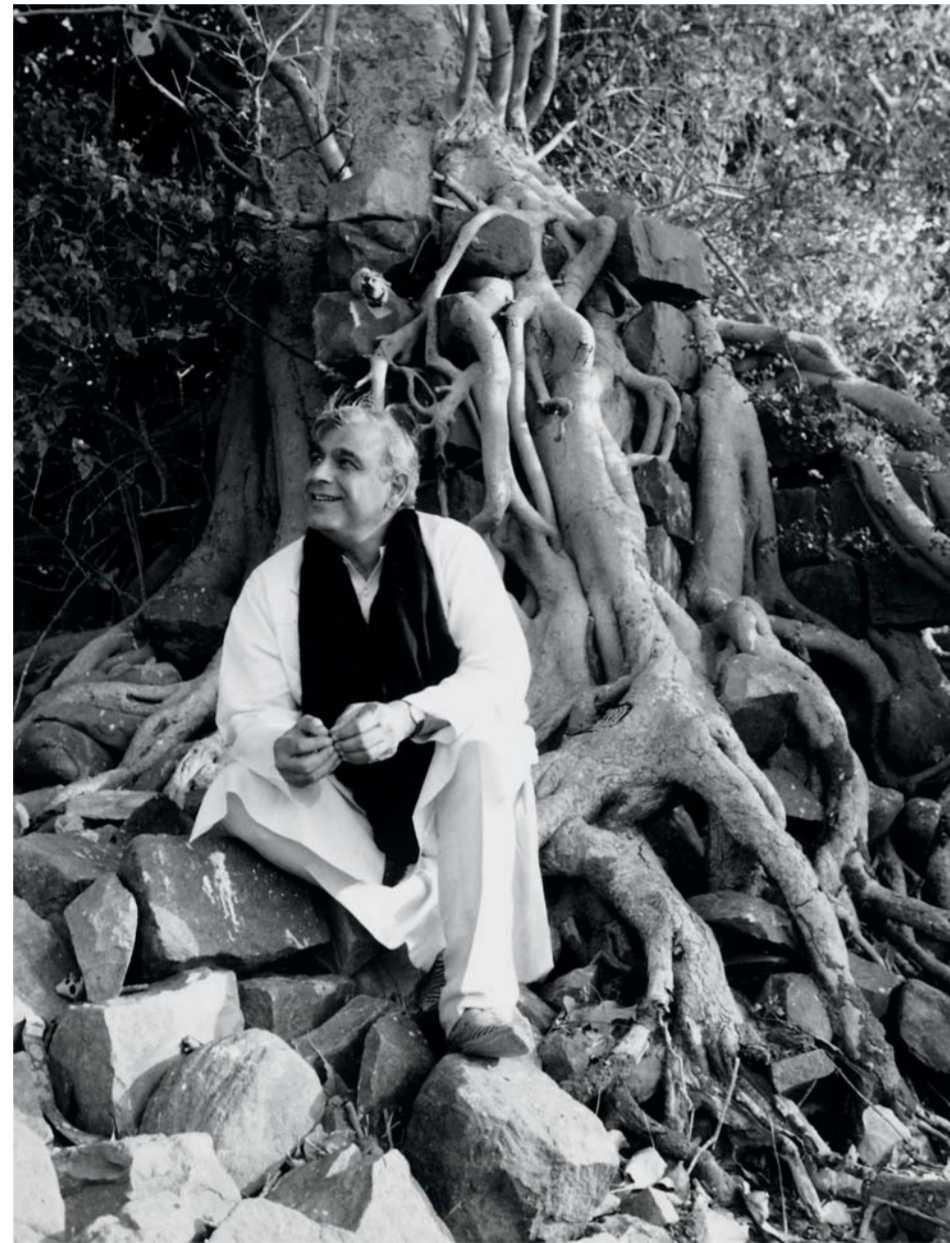


07.10.09



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THE LENS
 OF AN
 ASSURED EYE:

THE ISMAIL MERCHANT COLLECTION

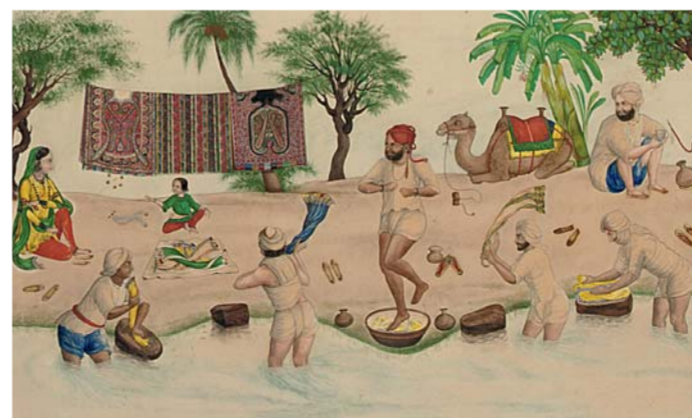
BY DR. AMIN JAFFER



LOT 152 A WILLIAM III GILTWOOD PIER MIRROR
 CIRCA 1700
 £15,000-25,000
 THE ISMAIL MERCHANT COLLECTION 07.10.09



LOT 144 AUGUST THEODOR SCHOEFFT
 (HUNGARIAN, 1809-1888)
 THE THUGS OF INDIA, HALT AT THE SHRINE OF GANESH
 OIL ON CANVAS
 £50,000-80,000
 THE ISMAIL MERCHANT COLLECTION 07.10.09



LOT 128 SIKH ARTIST, CIRCA 1867
 MEN WASHING KASHMIR SHAWLS IN THE RIVER
 £3,000-5,000
 THE ISMAIL MERCHANT COLLECTION 07.10.09



LOT 30 AN INDIAN BRASS-INLAID SOLID SHISHAM
 (INDIAN ROSEWOOD) CARD-TABLE
 PROBABLY CHINIOT DISTRICT,
 MID- 19TH CENTURY
 £5,000-8,000
 THE ISMAIL MERCHANT COLLECTION
 07.10.09



LOT 10 AN IZNIK POTTERY COVERED BOWL
 TURKEY, EARLY 17TH CENTURY
 £3,000-5,000
 THE ISMAIL MERCHANT COLLECTION 07.10.09

“For Indians such as myself the films of Ismail Merchant opened up a world far beyond the cinematic adventures of our favourite Bollywood movies. Instead of predictable blood rivalries, antipathetic mothers-in-law and forbidden marriages, we tasted a diet of subtle flavours, universal themes explored through obscure characters in very particular circumstances: an art dealer hoping to acquire miniature paintings from a maharaja and his sister, a nostalgic Indian princess living in a London flat, a hopeful English woman visiting India who falls in love with an Indian film star and a memsahib who loses her heart to a raja. The dialogue between India and the West ran as a common thread through these films, which articulated the mutual fascination between the two cultures through personal perspectives. For myself, the works of Merchant Ivory resonated deeply, evoking an interest in the encounter between Britain and India that went on to inspire my own academic interests. The visions of India conjured up in these films were matched by those which Ismail Merchant and James Ivory set in the West, creating moments of beauty unequalled in the history of cinema, of Lucy Honeychurch in a field of barley or of the first hot-air balloon rising over Versailles.

THE ISMAIL MERCHANT COLLECTION

07.10.09



LOT 76 A LARGE SOUTH INDIAN PRINTED COTTON PALAMPORE
PROBABLY MADE FOR THE EUROPEAN MARKET,
SECOND HALF OF THE 18TH CENTURY
£20,000-30,000
THE ISMAIL MERCHANT COLLECTION 07.10.09

The diversity of Ismail Merchant's Collection encapsulates his artistic vision. From the fine gilt-heightened detail on the bullock-drawn carriage of Prince Mirza Babur delineated by a Fraser Album artist circa 1815, to the bold and monumental composition, recorded on a grand historical scale in August Schoefft's 'Thugs of India', we find again this dialogue between cultures. A Shisham card table with intricate brass inlay purchased from the Chor Bazaar in Mumbai, and the hot colours of Kashmiri shawls cross shores and sit alongside a fine pair of 18th-century Italian mirrors formerly in the collection of Paramount Pictures and French Empire candelabra similar to a pair in Malmaison. Once housed in his London, New York and Parisian homes, many of the pieces graced the hallowed halls of cinema history by appearing as stars in their own right as props or interior decoration in films such as Heat and Dust, The Golden Bowl, Surviving Picasso and Howards End. (To find out more about these works search christies.com for sale 5980, lots 18, 31, 32 and 183-186.)

The Collection incorporates works of art distilled and directed by the lens of an assured eye and brought together from around the globe."

DR. AMIN JAFFER
INTERNATIONAL DIRECTOR OF ASIAN ART, CHRISTIE'S



LOT 131
INDIAN SCHOOL, CIRCA 1890
PORTRAIT OF MAHARAJA MANGAL SINGH BAHADUR (B. 1859)
£1,500-2,500
THE ISMAIL MERCHANT COLLECTION 07.10.09



LOT 42 AN INDIAN COLONIAL SILVER TEAPOT
MARK OF LATTEY BROTHERS AND COMPANY, CALCUTTA,
CIRCA 1850
£1,000-1,500
THE ISMAIL MERCHANT COLLECTION 07.10.09

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