

CHRISTIE'S



ART OF THE ISLAMIC AND  
INDIAN WORLDS INCLUDING  
RUGS AND CARPETS

LONDON | 30 APRIL 2026





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

## AUCTION

Thursday 30 April 2026  
One session at 10.30am (Lots 1-227)

8 King Street, St. James's  
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Friday	24 April	9.00 am - 5.00 pm
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Sunday	26 April	12.00 pm - 5.00 pm
Monday	27 April	9.00 am - 5.00 pm
Tuesday	28 April	9.00 am - 7.00 pm
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## AUCTIONEERS

Eugenio Donadoni, Olivia Ghosh, Rahul Patel

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# CHRISTIE'S

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With special thanks to  
Neha Abid Sayeed

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VARIOUS PROPERTIES

1 [LEARN MORE](#)

**A LUSTRE PAINTED STAR POTTERY TILE**

FROM THE IMAMZADEH YAHYA, VERAMIN, IRAN, AH 660-61/1261-63 AD

An eight-pointed star, the central design of palmettes radiating from the centre reserved against a strong lustre ground, the white border with a continuous lustre *naskh* inscription, the reverse plain, one corner restored 12 1/2 in. (30.8 cm.) across

€20,000-25,000

US\$27,000-33,000

€24,000-29,000

**PROVENANCE:**

Bernheimer Kunst und Antiquitäten, Munich, sold November 1984 to Dr Ursula Braun, (d. 2024)

**INSCRIPTIONS:**

In the border, Qur'an II, *al-baqarah*, vv. 255-256 (part)

The interior dado of the Imamzadeh Yahya, a small but exquisite shrine in Veramin in Northern Iran, was once covered in star tiles of this type, alternated with similarly decorated cross tiles. The crisp drawing of the lustre painted decoration makes them amongst the finest to come from any monument in Iran.

Most of these tiles are now in private collections or in museums and have been widely published. The British Museum has a large collection, several of them dated (Venetia Porter, *Islamic Tiles*, London, 1995, pl. 19, p. 35). The Victoria and Albert Museum also has some (Arthur Lane, *A Guide to the Collection of Tiles*, London, 1960, pl.3A and in Oliver Watson, *Persian Lustre Ware*, London, 1985, pl.K.). Some tiles are also in the Metropolitan Museum of Art (Stefano Carboni and Tomoko Masuya, *Persian Tiles*, New York, 1993, pl. 10a-c, p.15). The spectacular *mihrab* from this shrine is in the late Doris Duke's Hawaii mansion (S. Littlefield, *Doris Duke's Shangri La*, Honolulu, 2002, p.19).

A panel of five tiles from the Imamzadeh Yahya, previously in the collection of J.W.N Van Achterbergh, sold in Christie's, Amsterdam, 1 November 2005, lot 81.

Dr Ursula Braun (1927-2024), from whose collection this comes, along with lots 85-87 in the present sale, was a German scholar from Hamburg whose academic work focused on the arts, culture, and political life of the Near and Middle East. After studying languages, history, law, and political science across Europe, she built an international reputation through lectures, research, and cultural exchange, including work with the Goethe-Institut and universities abroad. In 2001, she founded the Dr Ursula Braun Foundation to promote research and dialogue on the cultural, social, and political issues of the Middle East.





\*2 LEARN MORE

### A LARGE KUFIC QUR'AN FOLIO

LATE Umayyad or Early Abbasid, probably Damascus or Jerusalem, mid-8th century

Qur'an X, *sura yunus*, vv. 72 (part) - 83 (part), Arabic manuscript on vellum, 16ll. sepia kufic, vocalisation in red and green dots, knotted green and brown roundel to mark tenth verses, three diagonal ink dashes to mark single verse divisions, mounted, framed and glazed  
12¾ x 15½in. (32.5 x 39.5cm.)

£8,000-12,000

US\$11,000-16,000  
€9,300-14,000

#### PROVENANCE:

Private collection formed in the late 1980s  
sold Sotheby's, London, 12 October 2000, lot 2

#### EXHIBITED:

*The Holy Quran in manuscript: a selection of fine and rare Holy Quran leaves and manuscripts*, National Commercial Bank of the Kingdom of Saudi Arabia, Jeddah, 1991

#### LITERATURE:

*The Holy Quran in manuscript: a selection of fine and rare Holy Quran leaves and manuscripts exhibited by the National Commercial Bank of Saudi Arabia, collection formation by Bernard Quaritch Limited of London, Jeddah, 1991, p. 5, no. 5a*

The Qur'an from which this folio comes must have been one of the most impressive Qur'ans produced on vellum in the early Islamic period. The folios are large and the script demonstrates a marked opulence in approach with individual letters frequently elongated such that on some known folios a single word can occupy a complete line. The script was termed by Déroche F.1, which is an individual one, with various features not found elsewhere. So idiosyncratic is the script, that he identifies only two other manuscripts which use it - one in the Topkapi Palace Library and another, unpublished, in the Museum of Turkish and Islamic Arts, Istanbul (Francois Déroche, *The Abbasid Tradition*, London, 1992, pp.120-122, no.66).

The Qur'an is dated to the 8th century, partly on the basis of the archaic illumination. Another early feature is that verse endings are indicated by groups of five diagonal lines - as seen also on the Tashkent Qur'an and the Sana'a Qur'an. Comparison has been drawn, both by Déroche and by Alain George, with architectural inscriptions and the mosaics in the Dome of the Rock in Jerusalem (Alain George, 2010, pls.50-51, pp.76-77).

Numerous other folios from the same Qur'an are in public and private collections including the Tareq Rajab Museum, Kuwait, the Al-Sabah Collection, the Brooklyn Museum, the LACMA, the Nasser D. Khalili Collection, London and the David Collection, Copenhagen. Other folios have sold through the auctions. Another large section sold in these Rooms, 24 October 2019, lot 19. Most recently, an opening folio from the Qur'an sold in these Rooms, 1 May 2025, lot 1.

3 LEARN MORE

### A SAMANID POTTERY JUG

CENTRAL ASIA, 9TH OR 10TH CENTURY

The white body with a band of bold, black kufic around the body, repaired breaks and areas of restoration

5 7/8in. (15cm.) high

£20,000-30,000

US\$27,000-40,000

€24,000-35,000

#### PROVENANCE:

Acquired from Japanese trade, 1983

#### INSCRIPTIONS:

'al-hilm....', 'clemency....'

Samanid potters can be credited with the invention and perfection of slip-painted pottery - in which clarity of design was achieved by painting brownish pigment mixed with slip on a white engobe which is painted over the red earthenware before being covered by the completely clear glaze. These ceramics are amongst the first pieces produced in the Islamic world where epigraphy is the sole ornament.

Large numbers of them were excavated at Nishapur and Samarkand (Afrasiyab) and although none are dated, they are generally attributed to the 10th century - a period that corresponds to Samanid rule (874-1005).

An elegant Arabic inscription gives startling splendour to this jug. Written in black, the words are powerfully balanced around the bulbous body. The black slip is raised slightly above the white surface; a carving tool has been used to sharpen its contours.

There are relatively few known examples of Samanid jugs as compared to dishes, making this particularly rare. Oliver Watson suggested that this was due to the fact that such forms tend to shatter more than dishes (Oliver Watson, *Ceramics of Iran. Islamic Pottery from the Sarikhani Collection*, London, 2020, p.60). Our jug is closely related to one in the Harvard Museum of Art (2002.50.91). Another is in the Sarikhani Collection (Watson, *op.cit.*, pp.60-61. no.18). Other Samanid jugs have sold at Sotheby's London, 3 October 2012, lot 10 and, more recently, in these Rooms, 28 October 2020, lot 7.





\*4 LEARN MORE

**A CARVED MARBLE PANEL**

PROBABLY SELJUK IRAN, DATED DHU'L QA'DA AH [5]53 / NOVEMBER-DECEMBER [11]58 AD

The rectangular panel with a central niche containing arabesque design, two rosettes in the spandrels above, a band of *naskh* around this and a larger inscription above, outer border of palmette vine, one lower corner restored 29 1/8 x 20 3/4 in. (74 x 53cm.)

£60,000-80,000

US\$81,000-110,000  
€70,000-93,000

**PROVENANCE:**

By repute private UK collection, 1980s  
Anon sale, Bonhams London, 19 April 2007, lot 111

**INSCRIPTIONS:**

*al-shaykh al-jalil al-sayyid al-zaki abi'l-qasim/ mahmud ibn 'ali ibn 'Uthman / ibn laluya (?) adama allah 'amal lashafi (?) be-tarikh-e dhi'l-'qa'da sanat thalath wa khamsin [wa khamsami'a], 'The illustrious Shaykh, the virtuous, Abu'l-Qasim, son of Mahmud son of 'Uthman son of Laluya (?), may God make the work of Lashafi (?) everlasting in Dhu'l-Qa'da the year [five hundred] and fifty three (November-December 1158)*

It is possible that this panel was the foundation stone for a building. It relates very closely to a group of Seljuk carved marble tombstones. One of these, which sold in these Rooms on 16 October 2001, had very similar loose *naskh* inscription along the upper edge. It also used the same fleshy palmettes that we see here enclosed within and surrounding the central niche. That was dated AH 516/1122 AD. Three other similar tombstones, even closer to ours were published by Pope (Arthur Upham Pope, *A Survey of Persian Art*, Oxford, 1938, pl.519C and E and 520. The latter is now in the Boston Museum of Fine Arts and is dated September 1138). In all three a design forms around a central niche, two of which, like ours, have round knobs in the spandrels. All three have bands of loose *naskh* which frame the central panel on three sides. In both minor details, and overall conceit, they are very similar. One of these, which is dated June 1141 AD, was recorded by Pope as being *in situ* in Yazd (Pope, *op.cit.*, pl.519). Another panel, catalogued as a *mihrab* tile, attributed to Ghazna, 12<sup>th</sup> century is in the David Collection, Copenhagen (74/1979; Kjeld von Folsach (ed.), *Sultan, Shah and Great Mughal*, Copenhagen, 1999, p.56, no.24).





Recto



Verso

5 LEARN MORE

**A FRAGMENTARY FOLIO FROM A MONUMENTAL KUFIC QUR'AN**

PROBABLY HIJAZ, SECOND HALF 7TH CENTURY

Qur'an LXXIV, *sura al-muddaththir*, vv.1-27 and vv.34-56, Arabic manuscript on vellum, 13ll. sepia *kufic*, slanting dashes to mark verse divisions, square sepia and green markers for every tenth verse, fragmentary sepia and polychrome *sura* headings, areas of loss  
20¼ x 10in. (51.5 x 25.5cm.)

£200,000-300,000 US\$270,000-400,000  
€240,000-350,000

**PROVENANCE:**  
By reputed private collection, Saudi Arabia, by early 1990s, thence by descent

**LITERATURE:**  
Yasin Dutton, "An Umayyad Fragment of the Qur'an and its dating", *Journal of Qur'anic Studies*, vol. 9, no. 2, 2007, pp.57-87, illustrated figs.1-3

This important fragmentary folio comes from a monumental Qur'an manuscript dated to the 1st century AH/7th century AD. This very early dating is supported both stylistically and by radiocarbon analysis carried out by the University of Oxford Radiocarbon Accelerator Unit in 2001, which dates the parchment to 609–694 CE. It originates from a known manuscript that, despite its age, has yet to receive a thorough scholarly examination.

The manuscript is now dispersed, with the largest section of 122 folios in the Turkish and Islamic Arts Museum (TIEM), Istanbul (Env. 51 and 52), transferred from the Great Mosque of Homs at the beginning of the 20th century (Éléonore Cellard, *Le Codex Amrensis* 22, Leiden, forthcoming, unpaginated). Beyond this, four single folios are known, including the present lot. One is in the House of the Manuscripts in Baghdad (*Dar al-Makhtutat* 678), and a second is in the *Astan-e Quds Razavi* Library in Mashhad (Cellard, *op. cit.*, chapter 3, note 15). The final known folio had been in the collection of the Hartford Seminary, Connecticut, for over a century before it was sold at Sotheby's London, 13 October 2004, lot 3, and subsequently with Sam Fogg, where it was published by Marcus Fraser and Will Kwiatkowski, *Ink and Gold: Islamic Calligraphy*, London, 2006, pp. 18–21.

The manuscript originally comprised of approximately 220 parchment folios of a nearly square format, with exceptional dimensions of 50.5 x 54.5 cm. It appears to be in an in-folio (where the original sheet has been folded once to give two leaves), or possibly in-plano, format, implying that each folio may have required an entire animal skin—a hypothesis warranting further codicological study but which would have required a patron of significant wealth. Each page contains 25 lines of text. The script can generally be classified as C.I according to Déroche's system; however, Nabia Abbott noted slightly inclined vertical strokes indicative of a Hijazi influence (Nabia Abbott, *The Rise of the North African Script*, Chicago, 1939, p. 23). C.I most likely emerged during the Umayyad period, as suggested by its similarities with the inscriptions of the Dome of the Rock mosaic (AH 72/CE 691) and the milestones from the reign of 'Abd al-Malik, and it remained in

use throughout the 2nd/8th century (François Déroche, *The Abbasid Tradition: Qur'ans of the 8th to 10th centuries*, London, 1992, p. 36). The persistence of Hijazi stylistic features, together with radiocarbon evidence, supports identifying the present manuscript as one of the earliest known examples of C.I script, dating to the final decades of the 1st /7th century.

Our folio is notable for the illumination on both sides. Verse divisions are marked by diagonal dashes, with every tenth verse indicated by a square cartouche featuring a green quatrefoil motif on a brown background. In addition to the verse markers, two ornamental bands are partially preserved: on the recto, before the beginning of *Surat al-Muddaththir* (Q.LXXIV), and on the verso, concluding the *sura*. The bands are done in red, green, and yellow pigments and combine vegetal, architectural, and geometric motifs, with vegetal scrolls at the ends. These motifs correspond to those found in other manuscripts dated to the Umayyad period, such as Codex Amrensis 22A, partly held at the Bibliothèque Nationale de France (Arabe 324), dated to the second half of the 1st/7th or first half of the 2nd/8th century (Cellard, *op.cit.*), and the Umayyad Qur'an attributed to Caliph al-Walid in Sana'a (*Dar al-Makhtutat*, DaM 20–33.1).

Some attempts have been made to assign a specific place of production for this manuscript. Dutton concludes a Meccan origin based on his analysis of the text and verse numbering on our folio, "or, at least, a *mushaf* written and numbered according to early Meccan norms" (Dutton, *op.cit.*, p. 81). A similar attribution to Mecca or the Hijaz is proposed by Abbott (Abbott, *op. cit.*, p. 23). However, Cellard observes

that other folios from the manuscript held at the TIEM also exhibit one Median and Syrian consonantal variant, and therefore prefers, for the time being, a broad geographical attribution encompassing the Hijaz and, potentially, Syria (personal communication).

In general, the manuscript from which our folio originates can be linked to a group of luxurious Qur'anic manuscripts produced in Umayyad imperial workshops, characterized by their monumental dimensions, distinctive script, and characteristic ornamental features. Among these are the so-called al-Walid Qur'an from Sana'a (DaM 20–33.1) and another Qur'an in Kairouan (Raqqada, Museum of Islamic Art, R38), a folio of which is preserved in the David Collection, Copenhagen (86/2003). Beyond stylistic affinities, these two manuscripts have been radiocarbon-dated to CE 657–690 and CE 648–691 (Déroche, *op. cit.*, pp. 116, 125), both results closely corresponding to that of our manuscript. A monumental Kufic Qur'an folio was sold in these Rooms 30 October 2025, lot 7, and another, slightly later folio, at Sotheby's London 26 October 2022, lot 10.

This lot is accompanied by a radiocarbon dating report from the University of Oxford Radiocarbon Accelerator Unit dated 22 November 2001. The report concludes that the it is most likely that the parchment was made between AD 610 and AD 720. This result was then refined to a range of AD 609 and AD 694 (see Dutton, *op.cit.*, pp.63-64).

We are grateful to Éléonore Cellard for her assistance in the cataloguing of this lot.



6

PROPERTY OF THE TOLEDO MUSEUM OF ART,  
SOLD TO BENEFIT THE ACQUISITIONS FUND

\*6 [LEARN MORE](#)

### A MINA'I POTTERY BOWL

CENTRAL IRAN, CIRCA 1200

Of rounded form on short foot, the white ground painted with ochre, blue, black and pink overglaze enamels with a mounted archer attacking a dragon, a band of *kufic* on blue ground around the inner rim, the exterior with a blue trellis, inventory number to the inside of the foot, restored 8 $\frac{5}{8}$ in. (22cm.) diam.

€8,000-12,000

US\$11,000-16,000

€9,300-14,000

#### PROVENANCE:

Parish-Watson and Company Inc., New York  
Acquired by the Toledo Museum of Art from the above in 1941 with funds from the Libbey Endowment, Gift of Edward Drummond Libbey

#### INSCRIPTIONS:

Around the inside of the rim, repetitions of words, possibly Arabic benedictions, *al-daw[la] al-yumn(?)*, 'Good fortune, felicity(?)'

The monumental horse and rider was one of the most popular motifs after the emergence of the mina'i enamelling technique in 12th century Seljuq Iran. This technique led to revolutionary advances in potters' ability to paint detailed polychrome designs. The motif was possibly the result of the mid-12th century revival of pre-Islamic Persian iconography (for a discussion on this see Richard P. McClary, *Mina'i Ware A Reassessment and Comprehensive Study of Iranian Polychrome Overglaze Wares through Sherds*, Edinburgh, 2024, pp.154-5). A bowl with this motif is in The Fitzwilliam Museum, Cambridge (OC.158-1956), while a fragmentary example is in the Indianapolis Museum of Art (53.18) (for both, see McClary, *op.cit.*, figs.4.7, 7.4). Bowls with similar motifs were sold in these Rooms, 24 October 2024, lot 33, and 1 September 2010, lot 464. Unusual examples of vessels decorated with literary scenes in the monumental style were sold in these Rooms 27 April 2023, lot 13, at Sotheby's London, October 4 2011, lot 32, and Bonhams London, 29 March 2022, lot 47.

VARIOUS PROPERTIES

\*7 [LEARN MORE](#)

### A LARGE MINA'I POTTERY DISH

CENTRAL IRAN, CIRCA 1200

The white ground painted over the glaze in blue, turquoise, black, red and gold, with central nimbate figure mounted on horseback, the cavetto with seven seated figures all wearing elaborate robes, the rim with stylised *kufic* inscription, the reverse with a loose inscription in *naskh*, repaired breaks, areas of restoration 13 $\frac{3}{4}$ in. (35.2cm.) diam.

€60,000-80,000

US\$81,000-110,000

€70,000-93,000

#### PROVENANCE:

Private French collection and thence by descent

#### LITERATURE:

A.A. Hakimov, "Arts and Crafts in Transoxania and Khurasan", in Asimov and Bosworth (eds.), *History of civilizations of Central Asia, v.4, The age of achievement, A.D. 750 to the end of the fifteenth century*, Michigan, 1996, fig.7, p.433

In the words of the late Oliver Watson, "the invention of overglaze enamel on pottery is one of the notable achievements of the Kashan potters" (Oliver Watson, *Ceramics of Iran*, London, 2020, p.238). Within this tradition this bowl is a notable example. The figures are worthy of an illustrated manuscript, it has a lavish use of cut gold-leaf decoration, and the red outlines are very well controlled. As Oliver Watson wrote, red was "the most difficult ceramic colour of all" (Oliver Watson, *Ceramics From Islamic Lands*, London, 2004, p.363). The monumental size of this bowl also sets it apart from most others.

Mina'i bowls tend to be around 20cm. in diameter but a limited number of fragmentary bases and wall sherds prove the existence of what must have been far larger vessels (Richard McCleary, *Mina'i Ware A Reassessment and Comprehensive Study of Iranian Polychrome Overglaze Wares through Sherds*, Edinburgh, 2026, pp.97-98). Our dish



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provides one of the few complete examples of mina'i dishes of this larger size. Another example is in the Aga Khan Museum (AKM773), measuring 29.2cm. One of the finest large base sherds which would have formed a part of a large bowl stylistically similar to our bowl is in the Keir Collection (15C; see Watson, 'Ceramics', B.W. Robinson (ed.), *Islamic Art in the Keir Collection*, 1988, London, p.153, pl.42). While mina'i bowls of normal size are usually of a hemispherical shape, our bowl can be compared to Kashan's earlier lustreware, such as two dishes in the Sarikhani Collection measuring 33.5 and 33.2cm. in diameter (I.CE.2219, I.CE.2245).

The large bowls provided the potters with the space to make use of monumental motifs, particularly equestrian scenes (McCleary, *op.cit.*, pp.154-5). The rider, at the centre of our bowl is clearly a prince given

the symbolic associations of the falcon nestled in the foliage to his right. However, he is quite diminutive compared to the seated figures surrounding him, thus going against Robert Hillenbrand's argument on the iconography of earlier Kashan lustreware that the ruler is fixed at the centre of a turning world, with smaller attendants moving around him, emphasizing their mobility and his stability (Robert Hillenbrand, 'Images of Authority on Kashan Lustreware', James W. Allan (ed.), *Islamic Art in the Ashmolean Museum, Part I*, ed. J.W.Allan, Oxford, 1995, p.173-4). A fragment of a large mina'i jar was sold in these Rooms, 5 October 2010, lot 108, now in the Sarakhani Collection today (I.CE.2223; Oliver Watson, *Ceramics of Iran*, London, 2020, no.119).



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\*8 [LEARN MORE](#)

**A KASHAN TURQUOISE POTTERY VESSEL**  
CENTRAL IRAN, 12TH/EARLY 13TH CENTURY

The body on tall unglazed foot, a band of incised abstract decoration around the body, the covered top with a lattice of rings rising from the shoulder, the top with a pointed finial rising from the centre with three small openings at its base, intact

8½in. (21cm.) high; 6¼in. (15cm.) diam.

£7,000-10,000

US\$9,300-13,000  
€8,200-12,000

**PROVENANCE:**  
Japan by 1987 as indicated by presentation box signed Kiyoshi Ichikawa (1896-1987)

The function of this little vessel is a puzzle. It has three holes at the bottom of the finial but is otherwise closed in form. It is one of a group that all employ this circular lattice work, but which all have unknown purpose. It is unlikely to have been an incense burner, as the interior glaze surface would have suffered from the heat and smoke. It may have been used to hold a scented liquid, although it is unclear then what the function of the holes was. Another related vessel is in the Sarikhani Collection. Like ours, it is “impressively elaborate but essentially useless, perhaps meant just to stand as a centrepiece for display” (I.CE.2103; Oliver Watson, *Ceramics of Iran. Islamic Pottery from the Sarikhani Collection*, London, 2020, pp.174-75, no.89).

PROPERTY OF A SWISS LADY

9 [LEARN MORE](#)

**A CARVED AND GLAZED TIMURID POTTERY TILE**  
CENTRAL ASIA, 14TH CENTURY

Of arched shape, deeply carved with an overall vegetal pattern within a trefoil arch, the interior painted in turquoise, white, cobalt-blue and manganese, mounted on stand, overall good condition

21½ x 15¾in. (53.6 x 39.1cm.)

£30,000-50,000

US\$41,000-67,000  
€35,000-58,000

**PROVENANCE:**  
UK trade by 2005

Tiles of this type can be seen at the base of the *muqarnas* squinches in the Mausoleum of an anonymous woman in the *Shah-i Zinda* necropolis in Samarkand, circa 1360 (Jean Soustiel and Yves Porter, *Tombs of Paradise*, Paris, 2003, pp.86-87). The deep carving of a design into the ceramic tile, and glazing it in single or multiple colours was a technique that allowed the creation of a surface with the maximum visual impact, even when seen at some distance.

Similar individual tiles are also in museum collections, such as the Sadberk Hanim Museum, Istanbul (I7506-P.658; Hülya Bilgi, *Reunited after Centuries: Works of Art Restored to Turkey by the Sadberk Hanim Museum*, 2005, pp.28-29, cat.no.4). Others have sold at auction, see for example two sold Sotheby's London, 4 October 2011, lot 40 (formerly in the Harvey Plotnick Collection and published Oya Pancaroglu, *Perpetual Glory. Medieval Islamic Ceramics from the Harvey B. Plotnick Collection*, Chicago, 2007, p.152, no.101) and 9 October 2013, lot 30 or, more recently, Bonhams London, 23 May 2023, lot 44.



9



VARIOUS PROPERTIES

10 LEARN MORE

## A PAIR OF GILT AND NIELLOED SILVER PILGRIM FLASKS

IRAN, POSSIBLY MAZANDERAN, 11TH OR 12TH CENTURY

Each bottle with a flattened round body, the centre of each face with a sunken gilded roundel containing a six-petaled rosette in low relief, in a band of floriated *kufic* against a nielloed scrollwork ground, the cylindrical neck widening towards the mouth, in a band of floral meander on nielloed ground at the base of the neck with a rope border above and below, the mouth a similar smaller band of inscription, the mouth cap with the figure of an unidentified animal

8 7/8 in. (22.5 cm.) high; 5 7/8 in. (15 cm.) wide

€300,000-400,000

US\$410,000-530,000

€350,000-460,000

### PROVENANCE:

By repute Middle Eastern private collection, 1960s, thence by descent, Switzerland and UK, 1990s, Acquired from London trade, 1997

### INSCRIPTIONS:

On one bottle around the central rosette on one side, *'izz li'l-kiya al-khatir abu'l-fawaris kin-khwar bin muhammad | mawla amir al-mu'minin atala allah fi'l-'izz baqa'ahu*, 'Glory to the great champion Abu'l-Fawaris Kin-Khwar bin Muhammad, client of the Commander of the Faithful, may God perpetuate his life in glory'

On the other, *al-kiya al-khatir abu'l-fawaris kin-khwar bin muhammad | mawla amir al-mu'minin atala allah fi'l-'izz baqa'ahu*, 'The great champion Abu'l-Fawaris Kin-Khwar bin Muhammad, client of the Commander of the Faithful, may God perpetuate his life in glory'

Around the neck, *'izz da'im wa-yumn salim*, 'Perpetual glory and secure felicity'

The inscriptions on these impressive bottles which give the pre-Islamic name Kin-Khwar and title of *kiya*, 'champion' or 'ruler', strongly points to a provenance in the Caspian region. Though several members of the Bavanid dynasty (8th century until 1349) used these names and titles, this particular combination is not used by any known ruler (Clifford Edmund Bosworth, *The New Islamic Dynasties*, Edinburgh, 1996, p.164-5; H.L. Rabino, 'Les dynasties du Mazandaran de l'an 50 avant l'Hegire a l'an de l'Hegire (572-1597-98) d'apres les chroniques locales', *Journal Asiatique*, 228, 1936, pp. 409-37). A tomb inscription in Lajim, Mazandaran, corresponding to the medieval region of Tabarestan, dated 1022 mentions an otherwise unknown patron, Kia Abu'l-Fawaris Shahriyar bin al-'Abbas bin Shahriyar, with the similar title of "client of the Commander of the Faithful" (André Godard, "Les tours de Ladjim et de Resgest (Mazandarān)," *Athar-e Iran* vol.I, 1938, pp.109-15). That he was probably not a ruler given his name didn't include the title Ispahbad (Wilferd Madelung, 'Al-e Bāvand,' *Encyclopaedia Iranica*), suggests that wealthy patrons were also able to commission luxurious objects such as these bottles.

Tabarestan was already an important centre for silver production under the Sasanid Empire (224-651) and continued to be so in the Islamic period, with silver mines reported by contemporary sources (Michael Spink, 'Silver,' *Encyclopaedia Iranica*; Spink, *Brasses, Bronze and Silver of the Islamic Lands*, London, 2022, p.154). Eva Baer sees the delicately executed spirals in inlaid niello, used by the Sasanian and frequently in early Islamic silverware, as not being older than the late 11th and early 12th century. She describes the way in which "dark scrolls and light silver background function as ornament and background simultaneously, produc[ing] an effect of embroidery" (Baer, *Metalwork in Medieval Islamic Art*, Albany, 1983, pp.287-8, figs.230-2).

Foliate *kufic* inscriptions against such backgrounds are often seen in 11th to 12th century Iranian silver (Boris Marshak, *Silberschätze des Orients*, Leipzig, 1986, fig.148, no.5). A closely related example is in a bowl in the Los Angeles County Museum of Art (M.73.5.149) dated 1030s or early 1040s from Gurgan, a Caspian province just East of Tabaristan (Marschak, *op.cit.*, no.146). Another example related directly to the Bavanids is a dish in the Khalili Collection (Spink, 2022 *op.cit.*, cat.393) with an inscription of the ruler Husam al-Dawlah (r. ca. 1074-ca.1114). However the calligraphy there is a thicker, non-decorative and old-fashioned *kufic* (Spink, 2022, *op.cit.*, p.519). Furthermore, amalgam gilding enhanced by niello inlay was often seen, as on our bottles and one in the Freer Gallery attributed to 11th to 12th century (F1950.5; Spink, 2015, *op.cit.*).

The shape of these bottles is unique. It is related to circular pilgrim flasks produced since antiquity, with suspension loops used to carry drinking water. Given the pre-Islamic affection of rulers in Tabarestan (Peter Webb, 'Tabarestan,' *The Oxford Dictionary of Late Antiquity*, Online), the patron of our bottles may have drawn from Parthian pottery pilgrims' bottles with concentric decorations, as one in the Metropolitan Museum of Art, New York (60.83.5). Adding to this affection are the petal-shaped lobes typical on silver from the Achaemenid Empire (550-330 BC) and seen in metalwork from contemporaneous Khorassan and Sistan in the Khalili Collection (see Spink, *op.cit.* 2022, cats.72-3, 105). Similar arrangements of a central rosette or medallion with an encircling inscription are also seen on later Iranian pilgrim flasks, such as a 14th century Ilkhanid ceramic example attributed to North East Iran and sold in these Rooms, 16 October 2001, lot 247.

The shape of a brass flask in the British Museum, which similarly has a rounded body and cylindrical spout (1883.1019.7) and was attributed to circa 1200 Ghurid Afghanistan, was regarded by Rachel Ward as "unparalleled" (*Islamic Metalwork*, London, 1993, p.72). That parallel is found in our silver bottles, with inscriptions that unquestionably link them to an enigmatic patron from a region in Iran whose material culture remains understudied.





11

PROPERTY OF A SWISS LADY

**11** [LEARN MORE](#)

**A SILK LAMPAS ROBE FRAGMENT**  
CENTRAL ASIA, 10TH/11TH CENTURY

The olive green ground, woven with large roundels each containing a pair of addorsed falcons in a border of stylised calligraphy, minor roundels of confronted and vertically mirrored horses in a swirling vine border, with floral sprays in the interstices, mounted  
17 1/8 x 16 1/2 in. (44.1 x 42cm.)

£5,000-7,000

US\$6,700-9,400  
€5,800-8,100

**PROVENANCE:**

By repute private French collection since 1980s,  
With London trade, until 2009, from whom purchased by the current owner

**INSCRIPTIONS:**

A mirrored repetition of *bi'l-yumn wa'l-dawla* 'with good fortune and wealth'

This panel is likely to have come from a robe worn by a Seljuk or Ilkhanid courtier, for whom luxurious silk textiles were important indicators of wealth and status. The nomadic nature of Central Asian tribesmen meant that they would often wear their wealth. The group of textiles to which this closely relates are characterised by the use of repeating roundels which enclose confronted or addorsed animals. They are thought to have been made throughout Asia - from China to Byzantium.

A complete example of such a robe is currently on loan to the Metropolitan Museum of Art in New York from the Sarikhani Collection (I.TXT.1021). Visually, the confronted falcons draw on an established Seljuk aesthetic, which in turn drew on pre-Islamic visual forms inherited from the Sogdians and the Sassanians. Mirrored animals can also be seen on Seljuk mirrors (such as one in the Turkish and Islamic Arts Museum, Istanbul, 2972, published in David J Roxburgh, *Turks*, London, 2005, no.74, p.125) and ceramic star tiles (David J Roxburgh, *op cit.*, no. 64, p. 119). Other fragments from the same original textile have sold in these Rooms 6 October 2009, lot 25 and 13 April 2010, lot 24.

VARIOUS PROPERTIES

**\*12** [LEARN MORE](#)

**A GARRUS POTTERY BOWL**  
NORTH WEST IRAN, 12TH CENTURY

The interior incised with a lion against a split palmette ground, the exterior with looping band between two plain green borders, repaired breaks  
8 1/2 in. (21cm.) diam.

£8,000-12,000

US\$11,000-16,000  
€9,300-14,000

**PROVENANCE:**

Japanese private collection by 1978  
Fitted *kiribako* box signed by Takuo Kato (1917-2005)

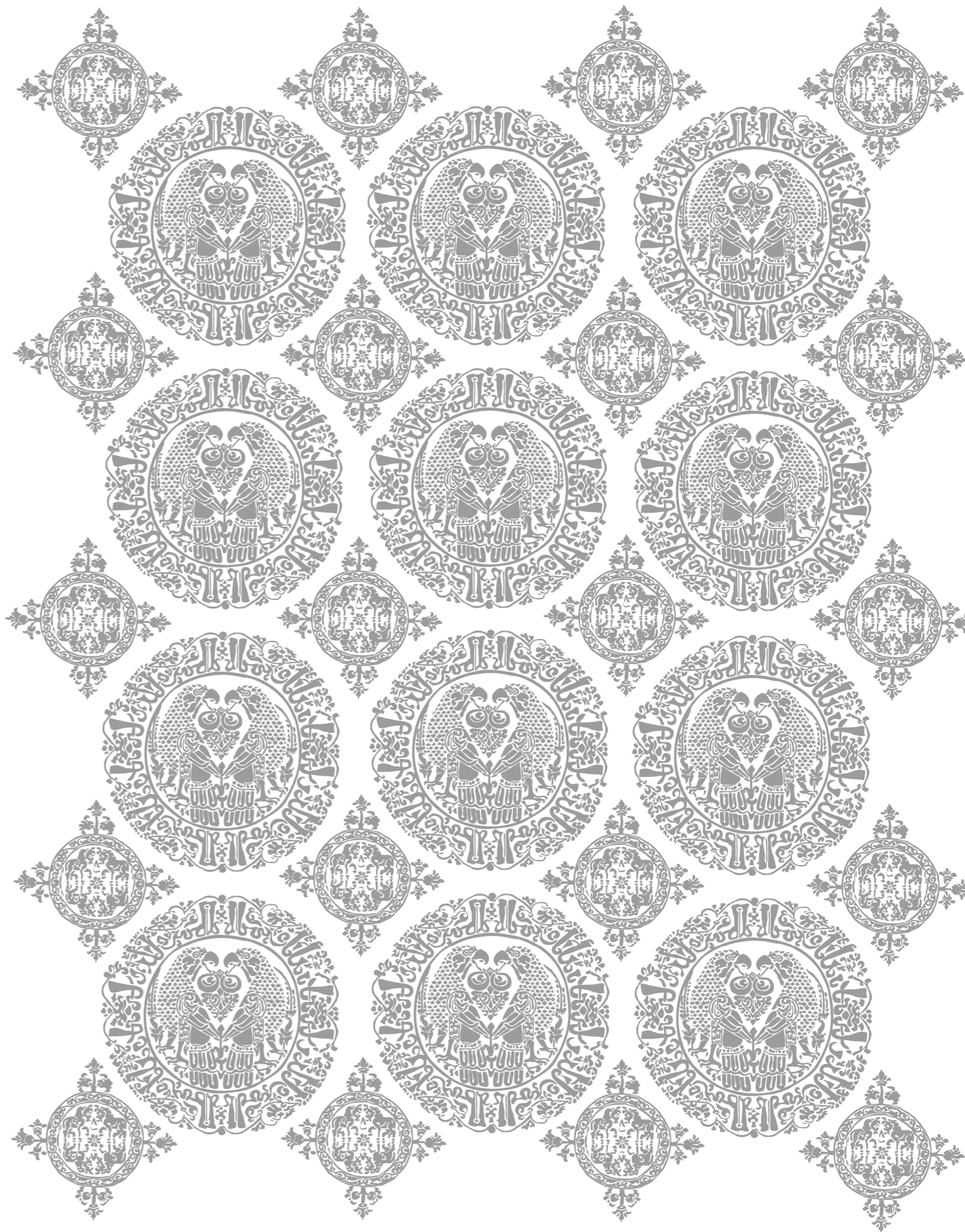
**EXHIBITED:**

*Orient Art Exhibition*, Gallery Orient, No.48, 1978

Incised earthenwares of this type were associated with the town of Garrus in north west Iran. Boldly depicted animals, birds and fleshy palmette scrolls form the major motifs of Garrus ware. An unusual Garrus ceramic ring sold as part of the *Collection du Prince et de la Princesse Sadruddin Aga Khan*, Christie's Paris, 1 October 2020, lot 113.



12



20

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



\*13 [LEARN MORE](#)

### A VERY LARGE FIGURAL KASHAN LUSTRE POTTERY TILE

CENTRAL IRAN, 13TH CENTURY

The square tile painted in golden lustre on a white ground with four octagonal medallions containing horses and riders within a repeating geometric design filled with split palmettes and vegetal motifs, repaired breaks and areas of restoration

18½in. (47.5cm.) square

£40,000-60,000

US\$53,000-80,000

€47,000-70,000

**PROVENANCE:**

Private collection, Switzerland, 1990s

This is a rare example of a large-scale lustre tile. Although there has been some restoration, the drawing on the original elements including most of the horses and their riders, are very well-controlled. Figural lustre on this scale, is rare. Although numerous smaller tiles survive from this period of lustre production, there are few on this grand scale, which allows for a real strength of design. One, decorated with numerous figures, is in the Keir Collection, currently on view in the Dallas Museum of Art (K.1.2014.98; published Ernst J. Grube, *Islamic Pottery of the Eighth to the Fifteenth Century in the Keir Collection*, London, 1976, no.183). The motif of a mounted horseman was a common one on lustre tiles of the period, see for example a fine tile in the Museum of Fine Arts in Boston signed by Abu Zaid, and dated Rabi' II AH 608/September 1211 AD ((07.903; published Oliver Watson, *Persian Lustre Ware*, London, 1985, p.129, no.106). A very large Ilkhanid lustre dish, similarly decorated, sold in these Rooms, 27 October 2022, lot 39.



14 [LEARN MORE](#)

### A PAIR OF SELJUK TURQUOISE INSET GOLD BRACELETS

IRAN, 12TH OR 13TH CENTURY

Of hinged tubular construction, the shank with a pair of embossed stylised confronted lion heads at hinge, the bevelled bands with panels of *kufic* reserved against a nielloed ground interrupted by diamond-shaped panels and turquoise bezels, the central square-shaped bezel with four claws holding a gold repoussé sheet decorated with confronted birds, the bezels flanked by two gold lions, old encrustation

Each 3in. (7.5cm.) diam.

£70,000-100,000

US\$94,000-130,000

€82,000-120,000

**PROVENANCE:**

By repute Middle Eastern private collection, by mid-1980s

Acquired by the present owner Middle Eastern art market, 1999

**INSCRIPTIONS:**

Repetitions of: *al-'izz wa'l-iqbal wa'l-dawala*, 'Glory and prosperity and turn of good fortune'

During the Seljuk period gold and silver jewellery was popularly worn by both men and women. Iranian jewellers and goldsmiths were capable of producing highly complicated and sophisticated designs (Shelia Canby *et.al.* (eds.), *Court and Cosmos: The Great Age of the Seljuqs*, New York, pp.99-100). Our bracelets are fine examples of a homogenous group, where the terminals to either side of the hinge often feature the heads of lions or dragons (Michael Spink and Jack Ogden, *The Art of Adornment*, Oxford, 2013, p.294). In terms of decoration, the techniques on ours are similar to those on a bracelet in the Metropolitan Museum of Art, New York (59.84) and a near-pair in the Museum of Fine Arts, Boston (65.249). All have niello added to incised panels and to the sides of the bevel with granulation around the band. Although nielloed jewellery has a history dating back to the Sasanian period, it is particularly strongly associated with the Seljuks (Na'ama Brosh, *Islamic Jewelry*, Jerusalem, 1987, p.61). The attribution

of these bracelets to Greater Iran is strengthened by the decorative vocabulary. Rachel Hasson draws a parallel between the dragon finials on Seljuk bracelets and those on the famous Bobrinski bucket, dated by inscription to Muharram AH 559/1163 AD ('Some characteristics of Medieval Iranian Jewellery' in Na'ama Brosh, *op.cit.*, p.59).

This bracelet belongs to a particular subgroup with three dimensional felines to either side of the fitting. Examples include a bracelet in the Khalili Collection, which also has raised rhombus motifs on the band of the bracelet similar to those on the present lot (Spink and Ogden, *op.cit.*, no.261, p.297). Another example from the Khalili Collection, in addition to having the raised lion figures, also has nielloed geometric decoration below the bezel, as on the present lot (Spink and Ogden, *op.cit.*, no.262, p.298). A further example from this subgroup is in the Museum of Islamic Art, Doha (MIA2014.586), and another was sold in these Rooms, 11 April 2000, 304. An earlier Iranian bracelet of unusual form was sold in these Rooms, 1 May 2025, lot 27. Groups of gold and silver Seljuk jewellery have recently been sold in these Rooms 1 May 2025, lot 40, and 26 October 2023, lot 40.



# AN EXCEPTIONAL CASKET WITH ASTROLOGICAL DECORATION MADE TO PROTECT AGAINST THE ECLIPSE PLANET JAWZAHR

15 **LEARN MORE**

## AN IMPRESSIVE SILVER-INLAID COPPER ALLOY CASKET

POSSIBLY GHURID HERAT, LATE 12TH OR EARLY 13TH CENTURY

The rectangular body on four feet with moulded lion head protrusions, each side decorated with interlaced ribbon enclosing cusped cartouches containing an enthroned figure, the cartouches flanked by birds, bands of inscriptions around each face, the hinged and chamfered lid with a hinged securing bar, the sides of the lid decorated with lanceolate leaves and inscriptions above, the flat top of the lid with winged sphinxes against a floral ground, topped by an inscribed domed finial from which rise three birds, the interior plain

8¾ x 7⅞ x 5⅝in. (22.5 x 20 x 13.7cm.)

£300,000-400,000

US\$410,000-530,000

€350,000-460,000

### PROVENANCE:

Brigadier Colin Watts, Defence Attaché to Islamabad, 1982-1985  
London art market by 1999

### INSCRIPTIONS:

Around the lid, *al-'izz wa'l-iqbal al-dawala wa / a'l-sa'ada al-zi / yada wa'l-'afiya wa'l-ghana wa al-ra / aha wa'l-baqa' al-sahiba*, 'Glory and prosperity and wealth / and happiness and / increasing piety and health and contentment and / ease and long life to its owner';

The lid finial, *al-'izz wa'l-iqbal al-dawala wa'l-'afiya wa'l-ghana*, 'Glory and prosperity and wealth and health and contentment';

On the front panel, *al-'izz wa'l-iqbal al-d / awala wa'l-sa'ada / al-raziya wa [?] / wa'l-'afiya w'al-nasa wa [?] wa'l-dawala wa / al-baqa al-sahiba*, 'Glory and prosperity and wealth and happiness and pleasant [?] and health and help and [...] and perseverance and long life to its owner';

On the left side panel, *al-'izz wa'l-iqbal al-dawala wa / wa'l-'afiya w'al-ra [?] / wa al-salama wa'l-raha w'al-rahma / wa'l-ghana w'al-ta[ma]*, Glory and prosperity and wealth and health and [...] and well-being and ease and mercy, and contentment and fulfilment';

On the right side panel, *al-'izz wa'l-iqbal / w'al-dawala w'al-sa'ada w'al-'ana[?] / w'al-'afiya w'a / w'al-karama w'al-kafaya w'al-baqa[...]*, 'Glory and prosperity and wealth and happiness and (God's) sympathy and contentment and [...] and generosity and sufficiency and long life

Back panel, *al-'izz wa'l-iqbal / w'al-dawala w'al-shafiya w'al-ziyada w'al-riya / ... w'al-'anaya wa... / w'al-nasa wa [?] wa [?] w'al-nasir la*, 'Glory and prosperity and wealth and [the Prophet's] intercession and increasing piety and dominion and sympathy and help and [?] and [?] help [lam-alif]'

This exceptional casket is densely decorated on each face with astrological imagery. Cusped cartouches on the front, sides and back contain the enthroned figure of Jawzahr who holds a wine cup and is flanked by dragon-headed staffs. In astrology Jawzahr, also known as the dragon (*al-tinnin*), was identified as the eclipse planet, believed to be responsible for all solar and lunar eclipses. At the moment of the pseudo-planet's greatest power, its exaltation, the dragons were considered to have swallowed the sun or moon (this is further discussed in Michael Spink, *Brasses, Bronze and silver of the Islamic Lands*, London, 2022, pp. 760-61). The Jawzahr motif can be found on a



number of other early bronze vessels including the Bobrinsky bucket in the Hermitage Museum, St. Petersburg (CA-12687), which is dated 1163 AD and attributed to Herat, and a mortar in the Metropolitan Museum of Art (91.1.527a) which has been dated to the late 12<sup>th</sup> or early 13<sup>th</sup> century.

The rest of the imagery on our casket also relates to eclipses with no references to the planets found. The top panels are decorated with the solar motif of the sphinx (Spink, *op.cit.*, p.766). The sphinxes' tails, typically shown with a dragon's head, here are in the form of a hare's head. This may relate to the constellation of the hare which rose with Gemini – the point of Jawzahr's greatest power – around the year 1200 (Willy Hartner, 'The Vaso Vascovali in the British Museum. A Study on Islamic Astrological Iconography', *Kunst des Orients*, 9, 1973, p.112) which supports a late 12<sup>th</sup> or early 13<sup>th</sup> century dating for our casket.

The majority of inscriptions of our box are benedictory in nature of types found repeatedly in metalwork of the period. An anonymous owner is referred to twice which may suggest that fine boxes such as this were manufactured for a market rather than individual as commissions. Despite the very high quality of work, the Bobrinsky bucket was commissioned for one Khwaja Rukh al-Din 'pride of merchants' and therefore it seems that fine inlaid metalwork was produced for wealthy middle-class patrons (Spink, *op.cit.*, pp.182-84). Although the use it not known, the astrological motifs of our box may have been intended as talismanic and to protect the owner. A similarly decorated ewer from Herat, now in the Museum of Georgian History, Tblisi (MS 135), is inscribed 'Seven heavenly bodies, however proud they may be, are protection for the one who works so'.

It is highly likely that the form of our casket relates to a prototype in silver, as with many other early Islamic metalwork forms (see Spink, *op.cit.*, pp.317-318). The rectangular box with bevelled lid is seen on two examples that were found in the Harari hoard in Iran (Pope and

Ackerman, *A Survey of Persian Art. From Prehistoric Times to the present*, London, 1938-39, pls. 1352a and 1352b). As with our casket, the Harari boxes have external straps which are not structurally necessary but suggest that the original form was made from panels of organic materials, likely wood or ivory, secured by fastenings.

Our casket can be related to a group of eight closely related examples of this copper-alloy group. Four include images of Jawzahr within roundels. The first is in the Keir collection (Geza Fehervari, *Islamic Metalwork of the 8th to the 15th century in the Keir Collection*, London, 1976, pp. 76-7, no.85, pl. 27a), another, which has cartouches of Jawzahr on the sides, elephants and camel riders on the front and the seven planetary figures on the base, is in the Museum of Islamic Art, Doha (MW.10.1997). The third is a box with images of Jawzahr on the body alongside horsemen shooting arrows was exhibited in Geneva in 1985 (Toby Falk (ed.), *Treasures of Islam*, Geneva and London, 1985, p.260, no.266). Notably the Geneva box also depicts sphinxes with hare's heads on their tails. The fourth, which places Jawzahr in a roundel in the flat centre of the lid, is in a private collection.

The other four boxes lack the depiction of Jawzahr but are related to the present lot in form, inscriptions and medallion decoration. One, with rosettes representing the planets, is in the Khalili Collection (MTW 1286). Another box includes similar benedictory inscriptions in the Musée des Beaux-Arts, Lyon (D 567). The final box, which is missing its original lid but which has similar vases containing entwined stems on the back, was formerly in the collection of F.R. Martin and now in the National Museum, Stockholm (60/1899).

An exceptional silver-inlaid bronze candlestick of similar date with Jawzahr on each faced side was sold in these rooms, 15 October 2002, lot 199. Another vessel, a silver-inlaid inkwell, with Jawzahr at the centre of zodiac decoration was sold in Sotheby's London, 31 March 2021, lot 75.



16

PROPERTY FROM A PRIVATE SWISS COLLECTION

∞~16 LEARN MORE

**A GILT COPPER MOUNTED IVORY CASKET**  
PROBABLY PALERMO, NORMAN SICILY, 12TH CENTURY

The rectangular body with hinged coffered lid, the body constructed of flat sheets of ivory incised with small concentric red and black roundels decorating the outer edges of each face, the mounts of gilt copper with pointed foliate terminals, original lock plate, similar side handles, with iron key 7 3/8 x 12 3/4 x 7 1/2 in. (18.8 x 32.4 x 19cm.)

£50,000-70,000

US\$67,000-94,000  
€58,000-81,000

**PROVENANCE:**

Collection of the Comte de Forbin (per sticker on base)



This casket belongs to a group produced in 12th century Sicily by Arab craftsmen. It is particularly impressive when one considers the length and width of the ivory sheets. To have a casket of this size constructed from single sheets of ivory is rare, it would have required considerable wealth to acquire multiple tusks of adequate size and further skill to render these into fine panels and assemble them without breakages.

The strongest argument for why these caskets were produced in Sicily is linked to the art and designs of the Cappella Palatina, Palermo. The chapel was one of the first buildings to emerge under Norman rule and can be dated around 1130 (Perry B. Cott, "Siculo-Arabic Ivories in the Museum Cristiano", *The Art Bulletin*, Vol. 12, No. 2, 1930, p. 140). Pavlovskij demonstrates many of the motifs have strong roots in Islamic art, not least the use of circular designs (A. Pavlovskij, "Décoration des plafonds de la Chapelle Palatine", *Byzantinsche Zeitschrift*, 1893, pp. 361-412). There are strong similarities between the ivory caskets at the Cappella Palatina (illustrated, Cott, *op.cit.* p. 141) and the painted ceiling. Davi compares the mosaics at Cappella Palatina to "the engravings in Islamic style on ivory caskets" (Giulia Davi, "Art of Mosaic", *Siculo-Norman Art: Islamic Culture in Medieval Sicily*, Palermo, 2003, p.174). Likewise, the 'Morgan' Casket in the Metropolitan Museum of Art, New York (17.190.241) and another in the Museum of Islamic Art at the Pergamon Museum, Berlin (K3101) share similar designs to those found in the Cappella Palatina, furthering the suggestion that these patterns were localised. Naturally, the ceiling and mosaic were finished in situ which leads us to the conclusion that if the caskets are also likely to have been produced in Sicily itself, rather than imported. The similarities also imply that this type of casket is attributed to a period from 1130 to 1200. It is after this point that Sicily began to decline as an artistic centre. Although unpainted, a further

ivory casket in the Palatine Chapel, Treasury, Palermo, is almost identical to ours (175(1908)). It seems likely that, while varying in style, all of these caskets were produced around the same period, albeit with using varying levels of painted elaboration.

Cott suggests that the designs found on Siculo-Arabic ivory pieces (whether these are pyxes, croziers or caskets) can be divided into three categories. Ours presumably falls into the first "whose ornamentation consists of abstract designs and arabesques only" (Cott, *op.cit.*, p. 135), eschewing the more figural and animalistic features. Though lacking the arabesques, Cott includes the Palatine Chapel example in this first category, commenting on the cross designs constructed from the "circle and dot motif" (Cott, *op.cit.*, p. 136). Ours shares these cross designs, with remnants of bituminous red and black paste in the incised concentric circles still apparent. Another similar casket was exhibited as no. 174 in *The Unity of Islamic Art*, Riyadh, 1985 and another in The Walters Art Museum, Baltimore (71.310).

Cott has suggested that these caskets were typically used by women either as *trousseaus* or for jewellery. This is in part due to the fact that many of the most notable examples have Arabic inscriptions which wish the owner luck such as the example in the Victoria and Albert Museum, London (603-1902).

The sticker on the base of our casket suggests that it was once in the collection of a comte de Forbin. It is likely that this refers to Louis Nicolas Philippe Auguste, comte de Forbin (1777– 1841) who is known to have travelled widely throughout the Middle East. In 1816, he was appointed Director-General of Royal Museums at the Louvre but this did not prevent him from continuing to travel. In 1818, he returned from his travels having purchased a number of antiquities, perhaps his artistic taste picqued by his new role in the museum. Many of these were donated to the Louvre but it is entirely possible that his love of collecting continued when he visited Sicily in 1820, a trip that he records in detail in *Souvenirs de La Sicile*, Paris, 1823.

This lot has an Ivory Exemption Certificate (cert. no. 1C69PJQL)

17 LEARN MORE

**A MARBLE FOUNTAIN**

MAMLUK OR OTTOMAN EGYPT, 15TH OR 16TH CENTURY

The central spout from a larger fountain, the white marble with a square base rising into two stepped octagonal tiers, each with pierced geometric openwork arched openings separated by twelve columns topped by a water spout in the form of an eight-pointed flowerhead, the upper tier with an octagonal basin, the four corners of the base each with a further flowerhead water spout 26 3/8 in. (67cm.) square

£10,000-15,000

US\$14,000-20,000  
€12,000-17,000

**PROVENANCE:**

By repute Francesca Artturner, Belgium from 1955  
Collection of D. Dean, England, from 1969, thence by descent to the previous owner



17



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

\*18 [LEARN MORE](#)

**TWO FOLIOS FROM THE *KHAWASS AL-ASHJAR***

IRAQ, LATE 12TH CENTURY

Arabic manuscript on paper, 19ll. black *naskh* with titles in red, one polychrome illustration of a medical herb on each side, margins cropped restoration, mounted, framed and glazed

Folio 11½ x 7¾in. (29.6 x 19.6cm.)

£20,000-30,000 US\$27,000-40,000  
€24,000-35,000

**PROVENANCE:**  
Formerly in the collection of Dr. Marietta Lutze (1919-2019) and Dr. Arthur M. Sackler (1913-1987)

**EXHIBITED:**  
*Unity of Islamic Art*, Riyadh, 1985, No. 45

**LITERATURE:**  
Esin Atil and Oliver Hoare, *The Unity of Islamic Art*, Riyadh, 1985, no. 45, pp.62-63

*De Materia Medica* by Dioscorides was one of the most influential ancient Greek texts on medicine and pharmacology. It originally made its way into Islamic civilisation through a translation into Syriac by Hunain bin Ishaq for the Abbasid caliph al-Mutawakkil (r.847-861). It was subsequently translated directly from the Greek to Arabic in the



late 9th century by Istifan bin Basel and then by Mihran bin Mansur. From these two translations, copies of *Khawass al-Ashjar* were disseminated throughout Mesopotamia. The demand stemmed from the invaluable knowledge of herbs and trees held within the texts. The anatomical Greek influence is clear through the depiction of the plants' roots and other biological features. The distinctive Islamic style can be seen through the tendency towards symmetry.

Towards the start of the 13<sup>th</sup> century, figural imagery became more popular in Mesopotamian art (George Saliba and Linda Komaroff, "Illustrated Books May Be Hazardous to Your Health", *Ars Orientalis* 35, 2008, p.37). Copies of *Khawass al-Ashjar* soon became populated with figures (see Bibliothèque nationale de France, Paris, 5847) which firmly helps to place our folios pre-13<sup>th</sup> century. Further contemporaneous of our folio are in the Metropolitan Museum of Art, New York (65.271.1), Harvard Art Museums (2002.50.140), Aga Khan Museum, Toronto (AKM7) and in the Dr. Richard Ettinghausen Collection, New York (illustrated Hayward Gallery, 8 April – 4 July 1976, *The Arts of Islam*, London, no. 519, p.324). Due to the illustrated nature of this text, the pages were widely dispersed to the West, the aforementioned are all so close in measurement and style that it is probable they originally belonged to the same manuscript. One of these recently sold at Sotheby's London, 23rd October 2024, lot 117.

The four herbs illustrated here are Fariquluminun (*convolvulus arvensis*), Al-Hasak (*tribulus terrestris*, puncture vine), Afinus (*Euphorbia apios*), Al-Hanzal (*cucumis colocynthis*).



VARIOUS PROPERTIES

19 [LEARN MORE](#)

**A SIIRT SILVER AND GOLD-INLAID BRONZE CANDLESTICK**

SELJUQ ANATOLIA, SECOND HALF 13TH OR EARLY 14TH CENTURY

The waisted cylindrical body with five roundels containing equestrian figures, scrolling vine arabesque and rosette roundels between, the shoulder with six roundels of alternating geometric and vegetal arabesque design, the neck with a band of *kufic* inscription, the mouth with seated figures alternating with rosette roundels

6¾in. (17.5cm.) high  
£20,000-30,000 US\$27,000-40,000  
€24,000-35,000

**PROVENANCE:**  
French art market, 1990s, from which acquired by the previous owner

Candlesticks of this type can be attributed to Anatolia thanks to the research of A.S. Melikian-Chirvani (*Islamic Metalwork from the Iranian World, 8th-18th Centuries*, London, 1982, pp. 356-368). Melikian-Chirvani posits that the fact that many of these candlesticks were preserved in Anatolia and indeed that some were removed from Armenian religious buildings, locates them as such. One candlestick in the Victoria and Albert Museum, London bears a later Armenian inscription dated 1691 AD (M.35-1923) dedicating it to a shrine at

Sebastia (Sivas). Priscilla Soucek further reinforces this by drawing parallels between 15<sup>th</sup> century carpets and tilework from Konya, and the influences of the arrangement of princely scenes in late 12<sup>th</sup>/early 13<sup>th</sup> century Jaziran manuscript painting, on these candlesticks (P. Soucek, *Islamic Art from the University of Michigan Collections*, Ann Arbor, 1978, nos.69-70).

James Allan comments on the frequent appearance of the sun-symbol motif on candlesticks of this type. On ours, there is a ten-pointed star with rotating and projecting rays. Of this motif, Allan suggests that these "symbols of light" are "appropriate both of its use and to the well-being of its users", tying together both the functional and decorative elements. A comparable candlestick with similar hunting depictions, courtly life, and sun-symbols is published in *Islamic metalwork: The Nuhad Es-Said Collection* (James W. Allan, New Jersey, 1982, p.58). The stylised *kufic* found on the neck of our candlestick can be compared to similar designs found on Seljuq carpets found in Anatolia, further helping to locate it (Soucek, *op.cit.*).

An example with similar hunting scenes in the roundels was sold in these Rooms, 25 April 2024, lot 28. For further examples of candlesticks of this type and decoration, please see two in Victoria and Albert Museum, London (M.28-1946 and M.711-1910).



## A PRINCELY COPY OF A MAMLUK TEXT ON *FURISIYYA*

A SIGNIFICANT MAMLUK COURTLY COPY OF THE EARLIEST AND MOST IMPORTANT WORK ON HIPPIATRY AND HIPPOLOGY

020 [LEARN MORE](#)

### IBN AKHI HIZAM (D. CIRCA 900): *KITAB HIZAM FI AL-BAYTARAH* (BOOK OF HIPPIATRICS)

MAMLUK SYRIA, WITH A DATE OF JUMADA AH 810/NOVEMBER-DECEMBER 1407 AD

On horsemanship, Arabic manuscript on paper, 182ff., plus four fly-leaves, each folio with 15ll of black *naskh*, key-words in red, headings in red *thuluth*, catchwords, opening folio with 4ll. black *naskh* within a gold illuminated panel, title in gold within a blue cartouche, three pages of diagrams of horse brands from ff.96-98, inscription on final page with date of Jumada AH 810 and the name Hassan Bey ibn Qasim Bey, later pagination in upper corners, bound with two further texts, a Turkish copy of the first *ahdnama* and Mir Husayn al-Maybudi's Persian treatise on philosophy *jam-i giti-numa*, in later European binding with marbled paper boards, gilt-stamped title on the spine  
12¾ x 8¾in. (31.5 x 21cm.)

£250,000-350,000

US\$340,000-470,000

€290,000-410,000

#### PROVENANCE:

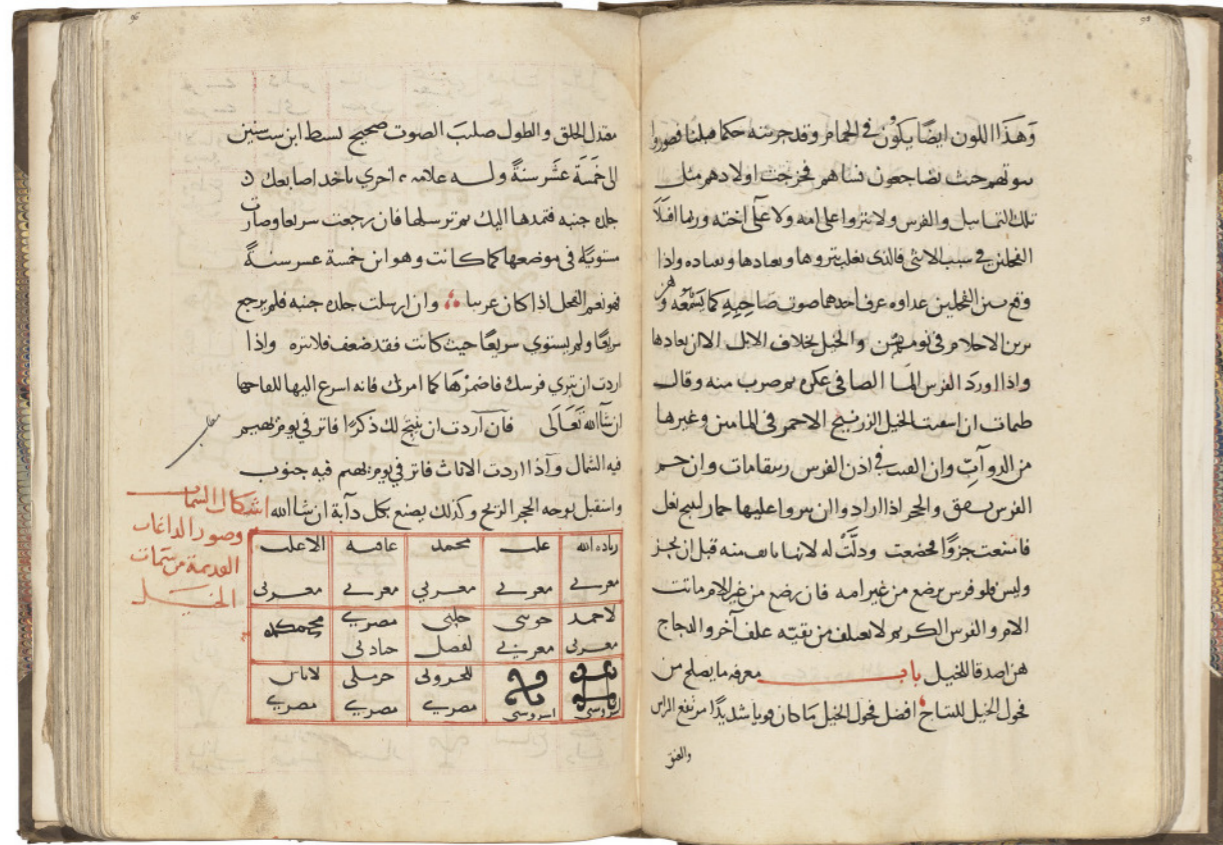
Part of the Library at Torricon House, acquired by the 4th Earl of Lovelace in 1960  
*Torricon House, Home of the Earls of Lovelace*, Lyon and Turnbull, 28 October 2015, lot 412  
Anon sale, Lyon and Turnbull, 10 December 2025, lot 23

#### INSCRIPTIONS:

The dedication on the title-page of this copy reads, *bi-rasm al-maqarr al-'ali al-sayfi sudun min amir khuja al-dawadar min ikhwat al-maqarr al-marhum yashbak al-atabaki*, 'On the order of the high authority Sayfi [Sayf al-Din] Sudun, from [the household of] the Amir Khuja al-Dawadar, from among the brothers of the deceased authority Yashbak al-Atabaki'

During the medieval period, Islamic civilisation made significant contributions to the advancement of global knowledge through the production of thousands of original works across many disciplines. Among these were fields that had previously received little scholarly attention, such as hippology (the study of horses) and hippiatry (veterinary medicine), known in Arabic as *al-furusiyya* and *al-baytarah*. In the early Abbasid period, Ibn Akhi Hizam composed a major treatise in this field for the Caliph al-Mutawakkil (d. AH 247/861 AD). His work, commonly known as *Kitab al-Furusiyyah wa-al-Baytarah* (The Book of the Arts of Horsemanship and Veterinary Medicine), became a foundational text and an important source for many later authorities.

The term *furusiyya* broadly refers to the body of knowledge and skills expected of a warrior, particularly one who fought on horseback – these skills included horsemanship, spear fighting and other close-combat techniques, archery on foot and horseback, as well as hunting and polo. It also included knowledge of horse breeding, veterinary medicine, weaponry, and military tactics and strategy. Although the ability to care for horses was fundamental to Islamic civilisation since its early history, the *furusiyya* tradition reached its peak under the Mamluks (1250-1517) – a culture of horsemanship was intimately associated with the spirit and identity of the dynasty. A military caste of manumitted slaves, the Mamluks' skills as cavalymen were second to none. It is from this period that the largest number of works on the subject survive.



### The Author

Abu Yusuf Muhammad ibn Ya'qub ibn Ghalib ibn 'Ali al-Khuttali (d. 3<sup>rd</sup> quarter 9<sup>th</sup> Century), commonly known as Ibn Akhi Hizam, was part of a prominent family who served the Abbasid dynasty for several decades. His uncle, Hizam ibn Ghalib was a well-known commander and the stable master to the caliph al-Mu'tasim (r. AH 218–227/833–842 AD) – sharing the responsibility with his brother Ya'qub, the father of Ibn Akhi Hizam. Ya'qub was also the unrivalled authority on horses and became the chief veterinary surgeon to the caliph al-Mutawakkil (Shihab al-Sarraf, 'Mamluk Furuṣiyah Literature and Its Antecedents', *Mamluk Studies Review*, vol. 8, No.1, 2004, p.149). As commented by al-Sarraf, it 'is hard to imagine a more propitious milieu for developing skills in *furuṣiyah* arts and for gaining an intimate knowledge of horses' (al-Sarraf, *op.cit.*, p.149). Following family tradition, Ibn Akhi Hizam served in the Khorassani military units, later becoming a commander under the Abbasid caliph al-Musta'in (r. AH 248–252/862–866 AD) and subsequently head of the caliphal stables under Caliph al-Mu'tadid (r. AH 279–289/892–902 AD).

### The Text and our Copy

The treatise brings together a vast body of knowledge on the horse and its role in warfare in a manner that is part practical manual, part encyclopaedia. Drawing on the author's own experience within the caliphal stables, as well as earlier Arabic authorities such as Abu Ubayda Mu'ammir ibn al-Muthanna and Greek texts such as that by the Byzantine author Theonnestus, Ibn Akhi Hizam compiled a systematic account of cavalry training, horse breeding, and veterinary medicine. The work also incorporates material from the Qur'an, *hadith*, and classical Arabic poetry, alongside references to Byzantine and Indian traditions of horse medicine. The text examines every aspect of the horse - its morphology, colours and markings, breeding, feeding, training, and equipment, as well as cavalry tactics and battlefield practice. Three folios within our manuscript focus entirely on the

illustration of horse brands. Extensive medical sections describe diseases and treatments, including herbal remedies, cauterisation, and bloodletting, making the work one of the earliest surviving manuals of veterinary science in the Islamic world.

During the Mamluk period, Ibn Akhi Hizam's work became the *manual par excellence* for *furuṣiyah*. Ibn Mangli warned his fellow troopers and mamluks "not to consult any other work but that of Ibn Akhi Hizam. He insisted that those who heeded [his] teachings ...shall...effectively serve the sultan in time of war" (Ibn Mangali, 'Al-Tadbirat al-Sultaniyah', quoted in al-Sarraf, *op.cit.*, p.150). The text was divided into two treatise – the first, a comprehensive work on horses including equitation, hippology and farriery (our text) and the second mainly dealing with the principles of riding including the use of arms whilst mounted. As the two treatise together were too voluminous to be used as a handy manual, and since they represented very different aspects within the *furuṣiyah* tradition, they were often copied and used separately. There are only five known surviving copies of the entire text (in the Bayezit Public Library, 3174; two in the Ayasofya Library, 2898 and 2899; the Dar al-Kutub, Cairo, MS 5m; and the Staatsbibliothek zu Berlin, MS 5555).

Our copy is a particularly grand one. It is large in scale and has a handsome opening illuminated folio which is consistent with those found on other Mamluk manuscripts of the period. The impressive illumination of is similar in style to a Mamluk Qur'an copied in the Umayyad Mosque, Damascus, and dates to circa 1330-40 (now in the Khalili Collection, London, QUR807). Such high quality illumination is likely to have been executed by professional artists in workshops in Damascus, where the quality of manuscript painting and illumination did not deteriorate as it did in Cairo after the reign of Sultan Sha'ban (1363-72) (David James, *The Master Scribes: Qur'ans of the 10th to 14th centuries AD*, Oxford, 1992, pp.172-5, cat.45) In one of the marginal annotations at the end of the manuscript there is a date of Jumada AH

810 (November-December 1407 AD), giving us a *terminus ante quem* for our copy. Ibn Akhi Hizam's work was widely cited by later authors and inspired numerous abridgements. Although the Mamluks were not, unlike other Islamic rulers, known as great patrons of manuscript painting, they did commission illustrated manuscripts on *furuṣiyah*, even in the 15<sup>th</sup> century when few other books were being illustrated. Copies of these exist in museum collections. One, copied in Baghdad in AH 606/1209 AD is in the Topkapi Saray Müzesi (Ahmet III 2115). Other copies of similar date to the Topkapi example are in the *Dar al-Kutub*, Cairo (Khalil Agha, f.8) and in the Süleymaniye Library, Istanbul (Fatih 3609). Another treatise - the *Nihayat al-Su'l wa'l umniyya fi 'ilm al-furuṣiyah*, dated AH 772/1371 AD is in the British Library (Ms Add.1886). All of these texts were based on Ibn Akhi Hizam's seminal work.

### The Patron

Our copy of the *Kitab al-Furuṣiyah wa al-Bayt arah* was produced for a High Ranking Mamluk Officer. His name is given on the dedicatory page as Sayfi (or Sayf al-Din) Sudun and he is described as being from the household of the Amir Khuja al-Dawadar and from amongst the brothers of the deceased authority Yashbak al-Atabeg [commander-in-chief].

There were numerous Mamluk amirs who had the name Sayfi (or Sayf al-Din) Sudun (or al-Suduni) in the Burji Mamluk period. In his biographical work *al-Manhal al-Safi*, the historian and army commander, Ibn Taghribirdi (1411-70) lists over thirty. Of note, there a number of Suduns who are associated with *furuṣiyah* – including Sudun Taz, a stable-master under Sultan Barquq (Jane Hahtaway, *A Tale of Two Factions: Myth, Memory and Identity in Ottoman Egypt and Yemen*, 2003, p.131). Another possible candidate might be a Yashbak al-Suduni al-Atabaki (d. AH 849/1445 AD), who was *Na'ib* of Aleppo and is identified as a mamluk of al-Mu'ayyad, who reigned in 1412.

### The Other Texts and Provenance

The principle manuscript here is bound along with two other texts. The first, despite the misleading title 'Turkish Mss History' is a Turkish copy of the first *Ahdnama* (Capitulation) made by the Dutch to the Ottomans. The capitulation, which was granted by Ahmed I, appoints Cornelis Haga as Ambassador to the Porte, guarantees the security of Dutch merchants and their goods, their exemption from other imposts, their freedom from interference from Ottoman officials, and the safety of Dutch ships and their crews. The original document is dated the beginning of Jumada I AH 1021/June 1612 AD. The hand appears however not to be an Ottoman one, and it is possible that this was in fact copied by a European.

The second text is a copy of the *Kitab-i Jam-i Giti-Numa* (Book of the World-Revealing Cup) of al-Maybudi. It is possible that this too was copied by a European given the small textual errors. For Maybudi's work, and copies belonging to the Orientalist Scotsman George Strachan with interlinear translations, see Reza Pourjavady, 'The World-Revealing Cup by Mir Husayn al-Maybudi and its Latin Translations', *Oriens*, 45 (2017), Issue 3-4, pp.306-29.

It is possible that this trio of bound texts also once belonged to the George Strachan. He visited Constantinople on his way to Iran in 1613, which would have been shortly after the capitulation to the Dutch was made. During this trip, he learnt Turkish, Persian and Arabic and built an impressive collection of books and manuscripts. It is tempting to suggest that he gathered these manuscripts together, perhaps binding them in this way. His descendant, Sir John Strachan (1737-1777) married Lady Elizabeth Lovelace (1749-1833). It is thus likely that this is the way that the manuscript entered the Lovelace family, from whose collection it was sold in 2015.



21 LEARN MORE

### A TALISMANIC SCROLL MAMLUK SYRIA OR EGYPT, 14TH CENTURY

Black and red ink on dark cream paper, the text arranged in roundels flanked by columns, within red and blue rules, the text including invocations, Qur'anic verses and talismanic tables, gold and polychrome verse markers, with gold and blue illumination between roundels, headings in gold in illuminated roundels and panels, incomplete at the beginning and end, with dark brown leather flap 199% x 4%in. (507.5 x 12cm.)

£15,000-20,000 US\$20,000-27,000  
 €18,000-23,000

**PROVENANCE:**

Anon sale, Christie's London, 2 May 2019, lot 6

The tradition of talismans within the Islamic world has a long history of using the Qur'an and Qur'anic material to protect the carrier or wearer against evil. Our large talismanic scroll finds similarities with scrolls in the *Dar al-Athar al-Islamiyya* (DAI), Kuwait (LNS12MS and LNS25MS). While the format of these scrolls are by no means templated, there are key characteristics shared between all three which suggests that they were completed around the same period.

In all three scrolls, the outer borders are written in black and red *naskh* repeating *sura ya-sin* and *sura al-ikhlas* respectively. In addition, our scroll also contains part of *sura al-insan* in the black *naskh* border which was also purported to have important talismanic properties. Yasmine Al-Saleh posits that the first two *suras* are “the two significant Qur'anic chapters in talismanic literature” and are typically said to possess apotropaic qualities (Yasmine Al-Saleh, *“Licit Magic”: The Touch And Sight Of Islamic Talismanic Scrolls*. Doctoral dissertation, Harvard University, 2014, p.127).

The arrangement of the text on the rest of our scroll is also similar to those in the DAI, with roundels reserved against gold appearing in all three. Further to this, our scroll follows the expected format with seven *haykals* (sanctuaries). The theme of these *haykals* is the “oneness of God, the importance of Qur'anic recitation as a veil of protection, and seeking refuge in morals found in Prophetic stories from the Qur'an” (Al-Saleh, *op.cit.*, p.128). They are essentially chapters which recount the struggles of daily life and call on God in supplication to help remedy these issues. It is these *haykals* which ultimately are said to provide the scroll with their talismanic properties.

Seven, which appears frequently throughout our scroll, is the most magically charged number in Islam. This is for a number of reasons, principally among these: the creation of the world in seven days and the number of verses in *sura al-Fatiha*, which in turn correspond to the seven heavens (Al-Saleh, *op.cit.*, pp.133-134). Not only are there are seven *haykals* but there are seven magic charts as well. The charts take the shape of a Qur'anic *lawh* (tablet) with the numbers representing letters of the alphabet which can be deciphered to unlock a ‘magic’ phrase. This numerical structure is woven both intertextually and aesthetically with seven recurring through all the different elements.

Interestingly, our scroll contains a specific talismanic message: *lil dukhul 'ala al-ahabar* (?) 'upon entry to the rabbis' (?). This could potentially be fortifying the carrier of the scroll with good fortune when entering into a rabbinic setting. A similar one can be found on LNS25MS which is titled *lil dukhul 'ala al-malaka* 'upon entry to the kings' and would have been used to combat any anxiety before appearing at court. This is then followed by an excerpt from *sura al-Ma'idah* which focuses on the children of Israel and encourages Moses to place his trust in God – a fitting *sura* to choose if one is lacking courage.

Al-Saleh dates the two scrolls in the DAI to the Mamluk period between the period of Sultan Baybars II (r.1308-10) and Sultan Faraj Ibn Barquq (r.1399-1402). This is based on two dated Mamluk Qur'ans in the British Library (Add22406 and Add22408) which have the same floriated *kufic* and vegetal scrollwork as in LNS25MS. In addition, Al-Saleh identifies the “black ink, gold rosettes, and the red circular markers” of the LNS12MS scroll as “reminiscent of features found on Mamluk works on paper and in the art of the book” (Yasmine Al-Saleh, “Amulets and Talismans of the Middle East and North Africa in Context”, *Leiden Studies in Islam and Society, Volume: 13*, Leiden, 2022, pp.162-179).

Another talismanic scroll with similar illumination and *haykal* structure was sold at Sotheby's London, 9 October 2013, lot 52.

22 LEARN MORE

### A GENEEOLOGICAL SCROLL ANATOLIA, DATED MIDDLE OF MUHARRAM AH 845/JUNE 1441 AD

Black and red ink on dark cream paper, the Arabic *naskh* text within gold borders, headpiece with gold and polychrome illumination and *rumi* scrolls, the *bismillah* in foliate Kufic, flanked by two leaf gold ornaments, the text detailing the lineage of 'Ali bin Abi Talib in written text, lists and diagrams, headings within gold borders text, complete with contemporary signatories witnessing the veracity of the document, colophon in Persian, ownership note in Arabic above headpiece 16ft.1in. x 1ft. (491cm. x 31.4cm.)

£15,000-20,000 US\$21,000-27,000  
 €18,000-23,000

**PROVENANCE:**

Private collection, Paris, 1960s and thence by descent  
 From which acquired by the current owner

The scroll opens with a fine Anatolian illuminated headpiece. The *rumi* scrolls, colours of gold, blue and green, are typical of the style of 14th century Konya, sharing many similarities with a *Divan* of Jalal al-Din Rumi dated 1368 and attributed to Erzincan in Eastern Anatolia (Konya Müze Müdürlüğü, 68, vol. 1; David J. Roxburgh, *Turks; A Journey of a Thousand Years*, London, 2005, no.92). However, instead of a cursive header, the *kufic* on our scroll finds its almost identical comparable in a Persian *Mathnavi* of Rumi dated 1462-3 (Khalili Collection, MSS 945). Similarities are also found in a 1407 *Divan* of Sultan Ahmad Jalayir from Baghdad (Museum of Turkish and Islamic Arts, Istanbul, 2046; Zeren Tanındı, ‘The Arts of the Book: Patrons and Interactions in Erzincan Between 1365 and 1410’, Deniz Beyazit and Simon Rettig (eds.), *At the Crossroads of Empires : 14th - 15th Century Eastern Anatolia*, Istanbul, 2012, figs.9-11).

The text itself can be placed within the Islamic science of genealogy (*nassab*) which has been given great importance since the earliest days of Islam, its main reference point being the genealogy of the Prophet Muhammad (d. 632). Genealogies of religious and secular figures such as the Shi'i Imams, Sufi masters or even Ottoman sultans are common and numerous examples exist dating from and after the 17th century. However, this Anatolian scroll, one of the earliest known of its kind, comprises a complete genealogy of 'Ali bin Abi Talib, the nephew and son-in-law of Prophet Muhammad and first Shi'a Imam.

The opening section of the text says that it ‘puts in order’ the earlier work of Muhammad bin Ja'far (Mehmed bin Ca'fer) al-Nassab (the genealogist). Following accounts and details of the descendants of 'Ali through lists and diagrams, expressively linked to his and his family's name, it concludes that Muhammad bin Ja'far's original work was commissioned by a certain Sayf al-Din Husayn. It was then transmitted first to the former's son, Sayyid 'Ali, who copied it in Sha'ban AH 720/September-October 1320 AD, and subsequently transmitted again to Sayyid 'Ali's two sons, Muhammad and Mahmud and thereafter to other descendants unknown due to a lacuna. Finally, attention turns towards the patron of our scroll: Sayyid Amra (Seyyid Emre) who had it copied in the middle of Muharram AH 845/June 1441 AD as an updated or corrected version of Muhammad bin Ja'far's original work.

The lineages, however, don't stop there. At the bottom, we find a worn Persian inscription stating that Sayyid Muharram – the son of Sayyid Amra – and one Sayyid Khayr al-Din had two witnesses testify to the veracity of this scroll. In the lower-right margin are the signatures of two *naqibs* and a judge (*qadi*). The lower of the three states that the document was written with the permission of the signatory, who is the *naqib* Sultan 'Ali bin Yahya al-Husayni. This may refer to the original document commissioned by Sayf al-Din Husayn from Muhammad bin Ja'far. The signature above this, accompanied by a seal impression, is of a judge, Mustafa bin Bakhshayish. The third, which is certainly later, says that it was shown to Hamid(?) b. Afdal al-Husayni, a judge in Constantinople, who approved it.

Through this web of lineages in early Islamic and contemporary Anatolian history, entangling histories of faith, production, and ownership, it seems only fitting that the Ottoman Empire that arose from the *beylik* principalities of Anatolia would lay the final fingerprints on this rich genealogy. The top of the scroll to the right of the headpiece is inscribed with the name and seal impression of Muhammad 'Ali bin Amin al-Hasani (Mehmed 'Ali bin Riza Emin Haseni), the Naqib al-Ashraf (Supervisor of the Prophet's Descendants) in the Ottoman Empire from 1901 to 1910 (for a biography of this person, see Ayhan İşik, ‘Osmanlı Devleti'nde Nakibül-Eşraflık Müessesesi ve Meşihat Arşivindeki Nakibül-Eşraf Defterleri,’ *İSAM* 4 (8), 2014, pp.227, 249-50).

A rare royal Anatolian Qur'an scroll dated 1353-54 AD was sold in these Rooms, 27 October 2022, lot 28. For two important Ottoman genealogical scrolls, the latter of Anatolian rulers, see examples sold in these Rooms, 24 October 2019, lot 167, and 7 April 2011, lot 349.





Recto



Verso

PROPERTY FROM THE SCHÖYEN COLLECTION

023 [LEARN MORE](#)

**A QUR'AN FOLIO**

RASULID YEMEN, 14TH CENTURY

Qur'an XXXVIII, *sura sad* vv.78-88 (part) to XXXIX, *sura az-zumar* vv.1-10 (part), Arabic manuscript on paper with 13ll. of which the top and bottom lines are in large black *muhaqqaq* outlined in gold, the middle line in gold *muhaqqaq*, the rest in black *naskh*, *tajwid* notes in red ink, gold rosette verse markers, the margins plain with gold and blue medallions to mark divisions, the *sura* heading in white *kufic* set within an illuminated panel issuing gold marginal medallion, in modern cloth boards  
Folio 15¼ x 12¼in. (38.7 x 31.2cm.)

£7,000-10,000

US\$9,400-13,000

€8,200-12,000

**PROVENANCE:**

With Sam Fogg, London, 2000  
The Schøyen Collection, MS 4469

Although a Mamluk Egyptian origin cannot be completely discounted, David James suggests that the distinctive layout, as well as the use of a variety of scripts which include *muhaqqaq*, *thuluth* and *naskh*, indicate that this Qur'an was produced outside the area under direct control of the Mamluk Sultans. He suggests that it might have been copied under Rasulid patronage in Yemen (1229-1454). Other folios from the manuscript are in the Khalili Collection (QR 850; published J. M. Rogers, *The Arts of Islam: Treasures from the Nasser D Khalili Collection*, Abu Dhabi, 2007, no.165, p.143), the Lygo Collection (Will Kwiatowski, *Pages of the Qur'an, the Lygo Collection*, London, n.d., pp.100-101, no.58) and in the Metropolitan Museum of Art, New York. A bifolio from the same Qur'an sold in these Rooms, 9 October 2014, lot 2 and more recently four folios sold 27 April 2017, lot 11. A section from the same Qur'an sold in these Rooms, 20 October 2025, lot 19.



VARIOUS PROPERTIES

024 [LEARN MORE](#)

**QUR'AN**

SIGNED ABD AL-LATIF AL-SAYFI UZBEK, MAMLUK EGYPT OR SYRIA, DATED 23 SHAWWAL AH 876/3 APRIL 1472 AD

Arabic manuscript on paper, 282ff. plus two fly-leaves, each folio with 12ll. black *naskh*, triangular verse markers, the margins plain, with large red notes to mark divisions, *sura* headings in red *thuluth*, the opening folio with illuminated calligraphic roundel containing 4ll. black *thuluth*, the following bifolio with 5ll. black *naskh* against lightly cross-hatched ground, illuminated calligraphic cartouches above and below with marginal pendants, the final folio with colophon signed and dated, the final folio with illuminated *shamsa* containing dedication to Sultan Qaytbay, in blind tooled red leather binding, the doublures paper  
Folio 14 x 11in. (35.4 x 28cm.)

£40,000-60,000

US\$54,000-81,000

€47,000-69,000

**PROVENANCE:**

The manuscript is accompanied by a letter from H.J. Goodacre, Acting Head of the Arabic Section of the British Library, dated 25 May 1984. The letter describes the manuscript which was on deposit with the British Library at the time.  
The Shakerine collection by 2010

**LITERATURE:**

Nabil Safwat, *A Collector's Eye, Islamic calligraphy in Qur'ans and other manuscripts*, London, 2010, no.49, pp.200-5

This this complete and impressive Qur'an was produced under the prosperous rule of Sultan al-Malik al-Ashraf Sayf al-Din Qaytbay (r. 1468-96) that saw an artistic revival in the Mamluk empire. The nisba *al-sayfi* of the scribe indicates that he belonged to the royal household who ruled Egypt for longer periods under the Burji Mamluks (1382-1517). He dedicated the Qur'an to Sayf al-Din Uzbek, a patron of arts and architecture, who was appointed Commander-in-Chief of the Mamluk army twice, in Muharram 873 AH (July-August 1466 AD) and again in 902 AH / 1496-7 AD. He died on 24 Ramadan 904 AH (5 May 1499 AD) (L.A. Mayer, *Saracenic Heraldry*, Oxford, 1933, pp.244-6).

A monumental royal Mamluk Qur'an written for Sultan Qaytbay was sold in these Rooms, 2 May 2019, lot. 11.

# A RARE AND IMPORTANT GILDED AND ENAMELLED MAMLUK GLASS FOOTED BOWL

PROPERTY OF THE TOLEDO MUSEUM OF ART.  
SOLD TO BENEFIT THE ACQUISITIONS FUND

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## AN IMPORTANT MAMLUK GILDED AND ENAMELLED GLASS FOOTED BOWL

PROBABLY MAMLUK SYRIA, SECOND QUARTER 14TH CENTURY

The long stem rising from a flared foot and everting to a broad bowl, the clear glass body decorated with blue, red, green, yellow and white enamels and gilded, below the rim a band of six blue roundels containing zoomorphic arabesques alternated with panels of scrolling vegetal ground decorated with lotus palmettes and elegant animal combat groups, beneath this a narrow band of scrolling floral decoration with six small blue roundels containing an eagle swooping onto a waterfowl, the bottom of the bowl with another wide band of scrolling vegetal decoration containing lotus flowers and rosettes punctuated by three floral arabesque roundels, the stem with vegetal arabesque decoration and a raised boss in the middle, the foot with an inscription in *thuluth* broken by three blue roundels containing eagles, the foot a later, probably 19th century, replacement  
12 $\frac{7}{8}$ in. (32.7cm.) high; 8in. (20.5cm.) diam.

£1,200,000-1,800,000

US\$1,700,000-2,400,000

€1,400,000-2,100,000

### PROVENANCE:

Collection of Jules-Albert Goupil, Paris (1840-1884)

'La Collection de feu M. Albert Goupil', Hôtel Drouot, Paris, 23-27 April 1888, lot 35

Louis Moritz Richard Zschille (1847-1903), Grossenhain, Saxony

Friedrich Paul Theodor Sarre (1865-1945), probably acquired in 1899

Jacob Hirsch (1874-1955), New York

Toledo Museum of Art, purchased from the above in 1954 with funds from the Libbey Endowment, a gift of Edward Drummond Libbey

### EXHIBITED:

Hôtel Drouot, *Collection Albert Goupil*, Paris, 21-22 April 1888

On loan to the Bode Museum, Berlin (Formerly the Kaiser Friedrich Museum)

*Die Ausstellung von Meisterwerken Muhammedanischer Kunst*, Munich, 1910, kat.nr.2111

*Vergoldete und emaillierte syrische Gläser, Leihgaben in der islamischen Kunstabteilung* (Gilded and Enamelled Syrian Glasses, Loans in the Islamic Art Department), Berlin, 1911

### LITERATURE:

*Catalogue de Objects d'Art de l'Orient et de l'Occident Composant la Collection de feu M. Albert Goupil*, Paris, 1888, lot. 35, p.18

F. Sarre and F.R.Martin, *Die Ausstellung von Meisterwerken Muhammedanischer Kunst in München 1910*, London, 1984, kat.nr.2111, tafel 171

Friedrich Sarre, *Vergoldete und Emaillierte Syrische Gläser, Leihgaben in der Islamischen Kunstabteilung, Amtliche Berichte aus den Königlichen Kunstsammlungen*, 32, no. 6, Berlin, 1911, pp.9-11

### INSCRIPTIONS:

Around the base, possibly repetitions of, the sultanic epithet *al-'alim*, 'the learned'





A Footed Bowl, Attributed to Egypt or Syria, Second Quarter 14th Century, Metropolitan Museum of Art, 23.189 (Gift of Mr. and Mrs. V. Everit Macy, 1923)



25

There can be little doubt that the 13th and 14th centuries were, as Stefano Carboni termed it, 'the great era of enamelled and gilded glass' in the Islamic world (*Glass from Islamic Lands*, London, 2001, p.323). As well as adding to the beauty of objects, applying enamel to glass was an impressive technical feat - it required glass makers to heat the vessels sufficiently to vitrify the enamel, but not enough to melt the glass body of the object. These rarities were greatly prized in the Middle Ages - many were given to European potentates in the age of the Crusades, but Mamluk ambassadors also took glass objects as far afield as Ming China.

#### The Form

The form of this particular example, though rarely encountered, is iconic. Many surviving Mamluk objects bear the symbol of the *saqi*, or cup-bearer - a silhouette of a footed bowl with a distinctive raised boss in the middle of the stem. These court functionaries enjoyed unusual influence, due to their constant intimacy with the sultan. They might be asked to lead military campaigns, or even accompany the Hajj pilgrimage to Mecca. In 1327 a *saqi* named Qawsun married a daughter of al-Nasir Muhammad in a ceremony that lasted several days (Nader Masarwah, *The Significance of the Cupbearer during the Mamluk Period*, Haifa, 2014). Images of a stemmed cup appear on everything from textiles to metalwork, but there are few surviving glass examples. Those that are known include examples in the Royal Ontario Museum, Toronto (924.26.3); the British Museum, London (1924.0125.1) and the Metropolitan Museum of Art, New York (23.189). All of these, like ours, have a wide bowl above tall cylindrical stem and a flat splayed foot. The design of ours with alternating bands of palmettes and roundels on the body is closest in style to the example in the Metropolitan Museum. It

has been suggested, in discussion on these comparable pieces, that they were used as drinking vessels or, perhaps more likely given the scale, containers for fruit or sweetmeats (Linda Komaroff, 'Color, Precious Metal, and Fire: Islamic Ceramics and Glass,' Catherine Hess (ed.), *The Arts of Fire: Islamic Influences on the Italian Renaissance*, Los Angeles, 2004, p.44 and Carboni in Walker et al., *Arte Islámico del Museo Metropolitanano de Arte de Nueva York*, Mexico City, 1994, cat.69, pp.182-3).

Made in separate sections and then reheated and fused together, the form of a bowl supported on a tall foot is also sometimes referred to as a *tazza*, which probably comes from the Arabic word *tas*, bowl (Esin Atil, *Renaissance of Islam: Art of the Mamluks*, Washington, 1981, p.122). Most likely, the shape dates back to the period of transition between Ayyubid and Mamluk rule in Syria in the mid-13th century to which another related example in the Metropolitan has been dated (91.1.1538; Carboni in Mariam Ekhtiar et al. (eds.), *Masterpieces from the Department of Islamic Art in The Metropolitan Museum of Art*, New York, 2011, cat.110). Metalwork examples from Egypt or Syria probably served as prototypes for these. Two examples include the "Fano Cup" in the Bibliothèque nationale de France (Chabouillet no. 3192.) attributed to 13th-14th century (Esin Atil et al., *Islamic Metalwork in the Freer Gallery of Art*, Washington, 1985, fig.11) and a chalice in the Victoria and Albert Museum, London (761-1900), recently attributed to circa 1300-50 (Souraya Noujaim, 'The Mamluk Society,' Carine Juvin (ed.), *Mamluks: Legacy of an Empire*, Dubai and Beirut, 2025 cat.19). It is worth noticing the knop on the stem of these metalware prototypes which is also found on all of the 14th century glass footed bowls listed above.

### The Decoration

The decoration of this footed bowl is rich. The large blossoming lotus palmettes speak to the influence of Chinese art, where lotuses symbolise purification according to Buddhist thought (Yuka Kadoi, *Islamic Chinoiserie: The Art of Mongol Iran*, Edinburgh, 2018, pp.94). Although native also to ancient Egyptian art (Eva Wilson, *8000 Years of Ornament: An Illustrated Handbook of Motifs*, London, 1994, pp.101-3), lotuses came to the Mamluk iconography in the 1320s through diplomatic contact with the Ilkhanid rulers of Iran during the third reign of al-Nasir Muhammad (1310-41; Rachel Ward, “Mosque Lamps and Enamelled Glass: Getting the Dates Right,” in Doris Behrens-Abouseif, *The Arts of the Mamluks in Egypt and Syria*, 2012, pp.63, 71). They soon became a ubiquitous feature of the Mamluk decorative repertoire across all media (Stefano Carboni and David Whitehouse, *Glass of the Sultans*, New Haven, 2001, p.206). A key chinoiserie motif across Islamic art more widely and one of its finest and most inventive patterns, the type of enamelled lotuses used by the Mamluks is very similar to the eight-pointed Ilkhanid examples dated circa 1300 and featured, for instance, on a star-shaped tile in the Freer Gallery of Art (F1999.12; Kadoi *op.cit.*, pp.92, figs.3.12-3). On our footed bowl, the white enamel inventively represents the stamen of the bud on such prototypes. The influence also went the other way - imported Egyptian glass, including goblets and lamps, are depicted in Ilkhanid painting (Metropolitan Museum of Art, New York, obj.no.52.20.2; *op.cit.* p.102) and the goblet in the Royal Ontario Museum, mentioned above, was found in a mosque in Shanxi province, China.

A unique aspect on our bowl, and one of its most impressive technical feats, are the three gilded animal combat groups on the upper frieze of the body, finely outlined in red. In these, lions ferociously attack antelopes. The 13th century Ayyubid excellence in figural gilding and enamelling is epitomised by the “Palmer Cup” in the British Museum (WB.53), but by Al-Nasir Muhammad’s third reign, the Mamluk public space was marked by iconoclasm, led by political figures and jurists

(Carboni and Whitehouse, *op.cit.*; Ward, “Brass, Gold and Silver from Mamluk Egypt: Metal Vessels Made for Sultan Al-Nasir Muhammad,” *JRAS*, Series 3, 14:1, p.59, 62). However before, and indeed during, this aniconic turn in favour of epigraphy, heraldry and chinoiserie on glass and metalware, impressive secular examples survive. These include three examples in the Gulbenkian Museum, Lisbon (2293, 2370, 2378). The former, dated mid-14th century, includes a hunt scene identical to ours, across three impressive medallions, albeit slightly less refined in detail. The hunt, a favourite pastime of the wealthy Mamluks, featured regularly on contemporaneous glass and metalwork. Of the related examples, however, the hunt on our footed bowl stands out for its precision and detail (Maria Queiroz Ribeiro and Jessica Hallett, *Mamluk Glass in the Calouste Gulbenkian Museum*, Lisbon, 1999, cat.9, pp.48-51, see note 17). Similarly, the blue arabesque medallions with grotesque terminals are no less impressive. Alternated with the lion hunts and the lotuses, the frieze is a proper *tour-de-force*.

On the frieze just below, small roundels containing eagles are similar to those which appear on the Metropolitan footed bowl. A larger version of this motif appears in the blazon of a flask in the Louvre, Paris (OA 3365). Thanks to an inscription dedicated to al-Kamil, the viceroy of Syria, that flask can be fairly accurately dated to 1344-45 (Carine Juvin, *Mamluks 1250-1517*, Paris, 2025, p.276). A similar eagle appears on the second example in the Metropolitan Museum mentioned above that also has a foot (91.1.1538). More unusually, around the body of our vessel, the small roundels depict an eagle swooping on a smaller bird, possibly a goose or a duck – continuing the theme of the hunt. For a larger example of this motif, one can look to another bottle in the Metropolitan Museum of Art (36.33) or an unusual amphora-shaped vase in the treasury of the Cathedral of St. Stephen, Vienna (published Stephen Verneit, “Islamic Gilded and enamelled glass in nineteenth-century collections”, in Rachel Ward, *Gilded and Enamelled Glass from the Middle East*, London, 1998, fig.25.10).



Friedrich Sarre, *Vergoldete und Emailierte Syrische Gläser, Leihgaben in der Islamischen Kunstabteilung, Amtliche Berichte aus den Königlichen Kunstsammlungen*, Berlin, March 1911

### The Provenance

Since the 19th century, Mamluk glass has had a particular allure for collectors of Islamic art. The earliest known owner of this footed bowl was the French artist Jules-Albert Goupil (1840-84). It was sold at auction as part of his collection in Hôtel Drouot in 1888, with accompanying photographs in the catalogue from the Oriental rooms of his apartment on 7 Rue Chaptal, Paris, exhibiting the sheer quality of the collection (see image illustrated here, sadly our footed bowl does not feature). Our “tulip-shaped” footed bowl was titled *Belle Coupe Arabe* and is described as “très rare” (*Collection Albert Goupil*, Paris, 1888, lot 35, pp.18, 49, 51). Although Mamluk glass has been popular among wealthy European collectors since the 14th century, few private collectors of Islamic art were known in France before the Exposition Universelle in 1878. Among the few that were, were Goupil, Alexandre-Charles Sauvageot and Charles Pascal Marie Piet-Lataudrie (Yves Porter, ‘France xi. Persian Art and Art Collections in France,’ *Encyclopaedia Iranica*, Online, 2000). Importantly, the 1888 catalogue describes the foot of our chalice to be “moderne” (*op.cit.*, p.18), perhaps a result of the excellent work of French glassworkers Philippe-Joseph Brocard or J. D. Imberton.

A later owner of our footed bowl was the German manufacturer and collector Richard Zschille. It is almost certainly the “high-footed bowl... which recently passed from R. Azchille’s collection into the possession of Herr Franz (Friedrich) Sarre of Berlin,” mentioned in a 1899 Vienna catalogue (Gustav Schmoranz, *Old Oriental Gilt and Enamelled Glass Vessels Extant in Public Museums and Private Collections*, Vienna and London, 1889, pp.34-5). Tantalisingly enough, however, the catalogue states confidently that this and another bowl “both have their lids”, something the Drouot catalogue does not mention. Given the shape of the edges on the entire extant group, original lids would have been likely, as suggested by Carboni (*op.cit.* in Walker et al., cat.69). It is, however, impossible to say with certainty that this was the same piece, given the lack of visual evidence.

Although we cannot say with certainty that it was part of this 1889 sale (Zschille also auctioned his glass collection with Rudolph Lepke’s Kunst-Auctions-Haus in Berlin in 1900) we can be certain

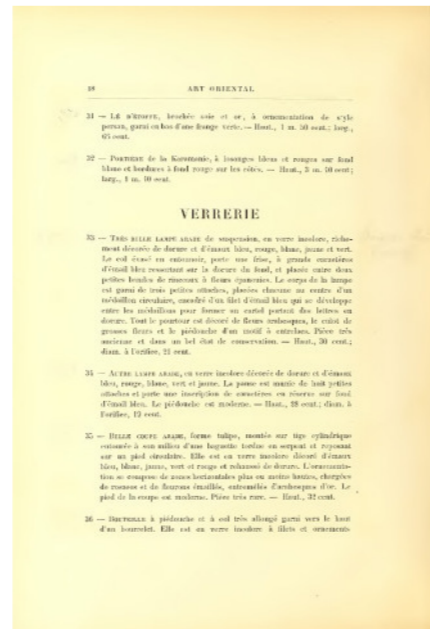
that the piece passed into the hands of the preeminent German archaeologist, scholar and collector Friedrich Sarre (1865-1945), whose enamelled Mamluk glass collection also included a contemporaneous mosque lamp and a four-handled vase now in the Freer Gallery of Art (F1934.19)[NM1] . All three were exhibited at the landmark 1910 Munich exhibition *Meisterwerke Muhammedanischer Kunst*. He also exhibited and published the footed bowl with the Freer vase in a temporary enamelled Mamluk glass exhibition in Berlin in 1911 (Joachim Gierlich, ‘Friedrich Sarre (1865-1945): The Reconstruction of His Collection of Islamic Art,’ Iván Szántó and Yuka Kadoi (eds.), *The Reshaping of Persian art: Art histories of Islamic Iran and Central Asia*, Pilsiscaba 2019, pp.19, 28, 29n97). Sarre particularly praised it, the Freer vase and a ribbed bottle with polo-riding players now in the Berlin Museum of Islamic Art (I. 2573) for their unique form, while claiming that the exhibition assembled a group of “the most artistically and technically remarkable products of the Islamic Orient” (Friedrich Sarre, ‘Vergoldete und Emailierte Syrische Gläser, Leihgaben in der Islamischen Kunstabteilung,’ *Amtliche Berichte aus den Königlichen Kunstsammlungen*, 32, no.6, pp.9-11).

The fine quality of Mamluk glass was a *topos* in Persian poetry and well-known in East and West. So prestigious was it, that even Sultan al-Salih Salih (r. 1351-4), contemporaneous with our footed bowl, was a known glass-blower (Robert Irwin, ‘A note on textual sources for the history of glass,’ Ward (ed.), *Gilded and Enamelled Glass from the Middle East*, London, 1988, pp.25-6). But while Mamluk glass mosque lamps remain impressive symbols of the sultans’ piety, a more unusual object like this casts light on, and gives a tangible connection to, the shadowy and poorly-understood world of the Mamluk court.

Because of its fragility and the complexities associated with making it, examples of Mamluk enamelled glass are very rare. The most recent fine examples to come on the market were a mosque lamp sold at Bonhams London, 12 November 2024, lot 69, and a bowl sold at Sotheby’s, London, 25 October 2023, lot 70 while ‘The Rothschild Bucket’ was sold at Sotheby’s London, 1 April 2009, lot 96, and is now in the Museum of Islamic Art, Doha.



‘La Collection de feu M. Albert Goupil’, Hotel Drouot, Paris, 23-27 April 1888, lot 35 (1,520 francs)





PROPERTY OF THE TOLEDO MUSEUM OF ART,  
SOLD TO BENEFIT THE ACQUISITIONS FUND

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**A PAINTED CARVED WOODEN PANEL**  
MAMLUK EGYPT, 14TH-15TH CENTURY

Formed of three planks, a central panel with bold *naskh* inscription, within trefoil border, painted in blue, white and red, later wood backing 13¼ x 37½in. (33.7 x 95.7cm.)

£6,000-8,000 US\$8,000-11,000  
€7,000-9,300

**PROVENANCE:**  
Gift of Edward Drummond Libbey to the Toledo Museum of Art, 1925

**INSCRIPTIONS:**  
Suggested reading: *ana bab al-dukhul li'l-tabakh [li'l-matbakh?] fi-ma yashtahi al-mar' min ladhidh al-ta'am*, 'I am the entrance to the kitchen(?) in which one craves delicious food.'

Inscriptions on carved Mamluk woodwork usually include religious or royal inscriptions (see for example, Miriam Kühn, 'The Epigraphical Program of Mamluk Minbars: Religious and Quranic Inscriptions Emphasizing Minbars as a Site for Preaching,' *Journal of Material Cultures in the Muslim World*, vol.4, issue 1, 2023, pp.55-77). Inscriptions such as this, which is of culinary relevance, are very rare.

The inscription on this panel suggests that it was originally intended for a domestic or kitchen setting. It must have been for a wealthy household. Wood interiors would have been a great luxury in Mamluk Egypt due to the lack of timber, necessitating importing it at high cost from Anatolia, India, and Africa. Once imported, it would have been mainly limited to ceilings, door frames, and door leaves (Aida El Khiari, 'A Mamluk carved ivory calligraphic plaque,' Carine Juvin (ed.), *Mamluks: Legacy of an Empire*, Dubai and Beirut, 2025 p.192).

There is a contemporaneous panel in the Toledo Museum of Art (1925.137) with a similar inscription. Not fully deciphered, its suggested reading is: *law ya'lamu al-dud ma fi al-nahl min 'asal ...*, 'If the worm knew what the bee contained by way of honey ...! These two panels are the only known architectural examples with such inscriptions. A similar example can be read on the famous Baptistère de Saint Louis in the Louvre (LP 16): *ana muhafiyya li-haml al-ta'am*, 'I am a container for carrying food.'

Another food-related inscription is on a foundation endowment of the *Wakala* of Sultan Qaytbay dated 1480 sanctioning the distribution of bread and porridge to its visitors (Bernard O'Kane, *The Monumental Inscriptions of Historic Cairo*, Online, inscr.no.9.4).

PROPERTY OF THE TOLEDO MUSEUM OF ART,  
SOLD TO BENEFIT THE ACQUISITIONS FUND

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**A TURQUOISE GLAZED OCTAGONAL POTTERY TABOURET**

RAQQA, SYRIA, 13TH CENTURY

The six sides with moulded decoration, the middle of each with six holes arranged in a circle, the upper section of each side with pseudo-*kufic*, the corners with twisted rope design, on eight round feet, repaired breaks and areas of restoration, inventory sticker and number on the interior 17¼in. (44cm. high); 15½in. (39cm.) wide

£6,000-8,000 US\$8,000-11,000  
€7,000-9,300

**PROVENANCE:**  
Mrs Edward C. Bodman, bequeathed to the Toledo Museum of Art by 1937

This tabouret forms a part of a group of six-sided ceramic objects produced in workshops in Ayyubid Syria, probably in Raqqa. They probably functioned as tabourets, low tables for supporting food and drink and probably fine vessels. This is attested by the widespread depictions of similar tabourets in contemporaneous book painting.

Similar tabourets were also produced in Iran. However, despite not being completely uniform, the Raqqa group consists of moulded pieces of light, sand-coloured fritware, joined together at the edges, leaving the interior hollow, and glazed with a thick turquoise or green. Larger than the Iranian examples, most of the group measure between 30 and 40cm. in height, making ours, at 44cm. one of the largest (for a further discussion, see Margaret Graves, 'The aesthetics of simulation: architectural mimicry on medieval ceramic tabourets,' Margaret Graves (ed.), *Islamic Art, Architecture and Material Culture: New Perspectives*, Oxford, 2012, pp.63-79).

Other tabourets of this group include the ones in the David Collection (21/1982, Isl 207), the Freer Gallery of Art, Washington DC (1911.1, 1911.2), the Museum for Islamic Art, State Museums of Berlin (I. 537, I. 4113), and the Los Angeles County Museum of Art (M.2002.1.18) (for these and other examples, see Graves, *op.cit.* figs.1-4, 9-10, 15-16). Further examples are in the Gluck Collection (Jay Gluck, *The World of Persian Pottery*, Tokyo, 1980, pl.282), in a private collection (Arthur Lane, *Early Islamic Poetry*, London, cat.45b), and in the Museum of Islamic Ceramics in Cairo (255).



## ARMS AND ARMOUR FROM THE COLLECTION OF HOWARD RICKETTS



Islamic Military Heritage, Riyadh, 1991



World Islamic Civilisations Festival, Kuala Lumpur, 1994

The arts of warfare and hunting form a key part of the cultural heritage of the Arab world. Beyond simply being tools of war, weapons and armour often served a function beyond the purely practical – they acted as status symbols which radiated an image of strength and power. There is a huge amount of creativity and technical prowess that went into the construction of these works of art, from the strong sculptural forms of the Mamluk lance head (opposite), to the intimidating war mask from Sindh (lot 53) or the incredible *kundan* and enamelling work on the 17<sup>th</sup> to 19<sup>th</sup> century Indian daggers, swords and archer's ring (lots 41, 43 and 48-50). With works spanning a period of over 600 years – from the equestrian age of chivalry to the gunpowder revolution – and originating from across the region, from Egypt to India, this collection offers a glimpse into the diverse traditions of the arms and armour of the Islamic world.

The following 35 lots (lots 28 - 62) come from the Collection of Howard Ricketts, who has been a central figure in the London art market and in the field of arms and armour for the better part of 70 years. He is known not only for his collecting but also for his deep encyclopaedic knowledge of the subject. Despite a background in European arms and armour, he was one of the first collectors in the 1960s and 1970s to begin looking at, cataloguing and collecting Islamic arms and armour seriously. His name is inextricably linked with a number of major exhibitions in this field, and many of the works offered here featured within them. A number of the following lots are published in *Splendeur des Armes Orientales*, a catalogue which accompanied the seminal exhibition organised by Howard Ricketts and his friend and collaborator Philippe Missillier, in Paris 1988. Philippe Missillier's collection recently sold at Sotheby's London, 29 April 2025. At the time, the exhibition was the largest and most comprehensive of Islamic and Indian Arms & Armour to take place in the 20<sup>th</sup> century. It traced the development of Islamic arms and armour with a focus on the more decorative pieces with everything from bold silver-decorated Ottoman armour of 1500 through 17<sup>th</sup> century jewelled jade weapons of Mughal India to 18<sup>th</sup> century Indian armour and watered steel blades from Iran. All of these are variants of this wide field offered within the current group.

Many of the works offered here were also included in two other milestone exhibitions in the field of Islamic arms and armour. The first entitled, *Islamic Military Heritage, Nine centuries of Islamic arms and armour*, took place in 1991 (1412) in Riyadh. It was commissioned by the High Commission for the Development of Arriyadh, Kingdom of Saudi Arabia and was exhibited in the Cultural Palace. The exhibition celebrated the military and artistic skills of warriors and armourers over the course of Islamic history and was the first of its kind to take place in the Kingdom of Saudi Arabia. The second was part of the 'World Islamic Civilisations Festival' held in Kuala Lumpur in 1994 another landmark exhibition which highlighted the rich heritage of Islamic arts and culture.

We are delighted to be offering a the following group from this particularly significant collection. Well provenanced, academic and beautiful, each of these works of art is a testament in its own right to the achievements of Islamic armourers and artisans.

With special thanks to Arthur Bijl for his assistance in cataloguing these lots.

28 [LEARN MORE](#)

### A MAMLUK LANCE HEAD

EGYPT OR SYRIA, LATE 14TH OR 15TH CENTURY

Of triple-edged form, the socket with spiral fluting, St Irene Armoury mark at the base of the point  
16½in. (41.7cm.) long

£8,000-12,000

US\$11,000-16,000  
€9,300-14,000

#### PROVENANCE:

Ottoman arsenal, Hagia Irene, Istanbul, by 1826

#### EXHIBITED:

*Islamic Military Heritage: Nine centuries of Islamic Arms and Armour*, Riyadh, 1991

#### LITERATURE:

Howard Ricketts and David Sulzberger, *Islamic Military Heritage, Nine centuries of Islamic arms and armour*, Riyadh, 1991, p.15, no. 37

The spiral fluting on the base of this lance head can also be seen on an example in the Metropolitan Museum of Art, New York with which also has a triple-edged point (14.25.474; David Alexander, *Islamic Arms and Armor in the Metropolitan Museum of Art*, New Haven: Yale University Press, 2015, p.230). It also appears as a key design feature on the shafts of three maces, one in the Wallace Collection, London, and two in the Topkapı Palace collection (OA1543, Thom Richardson and Paula Turner (eds.), *The Wallace Collection Catalogue of Arms & Armour from Asia, Africa and the Ottoman World*, London, 2026, p.369; Hans Stöcklein, "Die Waffenschatze im Topkapu Sarayi zu Istanbul – Ein Vorläufiger Bericht", *Ars Islamica* 1, Ann Arbor: University of Michigan Press, 1934, pp.214-5).

Hans Stöcklein attributes one of the Topkapı Palace maces to 15th century Egypt on the basis of the distinctive spiral fluting also used in architecture during this period, although perhaps the most compelling uses of this motif date to the second half of the 14th century, as seen on the dome of the Mosque of Aytmiş al-Bajasi, Cairo, completed in 1383 AD, and the columns of the north façade of the Sultan Hasan complex, Cairo, completed between 1356 and 1363 AD. Though not mentioned by Stöcklein, this earlier attribution is strengthened by the record of the other, closely comparable mace, as having been acquired by the Ottoman Sultan Selim I (r.1512-20) during his conquest of the Mamluk sultanate in 1517 (L.A. Mayer, "A New Heraldic Emblem of the Mamluks", *Ars Islamica* 4, Ann Arbor: University of Michigan Press, 1937, pp. 348-51). The present lance head, like the maces, represents a high point of fine arms and armour manufacturing owing to the understated austerity of their design and impeccable execution of form.





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**29** [LEARN MORE](#)  
**A RARE SILVER-OVERLAID OTTOMAN KNEEGUARD**

TURKEY, LATE 15TH OR 16TH CENTURY

The steel knee guard of quarter-spherical form, the central field silver-overlaid with calligraphic inscription against a stippled ground, the border silver-inlaid with fine and elaborate floral pattern, St. Irene armoury mark, holes for mail along entire edge  
 6¼in. (16cm.)

£10,000-15,000

US\$14,000-20,000  
 €12,000-17,000

**PROVENANCE:**  
 Collection of Howard Ricketts by 1988

**INSCRIPTIONS:**  
 Inscription undeciphered

A similar knee guard, acquired at the same time as ours, was recently sold as part of *The Philippe Missillier Collection of Islamic and Indian Arms and Armour*, Sotheby's London, 29 April 2025, lot 13. A knee guard of similar type, but mounted into mail and armour that would have protected the lower thigh is in the National Museum of Denmark (Eb 34; Kjeld von Folsach *et al.*, *Fighting, Hunting, Impressing: Arms and Armour from the Islamic World*, Copenhagen, 2021, p.165).



**31** [LEARN MORE](#)  
**TWO FINE CAVALRYMAN'S LEG GUARDS**

QARA QOYUNLU OR AQ QOYUNLU ANATOLIA OR NORTH-WEST IRAN, 15TH CENTURY

One: the primary plate with chevron fluting on the lower half and gently rounded fluting on the upper half, with shallow carving of fine scrolling vine motifs in alternating flutes, the division containing further scrolling vine motifs, the top with partially cut-off inscription against a scrolling vine ground and carved St Irene armoury mark, one side plate flat with *en-suite* decorative carving, the other flat and unadorned, the latter possibly a later replacement, with riveted mail including numerous butted replacement rings, with partially surviving leather straps; Two: the primary plate with chevron fluting on the lower half and gently rounded fluting on the upper half, the top with with carved St Irene armoury mark within a roundel, a further St Irene armoury mark below, both side plates *en-suite*, one split halfway, with solid and riveted mail, with partially surviving leather straps  
 14½in. and 14½in. (37cm. and 36cm.) long

£15,000-25,000

(2)  
 US\$20,000-33,000  
 €18,000-29,000

**PROVENANCE:**  
 By repute, a noble Venetian family, by 1991 [according to Riyadh publication, p. 17]

**EXHIBITED:**  
*Islamic Military Heritage, Nine centuries of Islamic arms and armour*, Riyadh, 1991

**LITERATURE:**  
 Howard Ricketts and David Sulzberger, *Islamic Military Heritage, Nine centuries of Islamic arms and armour*, Riyadh, 1991, pp. 16-17, nos.41-42

**INSCRIPTIONS:**  
 One, partial at top, *al-'izz al-da'im* 'Perpetual Glory'  
 Two, central, 'Hasan Jalayir'

Although historically catalogued as arm guards, the unusual raised circles seen here may be articulation for ankles. A very similar piece of armour has historically been installed as a leg guard on an Ottoman rider at the Stibbert Museum, Florence, as photographed by James Mann in 1938 (David Nicolle, "Horse Armour in the Medieval Islamic Middle East", *Arabian Humanities* 8, 2017, photograph 23). A pair of late 15th or early 16th century Ottoman leg guards of very similar form are in the Metropolitan Museum, New York (36.25.457 and 1990.229).

The inscription 'Hasan Jalayir' on one of the leg guards likely refers to Hasan Buzurg ('the Great', d.1356), the founder of the Jalayirid dynasty of Iraq. The inscription appears to be a later attribution contemporary to the object's entry into the St Irene armoury.

**NO RESERVE**  
**30** [LEARN MORE](#)  
**A RARE EARLY HELMET**

PROBABLY NEAR EAST, 12TH-13TH CENTURY

Of conical form with hole at the top and neck guard now riveted to the rim, excavated condition, later inscription of '1736' in yellow on the inside, with sticker inscribed '4004'  
 8¼in. (21cm.) tall from rim

£2,000-3,000

US\$2,700-4,000  
 €2,400-3,500

**EXHIBITED:**  
*Islamic Military Heritage, Nine centuries of Islamic arms and armour*, Riyadh, 1991

**LITERATURE:**  
 Howard Ricketts and David Sulzberger, *Islamic Military Heritage, Nine centuries of Islamic arms and armour*, Riyadh, 1991, pp. 10-11, no.7

This helmet is a rare surviving example of an early form. It is difficult to date it accurately due to a lack of existing comparative material. The most similar in shape is a helmet in the Hungarian National Museum in Budapest, although there are four others in the Museums in Russia. These five are all thought to date to the 12th/13th centuries.



30



32 **LEARN MORE**

**A FINE OTTOMAN SILVER-OVERLAID BODY ARMOUR**

OTTOMAN TURKEY, LATE 15TH OR EARLY 16TH CENTURY

Comprising a complete set of sixty-three steel plates across nine groups formerly part of a single shirt of mail and plate, the plates extensively overlaid with fine silver floral and vine motifs against a stippled ground, with Arabic inscriptions on each group, mounted on two frosted perspex panels

Front perspex panel 16 1/8 x 27 1/2 in. (41 by 70 cm.)

Back perspex panel 27 3/8 x 24 1/4 in. (69.5 by 61.5 cm.)

(63)

£40,000-60,000

US\$54,000-80,000

€47,000-69,000

The plates of this body armour show a remarkable resemblance to a shirt of mail and plate in the Metropolitan Museum, New York (36.25.54; David Alexander, *Islamic Arms and Armor in the Metropolitan Museum of Art*, New York, 2015, pp.30-1, no.6). That

shirt, purchased by George Cameron Stone from Dikran Kelekian in the early 20th century, shares with the present shirt its arrangement of calligraphic inscriptions and the form of its cartouches. It seems likely that both armours were made in the same workshop, and may have formed part of the same commission. Another shirt of this design is in the Khalili Collection, London (MTW 1158; David Alexander, *The Arts of War*, London, 1992, pp.68-9, no.26).

Despite a skilled calligraphic hand, the inscriptions prove hard to decipher. A.S. Melikian-Chirvani raised the possibility that such inscriptions evoke rather than spell out specific benedictory phrases, and would have had talismanic purposes (A.S. Melikian-Chirvani, *Victoria and Albert Museum: Islamic Metalwork from the Iranian World, 8-18th Centuries*, London, 1982, pp.163-8).



33

**NO RESERVE**

•33 [LEARN MORE](#)

**A COPPER-GILT (*TOMBAK*) FINIAL FROM A BATTLE STANDARD (*TUG*)**

OTTOMAN EMPIRE, 16TH OR 17TH CENTURY

Of bulbous hollow form with sixteen-lobed cap and sixteen-sided knop, four rivet holes at the base  
6<sup>7</sup>/<sub>16</sub>in. (17.5cm.) tall

£1,500-2,500 US\$2,000-3,300  
€1,800-2,900

**PROVENANCE:**  
From the collection of Mrs. A. Nadir, London

**EXHIBITED:**  
*Islamic Military Heritage, Nine centuries of Islamic arms and armour*, Riyadh, 1991

**LITERATURE:**  
Howard Ricketts and David Sulzberger, *Islamic Military Heritage, Nine centuries of Islamic arms and armour*, Riyadh, 1991, p.32, no.150

Finials such as the present one were typically fitted on the end of standards during parades and on military campaigns, as part of the trappings of the imperial train. Our finial fitted the *tug* that recently sold as part of the collection of Philippe Missillier, Sotheby's London, 29 April 2025, lot 4. The bulbous form of the unadorned *tombak* is comparable to horse trappings captured by the Habsburg general Lazarus Schwendi von Hohenlandsberg during the Habsburg-Ottoman war of 1565-68, formerly in the collection of Schloss Ambras and now in the Kunsthistorisches Museum, Vienna (Hofjagd- und Rüstkammer, C 135e).

34 [LEARN MORE](#)

**A PAINTED COMPOSITE RECURVE BOW**

OTTOMAN EMPIRE, 17TH/18TH CENTURY

The composite bow of wood, horn, and sinew, the wood lacquered in red, black, and gold, with floral cartouches containing polychrome rococo roundels, with two pieces of bone towards the end of each limb, minor losses to the paint throughout  
43<sup>3</sup>/<sub>4</sub>in. (111cm.) long

£8,000-12,000 US\$11,000-16,000  
€9,300-14,000

**PROVENANCE:**  
Lawrence Dundas (1908-89), 3rd Marquess of Zetland

Although archery had long been superseded by firearms on the battlefield, the Ottoman sultans remained keen promoters and participants of the martial art as late as the 19th century. Several richly-decorated bows from the 17th and 18th centuries survive in Central European *Türkenbeute* ('Turkish Booty') collections as spoils from wars against the Ottoman empire (for instance Kunstsammlungen Dresden inv.no. Y 220 and Badisches Landesmuseum no.170). Even the modernising Sultan Mahmud II (r.1808-39) is recorded as having been initiated into the Archers' Lodge (*tekke-i tirendâzân*) in the wake of his victory in the Wahhabi war, a decision considered to have been a means of reinforcing his status as a holy warrior (*gazi*) and upholder of justice, the Sharia and the Sunna (Rik J. Janssen and S. Berk Metin, '19th Century Ottoman Archery Records among Leiden Miscellanea', *Keshif* 3/1, Winter 2025, p.42).

Signed and dated recurve bows show that the construction and form of bows remained consistent throughout the early modern period. Several 18th century Ottoman bowyers are known by name through their surviving work, including Ibrahim (Kjeld von Folsach *et al.*, *Fighting, Hunting, Impressing: Arms and Armour from the Islamic World 1500-1850*, Copenhagen: The David Collection, p.190), Salih (Sotheby's London, 8 October 2008, lot 242), and Ahmad 'Umar (Sotheby's London, 29 April 2025, lot 85).



34

35 [LEARN MORE](#)

**A GOLD OVERLAID STEEL MACE**

NORTH INDIA OR DECCAN, PROBABLY 18TH CENTURY

The cylindrical grip with traces of gold overlay in floral patterns, the fluted mid-section with carved trefoils and traces of gold overlay, the head with similar fluting and trefoil decoration, topped with bud finial, with internal parts that make a clear ringing sound when the mace is swung  
24<sup>3</sup>/<sub>4</sub>in. (63cm.) long

£25,000-35,000 US\$34,000-47,000  
€29,000-41,000

**PROVENANCE:**  
Collection of Prince Charles, Count of Flanders (d.1983)

**EXHIBITED:**  
*Splendeur des Armes Orientales*, Paris, 1988

**LITERATURE:**  
Howard Ricketts and Philippe Missillier, *Splendeur des Armes Orientales*, Paris, 1988, no.25

The decorative complexity of the present mace suggests it is part of a group of maces which can be attributed to the Deccan, 17th or 18th century. Two other examples in this group are in the Metropolitan Museum of Art, New York (36.25.1874 and 36.149.3) and a fine watered steel example in a private collection (Bashir Mohamed, *Arms and Armour of the Muslim Knight*, vol.3, 2025, pp.62-63).





36 [LEARN MORE](#)

**A JADE-HILTED DAGGER (KHANJAR)**  
OTTOMAN TURKEY, 17TH CENTURY

The gently-curved watered steel blade with ridge and minor later reinforcement by the hilt, the pale green nephrite hourglass-shape hilt inlaid on one side at the centre of the grip with *rumi* arabesques in gold, the pommel inlaid with scrolling vine motifs in worked gold and set with two pale turquoises and a ruby

13½in. (34.3cm.) long  
£15,000-20,000 US\$20,000-27,000  
€18,000-23,000

**PROVENANCE:**  
Acquired from a Private American collection, 1970s

The basic hourglass shape, in which a narrow grip is flared towards the pommel and guard, is among the most widespread basic hilt form, with attestations from the second millennium BC across Afro-Eurasia (Salam Kaoukji, *Precious Indian Weapons and other Princely Accoutrements*, London/New York, 2017, p.113). This dagger hilt finds its most immediate precursors in the jade hourglass hilts of the first half of the 16th century, when daggers of this form begin to proliferate in manuscript painting, most notably in the *Shahnama* of Shah Tahmasp, completed in the 1530s. A dagger in the Wallace Collection, London, is fitted with a hilt that represents an early surviving example of this fashion, possibly dating from as early as the late 15th century (OA1414; Thom Richardson and Paula Turner (eds.), *The Wallace Collection Catalogue of Arms & Armour from Asia, Africa and the Ottoman World*, London, 2026, pp.228-9; Arthur Bijl, "A 15th-century dagger in its late Timurid context," in K.D. Smith and Ruth R. Brown (eds) *At the Sign of the Dragon: Papers to Celebrate the 700th Anniversary of the Armourers and Brasiers Company of London*, Leeds: Basiliscoe Press, 2024, p.110).

Iterations of this fashion were seen from the Balkans to India with only minor variations and, judging by their proliferation in manuscript paintings, periodically returned to fashion over subsequent centuries. The revival of this fashion during the late 17th and early 18th centuries can be seen on another dagger in the Wallace Collection, consisting of a blade from the second half of the 16th century fitted with a hilt and scabbard attributable to the late 17th or early 18th centuries (OA1450; Thom Richardson and Paula Turner (eds.), *The Wallace Collection Catalogue of Arms & Armour from Asia, Africa and the Ottoman World*, London, 2026, p.360). The evidently precious openwork blade, richly inlaid with fine *islami* tendrils and two couplets by the Ottoman poet Misali (Kinalzade Hasan Çelebi, *Tezkiretü's-Şuara*, ed. Ibrahim Kutluk, Ankara: Türk Tarih Kurumu, 2014, p. 246) is eminently suitable for a hilt style which by this period had acquired a classic status. On the present dagger, the blade is instead left undecorated in order to show off the very fine watered pattern. The fine *rumi* inlay on the hilt suits such understated luxury particularly well.



~37 [LEARN MORE](#)

**A VERY FINE CAUCASIAN DAGGER (KINJAL) AND SCABBARD**

PROBABLY DAGHESTAN, CAUCASUS, 19TH CENTURY

The heavy, straight, doubled-edged russet steel blade with characteristic off-centre fuller richly inlaid with gold across the full length of the blade, set in a walrus ivory hilt and fastened with two steel studs inlaid with flower motifs of worked gold, the leather-covered wooden scabbard with strap mount decorated *en-suite* to the hilt and space for an accompanying pocket knife, missing

22¼in. (56.5 cm.) long  
£20,000-30,000 US\$27,000-40,000  
€24,000-35,000

**PROVENANCE:**  
Anastassias, 35 Place Maubert, Paris, from whom acquired by Charles Gillot before October 1900 (200 francs)  
*Ancienne Collection Charles Gillot (1853-1903)*, Christie's Paris, 5 March 2008, lot 89

**INSCRIPTIONS:**  
Along the fuller, in three cartouches, Qur'an 61:13 (in part) and an exhortation to Imam 'Ali in the form of a Persian couplet, *zamana bar sar-i jang ast ya 'ali madadi | madad zi ghayr-i tu nang ast ya 'ali madadi*, 'The world is on the eve of war, O 'Ali, be my aid! | Aid other than yours is shameful, O 'Ali be my aid!' Towards the hilt, a maker's mark, *chūn* (?)  
At the hilt, *ya 'ali adrikni*, 'O 'Ali! Help me!'

This remarkable dagger is part of a broad group of daggers characterised by their distinctive hilt form, off-centre fuller, and extensive gold decoration along the full length of the blade. Daggers in this group are in the State Hermitage Museum, St Petersburg (V.O.-432, V.O.-498 and V.O.-3390), the State History Museum, Moscow (7071/op), and the National Museum, Krakow (V-2218/1-2), among other collections. Within this group, the present dagger is remarkable for the extent and quality of its inlay, which can be contrasted with the cheaper gold overlay more typical of this group. It must be considered one of the best of its kind.

A dagger of particular importance to our understanding of this group is in the Metropolitan Museum of Art, New York (91.1.890a-c). It carries a long inscription in Georgian bearing the name of David Chavchavadze (1817-84), a Lieutenant General in the Russian imperial army, and is dated AH 1273/1856-7 AD in Eastern Arabic numerals and 1861 in Western Arabic numerals as part of the Georgian inscription. As Chavchavadze participated in a military campaign in Daghestan during AH 1273, it is likely that he acquired the dagger there at this time, and had the Georgian inscription added several years later. Our dagger must be attributed to a similar period.





~38

LEARN MORE

**A BRACE OF CORAL-INLAID FLINTLOCK PISTOLS**  
OTTOMAN ALGERIA, 18TH CENTURY

The smoothbore steel barrels octagonal at the breech and round at the muzzle, the three upper flats of the breech and the barrel tang inlaid with silver panels containing scrolling vine motifs chiseled in low relief on a stippled ground, the conventional flintlock locks inlaid with *en-suite* silver panels, the wood stocks inlaid with petal-shaped red coral mounted in silver frames, each pistol with a single silver barrel band shallowly carved with stars, crescent moon and typical decorative motifs, the bulbous faceted pommels dodecagonal with pentagonal faceted corals in each centre, silver trigger guard chiselled *en-suite*, with *en-suite* silver-tipped wood ramrods, with gilded leather case with green velvet lining

Each 18¼in. (47cm.) long

£50,000-70,000

US\$67,000-93,000

€58,000-81,000

**PROVENANCE:**

The Rothschild Family collection  
Acquired from UK art market, 1998

This brace of coral-inlaid pistols forms part of a small group of flintlock firearms decorated in this manner. They survive primarily in royal and aristocratic European collections, including a pair presented to the future King George IV by the Dey of Algiers on 25 February 1811, now in the Royal Collection Trust, Windsor (RCIN 62424, published Niels Arthur Andersen, *Gold and Coral. Presentation Arms from Algiers and Tunis*, Denmark, 2014, pp.104-05, no.CH2077), a set of firearms presented to the same monarch on a second occasion on 20 May 1819, and a pair of pistols owned by the 4th Marquess of Hertford by 1865 (Wallace Collection, London, OA2041 and OA2042; Thom Richardson and Paula Turner (eds.), *The Wallace Collection Catalogue of Arms & Armour from Asia, Africa and the Ottoman World*, London, 2026, p.436).

The precise circumstances of their manufacture are complicated by the proof mark of Saint Étienne on one of the firearms gifted in 1819 and the attribution of the barrels on the Hertford pair to France, apparently



arguing against manufacture in the Islamic world. David Alexander posited the Italian port city of Livorno as a possible attribution based on textual accounts and the presence of a thriving coral industry (David Alexander, *Islamic Arms and Armor in the Metropolitan Museum of Art*, New Haven, 2015, p.268). Furthermore, while the two gifts to George IV by the Dey of Algiers appear to point to manufacture in Algeria, the fact that they are dated AH 1153/1740-1 AD and AH 1159/1746-7 AD, well before they were gifted to George IV, leaves open the possibility that they were imported to Algeria at an earlier date. Nevertheless, Algiers' own coral industry and the fact that the inscription 'work of Mustafa' appears on the locks of firearms gifted to George IV on both occasions, means Ottoman Algeria is the most likely attribution for the stocks and locks on these sumptuous pistols, a conclusion ultimately supported by Alexander (Alexander, *op.cit.*, p.268).

A brace of pistols remarkably similar to the present pair was formerly in the collection of George Cameron Stone and are now in the Metropolitan Museum of Art, New York (36.25.2246a, b; Alexander 2015, pp. 268-70), while further examples are in the Tareq Rajab Museum, Kuwait (Robert Elgood, *Firearms of the Islamic World in the Tareq Rajab Museum, Kuwait*, London/New York, 1995, pp.75, 78), and the State Hermitage Museum, Saint Petersburg (V.O. 274; E.G. Astvatsaturian, *Turestkoec oruzhie v sobranii Gosudarstvennogo istoricheskogo muzeia*, Moscow, 2002, p.278).





∞~39 [LEARN MORE](#)

### AN OTTOMAN FLINTLOCK RIFLE

SIGNED SIVAN, OTTOMAN EMPIRE, 18TH CENTURY

The octagonal watered steel sighted barrel with nine-groove rifling, silver inlay in rococo vegetal motifs along the length of the barrel, maker's mark, flintlock mechanism decorated *en-suite* with silver inlay, three repoussé silver barrel bands, set on a wooden stock extensively inlaid with *khatamkari* in ivory, stained bone and copper alloy, with swelling faceted butt, green dyed ivory fore-end cap, button trigger, ramrod, one suspension loop on each side

46 $\frac{7}{8}$ in. (119cm.) long

£30,000-40,000

US\$40,000-53,000

€35,000-46,000

**EXHIBITED:**

*Splendeurs des Armes Orientales*, Paris, 1988

**LITERATURE:**

Howard Ricketts and Philippe Missillier, *Splendeurs des Armes Orientales*, Paris, 1988, no. 46

**INSCRIPTIONS:**

On the barrel, a maker's mark, '*amal-i sivan*, 'work of Sivan'

A shorter flintlock rifle on a closely comparable stock is in the Tareq Rajab Museum, Kuwait (Robert Elgood, 1995, pp. 54, 191, no.12). The barrel of that rifle is stamped with a maker's mark reading 'work of Muhammad'. Other comparable flintlock rifles are in the Wallace Collection, London (OA2087; Thom Richardson and Paula Turner (eds.), *The Wallace Collection Catalogue of Arms & Armour from Asia, Africa and the Ottoman World*, London, 2026, p.401), and the Benaki Museum, Athens (5791). The latter was purportedly owned by Nikolaos Petimezas (1790-1865), a key figure in the Greek War of Independence (Robert Elgood, *The Arms of Greece and her Balkan Neighbours during the Ottoman Period*, London, 2009, p.173).

This lot has a standard ivory exemption (ref. C9N1RKH9).



∞~40 [LEARN MORE](#)

### A MATCHLOCK CARBINE (TORADAR)

RAJASTHAN, INDIA, 18TH CENTURY

The tapering smoothbore steel sighted barrel extensively overlaid with gold across the full length of the barrel, with faint carved floral pattern, with seven later wire barrel bands, the matchlock decorated *en-suite*, the wooden stock painted with gold floral motifs and inlaid ivory and mother-of-pearl in floral, vegetal and geometric motifs, with copper alloy plaques with shallow carved floral motifs on each side, illegible sticker on the butt, associated ramrod, two strap mounts

48 $\frac{1}{2}$ in. (122cm.) long

£15,000-25,000

US\$20,000-33,000

€18,000-29,000

**EXHIBITED:**

*Islamic Military Heritage, Nine centuries of Islamic arms and armour*, Riyadh, 1991

**LITERATURE:**

Howard Ricketts and David Sulzberger, *Islamic Military Heritage, Nine centuries of Islamic arms and armour*, Riyadh, 1991, p.58, no.328

The matchlock gun, initially introduced to India by Ottoman gunsmiths, developed a distinctive form on the Indian subcontinent, often named '*toradar*' in secondary literature. It is characterised by a lightweight, straight stock, and the finest examples, as here, are decorated with gold and inlaid with ivory plaques. Although militarily superseded by the flintlock mechanism, matchlock firearms remained a prestigious weapon well into the 19th century. A comparable '*toradar*' matchlock gun is in the Wallace Collection, London (OA1965; Thom Richardson and Paula Turner (eds.), *The Wallace Collection Catalogue of Arms & Armour from Asia, Africa and the Ottoman World*, London, 2026, p.88).

This lot has a standard ivory exemption (ref. UHEFN3KG).



41

41 **LEARN MORE**

**A GEM-SET JADE ARCHER'S RING**

MUGHAL INDIA, LATE 17TH OR 18TH CENTURY

The grey-green jade ring with *kundan*-set cabochon rubies and emeralds in floral motifs

1 3/8 in. (3.5cm.) max. diam.; 7/8 in. (2.2cm.) inner diam.

£20,000-30,000

US\$27,000-40,000

€24,000-35,000

**PROVENANCE:**

Collection of Howard Ricketts by 2008

Archer's rings, to be worn on the thumb, have a long history among warriors who use the "Mongolian release" method in archery, in which the bowstring is drawn with the thumb (Salam Kaoukji, *Precious Indian Weapons and other Princely Accoutrements*, London/New York: Thames & Hudson, 2017, p.361). Through the Mongol and Timurid conquests, this method was introduced into India, and by the reign of Akbar (r.1556-1605), archer's rings had been elevated to an art form and were worn at court, dangling from strings attached to courtiers' belts. The present archer's ring is clearly one of these courtly examples - through the uneven surface introduced by the gemstones, it sacrifices usability as an archer's ring for visual appeal and sheer luxury. A closely comparable ring is in the Al-Sabah Collection, Kuwait (LNS 40 HS, Kaoukji, *op.cit.*, p.417).



42

42 **LEARN MORE**

**A FINE SILVER-INLAID AND GILDED SWORD HILT (TALWAR)**

PROBABLY HYDERABAD, DECCAN, LATE 17TH OR EARLY 18TH CENTURY

The steel hilt of typical '*talwar*' form, the grip and lower pommel disc finely inlaid with silver in vase-and-flower motifs, the guard and upper pommel disc chiselled with similar floral motifs in relief and gilded, with wrist-strap loop

7 3/8 in. (18.7cm.) max. length

£6,000-8,000

US\$8,000-11,000

€7,000-9,300

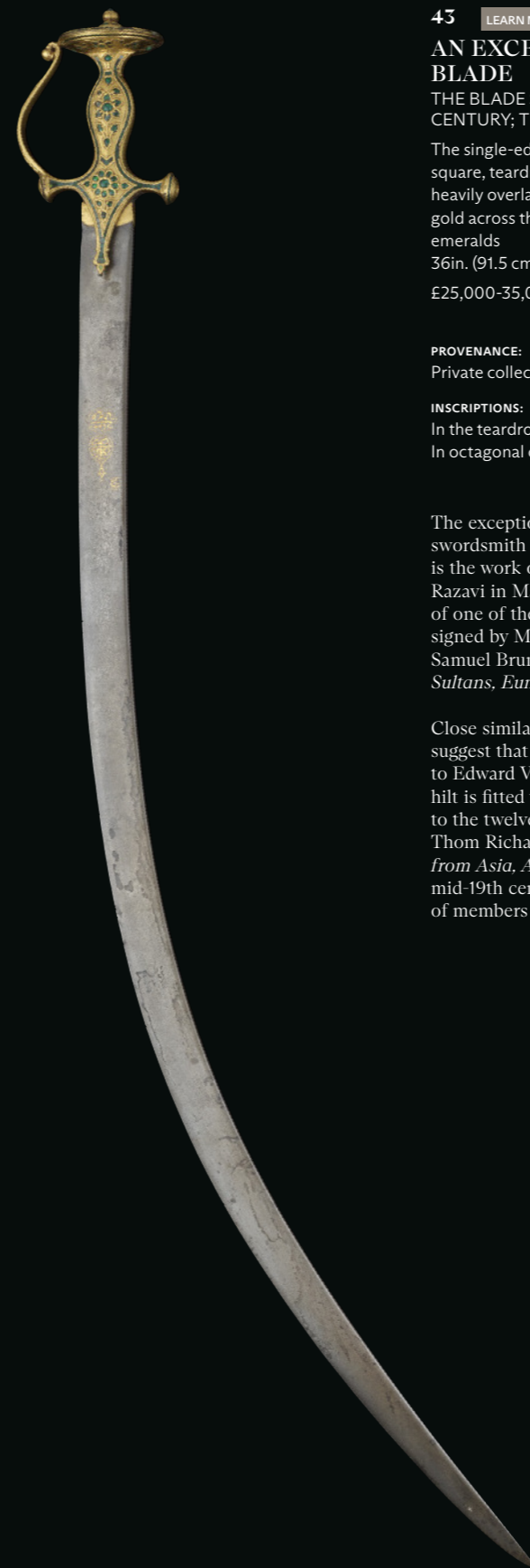
**EXHIBITED:**

*Splendeur des Armes Orientales*, Paris, 1988  
*Islamic Military Heritage, Nine centuries of Islamic arms and armour*, Riyadh, 1991

**LITERATURE:**

Howard Ricketts and Philippe Missillier, *Splendeur des Armes Orientales*, Paris 1988, no. 134  
Howard Ricketts and David Sulzberger, *Islamic Military Heritage, Nine centuries of Islamic arms and armour*, Riyadh, 1991, p. 49, no. 271

This rare hilt blends two distinctive decorative techniques making it an important transitional piece. The fine silver inlay at the grip, which became popular into the 18th century, is compellingly contrasted with the earlier chiselled and gold-overlaid work on the guard.



43 **LEARN MORE**

**AN EXCEPTIONAL SWORD (SHAMSHIR) WITH WATERED STEEL BLADE**

THE BLADE SIGNED MIR 'ALI ISFAHANI (FL. CA. 1600), SAFAVID IRAN, LATE 16TH OR EARLY 17TH CENTURY; THE HILT: PROBABLY PUNJAB OR KASHMIR, MID-19TH CENTURY

The single-edged watered steel blade of curved form with rounded spine, finely inlaid with *buduh* magic square, teardrop calligraphic cartouche, and octagonal cartouche containing the signature, the raised forte heavily overlaid with gold, substantial cutler's resin to join the hilt visible, the steel hilt heavily overlaid with gold across the full surface of the hilt, with extensive floral and line decorations of inlaid cut and cabochon emeralds

36 in. (91.5 cm.) long

£25,000-35,000

US\$34,000-47,000

€29,000-41,000

**PROVENANCE:**

Private collection Denmark before 1983

**INSCRIPTIONS:**

In the teardrop cartouche, Qur'an 61:13, 'Help from God and an imminent victory'  
In octagonal cartouche, 'work of Mir 'Ali Isfahani'

The exceptional ladder pattern on the blade of this *shamshir* is a testament to the skill of the swordsmith Mir 'Ali Isfahani. A blade bearing the poetic signature 'the crescent moon-like sword is the work of Mir 'Ali' is dated AH 1008 (1599-1600) and was endowed to the *Astan-i Quds* Razavi in Mashhad. Another sword with the same signature and a later ownership inscription of one of the Bahawalpur Nawabs was sold at Bonhams London, 21 May 2024, lot 34. A blade signed by Mir 'Ali Isfahani and fitted with a 17th century Indian hilt had a scabbard made for it by Samuel Brunn, sword cutler to the Prince of Wales during the early 19th century (Runjeet Singh, *Sultans, Eunuchs & Sikhs*, Maastricht: Runjeet Singh Ltd., 2024).

Close similarities between this hilt and that on a sword in the Royal Collection (RCIN 37828) suggest that they were made in the same workshop. The Royal Collection sword was presented to Edward VII when Prince of Wales on the occasion of his visit to India in the years 1875-6. Its hilt is fitted with a blade extensively decorated with images of the Sikh Gurus remarkably similar to the twelve Sikh figures which appear on a shield in the Wallace Collection, London (OA2188; Thom Richardson and Paula Turner (eds.), *The Wallace Collection Catalogue of Arms & Armour from Asia, Africa and the Ottoman World*, London, 2026, p.215). This shield can be attributed to mid-19th century Punjab or Kashmir on the basis of the disproportionately prominent inclusion of members of the Dogra dynasty who reigned in Kashmir from 1846 until 1947.





44 [LEARN MORE](#)

### A RARE AND IMPRESSIVE STEEL PARRYING WEAPON (*MADU*)

MAHARASHTRA, INDIA, 17TH CENTURY

Both ends in the form of blackbuck horns, the grips similarly ringed and attached with *makara* heads, with four holes for further mounts in the mouths of the *makaras*

32½in. (83 cm.) long

£20,000-30,000

US\$27,000-40,000

€24,000-35,000

**EXHIBITED:**

*India: Art and Culture 1300-1900*, Metropolitan Museum of Art, New York, 1985

**LITERATURE:**

Stuart Cary Welch, *India: Art and Culture 1300-1900*, New York, 1985, p.305, no.204

"This alarming but handsomely sculptural forged steel weapon was designed to thrust fore and aft". Stuart Cary Welch thus described this weapon when it was included in the seminal exhibition *India!* at the Metropolitan Museum (Stuart Cary Welch, *India: Art and Culture 1300-1900*, New York, 1985, p.305, no.204).

This rare steel weapon derives its unusual form from a parrying weapon carried by Hindu mendicants. They are known as *madu* or *maru* in secondary literature (Wilbraham Egerton, *An Illustrated Handbook of Indian Arms*, London, 1880, p.111). Such weapons were fashioned from two blackbuck horns and were often fitted with a small shield. A relatively austere example, formerly in the Codrington collection and sold in these Rooms, 9 April 1863, now in the Royal Armouries, Leeds, was made during or after AH 1171/1758-9 AD as it is fitted with silver coins of that date (XXVIM.10). A lavishly decorated parrying weapon was presented to the Prince of Wales during his tour of India in 1875-6 by Dajiraji Chandrasimhji, Thakur Sahib of Wadhwan, Gujarat, and is now in the Royal Collection, Windsor (RCIN 11416). The significant weight of the present parrying weapon precludes it from effective parrying, and it is likely that it served a status symbol instead.



∞~45 [LEARN MORE](#)

### A RARE CARVED IVORY SWORD (*KHANDA*) BASKET HILT

DECCAN, OR PERHAPS ORISSA, 17TH CENTURY

The hilt of typical '*khanda*' basket hilt form, consisting of multiple individually carved ivory pieces attached to a copper alloy frame and secured with copper alloy rivets, the ivory finely carved in floral patterns

10in. (26.6cm.) high

£25,000-35,000

US\$34,000-46,000

€29,000-41,000

**EXHIBITED:**

*Splendeur des Armes Orientales*, Paris, 1988

**LITERATURE:**

Howard Ricketts and Philippe Missillier, *Splendeur des Armes Orientales*, Paris, 1988, p.79, no.126

This remarkable basket hilt, often referred to in secondary literature as a '*khanda*' hilt, is a rare survival of 17th century South Indian ivory carving deployed in arms and armour. A contemporary powder flask attributed to Sri Lanka was sold at Sotheby's London, 29 October 2025, lot 154, and shares with the present hilt a taste for dense patterns that bring out the texture of the ivory, in contrast to more open ivory-carving seen in North India. On the hilt, the dense floral patterns evoke the prevailing aesthetics of the Deccan more than the more abstract vegetal patterns of Sri Lanka seen on the powder flask. An ivory book stand in the David Collection has very similar elegant carving to that seen here. Not only does it have similar floral decoration but - in a manner typical of the Deccan - the artist has mixed the vegetal ornamentation with figural motifs borrowed from Hinduism, including depictions of *yalis*, parrots and peacocks, similar to that on the terminal of the hand guard on our hilt. That book stand is attributed to the Deccan, 2nd half of the 16th century (7/2022). It is therefore likely that this hilt was produced in the Deccan, where the '*khanda*'-style basket hilt was also particularly popular.

A dagger hilt with comparable dense floral carving and pommel in the form of a lion's head was sold at Sotheby's London, 5 October 2011, lot 316, while a sword with an ivory basket hilt was sold at Sotheby's London, 25 May 2005, lot 84.

This lot has an Ivory Exemption Certificate (cert. no. BTZLMM39).



46 LEARN MORE

### A MAIL SHIRT WITH STEEL PLATES

INDIA, 17TH CENTURY

The mail of riveted links, the front with eight steel protective plates with eight floral strap mounts and copper alloy decorative borders, the back with three long sections of lamellar steel plates flanked by four steel plates with copper alloy decorative borders

38¾in. (98.5 cm.) long  
£20,000-30,000 US\$27,000-40,000  
€24,000-35,000

EXHIBITED:  
*Splendeur des Armes Orientales*, Paris, 1988  
*Islamic Military Heritage, Nine centuries of Islamic arms and armour*, Riyadh, 1991  
*World Islamic Civilisations Festival*, Kuala Lumpur, 1994



LITERATURE:  
Howard Ricketts and Philippe Missillier, *Splendeur des Armes Orientales*, Paris, 1988, no.139  
Howard Ricketts and David Sulzberger, *Islamic Military Heritage, Nine centuries of Islamic arms and armour*, Riyadh, 1991, p. 58, no. 334  
  
The construction of the shirt is identical to one in the Metropolitan Museum of Art, New York (2000.595), attributed to India circa 1650, although that shirt is in notably worse condition and lacks the copper alloy decorative borders that make the ours so distinctive. These shirts form part of a loose group of mail shirts with steel plates arranged in this manner, some of were part of the booty taken from the Bijapur armory at Adoni, seized in 1689, and are inscribed with the name of Anup Singh, Maharaja of Bikaner (r.1669-98). Other examples are in the Nasser D. Khalili Collection (MTW 1155; David Alexander, *The Arts of War*, 1992, pp.160-2, fig.100), and sold at Christie's South Kensington, 8 April 2011, lot 432, and Sotheby's London, 16 October 2002, lot 64.

47 LEARN MORE

### A GOLD-OVERLAID WATERED STEEL SUIT OF ARMOUR

NORTH INDIA, CIRCA 1800

Comprising a helmet, a four-plate body armour and two arm guards, each component of watered steel, the borders gold-overlaid in vegetal patterns, the helmet and body armour plates lined with red velvet and metal-thread, the vambraces lined with quilted floral print beige cotton and metal-thread  
The breastplate 12in. (30.5cm.) high;  
the vambraces 13in. (33cm.) long;  
the helmet 18½in. (47.5cm.) with camail

£25,000-35,000 US\$34,000-47,000  
€29,000-41,000

PROVENANCE:  
European private collection before 2008

The nose guard in the form of a *sarpech* or turban ornament is a relatively rare feature of late 18th and early 19th century North Indian helmets. It can also be seen on a handful of helmets in the Wallace Collection, London (OA1469, OA1498 and OA1864; Thom Richardson and Paula Turner (eds.), *The Wallace Collection Catalogue of Arms & Armour from Asia, Africa and the Ottoman World*, London, 2026, pp.142-3). This feature probably means that the suit of armour was worn by a figure of some standing. The presence of *en suite* four-plate body armour and pair of vambraces sets the present suit apart from the often fragmentary survivals in public collections.



48 **LEARN MORE**

**A JADE-HILTED DAGGER  
(KHANJAR) AND SCABBARD**  
NORTH INDIA, 18TH CENTURY

The curved, double-edged watered steel blade with clear watered pattern and gentle central ridge, the forte overlaid with gold in a classical floral pattern, a Persian inscription on one side, slightly further up the blade, the milky-green jade hilt inlaid with gold and *kundan*-set with rubies and emeralds in floral sprays, the red velvet-covered wooden scabbard with locket and chape decorated *en suite*

13<sup>7</sup>/<sub>8</sub>in. (35.5cm.) long

£25,000-35,000

US\$34,000-46,000

€29,000-40,000

**INSCRIPTIONS:**

On the blade, 'Sarkar Khan Bahadur'

The 'pistol-grip' hilt, sometimes called 'bird-head' or 'parrot-head', is one of the most iconic and enduring dagger hilt forms of India (Salam Kaoukji, *Precious Indian Weapons and Other Princely Accoutrements*, London, 2017, p.147). Emerging at the Mughal and Deccani courts of the 16th century, it remained popular until well into the 19th, and was often carved in precious jade or rock crystal and set with precious stones. Similar daggers were sold in these Rooms, 10 April 2014, lot 145, and 19 June 2019, lot 188.



49 **LEARN MORE**

**A GEM-SET AND ENAMELLED  
ROCK CRYSTAL-HILTED DAGGER  
(KHANJAR) AND SCABBARD**  
PROBABLY JAIPUR, 19TH CENTURY

The heavy recurved steel blade with two fullers and two semi-fullers, silver-gilt engraved floral decoration at the forte, the pistol-grip hilt of faceted rock crystal, with carved floral motifs at the pommel supplemented with floral motifs of inlaid gold with set pearls, rubies, emeralds and diamonds, some diamonds faceted, the guard and base of the grip with gem-set and polychrome enamelled gold fittings with typical repertoire of floral motifs and peacocks, the wooden scabbard wrapped with purple velvet with *en-suite* locket and chape

Dagger 15<sup>3</sup>/<sub>4</sub>in. (40cm.) long; scabbard 12<sup>1</sup>/<sub>2</sub>in. (31cm.) long

£80,000-120,000

US\$110,000-160,000

€93,000-140,000

**PROVENANCE:**

Mewar Royal Collection, Udaipur

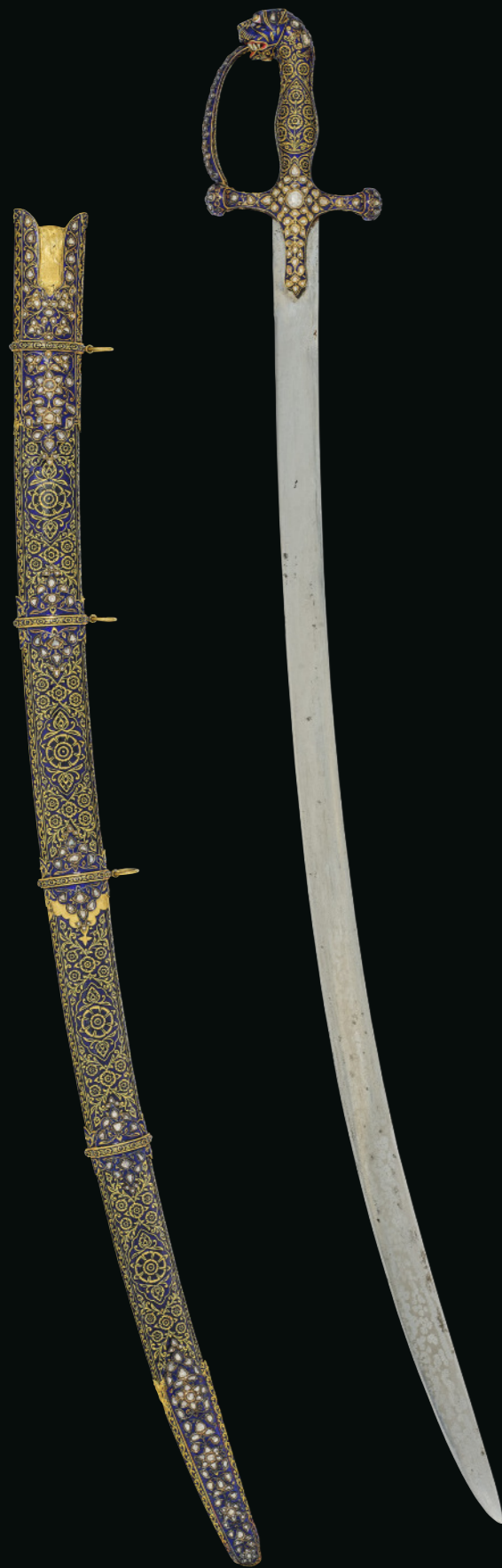
**EXHIBITED:**

*World Islamic Civilisations Festival*, Kuala Lumpur, 1994

Few daggers better exemplify the complimentary and competing markers of masculinity in early modern India than the present example. Maned lions and horned rams, both common motifs, offer a masculinity rooted in the traditional martial arena of the hunt, but the peacock presents something no less important: cultural cachet and sophisticated beauty. The peacock, whose tail is likened to a sword belt in sayings attributed to Imam 'Ali (*Nahj al-Balāgha*, tr. Yasin T. Al-Jabouri, Baghdad, 2013, p. 498), serves as a common motif on daggers, reflecting a seamless integration of martial and court cultural pursuits.

The present dagger is, in several respects, an heir to the artistic traditions of Lucknow. There, the enamelling art is deployed to great effect in the rendition of rustic scenes on arms and armour, often centred around the peacock as the primary motif, as, for example, on a sword from the court workshop (Wallace Collection, London, OAI398; Thom Richardson and Paula Turner (eds.), *The Wallace Collection Catalogue of Arms & Armour from Asia, Africa and the Ottoman World*, London, 2026, p.70). On the present dagger, the broader palette and a preference for opaque pigments over translucent ones suggest a Rajasthani origin, probably the famous enamelling centre of Jaipur.





50 [LEARN MORE](#)

### A RICHLY BEJEWELLED DURBAR SWORD INDIA, 19TH CENTURY

The single-edged curved steel sword with subtle false edge and trace of an unidentified maker's mark, the gold hilt set with numerous faceted diamonds and decorated with floral patterns in translucent dark blue enamel, the pommel in the form of a tiger's head, the open mouth and eyes in opaque polychrome enamel, the eyes set with gemstones, with knuckleguard, the wooden scabbard entirely covered in gold decorated *en-suite* with floral patterns in translucent dark blue enamel, the locket, chape and three belt mounts decorated *en-suite* with diamonds and enamel, one belt mount slightly loose, with three suspension loops, with purpose-made modern case  
33 $\frac{3}{4}$ in. (85.5 cm.) long

£120,000-180,000

US\$160,000-240,000

€140,000-210,000

#### PROVENANCE:

Collection of the Nizams of Hyderabad, before 1969

The establishment of the British Raj in the middle of the 19th century saw an emergent taste for heavily jewelled and enamelled swords under the notion of *shan o shawkat*, 'pomp and splendour'. The rulers of the politically neutralised princely states became the primary patrons for such lavish arms and armour, especially on the occasions of the three imperial *durbars* of 1877, 1901 and 1911, where they were worn as a reflection of the grandeur of their princely courts. A comparable sword to the present, with a lion's head pommel and numerous diamonds set against a green ground, was presented to Edward VII when Prince of Wales by Pragmalji II Rao, Maharao of Kutch, during the former's tour of India in 1875-6 (now in the Royal Collection, Windsor, RCIN 11350).

A similarly decorated British-style children's dress sword was sold in these Rooms, 10 October 2000, lot 217. Sword fittings, including a hilt with a lion's head pommel, decorated in a comparable manner were sold in these Rooms, 28 October 2021.





51 **LEARN MORE**

**A SWORD (TALWAR) AND SCABBARD FROM THE COLLECTION OF MIR MUHAMMAD MURAD-'ALI KHAN TALPUR (R. 1828-32)**

THE BLADE SIGNED MUHAMMAD KAZIM SHIRAZI, IRAN AND SINDH, LATE 18TH AND EARLY 19TH CENTURY

The single-edged watered steel sword with pronounced ladder pattern, the plain silvered steel hilt of typical 'talwar' form, slightly curved, with knuckleguard and elaborate wrist-strap loop at the pommel, the brown leather-wrapped wooden scabbard with *en-suite* silvered mounts, including leather belt with *en-suite* belt mounts

40½in. (103cm.) long

£20,000-30,000

US\$27,000-40,000

€24,000-35,000

**EXHIBITED:**

*Splendeur des Armes Orientales*, Paris, 1988  
*Islamic Military Heritage, Nine centuries of Islamic arms and armour*, Riyadh, 1991

**LITERATURE:**

Howard Ricketts and Philippe Missillier, *Splendeur des Armes Orientales*, Paris, 1988, no. 215  
 Howard Ricketts and David Sulzberger, *Islamic Military Heritage, Nine centuries of Islamic arms and armour*, Riyadh, 1991, p. 56, no. 315

**INSCRIPTIONS:**

In the teardrop cartouche, 'Sarkar Mir Muhammad Murad 'Ali Khan Talpur'  
 In the rectangular cartouche, 'work of Muhammad Kazim Isfahani'

A fine blade of unusual form in the Wallace Collection, London, also from the collection of Mir Muhammad 'Ali Khan Talpur, bears the slightly confusing signature of Muhammad Kazim Isfahani Shirazi (OA1503; Thom Richardson and Paula Turner (eds.), *The Wallace Collection Catalogue of Arms & Armour from Asia, Africa and the Ottoman World*, London, 2026, p.56). In light of the two *nisbas* used on the Wallace Collection blade, it seems likely that Muhammad Kazim Isfahani may also be identified with the Kazim Shirazi who signed a blade made for Aga Muhammad Shah Qajar (r. 1789-97) and dated AH 12[0]8/1793-4 AD). That blade was subsequently gifted to the ruler of Sindh, Mir Fath-'Ali Khan Talpur (r. 1783-1801), brother and predecessor of Murad-'Ali. In Hyderabad, it was fitted with a gem-set and enamelled hilt and luxurious scabbard decorated *en suite*, before being presented to George IV by the rulers of Sindh in 1822 (now in the Royal Collection, Windsor, RCIN 62883).

A sword with a closely related hilt and a blade signed Muhammad Kazim Shirazi, also from the collection of Mir Muhammad Murad-'Ali Khan Talpur, was sold in these Rooms, 12 October 2004, lot 63. Another sword by Muhammad Kazim Shirazi was sold in these Rooms, 5 October 2012, lot 509.

52 **LEARN MORE**

**A PIERCED STEEL-HILTED KNIFE (KARD) FROM THE COLLECTION OF MIR GHULAM 'ALI KHAN TALPUR (D. 1812)**

HYDERABAD, SINDH, 18TH OR EARLY 19TH CENTURY

The thick watered steel blade with reinforced tip and fluted spine, chiselled floral arabesque at the forte, the grips of pierced steel over a steel or iron core, with *nasta'liq* in cusped cartouches, the various fields with inlaid gold borders, a rectangular cartouche on the guard containing *nasta'liq*, a later steel pendant at the pommel with chiselled inscription

16½in. (41.5cm.) long

£35,000-50,000

US\$47,000-66,000

€41,000-58,000

**PROVENANCE:**

Collection of Howard Ricketts by 2009

**INSCRIPTIONS:**

On the grips, 'O God', Qur'an 61:13: 'Help from God and an imminent victory', 'O Muhammad' (right); 'O God', 'there is no hero like 'Ali, no sword like Dhu'l-Fiqar', 'O Muhammad' (left)  
 In the rectangular cartouche, 'Sarkar Mir Ghulam 'Ali Khan Talpur'  
 In the pendant, 'O 'Ali, help!'

Members of the Baluchi Talpur family served as officers and ministers to the Kalhora kings of Sindh until Mir Fath Ali Khan (r. 1783-1802) overthrew them and established the Talpur dynasty. After his death, his three brothers successively ruled the fledgling state. The brothers were avid collectors of arms and armour and, according to the visiting British physician James Burnes, maintained a network of agents across Iran and the Ottoman Empire for the procurement of rare and valuable examples (James Burnes, *A Narrative of a Visit to the Court of Sindh*, Edinburgh, 1831, pp.93-6). Among the arms and armour dedicated to rulers from the Talpur dynasty, those with the name of Mir Ghulam 'Ali Khan Talpur, the second monarch of the dynasty (r. 1802-11), are relatively rare.

A Bukhara dagger from the collection of Ghulam 'Ali was sold in these rooms, 23 October 2007, lot 305, testifying to the far reach of the Talpur network. A sword with the names of Ghulam 'Ali and Murad 'Ali and a matchlock rifle with the name of Ghulam 'Ali were sold in these Rooms, 1 October 2012, lot 72, and 23 April 2015, lot 140, respectively.



## A RARE TALPUR HALF-SUIT OF MASKED ARMOUR

KUTCH OR SINDH, INDIA, LATE 18TH OR EARLY 19TH CENTURY

Comprising a helmet with mask, shoulder-length shirt and pair of vambraces with integral gauntlets, each component consisting of finely worked steel and copper alloy plates linked with riveted steel and copper alloy mail, the larger steel plates with openwork copper alloy plaques chased with floral designs, the smaller steel and copper alloy plates with simple punched designs

The helmet 20in. (51cm.) high;  
the vambraces 21¼in. (54cm.) long;  
the body armour 20in. (51cm.);  
the mask plate 5½in. (14 cm.);  
total height on mount 32in. (81.2cm.)

£80,000-120,000      US\$110,000-160,000  
€93,000-140,000

### PROVENANCE:

Major A.D.F. White

### EXHIBITED:

National Army Museum, London, 1987  
Birmingham Museum, 1995

### LITERATURE:

David Nicolle, *Islamische Waffen*, Graz, 1981, p.22

This rare half-armor forms part of a small group of luxurious armor sets produced at the Talpur court in Sindh in the late 18th or early 19th century. The use of steel and copper alloy on both plates and mail and the very fine floral patterns on the plates combine to create an impressive visual effect suitable for a court environment. Likely made for a royal guard, an assembly of soldiers dressed in such armor would have communicated both the great wealth and the martial prowess of their patron.

Only a handful of these distinctive Talpur armours with masks survive. Two are in the Museum für Völkerkunde, Vienna (3149-54, 31555-8), only one of which retains its plate mask. Another with its mask intact was formerly in the collection of Samuel Meyrick (1783-1848) and is now in the Museo Stibbert, Florence (7544; for its known provenance, see David Alexander, *Islamic Arms and Armor in the Metropolitan Museum of Art*, New York, 2015, p.55). One with a mail rather than plate mask is in the Stone Bequest at the Metropolitan Museum of Art, New York (36.25.11a-g), and a half armour is in the Muzeum Narodowe w Krakowie, Krakow (Zdzislaw Zygluski, *Stara broń w polskich zbiorach*, Warsaw, 1982, pp. 226-7, no. 233). A comparable half armour formerly in the collection of Prince Charles, Count of Flanders and regent of Belgium, was sold in these Rooms, 29 October 1986, lot 240.





54 **LEARN MORE**

**A MAIL SUIT FROM THE COLLECTION OF JAMES BROWN-RAMSAY, 1ST MARQUESS OF DALHOUSIE, GOVERNOR-GENERAL OF INDIA (1848-56) PUNJAB, FIRST HALF 19TH CENTURY**

Comprising a jacket and trousers of half riveted steel mail, the jacket with cotton front and collar lined with metal-thread, the inner trousers cotton lined with metal-thread, with contemporaneous but associated shoes, with mannequin 57 1/2 in. (145cm.) high, the shirt 35 1/2 in. (89cm.) long  
 £25,000-35,000 US\$34,000-47,000  
 €29,000-41,000

**PROVENANCE:**

James Andrew Broun-Ramsay, 1st Marquess of Dalhousie (1812-60), thence by descent to Lady Susan Georgiana Ramsay (1837-98) *Dalhousie Collection*, Dowell's Rooms Edinburgh, 7 December 1898, lot 23  
 John George Alexander Baird (1854-1917), thence by descent *Dalhousie Collection*, Colstoun House, Sotheby's London, 22 May 1990, lot 36

The present mail suit was almost certainly acquired by Lord Dalhousie during the annexation of Punjab at the end of the Second Anglo-Sikh War (1848-49). Although Lord Dalhousie presented the finest items taken in this war to Queen Victoria, including the famed *Koh-i Nur* 'mountain of light' diamond and the golden throne of Maharaja Ranjit Singh (Victoria and Albert Museum, London, 2518(IS)), he kept his own share of the spoils of war. Sixty-six items of arms and armour, including the personal armour of Duleep Singh (lot 37), were offered at the sale of his daughter's estate in 1898. The present suit, part of a prestigious collection for almost two centuries, is remarkable for the quality of its make and its excellent condition.

55 **LEARN MORE**

**TWO ALBUMS OF PAINTINGS OF ARMS INDIA, 19TH CENTURY**

Comprising two albums and four loose folios, the first album containing twelve watercolour paintings of arms with brief explanatory notes in Urdu, the second containing seventeen watercolour paintings of arms with brief explanatory notes in Urdu and typed translations in English, each painting of one or more arms surrounded by a floral border, in brown moulded and gilt leather binding, the loose folios corresponding to omissions in the bound albums Each painting 14 1/4 by 8 1/4 in. (36 by 21cm.) (2)  
 £20,000-30,000 US\$27,000-40,000  
 €24,000-35,000

**EXHIBITED:**

*Islamic Military Heritage, Nine centuries of Islamic arms and armour*, Riyadh, 1991

**LITERATURE:**

Howard Ricketts and David Sulzberger, *Islamic Military Heritage, Nine centuries of Islamic arms and armour*, Riyadh, 1991, p. 46, no. 255 (selection shown)

These rare albums of watercolour portraits of arms are invaluable to the study of Indian and Iranian arms and armour due to the brief descriptions inscribed with each painting. They were most likely commissioned by a European visitor to India with a keen interest in the arms of India and Iran, although there is an outside chance a non-European collector of rare and fine arms and armour, such as one of the Mirs of Sindh, had the albums made.



**A GEM-SET GOLD-MOUNTED DAGGER (JAMBIYYA) AND SCABBARD**  
HYDERABAD OR KUTCH, INDIA, THIRD QUARTER 19<sup>TH</sup> CENTURY

The double-edged steel blade of typical form with hook two-thirds down the blade and thick central ridge, the hilt entirely covered with sheet gold and set with numerous faceted and cabochon rubies, emeralds and diamonds in floral, bird and fish motifs, the heavy wooden scabbard also entirely covered with sheet gold and decorated *en-suite*, the back with dark blue velvet protective cover fastened with thin strips of leather, with six knobs with suspension holes

12<sup>9</sup>/<sub>16</sub>in. (32 cm.) long

£80,000-120,000

US\$110,000-160,000

€93,000-140,000

**EXHIBITED:**

*World Islamic Civilisations Festival, Kuala Lumpur, 1994*

This sumptuous dagger illustrates the exchange between the Arabian peninsula and India. Daggers of this design, which are known as *jambiyya* (loosely translated as 'sidearm'), originate from the Arabian peninsula where they indicate tribal affiliation as well as being a social marker; the form of the hilt and sheath is specific to each region. It is reported that members of a Muslim community of Hadhrami Arab descent served in the armies of Deccani rulers. They were referred to as *Chaus*, a name deriving from the Turkish for military personnel. They also retained very close ties with the Southern Arabian peninsula, their homeland, continuing the Arab practice of wearing the dagger in the waistband.

A number of examples of Indian decorated *jambiyyas* are known; amongst them this is one of the most opulently decorated of all. A less ornamented example was given by Mahbub Ali Khan, Nizam of Hyderabad, to Edward, Prince of Wales on the prince's tour of India in 1875-6 (now in the Royal Collection, Windsor, RCIN 11302; Kajal Meghani, *Splendours of the Subcontinent*, London, 2018, p.130). A closely related dagger, originally from the family of the Nizam of Hyderabad, sold in these Rooms 5 October 2010, lot 43. Another sold more recently as part of the sale *Maharajas & Mughal Magnificence*, Christie's New York, 19 June 2019, lot 318.





57

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**A RARE PRESENTATION QUALITY .44 HENRY RIMFIRE SMITH & WESSON MODEL 3 (TURKISH MODEL) SINGLE-ACTION REVOLVER, NO.697**

SPRINGFIELD, MASSACHUSETTS, UNITED STATES, CIRCA 1873-78

7 inch round barrel with standard Smith & Wesson patent markings up to Aug.24.69, humpbacked grip-strap, spurred trigger-guard and grips of rounded contour, the grips faced with sheet silver decorated with pricked and roll-engraved foliage and border ornament, the left grip stamped in 1917 with British Cypriot firearms registration numbers, case-hardened hammer, the remaining major components richly overlaid with gold vegetal scrolls and star and crescent motifs on a blued ground, the overlay signed 'work of 'Izzat' on the top of the barrel, in original soft leather holster and sold with four British Cypriot customs and firearms registration documents, 1917-1942  
12½in. (31.8cm) long

£7,000-10,000

US\$9,300-13,000

€8,100-12,000

**PROVENANCE:**

Imported to British Cyprus by [Barutçuzade] Ahmed Vassif Effendi (d.1919), 22 March 1917

Licensed to Mehmet Munir Bey of Nicosia, 31 August 1921

Sold to Arman Keshishian by the heir of Zehra Hanim Vassif Effendi

Deposited with the British Cypriot Police in compliance with Firearms Laws, 1933 to 1942, by Zabel Keshishian of Nicosia

Thence by descent until sold Christie's South Kensington, 30 November 2009, lot 23

**INSCRIPTIONS:**

Above the barrel, 'work of 'Izzat'

For more information visit [christies.com](http://christies.com)



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58 [LEARN MORE](#)

**AN ARABIAN DAGGER (JAMBIYYA)**

ARABIAN PENINSULA, 19TH OR EARLY 20TH CENTURY

The double-edged steel blade of typical 'jambiyya' form with hook and raised central ridge, with yellow sticker inscribed '997', the silver-gilt hilt of hourglass form extensively decorated with filigree, the pommel bosses with seed pearls, one missing, the reverse plainer, the wooden scabbard entirely covered with gilded silver sheet and decorated *en suite* to the hilt, with later chains and ornaments attached to four suspension loops  
13¾in. (35cm.) long

£5,000-7,000

US\$6,700-9,300

€5,800-8,100

**EXHIBITED:**

*Splendeur des Armes Orientales*, Paris, 1988

*Islamic Military Heritage, Nine centuries of Islamic arms and armour*, Riyadh, 1991

1991

**LITERATURE:**

Howard Ricketts and Philippe Missillier, *Splendeur des Armes Orientales*, Paris, 1988, no.112

Howard Ricketts and David Sulzberger, *Islamic Military Heritage, Nine centuries of Islamic arms and armour*, Riyadh, 1991, p.41, no. 219 (back cover illustration)

1991

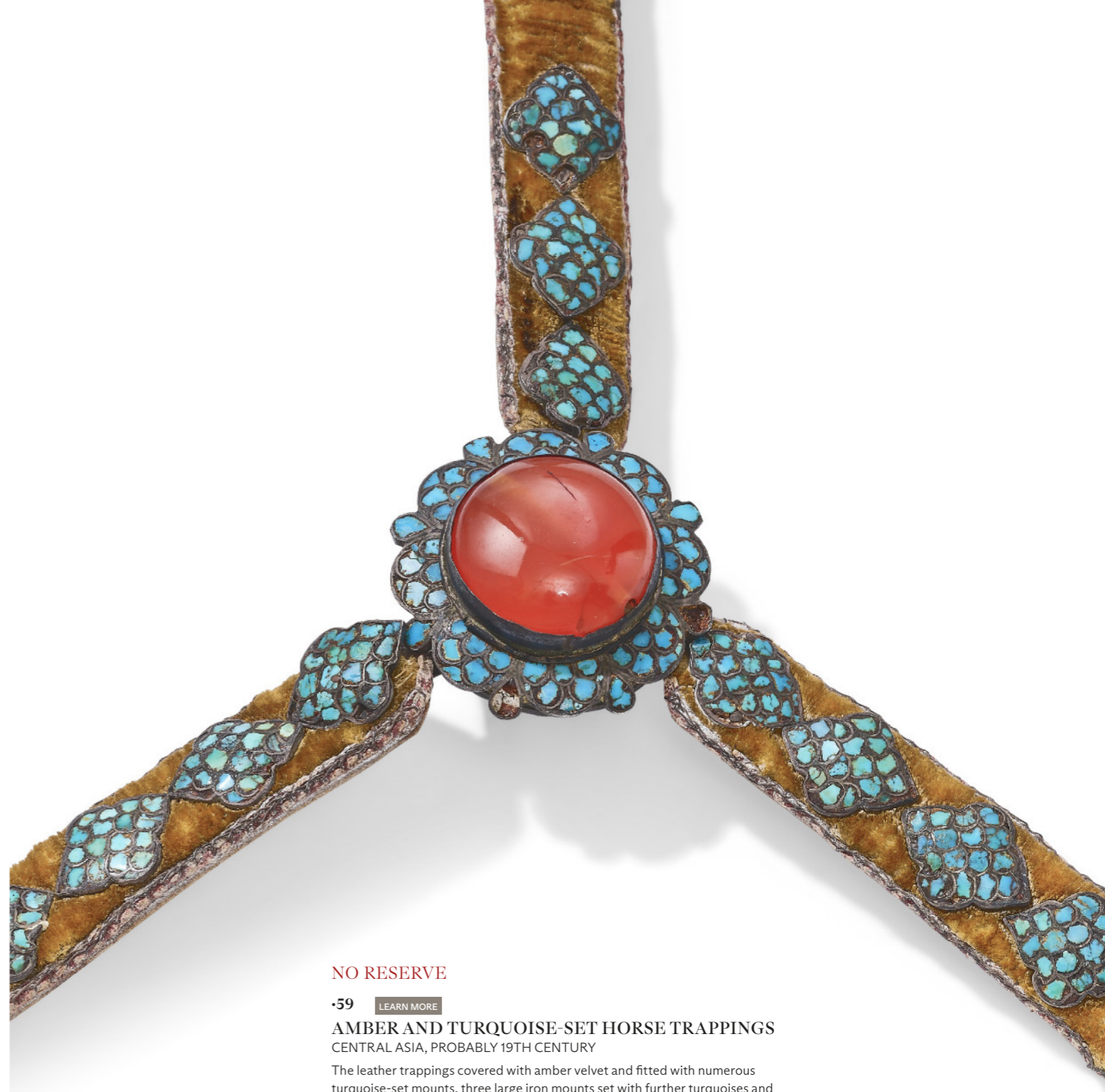
Howard Ricketts and David Sulzberger, *Islamic Military Heritage, Nine centuries of Islamic arms and armour*, Riyadh, 1991, p.41, no. 219 (back cover illustration)

1991

Howard Ricketts and David Sulzberger, *Islamic Military Heritage, Nine centuries of Islamic arms and armour*, Riyadh, 1991, p.41, no. 219 (back cover illustration)

1991

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**NO RESERVE**

59 [LEARN MORE](#)

**AMBER AND TURQUOISE-SET HORSE TRAPPINGS**

CENTRAL ASIA, PROBABLY 19TH CENTURY

The leather trappings covered with amber velvet and fitted with numerous turquoise-set mounts, three large iron mounts set with further turquoises and three large ambers  
Approx. 51¼in. (130cm.) at maximum extension

£2,000-3,000

US\$2,700-4,000

€2,400-3,500

**EXHIBITED:**

*Islamic Military Heritage, Nine centuries of Islamic arms and armour*, Riyadh, 1991

1991

**LITERATURE:**

Howard Ricketts and David Sulzberger, *Islamic Military Heritage, Nine centuries of Islamic arms and armour*, Riyadh, 1991, p.42, no. 223

1991

Howard Ricketts and David Sulzberger, *Islamic Military Heritage, Nine centuries of Islamic arms and armour*, Riyadh, 1991, p.42, no. 223

1991



60 [LEARN MORE](#)

**A GOLD-OVERLAID STEEL HELMET (KULAH KHUD)**

QAJAR IRAN, 19TH CENTURY

The steel skull overlaid with a pricked gold scrolling vine motif, the rim with cartouches containing gold-overlaid Persian poetry in *nasta'liq*, with *en-suite* nasal bar, plume holders and spike, long camail of small butted rings 8¼in. (20.8cm.) diam; 10¼in. (26cm.) tall without nasal bar

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

**PROVENANCE:**

Anon sale, Christie's London, 18 June 2009, lot 1

**INSCRIPTIONS:**

Around the rim, 'This inlaid helmet on the head of the brave hero | Is more beautiful than a mighty king's crown or a Caesar's diadem | It is made of steel and set with gold and silver | It is adorned with stars like the Eighth heaven | It is a Leo flying around that which is most worthy | This royal-winged, auspicious one, riding a piebald steed | In short, on the head of that fortunate sultan | This helmet is like the sun that rises over the head of the mountain'

The poetic inscription found here is a popular one on helmets of the period. It appears on no fewer than eight helmets in the Wallace Collection, London (OA1436, OA1438, OA1474, OA1485, OA1490, OA2253, OA2284, OA2336; Thom Richardson and Paula Turner (eds.), *The Wallace Collection Catalogue of Arms & Armour from Asia, Africa and the Ottoman World*, London, 2026, pp.258-9, 262, 264, 267, 269, 277). One of these helmets is part of an armour set also containing a vambrace and shield, the latter bearing an inscription stating it was made during the reign of Fath 'Ali Shah Qajar (r.1797-1834). Largely made obsolete on the battlefield by firearms, such armour sets were used for devotional practices during the ten days leading up to 'Ashura, commemorating the death of the Shi'i Imam Husayn.

61 [LEARN MORE](#)

**A VERY FINE DAGGER (KINJAL) AND TURQUOISE-SET SCABBARD WITH THE NAME OF NASIR AL-DIN SHAH QAJAR**

QAJAR IRAN, DATED AH 13[0]9/1891-92 AD

The double-edged dark watered steel blade with traditional off-centre fuller and two leaf-shaped cartouches containing *nasta'liq* in gold overlay near the hilt and a decorative cartouche with trefoil near the tip, the hilt with brown stained walrus ivory grips and gold-overlaid scrolling vine decoration along the tang, the black leather-wrapped wooden scabbard with gold locket and chape set with rubies, turquoises and diamonds on the front and deep repousse *gul-o-bulbul* decoration on the back

Dagger 20½in. (52cm.) long; scabbard 15½in. (39.5cm.) long

£25,000-35,000

US\$34,000-46,000

€29,000-40,000

**PROVENANCE:**

The collection of Howard Ricketts by 1993

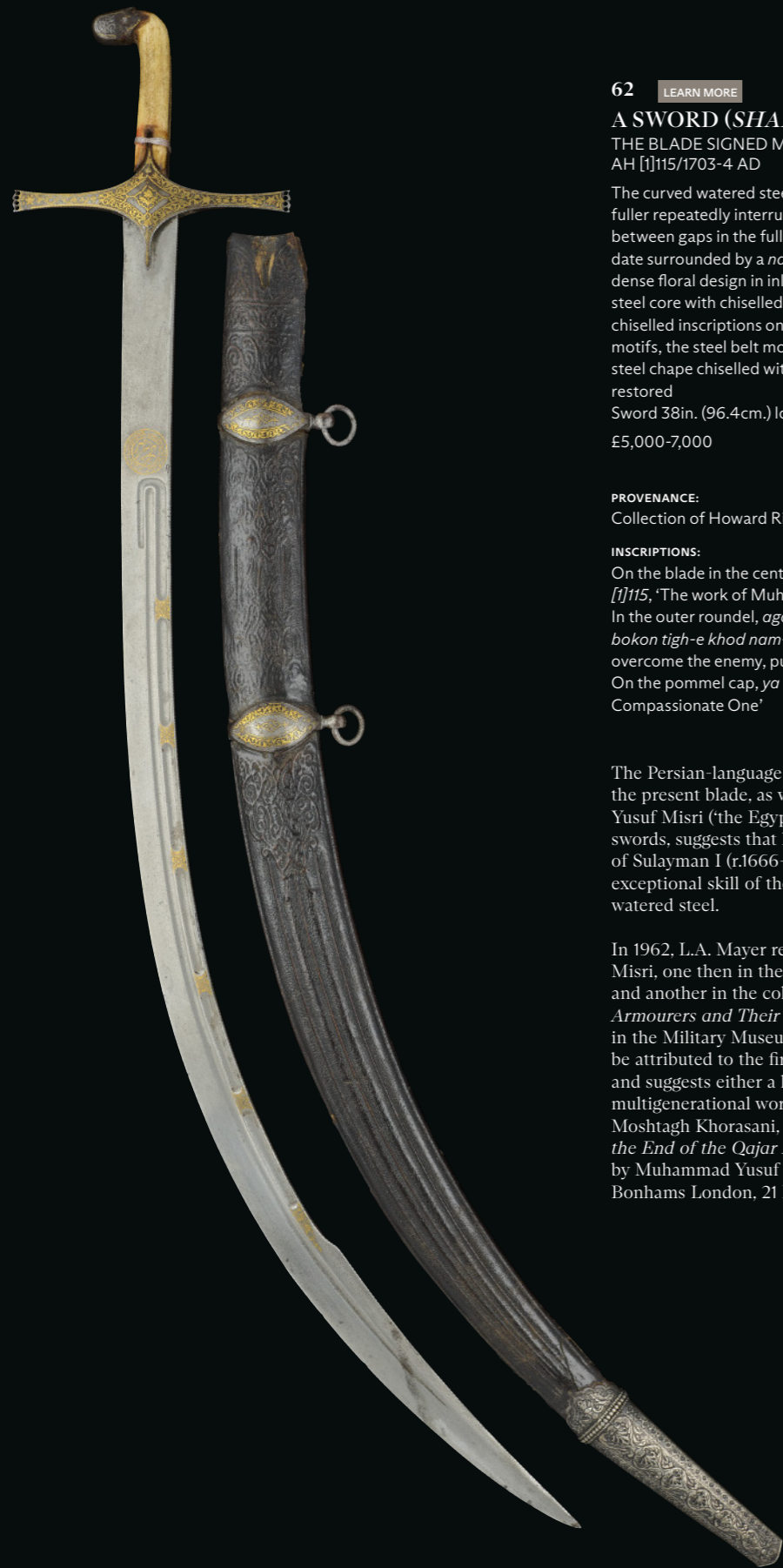
**INSCRIPTIONS:**

In two cartouches on the blade, 'al-Sultan Nasir Din Shah Qajar, the year 13[0]9 (1891-2 AD)'. The other undeciphered

Although daggers with a double-edged straight blade as seen here, often referred to as a *kinjal* or *qama* in secondary literature, are typically associated with the Caucasus, examples made elsewhere also survive. For instance, a *qama*-style dagger inscribed *bukhara-yi sharif* 'Noble Bukhara' can be attributed to Bukhara circa 1890s (Dmitry Miloserdov, "'Qama' Dagger with Diamonds from a Private Collection," *Objet.art*, 4 August 2025, accessed 22 Feb 2026). Undoubtedly, the distinctive form evoked both the martial traditions and exceptional craftsmanship of historic swordsmithing centres like Kubachi and Tbilisi.

Here, the typically Caucasian form is combined with fields of inlaid turquoises to create a dagger that is a synthesis of Caucasian and Central Asian visual traditions. The use of the name of Nasir al-Din Shah Qajar (r.1848-96) on the blade - itself not an unusual feature of arms and armour of the period (see for instance the Wallace Collection, London, OA2279, Thom Richardson and Paula Turner (eds.), *The Wallace Collection Catalogue of Arms & Armour from Asia, Africa and the Ottoman World*, London, 2026, p.234; and Metropolitan Museum of Art, New York, 1977.162.1, David Alexander, Stuart W. Pyhrr, Will Kwiatkowski, *Islamic Arms and Armor in the Metropolitan Museum of Art*, New York, 2015, pp.180-1, no.68) - suggests it was made within Qajar Iran.





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### A SWORD (SHAMSHIR)

THE BLADE SIGNED MUHAMMAD YUSUF MISRI, SAFAVID IRAN, DATED AH [1]115/1703-4 AD

The curved watered steel blade with false edge, with one true fuller and one fuller repeatedly interrupted and hooked at the base, with fine floral inlay between gaps in the fuller and inlaid roundel containing the signature and date surrounded by a *nasta'liq* couplet in Persian, the watered steel guard with dense floral design in inlaid and overlaid gold, with walrus ivory grips over a steel core with chiselled and gold overlaid floral motifs, the pommel cap with chiselled inscriptions on both sides, the moulded leather scabbard with vegetal motifs, the steel belt mounts decorated *en suite* with the hilt, the later silvered steel chape chiselled with vegetal motifs, the gold overlay on one quillon partly restored

Sword 38in. (96.4cm.) long; scabbard 34½in. (87.2cm.) long

£5,000-7,000

US\$6,700-9,300

€5,800-8,100

#### PROVENANCE:

Collection of Howard Ricketts by 1984

#### INSCRIPTIONS:

On the blade in the centre of the roundel, *amal-e muhammad yusuf misri [1]115*, 'The work of Muhammed Yusuf Misri, [1]115'

In the outer roundel, *agar khahi ke ruz-e razm bar dushman shavi ghalib, bokon tigh-e khod nam-e ali ibn ali talib*, 'If on the day of battle you want to overcome the enemy, put the name of 'Ali ibn Abi Talib on your sword'

On the pommel cap, *ya mannan | ya hannan*, 'O Benefactor' | 'O Compassionate One'

The Persian-language inscription of a strongly Shi'i character on the present blade, as well as on other blades signed by Muhammad Yusuf Misri ('the Egyptian'), combined with the dates on surviving swords, suggests that he was active in Safavid Iran during the reigns of Sulayman I (r.1666-94) and Sultan Husayn (r.1694-1722). The exceptional skill of the swordsmith is evident in the fine pattern of the watered steel.

In 1962, L.A. Mayer recorded two swords signed by Muhammad Yusuf Misri, one then in the Tsarskoe Selo Collection, Saint Petersburg, and another in the collection of a Polish general (L.A. Meyer, *Islamic Armourers and Their Works*, Geneva, 1962, p.62). A high-quality sword in the Military Museum, Tehran, inscribed 'work of Misri Mu'allam' can be attributed to the first two years of the reign of Sulayman I (1666-8) and suggests either a long working career for Muhammad Yusuf, or a multigenerational workshop under the *nisba* 'Misri' (372; Manouchehr Moshtagh Khorasani, *Arms and Armor from Iran: The Bronze Age to the End of the Qajar Period*, Tübingen, 2006, pp.168, 176, 444). A sword by Muhammad Yusuf Misri and dated AH [1]102/1690-1 AD was sold at Bonhams London, 21 May 2024, lot 13.



VARIOUS PROPERTIES

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### STUDY OF A DRAGON

TIMURID IRAN OR CENTRAL ASIA, 15TH OR 16TH CENTURY

Lightly tinted pen and ink on paper, heightened with gold, the inner border with gold floral decoration, gold-sprinkled outer border, gold and polychrome rules, plain buff margins, the reverse plain

Drawing 3⅞ x 4½in. (7.8 x 11.3cm.); folio 7⅞ x 10in. (18.8 x 25.5cm.)

£6,000-8,000

US\$8,000-11,000

€7,000-9,300

#### PROVENANCE:

By repute private London collection since 1988

Drawings of dragons became popular under the Mongols in the early 14<sup>th</sup> century, as attested by those in the so-called Diez Albums in Berlin (Yuka Kadoi, *Islamic Chinoiserie*, Edinburgh, 2018, p.140, figs.4.20-3). Men of the court are seen fighting with a dragon, a symbol of kingly prowess (Charles Melville, 'The Illustration of the Turko-Mongol Era in the Berlin Diez Albums', Julia Gonnella et al. (eds.), *The Diez Album: Contents and Contexts*, Leiden, p.242).

The Timurids developed this tradition, and single page paintings of dragons as independent subjects increasingly appeared in the 15<sup>th</sup> century (Thomas W. Lentz and Glenn D. Lowry, *Timur and the Princely Vision. Persian Art and Culture in the Fifteenth Century*, Los Angeles, 1989, p.84, no.82). One is in the Topkapi Sarayı Museum (H.2153, David

J. Roxburgh (ed.), *Turks, A Journey of a Thousand Years, 600-1600*, London, 2005, cat.143, p.187), while a fine copy of this was sold in these Rooms, 27 April 2017, lot 37.

Our painting fits into this Timurid tradition of ink brush drawings (*qalam-i siyahi*), and includes a characteristic thick black line forming the dragon's backbone. These were mostly produced by the Timurid *Kitabhana*, the artistic institution responsible for creating the Timurid 'dynastic image' and its 'codification' (Lentz and Lowry, *op.cit.*, pp.160, 165). Where this drawing was executed is difficult to say, as the dispersal of artists in 1411 by Ulugh Beg (1394-1449) left several princely courts, such as Tabriz, Herat, and Samarqand, in competition with one another.

The Timurid style continued into the Safavid period, as seen in a painting sold at Sotheby's, 27 October 2021, lot 134. The thick black line developed into a calligraphic one as in the drawing attributed to Sadiqi Beg from circa 1600 in the Metropolitan Museum of Art, New York (2010.309). Likewise, Shah Qulu (d.1555/6), who trained in Safavid Tabriz, and worked in Istanbul for Selim I and Suleyman the Magnificent, is responsible for two drawings of the subjects (Cleveland Museum of Art, 1944.492; Metropolitan Museum of Art, New York, 57.51.26).

Two later Safavid drawings of dragon hunts were sold in these Rooms, 23 October 2007, lot 169, and 9 October 2014, lot 36.



064 [LEARN MORE](#)

**A FINE SAFAVID QUR'AN**  
SAFAVID IRAN, 16TH CENTURY

Arabic manuscript on paper, 510ff. plus two fly-leaves, each folio with 11ll. of text, the first, intermediate and last line in large bold *muhaqqaq*, alternately in gold and blue and framing two panels of 4ll. small black *naskh*, red *tajwid* notations, text within black and gold rules, *sura* headings in smaller white *riq'a*, within gold and polychrome illuminated cartouches, with gold roundel verse markers, marginal roundels in gold and polychrome indicating *khams*, *sajda*, *nisf* and *hizb* marked in gold and blue *naskh* in the margins, an extra illuminated panel beneath the first *sura* heading, *waqf-i manzil* in *sura* LXVII, *al-mulk*, in the recto margin in red, finely illuminated frontispiece framing 6ll. gold and white *naskh* contained within a cobalt-blue medallion by gold medallions and cloud-bands, the Qur'anic text is followed by v.115 of *sura* VI, *al-an'am*, in gilt-stamped black morocco binding, brown doublures  
Text panel 7 1/8 x 4 1/2 in. (10.5 x 7.2cm.); folio 12 x 7 3/8 in. (30.5 x 18.8cm.)

£50,000-70,000

US\$67,000-93,000  
€58,000-81,000

**PROVENANCE:**

Private collection, Paris, 1960s and thence by descent  
From which acquired by the current owner

Similar illumination to that used here is seen on a number of 16th century Safavid Qur'ans in the Khalili Collection (David James, *After Timur: Qur'ans of the 15th and 16th centuries*, Oxford, 1992, cats.35-6, 46). A Safavid Qur'an sold in these Rooms, 24 April 2015, lot 272 also had very similar illumination. For other impressive Safavid Qur'ans sold in these Rooms, see 30 October 2025, lot 38, 41, 79; 1 May 2025, lot 45; 27 April 2023, lot 26; 25 June 2020, lot 47.



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**\*65** [LEARN MORE](#)  
**TWO ILLUSTRATIONS FROM A KHAMSA OF NIZAMI**  
 SAFAVID IRAN, SECOND HALF 16TH CENTURY

Khusraw sees Shirin bathing and Majnun is bought to Layla's tent, opaque pigments heightened with gold on paper, 31l. and 21l. of black *nasta'liq* above and 21l. below arranged in four columns, within gold and polychrome rules, reverse with 20ll. of black *nasta'liq*, some written on the diagonal, a heading in white on a gold and polychrome illuminated panel, slight restoration, remargined  
 First painting, text panel 10¼ x 8½ (26 x 21.5cm.), folio 13¾ x 9in. (34.8 x 23cm.)  
 Second painting, text panel 10¼ x 8½in. (26.3 x 21.5cm.), folio 11⅞ x 10¼in. (30.2 x 26.1cm.) (2)  
 £8,000-12,000 US\$11,000-16,000  
 €9,300-14,000

**PROVENANCE:**  
 Succession du Dr S., sold Pescheteau-Badin, Hôtel Drouot, Paris, 12 décembre 2007, lot 81  
 Sotheby's Paris, 18 November 2013, lot 76



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**\*66** [LEARN MORE](#)  
**TWO ILLUSTRATIONS TO A SHAHNAME**  
 SAFAVID IRAN, EARLY 17TH CENTURY

Rustam fighting Isfandiyar and Garvi beheading Siyavush, opaque pigments heightened with gold on paper, black *nasta'liq* arranged in four columns above and below in panels within the painting, within gold and polychrome rules, the margins plain, catchwords, the reverse with 25ll. black *nasta'liq*, mounted, framed and glazed  
 The paintings 10¼ x 7¾in. (27.5 x 19.8cm.); folio 14¼ x 9¼in. (36 x 23.5cm.) (2)  
 £8,000-12,000 US\$11,000-16,000  
 €9,300-14,000

**PROVENANCE:**  
 Anon sale, Sotheby's Paris, 18 November 2013, lot 77

**NO RESERVE**

**\*67** [LEARN MORE](#)  
**TWO ILLUSTRATED FOLIOS FROM THE SHAHNAME AND BAHMAN-NAMA**  
 SAFAVID IRAN, CIRCA 1600

The death of Rakhsh and Barzin killing both the dragon and Bahman, opaque pigments heightened with gold on paper, each with black *nasta'liq* arranged in four columns above and below, gold and polychrome rules, paintings extending into the otherwise plain margins, the reverse with 25ll. black *nasta'liq* arranged in four columns on the horizontal and vertical, headings in red, gold and polychrome illuminated panels, gold and polychrome rules, the margins plain, catchwords, seal impression in margin of the death of Rakhsh, mounted, framed and glazed  
 The death of Rakhsh; painting 10¼ x 7in. (27.8 x 17.7cm.) at largest; text panel 8½ x 5in. (12.8 x 22cm.); folio 13¾ x 8¾in. (34.7 x 22.2cm.)  
 Barzin killing the dragon; painting 10⅞ x 6⅞in. (25.6 x 17.5cm.) at largest; text panel 9⅞ x 5½in. (23 x 14.8cm.); folio 13¾ x 8¾in. (34.7 x 22.2cm.) (2)  
 £4,000-6,000 US\$5,300-8,000  
 €4,700-7,000

**PROVENANCE:**  
 Anon sale, Sotheby's London, 7 October 2009, lot 34 (the death of Rakhsh)  
 Anon sale, Sotheby's Paris, 18 November 2013, lot 84 (both)



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**NO RESERVE**

**\*68** [LEARN MORE](#)  
**BUZURJMIHR PRESENTS THE SHOE-MAKER'S OFFER OF MONEY TO ANUSHIRVAN**  
 PROBABLY MASHHAD, SAFAVID IRAN, FROM A MANUSCRIPT COPIED BY MUHY AND DATED SAFAR AH 973/SEPTEMBER-OCTOBER 1565 AD

An illustration from a *Shahnama* of Firdawsi, opaque pigments heightened with gold on paper, 51l. black *nasta'liq* arranged in five and six columns above and below, within gold, green and blue rules, the margins plain, the reverse with 21ll. black *nasta'liq* arranged in six columns, heading in gold, double columnar divisions, within gold, blue and green rules, catchword, mounted, framed and glazed  
 Painting 8 x 6¼in. (20.5 x 16cm.); text panel 9¼ x 6¾in. (24.5 x 17cm.); folio 13¾ x 8¾in. (34 x 22.5cm.)  
 £4,000-6,000 US\$5,400-8,000  
 €4,700-7,000

**PROVENANCE:**  
 Anon sale, Christie's London, 5 October 2010, lot 222

For more information visit [christies.com](http://christies.com)

**NO RESERVE**

**\*69** [LEARN MORE](#)  
**RUSTAM KICKING AWAY THE BOULDER PUSHED BY BAHMAN**  
 SAFAVID IRAN, CIRCA 1600

An illustration from a *Shahnama* of Firdawsi, opaque pigments heightened with gold on paper, set within gold and blue rules, the painting with 31l. of *nasta'liq* above and 21l. below against gold cloudbands and foliage, arranged in four columns, the reverse with 25ll., headings in white, set within gold rules against gold and black background, margins cut, framed  
 9¾ x 7¾in (24.6 x 19.5cm.)  
 £5,000-7,000 US\$6,700-9,300  
 €5,800-8,100

**PROVENANCE:**  
 Sotheby's Paris, 18 November 2013, lot 82

For more information visit [christies.com](http://christies.com)



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†70 [LEARN MORE](#)

### YUSUF RESISTS ZULAYKHA IN THE SEVENTH CHAMBER

KHORASSAN, IRAN, CIRCA 1580

An illustration to *Yusuf and Zulaykha* from Jami's *Haft Awrang*, opaque pigments heightened with gold on paper, one line of near black *nasta'liq* above and below, laid down between gold and polychrome rules, associated gold-sprinkled margins, catchword, the reverse text maybe al-Kisai's *Qisas al-Anbiya'*, with 18ll. black *nasta'liq*, key words in red and blue, within gold and black rules, buff paper margins, catchword, mounted, framed and glazed. Painting 4 7/8 x 2 1/2 in. (12.2 x 6.5 cm.); text panel 6 1/2 x 2 1/2 in. (14 x 6.5 cm.); folio 9 7/8 x 5 3/4 in. (25 x 14.8 cm.)

£6,000-8,000

US\$8,000-11,000

€7,000-9,300

#### PROVENANCE:

New York private collection, 1960s, and thence by descent from which acquired by the current owner

Whilst this painting follows a style often associated with Bukhara, another illustration - likely from the same dispersed manuscript - and painted in a more Persian manner is in the British Museum, London (1914,0407,0.7). An illustrated copy of Jami's *Haft Awrang* dated 1580-1 was sold in these Rooms, 14 October 1997, lot 111.



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PROPERTY OF A SWISS LADY

\*71 [LEARN MORE](#)

### A COURTIER HOLDING A BOTTLE

SIGNED MUHAMMAD 'ALI, SAFAVID ISFAHAN, CIRCA 1650

Opaque pigments heightened with gold on paper, inscribed lower left, laid down within narrow buff and gold-sprinkled borders and polychrome rules in green margins decorated with gold illuminated animals and birds, the verso plain, two collection stickers

Painting 4 1/2 x 1 3/4 in. (11.5 x 4.3 cm.); folio 10 7/8 x 6 in. (25.7 x 15.4 cm.)

£7,000-10,000

US\$9,400-13,000

€8,200-12,000

#### PROVENANCE:

H. Kevorkian (d. 1962), New York, no.1750 (per sticker on reverse)  
'Property of a Qajar Prince and his Family', Christie's London, 19 October 1993, lot 107

The pair to our portrait is published in Toby Falk (ed.), *Treasures of Islam*, exhibition catalogue, Geneva, 1985, p.122, no.93. That painting depicts a pageboy holding a blue and white bowl and wearing a green robe, decorated in a manner very similar to ours. Like ours, the Geneva page-boy is signed by Muhammad 'Ali. Massumeh Farhad writes of Muhammad 'Ali as one of Reza 'Abbasi's foremost followers and one who drew upon his master's artistic achievements to develop his own personal calligraphic style. Describing the Geneva painting she writes that 'the crisp, clean lines delineating the figure (...) have been reduced to the most essential, while (...) creating a subtle interplay of colours'. She writes of how equal attention is lavished on the carefully composed flower bushes producing an effect not unlike that of some Safavid textiles (Falk, *op.cit.*, p.122).

VARIOUS PROPERTIES

\*72 [LEARN MORE](#)

### A WANDERING DERVISH

SIGNED MUHAMMAD MUHSIN, SAFAVID IRAN, SECOND QUARTER 17TH CENTURY

Ink and watercolour on paper, signed lower right, laid down within gold sprinkled blue borders, floral stencilled blue margins with four cartouches containing gold *nasta'liq* of a quatrain by Abu Sa'id Abu'l-Khayr, the reverse plain, old auction description pasted to reverse, mounted, framed and glazed

Painting 5 1/8 x 2 3/4 in. (12.8 x 7 cm.);  
10 1/4 x 6 1/2 in. (26 x 16.5 cm.)

£7,000-10,000

US\$9,300-13,000

€8,100-12,000

#### PROVENANCE:

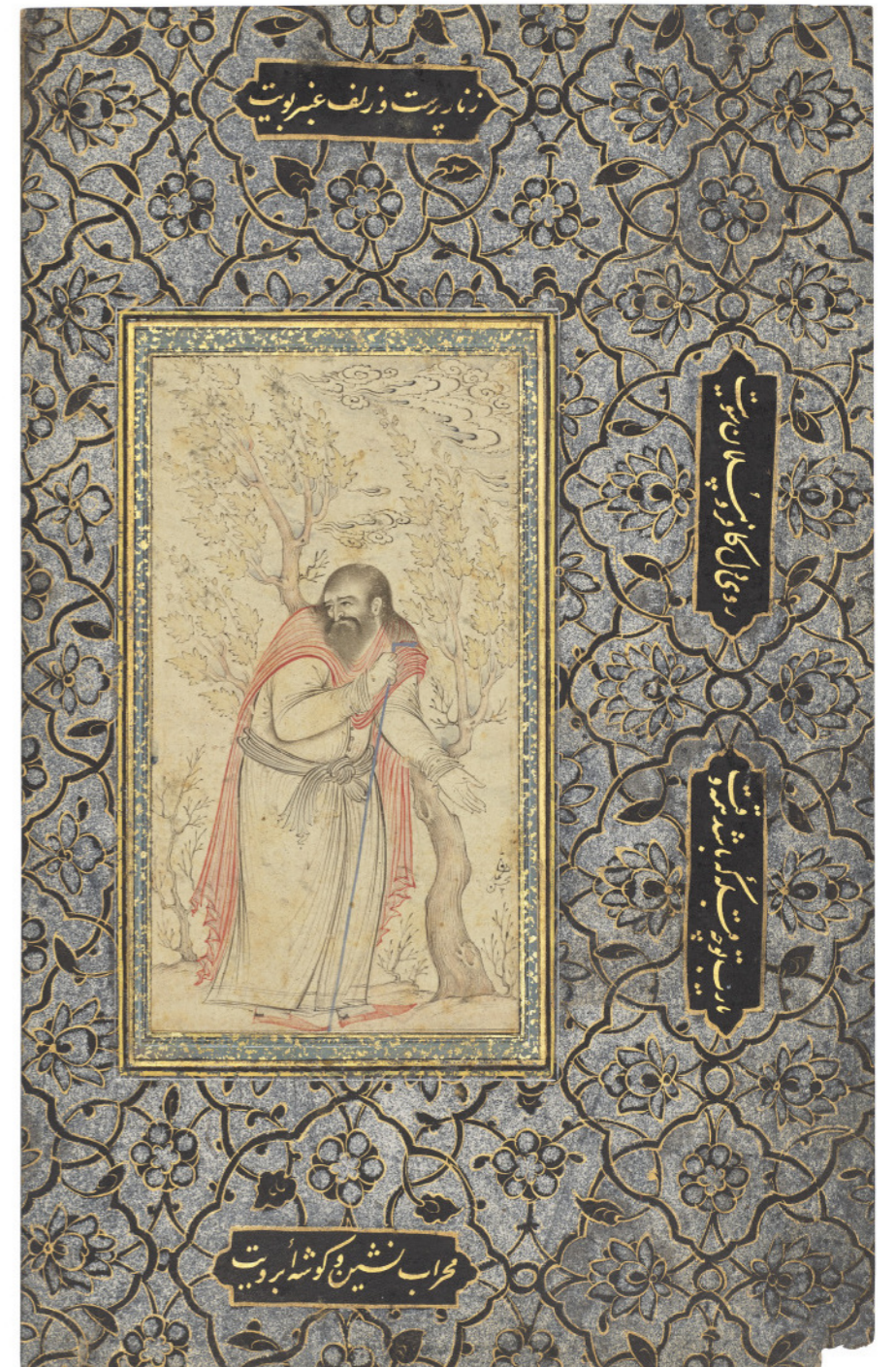
French art market (per label on the reverse)  
By repute Japanese private collection, 1979  
From which acquired by the current owner

#### INSCRIPTIONS:

In the margins, a *rubai'i* quatrain by Abu Sa'id Abu'l-Khayr (967-1049), a pivotal figure in Persian Sufism

Muhammad Muhsin was one of the leading artists of the first generation after Reza-i Abbasi, together with Muhammad Yusuf, Muhammad Ali and Muhammad Qasim. Signed works of his are rare. Many of those that are known depict dervishes with meticulously drawn faces and calligraphic robes and turbans, with solitary trees behind them.

Two works signed in the same manner as the present lot are in the National Museum of Asian Art, Washington D.C. (F1912.99 and F1947.23). Others are in the David Collection, Copenhagen (145/2006) and Hermitage Museum, St. Petersburg (VP-734). Another similar portrait of a dervish holding a book by Muhammad Muhsin was sold in Sotheby's London, 27 October 2021, lot 136. A drawing resembling the style of Muhsin but made slightly later was sold in these Rooms, 8 October 2015, lot 36.



TWO EMBROIDERIES FROM THE COLLECTION OF LIEUTENANT-GENERAL AUGUSTUS PITT RIVERS (D.1900)



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These two textiles belong to the group of ‘Caucasian’ embroideries which are commonly attributed to Azerbaijan and were produced between the 16th and 18th centuries. Caucasian embroidery was considered a lesser art to carpet weaving until the early 1990s and one of the first studies of the group in English was “A Synthesis of Contrasts” by Jennifer Wearden (*HALI* 59, London, 1991, p. 102-11). She proposed that Azerbaijani embroideries be organised into three groups depending on the technique used to fill the coloured motifs: cross-stitch, surface darning, or a variation of surface darning on the diagonal. Both of our textiles belong to this third group.

Although Wearden addresses the question of dating, her conclusions are cautious in large part due to the relative lack of securely dated examples. One suggestion is that surface darning, which is more economical, gained favour at the turn of the 18th century as silk became more expensive. Whilst being economical, another advantage of surface darning is the ability to work with a more fluid line which is useful for drawing more complicated figural and animal motifs. Boralevi and Samadova note that embroideries with human and animal figures, as found in our two textiles, are likely earlier than the 18th century (“Silk Treasures of Azerbaijan” in Boralevi *et al.*, *Stars of the Caucasus, Silk Embroideries from Azerbaijan*, London, 2017, p.10).

Although the two embroideries here were most likely produced outside of context of urban workshops, their design sources are heavily informed by court textiles and Safavid decorative arts such as tile panels (Penny Oakley, “Caucasian Embroideries in Context”, in Boralevi *et al.*, *Stars of the Caucasus, Silk Embroideries from Azerbaijan*, London, 2017, p.39). The catalogue note for an 18th century Azerbaijani Embroidery sold in these Rooms, 27 April 2017, lot 206, cites that design arrangement as being derived from the tilework of the Friday Mosque in Isfahan.

The relationship to Safavid decorative arts is particularly apparent in the earlier of the two textiles which is decorated with a central cusped medallion containing an enthroned *peri* with an attendant. Such motifs of a ruler or noble figure with an attendant or wine bearer (*saqi*) is found across Safavid arts of the 16th and 17th centuries (for a Safavid velvet panel of similar motif in repeating cusped medallions see Metropolitan Museum of Art, 52.20.11 and for a Safavid tile panel of the wine bearer theme see Victoria and Albert Museum, 139:1 to 4-1891). The inclusion of the enthroned *peri* draws particular parallels to two 16th century textiles: the *Esterhazy Applique* dated 1525-1550[6] and *The Czartoryski Canopy*, dated 1550-1575 (Princes Czartoryski Foundation Museum, Cracow, XIII-5043). Both textiles, like ours, feature enthroned figures with attendants/wine servers and *peris*. However, our textile panel is particularly similar to the *Czartoryski Canopy* for its central medallion and lattice design which relates visually to both contemporaneous Safavid carpet and tile design.

The central medallion containing the *peri* and attendant is flanked by four cusped roundels containing falconers on horseback and four rectangular cartouches with mounted figures in combat with leopards. Such a motif is a recurring feature in Persian art and may be identified with the story of the Sassanian ruler Bahram Gur who was famed for his hunting exploits. Similar leopard combat groups in elongated cartouches are found on an impressive Azerbaijani embroidery in the Museum of Fine Arts, Boston (24.438). The Boston example is dated to the final quarter of the 16th century and features a central cusped medallion containing two mounted figures. Also produced with the surface-darning technique, the quality of drawing is particularly strong and such a textile might have provided a visual source for our design.



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In its overall design and conception, our second embroidered panel with a black-ground is perhaps more closely informed by contemporary carpet design from Azerbaijan and the Caucasus with its central red medallion issuing foliate tendrils (or ‘horns’). This panel relates to a small group of four black-ground embroideries with similar designs and colouring dating from the second half of the 17th/ early 18th century and tentatively attributed to Tabriz by Michael Franses (“Safavid Style: Domestic embroideries from historical Azerbaijan”, in Boralevi *et al.*, *Stars of the Caucasus, Silk Embroideries from Azerbaijan*, London, 2017, p.70). The most similar of the group is in the Victoria and Albert Museum and dated to the first quarter of the 18th century. It is of very a comparable palette with a similar quality of drawing, however the arrangement of octagonal medallions and cartouches differs from our central medallion format. Perhaps the closest comparable to our textile panel is an embroidered cover which was not included in Franses’s in the Textile Museum, Washington D.C., dated to the 18th century (3.31). Like our textile, the Washington cover has a central red-ground medallion issuing cream tendrils against a black ground. It also has a comparable red ground border. Where our panel has animals in the medallions, the Washington example has two figures in just the central medallion.

Both textiles were formerly in the collection of pioneering archaeologist and collector Lieutenant-General Augustus Pitt-Rivers (1827-1900). A career in the British army sparked an interest in the history of weapons, which later expanded into a broader study of collecting and material culture. In 1880, upon inheriting a vast estate from a cousin, he adopted the name Pitt-Rivers and devoted himself fully to archaeology. In 1884 some 20,000 items from his collection were donated to the University of Oxford which formed the core of the collection of the eponymous Pitt Rivers Museum.

\*73 [LEARN MORE](#)

**A SAFAVID SILK EMBROIDERED COTTON PANEL**  
POSSIBLY TABRIZ, IRAN, OR PROBABLY AZERBAIJAN, CAUCASUS, 18TH CENTURY

The linen ground embroidered with polychrome silk, the central red medallion containing animals in combat amongst flowering vine, the central medallion surrounded by four triangular blue cartouches alternating with four octagonal red ground cartouches containing deer, the black ground interstices with scrolling vine and foliate motifs, the border with alternating black and green cartouches, later backing and trim  
27<sup>5</sup>/<sub>8</sub> x 39<sup>3</sup>/<sub>4</sub>in. (70.2 x 101cm.)

£25,000-35,000

US\$34,000-46,000  
€29,000-40,000

**PROVENANCE:**  
Collection of Lieutenant-General Augustus Pitt Rivers (d. 1900)  
Private Collection, France

\*74 [LEARN MORE](#)

**A SAFAVID SILK EMBROIDERED COTTON PANEL**  
PROBABLY AZERBAIJAN, CAUCASUS, 16TH OR 17TH CENTURY

The linen ground embroidered with polychrome silk, the central medallion containing an enthroned *peri* with attendant, the central medallion surrounded by four rectangular cartouches alternating with four cusped roundels, the rectangular cartouches containing horse riders hunting lions, the medallions containing a mounted falconer, the blue ground with bird and flower motifs, later backing and trim  
31<sup>1</sup>/<sub>8</sub> x 37<sup>3</sup>/<sub>4</sub>in. (81 x 96cm.)

£40,000-60,000

US\$54,000-80,000  
€47,000-69,000

**PROVENANCE:**  
Collection of Lieutenant-General Augustus Pitt Rivers (d. 1900)  
Private Collection, France



VARIOUS PROPERTIES

075 [LEARN MORE](#)

**QUR'AN**

SIGNED AHMAD AL-NAYRIZI (FL.1682-1722), DATED JUMADA II AH 1129/ MAY-JUNE 1717 AD

Arabic manuscript on paper, 276ff. plus two fly-leaves, each folio with 12ll. black *naskh* reserved against gold clouds, gold and polychrome rosette verse markers, red Persian interlinear translations, within gold and black rules, catchwords, the margins with copious annotations in black *nasta'liq* in clouds reserved against gold, gold and polychrome medallions to mark divisions, *sura* headings in red on gold within gold and polychrome illuminated panels, catchwords, opening two bifolios with gold and polychrome floral illumination opposite a calligram in the form of a cypress tree, opening bifolio of the text with fine gold and polychrome illumination enclosing 5ll. black *naskh*, the headings above and below in white *naskh* within gold cartouches, colophon signed and dated, following bifolio with gold and polychrome floral illumination enclosing two large gold medallions, each medallion with 7ll., red and white *naskh*, smaller medallions containing white *naskh* above and below, in gold and polychrome floral arabesque lacquered binding, the red doublures with similar gold arabesques

Text panel 8½ x 5¼in. (21.8 x 13.2cm.); folio 11½ x 7¾in. (29.4 x 19.5cm.)

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

**PROVENANCE:**

Private collection, Paris, 1960s and thence by descent  
From which acquired by the current owner

Ahmad al-Nayrizi (fl.1676-1740) was born in the town of Nayriz in Fars, from where undertook his calligraphic training primarily under the *naskh* master Aqa Ibrahim Qumi (fl.1659-1707). Later, in Isfahan, Nayrizi and came to the attention of Shah Sultan Husayn (r.1694-1722) who became an important patron and by whom Nayrizi was given the honorific surname Sultani. He has been credited with the codification and development of a distinctly Iranian *naskh* that became the standard hand for religious texts throughout the 19th century. He also signed a Qur'anic inscription in the Chihil Sutun palace in Isfahan, dated AH 1127/1715 AD. For more information on Nayrizi and his hand, see the following lot.



076 [LEARN MORE](#)

**QUR'AN**

SIGNED AHMAD AL-NAYRIZI (FL.1682-1722 AD), SAFAVID IRAN, DATED AH 1112/1700-1701 AD

Arabic manuscript on paper, 305ff. plus 3 flyleaves, 14ll. of black *naskh*, gold and polychrome rosette verse markers, *tajwid* in red ink, *sura* titles in white ink reserved against illuminated panels, occasionally separated into two panels by final verse of preceding *sura*, the margins plain with *juz'* divisions in gold ink, catchwords, the opening bifolio with elegant gold and polychrome floral illumination, enclosing 7ll. and 14ll. of black *naskh* reserved against gold cloudbands, *sura al-fatiha* heading in white ink reserved against gold in an illuminated panel, in floral lacquer binding with lacquer doublures, in later gold and polychrome lacquered binding with *gol-i farangi* design, the doublures with gilded arabesques

Text panel 7½ x 4¾in. (19.2 x 11.2cm.); folio 12½ x 7¾ (30.9 x 19.5cm.)

£20,000-30,000

US\$27,000-40,000

€24,000-35,000

**PROVENANCE:**

Private Collection, Paris, 1960s and thence by descent  
From which acquired by current owner

Combining strength with elegance, the hand of Ahmad al-Nayrizi (fl.1676-1740) is 'a confident one, characterized by exceptionally well-formed letters. Its most striking features are its relatively large size and the wide spacing of the lines of text' (Nabil Safwat, *The Art of the Pen*, The Nasser D. Collection of Islamic Art, London, 1996, p.212), as well as the prominence given to the vocalisation (Sheila Blair, *Islamic Calligraphy*, Edinburgh, 2008, pp.224-5). A prayer book copied by Nayrizi is in the collection of the Metropolitan Museum in New York, (2003.239, illustrated *Masterpieces from the Department of Islamic Art in the Metropolitan Museum of Art*, New York, 2011, no.191, pp.272-274). Nayrizi's later fame is attested by the vast collecting of his work and the frequent refurbishing of the Qur'ans he wrote, such one for Governor of Khorassan, Hamza Mirza Hishmat al-Dawla (d. 1880), sold in these Rooms, 1 May 2025, lot 54. Other works with the signature of Nayrizi and sold in these Rooms, see 6 October 2009, lot 134; 27 April 2023, lot 40; 30 October 2025, lot 37. For a short biography on Nayrizi, see the previous lot.



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### A PRINCE CONVERSES WITH A HOLY MAN

AFTER MU'IN MUSAVVIR, SAFAVID ISFAHAN, LATE 17TH CENTURY

Opaque pigments heightened with gold on paper, inscribed at the lower middle of the painting, laid down within a buff border with gold floral decoration, a narrow inner orange border and blue outer border and with gold and black rules, blue marbled margins, the verso plain

Painting 7¾ x 4½in. (19.2 x 11.5cm.); folio 13¾ x 9½in. (34.7 x 24.1cm)

£15,000-20,000

US\$20,000-27,000

€18,000-23,000

#### PROVENANCE:

French private collection, 1920s  
Millon, Paris, 28 November 2016, lot 216

#### LITERATURE:

Shawn Ghassemi, Robert J. Del Bontà, *Painted Jewels: Persian and Indian Paintings from the 15th - 19th century*, San Francisco, 2018, cat. 25, pp.62-3

Mu'in Musavvir (fl. ca. 1635-93) was one of the most prolific and renowned artists in 17th century Iran. In addition to illustrated manuscripts, he created a number of single-page drawings and paintings on a wide variety of subjects taking the genre to new heights (Massumeh Farhad, 'The art of Mu'in Musavvir: A Mirror of his Times' in Sheila Canby (ed.), *Persian Masters: Five Centuries of Painting*, Marg, 1990). Our painting of a seated prince in Indian attire listening in an attentive yet relaxed manner to his master, has been copied after a painting signed in Mu'in's characteristically hurried hand, now in the Oriental Institute, St. Petersburg (Ms. D181, fol.9). It would certainly have been painted by a qualified and able student from Mu'in's workshop. The European architecture in the landscape is uncharacteristic of Mu'in's *oeuvre* and indicates an influence of Shaykh Abbasi (fl. ca. 1650-83/4).



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PROPERTY OF A SWISS LADY

78 [LEARN MORE](#)

### PORTRAIT OF BAHMAN MIRZA

SIGNED AHMAD, TEHRAN, QAJAR IRAN, AH 1251/1835-36 AD

Watercolour on paper, signed lower left, identified upper left, laid down inside oval lacquer mirror frame, framed and glazed

Painting 7 x 5½in. (17.8 x 14cm.); frame 12¾ x 11in. (31.5 x 28cm.)

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

#### PROVENANCE:

The Fatema Soudavar Farmanfarmaian collection including inheritance from the late Ezzat Malek Soudavar, sold Christie's London, 25 October 2018, lot 62

Bahman Mirza (1810-1884), of whom this portrait is painted, was the fourth son of 'Abbas Mirza and the younger brother of Muhammad Shah. He served as both Viceregent of Azerbaijan and Governor-General of Tabriz - later migrating to Russia. He was known to be a patron of the arts (M. Bamdad, *Dictionary of National Biography of Iran*, Tehran, 1966, pp.195-98) - a painting of Muhammad Shah commissioned by him was offered in Christie's, London, 10 October 2013, lot 104.

Karimzadeh-Tabrizi mentions two painters called Ahmad, both active at the same time, but it is very possible that they are in fact the same individual. In the first instance this is Ahmad the watercolourist, said to be a portraitist who amongst other things had painted portraits of both Fath 'Ali Shah and Muhammad Shah (Karimzadeh-Tabrizi, 1990, vol. I, no.83, pp.52-53). The second entry, appearing immediately after, mentions Ahmad the painter in oils, also said to be active over the same period (Karimzadeh-Tabrizi, *op.cit.*, p.53). The latter (active 1819-44) was among the foremost painters during the second and third decade of the reign of Fath 'Ali Shah and that of Muhammad Shah. He has been described in *The Cambridge History of Iran*, which says of him "Among the second generation of court painters active towards the end of Fath 'Ali Shah's reign and during that of his grandson and successor Muhammad Shah, the best was probably Ahmad, who, to judge from his early style, may well have been a pupil of Mihr 'Ali" (Cambridge, 1991, Vol. 7, p.879).

Our painting would have decorated the interior of a lacquer mirror case. Unlike most Qajar lacquer mirror cases, where the interior is also lacquered, our painting would most probably have been glazed, and then had a hinged mirror facing it (now lacking). Another mirror case with a similarly glazed painting on the interior is in the Victoria and Albert Museum (504-1874). That is slightly later (circa 1850-75) and the painting depicts the Imam 'Ali.



VARIOUS PROPERTIES

†79 [LEARN MORE](#)

**A LACQUERED PAPIER-MÂCHÉ BOOK BINDING MADE FOR MUHAMMAD 'ALI KHAN ILKHANI QASHQA'I (D. AH 1268/1851-2 AD)**

SIGNED MUHAMMAD 'ALI SHIRAZI, QAJAR IRAN, DATED JUMADA I AH 1244/NOVEMBER-DECEMBER 1828 AD

Of rectangular form, each board with floral study depicted with *gul-o bulbul*, on a red ground with gold glitter, further floral detail in rectangular panels above and below, the borders with gold and red designs, the reverse of each with a smaller *gul-o bulbul* study with two lines of *nasta'liq* poetry written horizontally on the outer edge, signed and dated in *nasta'liq* to the inner edge, borders with similar design

Each cover 11 x 7 1/2 in. (28 x 18.1cm.)

(2)

€6,000-8,000

US\$8,000-11,000

€7,000-9,300

**PROVENANCE:**

By reputed private collection, Paris, 1980s, from which acquired by the current owner

While later calligraphers are recorded with the same name, the signator of these fine bindings is likely to be the painter Muhammad 'Ali Shirazi (d. AH 1285/1868-9 AD), a master of the popular *gul o bulbul* ('Rose and Nightingale') motif, the principal theme of the decorative repertoire of the Safavid (1501-1722) and Qajar (1785-1925) periods, variedly representing the lover and beloved (see Layla Diba, 'Gol o Bolbol,' *Encyclopaedia Iranica*, Online). He worked in the canonised style of Lutf-Ali Shirazi (fl. 1802-71) and was the father and first teacher of Ustad Muhammad Husayn.

Despite the sparse knowledge on the lives of Shiraz-based artists (Nasser D. Khalili et al., *Lacquer of the Islamic Lands*, Oxford, 1997, Vol.2, p.124), the artist-writer Fursat Shirazi knew Muhammad 'Ali and wrote in his *Asar-i 'Ajam* that he: "Attained the utmost degree of perfection in flower painting (*gul-sazi*)." This praise is matched by the immense quality of our bindings.

The book bindings are likely to have been executed in the beginning of his career and join a binding and pen box dated 1824-5 and 1826-7, similar in style, in the Khalili Collection (MS211, LAQ205). The authors there also attribute to him a binding dated 1825-6, published by M.A. Karimzadeh-Tabrizi (*The Lives and Art of Old Painters of Iran*, Vol.1, London, 1985, pp. 364, no.635).

Our binding was made for Muhammad 'Ali Khan Ilkhani Qashqa'i (d. AH 1268/1851-2 AD), the later leader (*ilbegi*) of the Qashqa'i confederation. Thanks to good relations with the Qajar ruler Fath 'Ali Shah (r. 1797-1834), he was appointed 'Ilkhan' of the Qashqa'is, the first time any member of the Qashqa'is was awarded this position. He was man of culture and learning with an inclination towards mysticism, and renowned for the probity of his administration. Muhammad Shah (r.1834-48) later grew suspicious of the growing power of the Qashqa'i in Fars and had him summoned to Tehran where he lived under guard for thirteen years. During the reign of Nasir al-Din Shah (r.1848-96), as a result of Qashqa'i support for the vizierate of Amir Kabir, he was allowed to return to Fars, where he died. He is buried next to the tomb that he had built for his spiritual master Shaykh Aqta' in Pir Bunab near Shiraz.



\*80 [LEARN MORE](#)

**TWO ILLUMINATED LETTERS FROM 'ABDU'L-BAHA TO THE BAHAI COMMUNITY IN RASHT**

THE LETTERS PROBABLY WRITTEN OTTOMAN TURKEY, SECOND HALF 19TH CENTURY; THE ILLUMINATION QAJAR IRAN, SECOND HALF 19TH CENTURY

Two letters on paper mounted onto card, each letter with fine black *nasta'liq* written in clouds reserved against gold, each decorated with fine gold and polychrome illumination around the text panel and in the margins, each letter with protective flyleaves, one letter with a seal impression in the upper right corner, with a double sided text in Persian and Arabic similarly written and mounted within similarly decorated margins, accompanied by six black and white photographs including three of 'Abdu'l-Baha

Each folio 12 3/4 x 8 1/2 in. (32.5 x 20.5cm.)

(9)

€10,000-15,000

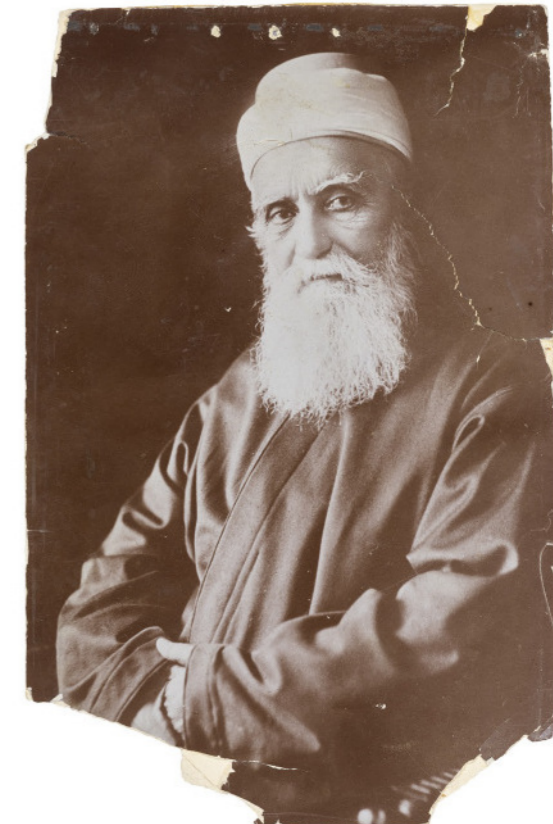
US\$14,000-20,000

€12,000-17,000

**PROVENANCE:**

Private Canadian collection, and thence by descent

These two letters are written by 'Abdu'l-Baha (d.1921), the son of Baha'u'llah (d. 1892) and leader of the Baha'i faith from 1892 until 1921. He signed letters and documents with a double 'ayn, as found here. One letter thanks the Baha'i community in Rasht for the kindness shown to one Mirza Muhammad Husayn Tabib-i Za'ir. The other expresses Baha'u'llah's pleasure at the news relating to one Aqa Mirza Aqa and the purchase of the house of 'Arbab'. The legend on the seal impression reads *ya sahibay al-sijn* ('O companions in prison!', Qur'an 12:39, part) which may reveal that this letter was sent during the period of 'Abdu'l-Baha's and Baha'u'llah's imprisonment in Akka from 1868 until his death. A calligraphic panel by the Baha'i calligrapher Mishkin Qalam made in Akka in 1902 AH was sold in these rooms, 25 April 2024, lot 167.





081 LEARN MORE

**QUR'AN**

THE CALLIGRAPHY WITH NAME OF YAQUT AL-MUSTA'SIMI, IRAQ, CIRCA 13TH CENTURY, THE ILLUMINATION INDIA, 18TH/19TH CENTURY

Arabic manuscript on paper, 287ff. plus 4 fly-leaves, paginated, each page with 12ll. of black *naskh* reserved against gold cloudbands, *tajwid* in red ink, *sura* titles in white ink reserved against illuminated floral panels, thick set gold rules, the margins plain with numerated *juz'* and *nisf* within gold and polychrome rosette markers, the opening bifolio with gold and polychrome floral illumination, enclosing 6ll. of black *naskh* reserved against gold cloudbands, *sura al-fatiha* heading in white ink reserved against gold in a cartouche panel, colophon with later attribution to Yaqut al-Musta'simi (d. 1298), in gilt-stamped black morocco binding, plain doublures  
Text panel 5 5/8 x 3 3/8 (14.1 x 8.6cm.); folio 4 1/4 x 5in. (21.4 x 12.7cm.)

£10,000-15,000 US\$14,000-20,000  
€12,000-17,000

**PROVENANCE:**  
Private collection, Paris, 1960s and thence by descent

The present manuscript carries a colophon with the name of Yaqut al-Musta'simi (d. circa 1298 AD). Yaqut is thought to have been born in Greece in the Byzantine city of Amasya. As a child he was committed into slavery and was then converted to Islam. Upon conversion, he took the name Abu'l Majd Jamal al-Din Yaqut bin 'Abdullah. He then went

on to study calligraphy in Baghdad with one of the masters of the day, Safi al-Din 'Abd al-Mu'min al-Urmawi (d. 1294) and later worked under the Caliph al-Musta'sim from whom he took the name he is now widely known by.

Yaqut was prolific as a calligrapher. This stemmed from his commitment to his craft but has also led to attribution issues as so many texts have subsequently been linked to him. During the sacking of Baghdad, it is rumoured that he secluded himself in a minaret to continue copying out a section of the Qur'an and hone his skill. A miniature from the treatise on calligraphers by Qadi Ahmad depicts this (illustrated in Y.H. Safadi, *Islamic Calligraphy*, London, 1978, p.18).

Though the text is likely from the around same period as Yaqut, or slightly later, the pages have been illuminated in 18th or 19th century Mughal India. The later addition to the earlier text demonstrates how manuscripts bearing the name of Yaqut and other renowned calligraphers were cherished and adorned to fit the aesthetic preferences of later generations, particularly within affluent court cultures such as Mughal India. An example with similar gold illumination was sold in these Rooms, 18 April 2016, lot 23. We can further attribute the illumination to India by the intricate lotus flower pendants throughout, a common motif used in Indian painting.

082 LEARN MORE

**A MINIATURE QUR'AN**  
QAJAR IRAN, 19TH CENTURY

Arabic manuscript on paper, 347ff. plus one fly-leaf, each folio with 17ll. black *ghubari*, *sura* headings in red within gold and polychrome illuminated panels, gold roundel verse markers, the text within gold, black and red rules, gold marginal decoration, gold and polychrome corner medallions containing the name of the *sura* and similar marginal medallions marking divisions, catchwords, opening bifolio with prayers in red against a gold ground within polychrome floral panels, following bifolio with 7ll. black *ghubari* within gold and polychrome illumination, contemporaneous Qajar lacquer binding in accompanying gold-inlaid steel carry case with a prayer to 'Ali in *nasta'liq* on the lid  
Text panel 1 7/8 x 1 1/8in. (4.8 x 2.8cm.); folio 2 3/4 x 1 3/4in. (7 x 4.5cm.); case 2 x 3 x 3/4in. (5 x 7.7 x 2cm.)

£5,000-7,000 US\$6,700-9,300  
€5,800-8,100

**INSCRIPTIONS:**  
On the case *la fata illa 'ali la sayf illa dhu'l-faqar*, 'There is no hero but 'Ali, no sword but 'Dhu'l-Faqar'

For more information visit [christies.com](http://christies.com)



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083 LEARN MORE

**A MINIATURE QUR'AN**

SIGNED 'ABDUL (?) AHMAD AL-ISFAHANI, QAJAR IRAN, DATED THE LAST DAY OF JUMADA II AH 1241/8 FEBRUARY 1826 AD

Arabic manuscript on paper, 246ff. plus seven flyleaves, each folio with 20ll. small black *naskh*, *sura* headings in red reserved on a gold ground within gold and polychrome illuminated panels, gold and polychrome rosette verse markers, within gold and black rules, the margins with gold and polychrome illuminated medallions marking divisions and commentary in small black *shikasteh* in clouds reserved against gold, catchwords, opening bifolio with 7ll. black *naskh* in clouds reserved against gold, headings in red reserved against gold, gold and polychrome illuminated headpieces and margins, colophon signed and dated, dedicated to Haji Mirza 'Ali Asghar, floral lacquered binding with similar doublures, red morocco slip case  
Text panel 2 1/2 x 1 1/8in. (6.2 x 3.5cm.); folio 2 7/8 x 1 3/4in. (7.2 x 4.5cm.)

£3,000-5,000 US\$4,000-6,600  
€3,500-5,800

**PROVENANCE:**  
French art market per accompanying catalogue label  
Private UK collection, 1980s

For more information visit [christies.com](http://christies.com)



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**AN IZNIK POTTERY TILE**  
OTTOMAN TURKEY, CIRCA 1575

The white ground painted under the glaze in bole-red, cobalt-blue, turquoise and green, traces of surface gilding, decorated with composite lotuses on trailing vine with *saz* leaves, a thick bole-red border on one side with continuous meandering white composite rosettes and *saz* leaves between narrow turquoise margins, one edge stepped, the reverse with a later fragmentary sticker, intact  
10 $\frac{1}{8}$  x 8 $\frac{3}{4}$ in. (25.8 x 22.3cm.)

£15,000-18,000

US\$20,000-24,000  
€18,000-21,000

**PROVENANCE:**

Bernheimer Kunst und Antiquitäten, Munich, sold July 1983 to Dr. Ursula Braun (d. 2024)

An almost identical tile to that offered here is in the British Museum (1887.0617.31; published in Venetia Porter, *Islamic Tiles*, 1995, p.110). A similar tile with a wide bole-red border and lotus palmettes is published in in Hülya Bilgi, *Dance of Fire: Iznik Tiles and Ceramics in the Sadberk Hanım Museum and Ömer M. Koç Collections*, 2009, p.202.

For a short note on Dr. Ursula Braun, from whose collection this and the following two lots come, see lot 1 in the present sale.



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LEARN MORE

**A LARGE IZNIK POTTERY TILE**  
OTTOMAN TURKEY, 1575-1580

The white ground painted under the glaze with cobalt-blue, bole-red, green, turquoise and black with a repeating design of a central lotus palmette containing a floral spray on a red ground and issuing paired *saz* leaves and rosettes, intact

12 $\frac{1}{4}$  x 12 $\frac{3}{8}$ in. (31 x 31.5cm.)

£18,000-20,000

US\$24,000-27,000  
€21,000-23,000

**PROVENANCE:**

Bernheimer Kunst und Antiquitäten, Munich, sold July 1983 to Dr. Ursula Braun (d. 2024)

An almost identical tile is in the Freer Gallery of Art (F2001.15). Another is in the Museum of Islamic Art, Doha. Two further examples are in the Khalili Collection (J.M.Rogers, *Empire of the Sultans. Ottoman Art from the Khalili Collection*, exhibition catalogue, London, 2000, pp.196-97, no.133). Ours is a particularly fine example of this design. Another, of the same design but with inferior drawing and weaker control of colour, was sold in these Rooms, 26 April 2012, lot 246. Two others sold in these Rooms, 28 April 1992, lot 236.



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**A DAMASCUS POTTERY TILE**  
OTTOMAN SYRIA, LATE 16TH CENTURY

Decorated under the glaze in white, green, purple and turquoise with stylised sprays of carnations, hyacinths and part of a *saz* leaf against a cobalt-blue ground, along one edge a border of turquoise trefoil crenels, minor restoration  
10 $\frac{1}{2}$  x 9 $\frac{3}{8}$ in. (26.5 x 23.7cm.)

£6,000-8,000

US\$8,000-11,000  
€7,000-9,300

**PROVENANCE:**

Bernheimer Kunst und Antiquitäten, Munich, sold July 1983 to Dr. Ursula Braun (d. 2024)



231 Turkish Costumes. 23 full page plates illustrating, in all their gorgeous colors, the costumes of Judges, City Magistrates, Grand Judge of the Army, Janissaries, Sultan's Coffee Maker, Chief Water Carrier, Sultan's Valet de Chambre, Ladies in Walking Dresses, etc. 12 1/2 x 8, half roan, neat, rare. \$5.00. (N. D.)

*all but two are actually original drawings probably only copy: unique*

Old sale label on front doublure

†87 **LEARN MORE**  
**AN OTTOMAN COSTUME**  
**ALBUM**

TURKEY, 19TH CENTURY

Watercolour heightened with gold on watermarked paper, the album comprising 24 full page illustrations of figures on a plain background and two coloured illustrations pasted down of 'Albanians in the Morea' and 'Turkish Women Travelling' published by G & W.B. Whittaker, identification inscriptions in pencil below and on the reverse in French and English, sepia ink numbering in lower left, paper interleaf between each painting, five fly-leaves, letter in Greek dated 1818 pasted onto penultimate fly leaf, half roan and paper European binding, marbled paper doublures, former auction catalogue lot description pasted into inside back doublure, book plate to front doublure, two loose associated documents, one signed Edward Marion Chadwick and dated 22 March 1904

Folio 12 1/4 x 8in. (31.3 x 20.5cm.)

£20,000-30,000 US\$27,000-40,000  
 €24,000-35,000

**PROVENANCE:**  
 Edward Marion Chadwick (d.1921), Toronto, by 1904

Albums containing paintings of variously dressed members of Ottoman society were produced by the commercial artists of Istanbul between the 17th and 19th centuries, catering to the interests of viewers who regarded costume as a window into the empire's workings. They were mainly produced for a foreign audience of travellers or diplomats, who wanted detailed images of the 'exotic' Ottoman culture and its people. They were usually captioned in their own languages. In this example the illustrations include a variety of official positions, such as a judge, a city magistrate, janissaries, as well as the Sultan's coffee maker and chief water carrier. There are also a number of illustrations of women. An album, from the period of Mahmud II sold at Sotheby London, 15 May 2018, lot 281. Another sold in these Rooms, 7 April 2011, lot 369. Recently, a related 19th century album, with paintings by the Ottoman painter Fenerci Mehmed but painted for an Ottoman audience rather than a Western one, was offered in these Rooms, 1 May 2025, lot 111.



\*88 **LEARN MORE**  
**A PORTRAIT OF SULEYMAN THE MAGNIFICENT**  
**(D.1566)**

BY A FOLLOWER OF CRISTOFANO DELL'ALTISSIMO

Oil on canvas, the support canvas applied to a second canvas of heavier material and wooden stretcher, in black wooden frame with metal ring at upper end  
 26 1/8 x 21 1/4in. (66.5 x 54cm.)

£25,000-35,000 US\$34,000-47,000  
 €29,000-41,000

**INSCRIPTIONS:**  
 The inscription reads *Solimanus an. aet. XLIII*, 'Suleyman in his 43rd year of age'

This portrait of Suleyman is based on the famous series of portraits of great figures of history which lined the walls of the "Musaeum" of Paolo Giovio on the banks of Lake Como, constructed between 1538 and 1543. Giovio (1483-1552) was an Italian prelate and close confidante of pope Clement VII who spent much of his career failing to unite Christian rulers against the "Turkish threat". Nonetheless, he was sufficiently impressed by the young Suleyman to include in his

"Musaeum". The portrait commissioned by Giovio was itself a copy, likely based on portraits on paper by the naval captain and painter Nigari ("The portraitise") Haydar Reis (1492-1572) which were presented to the French admiral Virginio Orsini by Hayreddin Barbarossa in 1543. A 1575 publication of the Giovio series contains a woodcut illustration of Suleyman's portrait by Tobias Stimmer (1539-84; Iovii, *op. cit.*).

Such was the fame of Giovio's portrait gallery that its contents were copied on multiple occasions by distinguished figures of the age most notably Cosimo de' Medici, who commissioned Cristofano dell'Altissimo to create a copy to hang in the Uffizi some time between 1552 and 1568. Another copy of Giovio's original was also commissioned between 1578 and 1599 by the Habsburg Archduke Ferdinand II of Austria to hang at Schloss Ambras, Innsbruck (published Julian Raby, '... And a Magnificent Suleyman', *Cornucopia*, issue 62, 2021, p. 21, no. 2).

A portrait of Suleyman after Cristofano dell'Altissimo copied for William Kerr, 3rd Earl of Lothian (1605-75), was sold at Sotheby's London, 20 January 2022, lot 74 and another portrait Sotheby's London, 31 March 2021, lot 58. A further painting from the circle of dell'Altissimo was sold in these rooms, 24 October 2024, lot 99.



**89** **LEARN MORE**  
**A WORLD MAP AND A SCHEMATIC DIAGRAM OF MECCA FROM THE *KHARIDAT AL-AJ'IB* OF IBN AL-WARDI (D.1348-9)**

PROBABLY OTTOMAN TURKEY, PROBABLY 17TH CENTURY

Arabic manuscript on paper, 4ff. in two bifolios, each folio with 15ll. black *naskh*, headings picked out in red, set within red double rules, one with a full-page colour map of the world with Europe and Byzantium in the lower right corner, Africa in the upper half and Asia in the lower left, the other with a diagram of the Haram in Mecca with the Kaaba and descriptions of the various *mihlabs* and their significance

Text panel 5 3/8 x 3 1/4 in. (13.8 x 8.2cm.); folio 8 1/8 x 5 5/8 in. (20.6 x 14.2cm.) (2)

£10,000-15,000 US\$14,000-20,000 €12,000-17,000

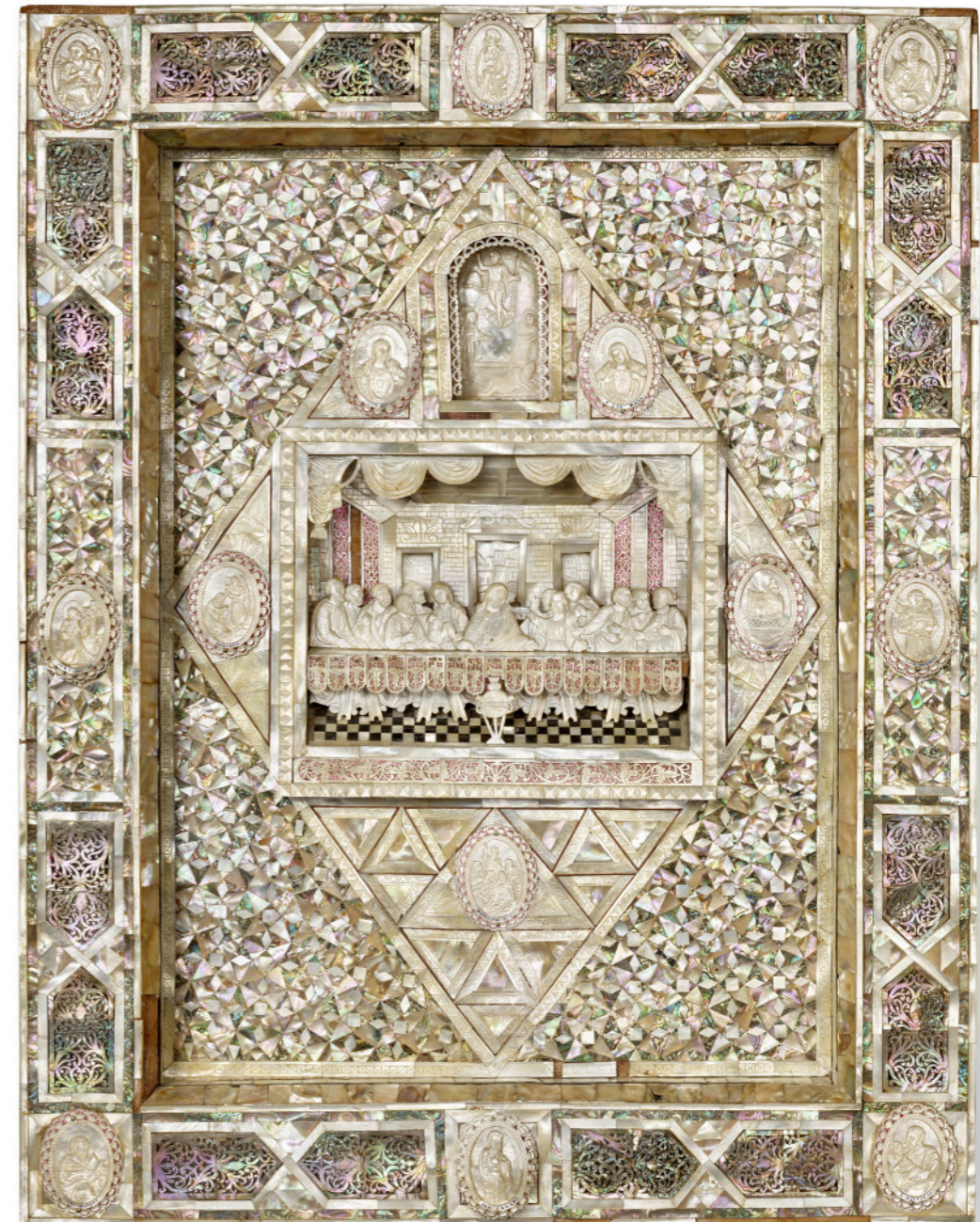
**PROVENANCE:**  
 Private German collection, by repute assembled in the 1950s-1980s, from whom purchased by the present owner

The work of the 14th century geographer Ibn al-Wardi was one of the most widely transmitted works of geography and cosmology in the Ottoman Empire. His work drew together the contributions of earlier geographers such as al-Mas'udi, al-Tusi and Yaqut al-Rumi. As well as describing the geography, he also described some of the peoples known to medieval Arabs as well as providing a memorable account of the truly global consequences of the Black Death in 1348, describing its

devastating impact on India, China, Byzantium, and Iran. Copies of his works were often accompanied by two diagrams: the first a world map, oriented with the South at the top of the page as was standard for the period, and the second a drawing of the Kaaba indicating which countries lay to each of its cardinal points.

Manuscripts of this work span from the 15th to the 18th century. Maps were closely copied from older manuscripts, and their conservative style makes them hard to date. These closely resemble manuscripts produced in the 17th century, such as one in the Library of Congress, Washington D.C., which has a colophon dated to 27 Jumada II AH 1041/20 January 1632 AD (G.93.117 1500z). Like our manuscript, that example is copied on European paper. The Bibliothèque Nationale de France, Paris, is another copy of the manuscript with a colophon signed by a certain 'Abd al-Aziz ibn Abd al-Karim al-Rumi, who finished copying it in Cairo, 9 Rajab AH 1005/26 February 1597 AD (Arabe 2193). On most manuscripts, the world map is across a double page spread, though for another example on which the map is fitted onto a single page, see a manuscript in the Bibliothèque Nationale et Universitaire, Strasbourg (MS.4.190).

All of those manuscripts postdate the world map drawn up by the Ottoman admiral Piri Reis in 1513, which is believed to be the first Ottoman map to include the coastline of America. They show how traditional cosmologies survived in the Islamic world and were able to co-exist with the new discoveries of the 15th and 16th centuries.



**90** **LEARN MORE**  
**A MOTHER-OF-PEARL AND ABALONE ICON OF THE LAST SUPPER**  
 OTTOMAN JERUSALEM, 19TH OR 20TH CENTURY

The central rectangular scene depicting the Last Supper of Christ with the apostles on either side, within a lozenge panel set with five ovals with depictions of Christian religious scenes as well as a larger recessed arched panel at the top, within a thick raised frame set with panels of foliate decoration, a further seven roundels with saints, suspension rope on the reverse

27 1/2 x 21 1/2 in. (70 x 55cm.)

£8,000-12,000 US\$11,000-16,000 €9,300-14,000

**PROVENANCE:**  
 Private collection Italy and the UK by 1972, thence by descent

The present lot is an impressive example of the mother-of-pearl icons produced in Jerusalem from the 18th century onwards. Dioramas depicting the last supper, based on the painting of the same subject by Leonardo da Vinci, were highly popular souvenirs among European pilgrims to the Holy Land.



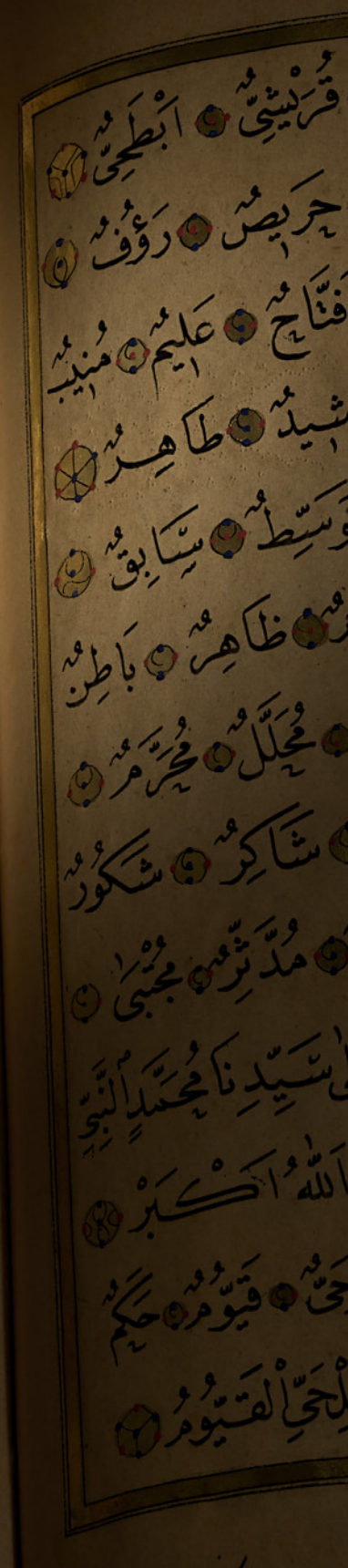
091 **LEARN MORE**  
**AN'AM SHARIF**  
 OTTOMAN TURKEY, MID-19TH CENTURY

Selected *suras* from Qur'an followed by 55ff. prayers and calligrams, Arabic manuscript on paper, 84ff. plus 3 fly-leaves, each folio 13ll. of black *naskh*, gold and polychrome verse markers, *tajwid* and occasional words in red ink, the *sura* and prayer headings in polychrome and gold illuminated panels in white and red *thuluth* respectively, ornamentation above the *bismillah* text throughout, catchwords, fore-edges decorated with gilded floral design, opening bifolio on gold sprinkled paper with two illuminated headpieces in rococo style, original leather binding decorated with gilded designs, doublures embossed pink paper  
 Text panel 6 x 3<sup>3</sup>/<sub>16</sub>in. (15.2 x 8.5cm.); folio 8<sup>3</sup>/<sub>16</sub> x 5<sup>1</sup>/<sub>16</sub>in. (22.1 x 13.2cm.)  
 £15,000-20,000 US\$20,000-27,000  
 €18,000-23,000

**PROVENANCE:**  
 By repute private collection, Switzerland, before 1990 and thence by descent

**INSCRIPTIONS:**  
 The text includes, a selection of *suras* (*al-Fatiha*, *al-Baqara*, *al-An'am*, *Yasin*, *al-Fath*, *al-Mulk*, *al-Naba'*, *Quraysh*, *al-Ma'un*, *al-Kawthar*, *al-Kafirun*, *al-Nasr*, *Tabbat [al-Masad]*, *al-Ikhlās*, *al-Falaq*, *al-Nas*), followed by a prayer for the conclusion of recitation of the *suras*; the Great Prayer (*Sala Kabira*) for the Prophet; *Salat al-Munjiya*; a selection of 7 Qur'anic verses; the Noble Prayers (*Salavat-i Şerif*); *Hizb al-Bahr* of al-Shadhili; a diagram of a seal containing Qur'an 27:30 (i.e. Seal of Solomon) with a diagram of a seal below with the names of Muhammad and the Four Rightly Guided Caliphs; the Prophet's seal of Prophecy; the genealogy of the Prophet; the Noble Seal (*Mühr-i Şerif*); a selection of prayers (*du'a*); three roundels containing exhortations to Beautiful Names of God, the names of the Seven Sleepers of Ephesus and their dog, and Qur'an 68:51-52

This beautifully illuminated prayer book is a copy of the *An'am Sharif* which was popular in the late 18<sup>th</sup> century and was used for memorizing and reciting prayers. It is a testament to the Ottoman Empire's artistic and religious heritage, combining sacred texts with decorative illumination to enhance the spiritual experience of its users. Other copies of this richly illuminated prayer book have sold in these Rooms, 26 October 2017, lot 226, 26 April 2018, lot 180 and 28 October 2021, lot 103. Unusually for an Ottoman manuscript of this calibre, our copy is not signed or dated.





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†92 [LEARN MORE](#)

### AN IZNIK POTTERY TILE

OTTOMAN TURKEY, CIRCA 1575

The white ground painted under the glaze in cobalt-blue, bole-red, green, turquoise and black, with coupled saz leaves, split palmettes and a large half palmette, the bottom edge with a band of serrated leafy palmettes between a turquoise and bole-red border, wooden frame, repaired breaks

9 5/8 x 9 7/8 in. (24.4 x 25 cm.)

£12,000-18,000

US\$16,000-24,000

€14,000-21,000

**PROVENANCE:**

Private collection, Denmark, before 1980

\*93 [LEARN MORE](#)

### A LARGE IZNIK POTTERY DISH

OTTOMAN TURKEY, CIRCA 1585

The white ground painted under the glaze in cobalt-blue, green, bole-red and black, the centre of the dish with a central single saz leaf surrounded by peony sprays and tulips, all reserved against bole-red ground, surrounded by a petal wreath, the rim with stylised 'wave and rock' design, the back with floral sprays alternated with rosettes, rim drilled once and unglazed foot drilled four times for suspension, the base with painted red number '5984' and various old owner's and sale stickers including Jean Lagonico collection label

12 3/4 in. (32.5 cm.) diam.

£40,000-60,000

US\$54,000-80,000

€47,000-69,000

**PROVENANCE:**

Jean Lagonico, thence by descent  
Sold Sotheby's Monaco, 7 December 1991, lot 39

**EXHIBITED:**

*Exposition d'art Musulman*, Alexandria, Egypt, 1925

**LITERATURE:**

Gaston Migeon, *Les Arts Décoratifs Musulmans*, Alexandria, 1925, p.12, pl.28

Red-ground dishes, such as that offered here, are extremely rare. This is a particularly fine and large example. The last quarter of the 16th century saw the perfection of the use of the raised bole-red colour that we see employed so masterfully on this dish. The thick red was difficult to control and initial efforts produced mixed results. The tiles produced in around 1561 for the Mosque of Rüstem Pasha contained areas of red which were not fully controlled after firing and therefore lost the intensity of their colour (Walter Denny, *The Mosque of Rüstem Pasha and the Environment of Change*, New York, 1977). A dish in the Musée National de la Céramique in Sèvres which has a similar design including curved saz leaves is also dated by Walter Denny to circa 1585-90 (Walter B. Denny, *Iznik. The Artistry of Ottoman Ceramics*, London, 2004, p.118). An impressive dish with decoration of saz leaves on a red ground was sold in these Rooms, 25 April 2015, lot 176.

Our dish was formerly in the Lagonico Collection - originally assembled by Stefanos Lagonikos in Alexandria, Egypt. The Lagonikos were one of many Greek families who settled and became extremely successful in the Egyptian cotton industry and Ottoman financial incentives to foreign investment. As these Greek families grew in wealth, many began collecting art with a small number collecting Islamic art, which was seen as an extension of Hellenism. The private collections of the Greek community in Alexandria would go on to form the core of the important 1925 exhibition *Exposition d'art Musulman*, only the second great exhibition of Islamic art, which included pieces from the Lagonico collection, including this dish.



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Gaston Migeon, *Les Arts Décoratifs Musulmans*, Alexandria, 1925, p.12, pl.28

**A LARGE IZNIK POTTERY 'GRAPE' DISH**

OTTOMAN TURKEY, CIRCA 1570

The white field decorated under the glaze with cobalt-blue, black, and green, the interior with three bunches of grapes hanging from a leafy vine, the cavetto with repeated floral sprays, the scalloped rim with 'rock and wave' motif, the exterior with repeated motifs similar to cavetto, the base plain, repaired breaks 13<sup>7</sup>/<sub>16</sub>in. (34.6cm.) diam.

£40,000-60,000

US\$54,000-80,000

€47,000-69,000

**PROVENANCE:**

French Private Collection formed, by repute, between the 1960s and 1980s until sold  
Châtivesle Maison de Vente aux enchères, 19 June 2016, lot 51  
Rob Michiels Auctions, 8 December 2018, lot 724

From the late 1520s Iznik potters began directly to imitate Chinese porcelains. Those copied were generally of the Yuan and early Ming dynasties of the 14th and 15th century, examples of which were actively collected at the courts of the Islamic world. Of all the Chinese prototypes that existed in the Topkapi Palace collections and were copied by the potters at Iznik, it was the grape design that proved the most popular (for Ming examples see R. Krahl, *Chinese Ceramics in the Topkapi Museum Istanbul*, vol.II, London, 1986, nos.605 and 606).

Whilst faithful to the aesthetic of their Chinese forerunners, Atasoy and Raby, in a discussion on the group, write that the potters of Iznik were indifferent to their 'niceties' as is evidenced by their irregular treatment of the design which was allowed more freedom of interpretation than the original (Nurhan Atasoy and Julian Raby, *Iznik, The Pottery of Ottoman Turkey*, London, 1989, pp.121-124).

The Ottomans developed the palette of the original Chinese blue-and-white dishes by adding highlights of turquoise or green in the leaves and borders as seen here. An Iznik 'Grape' dish of closely related size, design and palette – with a similar green that has bled slightly in the tendrils of the vine – is in the Metropolitan Museum of Art, New York (91.1.102; Maryam D. Ekhtiar, Pricilla P. Soucek, Sheila R. Canby and Navina Najat Haidar (eds.), *Masterpieces from the Department of Islamic Art in the Metropolitan Museum of Art*, New York, 2011, p.302, no.213). That is attributed to circa 1570, and a similar date would seem likely for our dish.



**A NASRID-STYLE CHAIR**  
SPAIN, 19TH CENTURY

The curving folding X-frame with scrolling arms, the surfaces inlaid with silver, hardwood and bone in a repeated stellar design, the leather seat and back stamped with the Nasrid motto and crest and attached to frame with dome-headed tacks, some loss of inlay, leather dry and later reinforced with plywood, associated leather cushion

37<sup>3</sup>/<sub>16</sub>in. (96cm.) high; 27<sup>1</sup>/<sub>16</sub>in. (70.3cm.) wide

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

**PROVENANCE:**

Private UK collection, 1950s, and thence by descent

This chair is one of a group made after the 15th/16th century Nasrid originals, a number of which are in the Metropolitan Museum of Art (195.1.1978; 1975.1.1979ab; 45.60.41a,b; 45.60.40a; 27.225.1) and another the Alhambra (*Arte Islámico en Granada*, exhibition catalogue, Granada, 1995, no.188, pp.436-7). A further example was sold in these Rooms 7 April 2011, lot 119. Like that chair, the present lot is impressively extensively decorated with stellar micromosaic veneer. With the growing interest from the 18th century in Spain's Islamic past, a wide variety of Nasrid revival works of art were produced, such as the present lot. A very similar 19th century chair with stamped leather back panel was sold in these Rooms, 14 October 2003, lot 60 and a further pair, although with less elaborate decoration, were sold in these Rooms, 10 October 2013, lot 71.



**SHEIKH AL-MU'TA BIN SALIH AL-SHARQI: DHAKHIRA AL-MUHTAJ**

MOROCCO, 24 RABI' II AH 1291/9 JUNE 1874 AD

On the life of the Prophet and his teachings, Arabic manuscript on paper, 61ff. plus eight fly-leaves, each folio with 25ll. of neat black *maghribi*, often arranged in two columns with polychrome intercolumnar dots, important words and phrases picked out in red, blue and purple, often in larger script, numerous polychrome illustrations, diagrams and illumination within the text, and six large-scale double page illuminated folios, some folios with areas of repair, in stamped red Morocco binding

Folio 16<sup>3</sup>/<sub>4</sub> x 10<sup>1</sup>/<sub>16</sub>in. (42.2 x 27cm.)

£15,000-20,000

US\$20,000-27,000

€18,000-23,000

**PROVENANCE:**

By repute private French collection, 1990s, from which acquired by the current owner

**EXHIBITED:**

Private collection, South of France, 1990s, from which acquired by the current owner

Between the 14th and 19th centuries, there was an increased demand for devotional manuscripts produced in North and Sub-Saharan Africa. Specialised workshops produced numerous, often illustrated, copies of such texts, from miniature books to large-scale manuscripts, with both lavish illuminations and simple decorations (Hiba Abid, 'Illuminating the History of Private Devotion in the Muslim West', lecture at Columbia University, 2022).

While known examples of Sheikh al-Mu'ta bin Salih al-Sharqi's *Dhakira al-Muhtaj* date back to at least the 1810s, the present example dated 1874 is a particularly richly illuminated one, with its numerous polychrome illuminations and diagrams. These include a dozen of the sandals of the Prophet Muhammad, ornately decorated, including poetry honouring him. These are known from the Ottoman tradition of depicting *kadem-i şerif* (noble footprint) and *na'layn* (sandals) in prayer books based on his relics found in the 16th century (Christiane Gruber, *The Praiseworthy One: The Prophet Muhammad in Islamic Texts and Images*, Bloomington, 2018, p.276-85).

Textually and decoratively, our *Dhakira al-Muhtaj* draws from the most famous of all such Moroccan prayer books, the *Dala'il al-Khayrat* of Muhammad al-Jazuli (d. 1465), copied across the Islamic world from Morocco to Central Asia, China, and Java, Indonesia (see Nurul Iman Rusli, *Dala'il al-Khayrat: Prayer Manuscripts from the 16th-19th Centuries, the collection of the Islamic Arts Museum Malaysia*, Kuala Lumpur, 2016).





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### CHRIST AS SALVATOR MUNDI

POSSIBLY ALLAHABAD, MUGHAL INDIA, CIRCA 1600-1605

Opaque pigments heightened with gold on paper, laid down on buff paper margins with a narrow gold border with black and blue rules, reverse with seals of the emperors Shah Jahan and Aurangzeb with accompanying librarians' notes, further note in black *devanagari*, mounted, framed and glazed  
Painting 3½ x 2¾in. (9 x 6.6cm.); folio 5¾ x 4¾in. (14.5 x 11.2cm.)

£50,000-70,000

US\$67,000-93,000

€58,000-81,000

#### PROVENANCE:

Imperial library of the Emperor Shah Jahan (r.1628-58)  
Imperial library of the Emperor Aurangzeb (r.1658-1707)  
Mewar Royal Collection inventory 20/199 (valuation of 209 rupees), by AH 1111/1699-1700 AD.  
P & D Colnaghi, London, 1978

#### EXHIBITED:

*Indian Painting: Mughal and Rajput and a Sultanate Manuscript*, P & D Colnaghi, London, 5 April - 3 May 1978, no.18

#### LITERATURE:

Toby Falk, Robert Skelton and Ellen Smart, *Indian Painting: Mughal and Rajput and a Sultanate Manuscript*, London, 1978, no.18, p.32 and ill. p.86  
John Seyller, 'The inspection and valuation of manuscripts in the imperial library', *Artibus Asiae* 54, 3/4, 1997, p. 346 (unillustrated)

#### INSCRIPTIONS:

Mughal librarians' inscriptions on the reverse:  
24 sha'ban al-mu'azzam sana 18 tahwil-i suhayl shud, 'Transferred to Suhayl on 24 Sha'ban [regnal] year 18 (26 October 1644);  
Worn seal impression of Ahmad Shahid, possibly dated 1054 (1644-45) with inspection note, 5 jumada al-thani sana 24 'arz dida shud, 'It was inspected on 5 Jumada al-Thani, [regnal] year 24' (5 June 1650 if during Shah Jahan's reign. 22 June 1681 if Aurangzeb's reign);  
tahwil-i la'l shud ghurra-i dhi'l-hijja sana 29, 'It was transferred to La'l on the first of Dhu'l-Hijja, [regnal] year 29 (2 October 1655);  
A seal impression of Sayyid 'Ali al-Husayni dated AH 1075/1664-65 AD with inspection note below 3 muharram sana 41 tahwil-i suhayl shud, 'transferred to Suhayl on 3 Muharram [regnal] year 41 (22 July 1697).'

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### A SMALL BIHARI QUR'AN

SULTANATE INDIA, PROBABLY 15TH CENTURY

Arabic manuscript on paper, 492ff. plus 3 fly-leaves, each folio with 15ll. of black *bihari* script, *tajwid* picked out in red ink, gold roundel verse markers, *sura* headings blank on gold within polychrome borders, text panels within red and black inner and outer rules, catchwords, outer margins plain, gold and polychrome marginal roundels and medallions, the opening bifolio with 9ll. of *bihari* script of *sura al-fatiha* and part of *sura al-baqara* set within gold and polychrome borders with red and blue interlinear stylised vocalisation, further marginal illumination with polychrome floral detail, the closing bifolio with *sura al-nas* similarly illuminated, ending with 4ff. of a *Falnama* (Book of Prognostication) in Persian verse, bound in blue leather binding with panel depicting a landscape, the doublures red gilt-tooled leather  
Text panel 3 x 1¾in. (7.8 x 4.3cm.); folio 6½ x 3in. (15.5 x 7.7cm.)

£6,000-8,000

US\$8,000-11,000

€7,000-9,300

#### PROVENANCE:

Private collection, Paris, 1960s and thence by descent

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In 1580 the first Jesuit mission to the court of the Akbar (r. 1556-1605) presented the emperor with Christopher Plantin's eight-volume Polyglot Bible. They also presented the emperor with engraved Christian images and paintings of the Virgin Mary and Child (J.P. Losty and Malini Roy, *Mughal India: Art, Culture and Empire*, London, 2012, p.78). Fascinated by what he received, Akbar ordered his court artists to create copies of the Jesuit material and these artists quickly mastered the Late Renaissance conventions of modelling and perspective. However, rather than simply being copies of European works, these paintings, of which the present lot is a fine example, may be defined as "Mughal Occidentalism" whereby the Indian court artists appropriated the elements they found useful, and rejected those that did not fit with Mughal aesthetics (Mika Natif, *Mughal Occidentalism: Artistic Encounters between Europe and Asia at the Courts of India 1580-1630*, Leiden and Boston, 2018, pp.1-2, 7-12). Whilst Akbar certainly showed great interest in the reinterpretation of European works, a significant group of paintings on this theme were produced in the atelier at Allahabad during Jahangir's rebellion against Akbar from 1599 to 1605.

This study of Christ as Salvator Mundi is most likely after the etching 'Speciosus Forma prae filijs hominum' by Hieronymus Wierex (1553-1619; see British Museum, 1859,0709.2960). Other early 17th century Mughal paintings based on works of Hieronymus Wierex are the Virgin and Child in the Walters Art Museum, Baltimore (W.699), and the Martyrdom of Saint Cecilia by the artist Nini from the Wantage Album in the Victoria and Albert Museum, London (IM.139A-1921). A number of Mughal artists are recognised for their interpretations of Christian material but perhaps none more so than Abu'l Hasan (fl. 1600-1360), named 'Nadir al Zaman' by Jahangir and one of the foremost artists in Jahangir's Allahabad atelier. Milo Cleveland Beach notes that the artist had a particular interest in the modelling of drapery and spatial volume ('Aqa Riza and Abu'l Hasan', in Beach, Fischer and Goswamy (eds.), *Masters of Indian Painting, 1100-1650*, Zurich, 2011, p.222). Both of these features are evidenced in the present lot. The vibrant blue cloak worn by Christ in our painting recalls that in a painting of the Virgin and Child by Abu'l Hasan which is a reinterpretation of an engraving by Durer (Royal Collection Trust, RCIN 1005069.aa). Other related paintings by Abu'l Hasan include his depiction of the Holy Family with St. John the Baptist and angels (British Museum, 2006,0422.0.1) and a painting of an angel holding an orb and book, sold in Christie's New York, 19 June 2019, lot 335.

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PROPERTY OF A SWISS LADY

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**TWO CUERDA SECA POTTERY TILES**  
PROBABLY MUGHAL LAHORE, CIRCA 1640

The yellow ground decorated with a floral meander in green, orange, blue and manganese, the green border with further floral meander  
15.5 x 8in. (38.1 x 20.3cm.) overall (2)  
£8,000-12,000 US\$11,000-16,000  
€9,300-14,000

**PROVENANCE:**  
Anon sale, Sotheby's London, 9 April 2008, lot 227

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VARIOUS PROPERTIES

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**A MUGHAL ALBUM PAGE WITH PORTRAITS OF THE EMPERORS AURANGZEB AND FARRUKHSIYAR**

THE DRAWING SIGNED MUZAFFAR 'ALI, SAFAVID IRAN, FIRST HALF 16TH CENTURY; REMAINING PORTRAITS AND ALBUM PAGE MUGHAL INDIA, 17TH AND 18TH CENTURIES

Four paintings laid down onto a later album page, upper left portrait of the Emperor Aurangzeb, upper right portrait of the Emperor Farrukhsiyar, lower left a man carrying a fat-tailed sheep, the bottom right a drawing of a dervish inscribed below to Muzaffar 'Ali, laid down within a buff inner border and blue outer border with gold vegetal decoration, the cream margins with offset rows of gold flower buds, gold and polychrome rules, the reverse with a calligraphic exercise comprising 5ll. black *nasta'liq*, within gold illuminated buff borders and plain cream margins, mounted, framed and glazed  
The four paintings 5½ x 3⅞in. (14 x 10cm.); folio 18⅞ x 11⅞in. (46 x 30cm.)  
£40,000-60,000 US\$54,000-80,000  
€47,000-69,000

**PROVENANCE:**  
Collection of Jean Pozzi (d. 1918)  
Jean Soustiel, Paris  
Private collection, North Germany, 1986-2025

**EXHIBITED:**  
*Miniatures Orientales de L'Inde 3*, Galerie Jean Soustiel, 19 May - 23 July 1983, no.17  
**LITERATURE:**  
Marie-Christine David and Jean Soustiel, *Miniatures Orientales de L'Inde 3*, Paris, 1983, no.17, p.50 (unillustrated)

The 18th century margins of this album page are similar to those of a folio from an album, now in the Royal Collection Trust (1005068.p) formerly in the collection of Nawab Asaf al-Dawla of Awadh (r. 1775-1797). The *jharoka* portrait of Aurangzeb (r. 1658-1707) holding a *sarpech* is mirrored by a similar portrait of the Emperor Farrukhsiyar (r. 1713-19). The very finely executed portrait of Farrukhsiyar, who is interestingly shown to be larger than Aurangzeb, with highly curved brow, long eyes, and curling facial hair is very similar to a portrait of the Emperor signed by the artist Bhavani Das. That was in the Francoise and Claude Bourelier Collection which sold at Artcurial, Paris, 4 November 2014, lot 243 (see Oliver Forge & Brendan Lynch catalogue, *Indian Painting 1590-1880*, 2015, cat.12). Another similar portrait of Farrukhsiyar attributable to Bhavani Das was sold in these Rooms, 10 June 2015, lot 13. Given the brevity of his reign, portraits of the Farrukhsiyar are rarer than those of longer-reigning emperors.

Muzaffar 'Ali who signed the drawing here, was son of Haydar 'Ali and great-nephew to Kamal al-Din Bihzad. He held special favour in the atelier of Shah Tahmasp (r. 1524-1576), and some sources even suggest he was favoured by the great master Bihzad (Dickson and Welch, *The Houghton Shahnama*, Harvard, 1981, p.154). Works inscribed to Muzaffar 'Ali are very rare and this may be the first signed work by the artist to appear at auction. Two reliably inscribed paintings are in the British Library. The first is an illustration of Bahram Gur and Fitna from the *Khamsa* of Shah Tahmasp (Or.2265, f.221a) and the other shows Firdawsi unrecognised amongst the poets of Ghazni from a copy of the *Garshaspnama* (Or.12985, f.5a). Nine paintings in the *Shahnama* of Shah Tahmasp are attributed to the artist and he also worked on the wall paintings at Tahmasp's palace in Qazvin when the capital was moved there from Tabriz. He is thought to have worked on the luxurious *Haft Awrang* of Prince Ibrahim Mirza between 1555-56. Another painting attributed to him is in the British Museum (1996.0326.0.1).





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**A DISCUSSION WITH AN ASCETIC**  
 ATTRIBUTED TO MUHAMMAD AFZAL, MUGHAL  
 INDIA, CIRCA 1730-40

Opaque pigments heightened with gold on paper, laid down between brown and blue borders with stencilled gold floral decoration, gold and black rules, buff paper margins with gold and polychrome floral studies, the reverse plain, mounted, framed and glazed  
 Painting 9<sup>7</sup>/<sub>8</sub> x 7in. (25 x 17.8cm.);  
 folio 18 x 12in. (45.7 x 30.5cm.)

£15,000-20,000 US\$20,000-27,000  
 €18,000-23,000

**PROVENANCE:**

By repute North German private collection assembled in the 1970s and 1980s, from which acquired by the current owner

This finely executed scene depicts a *yogi* in discussion with a visitor or disciple. Another disciple sits behind the *yogi* and two further, younger *yogis* and a dog line the bottom of the composition by a water's edge. From the right two well dressed ladies approach to offer gifts and supplications to the *yogi*.

The drawing demonstrates very refined execution of the *nim qalam* style which gained popularity in the Mughal court in the 17th century. It was used to great effect by masters such as Govardhan, who also executed several paintings along a similar theme (for two examples see Chester Beatty Library, MS.60.4 and Milo Cleveland Beach, *The Grand Mogul, Imperial Painting in India, 1600-1660*, Williamstown, 1978, no.41). Our painting relates to a *nim qalam* painting of ladies visiting a *yogini*, probably by a disciple of Govardhan circa 1640 in the Chester Beatty Library (MS.55.4) which Linda York Leach described as having a 'stylistic debt to Govardhan' (*Mughal and other Indian paintings from the Chester Beatty Library*, London, 1995, no.3.79, p.471). Our artist is clearly following in the same tradition. The fineness of the work, especially in the use of shading for facial modelling suggests an artist of imperial quality, who would have had access to the works of Govardhan and his disciples to use as source material.

One possible suggestion is Muhammad Afzal, a painter from the atelier of Emperor Muhammad Shah (r.1719-1748). Writing about two works attributed to Muhammad Afzal from the Eva and Konrad Seitz collection (one of which sold at Sotheby's London, 30 April 2025, lot 576) John Seyller notes that Muhammad Afzal's figures have full-cheeked, modelled faces, soft hair, and eyes with a subtle downwards slant (*Eva and Konrad Seitz Collection of Indian Miniatures: Mughal and Deccani Paintings*, Zurich, 2010, p.71). Our figures exhibit these features, in particular the standing lady. Her portrait is closely comparable to a lady in a painting of a group of ladies with fireworks on a terrace signed by Muhammad Afzal in the Smithsonian Museum (F1924.6). We are grateful to John Seyller for this insight.

†102 [LEARN MORE](#)

**A GATHERING OF DERVISHES AT NIGHT**

SIGNED DALCHAND, MUGHAL INDIA, FIRST  
 QUARTER 18TH CENTURY

Opaque pigments heightened with gold on paper, signature in the lower centre of the painting, within cropped red border with gold and white rules, the reverse with 5ll. black *nasta'liq* in clouds reserved against a gold ground with polychrome floral decoration, signed Ahmad al-Husayni, within gold decorated blue borders and red margins, mounted between glass, framed  
 The painting 10<sup>3</sup>/<sub>4</sub> x 6<sup>3</sup>/<sub>8</sub>in. (27.1 x 16.1cm.);  
 calligraphy 9<sup>1</sup>/<sub>4</sub> x 4<sup>7</sup>/<sub>8</sub>in. (23.5 x 12.5cm.);  
 folio 11 x 6<sup>1</sup>/<sub>2</sub>in. (27.8 x 16.5cm.)

£40,000-60,000 US\$54,000-80,000  
 €47,000-69,000

**PROVENANCE:**

Jean Soustiel, Paris  
 Private collection, North Germany, 1986-2025

**EXHIBITED:**

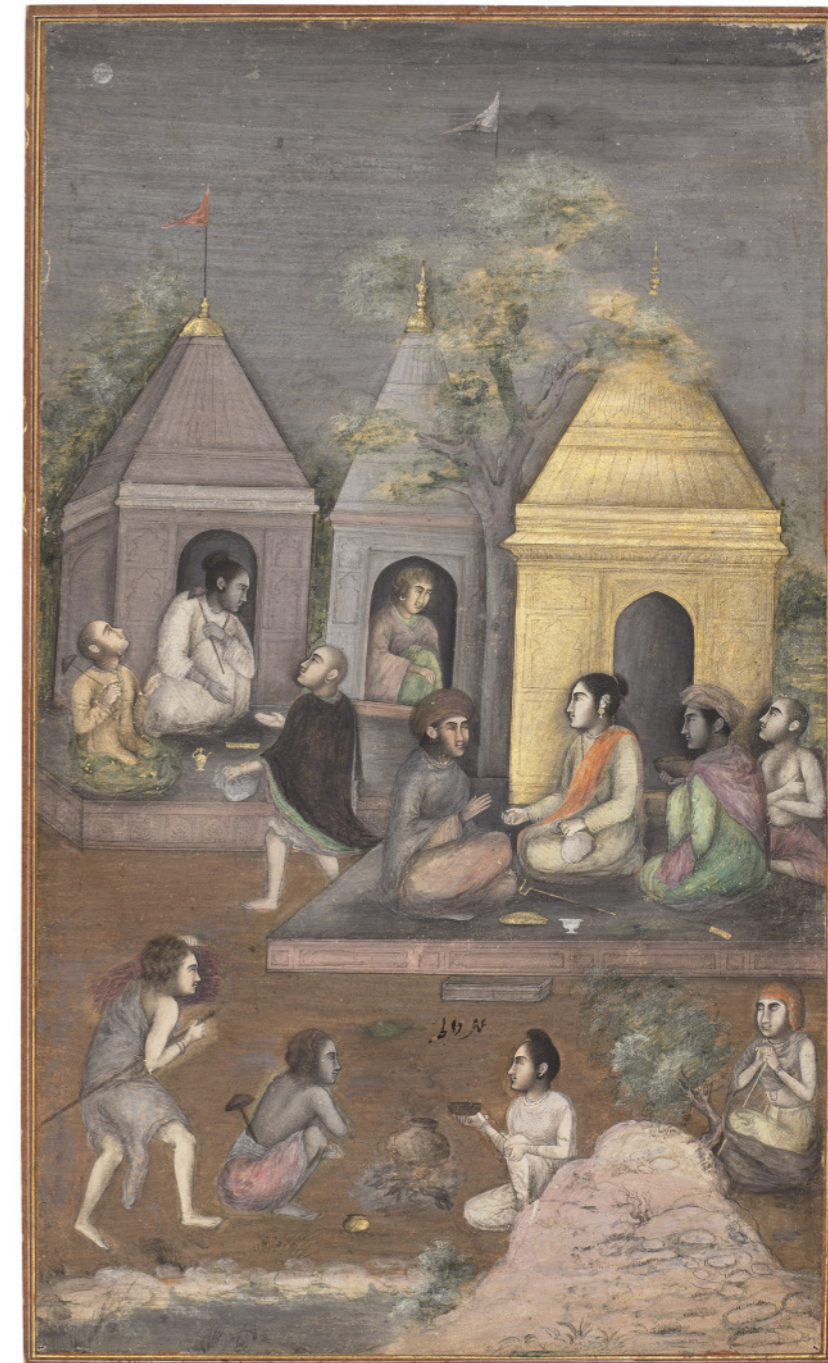
*Miniatures Orientales de L'Inde 3*, Galerie Jean Soustiel, 19 May - 23 July 1983, no.22

**LITERATURE:**

Marie-Christine David and Jean Soustiel, *Miniatures Orientales de L'Inde 3*, Paris, 1983, no.22, p.31

This painting is signed by the artist Dalchand. Son of Bhavani Das, it is thought that Dalchand was born in the 1690s and learned to paint in the Mughal manner in Lahore under the patronage of Prince Mu'azzam, the future Bahadur Shah, who had a small atelier in the city. Following the death of Aurangzeb in 1707, who had abolished the imperial atelier in 1658, Dalchand and his father likely moved to Delhi with their patron who had now assumed the Mughal throne. However, Dalchand would leave Delhi for unknown reasons around 1719 and find patronage first with the court in Jodhpur and then Kishangarh where he is recorded until circa 1760.

Despite his brief time in Delhi, Dalchand is considered one of the foremost Mughal court painters of the first half of the 18th century (Terence McNerney, *Dalchand*, in Beach, Goswamy and Fischer (eds.), *Masters of Indian Painting, 1650-1900*, Zurich, 2011, p.563). Nonetheless only two signed works exist from this period. One in the collection of Cynthia Hazen Polsky, New York, depicts ladies on a terrace (*ibid*, fig.1, p.567) and the other of a *yogi* fainting before a princess, formerly in the Ernevaz K. Dubash collection which was sold at Pundole's Mumbai, 9 April 2015, lot 120 (*ibid*, fig.2, p.568). These two signed works suggest that Dalchand came to specialise in *zenana* type painting in his brief time in Delhi. The present scene of ascetics at night, a popular subject in Mughal painting from the reign of Akbar, differs from the *zenana* scenes and yet does align with Dalchand's talents for deeply psychological portraiture and novel approach to composition (*ibid*, p.563). Particular care has gone into the modelling the portraits through heavy shading in a manner that recalls the use of chiaroscuro in Renaissance European painting. A large painting of the Mughal Emperor Muhammad Shah attributed to Dalchand, circa 1730, was sold in Sotheby's London, 23 October 2024, lot 155.





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†103 [LEARN MORE](#)  
**SHAH JAHAN AND HIS SONS DARA SHIKOH,  
 SHAH SHUJA, MURAD AND AURANGZEB**  
 PROBABLY GOLCONDA, DECCAN, INDIA, CIRCA 1700

Opaque pigments heightened with gold on paper, within a gold border with polychrome floral meander, the reverse identifying the sitters in sepia Latin and black *devanagari* inscriptions, mounted, framed and glazed  
 Painting 12 $\frac{3}{8}$  x 8 $\frac{1}{4}$ in. (31.5 x 21cm.); folio 13 $\frac{1}{8}$  x 9 $\frac{1}{4}$ in. (33.5 x 23.6cm.)  
 £10,000-15,000 US\$14,000-20,000  
 €12,000-17,000

**PROVENANCE:**  
 With Sotheby's, pre-1950 per label on reverse of frame  
 By repute, UK private collection by 1950s

For more information visit [christies.com](http://christies.com)

\*104 [LEARN MORE](#)  
**A CHINTZ KALAMKARI FOR THE SOUTHEAST  
 ASIAN MARKET**  
 DECCAN, INDIA, MID-18TH CENTURY

The cotton cloth ground painted and stencilled with the battle between the armies of Rama and Ravanna from the *Ramayana*, scattered staining and minute losses throughout  
 190 $\frac{7}{8}$  x 39in. (485 x 99cm.)  
 £10,000-15,000 US\$14,000-20,000  
 €12,000-17,000

**PROVENANCE:**  
 By repute private collection, Indonesia and Netherlands, 1950s

For more information visit [christies.com](http://christies.com)



105

105 [LEARN MORE](#)  
**A TALISMANIC SHIRT**  
 PROBABLY INDIA, LATE 18TH OR 19TH  
 CENTURY

Opaque pigments on cotton, decorated with extracts from the Qur'an, prayers and repetitions of exhortations to Beautiful Names of God, arranged into geometric patterns, lower border margin with floral meander, hem of the shirt painted with offset red floral sprays  
 25 $\frac{3}{4}$ in. (65.3cm.) long  
 £20,000-30,000 US\$27,000-40,000  
 €24,000-35,000

**PROVENANCE:**  
 By repute, private collection, Eindhoven, by 1996

For more information visit [christies.com](http://christies.com)



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0106 **LEARN MORE**

'ABD AL-JALIL IBN 'AZUM AL-MURADI AL-MAGHRIBI AL-QAYRAWANI (D. AH 960/1553 AD): THE FIRST QUARTER TO THE *TANBIH AL-ANAM* NORTH INDIA, 18TH CENTURY

Arabic and Persian manuscript on paper, 194ff. plus six fly-leaves, each folio with 15ll. of black *naskh*, containing prayers divided into sections for the days, illuminated *shamsa* on f.16r, begins with the names of God and Prophet Muhammad and a *hilye* on Prophet Muhammad in Persian, with words 'Allah' and 'Muhammad' picked out in red, intermittent lines with text reserved against gold clouds with polychrome illuminated panels, set within thick gold rules, section titles in gold *thuluth*, each part beginning with gold and polychrome illuminated headpiece, in contemporaneous gilt binding with medallion design, the red doublures with similar design  
Text panel 14 1/8 x 8 7/8in (36 x 21.6cm); folio 16 7/8 x 10in. (43 x 25.4cm.)

£15,000-20,000 US\$20,000-27,000  
€18,000-23,000

**PROVENANCE:**  
Private collection, Paris, 1960 and thence by descent

For more information visit [christies.com](http://christies.com)



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0107 **LEARN MORE**

QUR'AN NORTH INDIA, 18TH CENTURY

Arabic manuscript on paper, 391ff. plus two fly-leaves, 13ll. black *naskh* with *tajwid* in red, gold and polychrome roundel verse markers, *sura* headings alternating in red and pale blue *thuluth*, *hizb* markers in pale blue, set within gold and polychrome rules, the inner margins heavily annotated, outer margins plain, the opening bifolio with two six-pointed star medallions, *sura al-fatiha* and the opening 7ll. of *sura al-baqara* in blue *thuluth* on gold, *sura* headings in panels above, framed by gold and polychrome illumination, three folios of exegesis included at the end, in contemporary lacquer binding, the doublures brown with gold stencilling  
Text panel 5 1/4 x 2 3/4in. (13.2 x 6.9cm.); folio 10 1/8 x 6 1/2in. (25.6 x 15.6cm.)

£7,000-10,000 US\$9,400-13,000  
€8,200-12,000

**PROVENANCE:**  
Private collection, Paris, 1960s and thence by descent

A similar Qur'an recently sold in these Rooms, 2 May 2019, lot 90.

0108 **LEARN MORE**

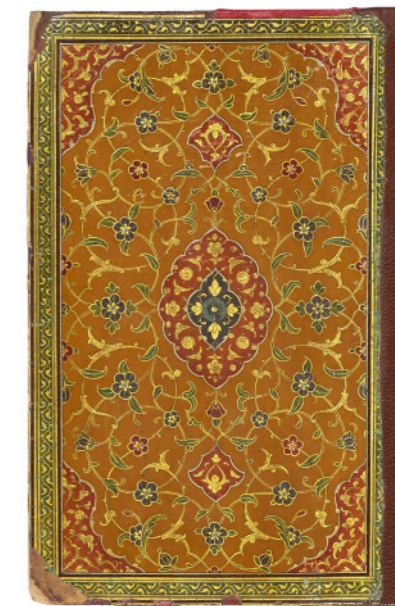
A MUGHAL QUR'AN IN TWO VOLUMES SIGNED MUHAMMAD MUKARRAM, NORTH INDIA, 18TH CENTURY

Arabic manuscript on paper, first volume 641ff., the second 740ff., each with 12 fly-leaves, each folio with 7ll. of bold black *naskh*, red key-words and *tajwid* notations, within double black-outlined gold rules, catchwords, with gold roundel verse markers and finely decorated *juz'* markers, the letter '*ayn*' marking *ruku'*, *sura* headings in white *riqa'* against gold cartouches on a blue floral ground, eight folios in both volumes with fine margins in gold and colours, opening folio in volume one with fine margins in gold and cobalt-blue, colophon signed, each volume in fine gilt-lacquered binding with decoration on brown and orange grounds respectively  
Text panel 6 3/8 x 3 3/4in. (16.3 x 9.5cm.); folio 8 3/4 x 5 1/2in (22.3 x 14cm.) (2)

£10,000-15,000 US\$14,000-20,000  
€12,000-17,000

**PROVENANCE:**  
Private collection, Paris, 1960s and thence by descent

For more information visit [christies.com](http://christies.com)





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**0109** [LEARN MORE](#)

**QUR'AN**  
 COPIED FOR MUHAMMAD IBN RASUL IBN ASADULLAH BY QASIM IBN KAZIM, KASHMIR, NORTH INDIA, DATED THIRD THURSDAY OF RABI' I AH 1282/27 JULY 1865 AD

Arabic manuscript on paper, 547ff. plus 12 fly-leaves, each folio with 10ll. of black *naskh*, arranged in gold-speckled bands with red Persian *nasta'liq* interlinear translations, gold roundel verse markers, *sura* headings in blue *thuluth* reserved against gold cartouches, text panel set within gold and blue rules, inner margin heavily annotated with diagonal *tafsir* in black and red *nasta'liq*, *hizb* markers in blue *thuluth* in gold leaf-style medallions, outer margin with *sura* title in blue *thuluth* in upper outer corner, lower inner corner with catchwords, triangular gold and red floral design in the outer edge, occasional marginal medallions, the opening two bifolios with dense gold and polychrome illumination framing 7ll. of black *naskh* with green rosette verse markers, interspersed with two folios of full *tafsir*, final 10ff. with prayers and index, lacquer binding signed Safdar and dated AH 1279/1862-3 AD  
 Text panel 6 3/8 x 3 3/8 in. (16.1 x 8.6cm); folio 13 1/4 x 7 3/4 in. (33.8 x 19.8cm.)

£7,000-10,000 US\$9,300-13,000  
 €8,100-12,000

**PROVENANCE:**  
 Private collection, Paris, 1960s and thence by descent

**INSCRIPTIONS:**  
 Lacquer binding with a dedication to the patron, *hasb al-farmayesh-e 'alishan jenab mirza muhammad ali, az dast-e safad roju moqel dorost kardid*, 'According to the command of his High Eminence Mirza Muhammad 'Ali, due to your generosity, you granted the hope for harvest (?)'

**\*110** [LEARN MORE](#)

**A JADE SPITTOON**  
 MUGHAL INDIA, 18TH CENTURY

The bulbous ribbed jade body rising to an everted rim formed of stylised acanthus petals, on short flowerhead foot, curling foliate handle  
 2 1/2 in. (5.3cm.) high; 2 1/4 in. (5.8cm.) diam.

£30,000-50,000 US\$40,000-66,000  
 €35,000-58,000

**PROVENANCE:**  
*Maharajas & Mughal Magnificence*, Christie's, New York, 19 June 2019, lot 298

This beautifully carved jade spittoon is an excellent example of the Mughal prowess in hardstone carving. It is thought that nephrite and related hardstones were introduced to the Mughals in the mid-16th century when a Khotanese jade merchant 'visited the Emperor Akbar's court and enabled the Mughals to indulge a taste for jade already acquired by their Timurid ancestors in Central Asia' (Joseph M. Dye III, *The Arts of India*, Virginia, 2001, p.408). The production of Mughal jade carvings flourished under the patronage of Jahangir (r.1605-1628). He actively collected 15th century Timurid and Chinese metal and ceramic vessels inscribing them with his titles and poetic verses. The jade wine cups produced early in his reign often imitated these earlier forms. Floral and vegetal forms in jade carving began to appear later in his reign after his visit to the lush green valleys of Kashmir in 1620. Mughal jades reached their full artistic potential under Emperor Shah Jahan (r.1628-58) with artisans continuing to use floral imagery and Mughal jades displaying a more delicate manner of execution and a greater sophistication of technique. A near identical spittoon dated to the 17th century is in the al-Sabah collection, Kuwait (LNS 234 HS; illustrated Salam Kaoukji, *Adornment and splendour, jewels of the Indian Courts*, London and New York, 2023, cat.116, pp. 290-291). Both examples share a gently curved body carved with acanthus leaf decoration and with a delicate curving acanthus leaf handle.

**\*111** [LEARN MORE](#)

**A CARVED JADE BOWL**  
 NORTH INDIA, 18TH CENTURY

The exterior of the elliptical body carved with leaf designs in low relief, a tendril handle at each of the pointed ends, on a short flowerhead shaped foot  
 6 1/4 in. (16cm.) wide at the handles

£25,000-35,000 US\$34,000-47,000  
 €29,000-41,000

**PROVENANCE:**  
*Maharajas & Mughal Magnificence*, Christie's, New York, 19 June 2019, lot 294

**EXHIBITED:**  
*Jewels of the Mughal Emperors and Maharajas: Treasures from the Al Thani Collection*, Miho Museum, Japan, 01 October 2016 - 11 December 2016

*From the Great Mughals to the Maharajas: Jewels from the Al Thani Collection*, Grand Palais, Paris, 29 March - 5 June 2017

*Treasures of the Mughals and the Maharajas: The Al Thani Collection*, Palazzo Ducale, Venice, 9 September 2017 - 3 January 2018

*Treasures from the Al Thani Collection: Gems and Jewels of India and Masterpieces from a Royal Collection*, Palace Museum, Beijing, 17 April - 18 June 2018

**LITERATURE:**  
 Amin Jaffer, *Jewels of the Mughal Emperors and Maharajas: Treasures from the Al Thani Collection*, Miho Museum, 2016, no. 24, p. 50  
 Amin Jaffer and Amina Okada, *From the Great Mughals to the Maharajas: Jewels from the Al Thani Collection*, Réunion des Musées Nationaux, Paris, 2017, no. 54, p. 84  
 Amin Jaffer, B. Haikun, W. Yuegong, *Treasures from the Al Thani Collection: Gems and Jewels of India*, Beijing, 2018, no. 57, p. 122



110



111



112

112 [LEARN MORE](#)

**THE EMPEROR FARRUKHSIYAR (R.1713-19) ON A TERRACE**

STUDIO OF BHAVANI DAS, MUGHAL STYLE AT KISHANGARH, INDIA, CIRCA 1720

Opaque pigments heightened with gold on paper, within an inner gold border and blue and red outer borders, page extended along top edge, the reverse with a Latin cursive identificatory inscription, mounted

Painting 9 1/8 x 5 in. (23 x 12.7cm.); folio 9 1/2 x 7 in. (24.2 x 17.7cm.)

£15,000-20,000

US\$20,000-27,000

€18,000-23,000

Bhavani Das began his career under Mughal patronage, perhaps first serving Bahadur Shah during his princely years and then after becoming emperor in 1707 (Navina Haidar, *Bhavanidas*, in Beach, Goswamy and Fischer, *Masters of Indian Painting II, 1650-1900*, Zurich, 2011, p.535). In 1719 he relocated to Kishangarh, perhaps following the death of his patron in 1715, where he remained active for at least another thirty years. His influence was transformative to the Kishangarh school of painting and he was later followed there by his son Dalchand and nephew Kalyan Das. For a painting by Dalchand see lot 103 from the current sale.

This portrait of Farrukhsiyar exhibits Bhavani Das's Mughal-trained sensibilities to portraiture but the expressive curved eyebrow and upright, slightly backward arching, posture are characteristic of the artist's time in Kishangarh (ibid, p.538). Our portrait is very similar to two other of the Emperor Farrukhsiyar. One is signed Bhavani Das and was sold from the Françoise and Claude Bourelier Collection at Artcurial, Paris, 4 November 2014, lot 243. The second, attributable to Bhavani Das and atelier, was sold in these Rooms, 10 June 2015, lot 13.



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PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

\*113 [LEARN MORE](#)

**A HARDSTONE CHAUPUR SET WITH ENAMELLED AND GEM-SET GOLD DICE**

NORTH INDIA, THE DICE EARLY TO MID 18TH CENTURY (THE GAME PIECES 20TH CENTURY)

The set comprising of three dice and sixteen game pieces, the dice inlaid with diamonds in gold with polychrome enamelled floral designs, the game pieces carved from agate, chalcedony, yellow chalcedony and jasper, with two pairs of circles inscribed at tip and base

Dice 2 3/4 in. (6.9cm.) long; pieces 5/8 in. (1.6cm.) high

(19)

£12,000-18,000

US\$16,000-24,000

€14,000-21,000

PROVENANCE:

*Maharajas & Mughal Magnificence*, Christie's New York, 19 June 2019, lot 348

EXHIBITED:

*Jewels of the Mughal Emperors and Maharajas: Treasures from the Al Thani Collection*, Miho Museum, Japan, 01 October 2016 - 11 December 2016.

*Des Grands Moghols aux Maharajahs Joyaux de la Collection Al Thani*, Grand Palais, Paris, 29 March 2017 - 05 May 2017.

*Treasures of the Mughals and the Maharajas*, Palazzo Ducale, Venice, 09 September 2017 - 03 January 2018.

*Masterpieces from the Al Thani Collection: Gems and Jewels of India*, Palace Museum, Beijing, 17 April 2018 - 18 August 2018.

LITERATURE:

Amin Jaffer, *Jewels of the Mughal Emperors and Maharajas: Treasures from the Al Thani Collection*, Miho Museum, 2016, p.60, no.33

Amin Jaffer and Amina Okada, *From the Great Mughals to the Maharajas: Jewels from the Al Thani Collection*, Réunion des Musées Nationaux, Paris, 2017, p.205, no.155

Amin Jaffer, *Treasures of the Mughals and the Maharajas*, Milan, 2017, p.218, no.149

Amin Jaffer, B. Haikun, W. Yuegong, *Treasures from the Al Thani Collection: Gems and Jewels of India*, Beijing, 2018, pp.240-41, no.153

For more information visit [christies.com](http://christies.com)

VARIOUS PROPERTIES

\*114 [LEARN MORE](#)

**A GEM-SET GOLD ROSEWATER SPRINKLER (GULABPASH)**

PROBABLY JAIPUR, NORTH INDIA, 19TH CENTURY

Constructed in three sections that screw together, the flat cylindrical body with a large central blue enamelled panel on each side set with diamonds, further clear and coloured gems set into floral and geometric patterns against green, blue and white enamelled ground, the long tapering spout with a trumpet-shaped mouth hung with seed pearls and turquoise beads, the broad foot with openwork foliate decoration

12 in. (30.5cm.) high

£50,000-70,000

US\$67,000-93,000

€58,000-81,000

PROVENANCE:

American art market by 1996,

Private Middle Eastern collection, 1996-2003

Middle East trade, from which acquired by the current owner in 2005

From the 17th century visitors arriving at the courts of Indian rulers were greatly impressed by the material splendour they found. The lavishness of the interiors that greeted them, highlighted with small accents given by enamelled and jewelled objects, rarely failed to be noted. Sir Thomas Roe, who was sent as an embassy to Jahangir in 1615-18 described the Mughal court as 'the treasury of the world' (Susan Strong, Nima Smith and J.C. Harle, *A Golden Treasury. Jewellery from the Indian Subcontinent*, London, 1989, p.27). This elaborate and finely decorated gold rosewater sprinkler demonstrates the continuation of this tradition into the 19th century. Jaipur in particularly established a reputation as a centre for enamelled and jewelled items.

The gold body of the sprinkler is decorated in relief with acanthus leaves on the base and at the narrowing of the circular body to which a thin layer of green enamel has been applied. Such relief decoration is found on the neck of a flask from 18th century Jaipur in the Khalili Collection (JLY 1803). Like our sprinkler, the Khalili flask has a minor bands of light blue enamel, a colour characteristic of the Jaipur workshops. The navy blue circular panel on each flat side is set with diamonds in a radiating arrangement is similar to diamond-set cusped blue panels on the side of a magnificent enamelled ewer from Jaipur, circa 1900, which sold in these Rooms, 10 October 2013, lot 214.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

**\*115** [LEARN MORE](#)

### A RUBY, EMERALD AND PEARL-SET GOLD WAIST TASSEL

NORTH INDIA, 19TH CENTURY

Two gold elements to be applied to a belt or waist tassel, a larger bell-shaped lower terminal and a smaller spherical upper element, set with pear-shaped cabochon rubies, rectangular-cut emeralds and pearls. The larger element  $\frac{3}{4} \times 1\frac{1}{2}$ in. (2 x 3cm.); the smaller element  $\frac{1}{2} \times \frac{1}{2}$ in. (1 x 1cm.)

£20,000-30,000 US\$27,000-40,000  
€24,000-35,000

**PROVENANCE:**

*Maharajas & Mughal Magnificence*, Christie's New York, 19 June 2019, lot 116

Comprising two sections intended to be threaded together by a string, this highly decorative ornament likely adorned the tassels of a dagger or the belt of a nobleman's *patka* (sash). The two part construction of bell-shaped end piece and tubular section that sits above is very similar to a gem-set and enamelled gold ornament sold in these Rooms, 31 March 2022, lot 86. Another example can be seen on a dagger illustrated in *Oriental Jewellery from the Collection of the Special Treasury, The State Hermitage Department*, 1984, no.111.

Although small, this very finely decorated gold ornament features a very classic and elegant Mughal design of five-petalled rosettes. The setting of pearls, which here form the ground between the rosettes, into the gold alongside the stones is less common although the combination is used to great effect in the footrest by 17th century Mughal master Sitaram, now in the State Hermitage Museum, Saint Petersburg (V5-728; Amin Jaffer and Amina Okada, *From the Great Mughals to the Maharajas: Jewels from the Al Thani Collection*, Paris, 2017, cat.122, p.161).



**\*116** [LEARN MORE](#)

### A DIAMOND, PEARL AND GEM-SET GOLD PENDANT

NORTH INDIA, MID TO LATE 19TH CENTURY

The pendant with oval hollow-back cabochon sapphire, cabochon foiled emeralds and rubies, triangular-cut diamonds, the edges and reverse enamelled, with a pearl hanging element suspended below  $1\frac{3}{4}$ in. (4.6cm.) height

£30,000-50,000 US\$40,000-66,000  
€35,000-58,000

**PROVENANCE:**

*Maharajas & Mughal Magnificence*, Christie's New York, 19 June 2019, lot 306

**EXHIBITED:**

*Bejewelled Treasures: The Al Thani Collection*, Victoria and Albert Museum, London, 18 November 2015 - 16 March 2016

*Jewels of the Mughal Emperors and Maharajas: Treasures from the Al Thani Collection*, Miho Museum, Japan, 01 October 2016 - 11 December 2016

*Des Grands Moghols aux Maharajahs Joyaux de la Collection Al Thani*, Grand Palais, Paris, 29 March 2017 - 05 May 2017

*Treasures of the Mughals and the Maharajas*, Palazzo Ducale, Venice, 09 September 2017 - 03 January 2018

*Masterpieces from the Al Thani Collection: Gems and Jewels of India*, Palace Museum, Beijing, 17 April 2018 - 18 August 2018

**LITERATURE:**

Amin Jaffer, *Beyond Extravagance: A Royal Collection of Gems and Jewels*, New York, 2013, no. 35, p. 104

Susan Stronge, *Bejewelled Treasures: The Al Thani Collection*, London, 2015, p. 96, no. 47

Amin Jaffer, *Jewels of the Mughal Emperors and Maharajas: Treasures from the Al Thani Collection*, Miho Museum, 2016, p. 27, no. 4

Amin Jaffer and Amina Okada, *From the Great Mughals to the Maharajas: Jewels from the Al Thani Collection*, Réunion des Nationaux, Paris, 2017, p. 232, no.172.

Amin Jaffer, *Treasures of the Mughals and the Maharajas*, Milan, p. 184, no. 122

Amin Jaffer, B. Haikun, W. Yuegong, *Treasures from the Al Thani Collection: Gems and Jewels of India*, Beijing, 2018, p. 210, no. 126

Large sapphires were popular in Mughal jewellery recorded from the time of Jahangir (r. 1605-27). Various portraits of the Emperor show him with large sapphires worn around his neck, turban, or both as in a famous portrait by the artist Daulat now in the Al Thani Collection (Amin Jaffer (ed.), *Treasures of the Al Thani Collections at the Hôtel de la Marine*, Paris, 2021, p.325; ill. p. 324). However, the prominent use of the stone most likely indicates a Muslim rather than Hindu owner. It is inauspicious for Hindus identify with a stone associated with Saturn (Jaffer and Okada, *op.cit.*, 232). A fine 18th century turban ornament set with a large central sapphire presented by the Nawab of Bengal to Admiral Charles Watson (d. 1757) is in the Victoria and Albert Museum, London (IS.3&A-1982).

This pendant has an AGL, 2019, report no. 1100348: Australia, no gemological evidence of heat.



Reverse

\*117 [LEARN MORE](#)

### A GEM SET DAGGER (*PESH-KABZ*) WITH ENAMELLED GOLD SCABBARD

THE DAGGER JAIPUR OR ALWAR, NORTH INDIA, 19TH CENTURY; THE SCABBARD PROBABLY HYDERABAD, SINDH, CIRCA 1800

The dagger with a single-edged steel blade, the enamelled hilt set with diamonds amongst polychrome enamelled animals and vegetation, the enamelled gold scabbard decorated with designs of animals, huntsmen and large flowers on both sides, jewelled attachment with a large citrine topped with two enamelled parrots either side of a diamond

Dagger 16in. (40.5cm.) long; scabbard 11½ in. (29.2cm.) long

£100,000-150,000

US\$140,000-200,000

€120,000-170,000

#### PROVENANCE:

By repute, Maharaja of Indore

*Maharajas & Mughal Magnificence*, Christie's New York, 19 June 2019, lot 373

The present combination of *pesh-kabz* and scabbard offer two different but brilliant approaches to the art of enamelling in India. The opulent diamond-set hilt of our dagger is closely comparable to the hilt and fittings of a dagger in the Royal Collection Trust which was presented to the Prince of Wales, the later King Edward VII, in 1877 by the Maharaja of Alwar (RCIN 11289). The Royal Collection dagger, of *pesh-kabz* shape, features three large diamond rosettes on each side of the grip against a green ground. The ground is decorated similarly to our dagger hilt with small floral motifs and birds in polychrome enamels. The blade of the dagger is inscribed to the swordsmith Ibrahim who is recorded on other swords and daggers commissioned by the rulers of Alwar, however the style of gem-setting and enamelling is typical of 19th century Jaipur work and it is reasonable that the Alwar blade might have been paired with a Jaipur hilt. Two further similar examples from the mid-19th century are in the Victoria and Albert Museum. They include a diamond-set and enamelled elephant goad and sword with enamelled hilt and matching locket and chape (02693(IS) and 110 to B-1852). The latter was acquired by the museum from the Great Exhibition held in London in 1851 and, although not set with gems in a manner similar to the present lot, it is comparable for the small parrots included in the white ground amongst the larger floral decoration. A fine diamond-set and enamelled wine flask with similar decoration - albeit on a red ground - and settings to our hilt was sold in these Rooms, 4 October 2012, lot 217.

The scabbard is a rarer example of enamelling and was probably made in Sindh. The green ground on the upper and lower sections, and used for the meandering vines in middle use the same *champlevé* technique as found on the hilt. However, the large animals and flowers have been painted onto the gold base and fixed using an adhesive. The result is the ability to realise greater detail and employ tonal shading, demonstrated here to great effect. This technique is more usually found on late 18th and 19th century Iranian enamels (see a dagger in the Metropolitan Museum of Art, 36.25.684a,b). The Talpur rulers of Sindh (1782-1843) were recorded to employ Iranian goldsmiths at their court (Jaffer and Okada, *op.cit.*, p. 174).

Examples of Sindh enamels are rare. Similar early 19th century floral enamelled decoration from can be found on sword fittings in the Wallace Collection (OA141) and Victoria and Albert Museum (3400&A/ (IS)). Similarly decorated gold fittings are also found on a group of fine flintlock guns with examples in the Metropolitan Museum of Art, New York (36.25.2152) and the Khalili Collection (David Alexander, *The Arts of War, Arms and Armour of the 7th to 19th centuries*, London, 1992, nos. 136-138, pp.202-205). Another was sold in these Rooms, 27 October 2022, lot 111. A scabbard for a knife in the al-Sabah Collection, Kuwait, is decorated with pink birds including a hawk swooping onto a smaller bird which relates to the hawks on our scabbard (LNS 1658 J). The jewelled scabbard ornament clearly indicates that at some point an intentional decision was made to associate the scabbard and the dagger, however in which order is unclear.





VARIOUS PROPERTIES

\*118 [LEARN MORE](#)

**A LARGE SCROLL PAINTING OF THE  
MARKANDEYA PURANA**

TELANGANA, DECCAN, INDIA, LATE 19TH OR EARLY 20TH CENTURY

A narrative scroll painting depicting scenes from the *Markandeya Purana* of the Padmasali caste, opaque pigments on cotton, Telugu inscription at the bottom, the reverse plain

31ft. 7in. x 3ft. 4in. (964 x 102cm.)

£25,000-35,000

US\$34,000-47,000

€29,000-41,000

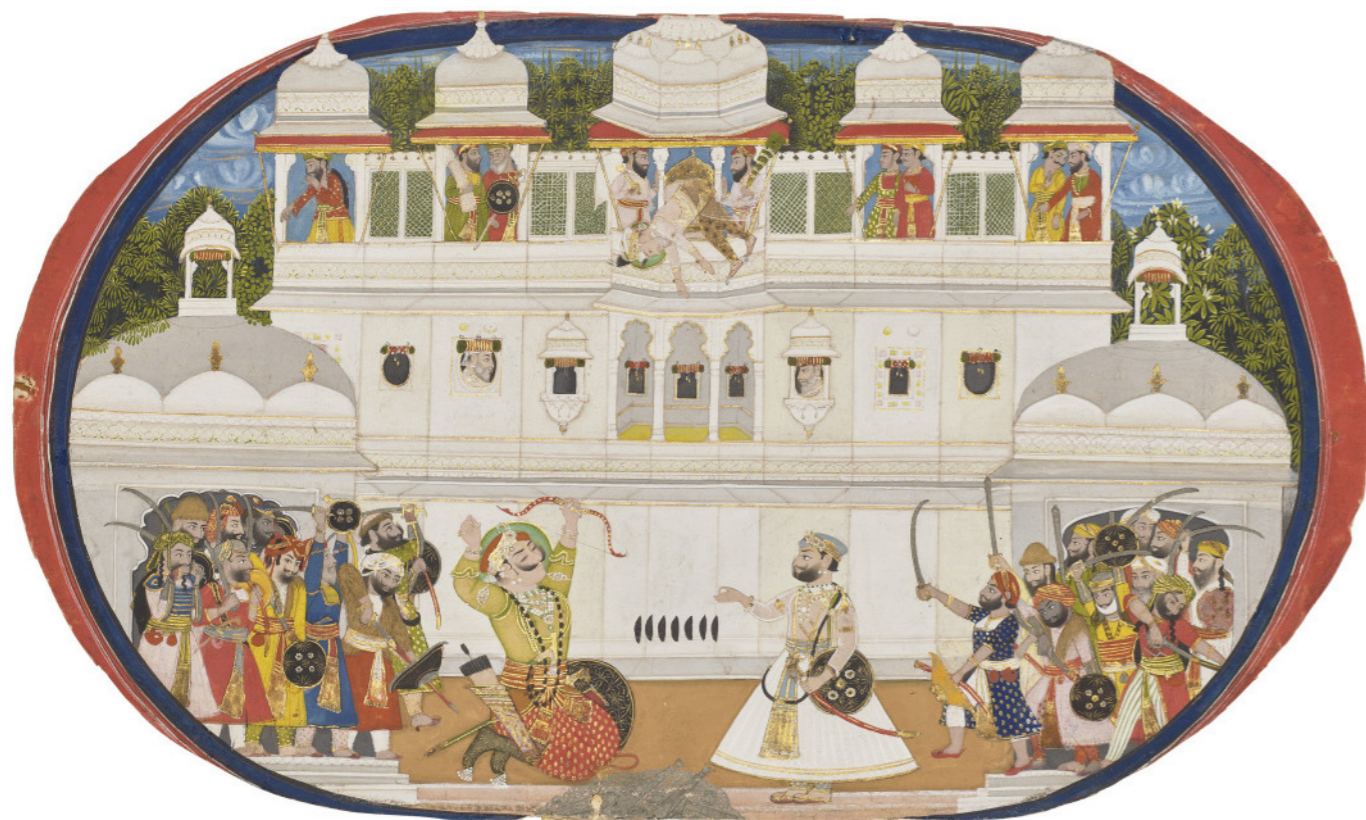
This painted narrative scroll, or *pata-chitra*, is an impressive example of the rich tradition of Deccani scroll painting. Our scroll dictates the genealogy of the Padmasali weaver community and tells of the feats of the celestial weaver Bhavana Rishi through the *Markandeya Purana*. Following an opening dedication to Ganesha and Vishnu and an introduction of Vaishnava worship, the scroll goes on to narrate the genealogy of the Padmasali weavers with Bhavana Rishi depicted throughout riding on his tiger and interacting with the gods. At the end of the story he defeats the demon Kalavesenu and uses the body of the defeated demon to produce new dyes for the Padmasali weavers.

Such scrolls were used in the Deccan by itinerant story tellers and performers, called Patamuvaru, to narrate stories of particular castes - in this case the Padmasali weavers - in performances that could be narrated over four to seven days. Our scroll comes from Telangana. These scrolls differ from those of other regions because their focus is on the origins of their caste rather than just depicting episodes from Hindu mythology. The style of painting recalls the royal murals in Telangana and Andhra temples such as Lepakshi created for the rulers of Vijayanagara in the 15th and 16th centuries. Similar stylistic iconography can be found in an early scroll dated to 1625 painted in the Mahbubnagar district of Telangana in the Mittal Museum (published Stewart Cary Welch, *India, Art and Culture from 1500-1900*, New York, 1982, no.19, p. 51).

The work on surviving scrolls from the 17th through to the 20th century are remarkably consistent. In part this is because new scrolls were created as direct copies of earlier, weathered scrolls meaning that few painter families would exist simultaneously. According to Mittal, only 'eight to ten families of painters lived in Telangana' from the 17th to the 19th century (Jagdish Mittal, *Deccani Scroll Paintings*, Hyderabad, 2014, p.15). However Mittal records that since 1942 only one family of painters remains in Cherial.

Similar scrolls are in the Jagdish and Kamla Mittal Museum (76.469) and British Museum (1996.0615.0.1). Fragmentary sections are in the Philadelphia Museum of Art (1971-270-1) and Seattle Art Museum (76.41 and 76.42). A similar complete scroll from the John and Susan Huntington collection sold in Christie's New York, 21 September 2022, lot 438, whilst a 20th century scroll depicting the genealogy of the Dhobi caste sold in these Rooms, 24 May 2017, lot 96.





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**PRITHVIRAJ CHAUHAN SHOOTING MOHAMMED GHORI**

ATTRIBUTABLE TO TARA OR NATHU, MEWAR, RAJASTHAN, CIRCA 1820

In an oval format, opaque pigments heightened with gold on paper, within cropped blue border and red margins with white rules, the reverse plain 11½ x 19in. (29 x 48.4cm.)

£10,000-15,000

US\$14,000-20,000  
€12,000-17,000

This scene illustrates the Rajput legend of the 12th century ruler Prithviraj III, known as Prithviraj Chauhan, and his overcoming of Muhammad Ghori of Ghazna. According to the legend, after Prithviraj Chauhan was defeated in battle, captured and blinded he shot his rival dead with the assistance of the poet Chand Bardai. Another painting of the same scene, attributed to Tara and dated circa 1860, is in the Anil Relia collection of Indian paintings (Sonika Soni and Anil Relia, *The Indian Portrait VIII: Rajputana Nayak. paintings from the Royal Courts in Rajasthan 1660-1940 CE*, Ahmedabad, 2016, pp. 178-179).

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**MAHARAJA RANBIR SINGH OF JAMMU AND KASHMIR (R. 1857-1885)**

PUNJAB HILLS, CIRCA 1860

Opaque pigments heightened with gold on paper, within blue borders with silver floral meander, the pink margins with red and black rules, the reverse plain, mounted

Painting 6½ x 5½in. (16.5 x 13.5cm.); folio 8½ x 7in. (20.8 x 17.7cm.)

£8,000-12,000

US\$11,000-16,000  
€9,300-14,000

**PROVENANCE:**

Anon sale, Christie's London, 7 April 2011, lot 290

Ranbir Singh, who is probably depicted on the right of this painting, succeeded his father Gulab Singh as Maharaja of Jammu and Kashmir from 1857 and ruled until 1885. For a comparable portrait of Ranbir Singh see Susan Stronge (ed.), *The Arts of the Sikh Kingdoms*, London, 1999, pl.18, pp.24-25. A painting of Gulab Singh on Lake Wular, possibly with Ranbir Singh standing behind him, was sold in these Rooms, 27 October 2023, lot 102.



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**A DIORAMA WITH NINE CLAY FIGURES**

PUNE, BOMBAY PRESIDENCY, INDIA, MID-19TH CENTURY

Nine clay figures representing various trades and occupations, dressed in fabric, each on a wooden base and labelled, set into a wood and glass display case

The tallest approximately 7¾in. (19cm.) high; cabinet 10 x 10½ x 31¼in. (26 x 27.1 x 81cm.)

£7,000-10,000

US\$9,400-13,000  
€8,200-12,000

The manufacture of clay figurines representing different trades and occupations ran parallel to the popularity of similar subjects in Company School painting in the 18th and 19th century. Poona in the Bombay Presidency and Krishnanagar in Bengal were the two centres best known for the productions of such figures. The trades depicted (from left to right) include the "tum-tum player", "nautch girl", "banjo player", "Kaumsummer. Madras Butler", "Portuguese writer. Clerk", "Derzee or Tailor", "Dancing Girl", "Dobee or washerman" and "carpenter".



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## TWO PAINTINGS OF THE 'TRADES AND OCCUPATIONS' GENRE BY THE STUDIO OF BISHAN SINGH

The following two Lots are typical of the 'trades and occupations' genre of painting popularly produced in the late 18th and 19th centuries by Indian artists for European patrons. The carefully executed portraits and restrained approach to the application of colour in our paintings are characteristic of the work of the Punjab artist Bishan Singh (circa 1836-1900) and his family workshop. Bishan Singh came from a family of artists who were responsible for painting and maintaining the murals on the walls of the Golden Temple in Amritsar. It is here that Bishan Singh and his brother Kishan Singh likely learned their trade before both becoming recognised as painters of scenes of daily life in the Punjab.

Bishan Singh's most notable works are his large and impressive scenes of the court of Maharaja Ranjit Singh, some of which are signed, or crowded urban works of Amritsar and Lahore. Aside from these larger scenes a number of the works attributed to Bishan Singh depict traders and craftsmen at work, particularly those involved in the production and sale of Kashmir shawls. Most notable is the series of paintings of Kashmir shawl production painted for the *Exposition Universelle* in Paris, 1867, and sold as part of the collection of Prince and Princess Sadruddin Aga Khan, Christie's London, 28 October 2025, lots 65-70. However, paintings of individual craftsmen and tradesmen of a smaller format similar to these lots are also attributed to the artist. These include a portrait of Kashmir darners which sold in Christie's New York, 20 March 2024, lot 561; a painting of an apple seller sold in Olympia auctions, London, 26 November 2025, lot 58 and a portrait of an artist - perhaps a self-portrait - sold Sotheby's London, 23 October 2024, lot 181.

The majority of works attributed to Bishan Singh and his workshop are placed within an urban context, however both our paintings are set in an abstracted rural setting against a plain blue sky. A similar landscape, with sparse application of colour and populated by small green shrubs, as well as the treatment of the sky are found in a painting of shawl-washers, which was part of the *Exposition Universelle* group (Christie's London, 28 October 2025, lot 69), and a painting of ladies in a horse-drawn carriage from the Toor Collection (Davinder Toor, *In Pursuit of Empire, Treasures from the Toor Collection of Sikh Art*, London, 2018, pp.282-85), both by Bishan Singh circa 1860s. These features are also shared by a painting of ladies in a bullock-drawn carriage dated 1874 AD by the artist Kapur Singh, the son of Kishan Singh, in the British Museum (1997,0616,0.1) which demonstrates a high level of consistency throughout the works produced by the family workshop.



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### A HOLY MAN

STUDIO OF BISHAN SINGH, AMRITSAR OR LAHORE, PUNJAB, CIRCA 1860-70

Opaque pigments heightened with gold on paper, the plain margins with two sets of double blue rules, the reverse plain, mounted  
Painting 8¾ x 6½in. (22.1 x 15.5cm.); folio 11½ x 8½in. (29 x 21.5cm.)

£20,000-30,000

US\$27,000-40,000

€24,000-35,000

#### PROVENANCE:

Ex collection of Professor Priscilla Schwartzchild (d.2020), Connecticut by 2007

The depiction of the holy man in the current lot relates particularly closely to a similar figure portrayed in a large panorama of Maharaja Ranjit Singh in a procession by Bishan Singh which sold at Sotheby's, London, 29 October 2025, lot 220.



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†123 [LEARN MORE](#)

### A SNAKE CHARMER

STUDIO OF BISHAN SINGH, AMRITSAR OR LAHORE, PUNJAB, CIRCA 1860-70

Opaque pigments heightened with gold on paper, the plain margins with blue rules, the reverse plain, mounted, framed and glazed  
Painting 8½ x 5½in. (21.5 x 14.3cm.); folio 10¼ x 7½in. (26.5 x 19.2cm.)

£20,000-30,000

US\$27,000-40,000

€24,000-35,000

#### PROVENANCE:

Private American Midwestern collection, 1990s, from which acquired by the current owner

**THE TA'ZIAH PROCESSION OF MUHARRAM**

ATTRIBUTED TO SEWAK RAM, PATNA, INDIA, CIRCA 1810

Translucent and opaque pigments heightened with gold on paper, fragmentary black rules, slightly cropped, laid down onto board, framed  
13 x 22 1/2 in. (34 x 56.5 cm.)

£100,000-150,000

US\$140,000-200,000

€120,000-170,000

**PROVENANCE:**

Admiral Sir Wilfred French (1880–1958), Captain of the H.M.S Hood, thence by descent and from whom acquired by the current owner

Sewak Ram (active c.1770–1830) was one of the foremost figures in the Patna School of Company painting. As one of the most prolific and accomplished artists of the Patna school, his success lay in his ability to bridge Mughal artistic traditions with the visual tastes expected of European patrons. Over the course of a prolific career Sewak Ram was responsible for a number of series for European patrons depicting large-scale festival and ceremonial scenes. Although his works are unsigned, they have been attributed to Sewak Ram by patrons and scholars through his distinctive style.

Originally from Murshidabad, by 1790 Sewak Ram had established himself in the prosperous city of Patna which had become a hub of international trade and a fertile ground for foreign patronage. In comparison to the controlled and prepared miniatures of the Mughal atelier, Patna painting favoured the expressive *kajli seahi* technique of painting directly in ink and brush without underdrawing. It is possible that the looser brushwork, naturalistic lighting and more casual subjects could better absorb the sensibilities of European watercolour painting traditions and therefore resonated with the British officers stationed in the region.

The present illustration of the Muharram festival is a splendid example of Sewak Ram's mastery of executing large crowd scenes. He does not just excel as a documentarian, capturing the energy and splendour of the festival, but meticulously observes the human expressions and interactions at an individual level.

Our Muharram scene is very close to another by Sewak Ram in the Victoria and Albert Museum (IS.74-1954). That contains very similar processional models moving past a similar wooded bank but appears to have progressed a little beyond our painting. Given the almost sequential relationship between the two it seems probable that they belonged to the same original series of works. The Victoria and Albert painting was previously owned by 1st Earl Minto. Minto was Governor-General of Fort William from 1807 to 1813 and although he never visited Patna he might have received the set as a gift (Mildred Archer, *Company Drawings in the India Office Library*, London, 1927, p.105). Other illustrations from the set are in the British Library (Add. Or. 15-19) and Chester Beatty Library (74.2, 74.3).

Other than the prominent series owned by Lord Minto, series of paintings by Sewak Ram were in the collection of Lord and lady Amherst (see Victoria and Albert Museum, acc.no. IS.63-1964) and the Earls of Caledon. Two of these from the latter set were sold from the collection of Prince & Princess Sadruddin and Princess Catherine Aga Khan Collection Christie's London, 28 October 2025, lots 56 and 57. Further paintings from the Caledon series were with Francesca Galloway (*Rare, Indian art for court and trade*, exhibition catalogue, London, 2025, nos. 32-35, pp.134-155).



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**A SILVER EWER**

NORTH INDIA, POSSIBLY KUTCH, 19TH CENTURY

The pear-shaped body tapering towards the neck and flaring again towards the hexagonal mouth, with hinged slightly domed lid, applied S-shaped handle, the curved spout with a floral collar around the aperture, on flaring hexagonal foot, decorated throughout with chased floral decoration

13in. (33cm.) high

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

**PROVENANCE:**

The Hon. Robert William Hervey Erskine collection before 2013, from which acquired by the present owner

The decorations on this ewer relates to the Koft Surahi and Kutch silver traditions from Gujarat (see Christiane Serra Fabri-Terlinden, *Mughal Silver Magnificence (16th-19th Century)*, Bruxelles, 1987, no.150 and Dipti Khera et al. *Delight in Design: Indian Silver for the Raj*, Ahmedabad, 2008, pp.127-51). Various related examples from a London collection was sold in these Rooms, 24 April 2015, lots 94, 97-98, 100-103, 105-107.



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**AN ALBUM OF TANJORE PAINTINGS**

SOUTH INDIA, 19TH CENTURY

Comprising 36 South Indian paintings and one North Indian-style painting of trades, occupations and costume, opaque pigments heightened with gold between pink, red or blue margins, black and white rules, laid down into a 19th century European album with green morocco binding  
Largest painting 10½ x 7in. (26.6 x 17.8cm.); folio 13½ x 9½in. (33.3 x 24cm.)

£7,000-10,000

US\$9,300-13,000

€8,100-12,000

As Indian artists came into contact with the British through the East India Company, they began to absorb European methods of composition and perspective. Sets of watercolours were executed showing men and women of different castes in costumes related to their trade or occupation. An attempt to follow the European tradition of three-dimensionality and volume resulted in dark hoops beneath each figure, representing shadows. Towards the turn of the 18th century, a zig-zag of white was introduced across the sky to delineate a great cumulus cloud, and the landscape of diminutive trees, bushes and thatched huts across the horizon became more precise. A similar album of 36 watercolours, dated circa 1805, is in the Victoria and Albert Museum, (AL.9254:1-36). The present collection, most of which can be dated around the same time extravagantly heightened with gold paint.

A similar set of watercolours depicting tradesmen sold at in these Rooms, 27 September 2001, lot 31; 7 October 2009, lot 140; 10 June 2013, lot 40.

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**A LONG JAMAWAR SHAWL WITH ORIGINAL BOX**

KASHMIR, ORIGINAL BOX DATED 1867

Woven with central radiating foliated motif on the black *matan* field, with inward-facing stylised motifs, including *botehs*, surrounded by rows of elongated and snaking *boteh* on a polychrome ground, the *boteh* of the *pallu* encompassing the smaller *boteh* of the *dhor*, with embroidered harlequin borders, the original box with a satin pillow citing various company medals and copies of original notes of purchase from 'Compagnie des Indes', dated 1867  
124¾ x 55½ (316 x 142cm.)

£5,000-7,000

US\$6,700-9,300

€5,800-8,100

The process of production of impressive shawls like this in Kashmiri workshops is depicted on a series of exceptional paintings attributed to Bishan Singh and recently sold as part of the Prince & Princess Sadruddin Aga Khan collection in these Rooms, 28 October 2025, lots 63-70 (see pp.184-7 of that catalogue for a detailed history of the Kashmiri shawl, and the French interest, and Lévi-Strauss, *Cachemires*, Paris, 1986). For related shawls produced for the French market and in their original boxes sold in these Rooms, see 27 April 2012, lot 572 and 5 April 2011, lot 255.



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## A PAINTING OF THE TAJ MAHAL BY THE MASTER ARTIST SITA RAM

PROPERTY FROM A PRIVATE VIENNESE COLLECTION

**\*128** [LEARN MORE](#)

### VIEW OF THE TAJ & THE RIVER JUMNA FROM THE WEST

SITA RAM (FL. 1810-1822), AGRA, FATEHPUR AND BARRACKPUR, INDIA, 1815

Watercolour and pencil on paper, laid down on paper watermarked John Dickinson 1810, inscribed below in brown ink 'View of the Taj & the River Jumna from the West', mounted, framed and glazed  
Painting 16¼ x 24¼in. (41.2 x 61.5cm.); backing sheet 19 x 26¼in. (48.2 x 66.9cm.)

£80,000-120,000 US\$110,000-160,000  
€93,000-140,000

#### PROVENANCE:

The Marquess of Hastings (1754-1826) and Lady Hastings (1780-1840), India and England

By descent to their daughter Sophia Frederica Christina Rawdon-Hastings (1809-59), who married John Crichton-Stuart, 2<sup>nd</sup> Marquess of Bute in 1845, Mount Stuart House, Isle of Bute, Scotland, and thence by descent Anon sale, Sotheby's, London, 9 July 1974, Lot 263 (no.12)

Maggs, London, from whom acquired by the current owner, late 1970s

#### LITERATURE:

Ebba Koch, *The Complete Taj Mahal and the Riverfront Gardens of Agra*, London, 2006, p.239, no.364

Jerry Losty, *Picturesque Views of India, Sita Ram, Lord Hastings's Journey from Calcutta to the Punjab 1814-15*, New Delhi, 2015, p. 239

This painting belonged to a remarkable album of 25 paintings entitled 'VIEWS BY SEETA RAM FROM SECUNDR TO AGRA, VOL.IX' which was sold at Sotheby's London, 9 July 1974. This album was sold alongside another, labelled volume I, which contained the same number of paintings depicting views of the River Ganges in Bengal and Bihar. The little-known artist of these two albums, Sita Ram, was instantly brought to prominence as "the most brilliant and versatile Indian artist of his time" (Jerry Losty in J.K.Bautze, *Indian and Western Painting, 1770-1910*, Virginia, 1998, p.309). In 1995, a further eight volumes were acquired by the British Library. This completed a ten volume series of 229 paintings completed between 1813 and early 1817.

The ten volumes of views were commissioned by the Marquess and Marchioness of Hastings, who arrived in India in 1813 for the Marquess, known as the Earl of Moira until 1816, to assume the post of governor-general of Bengal. The Marquess soon left Barrackpore for a long tour with his wife and children through the foothills of the Himalayas to Delhi before returning through Agra to Calcutta. The seventeen month tour was formally intended to meet Indian rulers and viziers of the key states and to inspect British possessions in India, however it was also an opportunity to visit the most famous architectural landmarks of north India. The paintings serve as illustrations to the Marquess of Hastings' personal journal which he kept in fastidious detail. The visit to the Taj

Mahal was recorded through the 23rd-27th February 1815 during which time Sita Ram likely made drafts and preparatory drawings. We know that following the trip to Agra the group waited out the hot season in Fatehgarh, near Farrukhbad, where the artist likely finished many of the paintings and pasted them onto the backing papers before they were labelled and bound into albums (Jerry Losty, *Sita Ram's Painted views of India: Lord Hastings's Journey from Calcutta to the Punjab*, London 2015, p.23)

In addition to the ten volume series from this large trip, Sita Ram is known to have completed at least two further albums for Hastings on subsequent trips in 1817 and 1820-21 (Jerry Losty, "Sita Ram" in William Dalrymple (ed.), *Forgotten Masters, Indian Painting for the East India Company*, London, 2019, p.172). The albums returned with the Marquess and Marchioness of Hastings to Britain in 1823 and were bequeathed to their daughter Sophia Frederica Christina Rawdon-Hastings. She would marry John Crichton-Stuart, 2nd Marquess of Bute and the albums remained together in Mount Stewart House on the Isle of Bute until consigned to auction in 1974.

Little is known of Sita Ram's early career but he was almost certainly trained in Murshidabad. Murshidabad painting in the late 18th century had adapted towards British painting sensibilities. Thick layers of burnished pigments were replaced by a preference for loose brushwork, washes and watercolours (ibid, p.174). As patronage in Murshidabad dried up, artists moved to Calcutta to seek work for British patrons in the city who commissioned natural history and botanical studies, perhaps the most famous being the album painted for Lady Impey. An album of flower studies painted by Sita Ram in 1805 shows that he followed this same path and he would go on to contribute paintings to a large album of bird and animal studies for Lady Hastings which includes a fine painting of a gharial crocodile (British Library, Add. Or.5008).

Paintings of landscape and in particular architecture were evidently Sita Ram's forte. He excelled in his technical style drawings of interiors of monuments as well as incorporating adopting and reinterpreting the landscape painting of Thomas Daniell and William Hodges. Aquatints of both of these artists were easily available to artists in Murshidabad and their influence is clearly felt. Losty writes that "Sita Ram seems to be the first Indian artist to treat the monuments as subjects of picturesque painting and show them as they were in reality and their natural setting" (Losty, *op.cit.*, p. 177).

Other views of the Taj Mahal include a view of the monument in the morning light from the same series was sold in these Rooms, 24 September 2003, lot 119 and the same view at night, formerly in the collection of Edith & Stuart Cary Welch, was sold in Sotheby's London, 25 October 2023, lot 56. A view of the interior of the Taj Mahal also from the Marquess and Marchioness of Hastings series was sold at Sotheby's London, 23 October 2024, lot 176.



View of the Taj & the River Jumna from the west

## A TURMERIC PLANT, BY 'THE MASTER OF THE FINE ALBUMS'

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### ZEDOARY (*CURCUMA ZEDOARIA*)

BY THE MASTER OF THE FINE ALBUMS, CALCUTTA, INDIA,  
CIRCA 1800-15

Watercolour and ink on watermarked paper, inscribed in sepia ink below with the scientific name, the verso plain, mounted, framed and glazed  
14¼ x 19¾in. (36.1 x 50.2cm.)

£30,000-50,000

US\$40,000-66,000

€35,000-58,000

#### PROVENANCE:

Collection of a Lady of title, Grosvenor Square, London, by 2016, from which acquired by the current owner

This painting belongs to a beautiful group of botanical watercolours recognisable for their bright colours and sharp details attributed to an unknown artist identified by H.J. Noltie as 'the Master of the Fine Albums' (H.J. Noltie, 'Indian Export Art? The botanical drawings' in William Dalrymple (ed.), *Forgotten Masters: Indian Paintings for the East India Company*, London, 2019, p.81). Noltie identifies three major groups of paintings which almost certainly comprised the single original series. The first group of fifty-eight studies are in the British Museum and identified by their former owner Major J.P.S Pearson (Reg.no.1999,0203,0.58). The second group is in the Natural History Museum, London (NHM ISC-Z/B), and the third was formerly in the collection of Edward Smith Stanley, 13<sup>th</sup> Earl of Derby (Exhibited and published in William Chubb, *Fifty-One Flowers: Botanical Watercolours from Bengal*, London, May 2006, Colnaghi in Association with Hobhouse Limited). A single page formerly in the Earl of Derby Collection, depicting *Bombax ceiba*, is in the Metropolitan Museum of Art (obj.no.2016.489). A further two paintings from the series were sold in these Rooms, 27 October 2023, lot 127 and 24 October 2024, lot 178.

As found with the present work, the paintings have a strong richness of colour from the application of glaze and gum arabic and the painting of shadows between the leaves of the specimens lends a convincing sense of depth. Each image is surrounded by a generous amount of white space and the overall impact suggests a greater visual interest than something that is solely rigorously scientific (note that there is no botanical dissection). Our painting can be related to the greater series by the elegant copperplate ink inscriptions at the bottom of the page. Each plant is identified with its transliterated native name, Linnaean Order and Class, and Latin species name. The majority of paintings are identified with the Latin name as identified by William Roxburgh, however our painting is notable for the additional name given Francis Buchanan-Hamilton which is found on far fewer paintings (See British Museum 1999,0203,0.22 and 1999,0203,0.24).

The paintings of the series have no named artist or patron but Noltie believes that the copperplate inscriptions relating to Roxburgh and Buchanan indicates Calcutta as the most likely place of production. Roxburgh was the superintendent of the Calcutta Botanic Garden between 1793 and 1813 and was responsible for commissioning the 'Roxburgh Icones', an album of some 2,542 watercolours bound in 35 volumes which still remain in the Sibpur Herbarium (Mildred Archer, *Natural History Drawings in the India Office Library*, London, 1962, p.22). It is doubtless in part due to Roxburgh's patronage that Calcutta became the leading centre of botanical painting in 19<sup>th</sup> century India.

The series by the Master of the Fine Albums has, until now, been dated to between 1800-1805 however the inclusion of Buchanan's binomial in addition to Roxburgh's suggests a slightly later dating. Buchanan was commissioned to undertake an comprehensive survey of areas within British East India Company jurisdiction between 1807 and 1814. As an accomplished Botanical collector, he also collected, described and commissioned drawings of plants encountered during his survey. Buchanan succeeded Roxburgh as superintendent of Calcutta Botanic Garden but had to return to London in 1815 due to poor health. Therefore the inclusion of Buchanan's identification of Zedoary (*curcuma fuscata*) in this painting suggests a date of creation during Buchanan's survey or tenure as superintendent. Although no formal documentation for the series identifies a patron a commissioner has been proposed for the former Earl of Derby group of paintings – Richard Goodlad (1755-1821). Goodlad was a merchant and member of the Asiatic Society with known links to Botanic Gardens in Calcutta and which further strengthens the attribution of the Master of the Fine Albums and/or their studio to Calcutta (Noltie, *op.cit.*, p.81).

*Curuma Zedoaria*, or Zedoary, is a perennial herb of the ginger family and sometimes known as white turmeric. As indicated by the inscription at the bottom left of the page, the plant belongs to Monandria Monogynia, the first class of plants classified in William Roxburgh's magnum opus, *Flora Indica*. Roxburgh is full of admiration for Zedoary in his account of the plant and observes: "The plant when in flower is highly ornamental, few surpassing it in beauty; at the same time it possesses a considerable degree of delicate aromatic fragrance." (William Roxburgh and N. Wallich, *Flora Indica, or, Descriptions of Indian Plants*, Vol.1, Serampore, 1820, p.24)



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

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RUGS & CARPETS  
LOTS 140-227



# A RARE MUGHAL 'FLOWER AND LATTICE' CARPET

PROPERTY OF THE TOLEDO MUSEUM OF ART, SOLD TO BENEFIT THE ACQUISITIONS FUND

■ #140 [LEARN MORE](#)

## AN IMPRESSIVE MUGHAL CARPET

KASHMIR OR LAHORE, NORTH INDIA, CIRCA 1650

Uneven areas of wear and corrosion, localised restorations  
17ft.8 x 7ft.8in. (544cm. x 239cm.)

£500,000-700,000

US\$670,000-930,000

€580,000-810,000

### PROVENANCE:

Irma N. Straus (1895-1936)  
The Irma N. Straus Foundation  
Gifted to the Toledo Museum of Art, Ohio, 1960

### Structural Analysis

Warp: ivory cotton, Z8S, alternates depressed

Weft: buff cotton, Z3S x 3

Knots: asymmetric knot, open to the left, approx. 5V x 4H per cm sq.

Pile: knotted pile, sheep's wool

Sides: 2 warps, rebound red wool

Ends: each complete with short cotton warp fringes

This imposing carpet is an important example of the new flower style in Mughal India which became popular in architectural decoration and the decorative arts under the emperor Shah Jahan (r.1628-58). Inspired by painstaking observation of real plants as well as contemporary European engravings, by the mid-16th century such flowers had become a mainstay of Mughal decoration and design. The particular design of the lattice on this carpet, as well as the precise drawing, allows it to be securely dated to the middle of the seventeenth century, making it a contemporary of other icons of Mughal art such as the Taj Mahal, the Windsor *Padshahnama* and the Late Shah Jahan albums.

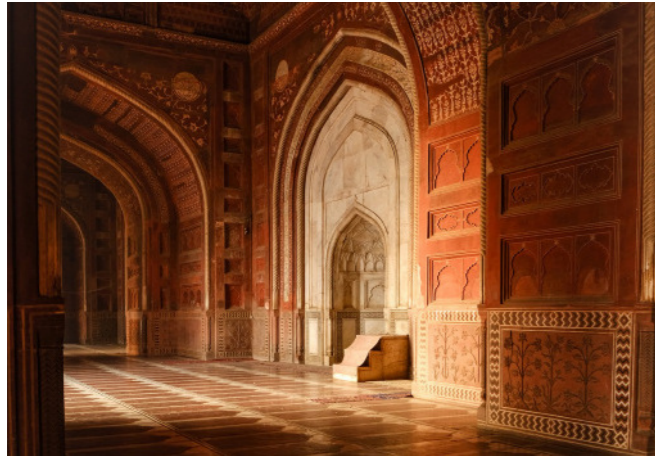


Girolamo Pini (17th century). *Étude de Botanique*, 1614. Oil on canvas, 92 x 120 cm. Paris, musée des Arts décoratifs, A 124. © Paris, Les Arts Décoratifs / Jean Tholance



A folio from an imperial album made for Shah Jahan (R. 1628-58), from the Mary and Cheney Cowles Collection, Christie's 28 April 2026, lot 57





Interior of mosque of the Taj Mahal, Indian, @wikimedia commons

### Floral Decoration

The flower as a decorative motif in Mughal art was the subject of an influential 1972 essay by Robert Skelton, in which he described a 'flowering plant, naturally depicted, yet formally posed and arranged at distinct intervals against a plain background' as 'the Mughal decorative motif *par excellence*' (Robert Skelton, 'A decorative motif in Mughal Art', in P. Pal, *Aspects of Indian Art*, Leiden, 1972, p.147). The year 1620 has been identified as the crucial moment when such flowers began to appear in Indian art. In the spring, Jahangir made a visit to Kashmir accompanied by his favoured court artist Mansur. In Jahangir's autobiography he waxed lyrical about the beauties of the region: 'in the soul-enchanting spring the hills and plains are filled with blossoms; the gate, the walls, the courts, the roofs, are lighted up by the torches of banquet-adorning tulips' (Henry Beveridge and Alexander Rogers, *The Tuzuk-i Jahangiri, or Memoirs of Jahangir*, Lahore, 1974, vol.2, p.143). Jahangir ordered his artist Mansur to produce one hundred paintings of flowers, and so the Mughal flower style was supposedly born.

The development of the style, however, took shape over a much longer period. Jahangir provided the incentive for the new style but the visual model came from Europe, in the form of manuscripts or loose sheets of scientifically accurate representations of flowers known as herbals. These became very popular in Mughal court circles and workshops and were brought to India by clergymen and other European visitors. A generic connection can be seen in the formal poses of the plants, in the interest in naturalistic portrayal, in shading, and even in the provision of extra details such as butterflies or dragonflies fluttering nearby. This connection has been demonstrated very specifically by the discovery of a European herbal subject, dating from 1608 (first edition), and a Mughal copy, attributable to about 1635. The flower style, thus initiated in paintings under the emperor Jahangir in the later years of his rule, did not become the dominant court style until the reigns of Shah Jahan (r. 1627 - 1658) and his son Aurangzeb (r. 1658 - 1707). Susan Stronge also points out that there are studies of flowers by Mansur in the Gulshan Album which were probably painted before the legendary Kashmiri excursion, around the year 1612 (Susan Stronge, 'The Minto Album and its decoration, c.1612-40', in Elaine Wright, *Muraqqa'*, Alexandria, 2008, p.96). Whichever date is taken as the start point, by the 1620s botanically-accurate flowers had displaced the stylised flowers of the older Persian tradition as a central feature of Mughal art.

Though the origins seem to have been with painting and the arts of the book, soon such flowers quickly crossed into other media: the earliest pile textiles to depict flowers in this way are probably the small group of rugs featuring a single plant in a prayer arch, such as the example in the Thyssen-Bornemisza collection, Madrid, executed around 1630 (Friedrich Spuhler, *The Thyssen-Bornemisza Collection: Rugs and Carpets*, London, 1988). The style developed over the subsequent two

decades, first to include multiple flowers and plants, and then to include an overall lattice enclosing them. This lattice is not solely associated with carpets: a similar lattice appears around the flowers on six folios in the Late Shah Jahan Album, including a folio in the National Museum of Asian Art, Washington D.C. (S1986.93), two in the Art and History Collection, Washington D.C. (LTS2002.2.4 and LTS1995.2.8), and another from the collection of Prince and Princess Sadruddin Aga Khan, which sold in these Rooms, 28 October 2025, lot 28 (for the full list see Elaine Wright, 'The Late Shah Jahan Album, c.1650-58', in Wright, *op.cit.*, p.136). Roughly contemporary with those pages is a painting in the Windsor *Padshahnama* which depicts Shah Jahan receiving gifts from European ambassadors. In the painting, there is a red-ground carpet adorned with flowers divided by a cusped lattice (Royal Collection, RCIN 1005025.t, folio 116v), while more precisely drawn flowers appear in the background of the scene depicting Shah Jahan being weighed on his 42nd birthday in 1640 (RCIN 1005025.n, f.71r). Together, these indicate that the lattice began to appear on Mughal carpets around the middle of the century.

### Architecture

Particularly relevant when considering the evolution of carpet design in Mughal India is architectural decoration, since often carpets were designed to complement their settings. Floral lattice carpets find some of their most obvious architectural counterparts in the white marble and red sandstone buildings of the Taj Mahal in Agra, which were begun on the orders of Shah Jahan in 1631, (Catherine Asher, *The Architecture of Mughal India*, Cambridge, 2008, p.182). The sandstone walls and ceilings of the mosque in the complex for instance, are decorated with ivory lattices formed of interlaced flowering vine that are visually striking set against the deep red ground. The dadoes feature carved flowering plants, depicted with the botanical realism one expects of Mughal artists in this period. Similar carved white marble dadoes can be seen on the walls of the private audience hall (*Doulat Khana-i khassi*) at the Agra Fort which were originally built by Emperor Akbar but were renovated by his grandson, Shah Jahan in AH 1046/1636-7 AD (Asher, *op.cit.*, p.185). Daniel Walker discusses a similar combination of lattice ceilings and floral dadoes in the Red Fort, Delhi, renovated between 1639 and 1648 (Walker, *op.cit.*, pp.88-9).

### Lattices

The particular arrangement of flowers and the shape of the enclosing lattice varies significantly between members of this group. In his catalogue of the exhibition of Indian carpets held at the Metropolitan Museum of Art, New York, Daniel Walker divides carpets with lattices into two groups: those upon which the lattice enclosed individually-depicted flowering plants; and those upon which blossoms and vines



White marble panel of the interior of Diwan-i-Khass, Agra Fort (Photo credit Archie Williams)



were interwoven with the lattice (Daniel Walker, *Flowers Underfoot: Indian Carpets of the Mughal Era*, New York, 1997, pp.107-13). Our carpet belongs to the former category, and indeed it is remarkable for the great variety of flowers depicted in the field. Thanks to the accuracy of the drawing, it is possible to distinguish approximately ten different flowers, including tulips, lilies, carnations, roses and plum-blossom. They are arranged somewhat unpredictably across the carpet as in a field of wildflowers. Wright suggests of the Late Shah Jahan album that on the later folios the number of flower varieties depicted in the margins becomes more limited (Elaine Wright, 'The Late Shah Jahan Album, c.1650-58', in Wright, *op.cit.*, p.115). If the same rule can be applied for carpets, then that would suggest this to be an example of particularly fine quality. Similar drawing can be seen in the flowers



Mughal 'Flower and Lattice' carpet, Textile Museum, Washington D.C. (R63.00.4)

in the shaped pashmina carpets, such as those in the Cincinnati Arts Museum, Ohio (1952.201) and the Museum of Fine Arts, Boston (66.228). The dark yellow lilies in the upper row of our carpet, which droop over as the petals peeling back to reveal the stamens, are similar to the larger-scale examples on a carpet in a Belgian private collection (published Walker, *op.cit.*, cat.no.23, fig.95). Walker dates all three of those examples to circa 1650, further securing our attribution of this carpet to the mid-17th century. The large scale of the flowers distinguishes these rugs from the so-called 'Millefleurs' carpets, which are attributed to the late 17th and early 18th century.

On our example, the golden-yellow lattice comprises an interlocking grid of eight-pointed stars and cruciform units, with flowerheads at each vertex and flowering stems centered in each one. This contrasts, for instance, with the sinuous 'S' shaped vines running along a fragmentary Pashmina carpet in the Victoria and Albert Museum, London (acc.no.T.403-1910), or the rhombus-shaped cells on a carpet in the City Palace Museum, Jaipur (published E Gans-Rudein, *Indian Carpets*, London, 1984, p.98). More similar to the present lot is the lattice of the Pashmina carpet in the Calouste Gulbenkian museum, attributed to approximately 1650, upon which is a repeat design of interlocking elongated lozenges (T60). Similar elongated cruciform motifs can be glimpsed on a fragment in the Museum für Angewandte Kunst, Vienna (T 85-5/1926), while a more squat version appears on a carpet in the al-Sabah collection in Kuwait (LNS 43 R), a long rug in the collection of the Maharaja of Jaipur, and on a fragment in the Textile Museum, Washington D.C. (R51.1.7). A lattice of lozenge formation can be seen on a fragment of a Mughal 'Flower and Lattice' carpet in the following lot in the present sale.

The closest known comparable to the present carpet is in the Textile Museum, Washington D.C. (R63.00.4). The drawing of the flowers is almost identical, and the lattice comprises the same combination of stars and crosses. Moreover, both the main border and the ivory minor stripes to the sides are very similar. Both carpets also have the same feature where the orientation of the flowers intermittently 'flips' along the length of the carpet. At almost six metres long, however, ours is significantly larger than the Washington carpet.

#### Provenance

The former owner of this carpet, Irma Nathan, married the American businessman and diplomat, Jesse Isidor Straus, in 1895. After the death of the latter's father on board the Titanic in 1912, he became the co-owner of Macy's department store. A staunch ally of Franklin D. Roosevelt, he was appointed chair of the New York State Temporary Emergency Relief Administration during the Great Depression, and then became the American ambassador to France between 1933 and 1936, shortly before his death. Irma Nathan Straus lived until 1970, and donated parts of her collection to several American museums: she gave eight paintings, including a Madonna and Child by Berlingherio, to the Metropolitan Museum of Art between 1958 and 1964. A colourful character, according to her 1970 obituary, she was 'an expert narcissus cultivator' who 'often gathered top honors at the annual narcissus show of the Westbury Horticultural Society' (New York Times, 6 April 1970). Perhaps it was this passion for flowers that drew her to this remarkable carpet.

Mughal Lattice carpets remain highly prized among collectors and institutions, even when they only survive as fragments. Complete examples such as this are particularly rare, and seldom appear on the market. Many of those which have, such as the lattice carpet which sold in these Rooms, 24 April 1997, lot 425, have been sold directly to prestigious institutions: in that case, the Museum of Islamic Art, Doha. A carpet with a lattice of star-shaped motifs enclosing radiating floral medallions, which formerly belonged to Cornelius Vanderbilt II, sold in these Rooms, 8 October 2013, lot 50. More recently, a fragmentary Pashmina carpet with a large-scale lattice design sold in these Rooms, 27 October 2022, lot 200. These last two remain among the most valuable carpets ever sold at auction.

PROPERTY FROM A PRIVATE LONDON COLLECTION

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## A MUGHAL 'FLOWER AND LATTICE' CARPET FRAGMENT

NORTHERN INDIA, KASHMIR OR LAHORE, CIRCA 1650

Stitched to a material lining and mounted on a wooden stretcher, cotton warps and silk and cotton wefts

4ft.1in. x 1ft.5in. (125cm. x 46cm.)

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

#### Structural Analysis:

Warps: ivory cotton, alternates depressed

Wefts: ivory cotton, red silk

Knots: asymmetric knot, open to the left, approx. 8V x 5H per cm. sq.

Pile: knotted pile, sheep's wool

Sides and Ends: nonextant

The lozenge-shaped lattice of the present fragment, formed of gently undulating ivory vines, closely relates to a carpet gifted by James D. Burns to the Textile Museum, Washington D.C. (inv. no.1994.12.1), and another in the Victoria and Albert Museum (inv. no.IS. 244-1964). Both those examples, as well as the present fragment, have a cotton warp structure with red silk and natural cotton wefts. A carpet displaying a more angular lozenge lattice formed of small interlocking hooked buds, is seen on a fragment attributed to Hyderabad, Deccan, late 17th or early 18th century, in Dar al-Athar al-Islamiyyah, Kuwait Museum of Islamic Art (inv. no.LNS 20R) (Daniel Walker, *Flowers Underfoot*, New York, 1997, fig.143). Related undulating leafy vine lattices, which incorporate vases are seen on several carpet fragments in the collection of the Maharaja of Jaipur (nos.177,179, 183), and the V&A (inv. no.67-1930).

A shorter and narrower Mughal 'lattice' carpet fragment, formerly in the collection of the late British Artist, Howard Hodgkin, recently sold in Sotheby's, London, 29 October 2025, lot 197. That fragment was almost certainly once joined to the present fragment, as it shares not only the same design, but even part of the same floral spray of ivory carnations. Both fragments share a similarly well-preserved pile and rich saturation of colour.

For further discussion of this group of carpets see the previous lot in the present sale and Daniel Walker, (*Flowers Underfoot*, New York, 1997, pp.105-7).



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VARIOUS PROPERTIES

■\*142 [LEARN MORE](#)

### AN AGRA CARPET

NORTH INDIA, CIRCA 1880

Of 'Shah Abbas' design, full pile throughout, overall excellent condition  
18ft.7in. x 10ft.6in. (573cm. x 325cm.)

£40,000-60,000

US\$54,000-80,000

€47,000-69,000

The flawless quality of weave, design and rich colouring of the present carpet parallels the exquisite carpets woven during the 'golden age' of carpet weaving in the workshops of the Persian Emperor, Shah Abbas I, after whom their design is named. The present carpet belongs to a group of carpets woven in the city of Agra in northern India that adhere to the traditions of 17th century Safavid Isfahan and Mughal Indian carpets of the "in-and-out" palmette and scrolling floral vine type. Even though they were based on 17th century prototypes, they are not straightforward copies of these earlier examples, but rather the result of a continuous design development of this conceit.

In the second half of the 19th century these impressive Agra carpets were favoured by the British nobility and were commissioned directly in India. They also proved popular throughout Europe and were exported to royal and aristocratic castles and palaces across the continent. An almost identical carpet, but slightly shorter in length, sold in these Rooms, 24 October 2019, lot 268.





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■143 [LEARN MORE](#)

**A KARACHOPF KAZAK RUG**

SOUTH CAUCASUS, CIRCA 1870

Full pile throughout, minor localised restorations, light surface marks, overall good condition  
6ft.9in. x 5ft.7in. (205cm. x 171cm.)

£10,000-15,000

US\$14,000-20,000  
€12,000-17,000

The striking green-ground of the present rug displays the classic four and one medallion design associated with the Karachopf area, together with the ubiquitous 'leaf and calyx' border set between reciprocal minor stripes. All the motifs have been spaciouly arranged and the composition appears both forceful and harmoniously balanced with wonderfully rich colours. A comparison of green-ground Karachopfs reveals that there are various sub-groups which differ in ornamentation and palette, and must have been woven in different villages. A comparable example was gifted by James F. Ballard to the Metropolitan Museum of Art, New York, (Dimand and Mailey, *Oriental Rugs in the Metropolitan Museum of Art*, New York, 1973, fig. 239), while others are published by E. Herrmann, (*Von Uschak bis Yarkand. Seltene Orientteppiche 2*, Munich 1979, no.16); P. Bausback, (*Antike Orientalische Knüpfkunst*, Mannheim 1977, p. 51) and R. Tschebull, (*Kazak*, New York 1971, no. 33).



**NO RESERVE**

■144 [LEARN MORE](#)

**A MOGHAN RUG**

KAZAK REGION, SOUTH CAUCASUS, MID 19TH CENTURY

Minor restorations, selvages replaced, overall very good condition  
6ft.7in. x 5ft.1in. (200cm. x 155cm.)

£6,000-8,000

US\$8,000-11,000  
€7,000-9,300

Rugs of this type were woven in the Moghan region, on the borders of Iran in present-day Azerbaijan. The field is covered in an overall repeat pattern of 'Memling' guls, so called because they often appeared on Anatolian carpets depicted by the Flemish artist, Hans Memling, in the 16th century. Though these guls are believed to find their origins in the Central Asian steppes before the age of Turkish migrations, by the 19th century much of their original significance had been forgotten and they had become more of a design motif than a symbol of tribal identity. Comparable examples with a similar arrangement displaying only two columns of guls, include two pieces published by Peter Bausback, (*Antike Orientalische Knüpfkunst*, Mannheim, 1976, p.112; and *The Old and Antique Oriental Art of Weaving*, Mannheim, 1983, p.71). A further example – square in proportion – also exhibits similar polychrome chequered minor motifs between the columns Eberhart Herrmann, (*Asiatische Teppich- und Textilkunst*, Munich, 1991, p.33, fig.12).



145

NO RESERVE

■-146 LEARN MORE

A KARAGASHLI RUG

NORTH EAST CAUCASUS, CIRCA 1880

A few minute repairs, overall very good condition  
4ft.11in. x 3ft.1in. (151cm. x 93cm.)

£3,000-5,000

US\$4,100-6,700

€3,500-5,800

The north east Caucasian village of Karagashli lies on the Caspian coast between Kuba and Baku, and its rug designs were influenced by its neighbours. The most common design incorporated combinations of lozenges in one or two columns. Another, as seen in the present lot, includes one or more serrated lozenges with red flame pendants, or two or more such pendants as a principal pattern. Border designs are almost invariably the serrated leaf and calyx of the present piece, the so-called 'eagle's beak' motif or the 'flowerheads and triangles' pattern.

NO RESERVE

■-145 LEARN MORE

AN AKSTAFI PRAYER RUG

SHIRVAN REGION, EAST CAUCASUS, CIRCA 1880

A few minute restorations, selvages replaced, overall very good condition  
5ft.9in. x 2ft.10in. (174cm. x 87cm.)

£3,000-5,000

US\$4,000-6,700

€3,500-5,800

The present lot is one of a group of narrow, blue ground Akstafa prayer rugs displaying a serrated lattice filled with geometric hooked motifs and polychrome quadruple double hooked bars within the border. Nearly all known examples have a squat, flat prayer arch - those with an ivory field have greater variation - beneath which is woven the motif of a comb. This small geometric figure may appear modest at first glance, but upon closer inspection, it reveals a deep cultural and symbolic meaning, often connected to purity, femininity, and protection. A rug with a comparable number of colours and very similar in design to the present rug formerly in the Zaleski Collection, sold Rippon Boswell, 30 November 2019, lot 94.



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NO RESERVE

■-147 LEARN MORE

A SHIRVAN RUG

EAST CAUCASUS, CIRCA 1880

Overall very good condition  
4ft.9in. x 4ft. (145cm. x 122cm.)

£2,500-3,500

US\$3,400-4,700

€2,900-4,000

A comparable example of this lesser known design, with the same mock-kufic border but with the addition of four octagonal minor guls to each corner of the field, is published in 'The Treasures of the Caucasus - Rugs from American Collections', Washington, 1995, pl.26. Another rug from the same group but with a serrated leaf and glass border was published by Eberhart Herrmann, *Von Uschak Bis Yarkand*, Munich, 1982, p.74, pl.39 and a further example with the same border in Ulrich Schurmann, *Caucasian Rugs*, Braunschweig, 1961, pp.208-9, pl.72.



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NO RESERVE

■148 [LEARN MORE](#)

**A KUBA RUG**

EAST CAUCASUS, CIRCA 1870

Full pile throughout, wide variety of colours, selvages rebound, overall excellent condition

5ft.2in. x 3ft.2in. (158cm. x 98cm.)

£3,000-5,000

US\$4,100-6,700

€3,500-5,800



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NO RESERVE

■149 [LEARN MORE](#)

**A KONAGKEND RUG**

EAST CAUCASUS, DATED AH 1286/1869-70 AD

A couple of minute corner repairs, otherwise very good condition

5ft.2in. x 4ft.2in. (157cm. x 128cm.)

£3,000-5,000

US\$4,100-6,700

€3,500-5,800



NO RESERVE

■150 [LEARN MORE](#)

**A DAGHESTAN LONG RUG**

NORTH EAST CAUCASUS, CIRCA 1870

Naturally corroded dark brown field, scattered associated repiling, outer end guard stripes restored

9ft.5in. x 3ft.6in. (286cm. x 107cm.)

£6,000-8,000

US\$8,100-11,000

€7,000-9,300

**PROVENANCE:**

Battilossi, *Tappeti D'Antiquariato*, Christie's London, 11 February 1998, lot 97, from where purchased, thence by descent

A comparable rug with a design of geometric floral sprays emanating from small stepped lozenges but more tightly compressed and displayed on an ivory ground, is illustrated by James D. Burns, *The Caucasus, Traditions of Weaving*, Seattle, 1987, pl.16, while another on a brown ground sold Rippon Boswell, 16 November 1991, lot 76.



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PROPERTY OF A PRIVATE LONDON COLLECTOR

■152 [LEARN MORE](#)

**A SOUMAC CARPET**  
EAST CAUCASUS, MID 19TH CENTURY

Of 'star' medallion design, minute spots of reweaving, one repair in lower border, overall very good condition  
10ft.5in. x 6ft.8in. (316cm. x 203cm.)

£5,000-8,000 US\$6,800-11,000  
€5,800-9,200

Woven with a particularly attractive colour palette, the archaic design of three linked eight-pointed medallions, enclosed by a multitude of small motifs including birds, animals, riders, flowers and amulets, appears on many piled rugs of the southern Caucasus including Karabagh. The 'star' medallion soumacs, much like the 'octagonal' medallions, can both be traced back to the so-called 'Large Pattern Holbein' carpets of the 15th century. Comparable soumacs with three and four medallion designs are published by Alberto Boralevi, *Sumakh: Flat-woven Carpets of the Caucasus*, 1986, pls.10 & 11; Taher Sabahi, *Sumakh. Weft Wrapped Flat weaves*, 1992, pls.17, 20, 21 and 22; Landreau & Pickering, *From the Bosphorus to Samarkand*, 1969, pl.18 (McCoy Jones collection); Ian Bennett, *Oriental Rugs Volume 1/Caucasian*, 1981, pls.473, 474; James D. Burns, *The Caucasus/ Traditions in Weaving*, 1987, no.56.

NO RESERVE

■151 [LEARN MORE](#)

**A SOUMAC CARPET**  
EAST CAUCASUS, CIRCA 1870

Overall very good condition  
7ft.9in. x 5ft.1in. (237cm. x 155cm.)

£4,000-6,000 US\$5,400-8,000  
€4,700-7,000

While the design of triple indigo lozenge medallions on a red ground form a substantial group in soumac production, the medallions on the present carpet are scalloped in profile and are filled with stylised cloudbands, a characteristic design of wool pile Chondzorek rugs. In his research on the subject, Alberto Boralevi concludes that there is such uniformity between the various soumac design groups produced in the Caucasus, that he is led to believe that they were likely woven in the same area, if not the same village of Kusary, located in the foothills of the Greater Caucasus, (A. Boralevi, *Sumakh: Flat-woven carpets of the Caucasus*, Firenze, 1986, p.27). This theory is reinforced by the limited number of border variants that can be found. Boralevi notes six different border designs but does not include the paired bracket, lozenge and 'S'-motif pattern of the present lot. This same border appears on a 'Dragon' soumac formerly in the James D. Burns Collection, sold in these Rooms, 18 October 2001, lot 245, (James D. Burns, *The Caucasus, Traditions in Weaving*, Seattle, 1984, no.51), and on another 'Dragon' soumac, sold Christie's London, 28 October, 2000, lot 153.



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PROPERTY FROM A PRIVATE AUSTRALIAN ESTATE

■153 [LEARN MORE](#)

**A CHELABERD RUG**  
SOUTH CAUCASUS, CIRCA 1850

Minute touches of wear, heavily corroded brown, localised repiling in the field and along the lower end border  
6ft.3in. x 4ft.10in. (191cm. x 147cm.)

£8,000-12,000 US\$11,000-16,000  
€9,300-14,000

**PROVENANCE:**  
Anon sale, Christie's London, 27 April 2017, lot 192

There are a small number of Chelaberd rugs that mark the intermediate stage between the sunburst carpets of 18th century Karabagh and the Chelaberd rugs of the second half of the 19th century, this example is a close descendant of the earlier group. Comparable examples are published by Eberhart Herrmann, *Seltene Orientteppiche, Vol. IV*, Munich, 1982, p.127 and Serare Yetkin, *Early Caucasian Carpets in Turkey, Vol. II*, London, 1978, pl.154. Whilst other examples do occasionally have animals and figures woven into the field design, the present rug has the unusual feature of the train of animals and figures crossing the rug above and below the sunburst medallion.



VARIOUS PROPERTIES

■154 [LEARN MORE](#)

**A FEREGHAN 'SUNBURST' RUG**  
WEST PERSIA, MID 19TH CENTURY

Full pile throughout, overall very good condition  
6ft.4in. x 4ft.1in. (198cm. x 128cm.)

£6,000-8,000

US\$8,000-11,000  
€7,000-9,300

**PROVENANCE:**

Private Collection, Hamburg  
Rippon Boswell, Wiesbaden, 5 December 2009, lot 147, from where purchased  
by current owner

**EXHIBITED:**

*Persische Teppiche*, Museum für Kunst und Gewerbe Hamburg, 1971

**LITERATURE:**

Siawosch Azadi & Peter Wilhelm Meister, *Persische Teppiche*, exhibition  
catalogue, Museum für Kunst und Gewerbe Hamburg, Hamburg 1971, p.140-  
41, pl. 63

The central ivory medallion is woven with the word "*alfaragh*", meaning  
separation or farewell and which is frequently used in Persian poetry,  
suggesting that this may have been given as a parting gift to a loved  
one.

The Fereghan district in western Persia was renowned for its fertile  
soil which made for rich pasture land that produced particularly soft  
wool from the grazing flocks. This is seen in the present rug that has a  
fine wool with richly saturated colours. The absence of any significant  
decoration on the ivory field accentuates the radiating 'sunburst'  
medallion at its centre that symbolises the eternal cycle of nature. A  
close comparable with the same turtle-palmette border is published  
by Eva Engelhardt, *Oriental carpets of exceptional quality. Collector's  
items from four centuries*, Heidelberg 1980, p.4. Similar examples from  
this group are published by Eberhart Herrmann, *Seltene Orientteppiche  
VII*, Munich 1985, no. 52, and John Eskenazi, *L'Arte del Tappeto  
Orientale*, Milan 1983, no.198. While the majority of the group are of  
*dozar* format, two larger *kelleh* have sold in these Rooms, 16 October  
2003, lot 305 and 19 November 2010, lot 536, the former was dated AH  
1298/1869 AD.

■155 [LEARN MORE](#)

**A FEREGHAN RUG**

SIGNED SADAQYANI, WEST PERSIA, CIRCA 1880

Light localised areas of wear, occasional spot marks, selvages rebound  
5ft. x 4ft.1in. (170cm. x 128cm.)

£3,000-4,000

US\$4,000-5,300  
€3,500-4,600

**INSCRIPTIONS:**

On the cartouche in the upper center outer guard stripe: 'Sadaqyani'

The border design of radiating palmettes alternating with bracket-like  
leaves is commonly associated with the town of Fereghan, as is the  
serrated sunburst medallion seen here. This same style of medallion is  
also frequently encountered in silk Tabriz rugs which would have been  
familiar to the weaver (also spelled Sadaghiani) whose family name  
originates from Sadaqyan, a village near Tabriz in the northwestern  
region of Iran. For further information on this group, please see the  
previous lot in the present sale.



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■156 [LEARN MORE](#)

**A MALAYIR RUG**

WEST PERSIA, LATE 19TH CENTURY

Full pile throughout, overall very good condition  
6ft.6in. x 4ft.4in. (204cm. x 135cm.)

£3,000-5,000

US\$4,100-6,700  
€3,500-5,800



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■\*157 [LEARN MORE](#)

**A SAROUK FEREGHAN CARPET**

WEST PERSIA, CIRCA 1890

Uneven areas of light wear, minor repairs, slight loss at one end, selvages

rebound

10ft. x 6ft.9in. (307cm. x 212cm.)

£5,000-7,000

US\$6,800-9,400

€5,800-8,100

■158 [LEARN MORE](#)

**A LARGE SENNEH CARPET**

WEST PERSIA, KURDISTAN, LATE 19TH CENTURY

Of 'boteh' design, minor localised repair, overall very good condition

25ft.7in. x 15ft. (784cm. x 460cm.)

£12,000-16,000

US\$17,000-22,000

€14,000-18,000



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159

■\*159 [LEARN MORE](#)

**A BIJAR WAGIREH**  
WEST PERSIA, CIRCA 1870

Full pile throughout, overall excellent condition  
6ft.8in. x 4ft.2in. (210cm. x 129cm.)  
£6,000-8,000

US\$8,100-11,000  
€7,000-9,300

*Wagireh* (samplers) were used as portable and durable illustrative material that demonstrated the weaver's capabilities which were not specific to the Bijar region but were used by various weaving centers throughout Iran and some of the Caucasus. In some cases, as many as five suggested carpet designs could be incorporated within one single *wagireh*, which would also show the variety of colours available and the quality of wool with which it would be woven (A.U. Dille, *Oriental Rugs and Carpets, a Comprehensive Study*, New York/London, 1931, p.102, pl.XXIII).

Few examples seem to make their way to the market as most, according to G. Griffin Lewis in his *Practical Book of Oriental Rugs*, Philadelphia/London, 1911, p.318, were retained by the weavers and used in their own homes (Kurt Erdmann, *Seven Hundred Years of Oriental Carpets*, Berkeley: University of California Press, 1970, p.191). The present *wagireh* is considered larger than most and may well have been used as a cover after it had served its initial purpose.

Whether they went unacknowledged, were considered as utilitarian cast-offs or just mere fragments at the time, today, these small objects are greatly admired by collectors. A very similar camel ground *wagireh* to the present lot, sold Sotheby's New York, 16 November 2011, lot 414, while one of the strongest results was seen at Christie's, London, 27 April 2017, lot 216.



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■160 [LEARN MORE](#)

**A BAKHTIARI RUG**  
WEST PERSIA, CIRCA 1950

Light touches of wear, one minor repair, overall good condition  
6ft.5in. x 4ft.7in. (200cm. x 146cm.)

£3,000-5,000

US\$4,100-6,700  
€3,500-5,800

■\*161 [LEARN MORE](#)

**A BIJAR CARPET**  
WEST PERSIA, CIRCA 1870

Localised even wear, overall good condition  
11ft.7in. x 7ft.2in. (358cm. x 221cm.)

£12,000-16,000

US\$17,000-22,000  
€14,000-18,000

This carpet perfectly illustrates the technical mastery and dexterity of the weavers of Bijar. The richly saturated colours are a result of their expertise in dyeing but is also due to the lanolin-rich wool that was used which retained the dyes to a much stronger degree than lesser, drier wool. The curvilinear, floral repeat design that fills the present carpet is a lattice formed of linked paired palmettes and alternating flowerheads issuing feathery leaves. Floral lattice designs, such as the *Garrus* design, proved popular in Bijar weavings and were woven throughout the 19th century.

Production in Bijar included rugs and carpets of varying sizes and shapes, from small saddle bags and *wagireh* (such as lot 156 in the present sale), to much larger palace size carpets that were often commissioned by high ranking officials (John J. Collins, 'Benchmarks', *HALL*, Issue 157, p.37). A signed Bijar carpet that bears the same Safavid inspired split-palmette and cloud band border and guard stripes as the present lot, was commissioned by Ali Reza Khan 'Amir Toman' (commander of ten thousand) for his daughter Mohtaram Khanom (Hadi Maktabi, *The Persian Carpet, The Forgotten Years, 1722-1872*, Verona, 2019, p.93, fig.4.6), while a silk-foundation Bijar prayer rug, formerly in the Blau collection, which sold Sotheby's New York, 14 December 2006, lot 103, and which also bears the same border as ours, was dedicated to Nasir al-Din Shah's brother-in-law Amir Kabir (Mirza Taqi Khan), who served as prime minister from 1848-51.



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

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PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

■ **\*162** [LEARN MORE](#)

**A NORTH WEST PERSIAN CARPET**  
EARLY 19TH CENTURY

Finely woven, single wefted, overall excellent condition  
10ft.4in. x 9ft.4in. (318cm. x 288cm.)

£15,000-20,000

US\$20,000-27,000

€18,000-23,000

The design of this striking carpet, arranged with palmettes linked with scrolling vine set within a broad split-leaf arabesque border, is clearly inspired by 16th and 17th century Safavid carpets. The structure, with cotton warps and wefts, and one weft shoot between each row of knots, is commonly associated with Senneh workshop weavings. A closely related rug, of a comparable square format, is in the collection of James

D. Burns (*Antique Rugs of Kurdistan: A Historical Legacy of Woven Art*, cat.33). The Burns carpet, also single-wefted but much smaller than our carpet and with silk warps, has a symmetrically arranged *Garrus* field design but shares the same broad border and leafy meander stripes as the present lot.

This same border design, executed in much the same manner and palette, can be seen on an early 19th century, single-wefted, silk rug, formerly in the collection of George Farrow, sold in these Rooms, 1 May 2025, lot 159. That silk rug is part of a small group, most of which are centered with an ogival medallion, of which another example sold in these Rooms 30 April, 1992, lot 410, and was dated AH 1231/1815-16 AD. With these given similarities it is likely that the present carpet was around the same period and possibly in the same workshop.



THE PROPERTY OF A GENTLEMAN

■ **163** [LEARN MORE](#)

**AN UNUSUAL HERIZ PRAYER RUG**  
NORTH WEST PERSIA, MID 19TH CENTURY

Full pile throughout, a small number of old repairs, overall very good condition  
7ft.2in. x 5ft.3in. (221cm. x 163cm.)

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

**PROVENANCE:**

Private UK estate since the 1960's

With C. John Gallery, 2021, from whom purchased by the present owner

The design and quality of this fine rug is associated with the highest quality weavings produced in Heriz during the Qajar period. The design, which is perhaps more commonly associated with silk weavings from the area, is woven using a finely spun, lustrous wool with a glossy lustre. The symmetrical knotting is tightly packed on a white

cotton foundation. The ascending leafy, flowering plant that fills the open ivory ground has broad branches, some of which terminate with what resemble fantastical and grotesque heads of birds and animals, otherwise known as the *waq-waq* design. An historical decorative motif, originating around the 11th century, the *waq-waq* features surreal scenes of human, animal, and mythical creature heads blooming as fruits on branches. Derived from Persian and Arabic legends of a talking tree, this motif was widely used in medieval art, including manuscript illumination, textiles, and ceramics.

A comparable Heriz carpet that similarly juxtaposes a royal blue border against a plain indigo outer stripe, and which was likely drawn by the same designer and woven in the same workshop as our carpet, is in the James D. Burns collection (J. Burns, *Visions of Nature*, Iceland, 2010, pp.44-5, pl.5). Burns notes that Heriz carpets of this date have a very different handle to later 19th century weaving, being noticeably more supple, which is certainly the case with our carpet.

# THE HOLMS HEPBURN CORONATION CARPET

PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

■\*164 [LEARN MORE](#)

## A SAFAVID CARPET

PROBABLY ISFAHAN, CENTRAL PERSIA, 17TH CENTURY

Presentation labels to underside, reduced in size, areas of wear and restoration, lined

8ft.1in. x 7ft. (248cm. x 216cm.)

£30,000-40,000

US\$40,000-53,000

€35,000-46,000

### PROVENANCE:

Fernand Schutz, Paris

Duveen Brothers by 1902

John Augustus Holms (1866-1938), Renfrewshire, Scotland, acquired 1903

Charles A. Hepburn (1891-1971), Glasgow

Donated to Glasgow Cathedral, 1971

Anon. sale, Lyon and Turnbull, 25 June 2014, lot 866

Anon. sale, Sotheby's London, 19 October 2016, lot 243 from where purchased

by the present owner

### LITERATURE:

Thomas Farnham, 'A Tangled Tale', *HALI*, issue 164, pp.48-9

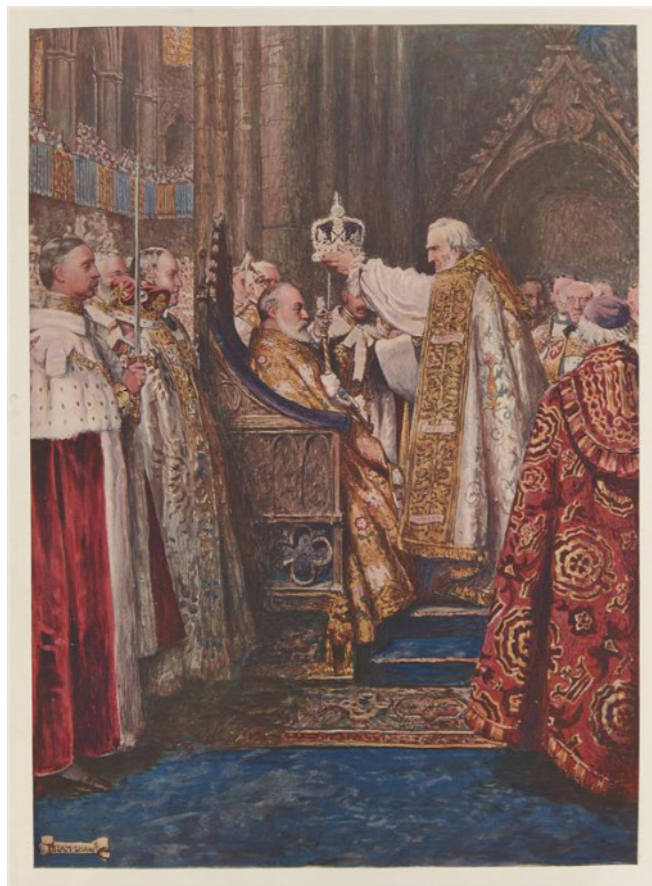
'Auction Price Guide', *HALI*, issue 191, p.119

The history of this extraordinary 17th century Safavid carpet is woven into the ceremonial life of the British monarchy. Revered for its craftsmanship and rich palette, the carpet served as the regal foundation for three major royal occasions at Westminster Abbey, including the coronations of King Edward VII in 1902 and King George V in 1911, and the wedding of Princess Mary in 1922. Its presence at these landmark events has elevated it beyond a work of art, transforming it into a silent witness to moments of British history and royal tradition.

The tradition of using splendid Persian carpets in European royal or courtly ceremonial events has been continued for centuries as seen in the anointing of King Frederik IV in 1700, painted by Bendix Grodtschilling III (1686-1737) which clearly displays a large 'Polonaise' carpet, from the Danish Royal collection, between the thrones and the altar.

At the beginning of the 20th century, the present carpet was with the prominent British art dealing brothers Henry and Joseph Duveen who were commissioned to provide both tapestries and carpets for the coronation of Edward VII in 1902 (Linda Komaroff, 'The Coronation Carpet', *HALI*, Issue 162, pp.46-49). The Duveen brothers, who began in the late 1860s, were noted as being the buyers of most of the Safavid carpets appearing on the market at the time which helped encourage collectors and drive the market upwards. Three carpets were provided which included the present lot, together with the large 'Paradise' carpet now in the Los Angeles County Museum of Art, California (acc.no.49.8), and a Khorasan carpet with Yves Mikaeloff, which subsequently sold in these Rooms, 16 October 1997, lot 100.

Following Edward VII's coronation, the present carpet was sold to the Scottish art collector John Augustus Holms (1866-1938), the same collector from whom the renowned Glaswegian collector, Sir William Burrell, bought the Wagner Kirman 'Garden' carpet. Holms later loaned the carpet back to Westminster Abbey to be used during the coronation of King George V in 1911, and the wedding of Princess Mary and Henry Lascelles in February 1922, as the labels attached to the carpet attest. After the death of Holms in 1939, the carpet was bought by another Scottish collector, Charles A. Hepburn (1891-1971) who years later donated it to Glasgow Cathedral in 1971, where it was placed over the tomb of St. Mungo, the city's patron saint (Thomas Farnham, 'A Tangled Tale', *HALI*, Issue 164, p.49).



John Byam Liston Shaw (1872-1919), *The crowning of Edward VII, 1902*.  
Photo © Historic Royal Palaces/Bridgeman Images



The field of the Holms Hepburn carpet is based on a classic Safavid red ground 'in and out palmette' design which has become synonymous with court production of this period. The drawing of the palmettes and leaves is relatively angular and one can see the early manifestations of what was to become known as the 'herati' pattern in the subsequent century. The border comprises a design of alternating red and yellow cartouches and ivory stellate medallions. A very similar cartouche border can be found on a North West Persian medallion carpet in the Keir Collection (Friedrich Spuhler, *Islamic Carpets and Textiles in the Keir Collection*, London, 1978, p.96, no.51), as well as a rug in the Museum of Applied Arts, Budapest (acc.no.51.110.1).

Although the early 20th century coronations of both British royals were widely reported on, and the coronation of Edward VII even filmed by pioneering French cinematographer Georges Méliès, the quality of the footage and some images make it hard to determine fine details. The distinctive cartouche border of the Holms Hepburn carpet however, does serve as an aide in its identification amongst the surviving historical photographic material of the events, corroborating the evidence provided by the labels attached on its reverse. Furthermore, we are fortunate enough to be able to turn to contemporary paintings of the event as a further source of identification. The clearest depiction of this carpet is in John Byam Liston Shaw's (1872-1919) painted study of the moment when the crown was placed on the head of Edward VII (RCIN 922540). There, the indigo border with colourful white and yellow cartouches can be clearly seen. There is also a suggestion of the border beneath the throne on the dais in Edward Austin Abbey's official painting of the coronation, (1902-07) commissioned by Edward VII, though far more apparent in the painting is the large Safavid medallion carpet that covers the ground up to the steps, now in the Los Angeles County Museum of Art, discussed above (Komaroff, *op.cit.*, p.48, fig.3).

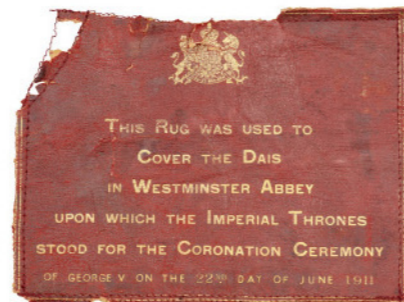
There is similar visual evidence documenting it at the coronation of George V. This includes a black and white print in the New York Public Library, with an elevated perspective which makes it clear that this carpet was placed upon the dias beneath the throne upon which George V was crowned (image ID 1242799). A second anonymous painting of the scene, taken from a slightly lower vantage point, shows the moment when the king was anointed, upon which the border is also clearly visible.



"George V, Prince of Wales." From the *New York Public Library Digital Collections*. 1800-1910.



a)



b)



c)



d)

'This rug was used at the coronation ceremony in Westminster Abbey on the 9th August 1902. It was laid under the throne on which King Edward VII was crowned.'

'This rug was used to cover the dais in Westminster Abbey upon which the Imperial thrones stood for the coronation ceremony of George V on the 22nd day of June 1911.'

'This rug was also used in Westminster Abbey at the marriage of Her Royal Highness Princess Mary on the 28th February 1922.'

'Coronation carpet presented to Glasgow Cathedral by Captain Charles A. Hepburn R. A. of Hillhead, Glasgow, as a memorial to his beloved wife Anne Campbell who died 26th November 1958.'

VARIOUS PROPERTIES

■\*165 [LEARN MORE](#)

## A RARE WOOL KOUM KAPI PRAYER RUG

SIGNED HAGOP KAPOUDJIAN, ISTANBUL, TURKEY, CIRCA 1900

Of 'Sultan's Head' design, signed in three places within the wool pile, even wear, selvages rebound, overall good condition

6ft.6in. x 3ft.3in. (203cm. x 103cm.)

£7,000-9,000

US\$9,300-12,000

€8,100-10,000

### INSCRIPTIONS:

Three signatures, one in the bottom left field reading "Hagop" in Armenian script, and two in the bottom left corner of the border reading the initials of Hagop Kapoudjian in both Roman and Armenian script.

Above the *mihrab* niche: *Allah-u akbar wa kabir* - 'God is the greatest'

In the large border cartouches: Qur'an *sura I (Al-Baqara)*, v. 255.

In the small border cartouches: *ya Hafiz, ya Sayyan, ya Hadi, ya Sattar* - 'Oh Keeper, oh Protector, oh Guide, oh Counsellor'

The knot count measures approximately 6V x 6H per sq. cm.

The rugs woven by the Armenian master weavers of the famous 'Koum Kapi' (lit. Sand Gate) ateliers in Istanbul's area of the same name, are primarily known for their exquisite silk rugs and weavings, which continued to be woven after the fall of the Ottoman Empire following World War I.

Unlike the better known silk rugs, our prayer rug is surprising in that it is woven in wool of which we know of only one other example that sold at Sotheby's, London, 26 April 2025, lot 150. According to George Farrow, the Koum Kapi production initially consisted of wool rugs, perhaps as prototypes for later pieces, with their first looms starting in Armenian churches and orphanages in various parts of Istanbul in the late 19th century, supposedly founded by Armenians Zara Agha of Kayseri and Apraham Agha of Sivas (George Farrow and Leonard Harrow, *Hagop Kapoudjian: the First and Greatest Master of the Koum Kapi School*, London, 1993, p.11). In an undated draft contract between the master weaver, Hagop Kapoudjian and a potential client, Kapoudjian is seen describing his workshop and its production, noting that: "there are very fine art, artistic, historically valuable Kum Kapi carpets to be found, which are made of very precious gold thread, silk or wool," clearly suggesting that some pieces were woven with material other than just silk, (*op.cit.*, p.60).

The present lot could have been one of those examples to which Kapoudjian makes reference in his contract, as the present rug bears his initials in as many as three different places. Born in 1870, Hagop Kapoudjian began his career in the last decades of the 19th century (*op.cit.*, p.13). This rug belongs to a group woven a little later in his career when his confidence as a designer had evolved. Rather than simply following classical prototypes, here we see him boldly combining and creating designs developed by 16th and 17th century weavers. Typical of Hagop is the purple field, which he seems to have made into his trademark later in his career. He also proudly signs his work, with his initials both in Armenian and Latin. After 1920 the use of Armenian lettering was forbidden by Mustafa Kemal Atatürk (*op.cit.*, pp.79-80), so we can safely assume that the rug was woven before this date.



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The 'Sultan's Head' design is one of the most iconic designs associated with the Koum Kapi weavers, originating in the so-called Topkapi rugs thought to have been a diplomatic gift from the Safavid Shah 'Abbas I (r.1588-1629) to the Ottoman Sultan Murad III (r.1574-95). The largest known group of these are in the Topkapi Museum, but the most well-known example is in the Metropolitan Museum of Art, New York (17.120.124). Hagop Kapoudjian would carefully integrate these publications in his work, suggested by the similar field cartoons of the Metropolitan rug and our rug, but he would add his own marks, such as the realistically-drawn hoopoes, partridges, ducks, and stags belonging more to 20th century prints than 16th century weaving. Animals can be seen on his original cartoons, five of which were sold in these Rooms, 25 April 2024, lot 180.

Although the drawing of the vase is frequently used in the rugs of Zareh Penyamin, Kapoudjian also employed this motif, depicted here in the apex of the *mihrab*. This was based on his own design, as can be seen in the hand-cut and coloured cartoon almost identical with the one in the niche of our rug which sold in these Rooms, 25 April 2024, lot 172.



PROPERTY FROM A PRIVATE AUSTRALIAN ESTATE

■ #166 [LEARN MORE](#)

**A PETAG TABRIZ CARPET**  
NORTH WEST PERSIA, CIRCA 1920

Of Safavid 'In and Out' palmette design, the *cintamani* signature woven in one corner of the field, overall excellent condition  
18ft.4in. x 12ft.8in. (556cm. x 387cm.)

£18,000-22,000

US\$25,000-29,000  
€21,000-25,000

The PETAG workshop (Persische Teppiche A.G.) was a German initiative founded in the early 20th century by the German scholar/dealer Heinrich Jacoby. It was renowned for producing high quality carpets in the inter-war period which were identified by their distinctive signature formed of three *cintamani* roundels generally located in the

far corner of the field or border pattern. The workshop frequently used 16th century classical carpet designs as a source of inspiration which were available to them in printed books. The present carpet draws its inspiration from an 'in and out' palmette design taken from a 16th/17th century Safavid Persian carpet fragment published in Friedrich Sarre, (*Orientalische Teppiche*, Vienna, 1892, pl. XXXIII, no.45). A PETAG carpet of identical design as the present lot, but less well preserved, sold in these Rooms, 14 October 2004, lot 47. The following two lots in the present sale were produced in the PETAG workshop, each with a design that draws inspiration from classical Safavid carpets.



VARIOUS PROPERTIES

■ #167 [LEARN MORE](#)

**A PETAG TABRIZ CARPET**  
NORTH WEST PERSIA, CIRCA 1920

After the design of the Safavid 'Emperor's Carpet', the *cintamani* signature in the upper corner of the field, minor touches of light localised wear, overall very good condition  
14ft.4in. x 12ft.6in. (442cm. x 387cm.)

£18,000-22,000

US\$25,000-29,000  
€21,000-25,000

The design, including the inscription cartouches, closely copies the Safavid 'Emperor's carpets', one of which is in the Museum für Angewandte Kunst in Vienna. Its pair, sold to Duveen through Christie's in 1929, is now in the Metropolitan Museum, New York. The Persian couplets that enclose the main field are from a poem by the eleventh century court poet, Manucheri Damghani (1031-1040). A similar example woven in the PETAG workshop, which had white cotton highlights within its design, was sold in these Rooms, 7 October 2010, lot 113 and a larger carpet of over seven meters was published by Franz Bausback, (*Alte und Antike Orientalische Knupkunst*, Mannheim, October 1980, p.64). For further information on the PETAG workshop see the previous lot in the present sale.



■\*168 [LEARN MORE](#)

**A PETAG TABRIZ CARPET**  
NORTH WEST PERSIA, CIRCA 1920

Of Safavid 'Vase' design, the *cintamani* signature in one corner, full pile throughout, overall excellent condition  
12ft.8in. x 9ft.9in. (392cm. x 302cm.)

£12,000-16,000

US\$17,000-22,000  
€14,000-18,000

The design of the present lot stems from 16th/17th century Safavid Kirman 'Vase' carpets but is woven with an adapted colour palette. A PETAG carpet with near identical colouring and design was sold Sotheby's London, 24 April 2013, lot 299, while another of the same design but with a dusty rose ground colour, sold in these Rooms, 26 October 2017, lot 294. For further information on the PETAG workshop see the previous two lots in the present sale.



■\*169 [LEARN MORE](#)

**AN USHAK CARPET**  
WEST ANATOLIA, LATE 19TH CENTURY

Of 'Garrus' design, full pile throughout, minute repairs, overall very good condition

16ft.1in. x 13ft.1in. (493cm. x 401cm.)

£25,000-35,000

US\$34,000-47,000  
€29,000-40,000



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■\*170 [LEARN MORE](#)

**AN AMRITSAR CARPET**  
NORTH INDIA, CIRCA 1880

Uneven wear, minor localised repairs, overall good condition  
15ft.2in. x 11ft.9in. (465cm. x 365cm.)

£8,000-12,000

US\$11,000-16,000  
€9,300-14,000

■\*171 [LEARN MORE](#)

**AN AGRA CARPET**  
NORTH INDIA, CIRCA 1880

Of Mughal design, minor touches of light localised wear, small scattered repairs, all four sides rebound  
11ft.5in. x 8ft.7in. (351cm. x 268cm.)

£10,000-15,000

US\$14,000-20,000  
€12,000-17,000

Under the Indian Mughal emperors in the 17th century, and more specifically during the reign of Emperor Shah Jahan (1628-1658), heightened attention was placed on the naturalistic rendering of the surrounding flora. Distinctive designs comprising rows or formal arrangements of naturalistic flowers were woven upon rich ruby-red grounds, accurately displaying recognisable specimens such as; lilies, poppies, carnations, tulips, violets and narcissi. (See lots 140 and 141 in the present sale). Such designs remained popular with Indian weavers for the following two centuries although greater artistic liberties were taken, often making identification problematic. The decorative design of this nineteenth century carpet recalls these early Mughal patterns but is now set upon an ivory ground and the flowers have been miniaturised and are less identifiable.



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■ #172 [LEARN MORE](#)

**AN AGRA CARPET**  
NORTH INDIA, CIRCA 1880

Of 'Dragon Lattice' design, minor localised repairs, selvages rebound, overall good condition  
18ft.8in. x 11ft.3in. (575cm. x 346cm.)

£25,000-35,000      US\$34,000-46,000  
€29,000-40,000

The original design source for the present carpet stems from earlier 18th century Caucasian 'Dragon' carpets although the appearance of stylised 'dragons' has here been long forgotten. While the design has classical roots, it displays the particular vitality of

19th century Agra carpets, in its vibrant and inventive palate of ruby-red, forest-green and golden yellow; its rich wool, dense and lustrous; and its bold, monumental scale. Indian weavers often copied classical Persian carpets, possibly using examples of 16th and 17th century carpets housed within the collections of the rulers of Jaipur and Bijapur. An Agra carpet of the same design but of larger proportions and with a green field and border ground colour, that had formerly been the property of a member of a European Royal family, sold in these Rooms, 29 April 2004, lot 220. A further carpet of the same design but on an ivory ground sold more recently in these Rooms, 24 October, 2019, lot 291.

■ #173 [LEARN MORE](#)

**AN AMRITSAR CARPET**  
NORTH INDIA, CIRCA 1890

Of 'Joshagan' design, good pile throughout, heavier corrosion in the dark red, localised repairs  
15ft.9in. x 12ft.5in. (486cm. x 383cm.)

£15,000-20,000      US\$21,000-27,000  
€18,000-23,000

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

■\*174 [LEARN MORE](#)

### A RARE SILK HERIZ *TRICLINIUM* CARPET

DATED AH 14 RAJAB 1285 / 31 OCTOBER 1868 AD, NORTH WEST PERSIA

Woven on a silk foundation, touches of light wear, occasional surface marks, overall very good condition

14ft.8in. x 10ft.8in. (452cm. x 332cm.)

£35,000-45,000

US\$47,000-60,000

€41,000-52,000



#### INSCRIPTIONS:

The inscription cartouches on either side of the date cartouche are two couplets from a *ghazal* love poem by Hafez (trans. H. Wilberforce Clarke in Khwaja Shams al-Din Muhammad Hafiz Shirazi, *The Divan, Written in the Fourteenth Century*, 2 vols, Calcutta 1891, vol.2, no.371, p.640):

*barha gufta-am u bar-i digar miguyam*  
*ki man-i dil shuda in rah na ba-khwud mipuyam*

*dar pas-i ayina tuti sifatam dashta-and*  
*an chi ustad-i azal gufta bugu miguyam*

'Times I have said: and again I say, -  
That, here bereft, not of myself, have I gone this Path (of love).

Behind the (pure) mirror (of the holy traveller's heart) me, they have kept like  
the parrot:  
What the Teacher of eternity without beginning said: - "Say"; I say.'

A further inscription (on the upper side cartouches) reads:

*Khush amadi ki khush amad mara zi amadanat,*

'Welcome, for your arrival has pleased me'

The knot count measures approximately 11V x 8H per cm. sq.

The design of this splendid silk Heriz carpet is known as a 'Triclinium' or 'Audience' carpet. The layout comprises the three main areas of the domestic Persian living room, the *mian farsh* (main carpet) flanked by two *kenareh* (side panels or runners) and on one of its short sides by a *kalleghi* (known in the West as a *kelleh*); see Jennifer Scarce, 'The Role of Carpets within the 19th Century Persian Household', *HALI* 24, 1984, pp.394-400, fig.11).

The golden-yellow ground of the *mian farsh* in the present carpet is decorated with entwined flowering vines inspired by earlier Safavid 'Vase' carpets. A comparable silk Heriz carpet, both in palette and drawing, inscribed 'The work of Sabbagh', with further inscription cartouches within its border containing verses from Hafez, together with the phrase 'Mubarak bad' ('Congratulations' or 'Good luck'), sold Sotheby's New York, 19 May 1984, lot 202. The similarity in appearance and quality of both carpets suggests that our carpet could also have been woven within the same workshop.

The single plane lattice of flowering shrubs in both *kelleh* draws upon earlier 'Vase' carpets but from a rarer subgroup which tend to be better spaced and have more complex borders. Only fragments have survived from that group, apart from the beautiful early 17th-century 'Lady Dudley shrub lattice' carpet that was formerly in the collection of Prince Stanislaw Radziwill, which later sold in Sotheby's London, 11 October 1990, lot 706 and is now in the Museum of Islamic Art, Doha. The narrow format of a *kelleh* or *kenareh*, lends itself to an ascending design of floral decoration, and this format proved popular throughout the 18th and 19th centuries.

The *kalleghi* at the upper end of the carpet bears the same 'Shrub' design as the *kelleh* but is centered by a red scalloped medallion. The carpet is dated to 1868-9 AD and bears further poetic verses mirrored in the borders on either side by the renowned Persian poet Khwaja Shams-ud-Din Muhammad Hafez-e Shirazi, known by his pen name Hafez. Hafez, was a Persian poet who "lauded the joys of love and wine" but also targeted religious hypocrisy. His collected works are regarded as a pinnacle of Persian literature and continue to be recited today and used as common proverbs. His life and poems have been the subject of much analysis, commentary and interpretation, influencing post-14th century Persian writing more than any other author.

An impressive silk Heriz carpet of 'Garden' design, coincidentally woven in the same year, and completed on the same day as the present carpet, 31 October 1868 AD, sold in these Rooms, 3 May 2001, lot 50. That carpet was similarly woven with two ivory cartouches on either side of a golden yellow date cartouche containing the same two *ghazals* by Hafez. It bears two further *ghazals*, the second of which is certainly by Jami while the first, which is the same verse that appears in the upper side cartouches on our carpet, cannot be immediately identified. In all probability, it is likely that the first verse was an addition stemming from Jami's original *ghazal*, which proved popular, as it continued to be recited in early 20th century Iranian romance movies. The manner of execution of the calligraphy and the scalloped profile of the cartouches on both carpets would suggest that both of these large scale, silk Qajar carpets, woven simultaneously, were produced in the same workshop. It would have taken a highly proficient and established workshop to undertake two such commissions at the same time.

This splendid silk Heriz carpet, with its rich colours and intricate designs, is a wonderful example of one of a relatively small number of surviving 'Triclinium' carpets, which rarely come to market.



■\*175

LEARN MORE

### A SILK HERIZ CARPET

NORTH WEST PERSIA, CIRCA 1870

Finely woven on a silk foundation, minor localised repairs, overall good condition

15ft.7in. x 12ft.8in. (481cm. x 391cm.)

£40,000-60,000

US\$54,000-80,000

€47,000-69,000

The knot count measures approximately 8V x 9H knots per cm. sq.

The city of Heriz is one of the most renowned weaving centres in Persia. Located close to Tabriz, it was a major commercial centre during the 19th century and became one of the leading carpet producing cities for both the domestic and western markets. Among the rarest and most spectacular of all Qajar weavings produced there were the large silk carpets. Mostly woven as specific commissions, they were one of the most explicit ways of displaying wealth and status. They were frequently gifted at *Nowruz* to celebrate the start of the new year and would bear the inscription *mubarak bad saneh*, (May the year ...be blessed), alongside further verses from popular Persian poetry, in celebration of the occasion.

The rich red ground is overlaid with a lattice formed of exotic flowers and leaves from which blossom at each end images of the Royal Kiani Crown of the Qajar dynasty (1794-1925). This same motif is part of the iconography of the Royal coat of arms where it surmounts the lion and sun motif, which represents ancient and modern Iranian traditions. Here the weaver successfully manages to capture the elaborate surface of the crown, which in reality is studded with pearls and precious jewels with feathered plumage issuing from be-jewelled finials. A single-wufted silk Heriz rug, with a design incorporating the same imagery was offered in these Rooms, 6 October 2015, lot 25.





VARIOUS PROPERTIES

■\*176 [LEARN MORE](#)

**A PICTORIAL SILK TABRIZ RUG**

NORTH WEST PERSIA, CIRCA 1880

Depicting Majnun in the wilderness, overall excellent condition  
6ft. x 4ft.4in. (183cm. x 137cm.)

£12,000-16,000

US\$17,000-21,000

€14,000-19,000

The knot count measures approximately 10V x 7H per cm. sq.

The epic Persian love story of Layla and Majnun follows a narrative arc which has become familiar across cultures thanks to the efforts of writers and artists who have reinterpreted the story. In Nizami's poem, Qays is a young man who is driven to madness when he cannot marry his beloved Layla. Other members of his tribe dub him Majnun, the one who is possessed by *jinn*. The woven scene depicts Majnun's exile to the wilderness after his love for Layla is rejected. Majnun is often shown as extremely emaciated, wearing little to no clothing, which symbolizes his total withdrawal from human society. The birds perched upon his head, and the sheep, goats, lions, a bear and deer that surround him are shown as his only companions, suggesting that the animals accept him as one of their own. A pictorial silk rug of the same scene was in the personal collection of George Farrow by 1993, later sold in these Rooms, 25 April 2024, lot 197.

■\*177 [LEARN MORE](#)

**A SILK TABRIZ RUG**

NORTH WEST PERSIA, CIRCA 1870

Minute touches of wear, localised minor repairs, overall good condition  
6ft. x 4ft.4in. (184cm. x 135cm.)

£5,000-7,000

US\$6,700-9,400

€5,800-8,100

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

A comparable silk Tabriz rug with an overall design comprising an interlaced lozenge lattice, formerly in the collection of the great silk collector, George Farrow, sold in these Rooms 24 October 2024, lot 238, and another related silk, from a private Dutch collection, sold in these Rooms, 25 October 2018, lot 328.



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■\*178 [LEARN MORE](#)

**A SILK TABRIZ RUG**

NORTH WEST PERSIA, LATE 19TH CENTURY

Full silk pile throughout, a few small repairs, selvages rebound, fringes added  
6ft. x 4ft.2in. (184cm. x 131cm.)

£4,000-6,000

US\$5,400-8,100

€4,700-6,900

The knot count measures approximately 9V x 8H per cm. sq.



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■\*179 [LEARN MORE](#)

**A SILK FEREGHAN PRAYER RUG**

WEST PERSIA, CIRCA 1870

Mostly full pile throughout, minute touches of wear, marginal corrosion, overall excellent condition

6ft.5in. x 4ft.3in. (201cm. x 133cm.)

£15,000-20,000

US\$21,000-27,000

€18,000-23,000

The knot count measures approximately 8V x 9H per cm. sq.

Precious silk rugs such as this Fereghan were commissioned by the Persian upper classes during the 19th century, often to specific designs. Using a particularly glossy silk, the rugs of Fereghan commonly use a cerulean light blue within the colour palette, which is used to great effect within the present rug. It is balanced with a rich purple dyed silk within the flowering blossoms which is another key feature of rugs from these accomplished workshops. Purple silk is also characteristically used by the weavers along the selvages. This distinctive palette and the high level of execution does suggest that they represent an actual subgroup of west Persian silk weaving. A silk Fereghan prayer rug with the same colouring but more angular drawing, formerly in the collection of George Farrow, sold in these Rooms, 8 April 2014, lot 119, while a smaller but more comparable rug, now in a private London collection, sold in these Rooms, 25 October 2018, lot 324.



■180 [LEARN MORE](#)

**A SILK KIRMAN RUG**

SOUTH EAST PERSIA, LATE 19TH CENTURY

Woven on orange silk warps, mostly full pile, a couple of small areas of light wear and corrosion, selvages partly rebound

7ft. x 4ft.7in. (213cm. x 140cm.)

£7,000-9,000

US\$9,400-12,000

€8,200-10,000

**PROVENANCE:**

Anon. sale, Christie's London, 5 April 2011, lot 283

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

A comparable silk Kirman rug in design, colour and quality, which was most probably woven in the same workshop as the present lot, was bought in Sotheby's Dubai, 3-5 December 1985, lot 250 and is now in a private UK collection.



'amal-e (the work of) Muhammad ibn Ja'far

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

■ #181 [LEARN MORE](#)

### A KIRMAN MASHA'IR CARPET

SIGNED MUHAMMAD IBN JA'FAR, SOUTH EAST PERSIA, CIRCA 1900

Overall excellent condition  
12ft.10in. x 9ft.5in. (392cm. x 286cm.)

£80,000-100,000

US\$110,000-130,000  
€93,000-120,000

#### PROVENANCE:

Anon sale, Christie's London, 10 October 2008, lot 100

#### INSCRIPTIONS:

On the pediment of the inner medallion: *bar qarar bad zendegani konandegan-e 'alam payandeh bad, bozorgan-e mashaher-e 'alam*, 'May the living in the world be secure, may (the memory of) the great famous ones in the world be perpetual.'

The knot count measures approximately 11H x 10V per cm. sq.

At the end of the 19th century there was a revival of Iranian interest in its historical and pre-historical past. This was partly driven by the archaeological discoveries within the country, and also from European publications of ancient Iranian sites. The kings from the *Shahnama* were suddenly visible in their historical context, and the current shah

was presented even more than before as the inheritor of an immensely long and important tradition. This was reflected in works of art such as the present example. The border is filled with stellar-shaped cartouches each of which has a reference number which is noted on the appropriate figure in the throng of people in the field, who collectively make up over one hundred of the world's most historically important kings, emperors, religious figures and leaders.

The framed oval portrait at the bottom of the carpet depicts Sultan Ahmad Shah Qajar (r.1909 -1925), the seventh, and final, ruling member of the Qajar dynasty. Beneath the portrait the carpet is signed, 'amal-e (the work of) Muhammad ibn Ja'far'. (1870-1910), the celebrated master-weaver who established his workshop in Kirman and who, in his lifetime, became known as 'the King of Persian Rugs'. He is also thought to have been the father of the celebrated weaver Abul Qasim Kirmani. The products of his workshop were characterised by the use of fine *kurk* wool and intricate designs, many of which were of a pictorial nature.

Further carpets woven by the master weaver, Ibn Ja'far, have sold in these Rooms; 22 April, 1999, lot 51; 10 April 2008, lot 158; 15 April 2010, lot 87, each displaying an exceptionally high level of detail, rich colour palette and fine weave.





tapestries originally made for Louis XIV at the Royal Gobelins Manufactory after the drawings by Raphael (1483-1520). The cartoon for this particular scene was painted by Alexandre Ubeleski (1649-1718) now in the Louvre, (Inv. 6666). The complete set of eight tapestries were woven on three separate occasions for Louis XIV, between 1686 and 1704. The present scene depicts Pomona with Vertumnus in the guise of a faun, playing the pipes of the fertility god, Pan, next to a plinth supporting a vase with festive putti overhead, all in a verdant landscape evoking Arcadia, the idyllic home of Pan. For a Louis XIV Gobelins tapestry of this cartoon, see The Collection Akram Ojeh, Christie's Monaco, 11th -12th December 1999, lot 150.

A copy of this tapestry hung in the Public Rooms of Nasir al-Din Shah Qajar (1848-1898) at the Golestan Palace in Tehran and was surely the inspiration for the series of Kirman carpets using this design in a variety of sizes. Comparable carpets woven on this imposing scale, include one in a private collection in Lebanon woven for Khosrow Khan Bakhtiari, Sardar Zafar, who was governor of the province of Kirman and Baluchistan and a distant cousin to Sardar Mohtasham Bakhtiari, who commissioned another which was sold by Christie's New York, 13 April 2017, lot 246. A large carpet but with a mirrored design, ordered by Sardar Asad, Farmanfarma, appointed Governor of Kirman and Belouchistan (1919-20), sold in these Rooms, 29 April 2004, lot 50 and an imposing large-scale carpet is displayed in The Carpet Museum of Iran in Tehran (No. 111), which has an additional group of putti.

The inscription on the pedestal base of the present carpet refers to Mohammad-Reza Khan Sardar-e Fateh (1885-1934), the ninth son of Emamqoli Khan, known as Haji Ilkani, and the father of Saphur Baktiar (b.1914), the last prime minister of Mohammed-Reza Shah Pahlavi. (*Encyclopaedia Iranica*, Vol.III, New York, 2000, p.549). Mohammad Reza commissioned the present carpet as well as the carpet sold in Christie's New York, 2005 and another in London 19 April 2016, lot 58. All were woven in the workshop of the Master weaver, 'Ali Kirmani, (1877-1901), later titled 'Ali Honari, who is recorded as one of the most skilled carpet weavers of Kirman and can be considered the best of the late Qajar period.

Other examples with the same design, yet mirrored or smaller, have sold more frequently and include one sold at Christie's London, 19 April 2016, lot 58. While the design is quite faithfully copied across those examples mentioned previously, there are some divergences in the decoration within the borders. The present carpet is unique amongst all of the known examples in that it displays a royal blue vase at its center where as all of the others are golden yellow.



■\*182 LEARN MORE

**A PICTORIAL KIRMAN CARPET**

SIGNED 'HAJI MIR ALI KIRMANI', SOUTH EAST PERSIA, CIRCA 1890

Depicting Pomona and Vertumnus, full pile throughout, overall excellent condition  
15ft.5in. x 10ft.9in. (474cm. x 334cm.)

£35,000-55,000 US\$47,000-74,000  
€41,000-64,000

**INSCRIPTIONS:**

In an ivory cartouche in the upper outer guard stripe: *farmayesh-e Aqa-yi Morteza Qoli Khan Bakhtiari*, 'On the order of Mr. Morteza Qoli Khan Bakhtiari.'

In a vase cartouche featured on the stone pedestal: *safaresh-e Mohammad Reza Khan az karkhaneh-yi Ostad Ali Kirmani*, 'Commissioned by Mohammad Reza Khan from the workshop of Master Ali Kirmani.'

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

In the late 19th and early 20th centuries, it became fashionable in Iran to commission Kirman carpets with designs taken from European sources. The design of our carpet derives from a tapestry 'La danse d'une nymphe, de la droite', part of a suite of eight



■\*185 LEARN MORE

**A PICTORIAL KIRMAN CARPET**

SIGNED MUHAMMAD IBN JA'FAR, SOUTH EAST PERSIA, CIRCA 1910

Depicting the World's Trade Fair held in Chicago in 1893, finely woven, full pile throughout, a few minor spot marks, overall very good condition  
13ft.7in. x 9ft.1in. (420cm. x 278cm.)

£30,000-50,000 US\$41,000-67,000  
€35,000-58,000

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

This carpet depicts the opening of the Columbian Exposition at the World's Fair held in Chicago in 1893, to celebrate the 400th anniversary of Christopher Columbus' discovery of the New World. The most prominent of the portraits at the base of the tree, is that of the great discoverer Christopher Columbus and the other smaller portraits include such luminaries as Alexander III of Russia, Queen Victoria of England, William II, Emperor of Germany and Abdulhamid Khan the Ottoman Sultan.

The fair had a profound effect on architecture, the arts, Chicago's self image and American industrial optimism. Among the many exhibits one of the most popular amusements was the first ever Ferris wheel, invented by George Ferris. It was over 250 feet high and is depicted here at the top of the carpet. The large rectangular building in the foreground was the main International Exposition building which, for the first time, was devoted entirely to the revolutionary introduction of electricity.

The historical accuracy of this carpet is overwhelming and even goes so far as to include, a small replica of the Gokstad Viking ship which had been built in Norway especially for the exhibition and was sailed across the Atlantic by ninety-two men for the opening. A carpet with the same cartoon but commissioned by Muhammed Reza Khan and woven by Ali Kirmani, was sold in these Rooms, on 16 April 2007, lot 33, with comparable carpets of the same cartoon but executed by other master weavers including Milani, Christie's London, 8 April 2014, lot 53 and 19 April 2016, lot 59.



VARIOUS PROPERTIES

■184 LEARN MORE

**AN ISFAHAN CARPET**

CENTRAL PERSIA, CIRCA 1920

Light localised corrosion, overall excellent condition  
13ft.3in. x 10ft.5in. (407cm. x 322cm.)

£7,000-10,000

US\$9,500-13,000

€8,100-12,000

■185 LEARN MORE

**AN ISFAHAN SEIRAFIAN RUG**

SIGNED SADEGH SEIRAFIAN, CENTRAL PERSIA, CIRCA 1940

Finely woven, full *kurk* wool pile, a woven signature cartouche in the lower kilim, overall excellent condition  
7ft.5in. x 4ft.7in. (227cm. x 146cm.)

£5,000-7,000

US\$6,700-9,400

€5,800-8,100

**PROVENANCE:**

Purchased by the father of the present owner in Iran in the 1940's, thence by descent

The signature cartouche reads; *S.Seirafian, Esfahan, Iran*

The knot count measures approximately 11V x 11H per cm. sq.

Sadegh Seirafian (1922-2005), was the third of Haj Reza's seven sons and perhaps remains the best known among them. He pursued the profession of carpet weaving after his graduation from high school when he showed considerable interest and combined the dexterity of the skillful masters with his own innovative designs and began to produce carpets while working at his father's workshop.

The hallmark of Seirafian carpets is the exceptionally high quality of materials used in their production. Very often woven on a silk



foundation, the hand knotted pile is finely spun from soft *kurk* wool that is shorn from the chest and shoulders of young lambs. The finesse of the weave and the higher knot count in turn allowed for more intricate and elaborate designs to be woven as seen here in the *Eslimi* spiralling vine decoration inspired by the decoration of the Shah's Mosque of Isfahan. The Seirafian designers showed that they were highly accomplished at creating perfectly graded curves, border designs which resolved effortlessly at every corner and faultless technique at marrying complex designs with finely balanced colour palettes that avoided large expanses of primary colour.

■186 LEARN MORE

**A SILK ISFAHAN CARPET**

SIGNED M. AKBAROFF, CENTRAL PERSIA, CIRCA 1950

Finely woven on a silk foundation, full pile throughout, overall excellent condition  
10ft.2in. x 6ft.7in. (311cm. x 206cm.)

£5,000-7,000

US\$6,700-9,300

€5,800-8,100

**INSCRIPTIONS:**

The inscription cartouche in the lower kilim: 'IRAN ISFAHAN M. AKBAROFF' Calligraphic palmettes in the four corners of the field, possibly with mistakes: *tarh-e (?) Haji 'Abbas-e Karbasiyun*, 'Design of Haji 'Abbas Karbasiyun'

The knot count measures approximately 9V x 10H per cm. sq.



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■\*187 [LEARN MORE](#)

**A SILK SOUF KASHAN PRAYER RUG**  
CENTRAL PERSIA, CIRCA 1880

Overall excellent condition  
6ft.6in. x 4ft.2in. (204cm. x 130cm.)  
£6,000-8,000

US\$8,100-11,000  
€7,000-9,200

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



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PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

■\*188 [LEARN MORE](#)

**A SILK QUM CARPET**  
CENTRAL PERSIA, CIRCA 1920

Full silk pile throughout, a few surface spot marks, overall very good condition  
10ft.3in. x 7ft. (315cm. x 214cm.)  
£7,000-9,000

US\$9,500-12,000  
€8,100-10,000

The knot count measures approximately 6V x 8H per cm. sq.



■\*189 [LEARN MORE](#)

**A PART-SILK QUM CARPET**  
CENTRAL PERSIA, CIRCA 1920

Full pile throughout, localised surface marks and areas of restoration  
11ft.8in. x 8ft.4in. (360cm. x 258cm.)  
£7,000-9,000

US\$9,400-12,000  
€8,200-10,000

The delicate design of the present carpet, displays a naturalistic interpretation of flowers and plants, which are prevalent in the designs of Qum rugs, representing the beauty of nature and the importance of gardens in Persian culture. Here the weavers intended the silk flowers of the individual stems of poppies, lilies and carnations to shimmer as one walked passed and have been executed to the typical high standard associated with the workshops of Qum, which began weaving from the early decades of the 20th century (Jon Thompson, *Carpet Magic*, Cambridge, 1983, pp.6-7). The present carpet, which is finer woven than many, was likely woven at the very beginning of their production. A comparable carpet in terms of design, but a little later in date, sold in these Rooms, 26 October 2023, lot 162.



PROPERTY FROM A PRIVATE AUSTRALIAN ESTATE

■ \*190 [LEARN MORE](#)

**A MEDALLION USHAK CARPET**  
WEST ANATOLIA, SECOND HALF 17TH CENTURY

Light even wear, corroded brown, scattered restorations  
9ft.2in. x 6ft.9in. (279cm. x 205cm.)

£25,000-35,000

US\$34,000-47,000  
€29,000-41,000

**PROVENANCE:**

Formerly with Roberto and Alberto Cittone Gallery, Turin  
Private Italian Collection  
Christie's London, 18 October 2016, lot 47, where purchased by the present owner

This carpet is notable for its size in which the design elements, pertinent to Medallion Ushak carpets, are here condensed into a striking small scale version of the classic genre. Dating to the 17th century, this carpet has retained its wonderfully rich colouring in the well preserved pile. The basic design principal consists of a red field with indigo floral tracery enclosing a large indigo ogival medallion with quartered radiating medallions in each corner, all filled with split-leaf *rumi* and angular floral vinery. The origin of the design has been the

subject of great debate, but one suggestion is that it originated as a response to stylistic developments in illuminated manuscripts during the rule of Mehmet II Fatih (1432-1481); for a full discussion of the design see Jon Thompson (*Milestones in the History of Carpets*, Milan, 2006, pp. 90-101).

The earliest and best examples of these carpets were woven for the wealthy Ottoman home market. However they already appeared in European paintings during the 16th century with examples being depicted by artists such as Velasquez, Zurbaran and Vermeer (Donald King and David Sylvester, *The Eastern Carpet in the Western World from the 15th to the 17th Century*, London, 1985, p.73). By the 17th century there is evidence of a substantial export market in Europe where they continued to be popular for decades if not centuries. A Medallion Ushak carpet with a very similar cartoon was sold in these Rooms, 12 October 2023, lot 260, while a border fragment in the Castellini-Stroganoff collection almost exactly matches the borders of the present lot (Alberto Boralevi, *L'Ushak: Castellani-Stroganoff ed altri Tappeti Ottomani dal XVI al XVIII secolo*, Florence, 1987, p.17, fig. a). A further comparable was offered in these Rooms 17 October, 2002, lot 102.





VARIOUS PROPERTIES

■\*191 [LEARN MORE](#)

**A LADIK PRAYER RUG**

CENTRAL ANATOLIA, CIRCA 1800 OR EARLIER

Minor touches of light wear, corroded dark brown, overall very good condition  
5ft.9in. x 3ft.7in. (180cm. x 113cm.)

£5,000-7,000

US\$6,700-9,400  
€5,800-8,100

**PROVENANCE:**

Formerly in a private French collection

The design of this prayer rug is unusual in that it appears to display elements from two different weaving centers in central Anatolia. The elongated proportions and the elegant tulip panels above and below the central *mihrab* are characteristic of Ladik weavings, as is the deep indigo *mihrab*, while the intricate 'diamond tile' pattern border formed of red and ivory lozenges, and the intricate lozenge and flower guard stripes are more commonly associated with those from Mudjur, further east in the Kirsehir region. The tile pattern appears closely related to designs found in early 'Holbein' and the so-called 'Chequerboard' carpets. An extremely worn but near identical Anatolian prayer rug to the present lot is in the Museum of Applied Arts, Budapest, (F. Batari, *Ottoman Turkish Carpets*, Budapest, 1994, pl.159, p.81).



■\*192 [LEARN MORE](#)

**A SHIRVAN RUG**

KUBA REGION, EAST CAUCASUS, CIRCA 1880

Overall very good condition  
6ft.1in. x 4ft.9in. (188cm. x 150cm.)

£5,000-7,000

US\$6,700-9,400  
€5,800-8,100



PROPERTY FROM A PRIVATE AUSTRALIAN ESTATE

■\*193 [LEARN MORE](#)

### A SOUTH CAUCASIAN 'DRAGON' CARPET

PROBABLY KARABAGH, LATE 18TH CENTURY

Overall wear, corroded black, border reweaves, scattered small repairs and repiling, sunfaded at one end  
17ft.9in. x 7ft.10in. (540cm. x 238cm.)

£16,000-22,000

US\$22,000-29,000

€19,000-25,000

#### PROVENANCE:

Anon sale in these Rooms, 24 April 2012, lot 40

Anon sale in these Rooms, 26 October 2017, lot 265,  
where purchased by the present owner

#### LITERATURE:

*HALI*, Auction Price Guide, Issue 172, p.117

There has long been a fascination with the symbolism of the dragon and its depiction in carpet weaving. The design of 'Dragon' carpets consists of a field pattern composed of different coloured overlaid lattices formed of pointed, serrated leaves creating intersecting lozenges, which alternately contain palmettes and are flanked by confronting stylised dragons, birds or animal figures. The earliest 'Dragon' carpets include dragon motifs with birds and running animals, relatively naturalistically drawn, which stand either alone or in confronting pairs facing a tree. The Graf carpet, originally found in a Damascene mosque, now in the Islamisches Museum, Berlin, is considered to be the oldest example of this type, see Serare Yetkin, (*Early Caucasian Carpets in Turkey*, Vol. II, London, 1978, p.8, fig.118).

The design of this carpet corresponds with the final phase of the evolution of the Caucasian 'Dragon' carpet as outlined by Charles Grant Ellis, (*Early Caucasian Rugs*, Washington D.C., 1975). In this group the lattice is relaxed, the design breaks up into abstract palmettes and the dragons are reduced to serpentine lines. In the present example the lattice disperses in the top half of the carpet as the weaver loosened the design increasingly as the carpet progressed. The palmettes appear to float and small animals and figures populate the field. The design is closely related to a carpet shown by Werner Grote Hasenbalg (Berlin 1922, vol.II, pl.25, attributed to Armenia) and two further examples in Istanbul illustrated in Yetkin (*op.cit.* pl.21 - an incomplete example in the Turk ve Islam Eserleri Museum, Inv.no.97 - and pl.151, once with the Anglo Persian Carpet Co. in London).

The flower and single-bud border of the present carpet is a variant of a border design originally seen on 'Vase' technique carpets, as seen on a fragment in the Staatliches Museum für Völkerkunde, Munich, Inv. no.32-50-18, (Yetkin, *op.cit.*, p.84, fig.218). It appears on numerous 'Dragon' carpets, including the Graf carpet and an important early 'Archaic Dragon' carpet with a more unusual brown field in a private collection in Genoa, Italy, (Yetkin, *op.cit.* pl.122, p.13), but is also found on carpets of other designs including those of floral decoration.





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**#195** [LEARN MORE](#)  
**A SHIRVAN PRAYER RUG**  
 EAST CAUCASUS, CIRCA 1870

Good pile throughout, heavier corrosion in the dark brown, minor repair in the *mihrab*, selvages partly rebound  
 4ft.6in. x 3ft.1in. (141cm. x 95cm.)  
 £3,000-5,000

US\$4,100-6,700  
 €3,500-5,800



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VARIOUS PROPERTIES

**#194** [LEARN MORE](#)

**A SHIRVAN LONG RUG**  
 EAST CAUCASUS, CIRCA 1880

Overall very good condition  
 10ft.2in. x 3ft.3in. (311cm. x 103cm.)  
 £2,500-3,500

US\$3,400-4,700  
 €2,900-4,100

A comparable east Caucasian rug displaying five rectangular medallions with angular, stylised animals within each of their corners, attributed to Daghestan, is published by Eberhart Herrmann, (*Von Ushak Bis Yarkand*, Munich 1982, pl.51). Another, shorter example is in Ulrich Schurmann's, *Caucasian Rugs*, Braunschweig, 1961, pp.200-201, pl.68.

**#196** [LEARN MORE](#)

**AN 'ALPAN' ZEIKHUR LONG RUG**  
 EAST CAUCASUS, MID 19TH CENTURY

Uneven corrosion of the brown pile with associated repiling, selvages replaced, overall good condition  
 9ft.1in. x 3ft.8in. (280cm. x 118cm.)

£8,000-12,000

US\$11,000-16,000  
 €9,300-14,000

The present rug is one of a relatively small number of known rugs with this design. The interlocking pattern of geometric shapes within the main field draws heavily upon earlier examples of glazed and unglazed tile work, as well as early Azerbaijan embroideries of which some date back to the late 16th and early 17th centuries, (Raoul Tschbull, *Qarajeh to Quba*, London, 2019, p.236-7). See lot 74 and 75 in the present sale for two examples of early embroideries that illustrate this design source. Frequently acknowledged as having been woven in the village of Alpan, Tschbull notes that it is more likely that these rugs were woven in the town and surrounding region of Zeikhur in the north east Transcaucasus and Dagestan. The drawing of the polychrome overlaying lattice is well articulated, as are the borders; the field's width allows the pattern to be fully developed. A much shorter example is illustrated by Tschbull, (*op.cit.* pl.60), while a rich blue-ground, polychromatic example, formerly in a Massachusetts collection, sold at Grogan's, 12 June 2024, lot 7.





PROPERTY FROM THE ESTATE OF  
PAUL AND OLGA HIRSCH

■197 [LEARN MORE](#)

### A NEAR PAIR OF SHIRVAN RUNNERS

EAST CAUCASUS, DATED AH 1248/1832 AD  
AND AH1249/1834 AD

Each with localised light wear to the central red  
field, naturally corroded brown, one with rebound  
selvages, both in overall good condition  
11ft.8in x 3ft.4in. (361cm. x 104cm.) and 11ft.6in. x  
3ft.3in. (356cm. x 102cm.) (2)

£6,000-8,000

US\$8,000-11,000

€7,000-9,300

#### PROVENANCE:

Paul and Olga Hirsch, Frankfurt, purchased prior  
to 1936

Thence by descent

Striking in their simplicity, it is highly unusual  
to find a near pair of these Caucasian rugs and  
even more remarkable that both are dated.  
It is highly probable that both pieces were  
woven in the same village, a year apart, but  
have since remained together for nearly two  
hundred years. According to Raoul Tschbull,  
the design of this relatively small group of  
long format weavings with their undecorated  
fields could derive from the flatwoven *sofreh*  
used by nomadic tribes on which meals were  
served. The stepped polychrome crenellated  
intrusions that frame the field are also used  
in those slit-tapestry weaves which would  
support this idea. (R. Tschbull, *Qarajeh to  
Quba*, London, 2019, pp.204-5, pl.50). An  
example with a minimally adorned ink-blue  
ground, with the same crenellated decoration  
and the ubiquitous floral 'crab' motif border, is  
published by Herrmann (E. Herrmann, *Seltene  
Orientteppiche VI*, Munich 1984, pp.96-97,  
pl.33), and an early red ground example from  
the Burns Collection was exhibited at the  
VIth ICOC in San Francisco. (M. L. Eiland,  
*Oriental Rugs from Pacific Collections*, San  
Francisco, 1990, no.213).

Both rugs were originally in the collection of  
Paul Hirsch (1881-1951), a German industrialist  
who moved to England in 1936. A noted  
musician, bibliophile and musicologist, Hirsch  
assembled the largest private music library in  
Europe which is today housed at the British  
Library. Equally as interesting was Paul's wife,  
Olga. Born of a prominent Frankfurt family,  
she married Paul in 1911 and later trained as  
a bookbinder at the Buchbinderei Ludwig in  
Frankfurt. During her life time she assembled  
an important collection of decorative papers,  
which were also bequeathed to the British  
Library in 1968.



VARIOUS PROPERTIES

■198 [LEARN MORE](#)

### A CHELABERD RUG

SOUTH CAUCASUS, LATE 19TH CENTURY

Full pile throughout, heavier corrosion in the dark brown, selvages partly  
rebound, overall very good condition  
6ft.7in. x 4ft.5in. (206cm. x 138cm.)

£4,000-6,000

US\$5,400-8,100

€4,700-6,900



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■199 [LEARN MORE](#)

### A PART-COTTON 'DRAGON' VERNEH

SOUTH CAUCASUS, MID 19TH CENTURY

Finely woven as a single panel, with white cotton highlights, displaying four  
columns of five 'dragons', retaining long original braided tassels, overall very  
good condition

9ft.6in. x 6ft.6in. (293cm. x 204cm.)

£5,000-7,000

US\$6,700-9,300

€5,800-8,100

The design of the present *verneh*, with five horizontal rows, is less  
frequently encountered than the standard four-by-four configuration.  
This example displays the 'zoomorphic' design of miniature polychrome  
'z'-motifs within the dragons (Ian Bennett, *Caucasian Rugs*, No.478)  
rather than the 'non-zoomorphic' or 'hourglass' motifs, (Bennett, *op.cit.*,  
no.475). A third design variant features tree forms within the dragons,  
as seen in Sotheby's New York, 13 December 1996, Lot 92. Others  
with five horizontal rows include Latif Kerimov et al., *Rugs & Carpets  
from the Caucasus: The Russian Collections*, pl.57; *HALI* 52, p.164  
(Zada, Brussels) and *HALI* 72, p.56 (Zadah, London). Our *verneh* has a  
particularly wide colour palette and has successfully retained most of  
its original long braided tassels at each end, which is uncommon.



■200 [LEARN MORE](#)

**A HERIZ CARPET**

NORTH WEST PERSIA, CIRCA 1890

Of 'Flowering Vase' design, even light wear, localised restoration, overall good condition

11ft.6in. x 9ft.4in. (355cm. x 287cm.)

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

Woven with an exuberant design of exaggerated leafy fronds issuing from a decorative vase at its base, this striking carpet exudes a sense of vitality. The lapis-blue field is densely filled with an ascending lattice of hooked branches that terminate beneath golden spandrels filled with palmettes and arabesque vines. This unusual design is reminiscent of the large-scale, scrolling *saz* leaves that fill the 16th century Safavid 'Sickle-Leaf' carpet that was formerly in the Corcoran collection and is now in the Museum of Islamic Art, Doha (MIA.2013.194).



■#201 [LEARN MORE](#)

**A HERIZ CARPET**

NORTH WEST PERSIA, CIRCA 1880

Even light overall wear, minor repair in the upper left corner, both ends partially rewoven

13ft.7in. x 10ft.8in. (419cm. x 332cm.)

£12,000-16,000

US\$17,000-22,000

€14,000-18,000



PROPERTY FROM A SICILIAN PALAZZO

■\*202 [LEARN MORE](#)

**A HERIZ CARPET**  
NORTH WEST PERSIA, LATE 19TH CENTURY

Localised areas of wear, otherwise very good condition  
17ft.3in. x 10ft.5in. (529cm. x 323cm.)

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

VARIOUS PROPERTIES

■203 [LEARN MORE](#)

**A TABRIZ CARPET**  
NORTH WEST PERSIA, CIRCA 1920

Of Safavid 'Polonaise' design, light localised wear, overall good condition  
11ft.8in. x 8ft.7in. (360cm. x 266cm.)

£4,000-6,000

US\$5,400-8,100

€4,700-6,900



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■204 [LEARN MORE](#)

**A TABRIZ CARPET**  
NORTH WEST PERSIA, CIRCA 1920

Of 'Vase' design, overall very good condition  
17ft.4in. x 12ft.1in. (533cm. x 369cm.)

£8,000-12,000

US\$11,000-16,000

€9,300-14,000



■\*205 [LEARN MORE](#)

**A LONG SHUSHA KARABAGH *KELLEH***

SOUTH CAUCASUS, DATED AH 1264/1847 AD

Of *mina khani* design, mostly full pile throughout, lightly corroded dark brown, minor restorations, overall very good condition  
20ft.6in. x 6ft. (630cm. x 185cm.)

£7,000-9,000

US\$9,400-12,000  
€8,200-10,000

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

As with many Karabagh *kelleh*, the field of the present lot displays a polychromatic *mina khani* design. This relies on formal rows of petalled blossoms of alternating type and colour, linked with a trellis vine. It was most commonly associated with Kurdish weavers, and used extensively at least from the late 18th century. Like the *herati* pattern, the *mina khani* design was adopted by a multitude of peoples, including different Turkoman tribes and the Baluch, and was used prolifically in the urban production of Veramin in Iran from the late 19th century. It is probable that this repeating floral pattern, as with others such as the *Harshang* or *Afshan* designs, stems from a once more complex Persian Safavid design, such as the 'in and out' palmette carpets of Isfahan.

For a comparable example with an azure-blue border see, John Eskenazi, *L'Arte del Tappeto Orientale*, Milan 1983, no. 96 and for further discussion on this group and the *mina khani* design see Hadi Maktabi, (*The Persian Carpet, The Forgotten Years, 1722-1872*, Verona, 2019, pp.118-129).



PROPERTY OF A LADY

■206 [LEARN MORE](#)

**A SHADDA BLANKET**

SOUTH CAUCASUS, SECOND HALF 19TH CENTURY

With white cotton highlights, a few small repairs, otherwise good condition  
7ft.2in. x 6ft.3in. (218cm. x 190cm.)

£6,000-8,000

US\$8,100-11,000  
€7,000-9,200

**PROVENANCE:**

Purchased prior to 1907 in Reval, today better known as Tallinn, the capital of Estonia, for 70 gold rubles  
Anon sale, Christie's London, 26 October 2017, 269, from where purchased by the present owner

The word *shadda* is a derivative of the Arabic word *asidda*, which translates as "riding saddle for camels", leaving some ambiguity as to whether this refers either to the featured design or their apparent function as saddle blankets (James D. Burns, *Visions of Nature*, New York, 2010, pp.96-7, pl.27). The term is most commonly applied to flatweaves produced in the Karabagh region which use a particular

extra-weft wrapping and brocading when applying the ornamented design onto the material. Used primarily as horse blankets, they also served as decorative partitions (*pardeh*) within the tents of the Shahsevan tribes on ceremonial occasions, marking off a private area for newlyweds.

The field of this *shadda* is filled with an expressive narrative, densely filled with a camel caravan comprising eighty individual animals, with only two baby camels amongst them and a variety of smaller dogs, birds and deer. The Shahsavans used both dromedary camels as in the present lot, and bactrian camels which were suited to rockier, cooler regions (see Jenny Housego, *Tribal Rugs*, London 1978, p.37, pl.13). There is one solitary human figure in the lower left hand corner who leads the entire train. The red and dark blue woven ground is constructed from a single panel. All of the animals and smaller ornaments are executed in *soumac* technique in various different colours, some of which have oxidised or worn away in places. (see also, A. Hull and J. Luczyk-Wyhowska, *Kilim, The Complete Guide*, pp.14-15, fig.19 and Spuhler, König, Volkmann, *Alte Orientteppiche, Meisterstücke aus deutschen Privatsammlungen*, pp.152-3, pl.61)



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■\*207 [LEARN MORE](#)

**A BESHIR PRAYER RUG**

MIDDLE AMU DARYA REGION, FIRST HALF 19TH CENTURY

Light uneven wear, small scattered repairs, end border partially lacking  
5ft.8in. x 3ft.1in. (179cm. x 97cm.)

£4,000-6,000

US\$5,400-8,100  
€4,700-6,900

The history and origins of Beshir prayer rugs still remain frustratingly elusive. The design motifs clearly derive from neighbouring weaving cultures but in the hands of the Beshir weavers are transformed into something new and exciting. Structurally, Beshir prayer rugs are loosely knotted, with a wool pile. Some have goat hair wefts, occasionally mixed with wool, and, less frequently, goat hair or mixed warps.

This rug belongs to the type 1C Beshir prayer rugs, according to Ralph Kaffel's classification. (R. Kaffel, 'Beshir Prayer Rugs', *HALL*, Issue 151, fig.3, pp.74-75). Type 1, has 3 subgroups (A-C) of which the smallest, by some margin, is group C, which consists of just four examples. The ivory ground is centred by a single tree with ascending leafy branches, known as a *gapyrga*. This is shown beneath a prayer arch supported by two narrow polychrome striped poles, with three flat head 'T' terminals, rather than the curved double hook (*kochak*), or ram's horn motif, found on all the other classified groups. Kaffel notes that 3 of the 4, Type 1C rugs have a single prayer arch, such as the present lot, while the fourth has a double prayer arch. On all four examples Kaffel notes that they either display a boxed star border or a boxed *ashik gul* border. The present rug displays neither of these but has an open-spaced arrangement of alternating striped 'x' and *ashik guls* suggesting that this may be a new addition to the group.

■\*208 [LEARN MORE](#)

**THE FABERGÉ EAGLE GÜL, GROUP II MAIN CARPET**

MIDDLE AMU DARYA, EARLY 19TH CENTURY

Minor spots of wear and localised repairs, selvages rebound, overall very good condition

8ft.1in. x 5ft.10in. (246cm. x 177cm.)

£20,000-25,000

US\$27,000-33,000  
€24,000-29,000

**PROVENANCE:**

Peter Carl Fabergé (1846-1920)  
Agathon Carl Theodor Fabergé by 1907  
Bukowskis, Stockholm, November 1996, lot 1257  
Uppsala Auktionskammare, Sweden, 15 June 2023, Lot 1051

**EXHIBITED:**

Palazzo Reale exhibition, *Sovrani Tappeti*, which accompanied the 9th International Conference on Oriental Carpets in Milan (*Sovrani Tappeti*, Milan, 1999, p.132)  
International Conference of Oriental Carpets XII, Stockholm 2011

This oft cited carpet, widely considered to be amongst the best in the group, has an intriguing provenance. It was reputedly gifted in 1907 to the Russian goldsmith and jeweller, Agathon Carl Theodor Fabergé, by his father, the famous court jeweller Peter Carl Fabergé. Agathon lived in a "dacha" in Levashovo, outside of St Petersburg, not far from the Finnish border. The interior was noted as being richly decorated with antique furniture, carpets, tapestries and other works of art, and was known by contemporaries as the "Little Hermitage".

Agathon left the House of Fabergé in 1916 to open his own antique shop, but the shop was closed after the Bolshevik revolution, and in 1918 Agathon's wife and children escaped to Finland, while he was imprisoned, and his property confiscated. Between 1921-1923 Agathon completed the catalogue of the crown jewels and later died in exile in Helsinki in 1951.

The Eagle *Gül* group carpets are amongst the most sought-after and enigmatic of all Turkmen weavings. Debate about their origins and relationship to wider Yomut tribal production continues unabated. The group was originally attributed to the Ogurjali tribe, now a part of the Yomut, by the Russian General A.A. Bogolyubov in the early 20th century (A.A. Bogolyubov, *Tapis de l'Asie Centrale*, St Petersburg, 1908 / 9). In 1980, Jon Thompson proposed a theory that the weavings were in fact created by the Imreli (Louise Mackie and Jon Thompson, *Turkmen, Tribal Carpets and Traditions*, Washington DC, 1980, pp.134-144), an idea that Elena Tsareva has revisited in her study of the Hoffmeister collection (Elena Tsareva, *Turkmen Carpets, Masterpieces of Steppe Art from 16th to 19th Centuries: The*



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*Hoffmeister Collection*, Stuttgart, 2011, pp.87-88). The Eagle *Gül* group I and II main carpets are very closely related but with a slightly different structure. Group I has red wool and silk and brown wool wefting and a Persian knot open to the left, where group II has brown wool and cotton wefting with a Persian knot open to the right. Each group uses the same excellent wool and a very similar design of rows of flaming 'Eagle' *güls* divided by lateral bands of *dyrnak güls*, surrounded by a lotus palmette border. The trefoil outer guard stripe is also commonplace. However, where group I main carpets have three rows of four Eagle *güls*, group II has four rows of three Eagle *güls*. There are currently fewer than twenty known Eagle *Gül* group II carpets.

The present lot is very well preserved, with fabulous wool and bright saturated colours. It relates closely to an example sold in these Rooms, 1 May 2025, lot 181, that was formerly in a private US collection. A comparable example but with a simplified border, sold Christie's London, 8 April 2014, lot 95, while a more worn example sold Sotheby's London, 3 November 2015, lot 22. For further discussion of the group and a comprehensive listing of Eagle *Gül* group II main carpets, please refer to Annette and Volker Rautenstengel, (*Studien zur Teppich Kultur de Turkmen, Turkmen Main Carpets of Different Tribes with 'Eagle' - and Dyrnak-Gols - a comparison of their structure and their decoration*, Hilden, 1990).



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■\*210 [LEARN MORE](#)

**A YOMUT MAIN CARPET**

WEST TURKMENISTAN, CENTRAL ASIA, SECOND HALF 19TH CENTURY

Full pile throughout, minute touches of old moth damage, minor localised restoration, retaining both original end kilims, overall excellent condition 11ft.2in. x 6ft.6in. (343cm. x 204cm.), including the kilims

£5,000-8,000 US\$6,700-11,000  
€5,800-9,300

Turkmen designs were woven from memory by the women of the tribes and the final product usually attested to the wealth of the family. The field of this carpet is decorated with forty-eight octagonal *tauk nuska* güls arranged in four columns, most of the double-headed horned animals within the *guls* face inwards. These alternate with smaller secondary cruciform motifs with hooked terminals known as *charkh palak*. The former, in particular, are typical of the nomadic Yomut tribe whose pasturage covered a broad band between the Caspian and Aral Seas. It is unusual to find both long original kilim ends in tact on the present carpet.

■209 [LEARN MORE](#)

**A BESHIR KELLEH**

MIDDLE AMU DARYA REGION, MID 19TH CENTURY

Mostly full pile throughout, minor localised restoration, selvages rebound, overall good condition

15ft. x 6ft.4in. (458cm. x 198cm.)

£4,000-6,000 US\$5,300-8,000  
€4,700-7,000

Beshir carpets woven in the *kelleh* format were produced in the workshops of the Ersari and Beshir Turkmen, initially as commissions for wealthy citizens in Central Asian oasis towns and later also for export to the Tsarist Empire. The present field is densely filled with a simplified variation of the known *Herati* design, consisting of blossoms and palmettes in warm shades of red, placed on a graphite-grey ground. The main border consists of stacked *ak gaimak guls*, polychrome banded octagons, which proved highly popular as an overall repeat pattern within Ersari weavings. A large octagonal medallion composed of concentric circles lies at the center of the field while four distinctly smaller medallions adorn the corners. A comparable but larger *kelleh* is discussed by Uwe Jordan, (*Oriental Rugs, Volume 5 Turkoman*, Augsburg, 1989, p.300, pl.280).



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■\*211 [LEARN MORE](#)

**A KAITAG SILK EMBROIDERY**

DAGHESTAN REGION, NORTH EAST CAUCASUS, 18TH CENTURY

Silk embroidered laid and couch stitch on a red cotton ground, well preserved apart from minute loss in the brown, lined and mounted on a stretcher 3ft. x 2ft.2in. (94cm. x 69cm.)

£4,000-6,000 US\$5,400-8,000  
€4,700-7,000

**PROVENANCE:**

Dorothy C. Miller (1904-2003), American curator of the Museum of Modern Art  
The Dorothy C. Miller Collection, Christie's New York, 12 November 2003, lot 248  
A Connecticut Collection, Grogan, Boston, 12 June 2024, lot 159

This 'Kaitag' village embroidery from the Daghestan highlands, has gained currency as the designation for a certain type of Near Eastern laid and couched silk embroidery. These dramatically designed panels have been appearing in small numbers on the international market since the 1970s.

According to Robert Chenciner, who was the first to study these Caucasian embroideries, their iconographic meaning is always linked to the three great themes of birth, marriage and death. The embroideries were executed in silk on cotton, which was often pieced together as it had to be market bought. These cloths were used for the most

important events in life. They were placed over the cradle of a child. In the case of the departed, it was forbidden among the Kaitag to hang upon the face of a deceased person, so they were laid over the head. The embroidered side was on the face, perhaps symbolising a final look back at life, (see Robert Chenciner, *Textile Art from Daghestan, London, 1993*).

Their designs, which show a number of imported design influences, demonstrate how active the trade of the northern Caucasus region was with foreign marketplaces such as China, Italy, Persia and the Ottoman Empire. The design of our embroidery is dominated by a large centralised 'sun' roundel, above and below which are two pairs of large scrolling horns. A Kaitag of similar archaic design on a blue ground was published by R. Chenciner, *op.cit., 1993, p.88-9, pl.20*. The belief in animism survived well into the 19th century in the mountain villages of Daghestan and the sun was worshipped both as the source of light and warmth as well as being connected with the growth of food. Midwinter processions behind an idol were held to encourage the sun to return in order to melt the snow and start springtime for another year. Sun signs also appear on tombstones and on the backs of the spoon boxes which are found next to the hearth in every Kaitag home. The dynamic design is made even more striking by the contrasting red cotton ground and the ivory silk embroidery. For further discussion on this enigmatic group of embroideries see R. Chenciner, (*op.cit.* 1993) and Ziya Bozolgu, (*Kaitag: Daghestani silk embroidery, an Italian collection*, Perugia, 2007).



■\*212 [LEARN MORE](#)

**A RÖLLAKEN (COVER)**  
SKÅNE PROVINCE, SOUTH SWEDEN, DATED 1822

Bearing the initials, K.P.D, woven in two panels, minute repair, overall very good condition  
6ft.2in. x 3ft.8in. (190cm. x 117cm.)

£3,500-4,500

US\$4,700-6,000  
€4,100-5,200

The *röllaken* weaving technique is possibly the most widely associated with Scandinavian textile design. In Sweden the *rö*, meaning back and *lakan* meaning, cloth or cover. This well preserved *röllaken* was almost certainly woven as part of a young bride's dowry and would have been used as a bedcover or wall hanging within the marital home. The design, and colour palette, is typical of the covers woven in the Gärds or Villands district of North East Scania, and relates closely to an example illustrated in Viveka Hansen, *Swedish Textile Art, Traditional Marriage Weavings from Scania, The Khalili Collection: Volume I*, London,

pl.48, pp.129-131. The cover illustrated in Hansen is much plainer in its ornamentation and demonstrates how the traditional format of adjoining octagons allowed the weaver greater freedom to insert their own designs and motifs.

The present example has some charmingly drawn details within the octagons, which include what appears to be a commentary on marriage with a series of alternating groups of young and old men and smiling women. A number of these intricate motifs, such as the ladies headwear and the keys hanging from each of the men's belts, suggest the hand of the only professional Swedish female weaver to have been identified, Bengta Oredsdotter or Bengta Arman as she is also known. The date of 1822 on the present lot would place the cover within the first few years of her known production which is recorded between 1828 and 1858. For further discussion of similar weavings please see Hansen, (*op. cit.*, pp.42-46). A *röllaken* of related design was sold in these Rooms, 25 April 2013, lot 4.



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■\*215 [LEARN MORE](#)

**A FLAMSKVÄV AGEDYNA**  
SKÅNE PROVINCE, SOUTH SWEDEN, EARLY 19TH CENTURY

Missing the original back, with applied polychrome banded fringing, overall excellent condition  
1ft.6in. x 3ft.3in. (50cm. x 101cm.)

£2,500-3,500

US\$3,400-4,700  
€2,900-4,100

Most surviving carriage cushions (*agedyna*) were woven in the districts of Skytts or Bara in the south west of Skåne province. The dark brown ground of the present lot, woven in the technically challenging *flamskväv* technique, depicts the popular "red lion" design comprising two royal blue roundels each centred by a leaping red lion beneath a castle, enclosed within a circular wreath and densely surrounded by tulips and other blossoms. This design proved extremely popular in the early 19th century and remained largely unchanged apart from occasional minute variations in colour and drawing. (David Black, Clive Loveless & Peter Willborg, *Flatweaves from Fjord and Forest. Scandinavian Tapestries of the 18th and 19th centuries*, London 1984, no.17). One of the earliest examples that displayed two rampant crowned lions, dated 1717, sold at Rippon Bowell, Wiesbaden, 26 November 2011, lot 128. For further discussion on this group see Viveka Hansen, (*Swedish Textile Art. Traditional Marriage Weavings from Scania, The Khalili Collection*, London 1996).

■\*214 [LEARN MORE](#)

**A SILK NINGXIA RUG**  
NORTH CHINA, MID 19TH CENTURY

Of 'Bat and Shou' design, full silk pile, woven on orange silk warps, overall very good condition  
6ft.7in. x 4ft.7in. (205cm. x 146cm.)

£4,000-6,000

US\$5,300-8,000  
€4,700-7,000

The overall repeat design of this silk Ningxia rug is formed of an arrangement of four, inward facing bats, enclosing the Chinese 'Shou' symbol. This archaic combination is a powerful Chinese auspicious rebus representing "happiness and longevity" (*fushou*), which can be seen on a wool Ningxia rug, circa 1800, of a similar design on an ivory ground in the MATAM collection (Moshe Tabibnia, *Intrecci Cinesi*, Milan, 2011, pp154-5, pl.26).



214



**NO RESERVE**

PROPERTY OF A NOBLEMAN

■ **215** [LEARN MORE](#)

**A ZIEGLER CARPET**

SULTANABAD DISTRICT, WEST PERSIA, CIRCA 1880

Scattered areas of uneven wear and extensive restoration  
17ft.2in. x 13ft.9in. (526cm. x 426cm.)

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

**PROVENANCE:**

Gloria Guinness (1912-1980), thence by descent

VARIOUS PROPERTIES

■ **216** [LEARN MORE](#)

**A ZIEGLER MAHAL CARPET**

WEST PERSIA, CIRCA 1880

Even overall wear, scattered areas of restoration and repiling,  
selvages replaced

13ft.4in. x 10ft.3in. (409cm. x 316cm.)

£6,000-8,000

US\$8,100-11,000

€7,000-9,300



216



217

■ **217** [LEARN MORE](#)

**A BAKSHAISH CARPET**

WEST PERSIA, CIRCA 1880

Even overall wear, scattered areas of repiling and restoration  
10ft.4in. x 9ft.1in. (318cm. x 280cm.)

£7,000-10,000

US\$9,400-13,000

€8,200-12,000



■\*218 [LEARN MORE](#)

**A KASHAN 'MOHTASHAM' CARPET**  
CENTRAL PERSIA, LATE 19TH CENTURY

Full pile throughout, marginal corrosion in the black, selvages rebound, overall very good condition  
10ft.1in. x 7ft.8in. (308cm. x 240cm.)

£12,000-16,000

US\$17,000-22,000  
€14,000-18,000

■219 [LEARN MORE](#)

**AN ISFAHAN RUG**  
CENTRAL PERSIA, CIRCA 1900

Full pile throughout, overall very good condition  
7ft.1in. x 4ft.6in. (218cm. x 143cm.)

£4,000-6,000

US\$5,400-8,100  
€4,700-6,900



220



219

■\*220 [LEARN MORE](#)

**A KASHAN 'MOHTASHAM' RUG**  
CENTRAL PERSIA, LATE 19TH CENTURY

Full pile throughout, overall excellent condition  
6ft.6in. x 4ft.4in. (202cm. x 136cm.)

£4,000-6,000

US\$5,400-8,100  
€4,700-6,900



**■\*221** [LEARN MORE](#)  
**A PART-SILK TEHRAN CARPET**  
 NORTH PERSIA, CIRCA 1920  
 Of *Garrus* design, overall very good condition  
 15ft.3in. x 11ft.6in. (467cm. x 355cm.)  
 £14,000-18,000

US\$19,000-24,000  
 €17,000-21,000

**■\*222** [LEARN MORE](#)  
**A TEHRAN CARPET**  
 NORTH PERSIA, CIRCA 1920  
 Of *Garrus* design, overall excellent condition  
 11ft.5in. x 8ft.6in. (351cm. x 263cm.)  
 £8,000-12,000

US\$11,000-16,000  
 €9,300-14,000



222

**■223** [LEARN MORE](#)  
**A SILK ISFAHAN RUG**  
 SIGNED SHOURESHI, CENTRAL PERSIA, CIRCA 1950  
 Full silk pile, overall excellent condition  
 7ft.5in. x 5ft. (230cm. x 153cm.)  
 £4,000-6,000

US\$5,400-8,100  
 €4,700-6,900

The inscription reads; *Isfahan, Shoureshi*

The knot count measures approximately 11V x 10V per cm. sq.

Abd al-Rahim Shoureshi (1876-1932) and his son Abbas, were the pioneers and possibly the most influential artists in the new era of carpet weaving in Isfahan. Their contribution is particularly notable in view of the unique techniques used for dyeing the silk yarns, unequalled in terms of quality to the work of other local artisans. Many of their designs were drawn by the famous Qajar artist Ahmad Archang (d.1990) who, in turn, had been strongly influenced by his mentor Mirza Agha Emami.



223



224



225



■ #224 [LEARN MORE](#)

**A LONG QASHQAI RUNNER**  
SOUTH EAST PERSIA, LATE 19TH CENTURY

Overall very good condition  
17ft.2in. x 3ft.5in. (525cm. x 109cm.)

£3,000-5,000

US\$4,100-6,700  
€3,500-5,800

■ #225 [LEARN MORE](#)

**A MALAYIR RUNNER**  
WEST PERSIA, LATE 19TH CENTURY

Light uneven wear, a few minor restorations, reduced in length, selvages rebound

15ft.9in. x 3ft.4in. (485cm. x 106cm.)

£3,000-5,000

US\$4,100-6,700  
€3,500-5,800

■ #226 [LEARN MORE](#)

**A ZIEGLER CARPET**  
SULTANABAD DISTRICT, WEST PERSIA, CIRCA 1880

Of 'double niche' design, light touches of uneven wear, selvages rebound, overall very good condition  
15ft.3in. x 10ft.4in. (467cm. x 318cm.)

£12,000-16,000

US\$17,000-22,000  
€14,000-18,000

**PROVENANCE:**  
With Gallery Chevalier, Paris, 1999



PROPERTY FROM A SICILIAN PALAZZO

**#227** [LEARN MORE](#)

**A ZIEGLER MAHAL CARPET**

WEST PERSIA, LATE 19TH CENTURY

Mostly good pile throughout with minor touches of light wear and corrosion,  
light localised surface marks

14ft.2in. x 10ft.8in. (433cm. x 330cm.)

£8,000-10,000

US\$11,000-13,000

€9,300-12,000

**CARPET INDEX OF MEASUREMENTS**

(please note that all given measurements are approximate)

DIMENSIONS INCHES	DIMENSIONS CENTIMETRES	DESCRIPTION	CIRCA	LOT
1ft.6in. x 3ft.5in.	50cm. x 101cm.	A Flamskäv Agedyna	19th Century	215
3ft. x 2ft.2in.	94cm. x 69cm.	A Kaitag Silk Embroidery	Circa 1800	211
4ft.1in. x 1ft.5in.	125cm. x 46cm.	A Mughal 'Flower and Lattice' Carpet Fragment	Circa 1650	141
4ft.6in. x 3ft.1in.	141cm. x 95cm.	A Shirvan Prayer Rug	Circa 1870	195
4ft.9in. x 4ft.	145cm. x 122cm.	A Shirvan Rug	Circa 1880	147
4ft.11in. x 3ft.1in.	151cm. x 95cm.	A Karagashli Rug	Circa 1890	146
5ft. x 4ft.1in.	170cm. x 128cm.	A Fereghan Rug	Circa 1880	155
5ft.2in. x 3ft.2in.	158cm. x 98cm.	A Kuba Rug	Circa 1870	148
5ft.2in. x 4ft.2in.	157cm. x 128cm.	A Konagkend Rug	Dated AH 1286/1869-70 AD	149
5ft.8in. x 3ft.1in.	179cm. x 97cm.	A Beshir Prayer Rug	First Half 19th Century	207
5ft.9in. x 2ft.10in.	174cm. x 87cm.	An Akstafa Prayer Rug	Circa 1880	145
5ft.9in. x 3ft.7in.	180cm. x 115cm.	A Ladik Prayer Rug	18th Century	191
6ft. x 4ft.2in.	184cm. x 131cm.	A Silk Tabriz Rug	Late 19th Century	178
6ft. x 4ft.4in.	185cm. x 137cm.	A Pictorial Silk Tabriz Rug	Circa 1880	176
6ft. x 4ft.4in.	184cm. x 135cm.	A Silk Tabriz Rug	Circa 1870	177
6ft.1in. x 4ft.9in.	188cm. x 150cm.	A Shirvan Rug	Circa 1880	192
6ft.2in. x 3ft.8in.	190cm. x 117cm.	A Röllaken (Cover)	Dated 1822	212
6ft.3in. x 4ft.10in.	191cm. x 147cm.	A Chelaberd Rug	Circa 1850	153
6ft.4in. x 4ft.1in.	198cm. x 128cm.	A Fereghan 'Sunburst' Rug	Mid 19th Century	154
6ft.5in. x 4ft.3in.	201cm. x 133cm.	A Silk Fereghan Prayer Rug	Thurd Quarter 19th Century	179
6ft.5in. x 4ft.7in.	200cm. x 146cm.	A Bakhtiari Rug	Circa 1950	160
6ft.6in. x 3ft.3in.	205cm. x 105cm.	A Koum Kapi prayer rug	Circa 1910	165
6ft.6in. x 4ft.2in.	204cm. x 130cm.	A Silk Souf Kashan Prayer Rug	Circa 1880	187
6ft.6in. x 4ft.4in.	204cm. x 135cm.	A Malayir Rug	19th Century	156
6ft.6in. x 4ft.4in.	202cm. x 136cm.	A Kashan 'Mohtasham' Rug	Late 19th Century	220
6ft.7in. x 4ft.5in.	206cm. x 138cm.	A Chelaberd Rug	Late 19th Century	198
6ft.7in. x 4ft.7in.	205cm. x 146cm.	A Silk Ningxia Rug	Early 19th Century	214
6ft.7in. x 5ft.1in.	200cm. x 155cm.	A Moghan Rug	Mid 19th Century	144
6ft.8in. x 4ft.2in.	210cm. x 129cm.	A Bjar Wagireh	Circa 1870	159
6ft.9in. x 5ft.7in.	205cm. x 171cm.	A Karachopf Kazak Rug	Circa 1870	143
7ft. x 4ft.7in.	215cm. x 140cm.	A Silk Kirman Rug	Late 19th Century	180
7ft.1in. x 4ft.6in.	218cm. x 145cm.	An Isfahan Rug	Circa 1900	219
7ft.2in. x 5ft.3in.	221cm. x 165cm.	An Unusual Heriz Prayer Rug	Second Half 19th Century	163
7ft.2in. x 6ft.3in.	218cm. x 190cm.	A Shadda Blanket	Second Half 19th Century	206
7ft.5in. x 5ft.	230cm. x 155cm.	A Silk Isfahan Rug	Mid 20th Century	223
7ft.6in. x 9ft.10in.	227cm. x 146cm.	An Isfahan Seirafian Rug	Circa 1940	185
7ft.9in. x 5ft.1in.	237cm. x 155cm.	A Soumac Carpet	Circa 1870	151
8ft.1in. x 5ft.10in.	177cm. x 246cm.	An Eagle Group II Main Carpet	Early 19th Century	208
8ft.1in. x 7ft.	248cm. x 216cm.	A Safavid Isfahan Carpet	17th Century	164
9ft.1in. x 3ft.8in.	280cm. x 118cm.	An 'Alpan' Zeikhur Long Rug	Mid 19th Century	196
9ft.2in. x 6ft.9in.	279cm. x 205cm.	A Medallion Ushak Carpet	Second Half 17th Century	190
9ft.5in. x 3ft.6in.	286cm. x 107cm.	A Daghestan Long Rug	Circa 1870	150
9ft.6in. x 6ft.6in.	295cm. x 204cm.	A Part Cotton 'Dragon' Verneh	Mid 19th Century	199
10ft. x 6ft.9in.	307cm. x 212cm.	A Sarouk Fereghan Carpet	Circa 1890	157
10ft.1in. x 7ft.8in.	308cm. x 240cm.	A Kashan 'Mohtasham' Carpet	Late 19th Century	218
10ft.2in. x 3ft.5in.	311cm. x 103cm.	A Shirvan Long Rug	Late 19th Century	194
10ft.2in. x 6ft.7in.	311cm. x 206cm.	A Silk Isfahan Carpet	Circa 1950	186
10ft.3in. x 3ft.4in.	409cm. x 316cm.	A Ziegler Mahal Carpet	Circa 1880	216
10ft.3in. x 7ft.	315cm. x 214cm.	A Silk Qum Carpet	Circa 1920	188
10ft.4in. x 9ft.1in.	318cm. x 280cm.	A Bakshaish Carpet	Circa 1880	217
10ft.4in. x 9ft.4in.	318cm. x 288cm.	A North West Persian Carpet	Early 19th Century	162
10ft.5in. x 6ft.8in.	316cm. x 203cm.	A Soumac Carpet	Mid 19th Century	152
11ft.2in. x 6ft.6in.	345cm. x 204cm.	A Yomut Main Carpet	Second Half 19th Century	210
11ft.5in. x 8ft.6in.	351cm. x 265cm.	A Tehran Carpet	Circa 1920	222
11ft.5in. x 8ft.7in.	351cm. x 268cm.	An Agra Carpet	Circa 1880	171
11ft.6in. x 9ft.4in.	355cm. x 287cm.	A Heriz Carpet	Circa 1890	200
11ft.7in. x 7ft.2in.	358cm. x 221cm.	A Bjar Carpet	Circa 1870	161
11ft.6in. x 3ft.3in.	356cm. x 102cm.	A Shirvan Runner	Dated AH 1249/1834 AD	197
11ft.8in. x 3ft.4in.	361cm. x 104cm.	A Shirvan Runner	Dated AH 1248/1832 AD	197
11ft.8in. x 8ft.4in.	360cm. x 258cm.	A Part-Silk Qum Carpet	Circa 1910	189
11ft.8in. x 8ft.7in.	360cm. x 266cm.	A Tabriz Carpet	Circa 1950	205
12ft.8in. x 9ft.9in.	392cm. x 302cm.	A Petag Tabriz Carpet	Circa 1920	168
12ft.10in. x 9ft.5in.	392cm. x 286cm.	A Kirman Masha'ir Carpet	Circa 1900	181
13ft.3in. x 10ft.5in.	407cm. x 322cm.	An Isfahan Carpet	Circa 1920	184
13ft.7in. x 10ft.8in.	419cm. x 332cm.	A Heriz Carpet	Circa 1880	201
13ft.7in. x 9ft.1in.	420cm. x 278cm.	A Pictorial Kirman Carpet	Circa 1910	183
14ft.2in. x 10ft.8in.	435cm. x 330cm.	A Ziegler Mahal Carpet	Late 19th Century	227
14ft.4in. x 12ft.6in.	442cm. x 387cm.	A Petag Tabriz Carpet	Circa 1920	167
14ft.8in. x 10ft.8in.	452cm. x 332cm.	A Silk Heriz Triclinium Carpet	Dated AH 1285/1868-9 AD	174
15ft. x 6ft.4in.	458cm. x 198cm.	A Beshir Kelleh	Mid 19th Century	209
15ft.2in. x 11ft.9in.	465cm. x 365cm.	An Amritsar Carpet	Circa 1880	170
15ft.3in. x 10ft.4in.	467cm. x 318cm.	A Ziegler Carpet	Circa 1880	226
15ft.3in. x 11ft.6in.	467cm. x 355cm.	A Part-Silk Tehran Carpet	Circa 1920	221
15ft.5in. x 10ft.9in.	474cm. x 334cm.	A Pictorial Kirman Carpet	Circa 1910	192
15ft.7in. x 12ft.8in.	481cm. x 391cm.	A Silk Heriz Carpet	Circa 1870	175
15ft.9in. x 3ft.4in.	485cm. x 106cm.	A Malayir Runner	Late 19th Century	225
15ft.9in. x 12ft.5in.	486cm. x 383cm.	An Amritsar Carpet	Circa 1890	173
16ft.1in. x 13ft.1in.	493cm. x 401cm.	An Ushak Carpet	Late 19th Century	169
17ft.2in. x 3ft.5in.	525cm. x 109cm.	A Long Qashqai Runner	Late 19th Century	224
17ft.2in. x 13ft.9in.	526cm. x 426cm.	A Ziegler Carpet	Circa 1880	215
17ft.3in. x 10ft.5in.	529cm. x 323cm.	A Heriz Carpet	Late 19th Century	202
17ft.4in. x 12ft.1in.	535cm. x 369cm.	A Tabriz Carpet	Circa 1920	204
17ft.8in. x 7ft.8in.	544cm. x 239cm.	An Impressive Mughal Carpet	Circa 1650	140
17ft.9in. x 7ft.10in.	540cm. x 238cm.	A South Caucasian 'Dragon' Carpet	Late 18th Century	193
18ft.4in. x 12ft.8in.	556cm. x 387cm.	A Petag Tabriz Carpet	Circa 1920	166
18ft.7in. x 10ft.6in.	573cm. x 325cm.	An Agra Carpet	Circa 1880	142
18ft.8in. x 11ft.5in.	575cm. x 346cm.	An Agra Carpet	Circa 1880	172
20ft.6in. x 6ft.	630cm. x 185cm.	A Long Shusha Karabagh Kelleh	Dated AH 1264/1847 AD	205
25ft.7in. x 15ft.	784cm. x 460cm.	A Large Senneh Carpet	Late 19th Century	158

# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

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

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- (i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).
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- (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
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##### (b) Internet Bids on Christie’s LIVE™

For certain auctions we will accept bids over the Internet. For more

information, please visit [www.christies.com/register-and-bid](http://www.christies.com/register-and-bid). As well as these Conditions of Sale, internet bids are governed by the Christie’s LIVE™ Terms of Use which are available at [www.christies.com/christies-live-terms](http://www.christies.com/christies-live-terms).

##### (c) Written Bids

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

### C • CONDUCTING THE SALE

#### 1 • WHO CAN ENTER THE AUCTION

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

#### 2 • RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol ♠ next to the **lot** number. The **reserve** cannot be more than the **lot’s low estimate**, unless the **lot** is subject to a third party guarantee and the irrevocable bid exceeds the printed **low estimate**. In that case, the **reserve** will be set at the amount of the irrevocable bid. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ♠.

#### 3 • AUCTIONEER’S DISCRETION

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

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way they may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute related to bidding and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of their discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, they will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer’s** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie’s ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E2(i), F(4) and J(1).

#### 4 • BIDDING

- The **auctioneer** accepts bids from:
- (a) bidders in the saleroom;
- (b) telephone bidders, and internet bidders through ‘Christie’s LIVE™’ (as shown above in Section B6); and
- (c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

#### 5 • BIDDING ON BEHALF OF THE SELLER

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

#### 6 • BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at their sole option where the bidding should start and the bid increments.

#### 7 • CURRENCY CONVERTER

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

#### 8 • SUCCESSFUL BIDS

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

#### 9 • LOCAL BIDDING LAWS

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

### D • THE BUYER’S PREMIUM, TAXES AND ARTIST’S RESALE ROYALTY

#### 1 • THE BUYER’S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer’s premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 27% of the **hammer price** up to and including £1,000,000, 22% on that part of the **hammer price** over £1,000,000 and up to and including £6,000,000, and 15% of that part of the **hammer price** above £6,000,000. VAT will be added to the **buyer’s premium** and is payable by you. For **lots** offered under the VAT Margin Scheme or Temporary Admission VAT rules, the VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the “VAT refunds: what can I reclaim?” section of “VAT Symbols and Explanation” for further information.

#### 2 • TAXES

The successful bidder is responsible for all applicable tax including any VAT, GST, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer’s premium**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer’s responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer’s premium** and, for some **lots**, VAT is payable on the **hammer price**. Following the departure of the UK from the EU (Brexit), UK VAT and Customs rules will apply only. For **lots** Christie’s ships or delivers to the United States, sales or use tax may be due on the **hammer price**, **buyer’s premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie’s will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped or delivered. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie’s prior to the release of the **lot**. For shipments/deliveries to those states for which Christie’s is not required to collect sales tax, a successful bidder may be required to remit the tax to that state’s tax authorities. Christie’s recommends you obtain your own independent tax advice with further questions. For **lots** Christie’s ships or delivers to Jersey (Channel Islands), GST at a rate of 5% will be due on the **hammer price**, **buyer’s premium**, freight charges (as set out on your Shipping Quote Acceptance Form) and any applicable customs duty. Christie’s will collect GST from you, where legally required to do so.

For **lots** purchased by a successful bidder with a registered address in India and who has bid via Christie’s LIVE™, an Indian Equalisation Levy Tax at a rate of 2% will be due on the **hammer price** and **buyer’s premium** (exclusive of any applicable VAT). Christie’s will collect the Indian Equalisation Levy Tax from you, where required to do so.

#### 3 • ARTIST’S RESALE ROYALTY

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

The artist’s resale royalty applies if the **hammer price** of the **lot** is 1,000 GBP or more if located in the United Kingdom at the time of sale. The total royalty for any **lot** cannot be more than 12,500 GBP. We work out the amount owed as follows:

*Royalty for the portion of the hammer price (in Pounds Sterling)*

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

### E • WARRANTIES

#### 1 • SELLER’S WARRANTIES

- For each **lot**, the seller gives a **warranty** that the seller:
- (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.
- If one or more of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to the agreement by law, are excluded.

#### 2 • OUR AUTHENTICITY WARRANTY

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

- (a) It will be honoured for claims notified within a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the ‘**Heading**’). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot’s catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed ‘Important Notices and Explanation of Cataloguing Practice’. For example, use of the term ‘ATTRIBUTED TO...’ in a **Heading** means that the **lot** is in Christie’s opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot’s full catalogue description** before bidding.
- (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom notice**.

- (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.
- (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- (h) In order to claim under the **authenticity warranty**, you must:
- (i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;
- (ii) at Christie’s option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we **reserve** the right to obtain additional opinions at our expense; and
- (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- (j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
- (i) This additional **warranty** does not apply to:
- (a) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
- (b) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
- (c) books not identified by title;
- (d) **lots** sold without a printed **estimate**;
- (e) books which are described in the catalogue as sold not subject to return; or
- (f) defects stated in any **condition** report or announced at the time of sale.
- (ii) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.
- (k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie’s does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie’s will refund to the original buyer the **purchase price** in accordance with the terms of Christie’s **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2h(ii) above and the **lot** must be returned to us in accordance with E2h(ii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

(l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery)**. In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the ‘**SubHeading**’). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **SubHeading**.

#### 5 • YOUR WARRANTIES

- (a) You **warrant** that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- (b) Where you are bidding as agent on behalf of any ultimate buyer(s) who will put you in funds before you pay Christie’s for the **lot(s)**, you **warrant** that:
- (i) you have conducted appropriate customer due diligence on the ultimate buyer(s) and have complied with all applicable anti-money laundering, counter terrorist financing and sanctions laws;
- (ii) you will disclose to us the identity of the ultimate buyer(s) (including any officers and beneficial owner(s) of the ultimate buyer(s) and any persons acting on its behalf) and on our request, provide documents to verify their identity;
- (iii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
- (iv) you do not know, and have no reason to suspect that the ultimate buyer(s) (or its officers, beneficial owners or any persons acting on its behalf) are on a sanctions list, are under investigation for, charged with or convicted of money laundering, terrorist activities or other crimes; and that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion; and
- (v) where you are a regulated person who is supervised for anti-money laundering purposes under the laws of the EEA or another jurisdiction with requirements equivalent to the EU 4th Money Laundering Directive, and we do not request documents to verify the ultimate buyer’s identity at the time of registration, you consent to us relying on your due diligence on the ultimate buyer, and will retain their identification and verification documents for a period of not less than 5 years from the date of the transaction. You will make such documentation available for immediate inspection on our request.

### F • PAYMENT

#### 1 • HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
- (i) the **hammer price**; and
- (ii) the **buyer’s premium**; and
- (iii) any amounts due under section D3 above; and
- (iv) any duties, goods, sales, use, compensating or service tax or VAT. Payment is due no later than by the end of the seventh calendar day following the date of the auction, or no later than 24 hours after we issue you with an invoice in the case of payment made in cryptocurrency, as the case may be (the ‘**due date**’).
- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer’s name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- (c) You must pay for **lots** bought at Christie’s in the United Kingdom in the currency stated on the invoice in one of the following ways:

##### (i) Wire transfer

You must make payments to: Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02. Swift code: LOYDGB2LCITY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

##### (ii) Credit Card

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a ‘cardholder not present’ (CNP) payment by calling Christie’s Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie’s account by going to: [www.christies.com/mychristies](http://www.christies.com/mychristies). Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below. If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

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

##### (iii) Cash

We do not accept cash in England.

##### (iv) Banker’s draft

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

##### (v) Cheque

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

##### (vi) Cryptocurrency

With the exception of clients resident in Mainland China, payment for a **lot** marked with the symbol ♠ may be made in a cryptocurrency or cryptocurrencies of our choosing. Such cryptocurrency payments must be made in accordance with the **Terms for Payment by Buyers in Cryptocurrency** set out at Appendix B in these Conditions of Sale.

- (d) You must quote the sale number, **lot** number(s), your invoice number and Christie’s client account

# VAT SYMBOLS AND EXPLANATION (FOR ALL LOTS EXCLUDING NFTS)

**IMPORTANT NOTICE:**

The VAT liability in force on the date of the sale will be the rules under which we invoice you. You can find the meanings of words in bold on this page in the glossary section of the Conditions of Sale.

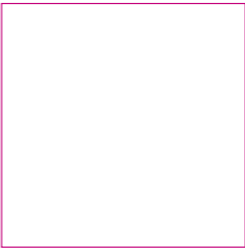
**VAT PAYABLE**

Symbol	
No Symbol	We will use the VAT Margin Scheme in accordance with Section 50A of the VAT Act 1994 & SI VAT (Special Provisions) Order 1995. No VAT will be charged on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
† θ	We will invoice under standard VAT rules and VAT will be charged at 20% on both the <b>hammer price</b> and <b>buyer's premium</b> and shown separately on our invoice. For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer's premium</b> .
*	These <b>lots</b> have been imported from outside the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> have been imported from outside the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with a UK address or non-UK address: <ul style="list-style-type: none"> <li>If you register to bid with an address within the UK you will be invoiced under the VAT Margin Scheme (see No Symbol above).</li> <li>If you register to bid with an address outside of the UK you will be invoiced under standard VAT rules (see † symbol above)</li> </ul>
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the <b>buyer's premium</b> and shown on the invoice.

**VAT refunds: what can I reclaim?**

<b>Non UK buyer</b>		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No symbol	We will refund the VAT amount in the <b>buyer's premium</b> .
	† and Ω	We will refund the VAT charged on the <b>hammer price</b> . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the <b>buyer's premium</b> cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the <b>hammer price</b> providing you export the wine while 'in bond' directly outside the UK using an Excise authorised shipper. VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. The VAT amount in the <b>buyer's premium</b> cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the <b>hammer price</b> and the VAT amount in the <b>buyer's premium</b> .

- We CANNOT offer refunds of VAT amounts or import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below before you bid.
- No VAT amounts or import VAT will be refunded where the total refund is under £100.
- To receive a refund of VAT amounts/ Import VAT (as applicable) a non-UK buyer must:
  - have registered to bid with an address outside of the UK; and
  - provide immediate proof of correct export out of the UK within the required time frames of 90 days from the date of the sale. Lots purchased with the \* and Ω symbol must be exported via a 'controlled export'.
- Details of the documents which you must provide to us to show satisfactory proof of export/ shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/ export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.
- Following the UK's departure from the EU (Brexit), private buyers will only be able to secure VAT-free invoicing and/or VAT refunds if they instruct Christie's or a third party commercial shipper to export out of the UK on their behalf.
- Private buyers who choose to export their purchased lots from the UK hand carry will now be charged VAT at the applicable rate and will not be able to claim a VAT refund.
- If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges. If you export via a third party commercial shipper, you must provide us with sufficient proof of export in order for us to cancel the applicable VAT or duties outlined above.
- If you ask us to re-invoice you under normal UK VAT rules (as if the lot had been sold with a † symbol) instead of under the Margin Scheme the lot may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.
- All re-invoicing requests, corrections, or other VAT adjustments must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com. Tel: +44 (0)20 7389 2886. Fax: +44 (0)20 7389 1611.



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**4 • ENFORCING THIS AGREEMENT**

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

**5 • TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES**

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

**6 • TRANSLATIONS**

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

**7 • PERSONAL INFORMATION**

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at [www.christies.com/about-us/contact/privacy](http://www.christies.com/about-us/contact/privacy) and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

**8 • WAIVER**

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

**9 • LAW AND DISPUTES**

This agreement, and any contractual or non-contractual dispute arising out of or in connection with this agreement, will be governed by English law. Before either you or we start any court proceedings and if you and we agree, you and we will try to settle the dispute by mediation in accordance with the CEDR Model Mediation Procedure. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the English courts; however, we will have the right to bring proceedings against you in any other court.

**10 • REPORTING ON WWW.CHRIESTIES.COM**

Details of all **lots** sold by us, including catalogue descriptions and prices, may be reported on [www.christies.com](http://www.christies.com). Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

**K • GLOSSARY**

**auctioneer:** the individual auctioneer and/or Christie's.  
**authentic:** a genuine example, rather than a copy or forgery of:  
 (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;  
 (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;  
 (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or  
 (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.  
**authenticity warranty:** the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.  
**buyer's premium:** the charge the buyer pays us along with the **hammer price**.  
**catalogue description:** the description of a **lot** in the catalogue for the auction, as amended by any **saleroom notice**.  
**Christie's Group:** Christie's International Plc, its subsidiaries and other companies within its corporate group.  
**condition:** the physical condition of a **lot**.  
**due date:** has the meaning given to it in paragraph F(a).  
**estimate:** the price range included in the catalogue or any **saleroom notice** within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.  
**hammer price:** the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.  
**Heading:** has the meaning given to it in paragraph E2.  
**SubHeading:** has the meaning given to it in paragraph E2.  
**lot:** an item to be offered at auction (or two or more items to be offered at auction as a group).  
**other damages:** any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.  
**purchase price:** has the meaning given to it in paragraph F(a).  
**provenance:** the ownership history of a **lot**.  
**qualified:** has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.  
**reserve:** the confidential amount below which we will not sell a **lot**.  
**saleroom notice:** a written notice posted next to the **lot** in the saleroom and on [www.christies.com](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.  
**UPPER CASE type:** means having all capital letters.  
**warranty:** a statement or representation in which the person making it guarantees that the facts set out in it are correct.

**(d) Lots of Iranian origin**

As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). Some countries prohibit or restrict the purchase and/or import of Iranian-origin property. It is your responsibility to ensure you do not bid on or import a **lot** in contravention of any sanctions, trade embargoes or other laws that apply to you. For example, the USA prohibits dealings in and import of Iranian-origin "works of conventional craftsmanship" (such as carpets, textiles, decorative objects, and scientific instruments) without an appropriate licence. Christie's has a general OFAC licence which, subject to compliance with certain conditions, may enable a buyer to import this type of lot into the USA. If you use Christie's general OFAC licence for this purpose, you agree to comply with the licence conditions and provide Christie's with all relevant information. You also acknowledge that Christie's will disclose your personal information and your use of the licence to OFAC.

**(e) Gold**

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

**(f) Jewellery over 50 years old**

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

**(g) Watches**

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ♃ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**. For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

**(h) Handbags**

A **lot** marked with the symbol = next to the **lot** number includes endangered or protected species material and is subject to CITES regulations. This **lot** may only be shipped to an address within the country of the sale site or personally picked up from our saleroom. The term "hardware" refers to the metallic parts of the handbag, such as the buckle hardware, base studs, lock and keys and/or strap, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms "Gold Hardware", "Silver Hardware", "Palladium Hardware", etc. refer to the tone or colour of the hardware and not the actual material used. If the handbag incorporates solid metal hardware, this will be referenced in the catalogue description.

**I • OUR LIABILITY TO YOU**

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or (ii) we do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, **condition**, attribution, authenticity, rarity, importance, medium, **provenance**, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

**J • OTHER TERMS**

**1 • OUR ABILITY TO CANCEL**

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your **warranties** in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

**2 • RECORDINGS**

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

**3 • COPYRIGHT**

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

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

(c) If you make payment in full after the due date, and we choose to accept such payment we may charge you storage and transport costs from the date that is ninety (90) calendar days following the auction in accordance with paragraphs Gc and Gd.

**5 • KEEPING YOUR PROPERTY**

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

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

**G • COLLECTION AND STORAGE**

(a) You must collect purchased **lots** within thirty (30) days from the auction (but note that **lots** will not be released to you until you have made full and clear payment of all amounts due to us).

(b) If you do not collect any **lot** within ninety (90) days following the auction we can, at our option:

- charge you storage costs at the rates set out at [www.christies.com/en/help/buying-guide/storage-fees](http://www.christies.com/en/help/buying-guide/storage-fees).
- move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs. Use's standard terms and to pay for their standard fees and costs.
- sell the **lot** in any commercially reasonable way we think appropriate.

(c) The Storage Conditions which can be found at [www.christies.com/en/help/buying-guide/storage-conditions](http://www.christies.com/en/help/buying-guide/storage-conditions) will apply.

(d) Nothing in this paragraph is intended to limit our rights under paragraph F4.

**H • TRANSPORT AND SHIPPING**

**1 • TRANSPORT AND SHIPPING**

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

**2 • EXPORT AND IMPORT**

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

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com).

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

**(c) Lots made of protected species**

**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to export the **lot** from the country in which the **lot** is sold and import it into another country as a licence may be required. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost. Several countries have imposed restrictions on dealing in elephant ivory, ranging from a total ban on importing African elephant ivory in the United States to importing, exporting and selling under strict measures in other countries. The UK and EU have both implemented regulations on selling, exporting and importing elephant ivory. In our London sales, lots made of or including elephant ivory material are marked with the symbol α and are offered with the benefit of being registered as 'exempt' in accordance with the UK Ivory Act. Handbags containing endangered or protected species material are marked with the symbol = and further information can be found in paragraph H2(i) below. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

## SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in bold in this section can be found in paragraph K, Glossary, of the section of the catalogue headed ‘Conditions of Sale’.

○ Christie’s has provided a minimum price guarantee and has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice in the Conditions of Sale for further information.

◊ Christie’s has provided a minimum price guarantee and has a direct financial interest in this lot. Christie’s has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed lot is sold. See the Important Notices in the Conditions of Sale for further information.

↔ A party has provided Christie’s with a bid to cover all or part of Christie’s financial interest in the **lot** and may benefit financially from such bid. See the Important Notices in the Conditions of Sale for further information.

△ Christie’s has a financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information

▫ A party with a direct or indirect interest in the **lot** who may have knowledge of the **lot’s reserve** or other material information may be bidding on the **lot**.

λ Artist’s Resale Right. See paragraph D3 of the Conditions of Sale for further information.

• **Lot** offered without **reserve**.

~ **Lot** incorporates material from endangered species which could result in export restrictions. See paragraph H2(c) of the Conditions of Sale for further information.

≈ Handbag **lot** incorporates material from endangered species. International shipping restrictions apply. See paragraph H2 of the Conditions of Sale for further information.

∞ **Lot** incorporates elephant ivory material. See paragraph H2 of the Conditions of Sale for further information.

ψ **Lot** incorporates material from endangered species which is shown for display purposes only and is not for sale. See paragraph H2(h) of the Conditions of Sale for further information.

➤ **Lot** is a Non Fungible Token (NFT). Please see Appendix A – Additional Conditions of Sale – Non-Fungible Tokens in the Conditions of Sale for further information.

▮ **Lot** contains both a Non Fungible Token (NFT) and a physical work of art. Please see Appendix A – Additional Conditions of Sale – Non-Fungible Tokens in the Conditions of Sale for further information.

◆ With the exception of clients resident in Mainland China, you may elect to make payment of the purchase price for the **lot** via a digital wallet in the name of the registered bidder, which must be maintained with one of the following: Coinbase Custody Trust; Coinbase, Inc.; Fidelity Digital Assets Services, LLC; Gemini Trust Company, LLC; or Paxos Trust Company, LLC. Please see the lot notice and Appendix B – Terms for Payment by Buyers in Cryptocurrency in the Conditions of Sale for further requirements and information.

†, Θ, \*, Ω, α, ‡ See VAT Symbols and Explanation in the Conditions of Sale for further information.

■ See Storage and Collection Page.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

## IMPORTANT NOTICES

### CHRISTIE’S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

#### △ Property in which Christie’s has an ownership or financial interest

From time to time, Christie’s may offer a **lot** in which Christie’s has an ownership interest or a financial interest. Such **lot** is identified in the catalogue with the symbol △ next to its **lot** number. Where Christie’s has an ownership or financial interest in every **lot** in the catalogue, Christie’s will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

#### ○ Minimum Price Guarantees

On occasion, Christie’s has a direct financial interest in the outcome of the sale of certain **lots** consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the **lot**. This is known as a minimum price guarantee. Where Christie’s holds such financial interest, we identify such **lots** with the symbol ○ next to the **lot** number.

#### ◊ Third Party Guarantees/Irrevocable bids

Where Christie’s has provided a Minimum Price Guarantee, it is at risk of making a loss, which can be significant if the **lot** fails to sell. Christie’s therefore sometimes chooses to share that risk with a third party who agrees, prior to the auction, to place an irrevocable written bid on the **lot**. If there are no other higher bids, the third party commits to buy the **lot** at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◊. In most cases, Christie’s compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party’s remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the irrevocable written bid.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a

**lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not they have a financial interest in relation to the **lot**.

#### ↔ Financial Interest/Irrevocable bids

Where Christie’s has a financial interest in a **lot**, Christie’s is at risk of making a loss if the **lot** fails to sell. As such, Christie’s may share that risk with a third party who agrees, prior to the auction, to place an irrevocable written bid on the **lot** and may receive compensation from Christie’s. Christie’s requires the bidding party to disclose to anyone they are advising of their financial interest in the **lot**.

#### ▫ Bidding by parties with an interest

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot’s reserve** or other material information may be bidding on the **lot**, we will mark the lot with this symbol ▫. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie’s Conditions of Sale, including paying the **lot’s full buyer’s premium** plus applicable taxes.

#### Post-catalogue notifications

If Christie’s enters into an arrangement or becomes aware of bidding that would have required a catalogue symbol, we will notify you by updating christies.com with the relevant information (time permitting) or otherwise by a pre-sale or pre-**lot** announcement.

#### Other Arrangements

Christie’s may enter into other arrangements not involving bids. These include arrangements where Christie’s has advanced money to consignors or prospective purchasers or where Christie’s has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Please see: <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

#### EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or **lot** description have the meanings ascribed to them below. Please note that all statements in a

catalogue or **lot** description as to authorship are made subject to the provisions of the Conditions of Sale, including the **authenticity warranty**. Our use of these expressions does not take account of the **condition** of the **lot** or of the extent of any restoration. Written **condition** reports are usually available on request.

A term and its definition listed under ‘**Qualified Headings**’ is a **qualified** statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie’s and the consignor assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **authenticity warranty** shall not be available with respect to **lots** described using this term.

#### PICTURES, DRAWINGS, PRINTS, MINIATURES AND SCULPTURE

Name(s) or Recognised Designation of an artist without any qualification: in Christie’s opinion a work by the artist.

#### QUALIFIED HEADINGS

“**Attributed to ...**”: in Christie’s **qualified** opinion probably a work by the artist in whole or in part.

“**Studio of ...**”/“**Workshop of ...**”: in Christie’s **qualified** opinion a work executed in the studio or workshop of the artist, possibly under their supervision.

“**Circle of ...**”: in Christie’s **qualified** opinion a work of the period of the artist and showing their influence.

“**Follower of ...**”: in Christie’s **qualified** opinion a work executed in the artist’s style but not necessarily by a pupil.

“**Manner of ...**”: in Christie’s **qualified** opinion a work executed in the artist’s style but of a later date.

“**After ...**”: in Christie’s **qualified** opinion a copy (of any date) of a work of the artist.

“**Signed ...**”/“**Dated ...**”/“**Inscribed ...**”: in Christie’s **qualified** opinion the work has been signed/dated/inscribed by the artist.

“**With signature ...**”/“**With date ...**”/“**With inscription ...**”: in Christie’s **qualified** opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with ‘circa’) on which the matrix was worked and not necessarily the date when the impression was printed or published.

## STORAGE AND COLLECTION

### COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie’s, 8 King Street, London SW1Y 6QT by 5.00pm on the day of the sale will, at our option, be removed to Crozier Park Royal (details below). Christie’s will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Crozier Park Royal, it will be available for collection from 12.00pm on the second business day following the sale.

Please call Christie’s Client Service 24 hours in advance to book a collection time at Crozier Park Royal. All collections from Crozier Park Royal will be by pre-booked **appointment only**.

Tel: +44 (0)20 7839 9060  
Email: [collectionsuk@christies.com](mailto:collectionsuk@christies.com)

If the **lot** remains at Christie’s, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00am to 5.00pm.

### COLLECTION AND CONTACT DETAILS

**Lots** will only be released on payment of all charges due and on production of a **Collection Form** from Christie’s. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +44 (0)20 7839 9060  
Email: [collectionsuk@christies.com](mailto:collectionsuk@christies.com)

### SHIPPING AND DELIVERY

Christie’s Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or [PostSaleUK@christies.com](mailto:PostSaleUK@christies.com).

### CROZIER PARK ROYAL

Unit 7, Central Park  
Central Way  
London NW10 7FY

**Vehicle access via Central Way only, off Acton Lane.**

### COLLECTION FROM CROZIER PARK ROYAL

Please note that the opening hours for Crozier Park Royal are Monday to Friday 8.30am to 4.30pm and lots transferred are not available for collection at weekends.

# CHRISTIE’S

# Identity Verification

Anti-money laundering regulations require Christie’s and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

### Private Individuals

- A copy of your passport or other government-issued photo ID.
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months.

*Please upload your documents through your christies.com account: click ‘My Account’ followed by ‘Complete Profile’. For alternative ways to provide your documents, please contact [info@christies.com](mailto:info@christies.com).*

### Organisations

- Formal documents showing the company’s incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners.
- A passport or other government issued photo ID for each beneficial owner and authorised user.

*Please contact [info@christies.com](mailto:info@christies.com) to set up your organisation account.*

CHRISTIE'S

# Our Sustainability Pledge

Christie's is printing fewer catalogues as our business and client needs evolve. When we do print, we uphold the highest sustainable standards. Our catalogues are printed on fully recycled paper, with vegetable-based ink and biodegradable laminates.

'Five years ago we made a decision to create a more sustainable future for Christie's. With a 69% reduction in our carbon emissions since 2019, we have shown it is possible and in doing so have driven change in the art market. Art is a source of personal joy and enrichment and that should not come at the expense of the environment.'

Bonnie Brennan  
Chief Executive Officer



Scan to learn more about our sustainability goals and projects

VINCENT VAN GOGH (1853-1890)  
*Coin de jardin avec papillons*  
Price realised: \$33,185,000  
Christie's New York, May 2024

To opt out of receiving future  
Christie's catalogues, please email  
[info@christies.com](mailto:info@christies.com)



CHRISTIE'S



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£10,000-15,000

Other fees apply in addition to the hammer price.  
See Section D of our Conditions of Sale at the back of the Auction Catalogue

[christies.com](http://christies.com)





CHRISTIE'S

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