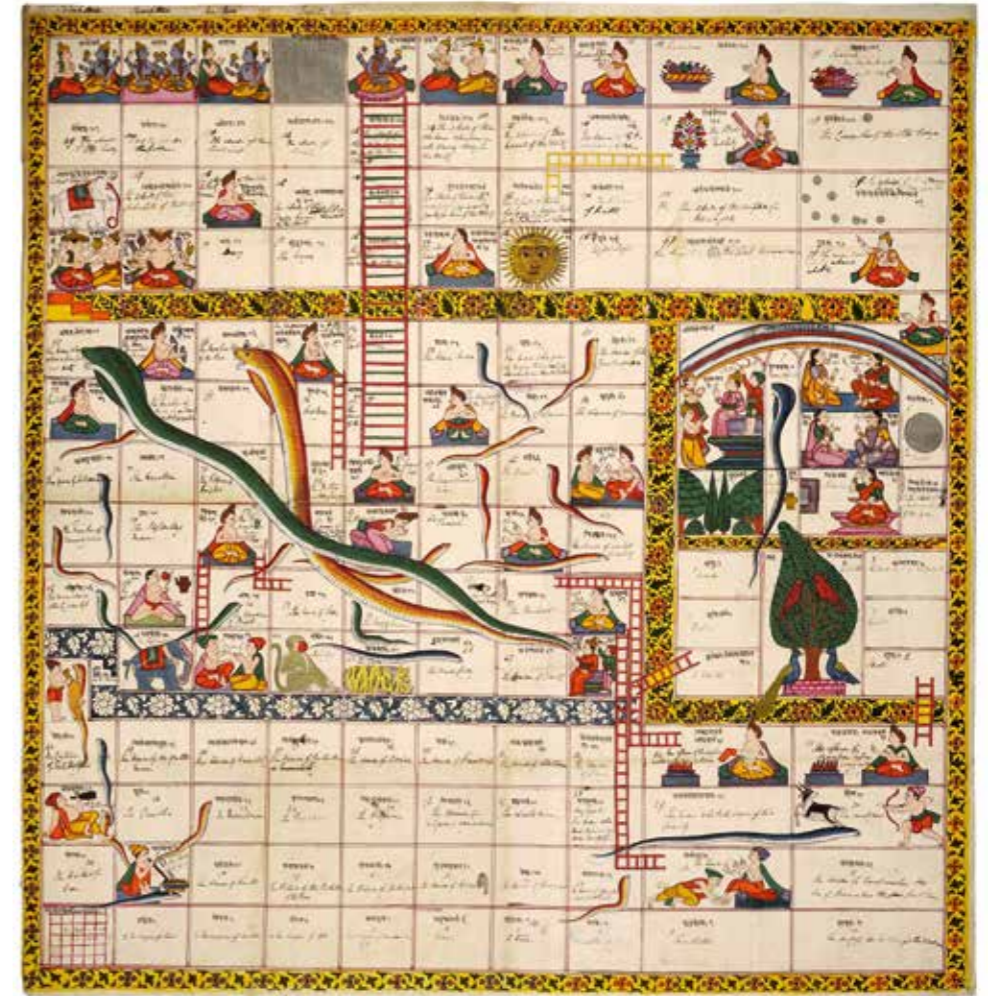
£ 4,000-6,000



67

76

Buyers are liable to pay the hammer price (as estimated above), the buyer's premium and the overhead premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



68

AN ILLUSTRATION DEPICTING THE GAME OF SNAKES AND LADDERS, NORTH-WEST OR WESTERN INDIA, EARLY 19TH CENTURY

gouache heightened with gold and silver on paper, laid down on cloth, further laid down on later board, with inscriptions in black *devanagari* script accompanied by English translations in black ink below, framed 91 by 87cm.

The game of Snakes and Ladders originated in medieval India where it was known as *moksha patam*, part of a family of games played using dice including *chaupar* and *pachisi*. The game is seen as a representation of man's upward course in religious life. A person can attain salvation (*moksha*) through performing good deeds or be reborn as lower forms of life due to bad deeds. The ladders in the game symbolise virtues and the snakes are vices. The chart in the present illustration comprises 128 squares, each labelled and numbered in Sankrit with a

translation in English below. The game begins at the bottom left corner and finishes at square 124 which is occupied here by a seated figure of the Hindu deity Vishnu. The players ascend the squares through states associated with hell, to moral and spiritual states, finally arriving at the squares associated with salvation and enlightenment. The ladders connect the 'good' squares and accelerate the players' ascent while the snakes connect the 'bad' ones reversing their progress.

The present lot is very similar to an illustration of Snakes and Ladders in the collection of the Royal Asiatic Society in London (RAS 051.001; Head 1991, pp.141-2). Donated by Major Henry Dundas Robertson on 16 April 1831, it is thought to have been painted in Nagpur, Maharashtra in Western India and dated to circa 1800. It is painted on paper mounted on cloth, like the present example, and is of similar size.

£ 12,000-15,000

77



69

SIX LARGE BOTANICAL STUDIES OF FLOWERS, INDIA, CALCUTTA, COMPANY SCHOOL, CIRCA 1800-05

pencil, pen and ink, watercolour heightened with gum arabic on watermarked paper, all inscribed on the recto in brown ink, two watermarked 'J Whatman', one watermarked 'J Whatman 1794', three watermarked with a fleur-de-lis symbol (6)

49.5 by 35cm; 50.4 by 35.5cm; 51.5 by 35.3cm; 49.6 by 34.7cm; 50.1 by 35cm; 52.3 by 35cm.

PROVENANCE

Sir Edward Smith Stanley, 13th Earl of Derby (1775-1851), Knowsley Hall, Lancashire, thence by descent until 2004. Niall Hobhouse, London.

EXHIBITED

Colnaghi, *Fifty-One Flowers - Botanical Watercolours from Bengal*, London, May 2006.

LITERATURE

Niall Hobhouse, *Fifty-One Flowers - Botanical Watercolours from Bengal*, exhibition catalogue, Colnaghi, London, 2006, nos.1, 12, 35, 38, 45, 51.

INSCRIPTIONS

the first inscribed '*Monandria Monogynia. / Costus arabicus of Linnaeus*' at lower left and '*Khaoo*.' at lower centre; the second inscribed '*Pentandria Monogynia. / Ipomea tuberculata of Buchanan*.' at lower left on the recto, the verso inscribed in pencil by Francis Buchanan 'No 4 / *Pentandria monogyria / Ipomea tuberculata Buch*.'; it seems to be the same with no 17.'; the third inscribed '*Polygamia Monoccia. {Sterculia fomes of Buchanan / Heritiera litoralis of Aiton.}*' at lower left, and '*Soondrie*.' at lower centre; the fourth inscribed '*Monadelphia Polyandria. / Buncaposs. Hibiscus vitifolius, of Linnaeus.*' at lower right; the fifth inscribed '*Indian Camomile*.' at upper centre, '*Goolly dauoody*.' at lower centre, and '*Syngenesia P.Superflua. / Chrysanthemum indicum of Linnaeus*.' at lower right; the sixth inscribed '*Species of small Orange*.' at upper centre, '*Dioceia Polyandria*.' at lower left, and '*Nauranga. Surugada glabra, of Roxburgh*.' at lower right.

Four botanists are referred to in the inscriptions – Linnaeus, Buchanan, Aiton and Roxburgh. One of the drawings is inscribed on the reverse in pencil in the hand of Francis Buchanan (1762-1829) who was a surveyor of parts of the East Company's territories. He was appointed personal physician to Lord Wellesley (Governor General of India, 1798-1805) in Calcutta in 1803 and subsequently put in charge of Wellesley's private menagerie at Barrackpore, north of Calcutta. William Aiton (1731-93) was the official gardener at Kew Gardens under Sir Joseph Banks. William Roxburgh (1751-1815) took over as the Superintendent of the Sibpur botanical garden in 1793. He is known to have commissioned several Indian artists to produce watercolours of local flora. For a longer discussion of these paintings, please see the online version of the catalogue.

£ 20,000-30,000



AN IMPORTANT PANORAMA DEPICTING
THE BATTLE OF POLLILUR





70

**THE BATTLE OF POLLILUR, INDIA,
SERINGAPATAM, EARLY 19TH CENTURY**

gouache on paper, within black rules, 10 large sheets of paper laid down on canvas, mounted on restoration fabric painting: 962 by 200cm. with border: 978.5 by 219cm.

EXHIBITED

Tigers round the Throne - The Court of Tipu Sultan (1750-1799), Zamana Gallery, London, 2 August - 14 October 1990.
The Tiger and the Thistle: Tipu Sultan and the Scots in India 1760-1800, National Gallery of Scotland, Edinburgh, 29 July - 3 October 1999.

LITERATURE

Anne Buddle *et al.*, *The Tiger and the Thistle: Tipu Sultan and the Scots in India 1760-1800*, exhibition catalogue, National Gallery of Scotland, Edinburgh, 1999, cat. no.133, illus. front cover, pls.10.11.
Veena Shekhar, *Historical Paintings of Srirangapatna: A Stylistic Study*, New Delhi, 2010, illus. p.xxvii.
Janaki Nair, 'Tipu Sultan, History Painting and the Battle for 'Perspective'', in *Studies in History*, 22, 1, New Delhi, 2006, pp.111-2, figs.3.4.

W £ 500,000-800,000

This vividly illustrated monumental painting depicts the Battle of Pollilur, which took place on 10 September 1780, as part of the Second Anglo-Mysore War. It represents the great victory of the Mysore armies led by Haidar Ali, the ruler of Mysore, and his son Tipu, against the British troops of the East India Company. As a visual record of the battle, and to commemorate his victory, Tipu Sultan commissioned a painting of the Battle of Pollilur as part of a large mural for the newly built Daria Daulat Bagh in Seringapatam in 1784. Three existing copies of the original Pollilur painting are known, three details in a miniature in Baroda Museum; twenty-four preparatory paintings depicting sections of the series, sold in these rooms, 6 October 2010, lot 60, and the present complete panorama.

THE BATTLE OF POLLILUR - WILLIAM DALRYMPLE

The Battle of Pollilur is undoubtedly one of the great masterpieces of the period: a panorama of one of the crucial turning points of Indian history, realised with extraordinary vivacity and energy that has few rivals in the art of the period. The painting extends over ten large sheets of paper, nearly thirty-two feet (978.5cm) long, and focuses in on the moment when the Company's ammunition tumbrel explodes, breaking the British square, while Tipu's cavalry advances from left and right, "like waves of an angry sea," according to the contemporary Mughal historian Ghulam Husain Khan. The pink-cheeked and rather effeminate-looking Company troops wait fearfully for the impact of the Mysore charge, as the gallant and thickly moustachioed Mysore lancers close in for the kill. To the right, the French commander Lally peers triumphantly through his telescope; but Haidar and Tipu look on majestically and impassively at their triumph, while Tipu, with magnificent sang-froid sniffs a single red rose as if on a pleasure outing to a garden to inspect his flowers.

At dawn on 7 September 1780, a Scottish soldier named Colonel William Baillie could be seen leading a column of four thousand Indian sepoy and a few hundred Highland Scots through flooded paddy fields about thirty-five miles south of Madras. Baillie knew he was surrounded on all sides by the troops of Tipu Sultan, the much-feared 'Tiger of Mysore', but he hoped to make it over the nine miles that separated him from nearby walls of Kanchipuram. There another Highlander, Sir Hector Munro, was anxiously awaiting his arrival.

At around 5.30 a.m., while marching over an ascent that led down towards the plain below, Baillie found his way blocked by a small fortified village named Pollilur. It was full of Tipu's troops and artillery, with more artillery dug in to their left. They had been waiting in ambush for several hours since being informed of Baillie's timing and route by Tipu's spies the night before. Both now began a fierce artillery barrage onto Baillie's exposed column. Baillie's troops were strung out along an avenue, raised up and exposed upon an embankment, with muddy paddy fields on both sides and a river at some distance to their right.

Unable to advance, and with no real option of retreat, Baillie ordered his troops to form a hollow square, "huddled one on the top of the other, three corps deep", with their baggage and ammunition in the middle. There they stopped "to refresh the men with a dram and biscuit." Within half an hour, Tipu's troops had fanned out to block all the different paths to Kanchipuram.

The cannonade continued with growing intensity, with the front ranks of Baillie's square taking fire from around thirty of Tipu's guns. Baillie was among those wounded, hit in the leg by a cannon ball; but he continued to give orders from a palanquin. There was then a lull when an eerie silence fell.





Thirty minutes later, troops in the front ranks reported hearing the distant sound of beating kettledrums. As the Company troops watched, a great cloud of dust rose up in the distance. This soon resolved into several long lines of scarlet columns advancing steadily towards them. The Scots assumed it was Munro coming to save them and gave out a loud cheer. It was only when the columns grew closer that they realised it was actually Tipu Sultan's father, Haidar Ali, bringing with him the main Mysore army – some 25,000 cavalry, accompanied by thirty battalions of sepoys – closing in to seal their fate. "We were quickly surrounded by Haidar's horse," wrote one Highland officer. "They were followed by his guns which joined a kind of semicircle round us, the number of about 50 at least, which opened upon us by degree."^[i]

Under Baillie's direction, the Scottish square repulsed thirteen successive charges from the Mysore cavalry. Failing to break the line, Haidar ordered a pause, and brought forward his biggest guns. Around 8 a.m., the heaviest cannonade of all began from close range, with grapeshot scything down the ranks of redcoats. "Our fate was for above an hour to be exposed to the hottest cannonade that ever was known in India," wrote Baillie's younger brother John. "We were mowed down by scores."^[ii] Then two ammunition tumbrils were hit and both blew up simultaneously, making "large openings in both lines, on which their Cavalry made the first impression. They were followed by the Elephants, which completed our overthrow."^[iii]

After expending all the remaining gunpowder, Baillie tried to surrender and tied his handkerchief to his sword which he held aloft. He and his deputy, David Baird, both ordered their men to ground their arms; but straggling fire from some of his sepoys who had not heard the order meant that the Mysore cavalry disregarded the surrender and refused to give quarter. Instead the horsemen rode in and began to cut down the disarmed and defenceless troops; "a most shocking massacre ensued."^[iv]

According to a lieutenant in the 73rd Highland Regiment, "The last and most awful struggle was marked by the clashing of arms and shields, the snorting and kicking of horses, the snapping of spears, the glistening of bloody swords, oaths and imprecations; concluded with the groans and cries of mutilated men, wounded horses tumbling to the ground amid dying soldiers, the hideous roaring of elephants as they trampled about and wielded their dreadful chains amongst both friends and foes."

Such as were saved from immediate death were so crowded together that it was only with difficulty they could stand; several were in a state of suffocation, while others from the weight of the dead bodies that had fallen upon them were fixed to the spot and therefore at the mercy of the enemy ... Some were trampled under the feet of elephants, camels and horses, and those who were stripped of their clothing lay exposed to the scorching sun, without water and died a lingering and miserable death, becoming the prey to ravenous wild animals.^[v]

Out of 86 officers, 36 were killed, 34 were wounded and taken prisoner; only 16 captured were unwounded. Baillie received a back and head wound, in addition to losing a leg. Baird received two sabre cuts on the head and a pike wound in the arm. His ADC and young cousin, James Dalrymple, received a severe back wound and "two cuts in my head". Around two hundred prisoners were taken. Most of the rest of the force of 3,800 was annihilated. When Sir David Baird's Scottish mother heard that her son had been captured by Tipu, and that the prisoners had

been led away handcuffed two by two, she remarked, "I pity the man who was chained to poor Davie."

In all, Tipu eventually captured one in five of all the British soldiers in India: no less than seven thousand British men, along with an unknown number of women, were held captive by Tipu at one time or another in his sophisticated fortress of Srirangapatam. Many were circumcised and forcibly converted to Islam. Even more humiliatingly, several British regimental drummer boys were made to wear *ghagra cholis* and entertain the court as nautch girls.

At Pollilur, Tipu Sultan inflicted on the East India Company the most crushing defeat the Company would ever receive, and one which nearly ended British rule in India. One early analysis of the defeat expressed surprise that the different Indian rivals of the Company did not take more advantage of the crucial opportunity Pollilur presented: "Had the French sent timely assistance to the enemy," he wrote, "as there was every reason to expect, and had the Mahratta states, instead of remaining quiet spectators ... joined their confederate forces and acted with unanimity, there could not have been a doubt but the British must have been dispossessed of almost every settlement on the Peninsula. Had Haidar pursued his success after the defeat of Baillie considering the shattered and dispirited state of the rest of the army, there could scarcely have been a hope of it not falling, together with Fort St George, almost a defenceless prey into the hands of the enemy."^[vi] Fortunately for the Company, Haidar was determined to avoid any further decisive engagements. The Company kept its toehold in the south only by the lack of confidence shown by its adversaries.

Tipu was understandably proud of his victory, and was quick to commemorate it with a mural which still remains, albeit faded and much repainted, on the side wall of his pleasure palace at Darya Daulat Bagh, which lies above the banks of Cavery River on the north side of his great fortified island fortress of Srirangapatnam. It is a slightly later copy of the lower central-right section of that mural, painted at some point between 1799 and around 1820, that Sotheby's now brings to auction.

Tipu stands apart from almost all his contemporaries in his prescience about the intentions of the British, his profound alarm at the power of their East India Company, and his determination to attempt to root it out of India. He tried to warn other Indian rulers of the dangers of the increasingly arrogant and aggressive Company: "Know you not the custom of the English?" he wrote in vain to the Nizam of Hyderabad in 1796. "Wherever they fix their talons they contrive little by little to work themselves into the whole management of affairs."

It was these British enemies of Tipu who did most to create the image of Tipu so widely held today. In 1799, before sending into the field the largest army the East India Company ever gathered together, the Governor General, Lord Wellesley, began a campaign of vilification against Tipu, portraying him as an aggressive Muslim Monster who divided his time between oppressing his subjects and planning to drive the British into the sea. This essay in imperial villain-making opened the way for a lucrative conquest and the installation of a more pliable regime.

It is, however, a truth universally acknowledged that a politician in search of a war is not over-scrupulous with matters of fact. Until recently, the British propaganda offensive against Tipu has determined the way that most people in India remember

him. But as with more recent dossiers produced to justify pre-emptive military action against Muslim states, the evidence presented reveals far more about the desires of the attacker than it does about the reality of the attacked. For recent work by a succession of modern scholars has succeeded in reconstructing a very different Tipu to the one-dimensional fanatic invented by Company propaganda. Tipu, it is now clear, was in fact one of the most innovative and far-sighted rulers of the pre-Colonial period.

What really worried the British was less that Tipu was a Muslim fanatic, something strange and alien, but that he was in fact frighteningly familiar: a modernising technocrat who used the weapons of the West against their own inventors. Indeed in many ways he beat them at their own game. Tactically the Mysore forces were fully the match of those of the East India Company; indeed the steely discipline of the Mysore infantry amazed many British observers and the Mysore light cavalry was "the best in the world," according to Arthur Wellesley, the future Duke of Wellington.

Moreover the sepoys' rifles and canon were based on the latest French designs, and their artillery had a heavier bore and longer range than anything possessed by the Company. Indeed in many respects the Mysore troops were more innovative and tactically well ahead of the Company armies: firing rockets from their camel cavalry to disperse hostile cavalry, for example, long before William Congreve's rocket system was adopted by the British army. More worrying still for Wellesley, the defences of the island fortress of Srirangapatam were state of the art and designed by French engineers, following Sébastien de Vauban's research into artillery-resistant fortifications.^[vii]

Tipu was just as innovative in peace as he was in war. He tried to import industrial technology through French engineers and experimented with harnessing water-power to drive his machinery. He sent envoys to Southern China to bring back silkworm eggs and established sericulture in Mysore, something that still enriches the region today. He introduced irrigation and built dams so that even his British enemies had to admit that his kingdom was "well cultivated, populous with industrious inhabitants, cities [including Bangalore] newly founded and commerce extended."

More remarkably still, he created what amounted to a State Trading Company with its own ships and factories dotted across the Persian Gulf. He even asked his ambassadors to Istanbul to secure for him the *ijara*—farm—of Basra so that, like the Europeans, he could establish an overseas settlement which would be both a base and a safe haven for his vessels.^[viii] No wonder the British were terrified when they discovered that 'Citizen Tippoo' was in communication with Napoleon Bonaparte, whom he formally invited to visit India to expel the British.

As Christopher Bayly nicely put it, Tipu attempted to fight "European mercantilist power with its own weapons: state monopoly and an aggressive ideology of expansion." He failed only because the resources of the Company were expanding faster than those of Mysore. British propaganda might like to portray Tipu as a savage barbarian, but he was in fact something of a connoisseur and an intellectual, with a library containing some 2,000 volumes in several languages, and a large collection of modern scientific instruments including thermometers and barometers.^[ix] The culture of innovation

Tipu fostered in Mysore stands record to a man very different from that imagined by the Islamophobic propaganda of the British and the startling inaccuracy of Lord Wellesley's "dodgy dossier" of 1799.

Tipu knew what he was risking when he took on the British, but as he said himself, "I would rather live a day as a tiger than a lifetime as a sheep." [x] He duly went down fighting: when Wellesley's army finally closed in for the kill and surrounded Srirangapatnam in mid-April 1799, Tipu resisted with characteristic ingenuity and tenacity. His skillful defence ended with Tipu falling, sword in hand, at the breach in his defences near the water gate.

Tipu was certainly a complex figure with a strong streak of cruelty in his character. His was an Islamic state, albeit one run with a Hindu administration and a partially Hindu army, and led by a man who firmly believed in the power of Hindu deities. It is perfectly reasonable for the descendants of his victims – and I can count myself among them – to remember his horrible savagery in victory: in Coorg, Malabar and Mangalore he was responsible for what we today would call war crimes.

But he was clearly beloved by his own people, as the British discovered to their surprise when they seized his state: "numbers of his confidential Hindoo servants acknowledged him to be a lenient and indulgent master."^[xi] At his funeral, people lined the streets "many of whom prostrated themselves before the body, and expressed their grief by loud lamentations." So it is not far-fetched to see him as a brave proto-nationalist. For while it is true that modern ideas of nationalism and patriotism were only in their infancy, he identified the British as dangerous outsiders and with his defeat of the Company at Pollilur did more than any other ruler of the time to stop them taking over the country.

William Dalrymple is the author of The Company Quartet, four multi-award winning books on the East India Company- The Anarchy, White Mughals, Return of a King and The Last Mughal- which tells the story of the Company from its founding in 1600 to its nationalisation in 1858. The books have won, among many other honours, the Wolfson Prize for History, the Duff Cooper Memorial Prize, the Hemingway, the Kapuscinski, the President's Medal of the British Academy and the Arthur Ross Medal of the US Council for Foreign Relations.

[i] John Baillie's *Account of Pollilur*. BL, IOR, HM 223, pp. 160-66.

[ii] *Ibid.*

[iii] Captain Wood's *Account of Pollilur*, BL, IOR, HM 211, f246.

[iv] Captain Muat's *Account of the Defeat at Pollilur*. BL, IOR, HM 223, pp. 83-5. [v] A lieutenant of the 73rd Highland Regiment, in Alan Tritton, *When the Tiger Fought the Thistle*, London, 2013, pp.271-2.

[vi] 'Incomplete Draft (1785) of an account of the Mysore War (1780-84)', BL, OIOC, Mss Eur K 116, f.84. Quoted in Maya Jasanoff, *Edge of Empire: Conquest and Collecting in the East, 1750-1850*, London, 2005, p.158.

[vii] Jean-Marie Lafont., *Indika: Essays in Indo-French Relations 1630-1976* Delhi, 2000, p.186.

[viii] Irfan Habib, (ed), *Resistance and Modernisation under Haidar Ali & Tipu Sultan* New Delhi 1999, Introduction xxxi.

[ix] Maya Jasanoff, *Edge of Empire: Conquest and Collecting in the East, 1750-1850, op.cit.*, p184-5; Irfan Habib, (ed), *Resistance and Modernisation under Haidar Ali & Tipu Sultan* New Delhi, 1999, Introduction xxxiv.

[x] Quoted by Moon, *The British Conquest and Dominion of India*, p.285; C.A. Bayly, *Indian Society and the Making of the British Empire*, Cambridge, 1988, p.97.

[xi] Edward Moore, 1794, cited in A. Sen, *A Pre-British Economic Formation in India of the Late Eighteenth Century*, in Barun De (ed.), *Perspectives in Social Sciences*, Calcutta, 1977, I, *Historical Dimensions*, p.46.



71

**TWO COURT MUSICIANS
PLAYING THE QAMANCHAY
AND CLAPPING, PERSIA,
QAJAR, MID-19TH CENTURY**

oil on canvas, framed
145 by 112cm.

PROVENANCE

Sotheby Parke Bernet Inc., New York, 20
November 1975, lot 307.

Eskandar Aryeh (1935-88), New York.
Sotheby's London, 23 April 1997, lot 163.

The figures are identified as 'Qalam Kar
Khanum', and 'Naz-e Raqqas' (Naz, the
dancer).

This painting and that of the following
lot appear to be executed by the same
artist, associated with the school of
Abu'l-Hasan Ghaffari (Sani al-Mulk),
chief painter to Nasir al-Din Shah Qajar

(r.1848-96), during the first half of his
reign. It is likely the two paintings joined
others in a private home, illustrating the
activities which occurred there. When
these paintings appeared at Sotheby
Parke Bernet, New York, in 1975, there
was one other in the group, of a lady
seated against cushions, playing the tar
(20 November 1975, lot 305).

£ 20,000-30,000



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**TWO COURT MUSICIANS
PLAYING THE CASTANETS AND
SANTOUR, PERSIA, QAJAR,
MID-19TH CENTURY**

oil on canvas, framed
145 by 111.5cm.

PROVENANCE

Ex-collection Leventritt., U.S.A, prior to 1975.

Sotheby Parke Bernet Inc., New York, 20
November 1975, lot 306.

Eskandar Aryeh (1935-88), New York.
Sotheby's London, 23 April 1997, lot 163.

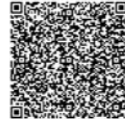
EXHIBITED

M.H. de Young Memorial Museum,
Stanford (label on reverse).

£ 20,000-30,000



73



73

CIRCLE OR FOLLOWER OF SIR PETER LELY, A LADY IN MASQUERADE DRESSED AS MIHRIMAH SULTAN, ENGLAND, SECOND HALF 17TH CENTURY

oil on canvas, framed
75 by 62cm.

This particular portrait is attributable to the circle of Sir Peter Lely and it was probably painted in the second half of the seventeenth century. The subject is either Mihrimah Sultan herself or possibly a lady dressed up to look like her. Sir Peter Lely's influence in this portrait is evident in the stylistic features of the sitter: the elongated face, the tall neck and slightly rounded and rosy cheeks as well as the thick arched eyebrows and the defined curly hair all recall contemporaneous portraits by the artist, for example the portrait of Mary II, now in the Royal Collection Trust (inv. no.OM250) or Portrait of a Lady, said to be Nell Gwyn, sold at Sotheby's, 7 December 2011, lot 26. For a longer discussion of this painting, please see the online version of the catalogue.

‡ £ 10,000-15,000



74

A PORTRAIT OF JEAN CHARDIN, SIGNED BY CHARLES OR JACQUES D'AGAR, PARIS, CIRCA 1671

oil on canvas, framed
60 by 49.5cm.

PROVENANCE

Oliver Hoare (1945-2018), London, 1992.

Jacques d'Agar (1640-1715) was a pupil of the painter Jacob Ferdinand Voet and gained fame as a portrait painter. He left France in 1682 and moved first to England and later Denmark where he painted portraits of the British and Dutch nobility. His son Charles (1669-1723) also became a portrait painter.

The subject of this portrait is Jean Chardin (d.1713), the son of a French Protestant jeweller who extensively travelled to Persia and India. Chardin was appointed royal merchant by Shah Abbas II (r.1642-66) and retained the title during the reign of Shah Suleyman I (r.1666-94). This portrait was likely executed upon Chardin's return to Paris, between 1669 and 1671, while he was executing various commissions for the Shah, before returning to Persia in 1671, where he stayed until 1680. He later moved to England where he was appointed court jeweller to King Charles II (r.1660-85) and then knighted in 1681. Chardin extensively recorded his travels and published them between 1686 and 1711.

£ 8,000-12,000



74



75

BALTHASAR-CHARLES LARPENTEUR (1783-1846), PORTRAIT OF AN OTTOMAN SOLDIER, SIGNED AND DATED 1845

oil on canvas, framed
80 by 63cm.

This portrait of an Ottoman soldier, depicted in his official attire, with a turban and a sword, against a battle ground, is very similar to another painting by Larpenteur, 'Portrait d'un général sous la Restauration', dated 1842, where the general is also depicted three quarter with a military scene in the background (Besch auction, Cannes, 9 December 2021, lot 163).

‡ £ 20,000-30,000



76

**PIETRO LONGHI, THE PROCESSION OF THE
VENETIAN BAILO FRANCESCO GRITTI IN
CONSTANTINOPLE, VENICE, SIGNED AND
DATED 1731**

oil on canvas, signed and dated lower right, framed
105.5 by 128.5cm.

PROVENANCE

Aleksandr Nelidov (1838-1910), Councillor to the Russian
embassy in Constantinople in 1872.
Collection Francesco Pospisil, Venice, mid-20th century.

LITERATURE

S. Bolli, C. Pellizari e M. Semenzato, *Gemme del Settecento
Italiano ed Europeo*, Venice, 2014, no.97.
Arte Illustrata, V, January 1972, pp.2-6.
Pignatti, *L'opera complete di Pietro Longhi*, Milano, 1974, p.109,
no.343.

α £ 150,000-200,000

Pietro Longhi is mostly known for his portraits of the Venetian upper-class society of the first half of the eighteenth century. His paintings usually represent scenes from everyday life of the noble class, with the subjects in various settings, for example going to the tailor, gambling, attending a concert or dining. This impressive canvas, depicting the procession of the Venetian ambassador Francesco Gritti, is a *unicum* for the artist, who must have been commissioned it directly from the ambassador himself, upon his return to Venice.

The painting shows a taste for *Turquerie*, a popular theme at the time: scenes depicting the Near East and in particular the Ottoman court were fashionable. Giovanni Antonio Guardi (1699-1760), for example, was active in Venice at the same time as Pietro Longhi and was renowned for 'oriental scenes' depicting the harem and various other settings of the Ottoman court. But while Guardi and other contemporary artists were more familiar with the subjects, this theme was relatively new to Pietro Longhi; only another canvas by him is known depicting Ottoman characters, it is titled *Scena Orientale* and it depicts three subjects dressed in Ottoman outfits arguing in front of a European nobleman (published in T. Pignatti, *Pietro Longhi*, Venice, 1968, fig.275).

Francesco Gritti was a *bailo* between 1723 and 1727. This painting is dated 1731, after his return to Venice, and it is likely that he personally commissioned it at the end of his post in order to commemorate his achievements at the Ottoman court. Gritti is also the subject of another painting by Jean-Baptiste Vanmour depicting his audience with Sultan Ahmed III in 1725, now in the Pera Museum, Istanbul, inv. no.AK7229514. Vanmour was a popular artist active in Constantinople and produced depictions of audiences with the Sultan for several ambassadors, including the Dutch Cornelis Calkoen and the Austrian Count Damian Hugo von Virmont (see Williams 2014, p.51).





Gritti is here portrayed on a white horse, wearing a lavish golden cape and hat and looking out at the viewer. He is part of a long procession, riding towards the Topkapi palace to be received by Sultan Ahmed III (r.1703-30). In the background can be seen the outline of the city of Constantinople with the domes of the mosques and their minarets visible on the horizon, with boats anchored in the middle distance.

At the end of his post, upon his return to Venice, Gritti compiled a detailed report for the Serenissima, describing the Sultan, his court and the politics around him. His account is dated 5 July 1727 and survives in the Archivio di Stato di Venezia (edited by M.P. Pedani, pp.885-948), providing us with a fascinating insight on the internal politics and duties of the *bailo*. The figure of the *bailo* was the official representative for the Republic of Venice at the Ottoman court, he was responsible for maintaining a good relationship with the Sultan and the court, protecting Venetian political and economic interests.

The picture we get of Ahmed III from Gritti's report is a very frank and candid portrait, the Sultan is described as a very skilled in governing and as an educated man (*E' dotato di molto talent per governare; ama farsi leggere le memorie, o siano annali della monarchia, e le esposizioni dell'Alcorano, parla perfettamente e, contro il costume dell'i sultani, scrive il piu' erudite che possa desiderarsi*); but also as cruel and miserly (*Quelli [vizi] che piu' ne possedono l'animo suo, e con molta forza, sono quelli della crudelta' e dell'avarizia*). Gritti reports on every details of his private life, including his favourite courtesan, Defigan (p.887), his vizier Ibrahim Pasha and other members of the court (the *mufti*, p.893 and the *tefterdar*, p.894), each described with their respective virtues and vices. The report looks also at the state of the military and at commercial relations with other nations, as well as the foreign relations with Pussia, England and Holand (pp.937-8). Francesco Gritti left the post in 1727 to Zuanne Delfino (mentioned on p.947), and returned to Venice. This impressive painting commemorates his time in Constantinople.





77

AN Umayyad or Early Abbasid Glass Beaker, Near East, 8th/9th Century

with deep vertical sides, the exterior combed upwards to produce an elongated honeycomb effect
10cm. height; 10.5cm. diam.

The pattern which decorates the main body was not commonly produced in the Islamic world, though it recalls the more familiar and diffused motifs of honeycomb, the closest comparable example is an amber beaker sold at Christie's London, 8 April 2008, lot 50.

The technique of winding glass of the same colour around the main body of a piece was largely used in Medieval times, both in Europe and in the Near East, see for example a European globular glass beaker dated to the fifth/seventh century now in the Metropolitan Museum of Art, New York, inv.nos.17.193.335 and a seventh century glass bottle attributed to Syria, now in the Toledo Museum of Art, inv.no.1923.2033 (published in Carboni & Whitehouse 2002, p.114, no.33).

£ 20,000-30,000



78

AN Abbasid Tin Glazed Pottery Bowl, Mesopotamia, 9th Century

of rounded form with everted rim on a short foot, the earthenware body decorated with cobalt blue with opacified tin glaze with two lines of calligraphy and four centrifugal splashes of green, the exterior plain
4.5cm. height; 14.5cm. diam.

PROVENANCE

Christie's London, 14 October 1997, lot 311

INSCRIPTIONS

'Felicity'

This delicate bowl is part of a group which for the first time incorporated calligraphy as a decorative motif; the earthenware body is rendered whiter thanks to a tin-opacified glaze, which, along with the use of cobalt blue and green splashes, recalls contemporaneous Chinese wares. A bowl with a benedictory inscription and similar green splashes is now in the Metropolitan Museum of Arts, New York, inv.no.30.112.46, two others were sold in these rooms, 9 April 2008, lot 77 and 79.

£ 10,000-15,000



78



79

A Safavid Brass Qibla Indicator, Persia, 17th/18th Century

the brass body of circular form, hinged lid, the base and lid with names of various localities, including Tabriz, Isfahan, Kashan and Qairawan, further engraved throughout with inscriptions
6cm. diam.

INSCRIPTIONS

Around the body: 'When you seek the direction of the *qibla* (from) this world displaying mirror, find the southern point of the meridian with the pointer, look then at the lands to the north and the south of that point, wherever it ends up, that is the direction of the *qibla*'

£ 3,000-5,000



79



Reverse



80

A FINE SAFAVID BRASS ASTROLABE, SIGNED BY MUHAMMED HUSAYN AL-YAZDI IBN MUHAMMAD BAQIR, DECORATED BY IBN MUHAMMAD MAHDI AL-YAZDI, PERSIA, DATED 1057 AH/1647-48 AD

cast brass, the mater with simple throne and hook, with original rete, hammered and engraved in elegant *naskh*, containing five plates engraved on both sides 11.5cm. diam.

PROVENANCE

Monsieur F. Neuilly-Sur-Seine. Part of a collection acquired by a family of bankers, scholars and art collectors at the end of the nineteenth and early twentieth centuries.

This elegant astrolabe was made by two of the leading instrument-makers of Safavid Iran in the mid-seventeenth century: Muhammad Husayn al-Yazdi ibn Muhammad Baqir (the maker) and Muhammad Mahdi al-Yazdi ibn Muhamad Amir (the decorator).

The names of the makers of this fine astrolabe are recorded on the reverse of the mater: "made by (*sana'ahu*) ibn Muhammad Baqir, Muhammed Husayn al-Yazdi ", it also bears a date in *abjad* numerals (*Gh-N-Z*) which corresponds to 1057 *hijri*. Below there is a cartouche with the statement that the piece was "decorated by (*naqqashahu*) ibn Muhamad Amir, Muhammed Mahdi al-Yazdi."

Both these men are well-known members of the prolific school of instrument-making that flourished in seventeenth-century Isfahan and worked together. Their names are also recorded in an astrolabe made for Imam Mirza Razi al-Din Muhammad Husayni al-Mawsawi, sold in these rooms, 31 March 2021, lot 67.

Muhammad Husayn made one of three surviving world-maps engraved on circular brass plates that caught the attention of the scholarly world some twenty years ago. The maker's father, Muhammad Baqir al-Yazdi, was the leading mathematician of Safavid Iran who wrote many major treatises on astronomy and science and taught a number of the most prolific instrument makers of the Safavid period (see D.A. King, *World-maps for finding the direction and distance to Mecca, Innovation and Tradition in Islamic Science*, Leiden, 1999, p.131). For more on Muhammad Husayn see *ibid.*, pp.255-6. For more information on the decorator, Muhammad Mahdi al-Yazdi, see L.A. Mayer, *Islamic Astrolabists and their Works*, Geneva, 1956, pp.70-71).

An astrolabe by Muhammad Husayn Baqir al-Yazdi, dated 1057 AH/1647-48 AD, was sold in these rooms, 24 October 2007, lot 188. An astrolabe signed by Muhammad Mahdi al-Yazdi, dated 1060 AH/1650-51 AD, is in the Nasser D. Khalili Collection of Islamic Art, inv. no.SCI161 (F. Maddison and E. Savage-Smith, *Science, Tools & Magic*, London, 1997, pp.250-1, no.144). A further comparable astrolabe by Muhammad Mehdi al-Yazdi is in the Museum of History of Science in Oxford (inv. no.46886), and another was sold in these rooms, 6 October 2010, lot 150.

£ 35,000-45,000





81

A LARGE ROYAL MUGHAL PLANISPHERIC BRASS ASTROLABE, SIGNED BY DIYA' AL-DIN MUHAMMAD AL-LAHURI, INDIA, DATED 1069 AH/1658-59 AD

composed of a mater ('*umm*') cast in one piece with the high, symmetrically fretted *kursi*, the tracery of which is engraved with stylised leaf decoration, carrying a shackle and loop, containing five detachable plates and fitted with a bottom lug for locking the plates in place, openwork rete held in place with alidade and stylised 'horse'

19cm. diam.
28.5cm. height

PROVENANCE

Sotheby's London, 14 April 2010, lot 119.

INSCRIPTIONS

The inscription below the shadow squares translates as follows:

'Made by Diya' al-Din Muhammad ibn a'im Muhammad ibn Mulla cisa ibn Ilah-dad (also, Allah-dad) al-Asturlabi al-Humayuni al-Lahuri in the year 1059 of the Hijra.'

This is a fine and large example of production from the prolific family of astrolabists which flourished in Lahore from circa 1565 to circa 1675. It is signed by Diya' al-Din Muhammad, who was a representative of the fourth generation of the family. He is known by some two dozen astrolabes and sixteen celestial globes made between 1650 and 1660.

Diya al-Din was a fourth generation member of the most distinguished family of Mughal instrument makers. This 'workshop' was founded in the mid-sixteenth century by his great grandfather Ilah-Dad, the Court Astronomer to the Emperor Humayun. His grandfather, father and uncle, as well as his two cousins all continued in this family business until the end of the seventeenth century.

The throne is elegantly worked *à jour*. The shackle and ring are original. The rete is decorated with an intricate foliate design that achieves an elegant symmetry. It is distinguished by six closed shapes within the upper ecliptic. A part of the rete below the ecliptic has been lost, and the circumferential frame is distorted on the lower left. The star-names are written in a very small script and not all are discernible; we do not reproduce them here. The mater is engraved with a gazetteer giving longitudes and latitudes for 108 localities in Greater Iran and India.

The five plates are competently executed in careful detail. The standard-type plates for latitudes 22°, 25°, 27°, 28°, 32°, and 36°, have altitude circles for each 2° and azimuth circles for each 6°. There is also a plate bearing both markings for 0° and 90° on its two halves, another for latitude 66 1/2° for converting ecliptic and equatorial coordinates, as well as a plate of half horizons organised in four batches.

The back bears the standard trigonometric and astrological markings of all astrolabes of the Lahore school. There is a sexagesimal trigonometric quadrant in the upper left and a solar quadrant in the upper right. The latter has two curves for



Reverse

the meridians of latitudes 27° and 32°, perhaps serving Jaipur and Lahore. Inside the double shadow squares is astrological information and a table of the function named *fadl al-dawr*. This is the excess of revolution (*revolutio anni* in medieval Latin) or the time measured in degrees of daily rotation (360° = 24h) by which the solar year exceeds 365 days. This function, of use in astrology, is tabulated in several medieval Islamic astronomical handbooks.

The pin and the alidade, which has suffered considerable corrosion, are original but the 'horse' for holding the ensemble together is missing. Another large astrolabe made by Diya' al-Din Muhammad, dated a year earlier than the present example, in 1068 AH/1657 AD, was sold in these rooms, 27 October 2020, lot 454.

Literature: Sarma, 'Lahore Astrolabists'; Sarma, *The Archaic and the Exotic*.

‡ £ 200,000-300,000





82

A RARE ABBASID ROCK CRYSTAL COSMETIC BOWL, WESTERN PERSIA OR IRAQ, 9TH-10TH CENTURY

of oval shape standing on short foot, the exterior finely carved with a palmette with spiral volutes at each end, two squares within circles carved on each side, the everted flattened rim with a hatched pattern
7.8 by 4.5 by 1.7cm.

PROVENANCE

Sotheby's Geneva, 25 June 1985, lot 188.

As reported by al-Biruni (d.1048 AD), Basra was a major centre of rock crystal carving in Abbasid times and remained so until the advent of the Fatimids. This delicate bowl may have been made there and can be dated to the Abbasid period. The closest comparable is now in the Louvre, inv. no.SB 3795, and was excavated in Susa, in modern day Khuzestan provenance in Iran, towards the border with Iraq.

The similarities between this and the Louvre bowl are striking: they are both on a short foot and are decorated with a palmette with spiral volutes at each end of the oval-shaped body. The sides of the Louvre bowl has a hatching ground, the same pattern which here runs on the everted flattened rim.

The Louvre bowl has been set within a wide gold frame with S-shape design and was attributed by the Louvre to the Sassanian period. However, as previously noted by Raby,

"Susa was razed to the ground by three hundred of Shapur II's elephants, and only partially reinhabited by the late Sassanian period; in the early Abbasid period, on the other hand, it was once again a flourishing city" (Raby in Sotheby's 1985 catalogue). It is thus more likely that the Louvre bowl was the product of the rich and sophisticated Abbasid court rather than the earlier Sassanian settlement. This attribution seems to be confirmed by the decorative motifs which are a closer link to early Islamic pieces. "The three motifs – the spiral volutes with a small flat-topped central boss, the thin oval cartouche with a raised spine, and the cross-hatching – appear on rock-crystal objects traditionally attributed to tenth-eleventh century Egypt. One of the closest parallels for the volutes and the oval cartouche can be found on a flask in the Freer Gallery, Washington, inv. no.F1949.14, which on stylistic grounds has been regarded as one of the earliest 'Fatimid' rock-crystals, and indeed a pre-Fatimid, either Tulunid (868-905 AD) or Ikhshidid (935-969 AD) date has been suggested for it' (*ibid*).

Very few pieces of rock-crystal have been attributed with certainty to the Abbasid period and even fewer are so high in quality. Two small bowls, much cruder and thicker in carving, were offered at Christie's London, 17 October 1995, lot 286 and Bonham's London, 16 October 2003, lot 293. They were both attributed to Abbasid Mesopotamia. A small perfume bottle, also dated to tenth-century Iraq was sold at Christie's London, 5 October 2020, lot 84.

£ 100,000-150,000



SEVEN IMPORTANT SILVER OBJECTS
FROM THE 7TH-14TH CENTURIES



800 YEARS OF ISLAMIC SILVER

Despite the importance of gold and silver wares in the pre-Islamic period, very few precious metal objects from the Islamic World, produced before 1500, have survived to this day. Indeed, it has been suggested that fewer than a hundred courtly items made of silver exist today, due to a few specific reasons. Most widespread was the custom of melting down silver for recycling into coinage, leading to a scarcity of silver objects when compared to brass and bronze wares from the ninth to fourteenth centuries. It has also been suggested that Muslims were not buried with gifts, and we also know that “the disapproval of precious metal tablewares by pious Muslims appears to have affected production intermittently” (‘Metalwork’, in *The Grove Encyclopedia of Islamic Art and Architecture*, Ed. Jonathan M. Bloom, Sheila S. Blair, *Oxford Islamic Studies Online*). When works of art made of precious metals were outmoded, they were often melted down. The objects that are found today, largely in museum collections, were generally buried in times of unrest. This is why so many of the surviving medieval objects were discovered in ‘hoards’, most notably the so-called ‘Harari Hoard’, once owned by the collector Ralph Harari, now in the L.A. Mayer Museum for Islamic Art, Jerusalem. This group displays a number of diverse silver objects with nielloed decoration and inscriptions, which include jugs, incense burners, rosewater sprinklers and two footed trays (illustrated in Hasson 2000, p.41).

In his article on a silver bottle now in the State Hermitage Museum, St. Petersburg, Boris Marshak gives the following explanation of Islamic medieval silver’s evolution: “The four centuries (from 750 to 1150) of the history of eastern Iranian and Central Asian silver can be divided into four periods: the Abbasid period up to the first half of the ninth century, when pre-Islamic traditions dominated; the Samanid period, when local and western Islamic traditions met in Khurasan and Mawarannahr; the very end of the tenth century and the first half of the eleventh, when several local schools of silversmiths adopted western Islamic vermiculé backgrounds and developed their own variants of niello ornament; and the second half of the eleventh century and beginning of the twelfth,

when, under the rule of the Great Seljuqs, local traditions actively interacted in Khurasan and probably in western Iran.” (Boris I. Marshak, ‘An Early Seljuq Silver Bottle from Siberia’, *Muqarnas*, vol.21, Essays in Honor of J.M. Rogers, Leiden, 2004, pp.264).

Today, the majority of important medieval Islamic silver is in The L.A. Mayer Museum of Islamic Art and The Hermitage, although some important individual pieces can be found in other institutional collections, including a sprinkler in the Freer Gallery of Art, Washington D.C. (F1950.5), a Buyid wine cup in The Metropolitan Museum of Art, New York (inv. no.64.133.2) and a lidded jug in The David Collection, Copenhagen (inv. no.36/2017).

The extant silverwork with niello decoration, even though ascribed to a period between the tenth and thirteenth century by scholars, has not been organised in a particular chronological order but can clearly be linked together through their Persian connections attested through their inscriptions: from the fifth-century BC bowl naming the Achaemenid King Artaxerxes I, to several models inscribed with the name of Amir Abu’l-Abbas Valkin ibn Harun, who was thought to be a Daylamite prince of the tenth century (Atil 1985, p.85). Harun, whose name is inscribed on various silver objects with niello ornamentation, is mentioned by Rachel Ward in connection with Buyid metalwork (Ward 1993, pp.54-55). The Buyids, who ruled Iraq and Western Iran from 932 to 1062 AD, constructed their identity by emphasising their Sassanian heritage and marking themselves as “Persian” Kings. The particular notion of inscribing one’s name on vessels is attributed by Ward to the tradition of the Buyid’s Byzantine neighbours (Ward 1993 p.54).

The present selection of seven items of high-quality silver from the sixth/seventh century to the fourteenth provides an exceptional grouping which illustrates the development of silver workmanship, from early derivations of Byzantine and Sassanian models (lots 83, 84 and 86), to the Harari-Hoard style incense burner (lot 87) and inscribed dish (lot 88). Crucial to our understanding of Islamic silver is the importance of the neighbouring areas of Greater Iran and Central Asia, as exemplified by the parcel-gilt Sogdian saddle cup (lot 85), taking its influence

from China and the Silk Road, and the finely-worked Caucasian cup (lot 89), which displays a confluence of Islamic and Christian decoration.

Not only is it important to remember the importance of pre-Islamic Persian heritage and craftsmanship when looking at silver from the Islamic period, but it is worth considering the geography of where many pieces have been discovered. Marshak, discussing the provenance of the silver bottle in the Hermitage, mentions that it was “one of the silver vessels brought to the lower Ob’ basin from the ninth through the early twelfth century by Muslim merchants from Central Asia and Volga Bulgaria. There these merchants sold silver vessels and steel swords to the local Ugrians (the Khanty and the Mansi), who were hunters and trappers, and bought from them excellent sable and ermine furs. In the system of Eurasian trade routes the “Fur Road” was comparable with the famous Silk Road.” (Marshak, *op.cit.*, p.255).

Unlike so many courtly silver-inlaid objects which first appeared in the West via Italy, much Islamic silver (excluding that from Spain) seems to have been traded northwards, exported in trade for furs from Russia. For further reading on the geography of silver finds, a useful resource is www.eurasiansilver.com, where Dr Betty Hensellek has catalogued a multitude of third to thirteenth century silver vessels discovered in hoards across Eurasia, the Urals and Siberia.

The present silver ‘hoard’ serves to remind us of the impressive legacy of Islamic silversmiths over a period of eight hundred years. The various forms, decorative dynamism and quality of the workmanship on display allow us a glimpse of what must once have been an extensive corpus of courtly silver objects.





83

A LARGE SASSANIAN OR EARLY ISLAMIC SILVER EWER, PERSIA, 7TH-8TH CENTURY

of bulbous form, standing on a tall waisted foot, the tapering neck with a pointed spout, the scrolling handle surmounted by a gilt ball and attached to the neck and body by gilded terminals in the shape of onager heads, the foot and shoulder with a row of flowers between two gilt bands
34cm. height

PROVENANCE

The Wyvern Collection, London (no.2226).
Private collection, Heidelberg, 1980s-2015.

LITERATURE

M. Aimone, *The Wyvern Collection: Byzantine and Sasanian Silver, Enamels and Works of Art*, London, 2020, cat. no.59.

The present ewer and that of the following lot are typologically similar to vessels from the Late Sassanian Period. Their bulbous bodies are raised on flared conical feet, one reinforced by a vertical band providing the object greater stability and increasing its upright momentum. The present ewer has a gently tapering spout, while that of lot 84 has an open, flat end. The gilded zoomorphic heads at the extremities of the present lot's handle are clearly identifiable as those belonging to the onager, an Asiatic wild ass, and the protruding ball to the top was probably meant to strengthen the grip for a servant pouring wine. On both ewers, the body, foot and handle were worked separately: the first two parts were hammered on forming stakes, while the handles were probably cast in moulds. Based on similar examples, it may be assumed that they came with a lid, most likely a stopper that dropped into the neck.

Such ewers, distinguishable by a sober yet elegant decoration, were introduced in the Sassanian and Central Asian world in the fifth-sixth centuries and remained prized until the seventh century. Their shape and figural decoration suggest they were intended for domestic purpose. Onagers were animals typically hunted by the Persian aristocracy, and their head was a common decorative feature on silverware. In the case of the following ewer, the absence of a customary elevated border on the foot may indicate a more provincial origin or a slightly later dating (Overlaet 2018).

Another object that closely relates to our ewers, of comparable typology but entirely made of gold, comes from the princely tomb of Malaja Pereshchepina in south-west Ukraine, which contained a rich hoard of gold tableware - Sassanian, Turkish, Avarian and Sogdian in origin. Another is in the Hermitage Museum (inv. no.S-61) and was found in 1821 in a Russian village. Although it is tempting to interpret the presence of Sassanian items in diverse locations as evidence of diplomatic gifts, trade or booty, the spread of this type of objects have more complex implications. The Sassanian empire opened to many neighboring cultures, which it influenced as much as it assimilated. Von Petrikovits demonstrated that the shape of our ewers is particularly close to Roman or Early Byzantine models (von Petrikovits 1969), while their decoration points at Mediterranean later influence. While a similar ewer is represented on the rock relief of Khusrow II at Taq-e Bustan in Iran (see Fukai *et al.*1984), few exemplars were found directly on Sassanian territory. As such, it is difficult to determine if these ewers derive from import, imitation or direct and indirect influences within the Sassanian and early Islamic world (Overlaet 2018), but they certainly highlight the overwhelming reach of Persian tradition and the Silk Road in the fifth to seventh centuries.

£ 60,000-80,000





84

**A SASSANIAN OR EARLY ISLAMIC SILVER EWER
WITH VERTICAL FLUTING, PERSIA, 7TH-8TH
CENTURY**

of bulbous form with grooves, standing on a tall waisted foot, the tapering neck leading to an open flat spout, the scrolling handle attached to the neck and body by terminals in the shape of animal heads, the foot and shoulder with a globular ring between two bands of silver gilt
27.2cm. height

PROVENANCE

The Wyvern Collection, London (no.2637).
Formerly in a private collection, Japan, since 1960s.

LITERATURE

M. Aimone, *The Wyvern Collection: Byzantine and Sasanian Silver, Enamels and Works of Art*, London, 2020, cat. no.63
Please see catalogue note to previous lot.

£ 40,000-60,000





AN IMPORTANT PARCEL-GILT SILVER SOGDIAN SADDLE CUP, CENTRAL ASIA, 7TH/8TH CENTURY

of deep rounded form with a circular ring-handle with triple-domed thumb rest, the exterior clad with a layer of chased vertical fluting, gilded alternatively every four flutes, with a beaded line above, on a short foot made separately and soldered, the interior featuring a central medallion incised with a petal border in which two flying horses face each other, with two birds holding a foliate wreath above and lotus-like plants below against a ring-matted ground, the underside of foot with a central gilded inscription

6.7cm. height; 12.3cm. diam.; 15cm. with handle.

With connections to the Hellenistic and Sassanian worlds, a repertoire of Central Asian motifs and ties to China, the present bowl exemplifies the way in which artistic motifs and forms developed through the local trade routes of seventh-eighth century Sogdiana. This bowl is a significant addition to the small known corpus of Sogdian metalwork, most of which today reside in Russian museums.

Ancient Sogdiana, north of the Sasanian Empire and Bactria, was a land of small states with Samarkand as its principal city. As it was traversed by the Silk Road, an important mercantile class emerged, and Susan Lerner notes that "so dominant were merchants of Sogdian origin that the Sogdian language became the lingua franca of the Silk Road" (Juliano & Lerner 2001, p.222). This fine parcel-gilt cup may have either belonged to one of these notable trading families or been produced for export. Its shape, construction, and decoration provide a fascinating insight into the convergence of influences found across the Silk Road in the seventh century, with Sogdiana at its centre, serving as a bridge between its Western (Sassanian) neighbours and the Tang Dynasty in China to the East.

Although Sogdian metalwork has been found along the extensive trade routes of Central Asia and China, most of the pieces attributed to Sogdiana were found in Russia's 'Taiga'. Thus, the largest collection of Sogdian metalwork is now in The State Hermitage Museum, St. Petersburg. The renowned scholar Boris Marshak used technical execution, design and iconography to categorise Sogdian metalwork production and delineate its influences (see Marshak 1971). Notably, he divided Sogdian metalwork into three main regional schools: Western, Central and Eastern schools.

Whereas the present cup displays multiple influences, it most closely relates to the 'Eastern' school. The loop handle most probably derives from an ancient form used as an accoutrement by horse riders, allowing riders to tie such cups to their belts, a remnant of a nomadic tradition. As one notes

from Marshak's report, this loop handle features on all three schools (see for example a cup with rams from Eastern Iran, attributed to the Western School, now in The State Hermitage Museum, St. Petersburg, inv. no.S-20; a cup with vegetation, found in Tomyz, from the Central school, also in The State Hermitage Museum; available here: <https://eurasiansilver.com/portfolio/1297/>; and a wine cup with elephant heads attributed to the Eastern School, probably made in Uzbekistan, now in the Freer Gallery of Art, Washington D.C., inv. no.F2012.1).

The vertical gadrooned bands are also a characteristic found in all the above mentioned cups as well as in an example attributed to Eastern Central Asia, now in The State Hermitage Museum, inv. no.S-39.

The design within the central medallion of this cup is both complex and delicate. It is fascinating in its connections to various influences seen across a multitude of media along the silk road and which re-surface on Sogdian metalwork. The incised drawings were created on a 'ring-matted' ground, a technique which deviates the most from the traditional Sassanian design and points to an Easterly, Tang connection. This is a notable feature of both Tang silver and the Central and Eastern schools of Sogdian metalwork, as visible in a wine cup from the early Tang dynasty, now in the Freer Gallery of Art, Washington D.C., inv. no.F1930.51 and the Hermitage Tomyz cup previously mentioned. The petalled border which encloses the design also points Eastwards, possibly deriving from Buddhist iconography.

Marshak notes that "common for the Soghdians and the Turks was the representation of animals with features of the heroic ideal." (Marshak 1971, p.151). The two-winged horses at the centre of this bowl certainly seem to be taking on a heroic ideal. The pairing of facing animals within a medallion are particular to the Sogdian aesthetic and can be seen on the silk robes worn by the Sogdian nobility, see for example the two horses on the sleeve of a Sogdian coat sold in these rooms, 22 April 2015, lot 176.

The vegetal scrolls which emerge like lotuses at the bottom of the bowl are characteristic of the Eastern school of Sogdian metalwork. They appear as funghi with petalled centres, a possible variant of the lotus blossom that derived from Buddhist iconography, also present in the Hermitage Tomyz cup.

The inscription on the underside of this bowl appears to have been pricked punched and then covered by a sheet of gilding to highlight it. We are grateful to Professor Sims-Williams for confirming that this inscription is Sogdian, but undecipherable.

£ 100,000-150,000





**A FINE AND RARE SILVER INCENSE BURNER,
MESOPOTAMIA, PERSIA OR CENTRAL ASIA,
10TH-12TH CENTURY**

the body of cylindrical form with a high domical cover and bud-form finial, on three short angular feet, the long cylindrical handle rivetted to the body and decorated with grooved bands terminating in a slightly bulbous end-piece, the cover with openwork designs including bilobed or heart-shaped motifs and stylised lancet-leaf forms set in radiating petal-shaped cartouches with engraved borders and raised in shallow relief; the body with stiff upward-pointing leaves similarly decorated and raised in relief, with a pair of sculpted hinges in the form of fleur-de-lys rivetted on one side and part of a further hinge of fleur-de-lys form on the other side (possibly representing later additions), the interior later-fitted with pierced coal tray, with a pair of silver tongs

18.3cm. height; 33.1cm. max. length; 11.5cm. diam. of bowl

Raised from silver sheet and hammered into a powerful architectonic form reminiscent of a Central Asian domed building, this impressively large incense burner is a work of some technical merit and considerable art historical interest.

With its elegant, rounded form and confident, uncluttered approach to decoration, this refined piece is evidently the work of a skilled craftsman producing for a wealthy patron. Both technically and stylistically it relates to the well-known group of Ghaznavid high-tin bronze bowls of eleventh/early twelfth-century eastern Iranian origin. One noteworthy example is the Ghaznavid bowl in the al-Sabah Collection, Kuwait (inv. no.LNS 561 M) (Curatola 2010, p.92, no.64), which is decorated with divider-executed linear incisions with recessed fields struck and hammered into the surface, mirroring some of the ornamental aspects of the present piece.

The protruding tubular handle is also paralleled in eastern Iranian wares, such as the ninth/tenth-century bronze incense-burner also in the al-Sabah Collection (*ibid.*, p.70, no.37). The latter, which is broader and heavier in design and execution, can be explained as a functional household utensil compared to the more sophisticated and precious, silver example. Another Khurasan bronze incense burner with long protruding handle is in *Terres secrètes de Samarcande: Céramiques du VIIIe au XIIIe siècle* (Paris 1992, p.28, no.331). Here again, the form and decoration is cursory in character and utilitarian in

function. Further related bronze incense burners are published by Eva Baer (Baer 1983, pp.45-61) especially the two stupa-like examples in the L.A. Mayer Museum for Islamic Art, Jerusalem (inv. nos.M121-70 and M124-70; *ibid.*, pp.49 and 51, figs.34-35). Few, if any, incense burners compare with the present example in terms of monumentality and formal grandeur. It is indeed a luxurious, princely, object.

Further comparison can be drawn to a fragmentary bronze ewer in the Louvre (inv. no.A.O. 7484), published in the *Survey* (Pope and Ackerman 1938-39, Vol.VI, pl.1282; and Paris 1977, p.158, no.325), which bears an arcade of raised petals separated by dimples or hammered depressions, echoing the motifs at the foot of the drum on the present incense burner.

Also at the foot of the drum of the ash-pan is an arcade of upward-pointing stiff lotus petals which reinforces the attribution to eastern Iran or Central Asia. The petal panel arcade is a recurrent decorative theme on Central Asian and Chinese silver and silver-gilt objects dating back to at least the Tang period (618-907), and is one of many Buddhist-derived motifs disseminated westwards, through trade and exchange, along the Silk Road. A similar lotus petal arcade is found on a silver-gilt cup in the State Hermitage Museum, St Petersburg (inv. no.BM. 1132) attributed by Kramarovsky to "Golden Horde or Yuan Dynasty, 14th century" (The Treasures of the Golden Horde, St Petersburg, 2000, pp.110, 210, no.7).

Perhaps the closest technical and stylistic parallels can be found in the three similarly-shaped silver incense burners, attributed to 11th/12th-century Khurasan, which form part of the so-called 'Harari Treasure', now housed in the L.A. Mayer Museum for Islamic Art, Jerusalem (Pope and Ackermann 1938-39, vol.VI, pl.1352c-d; Ferrier 1977, p.174; Hasson 2000, p.41).

All considered, our incense burner belongs firmly to a sophisticated tradition of precious metal wares with its roots in Buddhist Central Asia and Tang China, though, in some of its formal aspects, it bridges the gap to the more utilitarian bronze artefacts of Khurasan, which naturally survive in far greater number.

A metallurgical report from Dr Peter Northover of the University of Oxford concludes that the composition of the incense burner is consistent with silver in circulation during the medieval period.

£ 250,000-300,000





87

A SELJUQ NIELLOED SILVER INCENSE BURNER, PERSIA OR CENTRAL ASIA, 11TH/12TH CENTURY

of cylindrical form on three feet shaped in the form of standing figures, the body featuring two roundels with birds, cartouches with palmettes running above and below, the domical lid with a knob finial, with three openwork tear-shaped roundels with birds interspaced with cartouches with palmettes and half-moon roundels with vegetal scrolls 15cm. height; 10cm. diam.

PROVENANCE

Acquired in the UK, 25 November 1995. According to the invoice it was previously purchased from a European family in 1972.

This elegant incense burner belongs to a group of metalwork objects connected to the 'Harari Hoard' and which only recently have been object of further scholarly attention. Once owned by the collector Ralph Harari and now in the L.A. Mayer Museum for Islamic Art, Jerusalem, the 'Harari Hoard' comprises various silver objects found in a large jug in northern

Iran, apparently hidden by a merchant on his journey from East Iran to the West. The collection includes jugs, bottle vases, incense burners and miniature caskets, all originating from eleventh/twelfth-century Iran, in excellent condition (see R. Hasson, *Masterworks from the Collections of the L.A. Mayer Museum for Islamic Art*, Jerusalem, 2000, p.41). The pieces combine engraved decoration with nielloed designs, combined with calligraphic bands and gilt details.

An article by Boris Marshak discussing an acquisition by the State Hermitage Museum has drawn further attention to this group of nielloed silver, which has been attributed to the second half of the eleventh and the beginning of the twelfth century in the region of Central Asia (see B.I. Marshak, 'An Early Seljuq Silver Bottle from Siberia' in *Muqarnas*, vol.21, 2004, pp.255-265).

A lidded jug now in the David Collection, Copenhagen (inv. no.36/2017), displays very similar motifs to those found on the present incense burner. The two roundels enclosing a hawk attacking a duck (a motif repeated in openwork on the lid) are closely comparable to one on the main body of the David Collection

jug, and both pieces share the similar decoration of half-moon roundels filled with scrolls on their lids. The present piece also relates to a nielloed silver jug sold in these rooms, 27 October 2021, lot 169. Although the incense burner lacks any calligraphy, the roundels to the sides and treatment of spirals in the nielloed ground bear close comparison.

The standing figures which extend as feet are an interesting decorative feature found on another metalwork piece from the twelfth century: a casket with combination lock dated 593 AH/1197 AD, attributed to Seljuq Iran, now in the Museum of Fine Arts, Boston, inv. no.55.1113, published in Weinstein 2015, no.35, p.64. The front of the box bears three applied gilt-brass figures similar to those affixed to the present piece. Further examples of these figures are also discussed in Pope 1938-39, p.2481, figs.810a-d.

A square silver fitting with a circular hole has been attached to one of the sides of the present piece, on top of the existing decoration, suggesting that the burner existed as a stand-alone object before having a handle attached (now lost).

£ 200,000-300,000





88

A NIELLOED SILVER DISH WITH INSCRIPTION, PERSIA OR CENTRAL ASIA, 11TH/12TH CENTURY

of rounded shape with a flat base, the everted flat rim with three nielloed inscriptions interspersed by a palmette 29cm. diam.

PROVENANCE

Private collection, London.
G. Livont, 1974-2005.
Professor Alexander Livontas (1920-74), Lithuania, 1950s.
By repute, ex-collection Seraya Szapszal, Lithuania, 1st half 20th century.

INSCRIPTIONS

'Glory and prosperity and wealth and well-being to its owner al-Husayn ibn Muhammad al-Hasan, helper of the Commander of the Faithful'

The same name al-Husayn ibn al-Hasan ibn 'Ali, (...) helper of al-Nasir Commander of the Faithful, is recorded on an inscription over the door of a mausoleum in Uzgend dated 1152.

The arch above the door of the mausoleum is decorated with three niches filled with palmettes, the central one resembles in shape the ones found on the current dish. Another comparable for this motif is a tomb marker dated to the twelfth century. Densely carved with geometric bands, it bears two symmetrical palmettes close to those found on the present dish (Metropolitan Museum of Art, New York, inv. no.30.112.45).

In his discussion of a nielloed silver sprinkler and related silver plates Boris Marshak stated the following:

"From the mid-ninth century on, Near Eastern vessel shapes, floral arabesques, and Kufic inscriptions enriched the thesaurus of the East Iranian silversmiths, and all the old Sogdian decorative elements totally disappeared soon after AD 1000. The quasi-architectural composition of friezes and medallions set against a blank ground as well as the nielloed backgrounds of these decorative zones is attested from, probably, the late Samanid period."

Boris I. Marshak, 'An Early Seljuq Silver Bottle from Siberia', *Muqarnas*, vol.21, Essays in Honor of J.M. Rogers, Leiden, 2004, pp.262.

£ 30,000-50,000





89

A SCALLOPED SILVER-GILT BOWL WITH ARMENIAN INSCRIPTION, CAUCASUS REGION OR CILICIAN ARMENIA, 13TH/14TH CENTURY

on short foot, the exterior with six lobes decorated with floral and figural motifs against a dotted ground, a geometric and floral frieze running along the rim and in-between the lobes, the inside with a roundel with a pair of sturgeon, the reverse with an inscription in Armenian around a flower
11.5cm. diam; 6.5cm. height

PROVENANCE

Michailas Percovas (1919-2001), Vilnius, 1970s.
V. Lichtenshayn, Germany and Scotland, since 1992.

Michailas Percovas was a Lithuanian painter and scenographer. He studied painting at the Odessa School of Art from 1936-39, and from 1959-79 taught at the Lithuanian Conservatory. His works are in the collections of the Lithuanian National Museum of Art; the Lithuanian Museum of Theatre, Music and Cinema, and the A.A. Bakhrushin State Central Theatre Museum, Moscow.

INSCRIPTIONS

The inscription around the foot reads 'Girgor Petrosov'; 'Girgor' should read 'Grigor'; the carver, probably not Armenian, likely misread the name and inverted the letters 'r' and 'i'.

The present piece displays features characteristic of vessels found in various locations along the river systems draining the Ural mountains, and successfully fuses a complex international blend of Judeo-Christian, Byzantine and Islamic elements. The workmanship is extremely fine, comprising deeply carved and applied knotted and floral motifs, finely engraved surface decoration and a lobed form deriving from larger vessels produced between the twelfth and fourteenth centuries in Asia Minor and further afield in the Seljuq and Mongol kingdoms (see, for example, a silver bowl in the Nasser D. Khalili Collection, London, inv. no.MTW 1313, and another in the Keir Collection, currently on loan to the Dallas Museum of Art, inv. no.K.1.2014.79).

The engraved lobes comprise the following decoration: two mythical beasts, a griffin and sphinx, flanking a twisted pendant stem; asymmetric blossoms enclosing a falcon atop a hare; a large feline stalking a gazelle to either side of interlaced stemmed blossoms; three large blossoms with a bird with upturned head on the lower one; a hunter on horseback with a bow and arrow; a quatrefoil knot springing from a lotus blossom. Engraved on the inside of the bowl are two sturgeon swimming head to tail, one larger than the other, against a ring-punched ground.

The ring-punched ground itself testifies to the influence of Chinese ornamentation, brought westwards with the Mongol invasions of the thirteenth century (this technique can also be seen in decoration of the Sogdian saddle cup, lot 85 in this sale). The lotus and peony blossoms can be found in various examples of Ilkhanid and Golden Horde metalwork (see, for example, a saddle cup sold in these rooms, 8 October 2014, lot 88). Clearly, the craftsman of this bowl was perfectly at ease handling the ornamental vocabulary of the Mongol and Islamic



Underside

worlds, supporting a date of manufacture in the thirteenth or fourteenth century. Indeed, by the second half of the thirteenth century, the regions of Azerbaijan, Armenia and Georgia were all vassal states of the Ilkhanid Empire.

Two bowls now in The State Hermitage Museum in St Petersburg are closely comparable to the present bowl. One, with scalloped sides, shows similar engraved motifs, with the centre bearing a roundel chiselled with a vegetal pattern (inv. no.KVБ-1084; published in Piotrovskii 2000, p.222, no.46). The other has similar lobes decorated with animals and figures against a chiselled ground (*ibid.*, p.224, no.54). An engraved cup attributed to Southern Russia, circa 1300 and now in the David Collection, Copenhagen (inv. no.48/1979), also displays a similar central roundel with an animal, in this case a duck, against a punched ground and split-palmettes, close in both style and technique to the current bowl.

The shape of the bowl, with lobed sides and an upper rim decorated with a frieze with vegetal scrolls, remained a form used all over Central Asia for centuries to come. The upper section of a seventeenth-century chalice, for example, probably made in Isfahan in the quarter of New Julfa for the Armenian market, shares a related lobed form, and is now in the Vank Museum in Isfahan, inv. no.83, published in Canby 2009, p.66, no.24.

Given the lack of handle, the bowl seems unlikely to have functioned as a saddle cup, but the high-quality production suggests this was an object intended for a high-ranking figure, and reserved for use on special occasions. The knotted motifs, scenes of the chase and twinned sturgeons might also allude to the idea of marriage and betrothal. Significant Armenian merchant communities are known to have existed in the key centres of Western Eurasia, and the presence of sturgeons in the decoration may refer to this region since the Sea of Azov, flowing into the Black Sea, was as plentiful in this fish as the Caspian during the medieval period.

£ 80,000-120,000





90

A SELJUQ GOLD ARMLET, PERSIA OR ANATOLIA, 11TH CENTURY

the hoop with a band decorated with granulation forming a weave-like pattern, the front with six hemispheres also decorated with granulation; the upper and lower hemispheres encircled by a row of beads; the reverse with four flat disks of thin gold cast from a coin mentioning the name of the Abbasid caliph al-Qa'im; the central hinge with a row on five rosettes, the sides hinges with rows of knot-like decoration and small hemispheres
8cm. diam.

This exceptional bracelet is a rare example of Seljuq jewellery. The cast discs on the reverse are Persian, made during the reign Alp Arslan, Great Seljuq (r.1063-72), allowing us to date the piece with some accuracy. It can be compared to an armlet in the Metropolitan Museum of Art in New York, and another in the Freer Gallery of Art in Washington D.C., both dated to the eleventh century.

INSCRIPTIONS

'There is no god but God, the Unique. He has no associate.
Al-Qa'im bi-Amr Allah'

Around the domes:
'Sovereignty is Gods, the One'

Few pieces of jewellery of such quality survive from Medieval Central Asia. The two closest comparables are now in the Metropolitan Museum of Art in New York, inv. no. 57.88a-c and in the Freer Gallery in Washington, inv. no.F1958.6.

All three pieces are decorated by a group of symmetrical hemispheres, four in the pieces in the U.S.A., six in the current lot, all encircled by smaller beads. These hemispheres are decorated with granulation, a technique which consists in joining small balls to a base and which was largely used since the Etruscans, as displayed on an ear-stud dated to the sixth century BC now in the British Museum, London, inv. no.1842.0728.137. This technique was employed all over Asia, with pieces dated back to the Shunga period in India or Tang Dynasty in China. For further information about granulation see Untracht 1982, pp.348-63.

Both the pieces in the American institutions have a body consisting of a rounded and twisted armband, which derives from Greek models and was common in the Mediterranean (see, for example, a bracelet with a twisted hoop attributed to eleventh century Syria, now in the Freer Gallery of Art, inv. no.48.25). The piece to hand, however, has a wide flat hoop decorated with granulation forming waves and circles.

The four flat coin-like discs on the reverse are not coins themselves but are casts, all probably made from the same coin. There are four lines of text: the first three are the *shahada* while the fourth mentions the name of the Abbasid caliph al-Qa'im (r.1031-75). The circular rims include a date (457 AH/1064 AD) and possibly the name of a place where the coin from which these casts were made was produced, which might read 'Nishapur'. The casts themselves are dated to the eleventh century, during the reign Alp Arslan, Great Seljuq (r.1063-72 AD) and were probably made not too long after the coins were minted, quite likely while al-Qa'im was still Caliph.

£ 80,000-100,000





91

A FINE KHURASAN SILVER-INLAID BRASS PENBOX, PERSIA, CIRCA 1200

of elongated ovoid form with a hinged top, the surface of the body decorated with figures fighting and banqueting, the upper part of the lid with anthropomorphic Kufic inscriptions to each end and a central roundels containing four harpies against a foliate ground, around the lid and inside, bands of running hares and other feline animals
25cm.

INSCRIPTIONS

On the top: 'Glory and prosperity and wealth and happiness'; on the sides: 'Glory and prosperity and wealth and happiness and well-being and (God's) grace and health and sympathy and (Prophet's) intercession and (...) and contentment and (God's) grace (...)'

This magnificent penbox is a fine surviving example from Khurasan's metalware workshops in the late twelfth and early thirteenth century. Conserving most of the original inlay, it presents lively scenes of court life, depicting warriors, musicians and banqueters.

The lid is decorated with a central round encircling four harpies among vines terminating in rabbit and dog heads. The theme of harpies was common in Khurasan metalware workshops of the time, and can be found around the shoulder of a ewer in the Metropolitan Museum of Art (inv. no.44.15; published in Carboni 1997, p.24) and on two trays now in the Victoria & Albert Museum (inv. nos.181-1951 and 32-1954, both published in Melikian-Chirvani 1982, nos.29

and 36, pp.100 and 105). The harpies are encircled by vines terminating in rabbit or dog heads, another recurrent motif on contemporaneous metalwork. Similar vines are found on the Metropolitan ewer and on a *qalamdan* now in the Louvre (inv. no.MAO2228). The central roundel on the lid is flanked by a band of anthropomorphic calligraphy enclosed by two delicate knotworks; a similar knotwork is present on a ewer now in the Victoria and Albert Museum, dated slightly later, to the first half of the thirteenth century (inv. no.592-1898, published in Melikian-Chirvani 1982, p.116, no.45). The bands of hares chased by dogs which run around the side of the lid and inside the box are comparable to those found on a contemporaneous ewer in the British Museum (inv. no. 1848,0805.2; published in Ward 1993, p.56).

The hinges which run on the lid are testament to the original shape and material of such penboxes, which would have been ivory or wood, as such clasps are unnecessary in metal; for a comparable penbox showing hinges and clasps, see an example attributed to Iran, circa 1200, now in the David Collection, Copenhagen, inv.no.11/1982.

The body of the penbox presents an unusual and lively scene, with various characters engaged in different activities, from fighting with bows and arrows, to playing instruments such as the lute, the harp and the tambourine, to cheering and pouring drinks into cups. A very similar band runs above the zodiac signs on the Vaso Vescovali in the British Museum (inv. no. 1950,0725.1; published in Ward 1993, p.57).

£ 200,000-300,000



92

A FINE KHURASAN SILVER-INLAID BRONZE INKWELL AND COVER, SIGNED BY ABU'L-SA'D(?) ... SHABURI, INSCRIBED WITH THE NAME ABU'L-MA'ALI MAWDUD IBN AHMAD AL-'ASAMI, PERSIA, CIRCA 1200

of cylindrical form applied with three hinged handles, the ground with animals against floral scrolls within silver-inlaid interlacing geometrical frames, the cover with an inscription in *naskh* running around a central domed section surmounted by a bud finial, the underside with a central bird within a star, encircled by three cartouches
11.5cm. height; 9cm. diam.

INSCRIPTIONS

On the outer band of the lid: '... the most splendid, the learned, ... light of religion, the helper of Islam, ... the Sultan of the Sultans of kingdom, the honour of kingdom, the chosen of kings, the pride of the eminences, ... of Khurasan Abu'l-Ma'ali Mawdud ibn Ahmad al-'Asami ...' On the inner band of the lid:

'The work of ... Abu'l-Sa'd(?) ... Shaburi' Inside: 'Good fortune and piety and / and blessing and / and blessing'

The large proportions, elaborate engraving and extensive inlay make this inkwell one of the finest examples of its kind. The main body is densely inlaid with silver forming intricate geometrical interlacing motifs, on a densely engraved ground decorated with scrolls, birds, and hares running around the lid. Remains of copper inlay are still visible on the lid and the outer borders on the main body and marks on its base shows that it might originally have been raised on three feet.

An ode by Anwari (d.1189) is dedicated to Amir al-'Adil Mawdud ibn Ahmad al-'Asami, who seems likely to have been the nobleman to whom this inkwell is inscribed to.

A comparable to this inkwell is another example sold in these rooms, 26 April 2005, lot 89, now in the Aga Khan Museum, Toronto, inv. no.AKM605, which shows a similar quality of inlay but does not bear a signature or a dedication.

£ 80,000-120,000





93

A RARE KHURASAN BRASS-INLAID PEWTER FLASK, CENTRAL ASIA, 12TH/13TH CENTURY

on a splayed base and with a tapering neck terminating in a cup-shaped mouth with everted rim, the pear-shaped body inlaid with several rows of nielloed engraved brass plaques, decorated with seated musicians feasting, Kufic and *thuluth* inscriptions, hares and birds on a vegetal interlaced background, rows of harpies, the neck decorated with engraved and nielloed scales 34.5cm.

PROVENANCE

Christie's London, 23 April 2002, lot 79.

This bottle reflects a major change in direction in the metalwork production of the end of the twelfth century. At a time when there was a shortage of silver, metalsmiths turned to a different material, brass, to decorate the surface of their wares.

INSCRIPTIONS

On the panels around the top, in Kufic: 'And blessing and blessing and ...'

Around the neck in cursive hand: 'Glory and prosperity and good turn of fortune'

Around the shoulder in cursive hand: 'Glory and prosperity and wealth and happiness and well-being and glory and prosperity'

Around the belly, in Kufic: 'Blessing and happiness and blessing and blessing and happiness and blessing and happiness and blessing'

Prior to the Mongol invasion, there seemed to occur a dramatic shortage of silver which provoked a major shift in the Islamic metalworking industry. After centuries of abundance, the great silversmiths from Khurasan found innovative ways to keep their wealthy customers – opting for the introduction of brass and inlays. Forged using the same techniques as silver, brass was seen as the most luxurious metal-based alloy at the time, for it visually resembles gold. As for the inlaying technique, it was already appreciated for the polychromatic effect of gilding and niello, thus occupying an important place in the trade of metals. Thanks to wealthy mineral deposits, Khurasan developed into one of the most flourishing centres for metalwork production in the Islamic World. The independence of its techniques set new traditions for an industry that swiftly spread to Anatolia, Syria and Egypt (Allan 1982, pp.17-23).

The shape of this bottle was common in Central Asia in the eleventh and twelfth centuries (see Allan 1986, pp.120-1). Five pieces from the same group as the present bottle vase are in the al-Sabah Collection, Kuwait, including a twin to this bottle (inv. no.LNS 877 M). The other pieces constitute three low dishes with flattened rims and the side fragment of a vase. Each shares closely comparable decoration in the form of inlaid engraved brass plaques with calligraphy, vegetal motifs and birds and beasts. A further close comparable in shape was offered at Christie's London, 15 October 2002, lot 201.

£ 100,000-150,000





94

A KHURASAN COPPER-INLAID CAST BRONZE BUCKET WITH THE ZODIAC SIGNS, PERSIA, 13TH CENTURY

of bulbous spherical form with flat rim, on a splayed foot, the body with successive registers of decoration: the lowermost band depicting running animals, large central frieze with twelve spherical cartouches containing the zodiac signs against a floral background, identifiable from right to left as Aquarius, Pisces, Aries, Taurus, Gemini (as a crossed-leg figure), Cancer, lion, Virgo (as a seated figure holding two sticks), Libra, Scorpio, Sagittarius and Capricorn, the uppermost band with the inscription interspersed by crescent motifs, four cartouches with band of Kufic on the flat rim, surmounted by a stylised cast handle
17.5cm. diam; 19.5cm. height

PROVENANCE

Acquired by the present owner in London in the 1970s.

INSCRIPTIONS

Around the shoulder in a cursive hand:
'Glory and prosperity and wealth and well-being and happiness and health to its owner'

Around the rim, in Kufic:
'With good-fortune and blessing and happiness and well-being and wealth and honour'

This vessel, attributed to the region of Khurasan, is characteristic of a large group of twelfth-century buckets which were derived from the Etruscan *situla* (Roman for 'bucket'). Usually decorated with successive bands of alternating inscriptions and figural scenes, these pieces are engraved with silver and copper. The so-called Bobrinsky bucket, now in The State Hermitage Museum in St Petersburg, is probably the best-known example (alongside the later Fould bucket, also in the same museum). It bears the date 599 AH/1163 AD and was made in Herat (published in Ward 1993, no.54). A very similar piece, with also three engraved registers including a central one with the zodiacal signs has been attributed to the twelfth century, now in the British Museum, London, inv. no.1958,1013.1. A bucket from the same group, also with medallions containing the signs of the zodiac was sold at Bonhams London, 6 October 2008, lot 174. Another example, with zodiac signs and copper inlay, was offered at Christie's London, 25 October 2018, lot 35. For a longer discussion of this piece, please see the online version of the catalogue.

£ 20,000-30,000



95

A FINE INTACT KASHAN LUSTRE CUP WITH HANDLE, PERSIA, CIRCA 1200

of compressed globular form on a narrow foot with straight neck and flattened loop handle with small knob thumbpiece, the fritware body decorated with lustre on a cream ground, with bands of calligraphy
12.7cm. height

PROVENANCE

Sotheby's London, 6 April 2006, lot 87.

EXHIBITED

Aichi Prefectural Ceramic Museum, Japan, 1994.

£ 15,000-20,000





96

A FINE MINAI POTTERY BOWL DEPICTING A HORSEMAN, PERSIA, LATE 12TH-EARLY 13TH CENTURY

of conical form on short foot, the fritware body decorated over the glaze in greyish-blue, turquoise, red, and black outlines, the central design with a horseman, encircled by a row of geometric motifs, the cavetto with four pairs of seated figures between leafy fronds, separated by arabesque columns, stylised inscription to rim, the exterior with a band of half-palmettes and arabesques
21.5cm. diam.

A very similar bowl, with the same geometric row around the centre and comparable band on the rim was offered in these rooms, 31 March 2021, lot 78.

£ 12,000-18,000





97

A LARGE DISH WITH A PEACOCK, PERSIA, PROBABLY KASHAN, LATE 12TH CENTURY

of rounded form, the fritware body with carved decoration and blue colouring under a transparent glaze
35.3cm. diam.

PROVENANCE

Georges Demotte (1877-1923) (label on underside).
Prince and Princess Sadruddin Aga Khan, Paris.

EXHIBITED

Exhibition of Persian Art, The Iranian Institute, New York, 1940, Gallery XIV, Z.
Treasures of Islam, Musée Rath, Geneva, 25 June-27 October 1985.

LITERATURE

P. Ackerman, *Guide to the Exhibition of Persian Art*, New York, 1940, p.459, Z.
A. Welch, *Collection of Islamic art, Prince Sadruddin Aga Khan*, 4 vols, Geneva, 1972-78, vol.II, no.P.43.
N. Dürr & J. Croisier, *Céramiques Islamiques dans les collections Genevoises, catalogue of an exhibition at the Musée d'art et d'histoire*, Geneva, 1981, no.55.
T. Falk (ed.), *Treasures of Islam*, Geneva, 1985, p.225, no.223.

This magnificent dish is a masterpiece of pre-Mongol ceramics. The surface has been finely carved and the only colour used to decorate part of the roundel is a deep cobalt blue. The decoration consists of a peacock encircled in a roundel filled with interlacing scrolls, with a band of entwining palmettes in the outer border.

The technique of carving decoration directly on the body was inspired by contemporaneous Chinese wares. Produced during the Song dynasty, such proto-porcelains are plain in colour, usually white and decorated with carved floral scrolls and sprays. See for example a bowl, attributed to the Song/Yuan dynasty and dated to the twelfth century, made of white porcelain with a carved spray of a peony and leaves, now in the Art Institute of Chicago, inv. no.64.847 (published in Carswell 1985, p.59, no.5); or a dish, attributed to the Northern Song dynasty, made of stoneware with carved lotus under an ivory glaze, now in the Benaki Museum, Athens, inv. no.2372 (published in Manginis 2016, p.100, no.61).

This technique was particularly admired by Persian potters, who imitated it, creating plain white wares with incised or relief decoration. See, for example, a white bowl and a bottle, both with decoration in relief and carved under a transparent glaze, attributed to Afghanistan and dated to the late twelfth century (now in the al-Sabah Collection, Kuwait, inv. nos.LNS 788 and LNS 1096 C, published in Watson 2004, pp.309-311, nos.L.5,L.8). Alongside imitating Chinese production, the potters also experimented with adding colour, an innovation visible in the current dish, which has a splash of cobalt blue on the wing and tail of the peacock. Another bowl which presents the same combination of carving and blue under a transparent glaze is now in the al-Sabah Collection, Kuwait, inv. no.LNS 852 C (published in Watson 2014, p.312, no.L.9).

£ 30,000-50,000





98

A MONUMENTAL MAMLUK BRASS BASIN, EGYPT OR SYRIA, EARLY 14TH CENTURY

of large and deep rounded form, the sides engraved with a wide band of inscriptions in large *thuluth* interspersed with medallions, the interstices filled with vegetation, a lower band of foliate scrolls with downward pointing slender palmettes, the interior with a central rosette medallion
42.5cm. diam.

INSCRIPTIONS

'The High authority, Lordly, the Great Commander, the Learned, the Diligent, the Just, the holy Warrior, the Defender of the Faith, the Defender, the Protector of frontiers, the one Helped (by God), the Helper, the Supporter, the Sponsor, the Possessor, the Discoverer, the Succour, the Valiant, the Administer, the Treasure house of excellence, the Responsible, (the officer) of al-Malik al-Nasir'

This particular basin is distinctive among other rounded bowls produced by Mamluk metalworkers due to its unusually large size. Bowls of a similar design tend to have been smaller (see Atil 1981, p.96, pl.29) whereas bowls of these proportions have

generally differed in style, usually incorporating a wide everted rim (see Ward 1993, p.111, pl.88).

The use of inlaid brass became extremely popular during the thirteenth and fourteenth centuries, being considered an effective alternative to gold and silver, and was patronised widely by the elite classes. This was particularly so in relation to the Mamluk pieces which, as this example's inscription testifies, appear to "...trumpet the social position of their owner so loudly that the vessels seem intended more as vehicles of propaganda than for pleasure and appreciation." (Ward 1993, p.95). The traveller Simone Sigoli, who visited Damascus in 1384-85, wrote "They also make a large quantity of basins and ewers of brass, and in truth they look like gold; and then on the said basins and ewers they put figures and leaves, and other subtle work in silver – a most beautiful thing to see." (Simone Sigoli 1843, pp.61-62, quoted in Aga Oglu 1945).

A bowl of a similarly large size, with a nearly identical inscription but with lacking any silver inlay was sold in these rooms, 6 October 2010, lot 180.

£ 80,000-120,000





99

A KASHAN LUSTRE BOWL WITH STYLISTED VEGETAL DECORATION, PERSIA, 13TH CENTURY

of shallow round form with a flaring rim on a short vertical foot, the fritware body painted in a golden-brown lustre with an opaque tin glaze, decorated with a stellar arabesque to the centre, the rim with a Kufic inscription reserved in lustre with stylised scrolls in the background, the exterior with section decorated with roundels
20.3cm. diam.

INSCRIPTIONS

'[da]wlah' Wealth

A very similar bowl, also decorated with a central stellar arabesque and a Kufic inscription reserved on lustre, formerly in the Harvey B. Plotnick Collection, Chicago, was sold in these rooms, 3 October 2012, lot 161.

£ 12,000-18,000

99



100

A TURQUOISE-GLAZED POTTERY PITCHER, PERSIA, 12TH/13TH CENTURY

the seven-sided body with an upper border with pseudo-Kufic inscription and a lower border with scrolls, with flanged mouth
30cm.

PROVENANCE

Sotheby's London, 12 April 1976, lot 156.

£ 7,000-10,000



100

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Buyers are liable to pay the hammer price (as estimated above), the buyer's premium and the overhead premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



101

A TINNED COPPER BOWL, SIGNED BY BU BAKR IBN AL-KHABBAZ, WESTERN PERSIA OR MESOPOTAMIA, 14TH/15TH CENTURY

of shallow rounded form with slightly everted rim, the body decorated with a band of fine arabesque alternating with scalloped medallions and inscriptions against a background of spiral stems
9.5cm. height; 19cm. diam.

INSCRIPTIONS

In the cartouches a poem attributed to the poet Juban al-Qawwas (d.circa 1281-82): 'A beloved whose saliva quenches the lover, a gulp, delightful to kiss, not obstructive, the lips touch all sides of it, and what is special about it, it is a [place with no place].'

On the body: 'The servant (of God), the needy of the Mighty God Shams al-Din Muhammad ibn 'Alam endowed this bowl to the Prophet's Noble Sanctuary (Prophet's mosque in Medina); also on the body poorly incised: 'Endowed to the sanctuary in the Hijaz (?) ...'

A basin also made of copper and bearing similar spiral roundels is now in the Museum für Islamische Kunst, Berlin, inv. no.I.3590.

£ 30,000-50,000



Detail



137



Detail



Underside



102

A RARE LARGE ARABIC-INScribed BLUE AND WHITE JAR WITH ZHENGDE SIX-CHARACTER MARK WITHIN DOUBLE-CIRCLE, CHINA, ZHENGDE PERIOD, 1506-21

of rounded shape on short flaring foot with high rim, the main body decorated with four rhomboid cartouches containing Arabic inscriptions within a square with 'ruyi' heads to each corner, against a ground with scrolling vines and lotus flowers, the underside with a Zhengde six-character mark within double-circles
31.5cm. height

INSCRIPTIONS

In two cartouches in Arabic: 'Gratitude for His (i.e. God's) grace', 'O God, make his land safe!'; the other two undecipherable.

The Ming emperor Zhengde was very young when he ascended the throne in 1505 and was not particularly involved or interested in ruling his empire. Many decisions were left to his court, eunuchs and royal advisors, many of whom were

Muslims. The ceramic production of his reign is distinguished by a small group of porcelain wares decorated in high quality cobalt blue with Arabic, or occasionally Persian, calligraphy. They all bear a six-character mark within a double border and were probably commissioned by the Muslim eunuchs at court, who had control over the imperial kilns. The inscriptions are generally religious, occasionally including extracts from the Qur'an.

Pieces as large as the current jar are very rare. The closest comparable is a smaller vase, 25cm in height, now in the National Museum Collection, illustrated in *Blue-and-White Ware of the Ming Dynasty*, Book IV, CAFA, Hong Kong, 1963, p.48, pl.3. A related large jar was sold in Christie's Hong Kong, 1 June 2011, lot 3825, and another comparable shape is now in the Capital Museum Collection, illustrated in *Shoudu Bowuguang Cangcixuan, Selected Ceramics from the Capital Museum*, 1991, p.125, no.115.

£ 60,000-80,000





103

**A GOLD AND SILVER-INLAID BRASS
CANDLESTICK, EASTERN ANATOLIA OR JAZIRA,
13TH/14TH CENTURY**

of bell-form with waisted sides, flattened shoulder and narrow cylindrical neck terminating in a concave moulded socket, engraved and inlaid in silver, the main field of decoration with 5 roundels enclosing court scenes, against a ground densely filled with geometrical roundels and T-fret pattern, the stepped foot with a band of running dogs against scrolls, the neck and socket decorated with an inscription interspersed by circular medallions 20cm. height

The present candlestick belongs to a known corpus of metalwork which has been attributed to Eastern Anatolia and Iraq, notably by the scholars Priscilla Soucek (Soucek

1978, no.70) and Souren Melikian-Chirvani (Melikian-Chirvani 1982, pp.356-7). In his study of a group of candlesticks now at the Victoria & Albert Museum, which share some similar characteristics to the present example, Melikian-Chirvani highlights a number of factors that contribute to an Anatolian attribution, including the fact that they combine technical similarities with stylistic complexity. The smaller geometric gold-inlaid roundels above and below the central cartouches are identical to those found on a candlestick attributed to Siirt, now in the L.A. Mayer Museum of Islamic Art, Jerusalem, inv. no.M 105-69. For a longer discussion of this candlestick, please see the online version of the catalogue.

£ 20,000-30,000



104

**A RARE HISPANO-MORESQUE LUSTRE VASE,
SPAIN, VALENCIA, CIRCA 1400-25**

of bulbous form on a straight tall foot, with a flaring neck and four handles, the earthenware body decorated inside and outside with creamy tin glaze, painted with copper-brown and blue lustre, the decoration consisting of panels of arabesque, chevron and geometric patterns, one band with an *alafia* motif 17.7cm. height; 22cm. max. diam.

PROVENANCE

Otto Beit (d.1930).
Private collection, France, until 2013.

In the fifteenth century, the production of lustreware in the region of Valencia reached peak quality, its wares traded all around the Mediterranean. The appreciation for Valencian lustreware was such that Venice and Bruges both abolished import taxes on such ceramics, and Spanish lustreware was used at every noble and royal court of Europe (Ray 2000, p.58). Although most such wares are attributed to the workshops of Manises, it is plausible that other centres of production developed in the wider Valencian region, not limiting the production to just one site (Ray 2000, p.58 and Caiger-Smith 1985, p.100).

The shape of this vessel, with a bulbous body and four handles, is rare since most of the wares from the period survive in the form of dishes, bowls and albarelli. In a list of lustreware ordered by a royal household in 1454 are mentioned "vases for flowers with two lustred handles", probably something similar to the current piece (Ray 2000, p.60). Five comparable vases have survived – four in the British Museum (inv. nos.G597, G599, G602, G596) and another offered in these rooms (14 October 1999, lot 114). They all have the same bulbous body and four handles, and their dimensions vary between 16.5cm (inv. no.G599) and 23cm. (inv. no.G602). The foot is usually spreading and the inner rim is usually decorated with a band of roundels or with a dotted scales motif. Along with chevron and arabesque motifs, they often feature a bands with *alafias*. The *alafia* pattern consists of "a calligraphic motif of 'circular accent' over an 'alpha' on its side; the Arabic word means 'health and happiness'" (Ray 2000, p.401). Two examples in the British Museum (inv. nos. G602 and G596) also bear the same motif.

£ 40,000-60,000





105

A CAST BRASS OCTAGONAL BRAZIER, INDIA OR CENTRAL ASIA, 15TH CENTURY

of octagonal form, each side decorated with cut openwork featuring interlacing leaves and palmettes, supported on eight legs in the shape of a dragon's head, with pawn-shaped finials, one missing a chain handle
22.5cm. height; 41cm. diam.

The polygonal form with openwork sides has its origins in the Seljuq period (see Pope 1939, vol.6, fig.1379B, and von Folsach 2001, p.313, no.500), and became popular in the fifteenth and sixteenth century across the Islamic lands.

The form and decoration of the present brazier offer various possibilities as to its origin. The dragon's head legs and the pawn-shaped finials are close to those found on a brazier attributed to fifteenth century India, now in the Metropolitan Museum of Art, New York, inv. no.1988.293 (published in Zebrowski 1997, p.122, no.142), while the openwork technique and the crenellation around the upper and lower borders are comparable to those found on two examples both attributed to fifteenth century Persia, one now in the al-Sabah Collection, Kuwait, (inv. no.LNS 83M; published in *ibid.*, p.122, no.141; although this same example is catalogued as 'Indian, probably Deccan' in Curatola 2010, no.107), the other published in Pope 1939, vol.6, fig.1379A.

Early braziers, such the current example, are rare to the market. A smaller example, attributed to thirteenth or fourteenth century Persia, was offered in these rooms, 3 October 2012, lot 189.

£ 80,000-120,000





Reverse



106

**A FINE TIMURID CARVED JADE PENDANT,
SIGNED BY NURI, PERSIA, 15TH CENTURY**

the dark green pendant with a scalloped petal border, the edge with grooves, a cylindrical opening for attaching and various holes around the border, decorated with a central ogival containing sprays of flowers, surrounded by floral sprays and leaves
8 by 8.3cm.

The Timurids considered jade to be a highly auspicious stone. It represented at once their Turkic Central Asian heritage and was believed to be able to cure many different ailments and bring protection to its wearer. This highly decorative piece could have been worn both as an adornment and for protection. Related examples of jade pendants can be found in the exhibition catalogue for the Hermitage Museum, *In Palaces and Tents: Islamic World from China to Europe*, p.154, nos.128-130.

For a further discussion on such jade work, see Lentz and Lowry, 1989, pp.223-7.

£ 20,000-30,000





107

**A RARE MUGHAL JADE PENDANT (HALDILI),
INDIA, DATED 1051 AH/1641-42 AD**

of oval form, the white jade on one side incised in fine *nasta'liq*, the other side inset with rubies, diamonds and emeralds set in the kundan technique, drill hole along upper section, set in a later gold frame
5cm. width; 4.5cm. height

INSCRIPTIONS

Qur'an, chapter II (al-baqarah), verse 255, 'The Throne Verse' (*Ayat al-Kursi*) and the date 1051 AH (1641-42 AD)

This refined pendant was engraved during the reign of Shah Jahan (r.1628-58). The clean smooth surface is carved with the Throne Verse and bears the date 1051 AH/1641-42 AD. The reverse is decorated with precious stones set with gold, and its elegance places its use within a royal setting. A jade plaque similarly decorated with a gem-set tree of life motif is published in U.R. Balakrishnan & M. Sushil Kumar, *Dance of the Peacock: Jewellery Traditions in India*, Bombay, 2001, p.255, no.414.

The fine *nasta'liq* calligraphy of the present plaque owes a debt to the Persian tradition which played an important role in the genesis of Mughal art. Despite the technical challenges of carving text into a hardstone, the calligraphy is masterful, even when studied under close magnification. The strength and precision of the execution, as well as the use of high quality white jade, points towards royal patronage at a time when Shah Jahan was at the head of the Mughal Empire.

Very few carved jades are dated to the reign of Shah Jahan. Another jade pendant, also engraved with *Ayat al-Kursi* and dated 1041 AH/1631-32 AD was sold in these rooms, 18 October 2001, lot 150 (now in the Museum of Islamic Art, Doha, inv. no.J.E.85.2002). A further related example, carved and inlaid with gold, with the name of Shah Jahan and the date 1047 AH/1637-38 AD, is now in the al-Sabah collection, Kuwait, inv. no.LNS 120 J, published in Keene 2001, p.32, no.2.4. A further jade pendant featuring the same Qur'an inscription and dated 1006 AH/1597 AD, during the reign of Emperor Akbar, was sold at Christie's London, 10 April 2014, lot 130.

£ 30,000-40,000



PROPERTY OF LADY
INCLUDING A COLLECTION OF FINE
ANGLO-INDIAN WORK BOXES

LOTS 108-120



108



108

**THREE SMALL MUGHAL
 CARVED JADE CUPS, INDIA,
 17TH-19TH CENTURY**

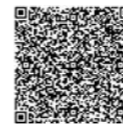
comprising a small six-lobed cup on short foot; a rounded cup on short foot decorated with carved leaves and buds where stones would have been inset; and a three-lobed cup with a lotus-bud handle

(3)

smallest: 4cm. diam.

biggest: 5.2cm.diam.

£ 6,000-8,000



109

**TWO MUGHAL CARVED JADE
 SPOONS, INDIA, 18TH/19TH
 CENTURY**

one with a curved handle and a heart-shaped bowl, with a small bud on the tip of the handle, the other with a straight handle, decorated with carved leaves around the neck and a small rounded bud to the tip

(2)

12.3cm; 7.6cm.

£ 2,000-3,000



109



110

THREE MUGHAL GEM-SET CARVED JADE HUQQA ACCESSORIES, INDIA, 18TH CENTURY

comprising one mouthpiece with a protruding narrow beak, decorated with green and red foiled glass set in gold; a carved mouthpiece decorated with a flower on one side and a leaf on the other, the lower section with five red foiled glass insets in gold; one stopper or top of a cane decorated with rubies and diamonds set in gold creating a design of flowers and leaves, the top with a navaratna sequence

(3)
larger mouthpiece: 10cm; smaller: 5cm; stopper: 2.7cm.

£ 5,000-7,000



111

AN ANGLO-INDIAN COROMANDEL WORK BOX, SRI LANKA, GALLE DISTRICT, PROBABLY MATARA, CIRCA 1830-50

of rectangular form, the exterior with a flat lid and scalloped sides, the hinged lid opening to reveal a sectioned interior, the rear section with ring pulls allowing it to be lifted resting on projecting wooden blocks, revealing seven drawers with ivory veneered front, the front section fitted with two detachable trays divided into lidded compartments, each with ring pulls, the top tray with thirteen compartments with ivory veneered lids and zig-zag silver borders, the lower tray with eleven compartments with various wooden lids, the inner face of the lid inlaid at centre hexagon divided into eighteen sections of various woods, the borders decorated with ivory-inlaid floral motifs highlighted with black and red lac
35.4 by 50.1 by 21cm.

One of the striking features of this box is the presence of three portraits depicted on the drawers of the rear compartments. The central figure is wearing a crown while the two to the side are dressed in a distinguished fashion, appearing to be noblemen. For a further discussion on royal portraits on such boxes see Jaffer 2001, p.375. A nearly identical box attributed to the Galle District in the town of Matara and dated to same period is now in the Victoria & Albert Museum, London, inv. no. IS 81/1948; illustrated in Jaffer 2001, p.374, no.182.

• £ 3,000-5,000



112

A FINE SADELI-WARE WORK BOX, WESTERN INDIA, POSSIBLY BOMBAY, SECOND HALF 19TH CENTURY

of rectangular form, the exterior decorated with sadeli and ivory, with brass lock and carrying handles, a hinged opening to upper section revealing a letter holder, hinged section opening to reveal various compartments with lids, this section detachable, showing below compartments devoted to writing, a drawer, lacking keys
22 by 31.6 by 20cm.

Sadeli is a technique which consists of micromosaic made of wood, ivory and metal arranged in geometric patterns. This technique is usually associated with Western India, in particular with the Bombay Presidency (Bombay, Surat, Ahmedabad and Bilimora). The technique was known in other regions of India: in the catalogue of Bengal products sent to the Great Exhibition of 1851, some sadeli-wares are mentioned being made in Calcutta although "superior articles of the same description are made in Bombay" (Jaffer 2001, p.233).

Sandalwood was the preferred material used for such cases but due to its cost, often sadeli-decorated boxes "were constructed of a less expensive substrate with an inner lining and outer facing of sandalwood distinguishing the less expensive wood" (*ibid*, p.313); this is not the case for this refined work box, whose structure is entire made of sandalwood, emanating a delicate scent as soon as it is opened.

The bands of alternating semicircles and triangles which run along the lid are comparable to those on a workbox dated 1881, now in the Victoria & Albert Museum, London, inv. no.IS 2344-1883; published in Jaffer 2001, p.327, no.146, while the rows of small circles on the drawers are similar to those found on a portable writing desk dated to 1850-70, also in the Victoria & Albert Museum, London, inv. no.PEM:E23674, published in Jaffer 2001, p.317, no.129.

• £ 2,000-3,000



113

AN ANGLO-INDIAN BONE, IVORY AND SANDALWOOD WORK BOX, INDIA, VIZAGAPATAM, CIRCA 1850

of sarcophagus form, the lid with a central panel and sunburst pattern with a carved ivory flower at the centre, the exterior with gadrooned motif and bands of ivory engraved and highlighted with lac, the hinged lid opening to reveal various compartments, some with ivory lids, this section detachable, with key
26 by 35 by 18cm.

Two workboxes now in the Victoria & Albert Museum display a very similar lid, with sunburst pattern and a carved flower; they have been dated to circa 1855 and both are signed by Shedashboodoo (Victoria & Albert Museum, inv. nos.01161 and 01096; published in Jaffer 2001, pp.210-2, nos.55 and 58).

• £ 3,000-5,000





114

TWO ANGLO-INDIAN COROMANDEL WORK BOXES, SRI LANKA, GALLE DISTRICT, PROBABLY MATARA, CIRCA 1830-50

both of rectangular form, the exterior with a flat lid and scalloped sides, each box with a hinged lid opening to reveal two trays of several compartments some with a lid and pen holders, the inner face of each lid inlaid with ivory, each with a key

(2)
26 by 38 by 14.5cm; 28 by 38 by 14cm.

The inner face, decorated with a hexagon composed of eighteen different types of wood and bearing a central elephant, a decoration typical of these boxes, can be compared to that of another example, now in the Victoria & Albert Museum, London, inv. no. IM 2/1936; published in Jaffer 2001, p.375, no.183.

• £ 4,000-6,000



115

AN ANGLO-INDIAN VENEERED IVORY-INLAID TABLE BUREAU WITH TOILET GLASS, INDIA, VIZAGAPATAM, CIRCA 1790-1800

of sandalwood, veneered with ivory, engraved with lac, with a framed mirror above, the drop front enclosing small drawers and pigeonholes above a drawer, the sides with brass holders, with key

66 by 25 by 54cm.

This form of toilet glass with table bureau is based on a shape that was current in England in the first quarter of the eighteenth century and was copied by Indian craftsmen working for English patrons in India. Whilst the English prototype tends to be plain and undecorated, the Indian variant is richly embellished in ivory with exotic foliage inspired by designs on contemporary Coromandel coast chintzes produced primarily for the Dutch market (Jaffer 2001, pp.189-190). A very similar table bureau belonging to Clive of India is now at Powis Castle (see Jaffer 2001, fig.73, p.172).

• W £ 5,000-7,000





116



117



116

AN ANGLO-INDIAN IVORY AND SANDALWOOD SADELI-WARE GAMES BOX, WESTERN INDIA, POSSIBLY BOMBAY, MID-19TH CENTURY

the top of the lid with a chequer, solitaire and cribbage board, the interior with a backgammon board and a removeable lid, with miniature ivory red and white chess set, two dice and two shakers, six pegs, twenty-six solitaire pieces, thirty-one small counters for backgammon, forty-one larger counters and twenty-two polychrome cards
30 by 13.2 by 7.4cm.

For more information about the *sadeli* technique see the catalogue note to lot 112.

• £ 3,000-5,000

117

A MUGHAL CARVED IVORY SCRIBE'S BOX, INDIA, 18TH CENTURY

of rectangular shape, on four feet, composed of ivory plaques, the exterior carved throughout with floral medallions, the interior with a removable tray with dual compartments and two inkwells

26.5 by 15.5 by 9.2cm.

A comparable box, decorated with similar roundels filled with flowers and similarly dated, sold in these rooms, 25 April 2012, lot 581. An earlier example, displaying similar floral roundels to the side panels is now in the Victoria & Albert Museum, London, inv. no.IM.11-1912.

• £ 5,000-8,000



118

A CIRCULAR BOX WITH A MUGHAL JADE CARVED LID, NORTH INDIA, SECOND HALF 18TH CENTURY AND LATER

of rounded form with a plain quartz underside and a jade carved hinged lid decorated with concentric sprays of flowers around a central six petalled rosette set with a foiled ruby, the cylindrical silver sides engraved with vegetal scrolls
7.5cm. diam.; 3cm. height

EXHIBITED

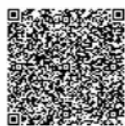
Société Générale de Banque avec la collaboration des Musées Royaux d'Art et d'Histoire, Brussels, 21 January-31 March 1982.

LITERATURE

M.Latif, *Bijoux Moghols*, Brussels, 1982, p.157, no.13 and illustrated in colour on the cover

The finely carved jade-lid closely resembles a circular jade box with carved lid dated to the second half of the eighteenth century and now in the Victoria & Albert Museum, London, inv. no.712:1.2-1903. Both lids are carved with a concentric design consisting of floral motifs emanating from a central rosette set with a semi-precious stone in a gold setting.

£ 4,000-6,000



119

**A MUGHAL JADE-HILTED DAGGER (KHANJAR)
WITH SCABBARD, INDIA, 18TH CENTURY**

the jade hilt with scroll quillons and bifurcated pommel, carved with scrolls and flowers, double-edged watered-steel blade, textile-covered wood scabbard
33.2cm.

A similar dagger sold in these rooms, 19 October 2016, lot 254.

£ 8,000-12,000



120

**A MUGHAL JADE-HILTED DAGGER (KHANJAR)
WITH SCABBARD AND A CARVED JADE HILT,
INDIA, 19TH CENTURY**

the dagger with a dark green jade hilt with a lotus bud on the pommel, carved with two symmetrical flower leaves on each side, the double-edged blade with a central ridge, the textile-covered wood scabbard with light jade mounts; **together with** a jade hilt of pistol-grip form with rounded pommel, carved with floral scrolls

(2)
dagger: 37cm; hilt: 12.5cm.

£ 6,000-8,000



121

A SAFAVID CUT-TILE MOSAIC PANEL DEPICTING THE CONSTELLATION SAGITTARIUS, PERSIA, 17TH/18TH CENTURY

composed of turquoise, blue, yellow, green, black and orange glazed cut-tilework forming the figure of Sagittarius against a floral scroll, framed by a band of interlacing flowers, mounted on a wood backing with suspension hooks, framed 73.5 by 66cm; 83 by 75cm. framed

Two closely comparable panels to the present have survived: one in the L.A. Mayer Museum of Islamic Art, Jerusalem (inv. no.C 196-70) and another in the Museum für Angewandte Kunst, Frankfurt, inv. no.13049. Similar Safavid figures of a Sagittarius on tiles are also found on two Safavid arch spandrels on the Gate of Qaysariya bazaar in Isfahan and two arch spandrels in the Portland Museum, inv. no.2013.128.5a-d.

W £ 20,000-30,000



122

A SILVER-GILT & TURQUOISE-MOUNTED SWORD AND SCABBARD, CENTRAL ASIA, FIRST HALF 19TH CENTURY

the curved watered-steel blade with flat back edge and the forte decorated with a stylised interlacing pattern, the hilt of typical *shamshir* form, cross-guard with stylised floral motifs and bud-form quillons, velvet-covered wood scabbard with gilt mounts and chape decorated with engraving and turquoise, two suspension loops with a velvet belt with rosette mounts and a central roundel with turquoise 93cm.

£ 26,000-35,000



123

AN IVORY-HILTED SWORD WITH BLADE SIGNED BY MUHAMMED ALI KIRMANI IBN SADEQ, DEDICATED TO NADER SHAH (R.1736-47), PERSIA, EARLY 18TH CENTURY

the slightly curved and finely watered steel blade with clear laddered steps (*kirk narduban*) cut into the watered pattern, inlaid with gold inscriptions in fine *nasta'liq*, the ivory hilt carved with floral decorations, the crossguard deeply cut on either side with a lobed, ovoid cartouche incorporating a *nasta'liq* inscription amidst interlacing spiralling vines on a gold ground 89.5cm.

INSCRIPTIONS

In the cartouches: 'Sword of the Throne of Kingship, King of Kings Sultan Nadir, Lord of the Auspicious Conjunction, Master of Time, Lord of the Sea and Land/The Work of Mohammed Ali of Kirman, son of Sadeq.'

Along the blade: 'When God draws the sword of wrath, prophets and saints draw in their heads, but if he casts a look of grace, he converts wicked into virtuous men.'

On the hilt: the *bismillah*.

Nader Shah was the founder of the Afsharid dynasty, and one of Persia's most gifted military leaders. Born into poverty in 1688 and enslaved in his youth, he escaped and enrolled as a soldier under the chieftain of Afshar. His achievements as part of the revolution to restore the usurped Safavid dynasty led him to the top, and he ruled Persia from 1736-47. His extensive military achievements and vigorous expansion, from the Caucasus mountains to the Indus river, earned him the title of 'Sword of Persia' by modern historians (for further information on Nader Shah's life and conquests, see Axworthy 2006). In fact, a number of swords have been associated with Nader Shah, most notably one within the Museum of Royal Jewels in Tehran (although the blade is in fact inscribed with Fath 'Ali Shah's name), and two others in the Nader Shah Museum in Mashhad. A further sword with nineteenth-century jewelled and enamelled mounts, offered in these rooms, 24 April 2013, lot 204, also bore a dedicatory inscription to Nader along the blade.

However, the present sword is the only complete example to present compelling evidence of its being a personal sword of Nader Shah. Other associations to his name on similar weapons, including those in Iranian museums, are more likely to be honorific. Here, the inscription bearing Nader's name and titles stands within a circular cartouche and is finely executed, while the watered steel testifies of the blade's high quality. The maker's signature includes a Kirman *nisba*, a region historically known in early manuscripts and travellers accounts as a major fine steel-manufacturing centre. The Kirmani mines and arms workshops were still active under Nader Shah, until they fell into dereliction shortly after his death in the early Qajar period.

The quality of the blade in its patterning and perfect balance, equals that of the finest Persian swordmakers, and as such it stands as the last representative of a region highly famed for its arms for over five hundred years. The finely executed inscription, dedicating the sword to Sultan Nader Shah and inferring direct ownership, makes this one of the most significant discoveries of Persian courtly arms in recent times.

• £ 60,000-80,000

A PERSONAL SWORD OF NADER SHAH (R.1736-47)





124

**A GEM-SET AND ENAMELLED GOLD SHIELD,
INDIA, JAIPUR, 19TH CENTURY**

of circular form, the four applied bosses and the crescent-shaped mount with diamonds, emeralds, the convex surface densely decorated with polychrome enamelled cartouches filled with animals and vegetations, the outer border with a floral band with rubies and diamonds against a blue ground, the rim with an inscription no longer legible, the reverse with original enamelled hooks
41.5cm. diam.

PROVENANCE

Meister, Zurich, 8 February 1980.

This magnificent shield must have been crafted to commemorate a particular event; several shields were presented to the Prince of Wales during his visit to India in

1875-76, all luxuriously enamelled and set with precious stones (see K. Meghani, *Splendours of the Subcontinent. A Prince's Tour of India 1985-6*, London, 2017, pp.170-9). A comparable example, part of this group gifted to the Prince of Wales, made in Lucknow and displaying the same densely enamelled ground and diamonds, is now in the Royal Collection Trust, inv. no.RCIN 11278. Another enamelled shield set with precious stones is in the al-Sabah Collection, inv. no.LNS 2162J, published in Kaoukji 2017, cat.159, pp.426-7.

The colour scheme and the motifs in the roundels are comparable to contemporaneous Jaipur craftsmanship. See, for example, a perfume holder and a salver dated to the third quarter of the nineteenth century, both now in the Royal Collection Trust, inv. no.RCIN 11423 and 11469, and a gem-set covered cup and saucer, also dated to the nineteenth century, sold at Christie's London, 10 April 2014, lot 157.

‡ £ 40,000-60,000





125

**A LARGE MUGHAL GEM-SET ENAMELLED
DAGGER (KATAR), INDIA, 17TH CENTURY**

the enamelled hilt with a double grip, decorated with gold-mounted diamonds and rubies forming floral motifs against an emerald enamelled ground
44cm.

This magnificent katar is one of the finest and grandest examples of this form of weaponry, a form unique to the Indian Subcontinent. Similar examples, decorated with precious stones, are now in the al-Sabah Collection (Keene 2001, cat.11-16, pp.54-66). A comparable katar, which combined a green enamelled ground with precious stones, sold at Sotheby's New York, 24 March 2011, lot 103.

‡ £ 60,000-80,000



Buyers are liable to pay the hammer price (as estimated above), the buyer's premium and the overhead premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



126

**A GROUP OF ROCK CRYSTAL GEM-SET VESSELS,
INDIA, 20TH CENTURY**

comprising a lidded ewer, a lidded pear-shaped vase, two high small cups and four small cups, all carved and inset with paste and semi-precious stones in scalloped gold *kundan* (8)
the ewer 18cm. height; the small cups between 5.5 and 6cm. diam.; the vase 12.8cm. height.

PROVENANCE

Sotheby's London, 1980s/90s, lot 86 (two labels to underside).

£ 8,000-12,000

LOT 127: NO LOT



128

PROPERTY OF A LADY

**AN ART DECO KASHMIRI GEM-SET AND ENAMEL
GILT VANITY CASE, CARTIER, CIRCA 1938**

of rectangular form, the external surface decorated with various exotic animals, including birds and tigers hunting deer against foliating scrolls, the top set with jadeite topped by a lapis lazuli thumbpiece inset with a ruby thumbpiece, the inside with a mirror and powder compartments 15.4 by 11.3cm.

A nearly identical case, with the same jadeite and lapis lazuli thumbpiece inset with a pink sapphire collet was sold at Christie's London, 11 July 2014, lot 1. Other similar cases also signed by Cartier and inspired by Indian enamelwork were sold at Christie's Geneva, 21 February 2007, lot 255; Christie's London, 8 June 2011, lot 137 and 13 June 2012, lot 161. This case is signed Cartier Cannes. Cartier opened a boutique in Cannes in 1938. Cartier opened a boutique in Cannes in 1938. Cartier opened a boutique in Cannes in 1938. For further information on how Islamic and Indian designs influenced Cartier, see the exhibition catalogue *Cartier and Islamic Art. In search of modernity*, London, 2021.

£ 8,000-12,000



Detail



129



129

A MUGHAL GEM-SET ROCK CRYSTAL-HILTED DAGGER AND SCABBARD, INDIA, 18TH CENTURY

the double-edged steel blade with swollen tip, *koftgari* decoration near forte, the rock-crystal hilt set with gemstones in gold settings designed as flowering plants, with velvet-covered wood scabbard 42.5cm.

PROVENANCE

General Pierre Bordes (1870-1943), Governor-general of Algeria. Private collection, France, first half 20th century.

A comparable example was sold in these rooms, 18 April 2007, lot 145.

£ 12,000-18,000



130



130

A MUGHAL JADE-HILTED DAGGER (CHILANUM), INDIA, 17TH CENTURY

the dark green jade hilt resembling a *fleur-de-lis*, with the top bifurcating into two curved pommel bars with a central bud-shaped pommel, double-edged watered-steel blade with central ridge, the forte with a medallion with gold decoration comprising a central flower among leaves 41cm.

The *chilanum* is a form of dagger said to have come from the South of India and unique to the Subcontinent (Von Folsach, Meyer and Wandel 2021, p.145). A similar *chilanum*, with a light jade hilt, also dated to the seventeenth century, is now in the Louvre, Paris, inv. R 89. It misses the pommel at the top, but displays the same delicacy in carving. Another comparable dagger was sold in these rooms, 8 May 1997, lot 49 and is now in the al-Sabah Collection in Kuwait, inv. no.LNS 251 HS (published in Kaoukji 2017, p.102, no.31). A similar example, lacking a medallion on the blade, was recently sold at Christie's London, 26 April 2018, lot 113.

£ 10,000-15,000



131

A GEM-SET AND ENAMELLED TURBAN ORNAMENT (SARPECH), INDIA, LATE 19TH/EARLY 20TH CENTURY

the openwork hinged body set with foiled diamonds and a large central carved emerald, topped with a curling *jigha* and hanging emeralds, a row of pearls running along the upper border, the reverse with polychrome enamelled floral details, suspension cords with seed pearls 13.5 by 9.5cm.

PROVENANCE

Ex-Patiala Collection, by repute. Private collection, UK, since 1940.

The *jigha* has three stems curling outwards, two towards one side and one addorsed. This particular design is unusual and can be compared to examples dated to the 1910s. Maharaja Tukoji Rao Holkar III of Indore, in a photograph dated 1911, is wearing a *sarpech* with a similar *jigha* (published in Jaffer 2013, p.214). Another even closer example is the ornament worn by Sir Bhupinder Singh, Maharaja of Patiala (1891-1938) in a series of photographs dated 1911 now in the National Portrait Gallery, London, inv. no. NPG x98674 to NPG x98678. The *sarpech* has both a similar *jigha* and a row of pearls running along the upper border.

£ 50,000-80,000



Reverse



132

**A HIGHLY RARE POLYCHROME IZNIK TILE
WITH CONFRONTED BIRDS, TURKEY, CIRCA 1575**

of square form painted in underglaze cobalt blue, green and relief red, outlined in black, decorated with two birds perched either side of a fountain dispensing a hyacinth bouquet, surrounded with arabesques of scrolling saz leaves and flowers 25 by 25cm.

PROVENANCE

Private collection, England, first half 20th century-2015. Acquired by the former owner's step-grandfather whilst working as a consultant mining engineer in Turkey. Rendells, Ashburton, 16 October 2015.

Figural representations on Iznik tiles are rare. Only seven other intact tiles with this iconic design of confronted birds are known, all now housed in museum collections in Europe, Turkey and the United States.

In Ottoman society, birds were ascribed many symbolic meanings. While pigeons were thought to embody the souls of departed people, peacocks were cast as birds of paradise. Given these heavenly associations, the representations of two confronting birds perched on a fountain on a dense foliage background hints strongly at the garden of Eden (Denny 2004, p.186). The birds' green colour is associated with eternal life in Islam, while the fountain may refer to the *salsabil*, the spring of Paradise (Clark 2010). This scene is also a popular motif in ancient Turkish iconography, making its first appearance on early Anatolian carpets before it was employed on ceramics (Denny 2004, p.186).

The birds depicted on the present tile, belonging to a well-known series of square tiles dated from the 1570s, were identified by some scholars as falcons, the heralds of royalty and of the royal hunt (Denny 2004, p.186). On the other hand, Atil (1973) suggests these are parrots, painted to decorate private dwellings rather than religious settings. While religious institutions would only commission floral motifs, inscriptions or arabesques to adorn their walls, this piece appeals to our imagination, evoking richly embellished pavilions. This densely decorated tile would have likely been employed alongside more sober ones representing blossoming plants, recreating the serene atmosphere of a garden in a private villa.

Only seven other intact tiles with this design are known:

1. The Louvre Museum, Paris, OA 3919/401, published in Denny 2004, p.186.
2. The Fitzwilliam Museum, Cambridge, inv. no.C.139/1933, accessible at: <https://data.fitzmuseum.cam.ac.uk/id/object/17585>
3. The Freer Gallery of Art, Washington D.C., inv. no.F1966.12, published in Atil 1973, p.190-1, no.88; accessible at: <https://asia.si.edu/object/F1966.12/>
4. The Detroit Institute of Arts, Michigan, inv. no.25-36; published in Peck 1980, p.69-70, fig.12; accessible at: <https://www.dia.org/art/collection/object/tile-49221>
5. The Khanenko Museum, Kyiv, inv. no.17BV, published in Miller 1972; accessible at: https://islamicart.museumwnf.org/database_item.php?id=object;EPM;uc;Mus21;40;en
6. The Benaki Museum, Athens, inv. no.GE 75, published in Mouseio Benaké's exhibition catalogue, 1969, p.28; accessible at: https://www.benaki.org/index.php?option=com_collectionitems&view=collectionitem&id=117072&Itemid=&lang=el
7. The Sadberk Hanım Museum, Istanbul, inv. no.14979-P.565, published in Bilgi 2004, p.456, no.2956 and in Bilgi 2005, p.84-85, sold in Bonhams London, 2 May 2001, lot 491.

£ 100,000-150,000





133

A LARGE KÜTAHYA POLYCHROME POTTERY BOWL, TURKEY, 18TH CENTURY

On a short straight foot, of deep form with straight sides, painted in yellow, brick red, green and blue with black outlining, the outside decorated with four almond-shaped leaves with either a yellow or brick red ground filled with green and blue flower sprays, interspersed by floral sprays, the inside decorated with the same almond-shaped leaves, the inner rim with a band of floral motifs, the bottom with a blue flower within a hexagon surrounded by yellow leaves
19.4cm. diam.; 10.5cm. height

A close comparable to this bowl is now in the Sadberk Hanım Museum, Istanbul, inv. no.SHM 18387-P.936, published in Bilgi 2018, p.146, no.35. Of similar size, the exterior is also decorated with almond-shaped leaves filled with flower sprays, the inner rim is decorated with a similar band of floral motifs and the centre bears a similar hexagon enclosing a blue flower.

£ 4,000-6,000

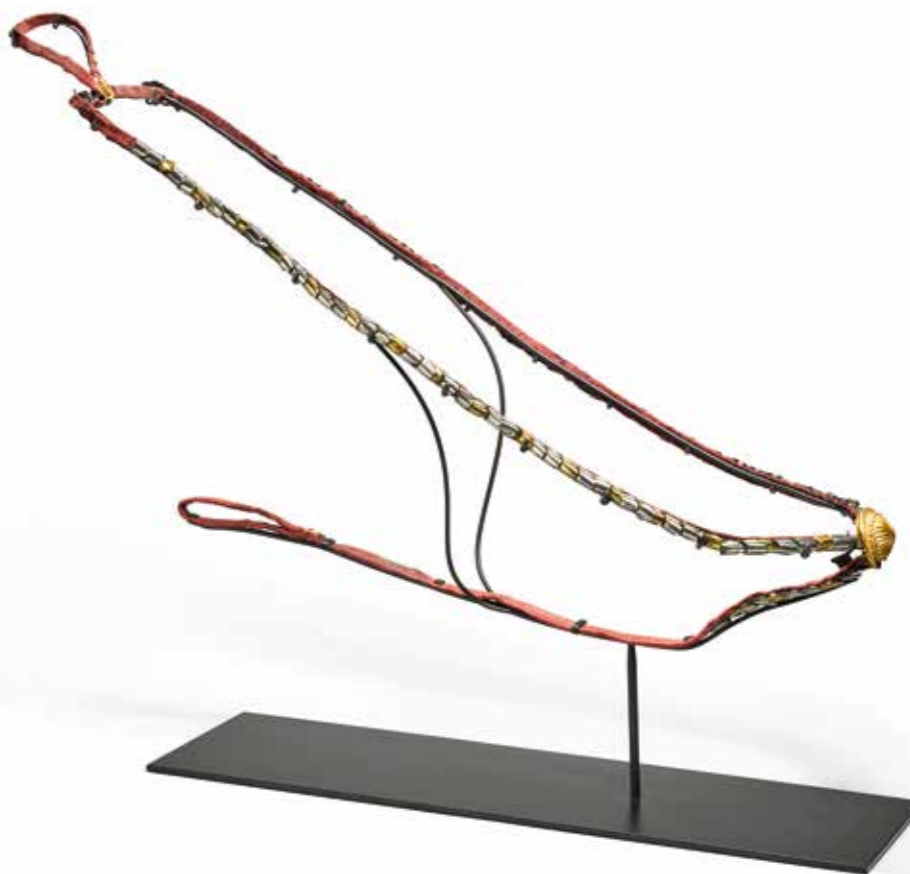


134

AN IZNIK POLYCHROME POTTERY DISH, TURKEY, CIRCA 1580-90

fritware decorated in underglaze turquoise and cobalt blue, and bole red with black outlines, the floral decoration comprising tulips and roses on swaying tendrils emanating from a leafy tuft at the base, the rim with wave and scroll pattern, alternating circular and foliate blue motifs to underside
31.8cm. diam.

‡ £ 4,000-6,000



135

A RARE AND IMPORTANT OTTOMAN GOLD AND SILVER BRIDLE AND BREASTPLATE, TURKEY, 17TH/18TH CENTURY

bridle of reddish brown leather lined with red silk, brow-band, head and cheek-pieces faced with interlocking 23-carat gold and silver plaques in a repeating two silver-one gold order, neck-band and attachment decorated with gold roundels and a gold plaque decorated with a flowerhead, throat latch of braided silk and metallic thread; breastplate decorated with a ridged gold boss, the other end with a gold medallion
bridle 58cm; breastplate 88cm.

(2)

PROVENANCE

Newbattle Abbey, Midlothian, Scotland, probably acquired in the 19th century.

Four related Ottoman bridles with embossed roundels and medallions dated to the seventeenth century are in the Badisches Landesmuseum, Karlsruhe, published in *Die Karlsruher Türkenbeute*, Munich, 1991, pp.144-155. These bridles feature silver-gilt decoration, however, rather than gold on the present example (see nos.73, 74, 75 and 76). See also D. Alexander, *Furusiyya*, The King Abdulaziz Public Centre, Druckhaus Grasl, 1996, vol.II, p.90, figs.76-77.

Three further Ottoman bridles with gold and silver, displaying elaborate and more overtly 'Ottoman' motifs, are in the Moscow Kremlin Museums (see *The Tsars and the East - Gifts from Turkey and Iran in the Moscow Kremlin Museums*, Arthur M. Sackler Gallery, Washington D.C., 2009, pp.84-91), while others can be found in the Staatliche Kunstsammlungen Dresden, (see H. Schuckelt, *Die Türkische Cammer*, Dresden, 2010, pp.296, no.285; pp.302-3, nos.298-9).

The fact that 23-carat gold has been used on the bridle and breastplate to hand suggests they were produced for a high-ranking individual, and a rarity to have survived to the present day.

α £ 40,000-60,000





136

AN OTTOMAN VOIDED SILK VELVET AND METAL-THREAD PANEL WITH FLORAL MEDALLIONS IN AN OGIVAL LATTICE, TURKEY, FIRST HALF 17TH CENTURY

silk, velvet and metal threads, wrapped in yellow and ivory silk cover
284.5 by 64cm.

PROVENANCE

Paul Ispenian, Cairo and Paris, first half 20th century.

LITERATURE

A related example is published in N. Atasoy and B. Denny, *IPEK. The Crescent & the Rose: Imperial Ottoman Silks and Velvets*, 2001, p.215, fig.102.

£ 20,000-30,000



137

AN OTTOMAN SILK AND METAL-THREAD EMBROIDERED PANEL, POSSIBLY A SADDLE CLOTH, WITH SPLIT PALMETTES, TURKEY, 16TH/17TH CENTURY

embroidered polychrome silk and metal threads on a silk ground, backed on linen
75 by 99cm.

PROVENANCE

Paul Ispenian, Cairo and Paris, first half 20th century.

EXHIBITED

The Unity of Islamic Art, Islamic Art Gallery: King Faisal Center for Research and Islamic Studies, Riyadh, Saudi Arabia, 1985.

LITERATURE

E. Atil and O. Hoare (eds.), *The Unity of Islamic Art*, Islamic Art Gallery: King Faisal Center for Research and Islamic Studies, Riyadh, Saudi Arabia, 1985, pp.186-7, no.164.

For a comparable textile, see Y. Petsopoulos (ed.), *Tulips, Arabesques & Turbans: Decorative Arts from the Ottoman Empire*, 1982, no.150 and Sotheby's, *An Eye for Opulence: Art of the Ottoman Empire*, 24 April 2012, lot 221.

£ 10,000-12,000



137



138

AN OTTOMAN SILK AND METAL THREAD BROCADE (KEMHA) YASTIK FRAGMENT, TURKEY, 17TH CENTURY

silk and metal threads
43.5 by 50.5cm.

PROVENANCE

Paul Ispenian, Cairo and Paris, first half 20th century.

£ 5,000-7,000



138



139



139

AN OTTOMAN VOIDED SILK VELVET AND METAL-THREAD PANEL WITH PETALLED LOBES ENCLOSING CARNATIONS AND TULIPS, TURKEY, 17TH CENTURY

silk, velvet and metal threads
104 by 67.5cm.

PROVENANCE

Paul Ispenian, Cairo and Paris, first half 20th century.

A comparable example, donated by Alexei Ivanovich Shein (d.1700), a courtier during the reign of Tsar Fyodor III, Tsarevna Sophia and Peter the Great, to a monastery in 1652, is illustrated in N. Atasoy and W. Denny, *IPEK. The Crescent & the Rose: Imperial Ottoman Silks and Velvets*, 2001, p.248, no.48. Another is published in D. King, *Imperial Ottoman Textiles*, Colnaghi, 1980, p.30, no.13.

£ 12,000-15,000



140



140

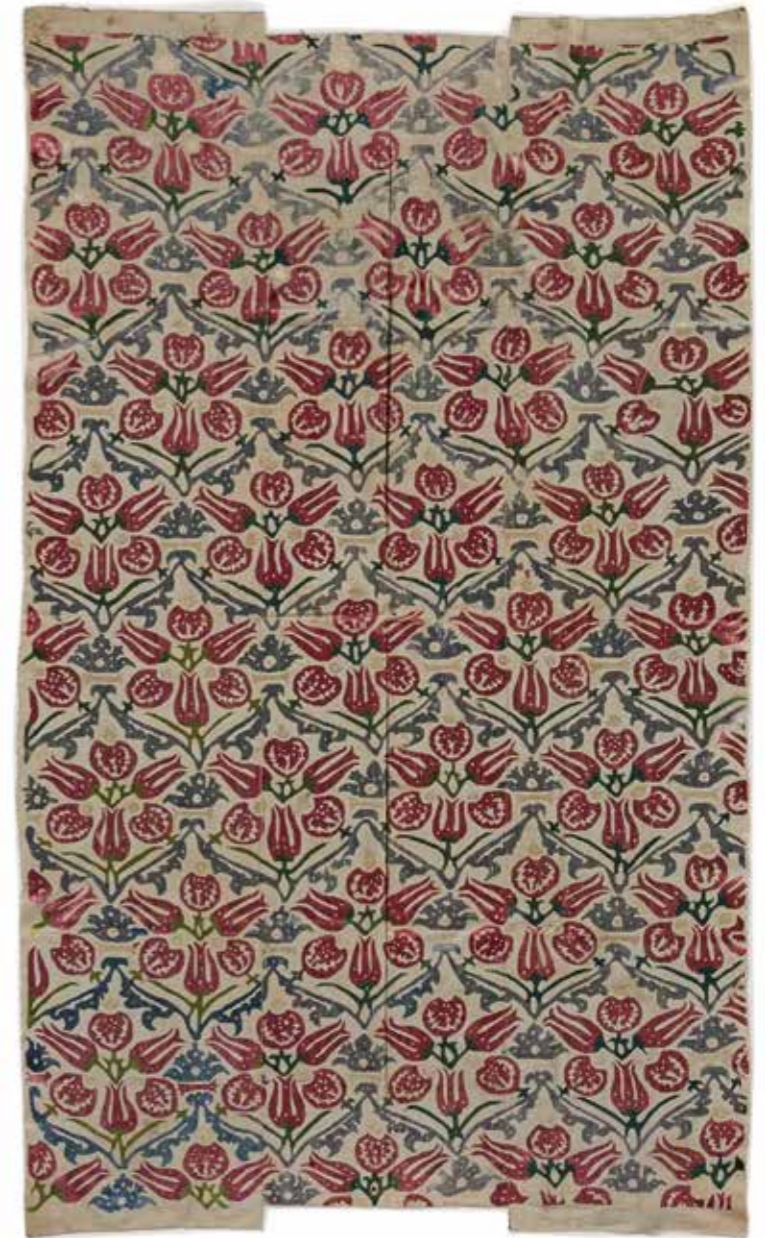
AN OTTOMAN VOIDED SILK VELVET METAL-THREAD JOINED-CATMA PANEL WITH TRELLIS PATTERN, TURKEY, 18TH CENTURY

silk, velvet and metal threads
140.5 by 188cm.

PROVENANCE

Paul Ispenian, Cairo and Paris, first half 20th century.

£ 10,000-15,000



141

AN OTTOMAN EMBROIDERY WITH TULIPS AND POMEGRANATES ON COTTON HAND-WEAVE, TURKEY, 17TH/18TH CENTURY

embroidered silk, cotton, composed of three strings joined together
226 by 133cm.

PROVENANCE

Paul Ispenian, Cairo and Paris, first half 20th century.

A similar embroidered panel with comparable colour scheme is now in the Museum of Islamic Art, Berlin, inv. no.97,58; published in the frontispiece of R. Taylor, *Ottoman Embroidery*, New York, 1993. Another, presenting a similar motif is in the Topkapi Saray Museum, published in Celâl, *Türk İşlemeleri*, İstanbul, 1939, pp.28-29.

£ 12,000-15,000



142

AN OTTOMAN SILVER HAMMAM BOWL, TURKEY, PROBABLY KAYSERI, 18TH CENTURY

of rounded form with a slightly raised omphalos, the chased and Repoussé decoration consisting of a central roundel depicting a bath house (*hammam*), the border with scenes from the everyday life in the bath house within arched columns 21cm. diam.

Kayseri was an important centre for silver making, with a flourished community of Armenian craftsmen, active mainly in the seventeenth and eighteenth centuries. A nearly identical bowl attributed to the silver makers of Kayseri is published in Kürkman 1996, p.234. For further readings about the Armenian community active in Kayseri see Evans 2018, pp.233-4.

£ 6,000-8,000



143

A LARGE OTTOMAN SILVER TRAY STAMPED WITH TUGHRA OF SULTAN ABDŪLHAMID II (R.1876-1909), TURKEY, LATE 19TH CENTURY

of oval shape, the rim with openwork, the edges with raised ribbon-tied and foliate handles, each stamped with a tughra of Sultan AbdŪlhamid II (r.1876-1909) and the *sah* mark, the rim with openwork, the reverse with two assay marks 71 by 44cm.

£ 3,000-5,000



142



143



144

A COLLECTION OF SIX OTTOMAN SILVER AND GILT-THREAD EMBROIDERED LEATHER WALLETS, TURKEY, CONSTANTINOPLE, 17TH AND 18TH CENTURY

comprising one larger bag of rectangular form with folding cover, a shoulder strip and two tassels attached to the bottom probably to store a Qur'an, with the front deeply embroidered with gilt-metal threads decorated with stylised floral design; and five smaller wallets, each of rectangular form with folding cover, embroidered with gilt-metal threads and respectively inscribed 'William Penn / Smyrna anno 1676', 'Cav. Giovanni Dick / Constantinople 1775', 'James Varey, esq. / Constantinople 1706', 'Mary Hughes 1766 / Constantinople' and 'Martin Wilson 1720 / Titvan', each embroidered with gilt-metal threads (6)

largest: 17.5 by 27cm; smallest 9 by 11.5cm.

This group of wallets showcases the variety and refined embroidery used on souvenirs produced in the Ottoman empire during the seventeenth and eighteenth centuries. The

five rectangular strapless wallets all bear a date and the city in which there were purchased, either Smyrna (present day Izmir) or Constantinople. Such pieces were often brought back by travellers as souvenirs or given as gifts to diplomatic travellers.

One wallet in this group is embroidered with the name 'Cav. Giovanni Dick / Constantinople 1775'. John Dick (1721-1804) was a merchant in Rotterdam, married to Ann Bragg (d.1781). He became the British Consul in Leghorn (Livorno) in Italy in 1754 and remained in the post until his retirement in 1776. He was knighted in the order of St Anne in the summer of 1770 by Empress Catherine II of Russia. A portrait of John Dick, also titled *Cav. Giovanni Dick*, is now in the British Museum, London, inv. no.1943,0410.423. Another wallet is embroidered with the name 'James Varey esq.; dated Constantinople 1706'. A James Varey is recorded as being the private secretary of Sir Robert Sutton (1671-1746), the British ambassador to the Ottoman Empire from 1700-17 and the agent for the Levant Company at Constantinople.

£ 18,000-25,000



145

A BOWL WITH ARABIC INSCRIPTIONS, CHINA, EARLY 18TH CENTURY

of rounded form, on short foot, the porcelain decorated in grey under a transparent glaze with concentric bands of Arabic, the ground alternatively hatched and plain, on the reverse of the foot the letter 'ba' outlined and an ideogram-shaped scribble 6.5cm. height; 15cm. diam.

INSCRIPTIONS

The *Shahadah*; Qur'an, part of surah al-Hashr (LIX), vv.6 and 22; the *nada 'ali* quatrain; part of surah al-Isra' (XVII), most of v.82; part of surah al-Kafirun (CIX), al-Ilkhlās (CXII), al-Falaq (CXIII) and al-Nas (CXIV); surah al-Baqarah (II), v.255.

A bowl in the Sadberk Hanim Museum, Istanbul, is of the same size and very close to the current piece (inv. no.H.K.113-3176, published in Carswell 1985, p.84, no.90). They are both decorated with concentric bands of Arabic calligraphy and have a chevron ring at the rim, with a ground alternatively hatched and plain. They both bear the *shahada* in the central roundel and surah verses in the concentric bands. The Topkapi Saray Museum holds a set of seven bowls comparable to the present, of the same dimensions and with similar calligraphy (inv. nos. TKS 15/5482, 5484-85, 5487, 5494 and 5496; published in Krahl 1986, pp.1161-2).

£ 4,000-6,000

LOT 146: NO LOT



147

A PORCELAIN CONDIMENT SET, WITH SILVER MOUNTS WITH THE TUGHRA OF SULTAN ABDŪLMEJID (R.1839-61), TURKEY AND CHINA OR JAPAN, MID-19TH CENTURY

each porcelain piece decorated with blue floral motifs and mounted with silver mounts, the porcelain Chinese or Japanese 19th century, the tray and mounts stamped with the tughra of Sultan AbdŪlmejid (r.1839-61) and the *sah* mark (5)

tallest: 11cm; tray: 27cm.

£ 8,000-12,000



148

A FRANCISQUE ROUSSEAU FIGURE OF A SULTAN AND CONCUBINE, FRANCE, MID-19TH CENTURY

standing on a pedestal, the Sultan is lifting the veil of the concubine who is sitting on his side, each richly attired with gilt and enamelled dresses, the underside with the mark 'Médaille d'Or Exp 1844 FR Breveté Fournisseur du Roi' 30.5 by 22.5 by 10cm.

PROVENANCE

Prince and Princess Sadruddin Aga Khan, Paris.

The inscription in red ink at the base reads 'Exp. 1844 / Breveté / Fournisseur du Roi F.R.' The initials F.R. refer to the French porcelain painter Edmé-Alexandre-Francisque Rousseau, active in Paris between 1837 and 1853. According to the *Bulletin des lois de la République Française* (Vol.29, Paris, 1845) Francisque Rousseau registered a patent for the invention of a new gilding process on porcelain in 1844. Thanks to this invention Rousseau was awarded the great gold medal by the *Société d'Encouragement pour l'Industrie Nationale* and in the 1847 *General Yearbook of Trade, Industry, Judiciary and Administration* the entry to his name reads "author of the gilding process, on any coloured background by half-great fire of kiln of which the large application, the perfect and constant success earned him (several awards)..."

£ 5,000-7,000



149

A PAIR OF EMBROIDERED OTTOMAN SLIPPERS, TURKEY, 18TH OR EARLY 19TH CENTURY

each with a thick leather sole, the outside finely embroidered with metal-thread, decorated with a central rosette flower and leaves springing from the same root, the sides with a zig-zag pattern, the inner sole with a metal-thread leafy stem each 23cm.

A close comparable, with similar zig-zag pattern on the side and a central metal-thread rosette on the tip is now in the Sadberk Hanim Museum, Istanbul (inv. no.SHM 133333 – K631 4,b), published in Görünür 2014, p.123, no.34.

£ 4,000-6,000



149



150

AN IVORY-HILTED SWORD (NIMCHA) AND SCABBARD, EAST AFRICA, SULTANATE OF OMAN, 19TH CENTURY

the single-edged slightly curved blade with a carved ivory hilt carved in low relief and decorated with recessed panels set with repoussé gold plaques, with silver knuckle-guards and quillons with stylised dragon-head finial, with leather-covered scabbard stamped with geometrical motifs, with silver mounts and chape, string and tassels 97.5cm.

LITERATURE

R. Hales, *Islamic and Oriental Arms and Armour. A lifetime's passion*, St. Peter Port, 2013, p.238, no.590.

Originally attributed to North Africa, these swords were made by Omani craftsmen in East Africa, mainly the islands of Zanzibar, Pemba and the archipelago of Comoros.

£ 10,000-15,000



150



151

A QAJAR MOULDED POTTERY TILE DEPICTING KHOSROW SPYING SHIRIN BATHING, PERSIA, 19TH CENTURY

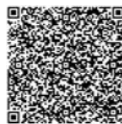
of rectangular form, the fritware moulded and painted in underglaze cobalt blue, pink, turquoise and brown, outlined in black depicting Khosrow and an attendant on horseback spying Shirin bathing, set amidst a leafy glade with grape vines and palaces in the background, with a border of floral scrolls 40 by 52cm.

A nearly identical tile was sold in these rooms, 31 March 2021, lot 123. Another depicting the same subject is in the Victoria & Albert Museum, London, inv. no.228-1887.

£ 4,000-6,000



151



152

A PAIR OF PORCELAIN SEATED SULTAN AND SULTANA FIGURINES, JACOB PETIT, FRANCE, 19TH CENTURY

comprising two richly attired figures modelled as a Sultan and Sultana each seated on a large cushion, with aperture in turbans and stoppers, the underside of the Sultana with incised mark 'J.' and 'P.' each 13cm. height

Jacob Petit (1796-1865) was one of the most famous French porcelain artists of the nineteenth century. He worked as painter in a porcelain manufactory in Sèvres and by 1830 he founded a porcelain factory with his brother Mardochee in Fontainebleau and in 1863 he moved to Paris. A similar set was sold in these rooms, 10 June 2020, lot 235.

α £ 4,000-6,000



152



154

AN IZNIK-STYLE PORCELAIN MOSQUE LAMP, SAMSON, FRANCE, LATE 19TH CENTURY

of bulbous shape on a short foot with a flaring neck with three suspension loops, the body and the upper neck decorated with blue and green chinoiserie cloud bands alternating with small flowers between pointed green and black half-cartouches, a pseudo inscription in white against a blue ground running along the lower neck and the base, the underside with Samson monogram 29.5cm.

The Samson factory in France was particularly active producing copies of Iznik pottery in the late nineteenth century. This mosque lamp is directly inspired by an original dated 956 AH/1549 AD made for the Dome of the Rock in Jerusalem, now in the British Museum, London (inv. no.1887,0516.1). The similarities between the two are striking: they both have bands of chinoiserie clouds within green half-cartouches, three suspension loops and similar sections of the neck and base devoted to calligraphic bands.

α £ 5,000-7,000



154



153

A PAIR OF PORCELAIN STANDING FIGURINES OF A SULTAN AND SULTANA, PARIS, 19TH CENTURY

comprising two richly attired standing figures modelled as a Sultan and Sultana, each standing on gilt pedestal, with aperture in the turban and stopper each 34cm.

α £ 5,000-7,000



153



155

A MONUMENTAL IZNIK-STYLE POTTERY VASE, PROBABLY CANTAGALLI, ITALY, LATE 19TH CENTURY

of elongated form, on a short foot, painted with underglaze cobalt blue, green, pink, and light blue, decorated with saz leaves, tulips, carnations and other flowers, the neck and foot with rows of stylised blossoms 76cm.

£ 6,000-8,000



155



FINE RUGS & CARPETS

LOTS 156 - 171



156



156

A FRAGMENT OF AN OTTOMAN COURT CARPET, TURKEY, PROBABLY ISTANBUL, CIRCA 1585-1600

the fragment approximately 65 by 19cm., mounted on linen on stretcher, the mount 81.5 by 30.5cm.

This fragment is from the border of an Ottoman Court carpet in 'Saz leaf and Palmette' style, with single 'tiger stripes' and the cintamani triple ball motif in the guard stripes; asymmetrically knotted with cotton highlights, green silk warps, and red silk wefts, these characteristics identify this fragment as belonging to a rare group of carpets and prayer rugs, probably woven in Istanbul at the direction of the Ottoman Court. For additional cataloguing and a complete listing of the known fragments of this group, all of which are in institutional collections, please see the catalogue entry for this lot on SOTHEBYS.COM

W £ 4,000-6,000



157



157

PROPERTY OF A COLLECTOR

A DOUBLE-NICHE 'OUSHAK' RUG, WEST ANATOLIA, POSSIBLY GHIORDES OR SELENDI, 17TH CENTURY

approximately 107 by 86 cm.

PROVENANCE

Sotheby's New York, 10 April 1991, lot 1 (for \$13,200)
Ronnie Newman, from whom purchased by the present owner

LITERATURE

Hali 57, p. 166, Auction Price Guide
Hali 97, p. 109, The Hali Gallery, advertisement by Ronnie Newman as Ushak rug with animal pelt design, west Anatolia. 17th century

For additional cataloguing and comparative examples for this lot, please see SOTHEBYS.COM

† W £ 4,000-6,000



158

THE PROPERTY OF A COLLECTOR

A 'MUGHAL' CARPET FRAGMENT, PROBABLY LAHORE, 18TH CENTURY

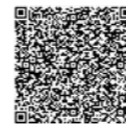
approximately 38 by 61 cm.

The presence of blue cotton wefts is today argued as indicating a later (18th century), rather than 17th century date, and so not created under Mughul rule in the Punjab, although the design and colour scheme clearly show their indebtedness to the 17th century carpets from the region. A miniature painting 'Qadir Dad Khan Leti Listening to Music', Hyderabad, early 18th century, in the Rietberg Museum, Zurich and illustrated Michell, G., ed., *Islamic Heritage of the Deccan*, Bombay, 1986, fig. 7, shows a carpet with trellis field enclosing single blossoms similar to the present lot, and also within a flowerhead and vine meander border.

‡ W £ 5,000-10,000



158



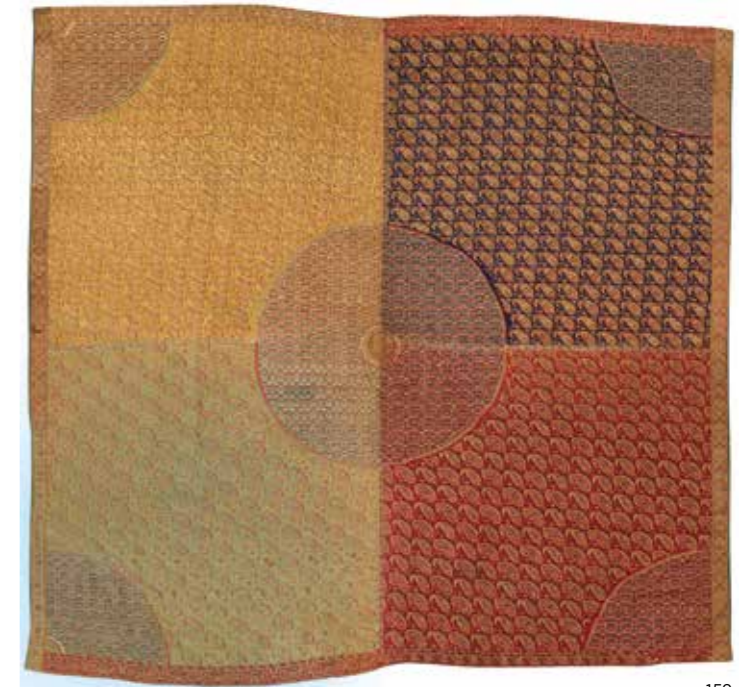
159

AN UNUSUALLY LARGE KASHMIR CHANDAR (MOON SHAWL), CIRCA 1815-1825

the field woven in two parts, with embroidery, and joined through the centre, the yellow and green quarters forming one half, the red and blue quarters the other half; with narrow borders (hashia), the side borders in two designs (the green section mainly with a different design), and a further pattern used for the end borders, attached sections of plain variously coloured end panels (currently turned under and basted down), approximately 250 by 231 cm.

For additional cataloguing please see SOTHEBYS.COM

W £ 5,000-8,000



159



160



161



162



163



160

THE PROPERTY OF A COLLECTOR

A SMALL 'MUGHAL' MILLEFLEURS SILK CARPET, PROBABLY KASHMIR, 18TH CENTURY

approximately 235 by 151 cm.

Piled in silk, not pashmina, on multi-stranded cotton warps with cotton wefts, this unusual rug appears to be a later interpretation of the fine pashmina piled millefleurs rugs of the region. For examples of the pashmina prototypes and related Kashgar weavings, please see the catalogue note on SOTHEBYS.COM

‡ W £ 10,000-14,000



161

THE PROPERTY OF A COLLECTOR

A SILK PRAYER RUG, PROBABLY KASHMIR, 19TH CENTURY

approximately 171 by 115 cm.

Please see additional cataloguing at SOTHEBYS.COM

‡ W £ 8,000-12,000



162

PROPERTY OF A GENTLEMAN

AN ISFAHAN PICTORIAL RUG, CENTRAL PERSIA, CIRCA 1910

the central figure identified as 'Nadir Shah' in the inscription above, within a border of poetry couplets, and roundels with portraits of characters from the *Shahnameh*, approximately 233 by 141 cm.

W £ 4,000-6,000



163

A KASHAN KURK RUG, CENTRAL PERSIA, CIRCA 1910

approximately 195 by 135cm.

W £ 3,000-5,000



164



164

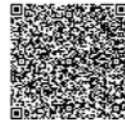
THE PROPERTY OF A COLLECTOR

A KHOTAN CARPET, EAST TURKESTAN, CIRCA 1800

with longevity or cloud collar field design and sceptre head border, *length adjusted*, approximately 298 by 204 cm.

See catalog note at SOTHEBYS.COM

‡ W £ 7,000-10,000



165

THE PROPERTY OF A COLLECTOR

A CHINESE SILK CARPET, WEST CHINA, 19TH CENTURY

with Khotan inspired decoration to the medallion and spandrels, approximately 275 by 184 cm.

For additional cataloguing, please see SOTHEBYS.COM

‡ W £ 8,000-12,000



166

THE PROPERTY OF A COLLECTOR

AN UNUSUAL KHOTAN DRAGON RUG, EAST TURKESTAN, CIRCA 1800

approximately 243 by 127 cm.

A Ningshia kang rug such as the example illustrated in Larsson, Lennart, *Carpets from China, Xinjiang and Tibet*, London 1988, pl. 41, p. 42, depicting sinuous five-clawed dragons with front-facing eyes amongst cloud scrolls, would have provided the inspiration for this unusual Khotan example with its charmingly naive and almost comical dragons.

‡ W £ 10,000-15,000



165



166



167

A KASHAN KURK RUG, CENTRAL PERSIA,
EARLY 20TH CENTURY
approximately 209 by 127cm.

W £ 3,000-5,000



168

A HERIZ CARPET, NORTHWEST PERSIA,
FIRST THIRD 20TH CENTURY
approximately 373 by 258 cm.

W £ 3,000-5,000

167



168



169

THE PROPERTY OF A COLLECTOR

A SOUMAKH CARPET, DAGHESTAN, EAST
CAUCASUS, FIRST HALF 19TH CENTURY

the field with two (rather than the usual three) major
medallions and unusual indented panels filled with small
S-motifs flanking the yellow octagonal minor medallions,
approximately 258 by 208 cm.

‡ W £ 6,000-8,000



170



170

**A DONEGAL CARPET, KILLYBEGS, IRELAND,
EARLY 20TH CENTURY**

bears the label for the retailers 'Maple and Co. London and
Smyrna'
approximately 368 by 265 cm.

For a note on the family history of the carpet, please see the
catalogue entry on SOTHEBYS.COM

W £ 4,000-6,000



171

PROPERTY OF A GENTLEMAN

**A HERIZ CARPET, NORTHWEST PERSIA,
LAST QUARTER 19TH CENTURY**

approximately 313 by 260 cm.

£ 8,000-12,000



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END OF SALE

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New Clients If you have opened a new account with Sotheby’s since 1 December 2002, and have not already provided appropriate identification, you will be asked to present documentation confirming your identity before your property or sale proceeds can be released

to you. We may also contact you to request a bank reference. Please provide government issued photographic identification such as a passport, identity card or driver’s licence and confirm your permanent address.

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller’s agreement, Sotheby’s may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby’s may require credit references and proof of identity and residence.

Collection It is Sotheby’s policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby’s. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Please note that items marked with a ‘W’ in the catalogue will be sent to Sotheby’s Greenford Park Fine Art Storage Facility immediately following the sale and therefore buyers are requested to arrange early collection of their goods as they will be subject to handling and storage charges after 30 days. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers published below.

Storage Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby’s Greenford Park, Storage and Collection Information published below. Please refer to Condition 7 of the Conditions of Business for Buyers published below.

Purchases remaining at our New Bond Street premises 90 days after the sale may be transferred to Sotheby’s Greenford Park Fine Art Storage (see Sotheby’s Greenford Park, Storage and Collection information). All such transferred purchases will be subject to further storage and handling charges from the point of transfer.

Loss or Damage Buyers are reminded that Sotheby’s accepts liability for loss or damage to lots for a maximum period of thirty (30) days after the date of the live auction. Please refer to Condition 7 of the Conditions of Business for Buyers published below.

Shipping Sotheby’s offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery. If you are bidding via an Online Platform, our shipping calculator is available to help you determine the delivery charges in relation to the item of property on which you wish to bid.

For further assistance please contact: Post Sale Services (Mon-Fri 9am to 5pm) Tel +44 (0)20 7293 5220 Fax +44 (0)20 7293 5910 Email: ukpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation

is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer’s expense. Sotheby’s may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

Export The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer’s responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due. Sotheby’s, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK.

- A UK Licence is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below:-

UK Licence Thresholds

Photographic positive or negative or any assemblage of such photographs

UK LICENCE THRESHOLD: £10,000

Textiles (excluding carpets and tapestries)

UK LICENCE THRESHOLD: £12,000

British Historical Portraits

UK LICENCE THRESHOLD: £10,000

Sotheby’s recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation. Sotheby’s suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer’s responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 11 of the Conditions of Business for Buyers published below). Please note that Sotheby’s is not able to assist buyers

with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer’s inability to export or import these lots cannot justify a delay in payment or a sale’s cancellation.

EXPLANATION OF SYMBOLS

The following key explains the symbols you may see beside the lots of property included in this sale.

◦ **Guaranteed Property**

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby’s or jointly by Sotheby’s and a third party. Sotheby’s and any third parties providing a guarantee jointly with Sotheby’s benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. A third party providing a guarantee jointly with Sotheby’s may provide an irrevocable bid, or otherwise bid, on the guaranteed property. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

▲ **Property in which Sotheby’s has an Ownership Interest**

Lots with this symbol indicate that Sotheby’s owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

➤ **Irrevocable Bids**

Lots with this symbol indicate that a party has provided Sotheby’s with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder’s obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. From time to time, Sotheby’s may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby’s will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer’s premium, overhead premium and other amounts paid to Sotheby’s in respect of any lots for which the irrevocable bidder is not the successful bidder. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby’s will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. From time to

time, Sotheby’s or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby’s requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

▼ **Interested Parties**

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full buyer’s premium and overhead premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party’s possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

(⊖) **No Reserve**

Unless indicated by a box (⊖), all lots included in this sale are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby’s and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. Where a lot is offered “without reserve” absentee bids will be executed at a minimum of 10% of the low estimate. If any lots included in a sale are offered without a reserve, these lots are indicated by a box (⊖). If all lots included in a sale are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

⊕ **Property Subject to the Artist’s Resale Right** Purchase of lots marked with this symbol (⊕) will be subject to payment of the Artist’s Resale Right, at a percentage of the hammer price calculated as follows:

Portion of the hammer price (in €)	Royalty Rate
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist’s Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation of the artist’s resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

• **Restricted Materials**

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers

and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 11 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US. A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Premium Lot

In order to bid on "Premium Lots" (in print catalogue or in eCatalogue) you will be requested to complete a Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

Please refer to VAT information for Buyers for VAT symbols used in this sale. Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium and overhead premium. Buyer's premium and overhead premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed below.

Cryptocurrency Payments

Sotheby's will accept cryptocurrency as payment for lots with this symbol, within the parameters specified in the Conditions of Business for Buyers applicable to the sale and subject to the Additional Terms and Conditions for Payment in Cryptocurrency stated in the Buying At Auction guide for the relevant sale. Please review those terms and conditions if you are interested in paying in cryptocurrency, and contact Post Sale Services for more information. Please refer to VAT information for Buyers for VAT symbols used in this sale. Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium and overhead premium. Buyer's premium and overhead premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed below.

VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing property at Sotheby's. The information concerns the most usual circumstances and is not intended to be

complete. Sotheby's is unable to provide tax advice to you and recommends you obtain independent tax advice. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of the live auction will be the rates charged except for lots sold subject to Temporary Admission for which the applicable rate will be that in force at the time of collection. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the cataloguing (or amending sale room notice).

1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and overhead premium and hence will charge an amount in lieu of VAT at the standard rate on these premiums. This amount will form part of the buyer's premium and overhead premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable to VAT and therefore no amount in lieu of VAT will be added to the premiums.

Please see 'Exports from the United Kingdom' for the conditions to be fulfilled before the amount in lieu of VAT on the buyer's premium and overhead premium may be cancelled or refunded.

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Department on the day of the live auction and an invoice with VAT on the hammer price will be raised. Buyers requiring re-invoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Post Sale Services Department for assistance.

2. PROPERTY WITH A † SYMBOL

These items will be sold under the normal UK VAT rules and VAT will be charged at the standard rate on the hammer price, buyer's premium and overhead premium.

Please see 'Exports from the United Kingdom' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded.

3. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the UK will be assumed to be remaining in the UK. The property will be invoiced as if it had no VAT symbol (see 'Property with no VAT symbol' above).

Items sold to buyers whose address is outside the UK will be assumed to be exported from the UK. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or

refunded upon export - see 'Exports from the United Kingdom'. However, buyers who are not intending to export their property from the UK should notify our Post Sale Services Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the UK to be sold at auction under Temporary Admission. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

- ‡ - the reduced rate
- Ω - the standard rate

You should also note that the appropriate rate will be that in force on the date of collection of the property from Sotheby's and not that in force at the date of the sale.

These lots will be invoiced under the margin scheme. Sotheby's must bear VAT on the buyer's premium and overhead premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium and overhead premium on our invoice and will not be separately identified.

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can ask HM Revenue and Customs to generate a C79 certificate. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

Sotheby's will transfer all lots sold subject to Temporary Admission to its Customs warehouse immediately after sale.

5. EXPORTS FROM THE UNITED KINGDOM

The following amounts of VAT may be cancelled or refunded provided Sotheby's receive the appropriate export documents within the time limits stated:

Property with no VAT symbol (see paragraph 1)
The amount in lieu of VAT charged on Buyer's Premium and Overhead Premium may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the UK within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a † symbol

The VAT charged upon the hammer price may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a ‡ or a Ω symbol

The Temporary Admission VAT charged on the hammer price may be refunded under the following circumstances:-

- Sotheby's is instructed to ship the property to a place outside the UK

- The property is hand carried directly from the UK and Sotheby's pre lodge the export entry with HMRC

- The VAT liability is transferred to your shipper's own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's.

Under all other circumstances Sotheby's is required to complete the importation and pay the VAT due to HM Revenue and Customs prior to the property leaving its premises and so a VAT refund will not be possible.

Proof of export required

- for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the UK. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.

- for lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a ‡ or a Ω symbol.

- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.

- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK residents unless the lot is subject to Temporary Admission and the property is exported from the UK and Sotheby's is instructed to ship directly.

- Sotheby's is not able to cancel or refund any VAT charged on sales to UK residents unless the lot is shipped as described above.

Buyers intending to export, repair, restore or alter lots sold under Temporary Admission (‡ or Ω symbols) and therefore transferred to Customs Warehouse after sale should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK.

Email the Overseas Repayment Unit

newcastle.oru.hmrc.gsi.gov.uk

Use this email to contact HMRC about reclaiming VAT paid in the UK if your business is based overseas.

7. SALES AND USE TAXES

Buyers should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, use tax may be due when purchased items are imported into certain states in the US). Buyers should obtain their own advice in this regard.

In the event that Sotheby's ships items for a purchaser in this sale to a destination within a US state in which Sotheby's is registered to collect sales tax, Sotheby's is obliged to collect and remit the respective state's sales / use tax in effect on the total purchase price (including hammer price, buyer's premium, overhead premium, artist's resale right levy and any requested shipping services including insurance, as applicable) of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales / use tax will not be charged. Clients who wish to provide resale or exemption documentation for their purchases should contact Post Sale Services.

Clients who wish to have their purchased lots shipped to the US by Sotheby's are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and Bidders should pay particular attention to these Conditions.

1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

(i) these Conditions of Business;

(ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6482;

(iii) Sotheby's Authenticity Guarantee as published below;

(iv) any additional notices and terms published by Sotheby's, including the guide to Buying at Auction; and

(v) in respect of online bidding via an Online Platform, the Additional Terms and Conditions for Online Bidding published below and available on www.sothebys.com and the Sotheby's App, in each case as amended by any saleroom notice or auctioneer's announcement at the live auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own

a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS

In these Conditions of Business:

"ARR" is applicable artist resale right royalty payable by the Buyer on the qualifying Property;

"Bidder" is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;

"Buyer" is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

"Buyer's Expenses" are any costs or expenses due to Sotheby's from the Buyer, including an amount in respect of any applicable VAT thereon, and any Artist's Resale Right Levy payable in respect of the sale of the Property;

"Buyer's Premium" is the commission payable by the Buyer on the Hammer Price at the rates set out in the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;

"Counterfeit" is as defined in Sotheby's Authenticity Guarantee;

"Hammer Price" is the highest bid accepted by the auctioneer by the fall of the hammer, (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;

"Overhead Premium" is the allocation of Sotheby's overhead costs relating to Sotheby's facilities, property handling and other administrative expenses that is payable by the Buyer on the Hammer Price at the rates set out in the guide to Buying at Auction in the sale catalogue plus any applicable VAT or amount in lieu of VAT;

"Purchase Price" is the Hammer Price and applicable Buyer's Premium, Overhead Premium, ARR and VAT;

"Reserve" is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

"Seller" is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);

"Sotheby's" means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA;

"Sotheby's Company" means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

"VAT" is Value Added Tax at the prevailing rate. Further information is contained in the guide to Buying at Auction.

3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence

on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the cataloguing or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any cataloguing, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of:

- (i) the information provided to it by the Seller;
- (ii) scholarship and technical knowledge; and
- (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

(i) is liable for any errors or omissions in information provided to Bidders by Sotheby's

(or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;

(ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;

(iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the live auction. Bidders who wish to bid in person must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Where available, telephone bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the live auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone bids may be recorded.

(c) Online bids are made subject to the Additional Terms and Conditions for Online Bidding (published below and available on www.sothebys.com or via the Sotheby's App) which apply in relation to bids submitted via an Online Platform, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the start of the live auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) During the live auction, the auctioneer will

commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the live auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling (except to the extent permitted in Condition 7(b) immediately on conclusion of the live auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) For lots eligible for payment in cryptocurrencies, payments made in cryptocurrency shall be subject to the terms in this Condition 7(b), in addition to the terms set out in Condition 7(a):

(i) Sotheby's will accept payment in cryptocurrency only for lots designated as eligible for such in the sale catalogue, or by any oral or written announcement or notice prior to or during the sale, and only in the following cryptocurrencies: USDC, BTC and ETH.

(ii) The amount due will be the cryptocurrency equivalent at the time payment is made of the amount invoiced. This means that only a portion of the Purchase Price may be payable in cryptocurrency and the remainder in pounds sterling. The Buyer will be responsible for applicable network fees required to successfully conduct the transaction on the blockchain.

(iii) Any payment in cryptocurrency must be made within ten (10) business days of your receipt of the invoice from Sotheby's, and payment must be made between the hours of 9:00am and 5:00pm Eastern Time (U.S.), Monday to Friday (and not on a U.S. public holiday).

(iv) Payment must be made from an account or digital wallet in the Buyer's name maintained with one of the following platforms: (1) Coinbase Custody Trust; (2) Coinbase, Inc. (including Coinbase, Coinbase Pro and Coinbase Prime accounts); (3) Fidelity Digital Assets Services, LLC; (4) Gemini Trust Company, LLC; or (5) Paxos Trust Company, LLC. Partial payments from multiple digital wallets will not be accepted, and the Buyer will be required to provide documentation reasonably requested to confirm that the Buyer owns the wallet used to make payment.

(v) Payments in cryptocurrency will not be accepted other than in accordance with this Condition 7(b). If the Buyer makes payment in cryptocurrency other than in accordance with Condition 7(b), Sotheby's may, in its sole discretion, return those funds to the Buyer and hold the Buyer responsible for all third-party fees (including, without limitation, network

fees, taxes, transfer fees, etc.), and in such circumstances Sotheby's may require the Buyer to pay in the fiat currency of the sale. In addition, in the event Sotheby's makes any refund of taxes to the Buyer and the Buyer paid such taxes using cryptocurrency, the Buyer understands and agrees that Sotheby's, at our sole discretion, may refund the Buyer (1) the same amount(s) of the same cryptocurrency that the Buyer paid to Sotheby's for such taxes; (2) the amount(s) in fiat currency that Sotheby's invoiced to the Buyer for such taxes; or (3) the fiat currency equivalent at the time the refund is made of the amount(s) of cryptocurrency that the Buyer paid for such taxes. In no circumstance will the Buyer be entitled to receive any appreciation on the value of the cryptocurrency that the Buyer provided to Sotheby's as payment in connection with a refund.

(vi) Once the Buyer initiates a cryptocurrency transaction, the transaction cannot be reversed; this is inherent in the nature of cryptocurrencies and not a policy set by Sotheby's. The Buyer is responsible for verifying that the Buyer has sent the correct amount to the correct digital wallet address.

(vii) If the Buyer makes payment in cryptocurrency from a digital wallet or account, the Buyer represents and warrants the following:

(a) the Buyer owns the digital wallet and the cryptocurrency used to make payment; (b) the digital wallet or account is not directly or indirectly hosted, operated, or otherwise controlled by anyone that is the subject of economic sanctions, embargoes or other trade restrictions in any jurisdiction, including those administered and enforced by the United States, European Union, United Kingdom, United Nations Security Council, or other applicable sanctions authority (collectively, "Sanctions") or located, resident, or organised in a country or territory that is the subject of Sanctions (including Crimea, Cuba, Iran, North Korea, and Syria) (collectively, "Sanctioned Jurisdictions"); (c) the cryptocurrency or any other assets in the digital wallet or account used for the bid or purchase were not sourced from anyone that is the subject of Sanctions or located, resident, or organised in a Sanctioned Jurisdiction; and (d) the Buyer's payment in cryptocurrency will not cause (or otherwise result in) Sotheby's, the Seller or anyone else to violate any Sanctions, anti-money laundering, anti-terrorism, anti-bribery or anti-corruption laws, or any other applicable laws.

(viii) Sotheby's shall have no liability for any payment made by the Buyer in cryptocurrency that is not received by Sotheby's for whatever reason.

(ix) The Buyer acknowledges the risks inherent to the use of cryptocurrency, including without limitation the risk of faulty or insufficient hardware, software, and internet connections; the risk of introduction or intrusion of malicious code or software; the risk of hacking or unauthorised access to the Buyer's digital wallet or information stored therein, or of theft or diversion of funds therefrom; volatility and unstable or unfavourable exchange rates; and the risk of unfavourable regulatory intervention and/or tax treatment in relation to transaction in such currency. Sotheby's will have no liability for any of the foregoing.

(c) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(d) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the live auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the live auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

(e) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(f) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the live auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the buyer as part of the Purchase Price and Buyer's Expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds (both before and after judgement);

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion.

In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. BIDDER'S AND/OR BUYER'S WARRANTIES

(a) The Bidder and/or Buyer warrants that:

(i) The Bidder and/or Buyer is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws of the European Union, the laws of England and Wales, or the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, "Sanctioned Person(s)"); and

(ii) the funds used for purchase and settlement of the lot(s) are not connected with nor have any link to nor are derived from any criminal activity, including without limitation tax evasion, money laundering, terrorist activities or other criminal activity, and the Bidder/Buyer is neither under investigation, nor has been charged with or convicted of without limitation, tax evasion, money laundering, terrorist activities or other criminal activity.

(b) Where the Bidder is bidding on behalf of another person or acting as agent (in either case, for the purposes of this Condition 9(b), the "Agent") for another party (the "Principal(s)"), the Agent warrants in its own capacity (in addition to the warranties set out in Condition 9(a)) that:

(i) the Principal(s) is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s);

(ii) the funds used for purchase and settlement of the lot(s) are not connected with, nor have any link to any criminal activity, including without limitation tax evasion, money laundering, terrorist activities or other criminal activity and that the arrangements between the Agent and the Principal(s) of the lot(s) or otherwise do not, in whole or in part facilitate tax crimes;

(iii) the lot(s) purchased by the Agent or the Principal(s) is not being purchased for the purposes of, or being used in any way connected with, or to facilitate breaches of any applicable tax, anti-money laundering or anti-terrorism laws or regulations;

(iv) the Agent has conducted appropriate customer due diligence on the Principal(s) of the lot(s) in accordance with all applicable anti-money laundering and sanctions laws and regulations and the Agent does not know and has no reason to suspect that the funds used for settlement are derived from or connected with proceeds of any criminal activity including without limitation tax evasion, or that the

ultimate buyer(s) is under investigation, or has been charged with or convicted of money laundering, terrorist activities or other criminal activity; and

(v) the Agent consents to Sotheby's relying on the Agent's customer due diligence, and the Agent will retain for a period of not less than 5 years the documentation evidencing the Agent's customer due diligence. The Agent will make such documentation promptly available for immediate inspection by an independent third-party auditor upon Sotheby's written request to do so.

(c) The Bidder and/or Buyer hereby undertakes and warrants that none of the funds used for purchase and settlement will be funded by any Sanctioned Person(s), nor will any party involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

(d) Sotheby's reserves the right to seek identification of the source of funds received, and to make enquiries about any person transacting with Sotheby's. If Sotheby's has not completed its enquiries in respect of anti-money laundering, anti-terrorist financing or other checks as it considers appropriate concerning the Bidder and/or Buyer or the Seller to Sotheby's satisfaction at its discretion, Sotheby's shall be entitled either not to complete or to cancel the sale of any lot, as appropriate, and to take any further action required or permitted under applicable law without any liability to the Bidder and/or Buyer.

10. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty calendar days of the live auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the live auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original live auction.

11. EXPORTS AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices published in respect of the lot reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

12. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number of the sale. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

13. DATA PROTECTION

Sotheby's will hold and process the Buyer's personal information and may share it with another Sotheby's Group company for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at www.sothebys.com or available on request by email to enquiries@sothebys.com.

14. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

Jurisdiction All Bidders and Sellers agree that the Courts of England and Wales are to have exclusive jurisdiction to settle all disputes (including non-contractual disputes) arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in the Courts of England and Wales by personal service, delivery by mail or delivery by email at the last address of the relevant Bidder or Seller known to Sotheby's or any other usual address, or in any other manner permitted by English law, or by the law of the place of service.

ADDITIONAL TERMS AND CONDITIONS FOR ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to online bidding on sothebys.com or via the Sotheby's App (each, an "Online Platform" and together, the "Online Platforms").

These Online Terms are in addition to and subject to the same law which governs our standard Conditions of Business for Sellers, Conditions of Business for Buyers, the authenticity guarantee and any other terms that are applicable to the relevant sale (together "Conditions of Business"), and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Business applicable in the relevant sale and by these Online Terms.

ADVANCED BIDDING

1. In the case of certain auctions, bidders can bid in advance of the live auction through an Online Platform ("Advance Bids"). In order to do so, you must register an account with Sotheby's and provide requested information. You may bid at or above the starting bid displayed on the relevant Online Platform. Please note that Sotheby's reserves the right to amend the starting bid prior to the start of the live auction.

You may also input a maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids, including bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve (if applicable). Please note that reserves may be set at any time before the start of the live auction and your maximum bid may be executed against the reserve once such reserve is set. Bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve, will be counted towards the total bid count displayed on the Online Platform.

The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you unless it is the leading bid. If the status of your bid changes, you will receive notifications via email and push (if you have the Sotheby's App installed) leading up to the live auction. You may raise your maximum bid at any time in advance of the live auction. Once the live auction begins, the auctioneer will open bidding at the current leading bid. The system will continue to bid on your behalf up to your predetermined maximum bid, or you may continue to bid via an Online Platform during the live auction at the next increment. You may nevertheless lower your maximum bid prior to the live auction by contacting the Bids Department, except that you may not lower it to a level lower than the current leading bid.

Please note that in certain circumstances, clients who have been outbid may be reinstated as the leading bidder and will receive notification via email or push (if enabled on your device).

LIVE ONLINE BIDDING

2. Once it commences, a live auction is by its nature fast-moving and bidding may progress very quickly. The procedure for placing bids during the live auction is therefore a one-step process; as soon as the "Place Bid" button is

clicked, a bid is submitted. By bidding online, you accept and agree that bids submitted in this way are final and that you may not be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from an Online Platform using your Sotheby's account, you irrevocably agree to pay the full purchase price, including buyer's premium, overhead premium and all applicable taxes and other applicable charges. You may nevertheless lower your maximum bid prior to the live auction by contacting the Bids Department, except that you may not lower it to a level lower than the current leading bid.

3. The next bidding increment is shown for your convenience. The auctioneer has discretion to vary increments for bidders in the auction room and on the telephone but bidders using Online Platforms to bid may not be able to place a bid in an amount other than a whole bidding increment. All bidding for the sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

GENERAL USE OF AN ONLINE PLATFORM

4. By bidding via an Online Platform, you accept and agree that bids submitted in this way are final and that you may not be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from an Online Platform using your Sotheby's account, you irrevocably agree to pay the full purchase price, including buyer's premium, overhead premium and all applicable taxes and other applicable charges.

5. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

6. Online bidders are responsible for making themselves aware of all saleroom notices and announcements which will be accessible on the Online Platforms.

7. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

8. The purchase information shown in the "My Bids" section of the Sotheby's App and in the "Account Activity" section of "My Account" on sothebys.com is provided for your convenience only. Successful bidders will be notified and invoiced after the sale. In the event of any discrepancy between the online purchase information which may or may not be shown in the My Bids section and the invoice sent to you by Sotheby's following the sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

9. Sotheby's offers online bidding as a convenience to our clients. Sotheby's is not responsible for any errors or failures to execute bids placed online, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the online bidding software by either Sotheby's or the client; (ii) a breakdown or problems with the online bidding software; or (iii) a breakdown or problems with a client's internet connection.

computer or electronic device. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

10. Online bidding will be recorded.

11. In the event of any conflict between these Online Terms and Sotheby's Conditions of Business and the terms of Sotheby's Authenticity Guarantee, Sotheby's Conditions of Business and Authenticity Guarantee will control.

SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Post Sale Service Group prior to collection.

COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Any purchased lots that have not been collected within 30 days from the date of the live auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the live auction may be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from:

Sotheby's Property Collection

Opening hours:

Monday to Friday 9.00am to 5.00pm

34–35 New Bond Street London, W1A 2AA

Tel: +44 (0)20 7293 5358

Fax: +44 (0)20 7293 5933

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our

Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of the live auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: Sotheby's Greenford Park Fine Art Storage Facility

Opening hours:

Monday to Friday 8.30am to 4.30pm

Sotheby's Greenford Park, 13 Ockham Drive, Greenford, Middlesex, UB6 0FD

Tel: +44 (0)20 7293 5600

Fax: +44 (0)20 7293 5625

ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of the live auction will be subject to handling and storage charges at the following rates:

Small items (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

Medium items (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

Large items (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

Oversized items (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the live auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

IMPORTANT NOTICES

ESTIMATES IN EUROS

As a guide to potential buyers, estimates for this sale are also shown in Euros. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:

£1 = €1.20

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds. Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

COLLECTION OF LOTS MARKED 'W'

All purchased lots marked in the catalogue with a W will be transferred from the saleroom to Sotheby's Greenford Park Fine Art Storage Facility on the day of the sale. Collection can be made from Sotheby's Greenford Park two days after the sale, but not on the day immediately following the sale.

Exceptions to this procedure will be notified by auction room notice and announced at the time of the sale. After 30 days storage charges will commence.

Please see the Buying at Auction guide for further information.

SAFETY AT SOTHEBY'S

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance

from a member of Sotheby's staff who will be pleased to assist you. Thank you for your co-operation.

UPHOLSTERED FURNITURE

Whilst every care has been taken in cataloguing upholstered furniture, no guarantee can be given to the originality of the timber covered by upholstery or fabric.

EMBARGO ON IMPORTATION OF PERSIAN/IRANIAN WORKS OF ART TO THE U.S.A.

Please note that there may be restrictions on the import of property of Persian/Iranian origin into the United States and some or all member countries of the Gulf Co-Operation Council. Any buyers planning to import property of Iranian origin into any of these countries should satisfy themselves of the relevant import regime with the U.S. Office of Foreign Assets Control (OFAC) or the Gulf Co-Operation Council. Carpets and rugs of Iranian/Persian origin may no longer be imported into the U.S. Sotheby's will not assist buyers with the shipment of such items into the USA or countries of the Gulf Co-Operation Council. In addition, Fedex and US courier services will no longer carry Iranian-origin goods to any location. Any shipment services would need to be provided by a Fine Art shipping company. Please check with the Middle Eastern department if you are uncertain as to whether a lot is subject to these or any other restrictions or if you need assistance with such enquiries.

ENDANGERED AND OTHER PROTECTED SPECIES

Please refer to the Buying at Auction section in the printed catalogue for information regarding export outside the UK. Your attention is also drawn to Condition 11 of the Condition of Business for Buyers.

09/21 NBS_NOTICE ISLAMIC €

SOTHEBY'S AUTHENTICITY GUARANTEE

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-

(i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description

indicated that there was a conflict of such opinions; or
(ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or
(iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

(i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and
(ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

4/08 NBS_GUARANTEE MAIN

GLOSSARY OF TERMS

The following are examples of the terminology that may be used in this catalogue. Any statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement of fact. Please read carefully the terms of the Conditions of Business for Buyers and the Authenticity Guarantee set out above, in particular Conditions 3 and 4 of the Conditions of Business for Buyers.

1. GIOVANNI BELLINI

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

2. ATTRIBUTED TO GIOVANNI BELLINI

In our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

3. STUDIO OF GIOVANNI BELLINI

In our opinion a work by an unknown hand in the studio of the artist which may or may not have been executed under the artist's direction.

4. CIRCLE OF GIOVANNI BELLINI

In our opinion a work by an as yet unidentified but distinct hand, closely associated with the named artist but not necessarily his pupil.

5. MANNER OF GIOVANNI BELLINI

In our opinion a work in the style of the artist and of a later date.

6. AFTER GIOVANNI BELLINI

In our opinion a copy of a known work of the artist.

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

8. The term bears a signature and/or date and/or inscription means that in our opinion the signature and/or date and/or inscription have been added by another hand.

9. Dimensions are given height before width

Abrash: Differences in tone within a colour normally due to variations in the dyes

Arabesque: Leaf and vine scrollwork

Boteh: A stylised floral bush similar to a "paisley" design

Gul: From the Persian for flower - usually used to describe a geometricised form of flowerhead

Herati: An overall repeating design of a flowerhead within a lozenge issuing small leaves

Kufic: Angular arabic script - in rugs used to refer to stylised geometric calligraphy

Mihrab: An arch form representing the prayer niche in a mosque

Palmette: A stylised cross-section through a flowerhead or fruit

Spandrel: Decoration in the corner of a field

TECHNICAL ANALYSIS (RUGS AND CARPETS)

The technical analyses after certain descriptions of rugs are provided exclusively as a courtesy for those interested in the structure. Please note that all such technical analyses are qualified statements of opinion and not statements of fact. Prospective buyers should inspect each lot to satisfy themselves as to the description. Notwithstanding these descriptions, please read carefully the terms of the Authenticity Guarantee and the Conditions of Business for Buyers set out in this catalogue, in particular Conditions 3 and 4.

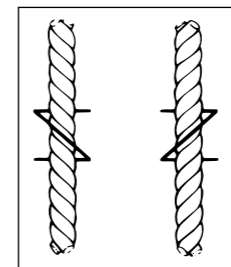
The following abbreviations are employed:

H Horizontal
V Vertical
S Clockwise direction of spin
Z Counter-clockwise direction of spin

Z2S The spin of the individual strands is clockwise, 2 of these strands are then plied together counter-clockwise to form the yarn.

For a thorough description of this method of structural analysis, please refer to David Black, ed., World Rugs and Carpets, London, Robert Adkinson, 1985, pp.20-21, and Irene Emery, The Primary Structure of Fabrics, New York, The Spiral Press, 1966.

Yarns are spun and plied in either an 'S' or a 'Z' direction (see illustration below).



28/09 NBS_GLOS_CARPETS RUGS



