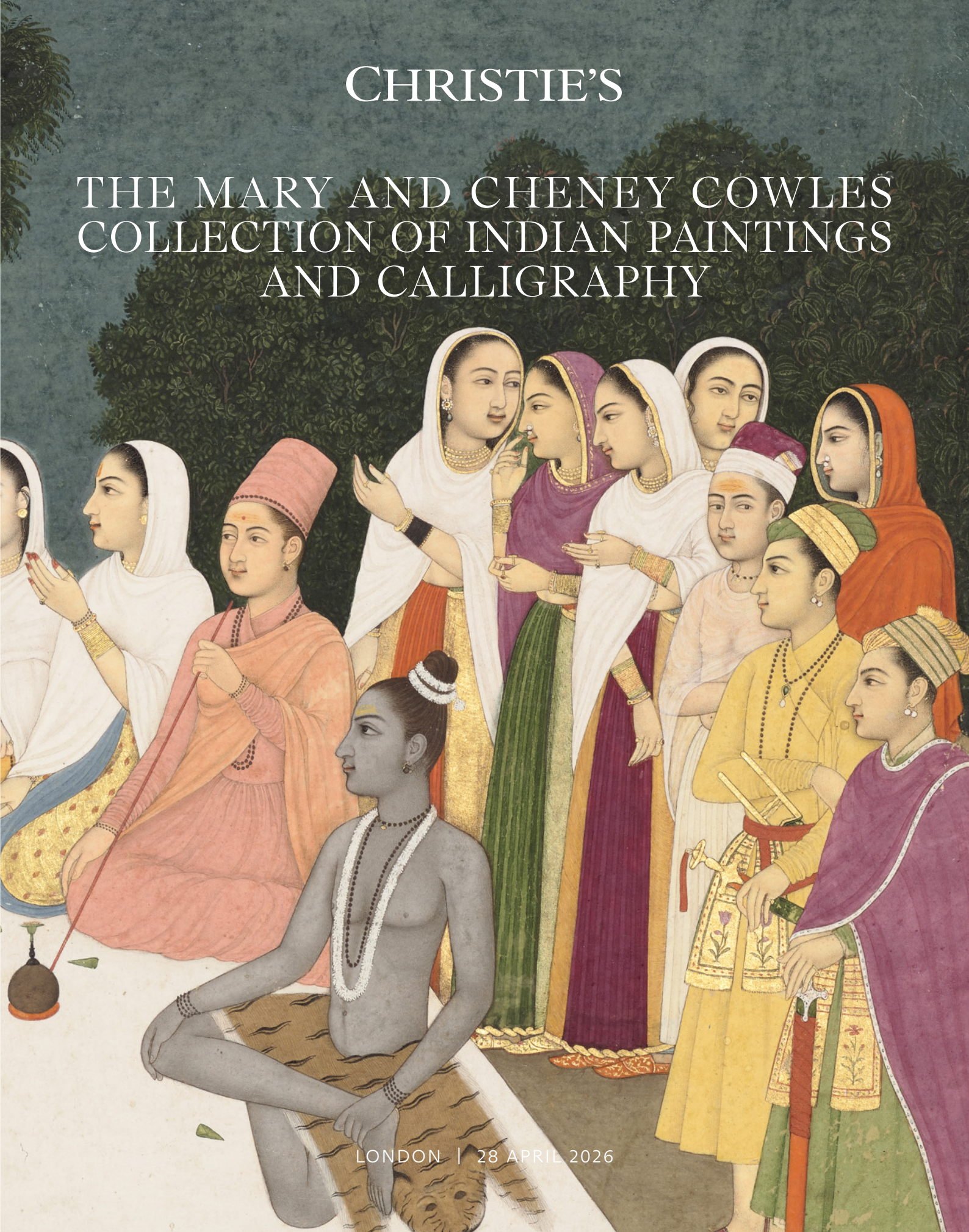
CHRISTIE'S

THE MARY AND CHENEY COWLES COLLECTION OF INDIAN PAINTINGS AND CALLIGRAPHY



LONDON | 28 APRIL 2026





THE MARY AND CHENEY COWLES COLLECTION OF INDIAN PAINTINGS AND CALLIGRAPHY

AUCTION
Tuesday 28 April 2026 at 11.00 am

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

VIEWING

Friday	24 April	9.00 am - 5.00 pm
Saturday	25 April	12.00 pm - 5.00 pm
Sunday	26 April	12.00 pm - 5.00 pm
Monday	27 April	9.00 am - 5.00 pm

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FRONT COVER
Lot 70 (detail)

INSIDE FRONT COVER
Lot 82 (detail)

PAGE 2
Lot 15 (detail)

OPPOSITE
Lot 41 (detail)

INSIDE BACK COVER
Lot 63 (detail)

BACK COVER
Lot 70 (detail)

With special thanks to
Neha Abid Sayeed
and Archie Williams

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THE MARY AND CHENEY COWLES COLLECTION OF INDIAN PAINTINGS AND CALLIGRAPHY

Seattle-based collectors Mary and Cheney Cowles assembled one of the most distinguished private collections of East Asian painting and calligraphy in the Western World, formed over more than four decades of dedicated study and connoisseurship. Best known for the depth of their holdings in Japanese painting, calligraphy, and works inspired by Japanese and Chinese poetry, the collection—numbering over 600 works and spanning from the eighth century to the present—has been widely recognised for its intellectual coherence and exceptional quality. In a landmark act of philanthropy, Mary and Cheney Cowles pledged more than 550 Japanese works of art to leading American institutions, including the Metropolitan Museum of Art, the Freer Gallery of Art and Arthur M. Sackler Gallery, and the Portland Art Museum, ensuring broad public access and long-term scholarly engagement.

While celebrated for their achievements in Japanese art, Mary and Cheney Cowles' interest also extended to the arts of the wider Asian world, including specifically Indian painting, drawing, and Islamic calligraphy. Guided by a commitment to artistic excellence and historical significance, their collecting has consistently emphasised works that unite literary, painterly, and calligraphic traditions. They generously loaned thirty-one works from their collection, all of which feature in this sale, to an exhibition, *Image and Word. Indian Paintings, Drawings and Calligraphy (1550-1830)*, at the Art Gallery of Greater Victoria, Canada in 1998.

Their philanthropy and dedication to education in these fields reflects the same vision that shaped their renowned Japanese holdings: a belief that great works of art should serve not only as objects of beauty, but as enduring resources for study, contemplation, and public appreciation.



Verso



Recto

NO RESERVE

•*1 LEARN MORE

AN ILLUMINATED CARPET-PAGE FROM A *MAGHRIBI* QUR'AN

SPAIN, CIRCA 1250-1300 AD

Qur'an XII, *sura Yusuf*, vv.52-54 (part), Arabic manuscript on vellum, the recto with gold and polychrome illuminated geometric lattice, the verso with 4ll. of black *maghribi* below a gold and polychrome illuminated line issuing marginal medallion into the margin, mounted, framed and glazed
10¼ x 10⅛in. (26.1 x 25.7cm.)

£2,000-3,000 US$2,700-4,000 €2,400-3,500

PROVENANCE:
UK art market, 1988

The finely illuminated carpet page depicted here distinguishes itself as *Maghribi* through the absence of a central pointed star which is so often found in Mamluk manuscripts. As Lings suggests, "it is the geometrical figures themselves which attract our notice", not the focal star design (M. Lings, *Calligraphy and Illumination in the Islamic West*, 1976, p. 204). Similar examples can be found in the final folios of an Andalusian *Maghribi* Qur'an in the Bibliothèque Nationale, Paris. That manuscript is dated AH 704/1303 AD providing us with a guideline as to when these designs were popular. Intricate illuminations and geometric designs appear as a substitute for the absence of figural art in Islam. Titus Burchhardt suggests that the geometric design is "the purest simile for the manifestation of divine reality (*al-hakika*)"; this demonstrates the value ascribed to a finely executed carpet folio.

The script itself is similar to that found in a Qur'an bifolio sold in these Rooms on 10 October 2014, lot 271. Though only four lines of script are available for analysis in the present lot, they resemble one another in both script and the use of similar verse markers.



*2 LEARN MORE

A *KUFIC* QUR'AN FOLIO

PROBABLY ZIRID KAIROUAN, TUNISIA, 9TH CENTURY

Qur'an XXVIII, *surat al-qasas*, vv.58-59 (part), Arabic manuscript on vellum, 5ll. strong sepia *kufic*, dots in red ink, *hamza* in green and yellow ink, gold rosette and pendant verse markers, gold rosette verse marker
Folio 8⅞ x 12⅞in. (22.6 x 32.6cm.)

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

PROVENANCE:
UK art market, 1986

This folio almost certainly comes from a manuscript which was endowed to the Aghlabid Mosque of Kairouan by the Zirid Prince, al-Mu'izz ibn Badis. The gift can be dated quite precisely since the original deed survives, and refers to the prince's enmity with the Fatimids (Rutbi58; Mourad Rammah "Page from a Qur'an" in *Discover Islamic Art*, Museum With No Frontiers, 2025). Though the Zirids began as client rulers of the Fatimid caliphs, relations became increasingly strained until the year 1045 when al-Mu'izz officially broke with Cairo and recognised the sovereignty of the Abbasids in Baghdad. The retaliatory invasion of the Banu Hilal ushered in the dynasty's decline, which was hastened by the death of al-Mu'izz in 1062.

The manuscript is written in a powerful script which Déroche classifies as D.II. He identifies the script on a limited number of manuscripts found in Cairo and Kairouan, and associates it stylistically to the 9th century 'or slightly later' (Francois Déroche, *The Abbasid Tradition,* Oxford, 1993, p.37). Interestingly, Déroche also records a *juz'* in the Khalili collection, also richly illuminated and also written in D.II, which bears a note saying that it was once property of a certain Mu'izz al-Din Muhammad al-Mansuri al-Husayni (Déroche, no.24, p.73). A connection with the Zirid ruler, who had been born in al-Mansuriyya, can thus also be posited for this manuscript, suggesting a particular association of this script with the manuscript tradition of Kairouan.

Much of the manuscript from which this come is in the Raqqada Art Museum, Kairouan, to where it was transferred in 1983. Other folios from the manuscript have been sold in these Rooms, 13 October 1988, lot 10; 6 October 2011, lot 23; and 1 May 2025, lot 6.



*3 LEARN MORE

A FOLIO FROM THE 'FIVE *SURAS*' MANUSCRIPT

IRAN OR MESOPOTAMIA, 14TH CENTURY

Qur'an XXXV, *sura al-fatir*, v.38 (part) - v.41 (part), Arabic manuscript on paper, 5ll. of strong black *muhaqqaq* script outlined in gold, gold and black roundel verse markers, set within gold and polychrome rules, mounted, framed and glazed
Text panel 14⅛ x 10in. (35.9 x 25.5cm.); folio 16⅞ x 13⅜in. (42.8 x 34.1cm.)

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

PROVENANCE:
American art market, 1988

This present lot is a folio from a prayer-book known as the *Five Suras*, which contains each of the *suras* that begin with the phrase *al-hamdu li'llah* (I, VI, XVIII, XXXIV and XXXV). David James writes that the manuscript from which these folios come "must have been one of the finest of its type to have been produced in the late 14th century or the early 15th" (David James, *After Timur. Qur'ans of the 15th and 16th Centuries*, London, 1992, p.16). He notes that the *muhaqqaq* is done with "such faultless perfection equalled only by Ibn al-Suhrawardi in the Qur'an he produced in Baghdad in the early years of the 14th century, probably for Ghazan Khan" (James, *op. cit.*, p. 16).

A marginal medallion on the colophon of the manuscript mentions that it was 'copied by the weak slave who implores the Lord's mercy, Abu Muhammad 'Abd al-Qayyum ibn Muhammad ibn Karamshah-i Tabrizi'. Abolala Soudavar suggests that the epithet, Tabrizi, indicates that the manuscript was copied in a city other than Tabriz (Abolala Soudavar, *Art of the Persian Courts*, New York, 1992, p.50). He goes on to suggest that given the imperial quality of the manuscript, it may have been copied at the court of the Jalayrid prince Shaykh Uways, a considerable patron of the arts, in Baghdad.

Other folios from this copy of the *Five Suras* are found in the Nasser D. Khalili Collection (James, *op. cit.*, p.16, cat.1), the David Collection (Kjeld von Folsach, *Art from the World of Islam in the David Collection*, Copenhagen, 2001, p.59, fig.8) and the Toledo Museum of Art (2025.26). Another was formerly part of the Art and History Trust Collection (Soudavar, *op. cit.*, p.50, cat.19), now on loan to the Sackler Gallery, Washington. Further folios were sold in Sotheby's, 9 April 2008, lot 24, 8 October 2008, lot 18, a bifolio on 8 October 2008, lot 19 and in these Rooms, 30 October 2025, lot 26.

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.

TWO FOLIOS FROM THE PINK QUR'AN



4



5

Although the 'Pink Qur'an' has historically been attributed to Valencia, a recent article by Umberto Bongianino and Éleonore Cellard has persuasively resituated the manuscript in a North African setting ("The Pink Qur'an: a reverse biography', *Journal of Islamic Art and Architecture*, 1, 1-2, pp.83-142). The earliest evidence concerning the manuscript is a *waqf* inscription, recorded in 1954, which indicates that all ten volumes of the manuscript were endowed to the tomb of a wife of the Almohad caliph al-Murtada (r.1248-66). This provides a *terminus ante quem* for the manuscript, which must have been completed before the date of that inscription, Safar AH 650/April-May 1252 AD. Though pink dyed paper has been associated with Xativa in al-Andalus, the article also draws attention to a number of manuscripts copied on pink paper which are known to have been copied in Almohad Marrakesh. The manuscript then stayed in Marrakesh through the following centuries, having been re-endowed during the Merinid period, at which point the distinctive pricked '*hubs*' inscription was added to the upper corner of each page. Folios from the Qur'an have recently sold in these Rooms 26 October 2023, lot 48; 25 April 2024, lot 21, and 30 October 2025, lot 6.

The illumination of these folios conforms with the style of the artist referred to by Bongianino and Cellard as 'Illuminator A'. A large roundel on the recto of lot 5 marks *ashr,* a tenth verse, while teardrop motifs marks a fifth, *khams.* There is interesting evidence of *pentimento* on the recto of lot 5, where a teardrop-shaped medallion has been apparently effaced. It is likely that here the illuminator initially put a fifth marker, instead of a tenth, later corrected their mistake and added the correct illumination to the margin. Such corrected errors are found throughout the 'Pink Qur'an', including with relation to variant readings of the *mushaf,* and discussed by Bongianino and Cellard, 2025, p.119.

NO RESERVE

•*4 LEARN MORE

A PINK QUR'AN FOLIO

ALMOHAD MARRAKESH, 13TH CENTURY

Arabic manuscript on pink-dyed paper, Qur'an LXXXIII, *sura al-mutaffifin,* vv.24-30, 5ll. sepia *maghribi* script, *fatha, dumma, kasra,* and dagger *alef* in gold, *shadda* and *sukun* in silver, *hamza* in green and yellow dots, gold roundel verse markers with *abjad* numbers in polychrome, teardrop verse marker for every fifth verse, large roundel for every tenth, *habasa* in outer corner in pinpricks, mounted, framed and glazed
Folio 13⅜ x 10¼in. (33.9 x 26cm.)

£4,000-6,000 US$5,400-8,000 €4,700-7,000

PROVENANCE:
UK art market, 1998

NO RESERVE

•*5 LEARN MORE

A PINK QUR'AN FOLIO

ALMOHAD MARRAKESH, SECOND QUARTER 13TH CENTURY

Arabic manuscript on pink-dyed paper, Qur'an LXXIX, *sura al-nazi'at,* vv11-18, 5ll. sepia *maghribi* script, *fatha, dumma, kasra,* and dagger *alef* in gold, *shadda* and *sukun* in silver, *hamza* in green and yellow dots, gold roundel verse markers with *abjad* numbers in polychrome, teardrop verse marker for every fifth, large roundel for every tenth, *habasa* in outer corner in pinpricks, mounted, framed and glazed
Folio 13⅜ x 10¼in. (33.9 x 26cm.)

£4,000-6,000 US$5,400-8,000 €4,700-7,000

PROVENANCE:
UK art market, 1998

NO RESERVE

•*6 LEARN MORE

AN ILLUMINATED QUR'AN FOLIO

ANATOLIA OR CENTRAL ASIA, EARLY 14TH CENTURY AND LATER

Arabic manuscript on paper, Qur'an V, *sura al-ma'idah*, vs.7-8 (part), 3ll. strong black *muhaqqaq,* Persian interlinear translation in *naskh* set on alternating diagonals, gold rosette verse markers, in a later border of red and blue *kufic* outlined in gold against gold scrolling split palmettes, the corners with cruciform motifs of gold strapwork, mounted, framed and glazed
Folio 11⅜ x 7⅜in. (28.8 x 18.6cm.)

£4,000-6,000 US$5,400-8,000 €4,700-7,000

PROVENANCE:
American art market, 1988

EXHIBITED:
'Image and Word: Indian Paintings, Drawings, and Calligraphy (1350-1830)', Art Gallery of Greater Victoria, Canada, 1998

LITERATURE:
Cheney Cowles, Helen Delacretaz and Barry Till, *Image and Word: Indian Paintings, Drawings, and Calligraphy (1350-1830)*, Victoria, 1998, p.18, fig.20

This folio comes from a Qur'an section which has been convincingly attributed to Anatolia or Central Asia, circa 1335 AD (David James, *Qur'ans of the Mamluks*, New York, 1988, nos.58-60, pp.173-4). The section published by James is devoid of the decorative *kufic* borders found here but shares the same layout with Persian interlinear translation.

The illuminated borders are not contemporary with the text and likely added in the early-modern period, perhaps in Central Asia. Bifolios from this Qur'an were sold in these Rooms, 27 April 2023, lot 15 and as part of the collection of Stuart Cary Welch, sold Sotheby's, 6 April 2011, lot 27. Other known folios from the Qur'an are found in private collections and museums including the Chester Beatty Library, Dublin, the British Museum, London (1993,1009,0.1), the Smithsonian Institution, Washington D.C. (S1997.102), the Rietberg Museum, Zurich, the Nasser D. Khalili Collection, London, the Morgan Library and Museum, New York (MS M.846.4a), the Ashmolean Museum, Oxford (EA2012.69) and the RISD Museum, Rhode Island (84.038).



6

NO RESERVE

•*7 LEARN MORE

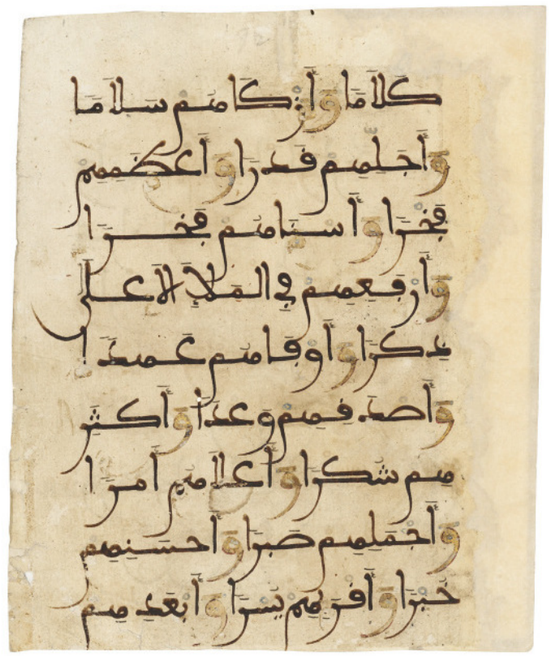
TWO *MAGHRIBI* FOLIOS FROM A *DALA'IL AL-KHAYRAT*

SPAIN OR NORTH AFRICA, MID-15TH CENTURY

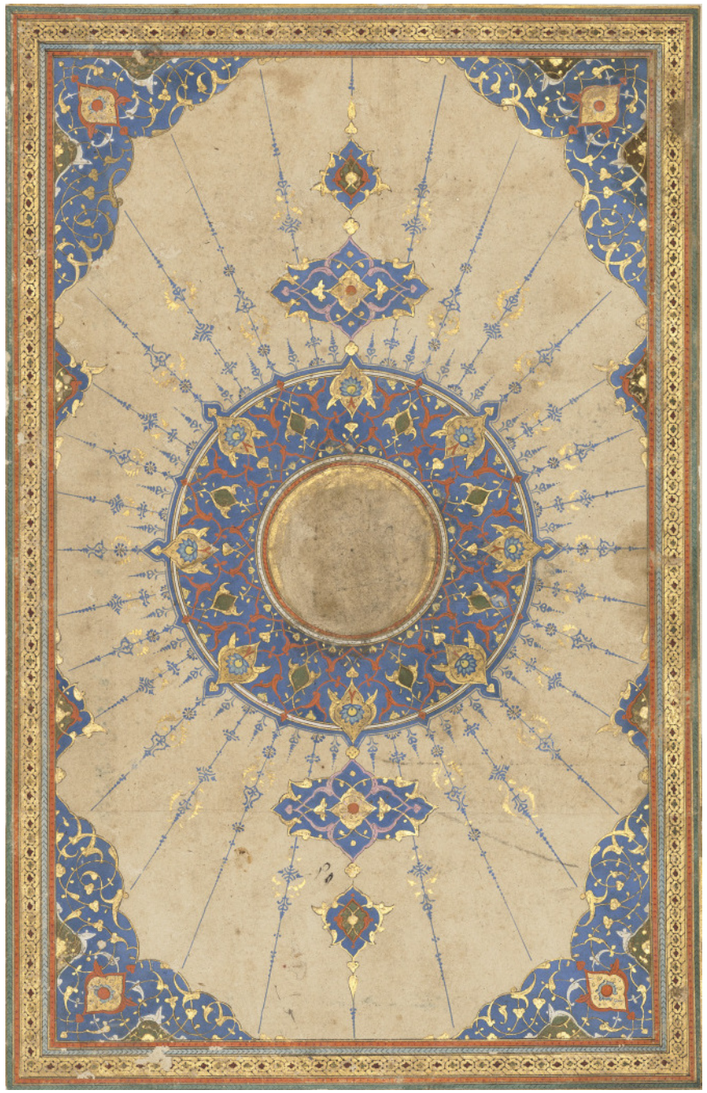
Arabic manuscript on paper, 9ll. black *maghribi*, vocalisation in red, diacritics in blue, *waw* picked out in gold on one folio, margins plain, folios laid down on card, mounted, framed and glazed
Each folio 8⅜ x 6⅞in. (21.5 x 17.5cm.)

£600-800 US$810-1,100 €700-930

PROVENANCE:
UK art market, 1986



7



NO RESERVE

•*8 LEARN MORE

AN ILLUMINATED *SHAMSA*

MUGHAL INDIA, CIRCA 1620

Opaque pigments heightened with gold on paper, with elaborate polychrome illumination encircling a gold roundel, illuminated pendants above and below and spandrels to corners, all within knotted rope border, laid down on card, reverse plain, mounted, framed and glazed
Panel 10¾ x 6⅝in. (27.3 x 16.6cm.); folio 11⅞ x 7¾in. (30.2 x 19.5cm.)

£4,000-6,000 US$5,400-8,000 €4,700-7,000

PROVENANCE:
American art market, 1991

*Shamsa*s of the Mughals were important in the royal aesthetics as adorned images of the sun, attached to the palace wall and illuminated in the evenings, described by Emperor Akbar's (r. 1556-1605) court chronicler, Abu-l-Fazl, as "a divine light, which God directly transfers to kings," and "an image of the Divine glory" (H. Blochmann, *Ain-i Akbari*, Calcutta, 1939, vol.I, p.50).

While the colouring of the illumination of later Mughal examples is warmer, earlier classic designs inspired by the Timurids retain cooler, striking golds and blues (Stuart Cary Welch, *India: Art and Culture 1300-1900*, New York, 1985, p.236; on the style, see Thomas W. Lentz and Glenn D. Lowry, *Timur and the Princely Vision: Persian Art and Culture in the Fifteenth Century*, 1989, pp. 189-207). An early prototype is the *shamsa* of the 1430-1 *Diwan* of Amir Khusraw Dihlavi copied for Ibrahim Sultan in Shiraz (Türk ve İslam Eserleri Müzesi, 1982).

AN ILLUSTRATED FOLIO FROM THE 'CHESTER BEATTY *TUTINAMA*'



Recto



Verso

*9 LEARN MORE

A FOLIO FROM THE 'CHESTER BEATTY *TUTINAMA*'

MUGHAL INDIA, CIRCA 1580-85

Opaque pigments heightened with gold on paper, both recto and verso with a painting above 7ll. of black *nasta'liq*, set within gold and polychrome rules on plain margins, catchword
Painting 4⅞ x 4⅜in. (12.3 x 11cm.); text panel 3½ x 2⅞in. (9 x 7.4cm.); folio 10 x 6½in. (25.3 x 16.4cm.)

£12,000-18,000 US$17,000-24,000 €14,000-21,000

PROVENANCE:
American art market, 1988

The *Tutinama* (Tales of the Parrot) is a collection of fifty-two moralizing fables compiled in Persian by Ziya al-Din Nakshahbi around 1329-30. These were based on an earlier Persian translation of a Sanskrit text known as the *Sukasaptati* (seventy tales of a parrot). The *Tutinama* is an amusing series of tales woven around a merchant, Maimum who leaves his wife, Khojasta, in the care of a parrot and a myna. The wife kills the myna for advising her not to take a lover while her huband is away; the parrot, to save its skin and preserve her fidelity, proceeds to tell her a series of stories over the next fifty-two nights.

This leaf, illustrated on both sides, comes from the story of a *dihqan* (village headman) and his cunning daughter-in-law. The first illustration depicts the daughter-in-law seducing a young man, with the help of an older woman acting as an intermediary. The second illustration shows the moment that the *dihqan* discovers the couple together at night. The *dihqan* takes the daughter-in-law's ankle bracelet to show his son as evidence of his wife's infidelity. However, she is able to outwit her father-in-law and convince both him and her husband of her innocence (see Ziya al-Din Nakhshabi, *Tuti-nama*, Fathullah Mujtaba'i & Ghulam-'Ali Arya (eds), Tehran, H. sh. 1372/1993, pp. 81-81.).

Two extensively illustrated imperial copies of the *Tutinama* survive from the early years of Akbar's reign (1556-1605). The first survives virtually complete in the Cleveland Museum of Art. Our folio comes from the second, dispersed, copy. The bulk of the manuscript, some 143 folios and 102 miniatures, are in the Chester Beatty Library, Dublin (Linda Leach, *Mughal and other Indian Paintings from the Chester Beatty Library*, Dublin, London 1995, Vol.I, pp.21-74). Hence it is commonly referred to as the 'Chester Beatty *Tutinama*'.

The manuscript was brought to France by General Jean-François Allard (1785-1839) who had been in the service of Sikh ruler Maharaja Ranjit Singh. It was later purchased by the prominent manuscript collector Felix Feuillet (also known as Baron F.S. Feuillet de Conches) and was dispersed towards the end of the 19th century when the Baron's collection was dissolved. Other folios are now in The Museum of Fine Arts, Boston (68.8.47), the Keir Collection (B.W. Robinson (ed.), *Islamic Painting and the Arts of the book*, London, 1976, V.I, pp.235-36, pl.107), the Victoria and Albert Museum, London (IS.40-1966), the National Museum, New Delhi, the Los Angeles County Museum of Art (M.81.8.6) and the David Collection, Copenhagen (31999) to name a few. Illustrated folios recently sold in these Rooms on 28 October 2021, lot 41, and 31 March 2022, lot 73.

AN ILLUSTRATION FROM THE 'FIRST' *AKBARNAMA*

***10** LEARN MORE

THE EMPEROR AKBAR SUBDUES A COBRA

MUGHAL INDIA, CIRCA 1590

Opaque pigments heightened with gold on paper, within salmon-pink borders, reverse plain, mounted, framed and glazed
Painting 12½ x 7⅜in. (31.6 x 18.8cm.); folio 14⅛ x 9¼in. (35.8 x 23.6cm.)

£40,000-60,000 US$54,000-80,000
€47,000-70,000

PROVENANCE:
David Carritt Limited, London, by 1982
American art market, 1992

EXHIBITED:
'*Indian Painting: 1525-1825*', David Carritt Limited, London, 1 April - 30 April 1982, no.4
'Image and Word: Indian Paintings, Drawings, and Calligraphy (1350-1830)', Art Gallery of Greater Victoria, Canada, 1998

LITERATURE:
Terence McInerney, *Indian Painting: 1525-1825,* David Carritt Limited exhibition catalogue, London, 1982, no.4, pp.21-23
Cheney Cowles, Helen Delacretaz and Barry Till, *Image and Word: Indian Paintings, Drawings, and Calligraphy (1350-1830),* Victoria, 1998, p.10, fig.2

INSCRIPTION:
Reverse in Persian, *taswir-i jalal al-din akbar badshah-i ghazi ki baray-i taskhir-mar-i kalan za damidan-i asmar (?) bar u farud amada and,* 'Depiction of Jalal al-Din Akbar Warrior Emperor, who in order to capture a huge snake [of the type found?] in the recounting of tales, descended upon it'
In devanagari, *Mahanag badho dhit spa / akbar jarumi patepatramadah,* 'The great snake advanced / Akbar emerged victorious'

In 1589 the Mughal Emperor Akbar (r. 1556-1605) commissioned his prime minister and close friend Abu'l-Fazl to write a chronicle of his reign. Nearly a decade later, in 1598, this text was presented to the Emperor as the *Akbarnama*. This 'first' *Akbarnama* can be dated to circa 1590-95. It is thought that work on the manuscript and its illustrations began even before the final text was presented to Akbar. A large section of some 274 folios and 116 illustrations of this royal manuscript are in the Victoria and Albert Museum, London (IS.2:1-1896 to IS.2:1/128-1896) and the manuscript is therefore sometimes known as the Victoria and Albert *Akbarnama*. The section in the Victoria and Albert Museum concerns events that took place between 1560 to 1577. A group of other loose illustrations are known which brings the number of overall illustrations to approximately 130. These appear to all belong to an earlier section of the manuscript and illustrate events up to 1560. The present lot falls into this group.

In our painting the young Akbar is in the process of confronting a large cobra which has emerged from a cave in the lyrically rolling landscape. The event is recorded by Abu'l-Fazl as related to him by Akbar's wetnurse Jiji Ananga: 'One day he had gone forth from Dihli to hunt in the district of Palam, and there an enormous and terrific serpent, such as might move the heart of the daring, appeared on the line of the road. On this occasion his Majesty exhibited the miracle of Moses, and without the hesitation which comes even to generous hearts, put forth his white hand and approaching the serpent, courageously and in the strength of a sacred intimation seized its tail with his hold hand and quelled it. Yusuf Muhammad Khan, brother of Mirza 'Aziz Kokaltash, beheld this token of power and in his astonishment came and told me.' (Abu'l-Fazl, *Akbarnama*, translated H. Beveridge, vol.1, Calcutta, 1907, p.385).

In the text this story is told to Abu'l-Fazl by Jiji Ananga alongside another from Akbar's infancy, which she had kept secret until after Akbar's coronation as proof of Akbar's divine destiny and innate ability to perform miraculous acts throughout his life (ibid, pp.385-86). Therefore, the exact date of the confrontation with the snake is unclear but likely to be shortly after Akbar's coronation which is further supported by the very youthful appearance of the Emperor who assumed the throne at just thirteen (Terence McInerney, *Indian Painting: 1525-1825,* David Carritt Limited exhibition catalogue, London, 1982, p.23).

The present folio has most likely been cut down as it is slightly smaller than the majority of other known illustrations from the 'first' *Akbarnama* (ibid, p.23). However, the vitality of colour and dynamic composition relate this illustration stylistically to the others from the manuscript in comparison to the greater refinement of painting in the closing years of Akbar's reign. In addition to the present lot and the Victoria and Albert illustrations, loose illustrations from the 'first' *Akbarnama* are in the Golestan Museum, Tehran (2253), British Library (Johnson Album, 8, no.4), Cincinnati Art Museum (1947.581), Cleveland Museum of Art (71.77), Smithsonian Museum, Washington DC (45.27), Art Institute of Chicago (1919.898) and Philadelphia Museum of Art (Edwin Binney 3rd Collection, 1990.288). Others have sold at auction in Sotheby's London 13 July 1971, lot 74; 12 April 1976, lot 72; 16 April 1984, lot 43; 12 October 2005, lot 33; 23 October 2019, lots 175-177.



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

A FOLIO FROM THE 'THIRD' *AKBARNAMA*

***11** LEARN MORE

QARACHA KHAN IS BROUGHT BEFORE HUMAYUN

BY KANHAR, MUGHAL INDIA, 1595-1600

Opaque pigments heightened with gold on paper, within gold, black and blue rules, a line of black *nasta'liq* below identifying the scene and the artist, the reverse plain, mounted, framed and glazed
Painting 10⅜ x 5½in. (26.7 x 14.2cm.); folio 14 x 9⅜in. (35.6 x 23.8cm.)

£30,000-50,000 US$41,000-67,000
€35,000-58,000

PROVENANCE:
Private UK Collection, 1960s

INSCRIPTION:
Avardan-e qaracha khanra pish-e jannat ashtiani, 'The bringing of Qaracha Khan before His Paradise Dwelling Highness [Humayun]'

Until recently only two royal copies of the *Akbarnama* were known. The 'first' is the copy of 1590-95 commissioned by the Emperor Akbar (r. 1556-1605), the majority of which is now in the Victoria & Albert Museum, London (IS.2-1896). For a further discussion of the 'first' *Akbarnama* please see the preceding lot. The 'second' is a dispersed manuscript dated to 1603-05 which is now split between the Chester Beatty Library in Dublin and the British Library. The present lot belongs to the 'third' *Akbarnama* which had not received any great attention until it was addressed in an essay by Linda York Leach in 2004 ('Pages from an *Akbarnama*' in Rosemary Crill, Susan Stronge and Andrew Topsfield, *Studies in Honour of Robert Skelton,* London, 2004, pp. 45-55).

Leach convincingly argues that the 'third' *Akbarnama* was commissioned by and made for Hamida Banu Begum, Akbar's mother. The main arguments given for this are that the manuscript is written in *naskh* rather than *nasta'liq*, which was seemingly preferred by Hamida Banu Begum, that the illustrations give unusual attention to the depictions of royal ladies and the activities of the *zenana,* and finally that the illustrations give unusual attention to the exploits of Humayun, the husband of the Hamida Banu Begum (Leach, *op.cit.,* p.44-47). The present illustration plays to this third argument. The story of Humayun is given relatively little attention in Abu'l Fazl's text of the Akbarnama which is perhaps unsurprising given his troubled life. However, in the 'third' *Akbarnama* Humayun (r.1530-40 and 1555-56) is elevated to the heroic and commanding status expected for a Mughal ruler. In the present lot the youthful looking Emperor rides a brightly painted and richly caparisoned horse, physically elevated from those around him. Against the backdrop of a breached castle, triumphant Mughal soldiers bring bound prisoners before the Emperor Humayun. The defeated Qaracha Khan, the former Mughal governor of Kandahar turned traitor, looks up at the Emperor to beg forgiveness. The depiction of this scene would seem to be unique amongst the three royal *Akbarnamas* but we know that Qaracha Khan was not forgiven and an illustration from the 'first' *Akbarnama* in the Philadelphia Museum of Art shows the Emperor receiving the head of his former vizier (1947-49-1).

This brightly painted and dynamic illustration is typical of the other known paintings from the manuscript. In style, this places it closer to the 'first' *Akbarnama* and Leach goes on to suggest that the 'third' *Akbarnama* can be dated from 1595-1600 (Leach, *op.cit.*, p.43). The manuscript appears to have been broken and remargined perhaps around the 18th century and other than where text appears in panels within the illustrations, only the paintings remain. Each has been remargined and annotations in black *nasta'liq* in the borders identify the scenes and, at times, the artists. This illustration is attributed to the artist Kanha (Kanhar) who worked in Akbar's atelier through the 1580s and 1590s. He worked on Akbar's *Baburnama* (see Smithsonian Museum, F1954.29) and the 'first' *Akbarnama* (Victoria & Albert Museum 6, IS.2:57-1896, IS.2:13-1896, IS.2:97-1896 and IS.2:64-1896). An illustration to the *Razmnama* of 1598-99 by Kanha was sold in Sotheby's London, 9 October 2013, lot 216.

Six folios from the 'third' *Akbarnama* are illustrated in Leach's article. Another five with Simon Ray (*Indian and Islamic Worlds of Art,* London, 2018, nos. 2-6). Further illustrations are in the Cleveland Museum of Art (2013.308) and Khalili Collection (Leach, *op.cit.,* 1998, no.10). For illustrations sold at auction three were sold at Sotheby's London, 3 May 2001, lot 73; 18 October 2001, lot 67 and 6 September 2023, lot 17.



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.



*12 LEARN MORE

A FLORAL STUDY

TIMURID IRAN, FIRST HALF 15TH CENTURY

Ink on paper, set within narrow black rules, pounced for transfer, mounted, framed and glazed
Panel 8 x 3¾in. (20.4 x 9.6cm.);
folio 9⅝ x 5⅜in. (24.5 x 13.8cm.)

£6,000-8,000 US$8,100-11,000
€7,000-9,300

PROVENANCE:
Prahlad Bubbar, 2013

LITERATURE:
Prahlad Bubbar, *The Surreal in Indian Painting,* exhibition catalogue, 4 October - 15 November 2013, London, no.3, pp. 20-23

A similar study to that offered here was given to Harvard Art Museums by Stuart Cary Welch (1999.287). Although it differs from the present lot in that it features dragons at the terminus of arabesques, nonetheless the precision of the drawing and overall complexity of the design is closely comparable. Like ours, parts of that drawing had been pierced, suggesting that it was used as a working sketch for transferring a design by pouncing. Similar sketch drawings, also preparatory studies to be transferred onto other media, are found in the Diez Album in the Staatsbibliothek zu Berlin, Germany (f.73.S).

Perhaps most similar to the present lot is a study in the Metropolitan Museum of Art, New York, in which the arabesque also merges with *waq-waq* motifs (41.46). Swietochowski and Babaie plausibly suggest a connection between their drawing and a fragmentary marble slab excavated in Ghazna in 1957, and still located in a warehouse there (M0005; discussed in Swietochowski and Babaie, *Persian Drawings in the Metropolitan Museum of Art,* New York, 1989, no.1, pp.12-3). The presence of a light wash in that drawing, however, suggests that it is more of a finished work. Given the evidence of pouncing on ours, it is more likely that this sketch was intended as just that, thus providing a fascinating piece of evidence for artistic practices in Timurid Iran.

*13 LEARN MORE

AN ARCHER INSPECTING HIS ARROW

MUGHAL INDIA, CIRCA 1610

Opaque pigments heightened with gold on paper, set within yellow rules, laid down on blue margins with yellow outer rules, the reverse plain, mounted, framed and glazed
Painting 4⅞ x 2½in. (12.4 x 6.4cm.);
folio 5¾ x 3⅜in. (14.5 x 8.7cm.)

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

PROVENANCE:
American art market, 1990

EXHIBITED:
'Image and Word: Indian Paintings, Drawings, and Calligraphy (1350-1830)', Art Gallery of Victoria, Canada, 1998

LITERATURE:
Cheney Cowles, Helen Delacretaz and Barry Till, *Image and Word: Indian Paintings, Drawings, and Calligraphy (1350-1830)*, Victoria, 1998, back cover illustration

This early 17th century portrait of an archer reflects the refined naturalism associated with the Mughal court during the reign of Jahangir. The figure bears close stylistic affinities to works attributed to the Persian-born painter Aqa Riza, who entered the Mughal imperial atelier in the late 16th century and became an influential artist at the court of Akbar and Jahangir. Known for his elegant figural types and sensitive modelling, Aqa Riza played a significant role in shaping the synthesis of Persian and Indian aesthetics that characterised early Mughal painting.

The archer in the present composition is rendered with a delicacy comparable tothat with which Aqa Riza painted his figures (see Museum of Fine Arts Boston, 14.610). The soft facial features, elongated torso, and carefully detailed *patka* at the waist demonstrate a high level of refinement associated with Aqa Riza and artists working within his circle, whose work helped define the emerging Mughal portrait idiom at the turn of the 17th century. Painted around the period in which Aqa Riza was active at the Mughal court, the present portrait reflects the continued influence of his elegant figural manner. While it may not be possible to attribute the work directly to the master, its stylistic affinities suggest that the artist was working within the broader Mughal atelier tradition shaped by Aqa Riza and his contemporaries.



THE EUROPEAN MODE IN MUGHAL PAINTING

The following four paintings eloquently represent one of the great innovations of the history of Mughal painting - the incorporation of European motifs and techniques during the transformative reigns of the Emperors Akbar (r. 1556-1605) and Jahangir (r. 1605-27).

In what is regarded as an attempt by Akbar to eclipse the *kitabkhanas* of his Timurid and Mughal ancestors (Michael Brand and Glenn D. Lowry, *Akbar's India: Art from the Mughal City of Victory*, New York, 1985, p.105), the interest of his court in European art is visible early on in his reign. Illustrations of this include the depiction two blonde men in European-style costumes from the Cleveland Museum of Art's 1560-65 *Tuti-nama* or the 1568 *Ashiqa* in the National Museum, New Delhi (Brand and Lowry, *op.cit.*, pp.96-7).

In 1575, Akbar sent an embassy to Portuguese-ruled Goa, which included artists who were tasked with bringing back European art and learning this new style. Returning in 1578, they displayed their new skills before Akbar, "and received praises in the critical place of testing" by the Emperor, according to his court chronicler (H. Beveridge, *The Akbarnama of Abu-l-Fazl*, London, 1897-1939, vol. III, p.322).

During the first Jesuit mission to Akbar's court in 1580, Fathers Aquaviva, Henriques and Monserrate presented Akbar with Christopher Plantin's eight-volume illustrated Polyglot Bible (Antwerp 1568-72), together with other 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, Akbar visited the Jesuit church within the palace precincts. Upon seeing at least two European altarpieces, including a painting copied in Goa of the Madonna and Child in the Borghese Chapel of the Church of Santa Maria Maggiore in Rome, according to a letter by Henriques, Akbar "was surprised and astonished and made a deep obeisance to the picture of Our Lady that was there," and "prayed before the Christ and the Virgin, venerating thrice," in the manner of Christians, Muslims and Hindus. After discussing the paintings with his court artists outside, he brought them with him inside, "and they were all wonderstruck." Akbar would order his court artists to copy the Jesuit material, and he returned a week later with, among others, his three sons, including Salim, the future Jahangir (Brand and Lowry, *op.cit.*, 1985, pp.98-99), who would eventually embellish his own palace with Christian scenes, including large-size paintings of the Virgin and Christ in his private chambers (Asok Kumar Das, ed. Jorge Flores and Nuno Vassallo e Silva, Lisbon, ed., 'Prince Salim and Christian Art,' *Goa and the Great Mughal*, 2004, pp.164-5).

Akbar's court artists quickly mastered the Late Renaissance conventions of modelling and perspective, adapting them to mainstream Mughal painting. This style matured under Jahangir into what Gauvin Alexander Bailey calls "an extremely refined naturalism, an enthusiasm for psychological portraiture, and a taste for dramatic gesture," with some paintings depicting overtly religious scenes (Gauvin Alexander Bailey, 'Between Religions: Christianity in a Muslim Empire,' *op.cit.*, p.150).

Rather than being mere copies of European works, however, in what may be defined as "Mughal Occidentalism", the Indian court artists appropriated useful elements and rejected that which didn't suit Mughal ideas and aesthetics (Mika Natif, *Mughal Occidentalism: Artistic Encounters between Europa and Asia at the Courts of India 1580-1630*, Leiden and Boston, 2018, pp.1-2, 7-12). This trend is particularly evident in the following paintings.

***14** LEARN MORE

THE VIRGIN MARY STANDING IN PRAYER

MUGHAL INDIA, 1600

Opaque pigments on paper, within a thin gold border, the reverse plain, mounted, glazed and framed.
5½ x 3¼in. (14 x 8.2cm.)

£30,000-50,000

US$41,000-67,000
€35,000-58,000

PROVENANCE:
American art market, 2001





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This striking and absorptive painting is one of the few known 16th and 17th century Mughal examples of the Virgin Mary standing in prayer. An almost identical example dated to circa 1595-1600 is in the Chester Beatty Library (In 44.6) and includes the Christ Child above. It originally formed a part of the celebrated Salim Album.

European engravings began to appear at the Mughal court after the arrival of Portuguese missionaries in 1580, to the great interest of Emperor Akbar (r. 1556-1605) (for more on this, see the introduction on European subjects in Mughal paintings on the previous page).

In 1602, Akbar was presented with a Persian Life of Christ, the *Mirat al-Quds* ('Mirror of Holiness') by the Jesuit Father Jerome Xavier, sparking the production of illustrated copies, one for Akbar himself and one for Salim, later the Emperor Jahangir (r. 1605-27). Mary and Jesus quickly became popular motifs (J. P. Losty and Malini Roy, *Mughal India: Art, Culture and Empire*, London, 2012, p.119). According to Linda York Leach (*Mughal and Other Indian Paintings From the Chester Beatty Library, Volume I*, London, 1995, p.304), the Biblical figures are freely interpreted because the artist had little awareness of their original meaning, while more recent scholarship has argued for a deliberate transformation of "European and Christian elements into Mughal constructs to represent Persian and Arabic literary themes, ideas of kingship, policy, and religious authority" (Mika Natif, *Mughal Occidentalism*: *Artistic Encounters between Europa and Asia at the Courts of India 1580-1630*, Leiden and Boston, 2018).

The Chester Beatty and paintings that are offered here have a very similar palette, with the colours of the latter being more opaque and the European-inspired landscape details more refined, indicating a slightly later date. A curious added detail is the open book with pseudo *nasta'liq*, recalling a naturalism and attention to detail associated with 15th century Northern European art. There is a similar open book in the *Virgin and Child* at the San Diego Museum of Art, dated circa 1590 (1990.293), although instead of being repurposed in a new, secular, erotic Mughal mode (Natif, *op.cit.* pp.1-2), the religious aura of this Mary is emphasized by the book.

The European source of inspiration for the Mughal artists are often difficult to confirm, but one does find a book in the hands of the female figure on the frontispiece of the Polyglot Bible (Andover-Harvard Theological Library, R.B.R. port. 303 1569) that was gifted to Akbar in 1580 and which he appears to have returned in 1595 (Natif, *op.cit.*, pp.51-2).

Mary (Maryam) was highly venerated under the Mughals, on the basis of her importance in the Qur'an, but also due to the court literature that links her to their Timurid and Mughal ancestry. According to one of the Jesuit Fathers, Jahangir himself had an image of Mary hanging on his palace wall (Natif *op.cit.*, pp.62-66). In a painting in the National Museum, New Delhi dated to after 1614 (58.58.31), he is depicted holding a picture of Mary (see Natif, *op.cit.*, fig. 96 for a reproduction).

Mary has been depicted in classical illustrated Islamic manuscripts such as the 14th century *Jami al-Tawarikh* ('World History') of Rashid al-Din or different 16th century versions of the *Qisas al-Anbia* ('Stories of the Prophets') and the *Falnama* ('Book of Omens'). The Mughal incorporations of European motifs and techniques can thus be seen in relation to this tradition and as expressions of their cultural cosmopolitanism and universal order (Natif, *op.cit.*, pp.18-21). Tributes to the Virgin Mary contemporary to our painting were sold in these Rooms, 25 April 2024, lot 97; 26 April 2012, lot 304; 5 October 2010, lot 374.

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.

***15** LEARN MORE

THE ANGEL RAPHAEL GREETING TOBIAS

MUGHAL INDIA, CIRCA 1600

Opaque pigments heightened with gold on paper, laid down between plain paper margins, the reverse plain, mounted, framed and glazed
6⅝ x 3⅝in. (16.8 x 9.2cm.)

£30,000-50,000 US$41,000-67,000
€35,000-58,000

PROVENANCE:
American art market, 2005

In the same way that depictions of the Virgin Mary and Jesus found popularity in the Mughal court of Emperors Akbar (r. 1556-1605) and Jahangir (r. 1605-27) (see lots 14 and 16 in the current sale), the Biblical story of Tobias and the Angel was no less popular among court artists (for more on this, see the introduction on European subjects in Mughal paintings preceding lot 13).

In the story, the young Tobias is sent by his father to collect a debt, and Raphael, the archangel of healing, disguised in human form, offers to accompany him on the journey. When Tobias goes to wash his feet in the Tigris River, he is confronted by a huge fish. Upon the advice of the Raphael, he catches it and drags it up on the river bank. As a means to survive his journey, he is advised by Raphael to "cut the fish open and take out its gall-bladder, heart, and liver. Keep these with you; they can be used for medicine, but throw away the guts." Tobias adheres, cooks the fish, eats half of it, and salts the rest to take with him.

Our painting, hitherto unpublished, is brilliantly executed, with strikingly realistic portraiture and the ubiquitous European-inspired landscape typical of Akbar's court. It stays relatively loyal to the story, except for Tobias' dotted wings and his shoes, tinted with the same eye-catching blue pigment used for the archangel's cloak. This iconography and Tobias' translucent shawl attributes a sense of holy elegance to his figure. The lamb next to the river of oxidised silver, looks remarkably similar to, and may have been inspired by, the wolf on the title page of the Polyglot Bible presented to Akbar by the Jesuit priests in 1580.

Late 16th and early 17th century Mughal painters' eclectic interpretations of this subject were common, as they would draw on European engravings of different stories and amalgamate freely (Amina Okada, 'Les peintres moghols et le thème de Tobie et de l'Ange,' *Arts asiatiques*, vol.43, 1988, p.5). They could leave out Tobias or place the motif in other contexts, as in two paintings in the Louvre (OA 3619 C (recto) and H (verso)), recently published in Susan Stronge (ed.), *The Great Mughals: Art, Architecture and Opulence*, exhibition catalogue London, 2025, cat. 100-101. An example with three angels and no Tobias is in the Chester Beatty Library (Linda York Leach, *Mughal and Other Indian Paintings From the Chester Beatty Library, Volume I*, London, 1995, cat. 1.239).

Three different interpretations formerly in the Sven Gahlin collection sold at Sotheby's London, 5 October 2015, lots 3, 10, 19. Amina Okada sees the latter, now in the David Collection (11/2015), as the most faithful to the European original, probably serving as the distant model for later variations, such as ours, where Tobias has been given wings, supporting her argument that Mughal artists continued to adapt Mughal interpretations of European art as much as they did European originals (Okada *op.cit.*, pp.8-10; see figs. 3, 5, 7, 9-10 for more examples).

Interestingly, the wings of Raphael in our painting follow the Western style (see for example the contemporary *Tobias and the* Angel of Adam Elsheimer, Historisches Museum Frankfurt, inv. no. B0789, and its engraved reproduction by Hendrick Goudt, The Metropolitan Museum of Art, New York, 28.82.45) while more familiar styles, inspired by the *peris* in Ottoman and Persian painting, were used in most of the Mughal versions of the subject mentioned above.



15



***16** LEARN MORE

THE VIRGIN AND CHILD

ASCRIBED TO LA'L, MUGHAL INDIA, CIRCA 1605

Opaque pigments heightened with gold on paper, inscribed in black *naskh* on the white *divan*, laid down between gold rules and pale brown border, on margins of marbled paper with gold cloudbands, mounted, framed and glazed
Painting 8 x 5in. (20.3 x 12.8cm.);
folio 13½ x 7¾in. (34.4 x 19.7cm.)

£40,000-60,000 US$54,000-80,000
€47,000-70,000

PROVENANCE:
American art market, 2004

INSCRIPTION:
Amal-i La'l keh dar piri-ha sakht, 'The work of La'l that he made in his old age'

This hitherto unpublished painting joins a small and fascinating group of works by Mughal artists inspired by European *Madonna Lactans*, or Nursing Madonna from circa 1580 to 1610.The earliest work from the group, ascribed to Manohar was formerly in the Stuart Cary Welch Collection, sold Sotheby's London, 4 April 2011, lot 89.

Others versions include two Akbar period paintings in the David Collection, Copenhagen, dated circa 1580-85 (55/2013), the San Diego Museum of Art, dated circa 1590 (1990.293), and one in the British Museum made for the for Emperor Jahangir (1942,0124,0.2). These are probably modelled after one of the altarpieces in the Jesuit church in Fatepur-Sikri (Stuart Cary Welch, *India: Art and Culture 1300-1900*, New York, 1985, p.164). Our painting however resembles a *Virgin and Child* depicted in a European setting from circa 1590-5 (Linda York Leach, *Mughal and Other Indian Paintings From the Chester Beatty Library, Volume I*, London, 1995, cat.1.234).

Our painting is ascribed to La'l (fl. ca. 1570s-ca.1605). He was the most prolific painter of the court of Akbar, featuring in most imperial manuscripts. 140 paintings are signed by or ascribed to him and he was listed sixth on the list of the 17 superior painters of the court in the order of seniority in the *Ayin-i Akbari* of the court chronicler Abu-l-Fazl (Som Prakash Verma, 'La'l: The Forgotten Master,' Asok Kumar Das (ed.), *Mughal Masters: Further Studies*, Mumbai, 1998, p.69). Inspired early on by European engravings (Das, *op.cit.*, pp.69, 82-3), La'l incorporated European conventions such as the silhouette of a distant city to allude to space, while following portraits in the European mode ('Lal,' Jonathan M. Bloom and Sheila S. Blair (eds.), *The Grove Encyclopedia of Islamic Art and Architecture*, Oxford, 2009). Both of these elements are seen in our painting.

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***17** LEARN MORE

A WOMAN ON A STONE BENCH

MUGHAL INDIA, CIRCA 1610

Ink and wash heightened with gold on paper, laid down within gold rules, on buff border illuminated with flowering vine, in gold outer rules, the reverse plain
Painting 4⅝ x 2⅝in. (11.8 x 6.6cm.);
folio 5¾ x 3⅞in. (14.7 x 9.8cm.)

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

PROVENANCE:
American art market, 2008

In this example of excellent draughtsmanship, a woman is leaning back on an Indian bolster pillow, in an absorptive state, contemplating the contents of the book in front of her and another one in her left hand. Perhaps she is writing in the former, using the pen in the large and elegantly tinted blue-and-white ink-well.

While the problems of identifying the women portrayed by Mughal artists are numerous (Linda York Leach, *Indian Miniature Paintings and Drawings*, Cleveland, 1986, pp.134-6), Mughal variations of studies of women based on European paintings and engravings normally followed two types: the Virgin and Child and the allegorical figure in the opening of Plantin's Polyglot Bible presented to Akbar by the Jesuit priests in 1580 (J. P. Losty and Malini Roy, *Mughal India: Art, Culture and Empire*, London, 2012, p.124; for more on this, see the introduction on European subjects in Mughal paintings before lot 14). However, even though our drawing is set in a secular setting, the posture and absorptive expression of the woman suggests a religious theme that the artist drew from.

A remarkably similar woman is depicted in *Virgin and Child Attended by Angels*, attributed to Manohar, circa 1600, in the Metropolitan Museum of Art (2015.785). Although less melancholic in her expression, her posture, face, apart from her nose, figure, and folds are almost identical to ours, while details such as her book, the blue-and-white porcelain and bench decoration are also comparable. Unless one attributes our painting to Manohar as well, one might imagine the two artists drawing on the same European engraving, as was common among the best Mughal painters.

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Reverse

***18** LEARN MORE

AN ILLUMINATED AND ILLUSTRATED ALBUM PAGE

THE CALLIGRAPHY SIGNED FAKHR AL-DIN, GOLCONDA, INDIA, CIRCA 1650

Opaque pigments heightened with gold on paper, the paintings of Sultan Parvis and St. Agnes

laid down with 4ll. black *nasta'liq* above and below, the borders illuminated with gold floral scrolls, set within gold and polychrome rules, the buff margins with floral decoration, the left margin inscribed, reverse with 6ll. black *nasta'liq* set diagonally and reserved against illuminated ground with floral decoration, signature to lower left corner, in narrow dark blue borders decorated with gold floral scrolls, the margin as on the verso, mounted, framed and glazed
Each painting 5¾ x 2⅛in. (12.3. x 5.4cm.); folio 11⅛ x 7¼in. (28.2 x 18.3cm.)

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

PROVENANCE:
European private collection assembled 1980s and 1990s
'India on Paper', Christie's South Kensington, 29 May - 12 June 2014, lot 504
Francesca Galloway, 2016

EXHIBITED:
'*Court Paintings from Persia and India 1500–1900*', Francesca Galloway, New York, 2016

LITERATURE:
J.P. Losty, William Kwiatkowski & Francesca Galloway, '*Court Paintings from Persia and India 1500–1900*', London, 2016, p.40

INSCRIPTION:
Above the painting, an unidentified Persian quatrain.
Below the painting, a quatrain of 'Umar Khayyam.
on Verso, Persian verses, including variations, from a *ghazal* of Hasan Sijzi (d.1254), signed *banda-i al-i 'ali fakhr al-din ghafara allah dhunubahu* 'The slave of the family of 'Ali, Fakhr al-Din, may God forgive his sins'

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***19** LEARN MORE

A PORTRAIT OF PRINCE PARVIZ (D. 1626)

PROVINCIAL MUGHAL, INDIA, CIRCA 1610

Opaque pigments heightened with gold on paper, small painting of an ascetic in the upper left corner, partial seal impression and inscription along the upper edge, gold and black rules, plain buff paper margins, the verso with obscured seal impressions, mounted, framed and glazed
Painting 4½ x 2¾in. (12 x 6.7cm.); folio 6⅛ x 4in. (15.5 x 10.2cm.)

£6,000-8,000 US$8,100-11,000 €7,000-9,300

PROVENANCE:
American art market, 1991

EXHIBITED:
'Image and Word: Indian Paintings, Drawings, and Calligraphy (1350-1830)', Art Gallery of Victoria, Canada, 1998

LITERATURE:
Cheney Cowles, Helen Delacretaz and Barry Till, *Image and Word: Indian Paintings, Drawings, and Calligraphy (1350-1830),* 1998, fig.14, p.17



20

***20** LEARN MORE

ASCETICS BY A FIRE

MUGHAL INDIA, CIRCA 1590

Ink heightened with gold on paper, laid down within blue marbled borders with gold and orange rules, the margins decorated with gold floral sprays, gold and orange outer rules, the reverse with 7ll. black *nasta'liq* with blue panels between the lines, in buff illuminated inner borders and illuminated indigo border within gold and orange rules, the margins speckled with gold, mounted, framed and glazed
Painting 6⅝ x 4in. (16.8 x 10.2cm.); calligraphic panel 6 x 3⅜in. (15.2 x 8.7cm.); folio 14⅛ x 9¼in. (35.8 x 23.6cm.)

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

PROVENANCE:
American art market, 1991

EXHIBITED:
'Image and Word: Indian Paintings, Drawings, and Calligraphy (1350-1830)', Art Gallery of Victoria, Canada, 1998

LITERATURE:
Cheney Cowles, Helen Delacretaz and Barry Till, *Image and Word: Indian*

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21



22

*21 LEARN MORE

AN IMAGINED POTRAIT OF THE POET JAMI

THE PAINTING MUGHAL INDIA, CIRCA 1610; THE MARGINS ATTRIBUTABLE TO MUHAMMAD BAQIR, ZAND ISFAHAN OR SHIRAZ, MID-18TH CENTURY

Opaque pigments heightened with gold on paper, set within two narrow borders with gold floral decoration and gold and polychrome rules on wide buff margins with polychrome illuminated branches and leaves, the reverse plain, mounted, framed and glazed
Painting 5½ x 2⅞in. (14 x 7.3cm.); folio 11¼ x 7⅞in. (28.5 x 20.3cm.)

£12,000-18,000 US$16,000-24,000 €14,000-21,000

PROVENANCE:
Nasli Heeramaneck Collection, USA, 1960s
Private collection, USA, 1970s-2015
With Prahlad Bubbar, 2016

Nur-al-Din 'Abd al-Rahman Jami (1414-1492) was the most renowned poet of the Timurid Empire, receiving appreciation and payment for his works from Istanbul to India, where his many preserved manuscripts show his continuing popularity. Indian Sufis wrote his biographies and translated his works (Paul E. Losensky, 'JĀMI i. Life and Works' and Hamid Algar, 'JĀMI ii and Sufism,' *Encyclopaedia Iranica*). His *Baharestan* ('Spring Garden') was illustrated in one of the finest Mughal manuscripts, made in Emperor Akbar's (r. 1556-1605) atelier at Lahore in 1595 (Sheila S. Blair and Jonathan M. Bloom, *The Art and Architecture of Islam, 1250–1800*; Bodleian Library, Oxford, MS.Elliot 254). For a Jami quatrain in a 16th century Deccan painting, see lot 31.

Following the increased interest in portraiture in Akbar's court in the 1590s, figures, particularly Emperors, began being depicted in full profile (J. P. Losty, *A Prince's Eye: Indian Mughal Paintings from a Princely Collection*, London, 2013, p.8). The portrait here, of Jami, is the only known pre-modern portrait of the poet. An album leaf of the same size as ours, and with contemporaneous Akbari portraits and similar naturalistic hazelnut branches was recently with Francesca Galloway. That border was attributed by J.P. Losty to Muhammad Baqir (fl. ca.1735-90) (*op.cit.*, pp.4-9, cat.1C-D). The album from which that came was probably seized from Delhi by Nadir Shah (r. 1736-47) in 1739 and assembled around the same time as the famous St Petersburg Album, the borders of which Muhammad Baqir and Muhammad Sadiq (fl. ca.1750-1800) decorated.

A contemporaneous study of a rose by Baqir from the Collection of Prince and Princess Sadruddin Aga Khan was sold in these Rooms, 28 October 2025, lot 88.

NO RESERVE

•*22 LEARN MORE

A CALLIGRAPHIC FOLIO

SIGNED MIR 'ALI AL-KATIB, SAFAVID HERAT OR SHAYBANID BUKHARA, CIRCA 1525

Poetry, Persian manuscript on paper, the central panel with 7ll. black *nasta'liq* written on the diagonal and horizontal and one line on the vertical, triangular panels with gold and polychrome floral decoration, within two further panels of smaller *nasta'liq* arranged in two columns above and below, signed, gold and polychrome rules, the gold-sprinkled buff margins with single gold outer rule, the reverse plain, mounted, framed and glazed
Text panel 8¼ x 4⅛in. (21.2 x 10.5cm.); folio 13¼ x 9⅝in. (33.8 x 24.3cm.)

£3,000-5,000 US$4,100-6,700 €3,500-5,800

PROVENANCE:
American art market, 1989

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NO RESERVE

•*23 LEARN MORE

AN ILLUMINATED CALLIGRAPHIC PANEL

SIGNED MAHMUD [IBN ISHAQ] AL-SHAHABI, PROBABLY SHAYBANID BUKHARA, SECOND HALF 16TH CENTURY

Persian manuscript on paper, recto with 3ll. strong black *nasta'liq*, the first and final are mirrored, reserved against illuminated ground, the corners each with a horizontal line of *nasta'liq* against blue illuminated panels, set within gold and white rules, on plain margins, the verso with 23ll. black *nasta'liq* arranged horizontally, vertically, and diagonally amid gold and polychrome illumination, to either side a further 4ll. white *nasta'liq* against indigo ground, within blue margins between gold and white rules, mounted, framed, and glazed
Panel 7⅝ x 4⅝in. (19.4 x 11.7cm.); folio 10⅜ x 7¼in. (26.5 x 18.3cm.)

£1,500-2,000 US$2,100-2,700 €1,800-2,300

PROVENANCE:
American art market, 1994

EXHIBITED:
'Image and Word: Indian Paintings, Drawings, and Calligraphy (1350-1830)', Art Gallery of Victoria, Canada, 1998

LITERATURE:
Cheney Cowles, Helen Delacretaz and Barry Till, *Image and Word: Indian Paintings, Drawings, and Calligraphy (1350-1830)*, Victoria, 1998, p.21, fig.22

A similar calligraphy also by Mahmud al-Shahabi can be found on the verso of a posthumous portrait of the Mughal Emperor Muhamamd Shah (r.1719-1748), now in the Cleveland Museum of Art (2013.347).





Reverse



Reverse

***24** LEARN MORE

LAYLA VISITS MAJNUN IN THE DESERT

THE PAINTING MUGHAL INDIA, CIRCA 1590; THE CALLIGRAPHY SIGNED MIR 'ALI, FIRST HALF 16TH CENTURY

Ink and wash heightened with gold on paper, laid down within gold rules on gold and blue illuminated margins, black inscriptions above identifying the subject, the reverse with black *nasta'liq* in various panels reserved against gold illuminated cloudbands, one pen and ink painting of a seated figure, in illuminated blue margins, mounted, framed and glazed
Painting 8⅜ x 4⅞in. (22.2 x 12.4cm.);
calligraphic panel 7½ x 3⅝in. (19 x 9.2cm.);
folio 14⅛ x 9⅛in. (35.8 x 23.3cm.)

£60,000-80,000 US$81,000-110,000 €70,000-93,000

PROVENANCE:
Hagop Kevorkian, New York
Important Oriental Manuscripts and Miniatures; Sotheby's, London, 2 May 1977, lot 102
American art market, 1997

EXHIBITED:
'Image and Word: Indian Paintings, Drawings, and Calligraphy (1350-1830)', Art Gallery of Victoria, Canada, 1998

LITERATURE:
Cheney Cowles, Helen Delacretaz and Barry Till, *Image and Word: Indian Paintings, Drawings, and Calligraphy (1350-1830)*, Victoria, 1998, p.9, fig.8

INSCRIPTION:
On the reverse, a Persian quatrain by Kamal Khujandi (d. 1400)
In large *nasta'liq*, Persian prose in praise of a holy personage
In small *nasta'liq*, a riddle on a name attributed to Mawlana Mir Husayn, signed: *al-'abd al-mudhnib mir 'ali satara 'uyubahu,* 'The sinful servant [of God], Mir 'Ali, may [God] conceal his faults'

Originally dating to the 7th century, the story of *Layla wa Majnun* is a tale of doomed love upon which the well-known 12th century medieval Persian narrative poem by Nizami Ganjavi was based. The tale was told and retold and became a frequently illustrated text in both Iran and India. From different tribes, the lovers were forbidden to marry and Majnun, driven to madness by his love for Layla, retreated to the desert where he is often depicted as an emaciated ascetic, as seen here.

The story was frequently illustrated by the artists of Akbar's court but by the early years of Jahangir's reign (r.1605-27), Mughal patrons began to favour paintings made independently of manuscripts. Whilst earlier artists had been inspired to paint various individual dramatisations from the story, artists under Jahangir began to favour the scene of Majnun's meeting with Layla in the wilderness, as seen here, as the story's defining moment. There are a number of *nim kalam* (tinted drawings) of the subject that exist from this period. The earliest of the group, which is at the British Museum, is firmly attributed to Miskin (AC1920, 0917, 0.5), and another, at the Freer and Sackler Galleries, bears a partly effaced inscription to the same artist and is attributed to the early 17th century (F1945.29). A third, in a private collection, is also attributed to Miskin, *circa* 1605 (published by Pratapaditya Pal, *Court Paintings of India. 16th–19th Centuries*, New York,1983, no. M38).

Like the painting offered here, these drawings are tinted with a delicate blush of colour, and an elegant amount of shading and texture. Most of them depict a vast array of animals, embedding them into the scene. Molly Emma Aitken observes that whilst none of these paintings are identical, the animals inhabit each in a similar manner, and each repeats elements from others in the group. She writes that the dominant theme of the group seems to be the "compositional confection and its aesthetic possibilities" and that whilst the animal kingdom is plausibly inserted into the story of the lovers, one is left with the impression that the artist has sought an excuse to play out the animals one more time and has found in the tale of Layla and Majnun a convenient framework for a masterful composition (Molly Emma Aitken, *The Intelligence of Tradition in Rajput Court Painting,* New York, 2010, p.170).

In this painting, Layla is depicted as a grand figure, heavily contrasted with the emaciated Majnun. She is haloed and wears an elegant animal headed knee guard as well as a wonderfully opulent robe, the folds of which fall beautifully. She appears to be heavily influenced by a European print, a conflation perhaps between the Virgin Mary and armoured figure. As discussed before lot 14 of this catalogue, there was an emergent trend in the Mughal courts from the early days of Akbar's reign to emulate European artistic modes, which bought with it a host of subjects, many religious. European prints by Flemish masters working ultimately under the influence of Albrecht Dürer were accessible to the painters of Akbar's studio (see for instance, a Mughal miniature of the Virgin and Child, done *circa* 1600 after an engraving by Dürer which is in the Royal Library, Windsor Castle, reproduced in Amina Okada, *Imperial Mughal Painters (Indian Miniatures from the Sixteenth and Seventeenth centuries*), Paris, 1992, p.24, no.24). Dutch, French and Italian prints were also available, as were large scale oil paintings. Two such oil paintings are seen in a painting by Abu'l-Hasan depicting ceremonies at the accession of Jahangir from a *Jahangirnama* manuscript which is in the St. Petersburg *Muraqqa'* (f.22r, Francesca V. Habsburg et al, *The St. Petersburg Muraqqa*, Lugano, 1996, pl.177). Almost contemporaneous with our miniature, the depiction of this oil painting shows the influences to which our artist must have been exposed.

In another of the drawings of this subject, by Manohar Das (now in the Chester Beatty Library, Dublin,11A.12), the artist seems again to have based the figure of Layla on a female figure from a European print (Aitken, *op.cit.* fig.4.16, p.170). Manohar, like so many of the other Imperial artists of the period, took great interest in the aesthetic and technical possibilities of European art.

The calligraphy here is signed Mir 'Ali. According to Dost Muhammad in his preface to the Bahram Mirza album, Mir 'Ali Haravi (circa 1530-40), 'the rarity of the age' showed such mastery of *nasta'liq* that his inimitable work 'cannot be described by the pen's tongue or by the two-tongued pen' (W.M. Thackston, *A Century of Princes: Sources on Timurid History and Art*, Cambridge, 1989, p. 343). A student of Zayn al-Din Mahmud and Sultan 'Ali Mashhadi, the work of Mir 'Ali was widely-respected not just by his patrons, amongst whom were the Safavid prince and calligrapher Sam Mirza, and the Uzbek ruler 'Ubaydullah Khan, but also by subsequent generations. For example, the Mughal emperor Jahangir describes in his memoirs how he received a copy of Jami's *Yusuf wa Zulaykha* in Mir 'Ali's hand worth a thousand gold mohurs, and his grandson learned to write *nasta'liq* by imitating pages by Mir 'Ali (Annemarie Schimmel, 'The Calligraphy and Poetry of the Kevorkian Album', in S.C. Welch *et al.* (eds.) *The Emperor's Album: Images of Mughal India*, New York: Metropolitan Museum of Art, 1987, pp. 34). His son, Shah Jahan was also clearly an admirer of his work and many of the calligraphic folios incorporated into the Shah Jahan album are by this calligrapher. One such folio from the Shah Jahan Album, now in the Metropolitan Museum of Art, has a calligraphy on the verso by Mir 'Ali Haravi in which the text also comprises a riddle by the calligrapher (55.121.10.3).

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A FOLIO FROM THE ARDESHIR ALBUM

***25** LEARN MORE

A SEATED PRINCE IN A PAVILION

MUGHAL INDIA, CIRCA 1600

Ink and wash heightened with gold on paper, laid down on card and set within gold and polychrome rules, the indigo inner border with gold illumination, the broad margins with further gold illumination, green outer border, the reverse with 12ll. of black *shikasteh* reserved against gold cloudbands, the Persian text unidentified but stating it was copied in Lahore, laid down on card with similar rules, borders, and margins as recto, mounted, framed and glazed
Painting 8¼ x 5⅜in. (21.1 x 13.8cm.); folio 21⅝ x 13½in. (54.9 x 34.3cm.)

£40,000-60,000

US$54,000-80,000
€47,000-70,000

PROVENANCE:
Nana Phadnavis, Pune (1742-1800)
Collection of A.C. Ardeshir, Bombay, by 1939
Anon sale, Sotheby's London, 26 March 1973, lot 18
UK art market, 2001

This painting of a prince relaxing in a garden pavilion is executed in the soft and refined *nim qalam* style. Pale, mainly monochrome, washes of ink were highlighted with minimal polychrome highlights and accentuated in gold. The technique originated in Safavid Iran but became popular amongst Mughal court painters of the late 16th and early 17th century. This popularity is evidenced by the large number of *nim qalam* illustrations to the 'second', or 'British Library/Chester Beatty' *Akbarnama*, of circa 1603-05, which have a very similar palette to our painting. The present illustration relates particularly closely compositionally to several illustrations from the 'second' *Akbarnama* of Akbar presiding over his court. These include an illustration of Akbar rewarding his general by Govardhan (Chester Beatty Library, In 03.49) and Akbar appoints Muzaffar Khan as governor of Bengal by 'Inayat Khanazad (Chester Beatty Library, In 03.268).

This folio comes from the so-called 'Ardeshir album'. A.C. Ardeshir, a Bombay Parsi whose family had been early pioneers of the Indian publishing industry, assembled a large collection of Indian art which was dispersed through three sales at Sotheby's London in the early 1970s. The majority of the Ardeshir album, including the preset lot, was sold through Sotheby's on 26 March 1973.

The Ardeshir album was originally assembled by Nana Phadnavis, the Maratha Peshwa, during the reign of Mughal Emperor Muhammad Shah (r. 1719-48). The album is recognisable for its gold floral trellis margins which Beach describes as the closest equivalent to those on the Windsor *Padshahnama* (Beach and Koch, *The Book of Emperors*, London, 1996, p.128). A number of paintings show signs of having been taken from other albums and remounted as they are now. Clearly the quality of the margins indicated the high calibre of works assembled in the album which contained works by the most prominent Mughal artists of the 17th century. Other folios from the album include two in the Aga Khan Museum, Toronto. One folio has a painting of Shah Jahan by Abu'l Hasan, circa 1628 (AKM135), and the other a painting by Aqa Reza of Salim and a captured cheetah, circa 1602 (AKM166). Another folio with a painting of a sufi concernt attributed to Hunhar, circa 1650-60, was sold at Sotheby's London, 30 April 2025, lot 556.

Our illustration relates very closely to a painting of a feast scene, also from the Ardeshir album, which is in the Norton Simon Museum, Pasadena (M.2010.1.23.P). It seems very likely the two paintings belonged to the same original manuscript. Further folios from the Ardeshir Album sold at auction include in these Rooms 8 April 2008, lot 261; 26 April 2012, lot 16; 4 October 2012, lot 35; 25 April 2013, lot 163 and Sotheby's London, 15 October 2003, lot 36.



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•*26 LEARN MORE

MAHARANA AMAR SINGH OF MEWAR (D. 1620) HOLDING A FLOWER

MUGHAL INDIA, 17TH CENTURY

Pen, ink and opaque pigments heightened with gold on paper, the reverse plain, mounted, framed and glazed
Painting 8½ x 5⅛in. (21.5 x 13.5cm.)

£3,000-5,000 US$4,000-6,700 €3,500-5,800

PROVENANCE:
French private collection
With Alexis Renard, Paris, 2019

LITERATURE:
Alexis Renard, *Shades, Lines, Colors & Letters,* Exhibition Catalogue, Paris, 2019, no. 29, pp. 14-15.

This sketch depicts Amar Singh, who was the Maharana of Mewar from 1597 to 1620. Typically, court paintings of the maharanas are highly glamourised, portraying them in full splendour with bejewelled daggers tucked into their *patkas* and lavishly decorated garments. In contrast, this sketch presents Amar Singh in a restrained manner: he wears a plain *jama*, accented only by a green *patka* with floral motifs and striped red leggings. His jewellery is limited to a necklace and a few rings, and he holds a single red flower delicately in his right hand – a gesture that adds a contemplative tone rather than regal grandeur. The plain background and absence of elaborate detailing suggest that this was likely a preparatory study for a more finished painting. A notable feature is the figure's large, almond-shaped eyes, characteristic of the emerging Udaipur style of court painting that began to flourish after Amar Singh moved the capital to the city in 1615. This relocation was significant, as it marked the consolidation of the Mewar school's distinctive aesthetic: bright colours, strong outlines, and expressive features, later refined into intricate Udaipur miniatures. Amar Singh himself was a patron of the arts and is recorded to have devoted the last five years of his reign to commissioning numerous paintings (Andrew Topsfield, *Court Painting at Udaipur*, 2001, pp. 53).

*27 LEARN MORE

A PRINCESS HOLDING A FLOWER

MUGHAL INDIA, CIRCA 1650

Opaque pigments heightened with gold on paper, set within gold and red rules and gold illuminated buff floral margins, the reverse plain, mounted, framed and glazed
Painting 6¼ x 3⅜in. (15.7 x 8.4cm.);
folio 7⅜ x 4½in. (18.8 x 11.5cm.)

£6,000-8,000 US$8,100-11,000 €7,000-9,300

PROVENANCE:
American art market, 2006

Several closely related versions of this composition identify the sitter as Bibi Farzana or Farzana Begum, the sister of Mumtaz Mahal, the wife of the Mughal emperor Shah Jahan. Whereas Mughal portraits of men typically present their subjects standing formally in a *durbar*-like setting, single images of women more often depict idealised figures of beauty, frequently shown holding a flower or small cup, embodying the Mughal ideal of *nazakat,* or refined feminine grace, passion and pleasure. Portraits of Bibi Farzana in a similar pose and court attire appear in a number of Mughal albums. A closely related example is in the Royal Collection Trust (RCIN 1005068.w), where the lady is shown in the same graceful stance holding a poppy stem and similarly adorned with strands of pearls and elaborate jewellery. Another comparable version is in the Los Angeles County Museum of Art (M.72.88.4). The strong compositional and stylistic similarities among these examples suggest the persistence of a popular atelier model representing Farzana Begum that circulated widely in Mughal painting workshops during the mid-17th century. Another portrait with near-identical costume, jewellery and facial features was sold in these Rooms on 17 October 2022, lot 97.



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***28** LEARN MORE

AN ELEPHANT HUNT

MUGHAL INDIA, CIRCA 1585

Pen and ink with wash on paper, set within pink paper borders with yellow and black rules, plain buff paper margins with double black outer rules, the verso inscribed in *devanagari* and Persian, mounted, framed and glazed

Painting 6¼ x 4in. (15.5 x 10.3cm.); folio 11⅞ x 7⅞in. (30.2 x 20.2cm.)

£30,000-50,000 US$41,000-67,000
€35,000-58,000

PROVENANCE:
American art market, 1990

EXHIBITED:
'Image and Word: Indian Paintings, Drawings, and Calligraphy (1350-1830)', Art Gallery of Victoria, Canada, 1998

LITERATURE:
Cheney Cowles, Helen Delacrataz and Barry Till, *Image and Word: Indian Paintings, Drawings, and Calligraphy (1350-1830),* Victoria, 1998, fig.5, p.12

No animal was more respected by the Mughal Emperor Akbar (r. 1556-1605) and his court than elephants. Once tamed, they would join the royal stables, and represent a considerable force on the battlefield. In a chapter in the *Akbarnama* of 1590-1602 dedicated to Akbar's fondness of them, court chronicler Abu-l-Fazl was simply overwhelmed by the job of describing them in full detail, limiting himself instead to "a separate volume would be required to describe their ferocity, their revenge, and their wonders deeds" (H. Beveridge, *The Akbarnama of Abu-l-Fazl*, London, 1897-1939, vol. II, p.111).

Elephant hunting was a favourite sport of Akbar's, who allegedly tamed more than one hundred wild (*mast*, lit. 'drunk') elephants since the age of fourteen (Beveridge, *op.cit.*, pp.115-6). The elephant hunt thus became a favourite topic for his court painters who utilized their masterful ability to depict the minute details of these emotionally charged events. In this painting, we see an array of figures trying to tame four wild elephants, while a nobleman is issuing orders. A courtier aims for one with its trunk wrapped around a horse's leg, thrusting its tusk into its hind quarter and throwing off another, panicking figure. Meanwhile, a brigade of elephant hunters are scattered throughout. Some are themselves mounted on tamed elephants with bells jangling around their necks, while others are climbing trees in order to surprise mount the wild animals and lay traps with ropes. Our painter has divided the composition in three horizontal fields, suggesting the sense of royal order and eventual victory despite the seeming chaos.

An almost identical painting is in the Royal Collection Trust, signed by Dhanraj and dated circa 1600 (RCIN 1005042). It is, however, less defined in its contours and certainly the work of another hand. Our painting differs most clearly in the addition of a clear protagonist, the nobleman with an aigrette in his turban.

Court painters may have been aware of a story that was to be included later in the *Akbarnama*. In the forest of Narwar in 1564, when Akbar's army were on their way to defeat the last Shaybanid ruler of Bukhara, Abdullah Khan II (c. 1534-98) at Malwa, they decided to go for a hunt. While attempting to bind a seemingly subdued elephant to another one, "Adha, the son of Mulla Kitabdar, fell into the clutches of the elephant and was kneaded somewhat but managed to crawl away" (Beveridge, *op.cit.*, p.333). A poignant reminder of the dangers involved in these hunts, it is tantalising to think that such stories could have served as inspiration for a painting such as ours, especially given that there exists a comparable painting of this exact moment from the so-called Chester Beatty *Akbarnama* dated 1602-3, now in the Cleveland Museum of Art (2013.309). That is also attributed to Dhanraj among others.

The elephant hunters in a similar, but lacquered, painting in the Brooklyn Museum (69.47) attributed to circa 1600-05 are dressed similarly to those in our painting, wearing protective helmets and also attempting to trap one of the wild elephants from above and below. That such motifs have been transferred to another media demonstrates the popularity of this scene in Akbar's court, where hunts and elephant fights were amongst the power symbols depicted on the walls of the new palaces (Saiyid Athar Rizvi and Vincent John Flynn, *Fathpur-Sikri*, Bombay, 1975, pp.54-6).

While compositionally different to this group of paintings, the best known painting of an elephant hunt comes from a double-page composition from a partial copy of the first illustrated *Akbarnama*, in the Victoria & Albert Museum (IS.2:21-1896 and IS.2:22-1896), produced for Akbar between 1590-5 while Abu-l-Fazl drafted and then revised the text. Pursuing the fierce court elephant Ran Bagha mounted on the equally fierce and unruly elephant, Hawa'i, Akbar's courtiers react in a manner similar to several figures on our painting.

The artistic trope of the animal hunt itself possibly originated from earlier Persian and Sasanian prototypes (Robert Skelton, "Two Mughal Lion Hunts", *Victoria and Albert Yearbook,* London, pp.33-50). A rare example of a tiger hunt was sold in these Rooms, 28 October 2025, lot 77. An elephant bell contemporary with the ones in our painting is in the Iran-Zamin Collection (MW9; see Assadullah-Souren Melikian Chirvani, 'The bronze and copper wares of Mughal Hindustan,' Susan Stronge (ed.) *The Great Mughals: Art, Architecture and Opulence*, London, 2025, cat.63).



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*29 LEARN MORE

DEMONS BANQUETING IN A FANTASTIC LANDSCAPE

THE DRAWING SIGNED ASA, MUGHAL INDIA, CIRCA 1590; THE CALLIGRAPHY SIGNED MUHAMMAD HUSAYN KASHMIRI, MUGHAL INDIA, CIRCA 1590

Ink and wash on paper, laid down between green and gold rules and pink border with gold illuminated floral meander, the reverse with 6ll. strong black *nasta'liq* set diagonally, similar pink floral meanders left and right, in gold rules and indigo border with gold split palmettes, mounted, framed and glazed.
Painting 9½ x 5½in. (24.2 x 13.9cm.);
calligraphic panel 8¼ x 3¼in. (21.1 x 8.4cm.); folio 10⅞ x 6¾in. (27.5 x 17.3cm.)

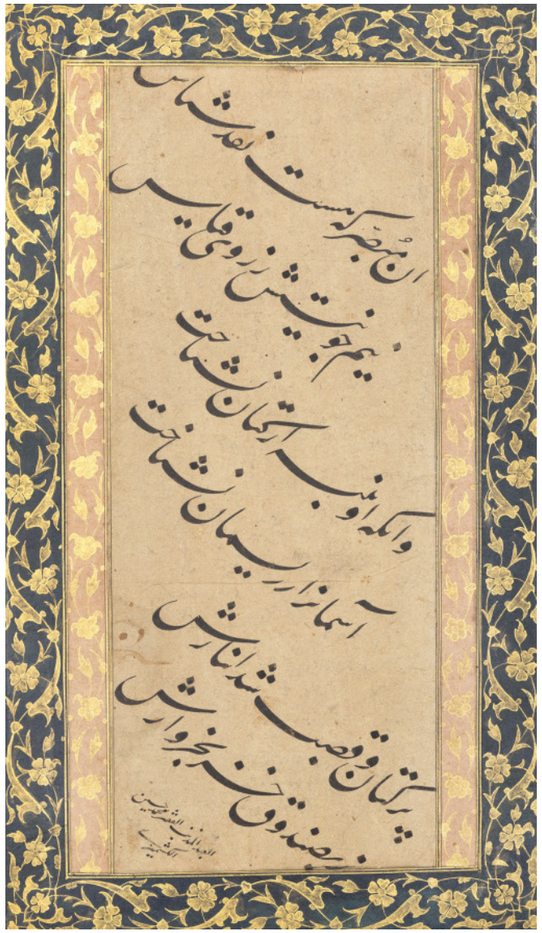
£50,000-70,000 US$67,000-93,000
€58,000-81,000

PROVENANCE:
American art market, 1988

EXHIBITED:
'Image and Word: Indian Paintings, Drawings, and Calligraphy (1350-1830)', Art Gallery of Victoria, Canada, 1998

LITERATURE:
Cheney Cowles, Helen Delacretaz and Barry Till, *Image and Word: Indian Paintings, Drawings, and Calligraphy (1350-1830),* Victoria, 1998, p.11, fig.4.

INSCRIPTION:
The reverse, verses from Nizami's *Haft Paykar,* signed *al-'abd al-mudhnib al-faqir muhammad husayn al-kashmiri* 'The sinful servant [of God] Muhammad Husayn al-Kashmiri'



Reverse

In a rocky outcrop to the upper left corner of the painting is a faint signature, reading Asi. Sometimes also known as Asa, he was the son of Mahesh, and the brother of Miskin (Amina Okada, *Imperial Mughal Painters,* Paris, 1992, p.125). Unusually among Akbari artists, both brothers have Persian names - 'Asi' means 'the sinner', and 'Miskin' means 'the humble one' - suggesting that the family may have been Muslims (Michael Brand, 'Miskin', in Milo C. Beach et al., *Masters of Indian Painting. 1100-1650,* London, 2011, p.172).

Asa was one of the two main artists who worked on the *Razmnama* dated to AH 1007/1598-99 AD. His signature also appears on paintings from the *Iyar al-Danish* in the Chester Beatty Library, Dublin; a *Layla and Majnun* in the Bodleian Library, Oxford; and the *Baburnama* in the National Museum, Delhi (John Seyller, 'Model and Copy: the illustration of the "Razmnama" manuscripts", *Archives of Asian Art,* 38, 1985, p.51).

Asa is also known to have collaborated on other important manuscripts. The depiction of Baghdad falling to the Mongols from a 1596 *Jami' al-Tavarikh,* for instance, was painted by Asa and Khem Kalan according to a design by Miskin (Brand, *op.cit.*, p.169, no.17). Asa also collaborated with Baswan on a scene from the 1586-7 *Akbarnama*, in which he was responsible for painting the melee between two groups of ascetics in the painting (John Seyller, 'Baswan', in Milo C. Beach *et al., Masters of Indian Painting. 1100-1650,* London, 2011, p.127). In both these scenes, Asa showed a predilection for painting complex group scenes similar to the present lot.

The demons in this drawing are familiar characters from the Turko-Mongol tradition, somewhat resembling the works of Siyah Qalam in the Diez Albums. Similar figures inhabit the world of the *Hamzanama*, such as a scene of Hamza fighting three *divs* completed around 1562 (John Seyller *et al. The Adventures of Hamza,* Washington D.C., 2002, p.83, cat.no.19). Perhaps most similar to the demons in our painting are those shown leading a composite elephant in a drawing in the San Diego Museum of Art (1990.292).



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*30 LEARN MORE

THE DEATH OF DARIUS III

ATTRIBUTED TO AHMAD, MUGHAL INDIA, 17TH CENTURY

Ink and wash heightened with gold on paper, set within black and gold rules, the reverse plain, mounted, framed and glazed
Painting 9 x 5½in. (23 x 14.1cm.);
folio 8¼ x 5⅞in. (23.6 x 14.8cm.)

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

PROVENANCE:
By repute, bought in Paris circa 1920 and thence by descent
Property of a gentleman, sold Christie's South Kensington, 12 October 2000, lot 309
UK art market, 2005

The present scene is an illustration to the *Iskandarnama* as told in the *Khamsa* of Nizami. After Iskandar defeats the Zangis in Egypt, the Persian ruler Darius III grows concerned by the growing wealth and prestige of his vassal. Upon a pretext for war Darius marches an army against Iskandar with the two sides meeting in a great battle near Mosul. On the second day of the battle Darius is killed by two of his own officers, who had been bought by Iskandar. Regretting his actions and the ignoble death of his worthy adversary, Iskandar rushes to comfort the dying Darius, which is the scene depicted here. Rather than receiving their reward the two traitors, shown here as prisoners in the centre left, are executed by Iskandar. Central to the story of the death of Darius are themes of kingship, nobility, loyalty and treachery, and the scene was a popular choice for illustration in Persian and Indian manuscripts of Nizami's text.

Compositionally, the present painting is very similar to the illustration of the same subject from the *Khamsa* of Nizami created for the Emperor Akbar in 1595. That painting, which is of nearly identical size but fully coloured unlike our *nim qalam* illustration, is by the artist Dharm Das and is in the Walters Art Museum, Baltimore (W.613.26B). Despite the compositional similarity, the present lot has been attributed to the imperial Mughal artist Ahmad by Robert Skelton (Simon Ray, *Indian & Islamic Works of Art*, London, 2002, p.95). Ahmad is credited for three illustrations to the Chester Beatty *Akbarnama* of 1603-05 which are all crowded and animated battle scenes: Bahadur Khan attempts to seize Qandahar, Akbar's conquest of Chitor Fort, and Akbar's armies at Chitor fort (Chester Beatty Library, 03.23; 03.133; 03.134). It seems likely that our painting was created at a similar date to Ahmad's recorded activity in the atelier where he would have had access to the painting of Dharm Das as source material.

Further supporting the dating of the present lot is the *nim qalam* technique in which our painting is executed. *Nim qalam*, literally 'half-pen', was particularly popular in Mughal painting of the early 17th century and is used in many of the illustrations from the Chester Beatty *Akbarnama* if not by Ahmad himself (see Chester Beatty Library, 03.1 and 03.25). A *nim qalam* painting of similar period attributed to the artist Govardhan was sold in these Rooms, 27 October 2022, lot 64.

*31 LEARN MORE

TWO MEN BY A STREAM

AHMEDNAGAR, DECCAN, INDIA, CIRCA 1590

Ink and wash on paper, set within gold rules, the pink inner borders and blue outer borders stencilled with floral decoration, the margins with further gold illumination and finely drawn medallions, the reverse with 15ll. fine black *nasta'liq* arranged in two columns set within gold rules, the blue inner border illuminated in gold, the turquoise outer border with polychrome palmettes, the salmon-pink margins illuminated, mounted, framed and glazed
Painting 6¼ x 3½in. (16 x 8.8cm.);
folio 11⅜ x 7in. (29 x 17.9cm.)

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

PROVENANCE:
UK art market, 2016

INSCRIPTION:
On the document, a quatrain by Abd al-Rahman Jami (d. 1492), *bihtar zi kitab dar jahan yari nist | dar gham-kada-i zamana | hamkhwari nist | har lahza az u ba-gusha-i tanha'i | sad rahat hast u hargaz azari nist,* 'There is no better friend in the world than a book, for in the mansion of sorrow that is the world there is no consolation, every moment from it (i.e. the book) in the corner of solitude, Is a hundred comforts and is never an affliction'

During the reign of Burhan Nizam Shah II (r. 1591-5), a new school of drawing developed at the court of Ahmednagar. Burhan had spent years in exile at the court of the Mughal Emperor Akbar (r. 1556-1605), patronizing upon his return a lively Mughal style (Mark Zebrowski, *Deccani Painting*, London, 1983, p.27, fig.16), while also developing a taste reflecting the 16th century Turkmen style in the Deccan. This is seen in the simple ink and line, as well as other techniques used, such as the stippling and shading (Navina Najat Haidar and Marika Sardar, *Sultans of Deccan India 1500-1700: Opulence and Fantasy* , p.66). The use of stippling here is on the finely detailed moustache visible on the man on the right side of the stream.

A painting from Ahmednagar of a royal picnic is in the British Library (Add.Or.3004). Attributed to circa 1590-95, it has similar figures and facial types as those in our painting. However, despite the similar techniques used, an individualism is evident in these Ahmadnagar drawings that defies their classification (Haidar and Sardar, *op.cit.*). The two men here, probably a student and his teacher, are discussing a poem by the Timurid poet Jami (d. 1492) who was popular in India before and after his death and was formally invited to the Deccan by the Bahmanshahs (1347-1527) as part of turning Bidar into a major centre for culture (Hamid Algar, *Jami*, Oxford, 2013, p.126-9; see lot 21 in the present sale for a Mughal portrait of Jami). The peaceful, poetic drawing stands in contrast to the tumultuous times that were to follow towards the end of the 16th century that would put an end to the production of "the Deccani centre where the Turco-Iranian taste for elegant drawing was most appreciated" (Zebrowski, *op.cit.*, p.32).





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•*32 LEARN MORE

AN ILLUMINATED PANEL

BIJAPUR, DECCAN, INDIA, CIRCA 1590

The orange central panel decorated in a gold-leaf with a lobed arch containing a tall flowering plant flanked by lions in a border of vines, enclosed by ten panels of black *nasta'liq*, flanked by strips of silver-speckled paper, the corners with blue panels illuminated in gold, set within gold and polychrome rules, laid down on card, the reverse plain

Panel 5¼ x 2½in. (13.2 x 6.2cm.); folio 8½ x 5in. (21.5 x 12.6cm.)

£1,000-2,000 US$1,400-2,700 €1,200-2,300

Gold-leaf printing on a red ground is often associated with Indian textile arts, particularly tent panels such as that in the Metropolitan Museum of Art, New York (1981.321) and the Victoria and Albert Museum (IM.30-1936). Its appearance on paper is less well known, but practiced predominantly in the Deccan. For an example of folios made using this technique, see the following lot in the present sale.

The framing of the central panel with *nasta'liq*, blue illuminated rectangles to the corners, and an identical sequence of coloured outer rules also appear on a gold-foil printed page which was in the collection of Stuart Cary Welch, sold Sotheby's London, 6 April 2013, lot 102.





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*33 LEARN MORE

TWO ILLUMINATED FOLIOS

GOLCONDA OR BIJAPUR, DECCAN, INDIA, CIRCA 1600

Ink and gold leaf on paper, the dark inner panel with a design of a flowering plants and birds hidden among foliage, in a deep red border of animals hunting in a luxuriant wilderness, laid down on card, one with a strip of material along the left-hand edge, mounted, framed and glazed

Each panel 4⅜ x 2¼in. (11.2 x 5.8cm.); folio 6⅞ x 4½in. (17.4 x 11.3)

£30,000-40,000 US$41,000-53,000 €35,000-46,000

PROVENANCE:

Private collection, New York, before 1979

Christie's New York, 12 September 2012, lot 610

On these folios, a fine sheet of gold has been laid down on coloured paper, and cut to a design with a stencil. As Navina Haidar points out, the principle is similar to the leather filigree work seen on Persian doublures. The similarity in craft, as well as the fact that these sheets have been laid down on card, suggests that these may have also been intended as book covers.

Two other similar folios to this are known. Both are identical in design to the right-hand page in our pair, with the only difference that the red and black colours on the folio are switched. One, in the Kronos Collection, New York, was exhibited at the Metropolitan Museum of Art, New York, in 2015 (published Navina Najat Haidar, *Sultans of Deccan India 1500-1700: Opulence and Fantasy,* New York, 2015 no.105, p.212). The other, laid down in calligraphic borders, and formerly in the collection of Stuart Cary Welch, sold Sotheby's London, 6 April 2011, lot 102. The folio on the right of our pair has an identical border to those examples, but a very different field design.



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·*34 LEARN MORE

A GATHERING OF DERVISHES

RAJASTHAN, MEWAR, INDIA, SECOND HALF 18TH CENTURY

Ink and wash on paper, laid down within buff margins and gold rules, illuminated cartouche at the top, the reverse with 5ll. black *nasta'liq* set diagonally, laid down between pink and orange borders on plain margins, mounted, framed and glazed
Painting 11¼ x 7½in. (28.6 x 19.2cm.); folio 14¼ x 10¼in. (36.3 x 26cm.)

£4,000-6,000 US$5,400-8,000
€4,700-7,000

PROVENANCE:
Anon sale, Christie's South Kensington, 9 October 2015, lot 32

INSCRIPTION:
Above the painting, *majlis-i maskharaha'i* 'Gathering of buffooneries'
The reverse with verses from a *qasida* of Anvari

The figure in the centre who kneels behind the central dervish retains well-proportioned features, as do the two musicians - thus suggesting that they are outsiders. The two musicians, one playing a *daf* and the other a *ney*, in the foreground allude to the dervishes' delight in musical entertainment. This scene seems to suggest musical indulgence which is compounded by the fact that a *ghazal* by Anwar is written in *nasta'liq* to the reverse. For another example of the same subject, see a drawing of dervishes in revelry in the Aga Khan Museum, Toronto (AKM104). Although this is undoubtedly earlier, it shows the beginnings of a popular theme.

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NO RESERVE

·*35 LEARN MORE

AN EMACIATED FIGURE IN A LANDSCAPE

BIJAPUR, DECCAN, INDIA, CIRCA 1650

Ink and wash heightened with gold on paper, the reverse with four Mughal librarian's inscriptions and an identificatory inscription all in black ink, partial seal impression, mounted, framed and glazed
5⅝ x 4in. (14.3 x 10.4cm.)

£4,000-6,000 US$5,400-8,000
€4,700-7,000

PROVENANCE:
American art market, 1999

INSCRIPTION:
The four librarians' notes on the verso:
17 muharram sana 14 'arz u tahwil-i suhayl(?) shud, 'It was inspected and transferred [to the custody of] Suhayl(?) on 17 Muharram of [regnal] year 14'
3 muharram sana 21 tahwil-i … shud 'It was transferred to [the custody of] … on 3 Muharram [regnal] year 21'
ghurra-i dhi'l-hijja sana 29 tahwil-i la'l shud 'It was transferred to [the custody of] La'l [Chela] on 1st Dhu'l-Hijja [regnal] year 29' (2 October 1655)
28 sha 'ban sana 18 tahvil-i … It was transferred to [the custody of] … on 28 Sha 'ban of [regnal year] 18

The partial seal impression on the reverse of this work probably belongs to 'Abd al-Rashid al-Daylami, who served superintendant of the Royal library to Shah Jahan from 1635/36-1646 (John Seyller, "The Inspection and Valuation of Manuscripts in the Imperial Mughal Library", *Artibus Asiae 54,* 3/4, 1997, pp.243-349, p.255). L'al Chela, whose name is also recorded on the reverse, was royal librarian during years 29 and 30 of Shah Jahan's reign (Seyller, *op.cit.*, p.348) and his name appears in another inventory inscription on the reverse of a painting of Christ holding an orb which is lot 100 in Christie's forthcoming sale *Art of the Islamic and Indian Worlds including Rugs and Carpets,* 30 April 2026.

*36 LEARN MORE

TWO ELDERLY MEN IN A LANDSCAPE

BIJAPUR, DECCAN, INDIA, CIRCA 1620

Ink on paper, laid down in gold and polychrome rules, the peach borders with stencilled songbirds and foliage, mounted, framed and glazed
Painting 8¼ x 4¾in. (21.1 x 11.9cm.); folio 13 x 8⅝in. (33.1 x 22cm.)

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

PROVENANCE:
American art market, 1980

EXHIBITED:
'*Image and Word: Indian Paintings, Drawings, and Calligraphy (1350-1830),* Art Gallery of Greater Victoria, Canada, 1998

LITERATURE:
Cheney Cowles, Helen Delacretaz and Barry Till, *Image and Word: Indian Paintings, Drawings, and Calligraphy (1350-1830)*, Victoria, 1998, p.14, fig.13.

This strong Persian influence in this drawing of two ascetics is typical of the arts of the Islamic courts in the Deccan which shared close economic, political and cultural ties to Safavid Iran. The dramatic rocky landscape finds parallels in 16th century Bijapur painting as found in a painting of a *yogini* playing a Tambur in the second quarter of the 17th century (Mark Zebrowski, *Deccani Painting*, London, 1983, pl. XV, p.119). As seen in the present lot the painter of the *yogini* also clearly took great pleasure in the modelling of creased and folded fabrics. A similar background, with the addition of distant architecture shown alongside tall palms is found in painting of a maiden with a gazelle by the Bijapur artist Ali Jafar (Zebrowski, *op.cit.*, no.88, p.111). This style of background, this time including very similar long-horned buffalo, is also shared with a tinted drawing of a dervish smoking a hookah sold in Sotheby's London, 1 May 2019, lot 105.



*37 LEARN MORE

A GILT-BRONZE PALANQUIN FINIAL

GOLCONDA, DECCAN, INDIA, CIRCA 1625-50

The tubular body terminating with a *makara* head with upturned trunk, on fitted stand
18in. (45.8cm.) long

£12,000-18,000 US$17,000-24,000
€14,000-21,000

PROVENANCE:
American art market, 1999

Grand processions were a frequent occurrence in 16th and 17th century Hyderabad, the Qutb Shahi capital of the Golconda Sultanate, as indicated by contemporary paintings and written accounts (Courtney Stewart in Haidar and Sardar, *Sultans of Deccan India 1500-1700, Opulence and Fantasy,* exhibition catalogue, New York, 2015, pp.246-248). Palanquins used to carry elite men and women in such processions were decorated with elaborate gilt-copper finials such as that offered here. These finials were generally of floral or, as with the present lot, decorated with animals. It has been suggested that floral finials, similar to a group now in the Metropolitan Museum of Art (1995.258a,b), were used for woman's palanquins and those with ferocious animals were intended for men (Stewart, *op.cit.* p.248).



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*38 LEARN MORE

A LADY IN A GARDEN

ATTRIBUTABLE TO RAHIM DECCANI, GOLCONDA, DECCAN, INDIA, CIRCA 1660-80

Opaque pigments heightened with gold on paper, laid down in pale blue illuminated borders between gold rules, the narrow salmon-pink margins speckled with gold, the reverse plain, mounted, framed and glazed
Painting 8⅝ x 5½ (21.9 x 14cm.); folio 10⅛ x 6⅞in. (25.6 x 17.6cm.)

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

PROVENANCE:
Private collection, Indiana
Anon. sale, Christie's New York, 19 March 2013, lot 296
Oliver Forge and Brendan Lynch, 2014

LITERATURE:
"East meets West", Lavina Melwani, *The Hindu*, 5 April 2014

This painting, in which a princess sits on a throne amidst a lush yet fantastical garden, can be attributed to Rahim Deccani, based on its close similarities to signed and ascribed works by the artist. A work depicting a prince seated on a European-style throne surrounded by maidens performing music and drinking wine, offers the closest comparable. Inscribed *raqam-i banda rahim dakani,* it is executed on similarly rough paper with delicate draftsmanship and a restrained colour palette. Both works share a lyrical quality and are likely to have been from the same hand. That example is in the collection of the Chester Beatty Library (66.1; published Navina Najat Haidar and Marika Sardar, *Sultans of Deccan India 1500-1700. Opulence and Fantasy,* exhibition catalogue, New York, 2015, p.249, no.143). In both works, as in other accepted works by the artist, we see him delight in little details of movement - such as the slipper that has just been kicked off the woman's left foot here or the birds in mid-flight - and in texture, such as the gem-cut stones inlaid in the frame of the chair or the translucency of the attendant's *kurta* and of the glassware he holds.

The signature on the Chester Beatty painting, translates roughly as "work of the slave Rahim the Deccani". The use of the artist's *nisba* may imply that whilst he was from the Deccan, he was employed elsewhere for at least part of his career. There has been some debate as to whether Rahim Deccani was working in his native Deccan, or perhaps Kashmir or Iran. It was common for many Deccani artists in the late 17th century to transition between courts in the Deccan and Iran, synthesizing the Indo-Iranian style of painting at Golconda. The artist is also known to have been a skilled lacquer artist, a craft popular in both the Indian and Persian worlds.

A small lacquer jewel box in the collection of the Victoria and Albert Museum (51.1889) can be firmly attributed to the artist based on its striking similarities to the Chester Beatty painting. Painted on all six sides, the surfaces of the casket depict a landscape very similar to the present painting of the lady in the garden, including the floral sprays, willowy trees and brilliant wildlife. The figures are also similarly executed, and as with all three examples, the central subject is seated in a European style chair in the middle of the lush garden scene. While the Victoria and Albert Museum example is attributed to late 17th century Golconda, other works decidedly more Safavid in style have been ascribed to Rahim Deccani, including a slim lacquer pencase depicting a lady in a garden sold at Christie's London, 1 May 2001. Despite Rahim Deccani's apparently well-travelled career, the Deccani influences in the present composition overwhelm the possibility that this was created for Persian taste.

The painting demonstrates the astute attention paid to natural and animal drawings in Mughal and Deccani painting, illustrating some of the most brilliantly coloured birds including an Indian peacock and peahen, a Satyr tragopan, another pheasant and a majestically feathered bird in the top right corner that appears to be a product of the artist's imagination. Paintings of imaginary botanical and animal species were quite common in Deccani works, as were moments in which any logical perception of scale was abandoned, speaking to the fantastical ambiance of the school. A painting of 'A Floral Fantasy', attributed to Golconda, circa 1650, was recently sold as part of the Collection of Prince and Princess Sadruddin Aga Khan, sold in these Rooms, 28 October 2025, lot 24. It illustrates the tendency of the artists in the Deccan to paradoxically combine an interest in naturalism with a disregard for the convention of scale with butterflies the size of nightingales and roses that tower over them.

Overall, this painting and the work of Rahim Deccani speak to the interconnectedness of the Indian and Persian worlds in the 17th century. The present painting is a masterful illustration of the sort, demonstrating the lyrical qualities of the Golconda style culminating from the exchanges of these two important regions.



***39** LEARN MORE

PRINCE AURANGZEB (D.1707) ATTACKS THE ELEPHANT SUDHAKAR RAMPAGING

MUGHAL INDIA, CIRCA 1650

Opaque pigments heightened with gold on paper, black *nasta'liq* identifying inscriptions above the elephant and identifying three of the figures, the reverse plain, mounted, framed and glazed
10½ x 13⅞in. (26.7 x 35.4cm.)

£12,000-18,000 US$17,000-24,000 €14,000-21,000

PROVENANCE:
American art market, 1997

This is one of several depictions of this dramatic event of June 1633, the most famous of which is folio 134v from the *Padshahnama* (RCIN 1005025.ad). The Emperor Shah Jahan watches as his son the Prince Aurangzeb bravely repels the maddened elephant Sudhakar which had run amok during an elephant fight.

Aside from the *Padshahnama* illustration, a drawing of the scene was sold at Sotheby's London 11 April 1988, lot 16. Unlike the painting in the *Padshahnama* in which Aurangzeb charges into the elephant head-on, here Aurangzeb's horse is rearing up with the Prince twisting around to spear the onrushing elephant. This closely relates to a number of similarly composed and partially coloured drawings from the Collection of the Royal Asiatic Society (RAS 053.007) and one in the Howard Hodgkin Indian Collection Trust (L.2022.31.10). Another painting of the same subject, in a square composition, is in the Fitzwilliam Museum, Cambridge (PD.46-1949). Amongst this group, the present lot is notable for the inclusion of the extended description of the scene in *nasta'liq* above the elephant.

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A MOUNTED OFFICER WITH ATTENDANTS

BIJAPUR, DECCAN, INDIA, LATE 17TH CENTURY

Opaque pigments heightened with gold on paper, the reverse plain with Arabic and *Devanagari* inscriptions, mounted, framed and glazed
8¼ x 11¾in. (21 x 29.7cm.)

£5,000-7,000 US$6,700-9,400 €5,800-8,100

PROVENANCE:
American art market by 2006

INSCRIPTION:
On the verso in Devanagari, *latība sāha ro bāpa haidara sāha rī surati,* "Portrait of Haider Shah, father of Latif Shah" | *Adūni retho (?) resu sam[vat] 1748 an 17.* This appears to give the date Vikram Samvat 1748, (1691–92 AD), the 17th day of the month although the month itself is unclear
In Persian, *Nawab 'Abd al-Qadir*

The inscriptions on the reverse seem to suggest two different identities for the subject of the painting. The first is possibly 'Abd al-Qadir Amin Khan, a noble from the court of Ibrahim Qutb Shah (r.1550-80) at Golconda. The other is Haidar Shah. Although less is known on him, his son Sarfraz Khan Saiyid Latif (known as Latif Shah, d.1707) is recorded in the *Ma'sir al-Umara* (Samsam ud Daula Shah Nawaz Khan, tr. H. Beveridge, Kolkata, 1952, pp. 718-719). Latif Shah is recorded as being in the service of the rulers of Bijapur before entering the service of Aurangzeb. Given the partially legible date below, this is perhaps the more likely candidate.

*41 LEARN MORE

ABDULLAH QUTB SHAH (D.1672)

GOLCONDA, DECCAN, INDIA, CIRCA 1660

Opaque pigments heightened with gold and silver on paper, gold *nasta'liq* inscription upper right, laid down within illuminated buff border and gold rules, on white similarly illuminated margin, the reverse plain with Kevorkian sticker, mounted, framed and glazed

Painting 7⅝ x 3⅞in. (19.5 x 9.9cm); folio 12½ x 8⅛in. (31.6 x 20.7cm.)

£50,000-70,000 US$67,000-94,000 €58,000-81,000

PROVENANCE:

Kevorkian Collection, until sold at Sotheby's London, 7 April, 1975, lot 156
Anon sale, Christie's London, 24 April 1980, lot 54
Lois Ehrenfeld, by 1983

EXHIBITED:

Image and Word: Indian Paintings, Drawings, and Calligraphy (1350-1830), Art Gallery of Greater Victoria, Canada, 1998

LITERATURE:

Mark Zebrowski, *Deccan Painting,* London, 1983, p.184, fig.151
Daniel J. Ehnbom, *Indian Miniatures: The Ehrenfeld Collection*, New York, 1985, pp.86-7, cat.35
Cheney Cowles, Helen Delacretaz and Barry Till, *Image and Word: Indian Paintings, Drawings, and Calligraphy (1350-1830)*, Victoria, 1998, p.17, fig.7

INSCRIPTION:

shabiheh-yi padeshah sultan abdullah qutbshah, 'Portrait of Padshah Sultan Abdullah Qotbshah'



Portrait of 'Abdullah Qutb Shah, I.S.18-1980, Victoria and Albert Museum, London

Several portraits of 'Abdullah Qutb Shah (r. 1626-72) were painted during and after his long reign. He ascended the throne at twelve, with his mother, Hayat Bakhshi Begum, steering the Golconda kingdom for the boy-sultan with his ministers. The earliest portraits of him are in the British Museum (1974,0617,0.6.1 and 1937,0410,0.1) and dated circa 1630 at which point he was sixteen. A portrait dated circa 1635 in the Cleveland Museum of Art (2013.287) was sold in these Rooms, 15 October 1996, lot 10.

The present painting brilliantly depicts a fierce sultan whose kingdom is divinely sanctioned by heavenly sunrays. There is a strikingly similar portrait of him in the Victoria and Albert Museum, London (I.S.18-1980); illustrated above. They are described by Mark Zebrowski as "basically the mirror of each other" (Mark Zebrowski, *Deccani Painting*, London, 1983, p.183). Not only are there obvious comparisons in composition, facial features and iconography, but there are also similarities in the finer details, such as the similar costume, indigo *katar* scabbards and purple inner knuckle guard of his *firangi khanda* hilt. Zebrowski believed they were almost certainly produced by the same anonymous Deccani artist, and faced each other in the same royal album (as illustrated in Zebrowski, *op.cit.*, figs.150-1). In both portraits, 'Abdullah Qutb Shah wears jewellery of a type new in Golconda portraits, with open-work ornaments studded with rubies and pearls. These became fashionable following the increased mining of diamonds in the kingdom (Navina Najat Haidar and Marika Sardar, *Sultans of Deccan India 1500-1700: Opulence and Fantasy*, pp.238-40).

The Deccani invasion of Mughal Emperor Shah Jahan (r. 1628-58) forced upon 'Abdullah Qutb Shah the Deed of Submission in 1636 which included an increase in tribute and the replacement of Shiism with Sunnism as the official creed. This lead Golconda artists to incorporate a Mughal style in their portraits (Zebrowski, *op.cit.*, p.178). Mughal attire, as worn by 'Abdullah Qutb Shah here, were depicted, and subjects were placed against an empty background, as seen in the famous Shah Jahan Album paintings in the Metropolitan Museum of Art, New York (inv.no.55.121.10).

Mark Zebrowski describes what he sees as a non-indigenous "Mughalizing" style mostly of documentary value (Zebrowski, *op.cit.*, p.178). However, he himself notes our the striking visual properties of our painting and that in the V&A, distinguishing them from Mughal painting, with their thick paint creating a porcelain-like crackle and the rich use of gold and lapis lazuli (Zebrowski, *op.cit.*, p.183). To our painting in particular, one may add the illuminated trees at the feet of the heavier armed 'Abdullah Qutb Shah, and the stronger sunrays. One may speculate whether it was the first to be painted of the two, as it would've been read as the first in an album. Another fine, similar portrait of a mature 'Abdullah Qutb Shah is in the Musee National des Artes Asiatiques - Guimet, Paris (MG 9183) which is attributed to circa 1660, following his mother's negotiations with the Mughal Prince Aurangzeb in 1656 which spared Golconda from further siege (Haidar and Sardar, *op.cit.*, p.238, cat.131).

Portraits didn't just project strength from the ruler to its subjects, but in 'Abdullah Qutb Shah's case also carried an important symbolic weight before Shah Jahan. After the 1635 invasion, Shah Jahan sent 'Abdullah Qutb Shah his jewel-studded portrait, to which 'Abdullah Qutb Shah defiantly responded with a portrait of himself (Zebrowski, *op.cit.*, p.178). Perhaps our portrait and that in the V&A can be placed in the same decade as that in the Guimet, when a more assertive 'Abdullah Qutb Shah, by then in his thirties, would have taken over the reins of the state from Hayat Bakhshi Begum (Haidar and Sardar, *op.cit.*, p.238). Three more youthful portraits of him more consistent with the Deccani style and dated circa 1640-5 support this proposed dating for our portrait (Museum Reitberg EA1960.203, see J.P. Losty, *Mughal and Deccani Paintings: Eva and Conrad Seitz Collection of Indian Miniatures*, Zurich, 2010, cat.35; Ashmolean Museum; National Museum of India, inv.no.61.1004, see Daljeet Kaur, *Mughal and Deccani Paintings*: From the Collection of the National Museum, 1999, p.155).

There are many posthumous portraits of 'Abdullah Qutb Shah on account of the numerous album portraits of Mughal and Deccani rulers produced for of his successor and the final sultan of the Qutb Shahi dynasty, Tana Shah (r. 1672-87) (Robert Skelton, 'South Asian Art', Steven Hooper (ed.), *Catalogue to the Robert and Lisa Sainsbury Collection*, Norwich, 1997, p.251). One that might have drawn on our painting is in the V&A (IS.55-1949). Others include one sold in Sotheby's London, 27 October 2020, lot 434, and one in the Sainsbury Centre for Visual Arts, University of East Anglia, Norwich (UEA 764), and another in the San Diego Museum of Art (1990.494).



***42** LEARN MORE

AN ILLUMINATED *SHAHNAMA* FOLIO

DECCAN, INDIA, SECOND HALF 17TH CENTURY

Persian manuscript on paper, 25ll. black *nasta'liq* arranged in four columns and reserved against gold illuminated cloudbands, headings in white *thuluth* in illuminated panels set across the middle two columns, the lapis margins finely decorated with gold *saz* leaves and anthropomorphic palmettes, the verso similar, mounted, framed and glazed
Text panel 9½ x 4⅞in. (24 x 12.4cm.); folio 14¼ x 8⅜in. (36.1 x 21.4cm.)

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

PROVENANCE:
Sotheby's London, 22 April 1999, lot 308
Howard Hodgkin, London
Howard Hodgkin, Portrait of the Artist, Sotheby's London, 24 October 2017, lot 139A
Oliver Forge and Brendan Lynch, 2018

LITERATURE:
J.P. Losty, *Indian and Persian Court Painting,* Oliver Forge and Brendan Lynch Exhibition Catalogue, New York, 2018, no.2, pp.5-7 and front cover

This folio forms half of a double-page illuminated opening of a *Shahnama*. The distinctive decoration includes a number of angelic faces embedded into palmettes. This is a feature sometimes seen on Shirazi book illumination, such as a 17th century *Kulliyat* in the British Library (J. P. Losty, *Indian And Persian Painting,* New York, 2018, p.6). A plausible connection with the Deccan, however, is suggested by a fantastical study of a vase which was formerly in the collection of Howard Hodgkin, which has a similar face on the neck and a very similar style of drawing throughout (Andrew Topsfield, *Visions of Mughal India: the collection of Howard Hodgkin,* Oxford, 2012, pp.108-9, no.43). In the 17th century there was extensive traffic of art and artists between Iran and the Deccan, accounting for the transference of forms like this between the two regions. Similarly finely-illuminated Deccani margins can be found on a portrait of 'Ali Adil Shah II in the Barber Institute, Birmingham (B.12; published Mark Zebrowksi, *Deccani Painting,* London, 1983, p.141, fig.108). Another manuscript of *Zakhira-yi Khrawazmshahi,* copied in Golconda on 22 Shaban AH 980/28 December 1572 AD, with similarly rich illumination including faces, is in the Chester Beatty Library, Dublin (In.30; published Navina Najat Haidar and Marika Sardar, *Sultans of Deccan India 1500-1700: Opulence and Fantasy,* exhibition catalogue, New York, 2015, p.202, no.96).





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•*43 LEARN MORE

A *BIHARI* QUR'AN OPENING BIFOLIUM

SULTANATE INDIA, 15TH CENTURY

Arabic manuscript on paper, Qur'an I, *sura al-fatiha*, v.1 to II, *sura al-baqara,* v.8 (part), with 9ll. black, blue and gold *bihari* script reserved against illuminated ground cartouches above and below with *sura* title in gold, in gold-illuminated cobalt-blue borders, on margins plain, the opening folio with further illumination on the reverse, the lot also including a further folio, Qur'an VII, *sura al-a'raf,* vv.163-169 (part), from the same manuscript, 13ll. *bihari* within plain margins with extensive annotation, impressive illuminated marginal medallion, mounted framed and glazed
Text panel 8¾ x 5⅝in. (22.1 x 14.3cm.); folio 12¾ x 9⅜in. (32.5 x 23.8cm.) max.

£1,500-2,000 US$2,100-2,700 €1,800-2,300

In addition to a highly characteristic script, the Qur'ans copied in Sultanate India are defined by a homogenous style of illumination. Especially characteristic here are the palm-fronds on an orange that flank the cartouches above and below the main text panel. *Bihari* Qur'ans are the subject of an article by Eloïse Brac de la Perrière, in which she suggests that these manuscripts share so many features that they may have been the product of the same workshop ("Manuscripts in *bihari* calligraphy: Preliminary remarks on a little-known corpus", *Muqarnas* 33, 2016, p.69).

Our frontispiece comes from a well-known *Bihari* Qur'an, other folios of which are in the Metropolitan Museum of Art, New York (1992.145.2), the David Collection, Copenhagen (54/1998) and the Schøyen Collection, based in London and Oslo (MS. 4595).



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Reverse

*44 LEARN MORE

A FOLIO OF NINE GOLD-ILLUMINATED ROUNDELS

HYDERABAD, DECCAN, INDIA, CIRCA 1750

Ink heightened with gold on paper, each roundel with blue spandrels illuminated in gold, and illuminated panels above and below, the upper with black *naskh* inscriptions, within blue borders and gold rules, the margins with pounced floral design, the reverse with panel of monumental black *shikasteh* reserved against gold ground in blue borders, black *naskh* above and below, in illuminated borders, mounted, framed and glazed
Painting 8⅛ x 8¼in. (20.7 x 21cm.);
calligraphic panel 11½ x 8¾in. (29.1 x 22.2cm.); folio 15⅞ x 11in. (40.4 x 27.8cm.)

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

PROVENANCE:
French art market, 2018

INSCRIPTION:
Above the nine roundels, *tasawir-i kuknariyan-i rajput(?)* 'Representations of poppy-headed Rajputs(?)'
Above the central panel, part of an Arabic poem: 'hafazat likum thaka al-wadad wa suntuhu faha huwa mukhtum' attributed to Baha al-Din Zuhayr (d.1258)
Below the central reservation, in Arabic: *[min] kunuz al-iman al-sabr ['ala al-masa'ib]* '[From] the treasure of faith is patience [in afflictions].' Possibly part of a saying attributed to Imam 'Ali.

Each of the nine gold roundels depicts a figure with a pet parrot or lapdog. Lavishly illuminated in gold, the red thread tying the pet birds to their owners are the only addition of colour to the portraits. Parrots feature frequently throughout Indian literature and indeed many fables were translated as in the well-known *Tuti-nama*. The literal tie between bird and figure is perhaps an allusion to the important place that the parrot holds in Indian lore. The inscription above the roundels reads '*tasawir-i kuknariyan-i rajput*(?)' which can be translated as 'Representations of poppy-headed Rajputs(?)'. 'Poppy-headed' can be translated with two meanings here, either referring to the oversized heads of the figures in the roundels or as an allusion to those addicted to opium. *Huqqas* can be seen in almost all of the portraits which, when combined with the *kuknari* allusion, could suggest that the figures are partaking in smoking opium.

The roundels themselves are reminiscent of hand painted *ganjifa* cards. These cards were often designed circular roundels with small figures or animals painted in gold and monochrome. Indeed, the floral designs and the focus on just one or two figures are similar to those sold in these Rooms, 24 April 2015.

To the reverse, the panel of *shikasteh* is also known as 'broken script' and infamous for the difficulty in deciphering it. Normally, used as a fast and efficient way to write, this example is unusual for its bold, broad strokes and gold illumination.

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FOUR CALLIGRAPHIC EXERCISES

POSSIBLY HYDERABAD, SOUTH INDIA, 19TH CENTURY

Opaque pigments heightened with gold on paper, three set within red double rules, the fourth with narrow gold borders, laid down on wove paper, one with inscription on reverse in black *naskh*, mounted together, framed and glazed
The largest panel 6⅛ x 3¼in. (15.5 x 8.2cm.); folio 7¾ x 4⅞in. (19.8 x 12.4cm.)

£4,000-6,000 US$5,400-8,000
€4,700-7,000

PROVENANCE:
American art market, 1990

EXHIBITED:
'Image and Word: Indian Paintings, Drawings, and Calligraphy (1350-1830)', Art Gallery of Victoria, Canada, 1998

LITERATURE:
Cheney Cowles, Helen Delacretaz and Barry Till, *Image and Word: Indian Paintings, Drawings, and Calligraphy (1350-1830),* Victoria, 1998, p.23

INSCRIPTION:
1 - A Palm inscribed with repetitions of the word *allah* (God) and possibly Ayat al-Kursi (Qur'an 2:255)
2 - Possibly the Panjtan (Muhammad, Fatima, 'Ali, Hasan and Husayn) in the form of a face
3 - Possibly Allah, 'Ali and Muhammad in the form of a face
4 - The Panjtan

Throughout these exercises, we can see the names 'Ali, Husayn, Mohammed, and Hassan repeated in bold gold calligraphy. Allah is suspended above the names in one calligram, metaphorically signifying the subservience of even the most important Shi'ite figures to God. The face on a dark green ground closely resembles that of one found in the Brooklyn Museum (59.205.17). The configuration of the calligraphy matches in both examples, although ours differs with a lack of ornamentation and is smaller in size.

Calligraphic exercises and calligrams were often designed to have a talismanic element. The hand of Fatima, also known as the *khamsa*, is a well-known emblem used as a talisman. For example, an 'alam in the Metropolitan Museum of Art, New York (1984.504.2) takes the same form and demonstrates the surviving belief that both the hand of Fatima and the invocation of important Shi'ite figures would provide a level of protection against ill.

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•*46 LEARN MORE

A COMPOSITE *HAMSA* BIRD

MUGHAL INDIA, HYDERABAD, CIRCA 1720

Opaque pigments heightened with gold on paper, set within gold rules, the borders with gold illuminated vine in gold outer rules, the reverse plain, mounted, framed and glazed
The painting 8⅞ x 5⅞in. (22.4 x 14.8cm.); folio 11⅝ x 8⅜in. (29.4 x 21.4cm.)

£5,000-7,000 US$6,700-9,400
€5,800-8,100

PROVENANCE:
Château de Bussy-Rabutin, Burgundy, seat of the Comtes de Bussy
Oliver Forge and Brendan Lynch, 2012

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*47 LEARN MORE

MAN WITH A MATCHLOCK

POSSIBLY BY HASHIM, MUGHAL INDIA, CIRCA 1640

Opaque pigments heightened with gold on paper, laid down within gold illuminated buff inner and blue outer borders and gold and black rules, the reverse plain, mounted, framed and glazed
Painting 7⅝ x 4⅛in. (19.2 x 10.8cm.); folio 9¾ x 6⅜in. (25 x 16.2cm.)

£40,000-60,000

US$54,000-80,000
€47,000-70,000

PROVENANCE:
American art market, 2006

The matchlock gun reached India in the 16th century and despite coming to the weapon later a century later than Europe, Indian guns were looked on with great admiration. Jean-Baptiste Tavernier, the French merchant and traveller, wrote, "The barrels of their muskets are stronger than ours, and the iron is better and purer; this makes them not liable to burst" (*Travels in India volume 1*, translated by V. Ball, Oxford, 1925, p.127). The Indian flintlock gun (*tarodar*) had a longer barrel made of thicker iron than their European counterparts which gave them greater ranger and accuracy (Charles Kolb, *"Mughal Warfare: Indian Frontiers and highroads to Empire 1500-1700"*). Within the Mughal military, guns were the preserve of infantrymen with mounted soldiers and nobility expected to fight with a sword or bow and arrow. As shown in paintings, the use of guns was typically reserved for the hunt amongst the nobility and Mughal royalty. Nonetheless, the *Akbarnama* records a famous incident of Akbar displaying his prowess with the *tarodar* in shooting the Rajput hero Jaimal during the siege of Chitor in 1568 which is illustrated in the 'first' *Akbarnama* (Victoria and Albert Museum, IS.2:68-1896). A portrait of Shah Jahan by Payag, attributed to circa 1630-35, now in the Chester Beatty Library (7B.28), shows the Emperor holding a *tarodar* similar in type to that in the present lot.

The figure in our painting is very similar to a retainer decorating the lower borders of a folio from the Late Shah Jahan album, dating to around 1650 (Chester Beatty Library, 07B.35). Both figures wear a similar luxurious gold brocade *jama* with fur trim, carry the same type of dagger and sport a similar long moustache. These similarities in fashion suggest a similar dating for our painting. The green background of our portrait transitions seamlessly from the cloudy sky above through to the floral ground below without a visible horizon line. This convention is characteristic of imperial Mughal painting of the 1630s and 1640s and is comparable to the green ground in a painting of a black buck dated to 1640 in the Chester Beatty Library (55.2). This convention is also found on portraits from the Late Shah Jahan album including one of Jai Singh Kachhawa attributed to Payag sold in these Rooms, 26 October 2017, lot 180.

Mir Hashim was an artist in Shah Jahan's atelier and whose ascribed and attributable works are nearly exclusively single-figure portraits, often against a plain green ground. Milo Cleveland Beach notes Hashim's high level of technical refinement in his portraiture and his ability to give lifelike texture and weight to textiles (Milo Cleveland Beach, *The Grand Mogul*, Williamstown, 1978, p.127). Comparable works by Hashim include portraits of Muhammad 'Ali Beg, who sports a similar sweeping moustache, and Sultan Muhammad Qutb Shah of Golconda both from the Minto album and now in the Victoria and Albert Museum (IM.22-1925). A portrait of Marhamat Khan attributed to Hashim, which sold at Sotheby's London 30 April 2025, lot 567, shows the subject in similar red shoes and gives similar handling of the gold brocaded trousers.



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***48** LEARN MORE

A STANDING HERON

MUGHAL INDIA, CIRCA 1650

Opaque pigments heightened with silver on paper, set within gold rules, ascribed below to 'Ali Reza, buff inner borders on blue margins speckled with gold, laid down on card, mounted, framed and glazed
Painting 7⅞ x 4½in. (20 x 11.3cm.);
folio 12⅛ x 7¼in. (30.7 x 18.5cm.)

£12,000-18,000 US$17,000-24,000
€14,000-21,000

PROVENANCE:
American art market, 2000

This detailed rendering of a heron reflects the Mughal tradition of naturalistic depictions of birds and animals that flourished in the 16th to 17th centuries. Mughal painters, particularly under the patronage of the emperors Akbar and Jahangir, demonstrated remarkable attention to the accurate depiction of flora and fauna, recording distinctive plumage, anatomical structure, and behavioral characteristics with great precision. In the present study, the bird is shown with a pointed pale pink beak and legs, sharp talons, and a minimal backdrop of greenery, emphasizing the subject against a sparse setting.

Such works recall the celebrated natural history paintings produced at the Mughal court, particularly those associated with the master painter Mansur, active during the reign of Jahangir. A comparable example is Mansur's panel of 'A Pair of Saras Birds' in the Victoria and Albert Museum, London (IM.122A-1921), which shares compositional traits with our painting, including the elegant S-shaped curve of the neck and feather tufts at the head, and sparse landscape elements that highlight close observation of the species. Like those imperial studies, this work reflects the Mughal court's fascination with the natural world and the refined artistic practice of recording nature with both scientific curiosity and aesthetic precision.

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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•*49 LEARN MORE

A NILGAI

MUGHAL INDIA, EARLY 18TH CENTURY

Ink and wash on paper, laid down on blue and beige borders, the broad salmon-pink margins plain, inscriptions in Persian and *Devanagari* script above and below, the reverse plain, mounted, framed and glazed
Painting 5¼ x 4in. (13.4 x 10cm.); folio 16⅞ x 11⅛in. (43 x 28.3cm.)

£5,000-7,000 US$6,700-9,400
€5,800-8,100

PROVENANCE:
Royal Mewar Collection
By repute, private Japanese collection
With Francesca Galloway, 2008

EXHIBITED:
'Paintings from the Royal Courts of India,' Peter Findlay Gallery, New York, 18-27 March 2008, no.8

LITERATURE:
Francesca Galloway, *Paintings from the Royal Courts of India,* exhibition catalogue, London, 2008, no.8, pp. 22-23

INSCRIPTION:
In *nasta'liq* above and *nagari* below, *nilgav*
In *nagari* in the top right, *374*

The *nilgai* (black buck) is an antelope native to India. The species has been described as the epitome of grace, making them worthy to be hunted by the royalty in the subcontinent. Renditions of this animal have been most often associated with the painter Mansur, who worked in the atelier of the emperor Jahangir in the early 17th century. A famous study of the *nilgai* by Mansur from the Shah Jahan album is in the Metropolitan Museum of Art (55.121.10.13; Stuart Cary Welch, *India: Art and Culture 1300-1900*, 1985). It was perhaps painted in Jahangir's zoological garden and shows little regard for the animal's natural habitat. Another early example from the Johnson Album in the British Library painted circa 1625 makes more effort to capture the semi-arid grass plains that were abundant in the Punjab region of the sub-continent (B20056-49/J.67.5) (Toby Falk and Mildred Archer, *Indian Miniatures in the India Office Library,* 1981). Later examples such as a mid-18th century one sold in these Rooms, 8 April 2008, Lot 278, or a 19th century painting sold at Bonhams New York, 18 September 2013, lot 118, show the *nilgai* in a greener landscape. Details of our nilgai such as the tuft of fur below the neck and the shorter horn suggest that this is in fact an earlier example. Later depictions treat the body in a more rigid manner with a shorter tail and elongated horns. They also often portray the *nilgai* with harnesses, suggesting the domestication of the animal through time.

***50** LEARN MORE

A WOODPECKER

MUGHAL INDIA, 17TH CENTURY

Ink and opaque pigments on paper, laid down within gold rules and blue and buff borders on dark brown margins, the reverse plain, mounted, framed and glazed
Painting 7½ x 3¾in. (9.6 x 19.2cm.); folio 11 x 7in. (27.9 x 17.7cm.)

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

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THREE FOLIOS FROM THE 'BRABOURNE-ARDESHIR' ALBUM

The following three folios come from an album which was formerly owned by A. C. Ardeshir, a Parsi merchant from Mumbai who built an important collection of Indian art in the 1920s and 1930s. Forty folios from the album were sold Sotheby's London, 10 July 1973, lots 1-6 and 8-41. Since its dispersal, the album has remained relatively obscure and poorly studied in published literature. It should not be confused with "The Ardeshir Album", represented by lot 24 in this sale which was also dispersed at Sotheby's a few months earlier.

Clues to the earlier history of the manuscript can be found on its dispersed pages. On the opening *shamsa*, lot 51 in the present sale, the name 'Brabourne' and a 1937 date appears in the upper left corner of the field. This almost certainly refers to Michael Knatchbull, 5th Baron Brabourne, who was the Governor of Bombay between 1933 and his death in 1939. He laid the foundation stone of the eponymous Brabourne Stadium cricket ground in 1936. In all likelihood, Ardeshir acquired this album around the time of Brabourne's death. Henceforth, we will refer to it here as the 'Brabourne-Ardeshir' album.

The calligraphic side of almost every published folio from this album has evidence of a book stamp in the upper margin, particularly apparent in a folio in the Rietberg Museum, Zurich (2021.418). The shape, placement, and legible letters of the stamps are those of the stamp used by Asaf al-Dawla (1775-97), Nawab of Awadh. In the 1973 catalogue it was recorded that on four pages (lots 20, 22, 33, and 41) there was a further inscription stating that the album had been presented to the 'Nawab Sahib' in the 'year 12'. It is highly probable therefore that, like many other important Mughal manuscripts, this album was in the collection of Asaf al-Dawla in Lucknow in the 18th century.

As with most Mughal albums, each folio had a painting on one side and a calligraphic panel on the reverse. Although there is an impressive variety of illuminated and painted border designs on the 'painting' side of the folios, almost every folio has a similar design on the 'calligraphy side' - five flowering plants on the upper and lower margins, with five running up the outer margin. A characteristic feature of this album are the small cloud wisps which appear between each of the flowers in the upper and lower margins. Although such Chinese-style clouds are unremarkable in themselves, they do not appear in quite the same way in the pages of other contemporaneous Mughal albums, but appear on the published pages of this album with unwavering consistency.

Of the forty folios in the 1973 sale, all but 15 were ascribed or attributed to an artist. These include some of the most important artists of the early Mughal period - Dawlat, Manohar, Kesu Das, Basawan, Govardhan, Balchand, and Abd al-Samad, in addition to the Safavid artist Reza Abbasi and Muhammad Nadir of Samarqand. The paintings themselves include portraits of courtiers, two depictions of the Christian scenes, as well as scenes of battles and hunts and a study of lions by Mansur. Three scenes come from the same Akbari-period epic, folios which are now divided between the Aga Khan Museum, Toronto (AKM140) and the Rietberg (2015-105 and RCD 7). The high quality of the paintings through the album indicate that it was a work of imperial quality.

The calligraphic compositions are the work of numerous scribes, many of them known. Abd al-Rahim al-Harawi's name appears on nine of the folios, along with that of Muhammad Husayn Kashmiri and Mir Ali. Six are dated, inscribed with years ranging from AH 1014/1605-6 AD to AH 1030/1620-1 AD. One of the panels by Abd al-Rahim, lot 8 in the 1973 sale, also includes the detail that it was copied in Agra, then the capital of the Mughal empire, where the album may also have been assembled. The evidence of the calligraphy thus corroborates the evidence that this was an album put together at the court of Jahangir or, perhaps more likely, Shah Jahan.

The borders of the album, as mentioned above, are exquisitely decorated. In addition to the floral decoration on the calligraphic side of each folio, the 'painting' sides include some highly imaginative compositions: one painting is surrounded by paintings of pigeons (lot 4 from the 1973 sale), another two by sheep (lots 14 and 36), and one by a landscape including 'a winged leopard preying on a goat and a lion attacking a bear' (Sotheby's 1973, lot 25). Significantly, a small number of the borders are signed by the artists. The names include the artists Padarath, Inayat, Mansur, Manohar, and Dawlat Kalan. The last of these may be the same Dawlat who signs the illumination from two folios in the Minto Album (Elaine Wright (ed.), *Muraqqa': Imperial Mughal Albums from the Chester Beatty Library, Dublin.* Alexandria, 2008, no.46B, p.331 and 47B, p.335). It is unusual to find signed borders in Mughal albums, and it is unclear if these are later attributions or contemporary signatures. Elaine Wright has commented that in the Late Shah Jahan Album 'any two facing pages in the album would have functioned visually as a single unit', an effect heightened by placing matching borders opposite one another (Wright, op.cit., p.113). The same principle applied to the Brabourne-Ardeshir' album: thus a scene from the album in the Aga Khan Museum depicting Shah Abbas and a page (AKM139) is visually connected to the facing composition of two further pages holding trays (AKM144), the original placement of many pages from the album with matching borders depicting sheep and rams. As such, it is possible to suggest facing pages with the following lots. However, the existence of some pages in the sale with margins that have no obvious counterpart – such as the one depicting pigeons – suggests that even when it was sold in 1973, the album may not have been complete.

Of the folios presented in the 1973 sale, six are in the collection of the Aga Khan Museum, Toronto (acc.no.AKM139-45) and three in the Museum Rietberg, Zurich (acc.nos.2015.105; 2021.418; RCD 7). Further folios from this album include a drawing of an old man which sold Sotheby's London, 26 April 2017, lot 122, as well as a youth holding an orange, formerly in the collection of Prince and Princess Sadruddin Aga Khan, sold in these Rooms, 28 October 2025, lot 84. Two calligraphic pages from the album were also sold in these Rooms, 26 April 1994, lot 14, and 1 May 2025, lot 66.



A FOLIO FROM THE 'BRABOURNE-ARDESHIR' ALBUM

***51** LEARN MORE

AN ILLUMINATED *SHAMSA*

THE *SHAMSA* PROBABLY SAFAVID IRAN, MID-16TH CENTURY; THE MARGINS MUGHAL INDIA, CIRCA 1650

Ink and opaque pigments heightened with gold on paper, the finely-illuminated gold and polychrome floral *shamsa* enclosed by delicate gold arabesques in two shades of gold ink, the margins decorated with a scrolling vine with naturalistic depictions of flowers outlined in gold, the reverse plain, mounted, framed and glazed

Painting 10½ x 6⅜in. (26.6 x 16.3cm.); folio 15¼ x 9⅞in. (39 x 25cm.)

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

PROVENANCE:

Michael Knatchbull, 5th Baron Brabourne, by 2 September 1937
Collection of A.C. Ardeshir, Mumbai, by 1939
Anon sale, Sotheby's London, 10 July 1973, lot 1

EXHIBITED:

'*Image and Word: Indian Paintings, Drawings, and Calligraphy (1350-1830)*', Art Gallery of Greater Victoria, Canada, 1998

LITERATURE:

Cheney Cowles, Helen Delacretaz and Barry Till, *Image and Word: Indian Paintings, Drawings, and Calligraphy (1350-1830)*, Victoria, 1998, p.19, fig.26

Shamsas like this announced the opening of a Mughal album, as they had introduced albums and Qur'an manuscripts on earlier manuscripts. A spectacular opening *shamsa* from a Shah Jahan album is in the collection of the Metropolitan Museum of Art, New York (55.121.10.39), and another is in the National Museum of Asian Art, Washington D.C. (S1986.70). On both of those examples, the *shamsa* seems to have been painted by a Mughal artist directly onto an album folio, rather than being inserted into one as here. There is an illegible faded inscription to the centre of our *shamsa*. When this folio was sold in 1973, and the text perhaps slightly clearer, this was catalogued as 'an inscription of the Jahangir period'.

The borders of this page feature an arabesque of two intertwined vines. They are somewhat similar to the borders on at least one pair of facing folios in a Late Shah Jahan album, split between the National Museum of Asian Art (S1986.90) and Harvard University Arts Museums, Massachusetts (143.1983). Similar borders appear on other pages from the 'Brabourne-Ardeshir' album sold Sotheby's London, 10 July 1973: they are on the 'painting' side of lots 22 and 40; on the 'calligraphy' side of lots 2, 34, 37 (offered in this sale, lot 52); and on both sides of lot 31.

This folio is significant for understanding this album because it is inscribed in the upper left corner with the words 'Brabourne, 2/9/37'. This almost certainly refers to Michael Knatchbull, 5th Baron Brabourne (1895-1939). Brabourne was the Governor of Bombay between December 1933 and May 1937, and subsequently Governor of Bengal until his death in February 1939, serving as acting Viceroy during Lord Linlithgow's absence in 1938. His son John Knatchbull was the producer of David Lean's 1984 adaptation of *A Passage to India* and the son-in-law of Lord Louis Mountbatten. Ardeshir seems to have acquired this album shortly after Brabourne's death. Though Brabourne is not known to have been a major collection of Mughal painting, some souvenirs he acquired as a governor were sold Sotheby's London, 24 March 2021, lots 144-6.

This *shamsa* is likely to have come from another manuscript, probably from Safavid Iran. A similar *shamsa* appears at the opening of the Qur'an of Ibrahim Mirza in the Metropolitan Museum of Art (acc. no.13.228.2). The lightly-drawn white lappets inside the blue illuminated area, as well as the strong use of red, are reminiscent of the illuminated margins of the frontispiece of a Qur'an in the Khalili collection copied in Herat in AH 967/1559-60 AD (David James, *After Timur: Qur'ans of the 15th and 16th centuries,* pp.118-23, no.32).

The decorated field around our *shamsa* uses two different shades of gold ink in order to give the design greater definition. Discussing another manuscript in the Khalili Collection with similar illumination in the margin, David James suggests that this was added in India during the reign of Shah Jahan (James, *op.cit.,* pp.200-5, no.48). The same technique appears in the illuminated ground around a *shamsa* in the Keir Collection which is also likely Persian in origin, but has a seal in the centre from the reign of Aurangzeb, dated to AH 1070/1659-60 AD, also suggesting that the gold may have been added in India (B. W. Robinson et al., *Islamic Painting and the Arts of the Book*, London, 1976, p.283, no.VI.36, ill. pl.146).

An impressive Mughal *shamsa*, signed by Mansur Naqqash and dated 8 Jumada II AH 1037/14 February 1628 AD, was sold in these Rooms, 25 June 2020, lot 65.



A FOLIO FROM
THE 'BRABOURNE-ARDESHIR' ALBUM

***52** LEARN MORE

A COURTIER HOLDING A BOOK

THE PAINTING ASCRIBED TO MANOHAR, MUGHAL INDIA, EARLY 17TH CENTURY;
THE CALLIGRAPHY SIGNED 'ABDULLAH AL-HUSAYNI, MUGHAL INDIA, DATED AH 1017/1608-9 AD

Opaque pigments heightened with gold on paper, ascribed Manohar to the lower left corner, laid down with gold-illuminated inner borders, one with eight *bayts* of *nasta'liq* reserved against gold illuminated ground, the margins finely illuminated with mammals and waterfowl in gold and polychrome in a landscape of flowers and streams, the reverse with 11ll. strong black *nasta'liq* set diagonally with an additional 2ll. set vertically to the left, in illuminated blue and buff borders, the margins with lifelike flowers and elegant clouds, mounted, framed and glazed
Painting 4⅛ x 2⅛in. (10.4 x 5.4cm.);
folio 15¼ x 9⅞in. (38.9 x 25.2cm.)

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

PROVENANCE:
Michael Knatchbull, 5th Baron Brabourne, by 2 September 1937
Collection of A.C. Ardeshir, England, by 1939
Sotheby's London, 10 July 1973, lot 12
Anon sale, Christie's, London, 16 October 1980, lot 62
UK Art Market, 2019

INSCRIPTION:
In the border in large *nasta'liq*, a quatrain of Amir Shahi, in small *nasta'liq*, a further quatrain, attributed to the Safavid poet Qasim Beg Halati
On the verso, verses from a *ghazal* of Hafiz. Signed *katabahu 'abdullah al-husayni ghafara dhunubahu 1017,* 'Abdullah al-Husayni, may [God] forgive his sins, wrote it. 1017 (1608-9)'

Manohar is known to have produced a number of single-figure studies on a pale blue background similar to this painting. These include portraits of Mirza Ghazi and Murtaza Khan which were collected and bound in the Wantage Album, now in the Victoria and Albert Museum, London (IM.118-1921 and IM.123A-1921 respectively). A similar painting, attributed to Mansur, depicts another orange-clad moustachioed courtier. It was in the Salim Album, assembled around 1604 (Milo C. Beach, 'Mansur', in *Masters of Indian Painting 1100-1650,* Zurich and New York, 2011, p.249, no.19, illustrated fig.12).

The calligraphy on the reverse of this painting is signed with the name 'Abdullah al-Husayni. The same name appears on the calligraphy of two other folios which were sold in the 1973 Sotheby's sale of the Brabourne-Ardeshir album, lots 32 and 38. The latter is now in the Reitberg Museum, Zurich (2021-418). The name also appears in a folio in the Dara Shikoh album, dated AH 1018/1609-10 AD, only one year later than that on our panel (J. P. Losty, 'Dating the Dara Shukuh Album: the Floral Evidence", in Ebba Koch and Ali Anooshahr, *The Mughal Empire from Jahangir to Shah Jahan,* Mumbai, 2019, p.254). 'Abdullah al-Husayni also contributed calligraphic panels to an Akbari royal album which sold Sotheby's London, 27 October 2020, lot 425.

The facing page from the original album was almost certainly lot 18 from the 1973 Sotheby's sale, which depicts a prince reading from a scroll. That painting is framed by an identical arrangement of *nasta'liq* verse and illuminated borders. Although the margins are not illustrated in the catalogue, they are described as depicting 'birds and deer in landscapes in colours and gold', much like on our folio. The practice of having identical borders connecting similar paintings - in this case, two figures ascribed to Manohar - is typical of Mughal albums of this type.



Reverse



Reverse

A FOLIO FROM THE 'BRABOURNE-ARDESHIR' ALBUM

***53** LEARN MORE

THE EMPEROR JAHANGIR (D.1627) WITH A FALCON

THE PAINTING ASCRIBED TO BISHAN DAS, THE MARGINS ATTRIBUTABLE TO INAYAT, MUGHAL INDIA, CIRCA 1620; THE CALLIGRAPHY, MUGHAL INDIA, EARLY 17TH CENTURY

Opaque pigments heightened with gold on paper, laid down within borders of black *nasta'liq* and gold illuminated cartouches, the inner border ascribed 'Bishan Das' below the picture, the margins decorated with *nilgai* and Ibex in a gold pastoral landscape, the reverse with 4ll. strong black *nasta'liq*, four additional couplets set horizontally to the edges, reserved against gold illuminated ground with scrolling floral design, illuminated panel below, in dusty blue border, the margins with finely-painted floral interlace outlined in gold, mounted, framed and glazed
Painting 6⅛ x 3½in. (15.5 x 8.9cm.);
folio 15⅜ x 10in. (39 x 25.4cm.)

£120,000-180,000 US$170,000-240,000
€140,000-210,000

PROVENANCE:
Michael Knathcbull, 5th Baron Brabourne, by 2 September 1937
Collection of A.C. Ardeshir, Mumbai, by 1939
Anon. sale, Sotheby's London, 10 July 1973, lot 37
American Art Market, 1996

LITERATURE:
Roopa Leeka, vol II, no. 3, 1940, pp. 19-41.
Cheney Cowles, Helen Delacretaz and Barry Till, *Image and Word: Indian Paintings, Drawings, and Calligraphy (1350-1830)*, Victoria, 1998, front cover.

INSCRIPTION:
'Image and Word: Indian Paintings, Drawings, and Calligraphy (1350-1830)', Art Gallery of Greater Victoria, Canada, 1998

Jahangir's memoirs reveal that he was exceedingly fond of hawks and falcons. Above all, he valued them for their hunting ability: 'what a wonderful bird the hawk is,' he wrote, 'to be able to catch such massive birds [cranes and storks] and bring it down with its talons' (Wheeler Thackston, *The Jahangirnama: Memoirs of Jahangir, Emperor of India*. Oxford, 1999, p.289.) Jahangir also took pleasure in the beauty of these birds of prey. In October 1619, he was sent a falcon by Shah Abbas, which unfortunately was attacked by a cat along the journey. Though it was alive when it arrived with Jahangir, it died shortly after. 'What can I write of the beauty of this bird's colour? It had black markings, and every feather on its wings, back, and sides was extremely beautiful.' To preserve its image, he ordered the artist Mansur to make a painting of it (Thackston, *op.cit.*, p.314). Single-figure portraits of him holding a falcon include examples in the Brooklyn Museum, New York (87.234.7), the Los Angeles County Museum of Art, California (M.83.1.4), and two in the British Museum, London (1955,1008,0.11 and 1920,0917,0.110). He is also shown holding a falcon in a group scene in the National Library of Russia, Moscow (Dorn 489) and in the Cleveland Museum of Art (2013.317).

The facing page from this album was sold in the Sotheby's 1973 sale, lot 23. That painting on the facing page depicts a courtier looking to the right, his hands held out in deference, as though attending on the ruler. That painting is also ascribed to Bishan Das. Unusually, the 1973 catalogue shows not only the painting but also the margins. The margins of the facing folio are also decorated with deer and *nilgai*, carefully posed on our folio to be the exact mirror-image of those on ex-lot 23. The choice of *nilgai* may be deliberate, given the association of hawks with hunting, and may represent the birds quarry. The calligraphic borders around our painting also match those on the facing page. According to the 1973 cataloguing, the borders on the facing page are ascribed to the artist Inayat, who was also responsible for the impressive painting of a mountain goat from the Wantage Album in the Victoria and Albert Museum, London (R.P.1920-8342). If Inayat painted the margins on the facing page, it is highly likely that he painted these margins too.

A single-sided album folio with Shah Jahan period borders depicting a courtier feeding a hawk was sold as part of the *Maharajas and Mughal Magnificence* sale, Christie's New York, 19 June 2019, lot 256.



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.



***54** LEARN MORE

AN ILLUMINATED CALLIGRAPHIC FOLIO

SIGNED MUHAMMAD HUSAYN, MUGHAL
INDIA, LATE 16TH CENTURY

Verses from a *ghazal* of Amir Shahi, Persian manuscript on paper, the main panel with 8ll. strong black *nasta'liq* set diagonally on gold-speckled blue paper with six painted songbirds flanking the couplets, illuminated spandrels with calligrapher's signature to lower, the left hand panel with a further couplet set vertically, inscriptions in gold cusped cartouches above and below, laid down in gold and polychrome rules, gold illuminated narrow border and further rules, the margins with gold stencilled trees and animal combat pairs, within gold and polychrome outer rules, the reverse plain
Panel 8¼ x 4in. (20.8 x 10cm.);
folio 15 x 10¼in. (38 x 26.1cm.)

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

PROVENANCE:
UK art market, 1988

INSCRIPTION:
Signed in the lower left, *al-'abd al-mudhnib al-faqir al-haqir muhammad husayn ghafara lahu,* 'The sinful, poor wretched servant [of God], Muhammad Husayn, may [God] forgive him.'

Muhammad Husayn al-Katib Kashmiri (d. AH 1020/1611-12 AD) was the most celebrated calligrapher at the court of the emperor Akbar, who gave him the title *Zarin Qalam* or 'Golden Pen'. He continued to work at the court of Jahangir and his recorded work is dated between AH 988/1580-81 AD and AH 1017/1608-09 AD (Mehdi Bayani, *Ahval va asar-e khosh-nevisan*, vol.III, Tehran, 1348 sh., pp.702-704). Many examples of his work are decorated with small pictures of birds, such as an impressive copy of Nizami's *Khamsa* in the collection of the Islamic Arts Museum Malaysia. Specimens of his calligraphy are also included in the Akbar-era album of which a large part is in the Royal Collection (RCIN1005039).

A folio with an identical *mise-en-page*, including paired birds flanking *nasta'liq* verses, is in the collection of the Metropolitan Museum of Art, New York (1993.380). Further related panels were sold Sotheby's London, 22 April 1980, lot 165, and then in these Rooms, 25 April 2013, lot 51. An further folio from this album is in the Hossein Afshar collection, and featured in the touring exhibition *Bestowing Beauty: Masterpieces from Persian Lands*.



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NO RESERVE

·*55 LEARN MORE

A CALLIGRAPHIC PANEL

SIGNED AMIR, MUGHAL INDIA, EARLY 17TH CENTURY

Persian manuscript on marbled paper, 6ll. of black *nasta'liq*, the reverse plain, mounted, framed and glazed
12½ x 7¼in. (31.7 x 18.5cm.)

£600-800 US$810-1,100
€700-930

PROVENANCE:
American art market, 1995

EXHIBITED:
'Image and Word: Indian Paintings, Drawings, and Calligraphy (1350-1830)', Art Gallery of Greater Victoria, Canada, 1998

LITERATURE:
Cheney Cowles, Helen Delacretaz and Barry Till, *Image and Word: Indian Paintings, Drawings, and Calligraphy (1350-1830)*, Victoria, 1998, p.24, fig.24

INSCRIPTION:
Faqir amir ghafara lahu, 'The poor Amir, may [God] forgive him'

Originating in Greater Iran, the swirling colours and organic shapes of marbled paper became popular in Mughal India in the 16th century. This was especially favoured for calligraphy, lending a decorative background to elegant *nasta'liq* verse.

Examples of *nasta'liq* on marbled paper attributed to 17th century Mughal India can be found in the Metropolitan Museum of Art (1999.356 and 1986.109.2).

NO RESERVE

·*56 LEARN MORE

A CALLIGRAPHIC FOLIO

SIGNED FAQIR 'ALI, MUGHAL INDIA, CIRCA 1640

Persian manuscript on paper, 6ll. black *nasta'liq* written on a diagonal in clouds reserved against a gold and polychrome floral ground, signed in the bottom left, within gold and black rules and buff margins with gold floral decoration, the reverse plain, mounted, framed and glazed
Text panel 8¾ x 4⅞in. (22.2 x 12.2cm.); folio 10⅛ x 6⅛in. (25.5 x 15.5cm.)

£3,000-5,000 US$4,100-6,700
€3,500-5,800

PROVENANCE:
American art market, 1990

Al-Faqir (Needy) 'Ali is one of the ways in which the famous Mir 'Ali al-Haravi signed his work. For a longer discussion on the scribe, see the note that accompanies lot 22 in the present sale.

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



A FOLIO FROM AN IMPERIAL ALBUM MADE FOR SHAH JAHAN (R. 1628-58)

***57** LEARN MORE

RAO BHARAH AND JASSA JAM

PAINTING ASCRIBED TO BISHAN DAS, MUGHAL INDIA, CIRCA 1620; THE MARGINS MUGHAL INDIA, CIRCA 1630-40

Opaque pigments heightened with gold on paper, laid down on illuminated buff margins between gold rules, ascription to Bishan Das in the lower margin, laid down on borders decorated with large flowers outlined in gold, the reverse plain, mounted, framed and glazed
Painting 7⅝ x 4¾in. (19.4 x 12cm.); folio 13⅛ x 8¼in. (33.2 x 21cm.)

£50,000-70,000 US$67,000-94,000
€58,000-81,000

PROVENANCE:
American art market, 2007

Another almost identical painting of Rao Bharah and Jassa Jam in conversation on a carpeted terrace and also ascribed to Bishan Das was part of the Wantage album, now in the Victoria and Albert Museum, London (IM.124-1921). Although there are several differences between the two paintings (for example the carpet in our painting is lacking in the Victoria and Albert painting, whilst our painting lacks the willowy tree behind) the fine quality of the faces in the present painting suggest the same artist was responsible for at least the figures in both paintings.

Despite the two paintings of the same scene by the same artist, this meeting is entirely imagined. Both men from Gujarat are recorded as having visited Jahangir's camp near Ahmedabad in 1618 but also as doing so entirely separately. Rao Bharah, on the left, is recorded as the largest landowner of Gujarat. After he harboured the rebel Sultan Muzaffar it was essential that he visited Jahangir and paid fealty to the Emperor. He brought with him one hundred horses as gifts, none of which Jahangir took a liking to (Wheeler Thackston, Jahangirnama, Washington D.C., 1999, p. 267). Jassa was the ruler (*Jam*) of Nawanagar on the Kathiawar peninsula which was a tributary state to the Mughals.

Although the meeting of the two men is imagined by Bishan Das, it derives from portraits of both Rao Bharah and Jassa Jam probably done from life by Abu'l Hasan and Govardhan respectively. The portraits are appropriately mounted facing one another on folio 23r of the Jahangir album, now in the Staatsbibliothek, Berlin (Libri picturati A 117). If our painting, like the Victoria and Albert painting, is indeed by Bishan Das then it must have been painted after 1620, following the artist's return from accompanying an embassy to Safavid Iran (Susan Stronge, *Painting for the Mughal Emperor,* London, 2002, p.139). It very plausibly directly referenced the Jahangir album.

The margins of our folio are finely decorated with floral studies and cloudbands outlined in gold - very similar in style to those found in the Minto, Kevorkian and Wantage albums. This style of marginal decoration has been dated to circa 1630-40, during the reign of Shah Jahan (see Elaine Wright, *Muraqqa, Imperial Albums from the Chester Beatty Library,* Hanover and London, 2008, pp.99-102). The Minto album, along with the Kevorkian and Wantage albums, are each a compilation, probably made up in the 19th century, of folios drawn from a much larger corpus of folios that comprised discrete albums in the time of Jahangir and Shah Jahan. It is unclear exactly how many folios originally comprised this corpus. Linda York Leach estimated that there were at least 8 albums of 60 folios each, however it has also been estimated that there were as many as 19 albums (*Mughal and other Indian paintings from the Chester Beatty Library,* London, 1995, pp.377 and 380). It seems very likely that our folio comes from this wider corpus of former imperial album folios. Further supporting this is the number '60' written in black ink below the ascription to the artist Bishan Das. Nearly all of the original 17th century paintings in the later albums include foliation numbers, typically in the gold border separating the inner borders and outer margins (Leach, *op.cit.*, p.374).

A folio from the Nasir al-Din Shah album with comparable margins formerly in the collection of Toby Falk was sold in these Rooms 27 October 2023, lot 1. Whilst a painting attributable to Bishan Das illustrating a page from the *Garshaspnama* was sold in these Rooms 31 March 2022, lot 60.



58



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***58** LEARN MORE

PORTRAIT OF SHAH JAHAN (D.1658)

MUGHAL INDIA, CIRCA 1650

Ink and wash heightened with gold on paper, laid down on card, mounted, framed and glazed
Painting 6¾ x 3¼ in. (17.2 x 8.4cm.)

£6,000-8,000 US$8,100-11,000
€7,000-9,300

PROVENANCE:
UK private collection, 1997
From which acquired by the present owner

In this mid-17th century drawing, the emperor Shah Jahan (r.1628-1658) stands bearing a fly whisk in one hand and a sword over his shoulder in the other. There is a strikingly similar drawing in the Fitzwilliam Museum (pd.193-1948) from the same period, which depicts the emperor enthroned but holding a similar ceremonial flywhisk in his hand and with a sword resting on the edge of the throne. Minor details such as the conscious choice of adding colour to areas such as the jewels in his necklace and turban make it very likely that these two portraits were produced by the same artist or atelier.

NO RESERVE

•*59 LEARN MORE

PORTRAIT OF SHAH JAHAN (D.1666)

MUGHAL INDIA, CIRCA 1650

Opaque pigments heightened with gold on paper, set within gold and red borders, thin white outer rules, the reverse plain, mounted, framed and glazed
Painting 8½ x 4⅛in. (21.5 x 10.8cm.); folio 10⅜ x 5¾in. (26.2 x 14.8cm.)

£3,000-5,000 US$4,100-6,700
€3,500-5,800

This mid-17th century portrait depicts the Mughal emperor Shah Jahan (r. 1628-58) standing in profile in an open landscape. The emperor rests both hands upon the hilt of a sword, a pose frequently employed in Mughal imperial portraiture to emphasize authority and composure. He wears a richly ornamented pink *jama* patterned with small gold floral motifs and fastened with an elegant sash from which a bejewelled dagger hangs. Multiple strands of pearls drape across his chest, underscoring the refinement and opulence associated with Shah Jahan's court.

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A *FIRMAN* OF THE EMPEROR SHAH JAHAN (D. 1666)

***60** LEARN MORE

A *FIRMAN* OF THE EMPEROR SHAH JAHAN (D.1666)

MUGHAL INDIA, DATED 8 RABI' I AH 1051/17 JUNE 1641 AD AND 8 RABI' I AH 1052/6 JUNE 1642 AD

Persian manuscript on paper, 7ll. black *nasta'liq*, the official *tughra* of Shah Jahan above below an 'God is the Greatest' in gilded arabic, the official seal of Shah Jahan to the upper right dated AH 1046/1636-7 AD, reverse with 3ll. black *nasta'liq* and seal of Dara Shikoh dated AH 1049/1639 AD, mounted, framed and glazed
37¼ x 18¼in. (96 x 46cm.)

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

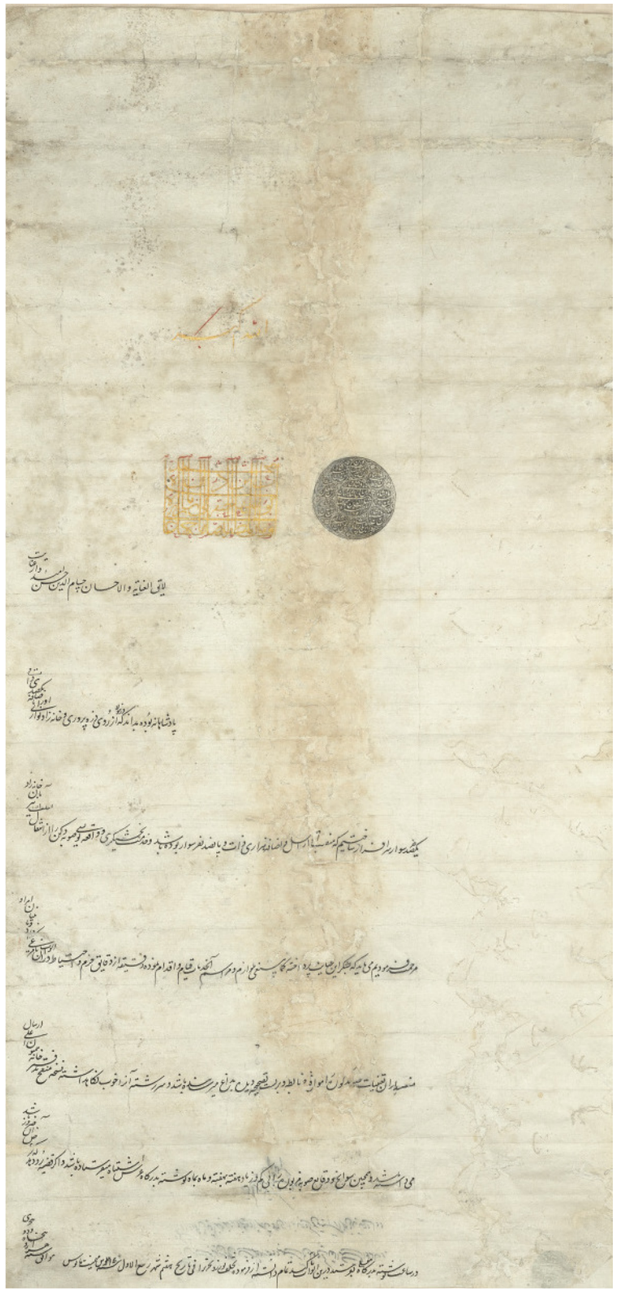
PROVENANCE:
American art market, 1989

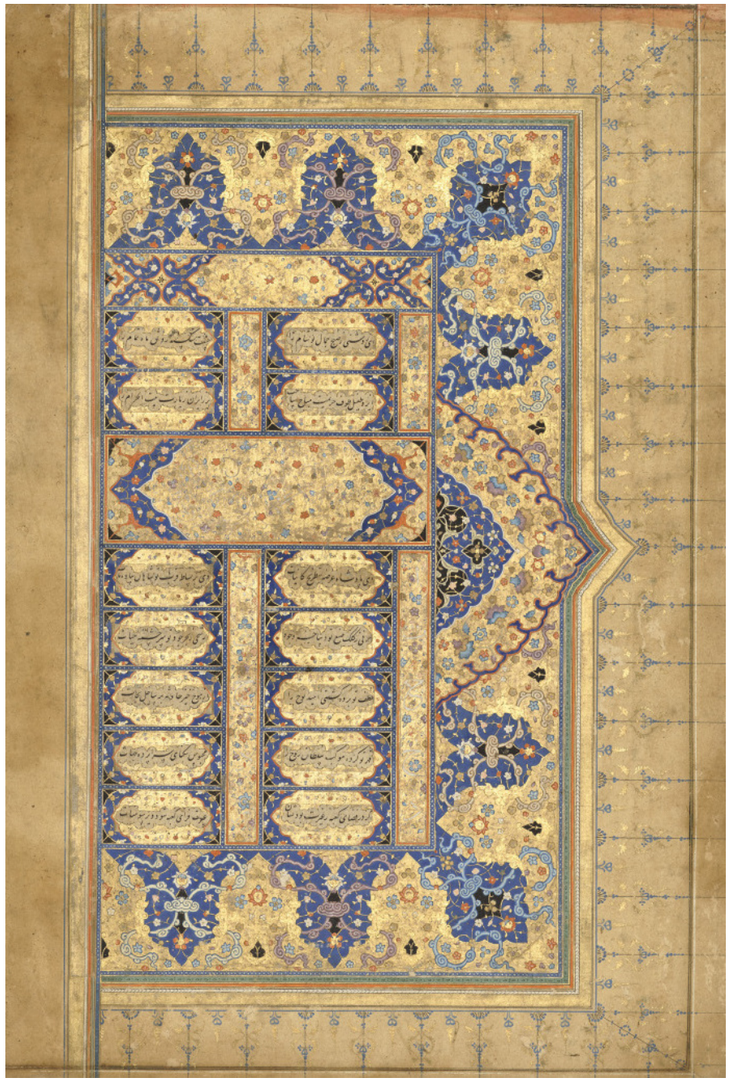
In this *firman*, the Emperor Shah Jahan (r. 1628-58) appoints Husam al-Din Hasan as the *Bakhshi* (military supervisor) and *Waqi'a-Nawis* (news-writer) of the Deccan and increases his rank (*mansab*) to 1000 *dhat* (personal rank) and 500 *sawar* (cavalry rank). This means that he was elevated from 3rd to 2nd subdivision (Yusuf Husain Khan, *Selected Documents of Shah Jahan's Reign*, Hyderabad, 1950, p.vii). Shah Jahan's titles on the seal are surrounded by the names of his ancestors, beginning with Timur. His flanking *tughra* also give his titles.

While dated 8th Rabi' I of regnal year 14 of Shah Jahan's reign, that is accepted to have promulgated in 1051 (meaning 17 June 1641), a note next to the date in a different hand gives the date as 1052 (6 June 1642).

According to Shahnavaz Khan Aurangabad's 18th-century *Ma'athir al-Umara'*, Husam al-Din "was a careless man of pleasure". He became active in Shah Jahan's services through family connections, and "his prudence and ability enabled him to conduct himself so well that he was much praised," by the governors of the Deccan, especially Khan Dauran Nasrat Jang. Jang was instrumental in his advancement and impressed upon Shah Jahan his skill and honesty." A man of many worldly affairs, including hunting and the arts of poetry and calligraphy, he would eventually be elevated to the 1st subdivision, earning the title *Khan*, and receive two governorships, of Udgir and Berar, and the office of Faujdar before his death under Emperor Aurangzeb (r. 1658-1707) (H. Beveridge, *The al-Maathir-ul-Umara*, reprint 1979, New Delhi, pp.651-2).

For other examples of Mughal *firmans* sold in these Rooms, see 30 October 2025, lot 80; 24 October 2024, lot 139; 25 June 2020, lot 66; 10 April 2014, lot 133.





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NO RESERVE

•*61 LEARN MORE

AN ILLUMINATED FOLIO FROM A *FALNAMA*

SAFAVID SHIRAZ OR DECCAN, CENTRAL INDIA, LATE 16TH/EARLY 17TH CENTURY

Arabic manuscript on paper, the text panel with two headings in gold cusped cartouches on finely illuminated panels, with 7 rows of paired cartouches set within illuminated panels, the borders illuminated with interlocking gold and blue lappets, in gold and polychrome rules on plain margins with light blue stencilling, laid down on card, mounted, framed and glazed
Text panel 7⅝ x 4¼in. (19.5 x 10.8cm.); folio 16⅛ x 9¾in. (41.1 x 24.8cm.)

£5,000-7,000 US$6,700-9,400 €5,800-8,100

PROVENANCE:
American art market, 1991

*62 LEARN MORE

AN ILLUMINATED FOLIO FROM A MUGHAL ALBUM

MUGHAL INDIA, CIRCA 1635-40

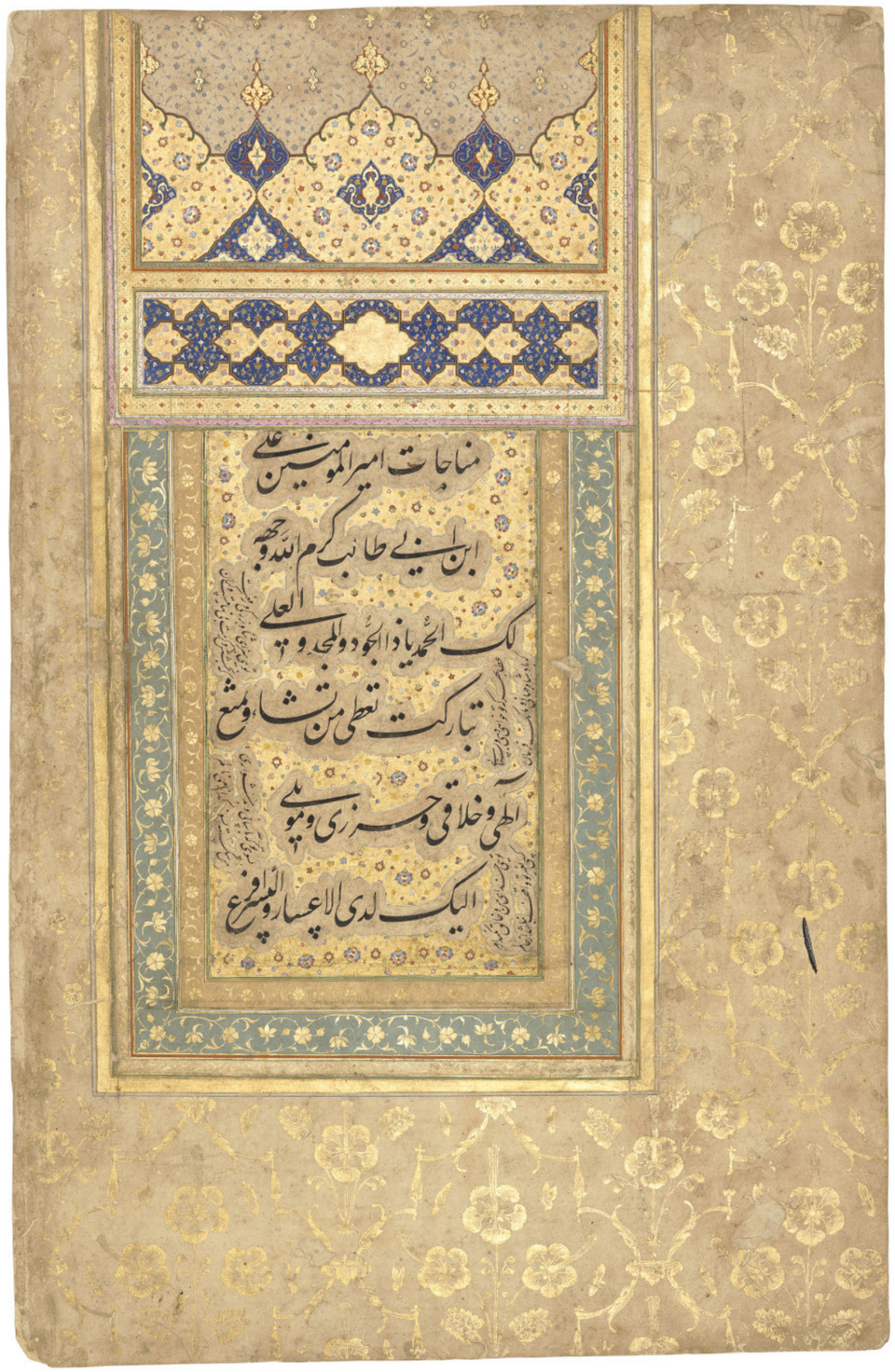
Arabic manuscript on paper, 6ll. black *nasta'liq* reserved against gold illuminated cloudbands, four additional *nasta'liq* couplets set vertically at the edges of the text panel, set within blue and buff illuminated borders and gold and polychrome rules, a finely illuminated gold and polychrome headpiece above, margins with gold floral illumination, the reverse plain, mounted, framed and glazed
Text panel 6¼ x 3¾in. (15.8 x 9.4cm.); folio 15⅜ x 10in. (39.1 x 25.3cm.)

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

PROVENANCE:
American art market, 1997

INSCRIPTION:
The beginning of the Arabic *Munajat* (Intimate Conversations) attributed to Imam 'Ali, with a Persian translation in the margins
Identified at the top as, *munajat amir al-mu'minin 'ali ibn abi talib karrama allah wajhahu* , 'The *Intimate Conversations* of the Commander of the Faithful 'Ali ibn Abi Talib, may God bless his face'

The text here is written in an extremely elegant *nasta'liq.* The text from which it comes is a short one and it is unclear as to whether this folio would originally have been part of a larger manuscript, or one with just a few pages. The folio has been mounted up with a very elegant illuminated headpiece and on borders typical of those associated with the albums made for the Emperor Jahangir and Shah Jahan. The gold lattice of the borders is particularly fine and intricate. When one looks closely, you see that the floral sprays are inhabited by small insects in a manner similar to those on the borders of folios in the Shah Jahan album in the Metropolitan Museum of art (for example MMA.55.121.10.5V; published Stuart Cary Welch *et al., The Emperors Album,* exhibition catalogue, New York, 1987, pp.214-15, no.65).



62



***63** LEARN MORE

A MUGHAL *'UNWAN*

INDIA, CIRCA 1630-40

Arabic manuscript on paper, 7ll. black *nasta'liq* reserved against gold ground decorated with colourful flowering plants, within finely illuminated panels, the margins with illuminated lappets and cusped part medallions to the edges, in gold and poychrome rules, laid down on card, framed and glazed

Text panel 10 x 5¾in. (25.3 x 14.6cm.); folio 14⅝ x 8⅜in. (37 x 21.2cm.)

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

Whilst the illumination here feels almost Shirazi in style, the floral flourishes on the gold ground around the calligraphy are typical of the Mughal court workshops from circa 1610-15. Similar floral decoration is found on folios of albums made for Shah Jahan. One such folio in the Victoria and Albert Museum, from the Minto Album, had similar illumination signed by Dawlat (IM.12a-1925; Susan Stronge (ed.), *The Great Mughals. Art, Architecture and Opulence*, exhibition catalogue, London, 2024, p.143, no.116). Two Mughal '*unwans* in the Metropolitan Museum of Art, are very similar to ours in overall conceit and finer detail, and are attributed to circa 1630-40. They formed part of the Kevorkian album (MMA 55.121.10.39 and 38 and 55.121.10.40 and 41). The recto of f.39 and f.41 were decorated with grand *shamsas* one of which bore the names and titles of the Emperor Shah Jahan and the other the Emperor Aurangzeb (published Stuart Cary Welch, Annemarie Schimmel, Marie L. Swietochowski and Wheeler M. Thackston, *The Emperors' Album. Images of Mughal India*, exhibition catalogue, New York, 1987, pp.83-85). It is very likely that our bifolio similarly came from a royal album. The illumination on Kevorkian examples surrounded the opening paragraphs from a treatise on calligraphy by Mir 'Ali.

The text on our bifolio comes from a prayer book. It begins with the *fatiha* and continues with blessings on the Prophet. There are minor mistakes in the Arabic, suggesting that it was copied by someone from Iran or India, for whom Arabic was not the native tongue.

*64 LEARN MORE

A HOLY MAN RECEIVING PILGRIMS BY NIGHT

ATTRIBUTABLE TO PAYAG, MUGHAL INDIA, CIRCA 1640-50

Opaque pigments heightened with gold on paper, laid down on buff inner borders and blue outer borders, the reverse plain, mounted, framed and glazed
Painting 6⅞ x 4⅛in. (17.4 x 10.6cm.); folio 9 x 6⅜in. (22.9 x 16.1cm.)

£25,000-35,000

US$34,000-47,000
€29,000-40,000

PROVENANCE:
American art market, 1990

This moody candlelit scene of mystics happened upon by two soldiers is closely aligned with the work of the Mughal artist Payag. Payag, brother of the artist Balchand, had an impressively long career serving Akbar, Jahangir and Shah Jahan from 1591-1658. His work can be generally split into two groups, the first comprise finely detailed manuscript illustrations and portraits of his imperial patrons, including a remarkable portrait of Shah Jahan on horseback in the Metropolitan Museum of Art (55.121.10.21). The other group, for which he is perhaps better known, are much moodier and expressionistic often including ascetics. Our painting belongs to this latter group.

This painting is very similar to another with the same composition, arrangement of figures and landscape which is in the Bodleian Library, Oxford (Or.a.1, f.38b). That painting is attributed to Balchand, circa 1645. The main difference between the two scenes is that Balchand's painting is far brighter and set in the daytime, whilst ours is at night in a manner much more typical of Payag. Payag and Balchand both painted versions of the same or similar scenes throughout their long careers in the Mughal atelier and a similar contrast can be seen comparing two interpretations of siege scenes for the *Padshahnama* (The Siege of Qandahar by Payag and A'zam Khan captures Fort Dharur by Balchand, Royal Collection Trust, RCIN 1005025, f.102b and f.92b; John Seyller, 'Payag', in Beach, Goswamy and Fischer (eds.), *Masters of Indian Painting 1100-1650*, Zurich, 2016, pp.329-30).

Although he worked on illustrations for large manuscript projects under Akbar, the artist's flourishing came working for Prince Selim in his atelier in Allahabad. It was from this time that Payag began developing his style culminating in the 'pioneering' night scenes of the 1640s and 1650s (Seyller, *op.cit.*, p.321). Our painting is striking for its deeply atmospheric use of light against the gloom. More than other Mughal artists, Payag was deeply interested in the work of Renaissance masters and their experimentation with chiarascuro and the effects of light. This was demonstrated to its greatest extent in a painting of Aurangzeb with a young woman on a terrace, circa 1638, where the careful placement of candles illuminate just enough of the key details of the scene (Aga Khan Museum, AKM00189). As Linda York Leach writes "Payag's genius in manipulating the effects of light was unique and was frequently employed in his later compositions" (*Mughal and Other Indian Paintings from the Chester Beatty Library,* London, 1992, p.354).

In its atmospheric style and subject our painting relates to another of mystics around a campfire attributed to Payag which was sold in Sotheby's London, 9 April 2008, lot 60. Additional similar scenes include a group of ascetics around a fire from the St Petersburg *Muraqqa'* (Russian Academy of Sciences, E-14, f.44a), a group of soldiers listening to music beneath a mango tree (Chester Beatty Library, acc.no. In 07B.20) and a group of travellers gathered at night (San Diego Museum of Art, inv.no. 1990.350). In addition to each work demonstrating Payag's fascination with mastering the atmospheric effects of light, the paintings share a characteristically European approach for depicting trees and foliage as well as repeating incidental details such as the peacock feather fan set just in front of the closest figure in our scene. Furthermore, each work exhibits Payag's interest in creating drama through the asymmetrical arrangement of forms to create his compositions (Seyller, *op.cit.*, p.321)

In the present painting the light from fires and lanterns casts just enough light to reveal figures which are also characteristic of Payag's highly individual style. Great interest is given by the artist to the volume of the figures within the space and their unconventional but strongly characterised portraits. The portraits are modelled with nuanced stippling and heightened contrast with typical furrowed brows and squinting eyes (Seyller, *op.cit.*, p. 327). Of the two soldiers in our painting, one stoops to drink water from his hands which is a pose and action mirrored by a similar figure in the Chester Beatty painting of soldiers beneath a mango tree.

Paintings attributed to Payag have sold in these Rooms, including a painting of the goddess Bagalamukhi , 25 October 2018 and a portrait of Jai Singh Kachhawa of Amber from the late Shah Jahan album, 26 October 2017, lot 180. A painting of Sri Bhairavi Devi with Shiva attributable to Payag from the collection of Stuart Cary Welch was sold Sotheby's London, 31 May 2011, lot 5.



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***65** LEARN MORE

LADIES CELEBRATING WITH FIREWORKS

PAINTING PROVINCIAL MUGHAL, INDIA, FIRST HALF 18TH CENTURY; CALLIGRAPHY, INDIA, 18TH CENTURY

Opaque pigments heightened with gold on paper, within gold illuminated floral margins and black and red rules, laid down on card with illuminated floral designs, inscribed 'K.C. Mehr' bottom right, calligraphic panel to verso of four lines of *nastaliq*, mounted, framed and glazed
Painting 11 x 7¼in. (27.6 x 18.5cm.); folio 15 x 11⅝in. (38 x 28.5cm.)

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

PROVENANCE:
American art market, 1988

EXHIBITED:
'Image and Word: Indian Paintings, Drawings and Calligraphy (1350-1830)', Art Gallery of Greater Victoria, Canada, 1998

LITERATURE:
Cheney Cowles, Helen Delacretaz and Barry Till, Image and Word: Indian Paintings, Drawings, and Calligraphy (1350-1830), Victoria, 1998, p.15, fig.15

This joyful painting likely depicts either the Muslim festival of *Shab-bara'at* or Diwali, the Hindu festival of light. During the period of Muhammad Shah (r.1719-48) depictions of the imperial harem became very popular and the present painting would appear to be of this type. The group of ladies celebrate on the terrace with sparklers and music all whilst under the stern and watchful supervision of the *duenna* in the lower left. Our illustration relates especially closely to a composition of the same theme sold in these Rooms, 26 October 2017, lot 164, in which the terrace balustrade is nearly identical. Further paintings of similar subjects from the same period are in the Smithsonian Museum, Washington (F1924.6) and San Diego Museum of Art (1990.374). Another painting of ladies with fireworks on a terrace, from the personal collection of Prince & Princess Sadruddin Aga Khan, recently sold in these Rooms, 28 October 2025, lot 22

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***66** LEARN MORE

A LADY APPROACHES A DERVISH

MUGHAL INDIA, MID-EIGHTEENTH CENTURY

Opaque pigments heightened with gold on paper, laid down with blue inner border with gold floral scrolls, and white outer border with floral meanders, on pink margins with gold floral sprays, reverse plain, mounted, framed and glazed
Painting 6½ x 4¼in. (16.5 x 11cm.); folio 11⅛ x 7⅛in. (28 x 18.2cm.)

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

PROVENANCE:
European art market, 2014

This night scene brings together two popular subjects in Mughal painting, a lady carrying *diyas* (oil candles) and a seated dervish on a tiger skin. The ascetic clutching his prayer beads, head downturned in contemplation, presents a depiction of religious devotion. This is further compounded by his sitting on a tiger skin which "symbolizes the conquest of the lower self through spiritual discipline" (Andrew Topsfield, *Paintings from Mughal India,* Oxford, 2008, p.140). In contrast to the somewhat muted colours used for the dervish, with his black prayer beads and simple crutches, the lady is richly illuminated in gold and adorned with jewellery. The colours are warm and radiant, contrasting against the nightscape, even the tray she carries suggests lavish wealth.

A further painting with the figure of a lady carrying *diyas* at night can be found in the British Museum (1920,0917,0.12.27). Another was sold through the Doris Wiener Gallery, New York, September 30 1969. The latter provides a particularly relevant comparison for the use of the gold illumination in contrast to the muted grey shrine and dark night sky.

A FOLIO FROM THE *HOSN* ALBUM

***67** LEARN MORE

A BEAUTY WORSHIPPING SHIVA

THE PAINTING MUGHAL DELHI OR LUCKNOW, INDIA, CIRCA 1760; THE CALLIGRAPHY SIGNED AL-MUZAHHIB 'ALI, SAFAVID IRAN, 16TH CENTURY

Opaque pigments heightened with gold on paper, laid down within sage-green and indigo illuminated borders and blue and red rules, the broad margins speckled with gold, the upper margin with a cartouche with blue *nasta'liq* inscription, the reverse with 4ll. strong black *nasta'liq* reserved agsainst gold and lapis illuminated ground, the signature set diagonally below, with 10ll. fine *nasta'liq* set at the lower end of the panel, in buff illuminated borders, mounted, framed and glazed

Painting 6½ x 4⅛in. (16.5 x 10.5cm.); calligraphy 8 x 5½in. (20.3 x 14cm.); folio 19 x 13¼in. (48.5 x 33.5cm.)

£12,000-18,000 US$17,000-24,000
€14,000-21,000

PROVENANCE:

The Hon. Stephen Tennant (d. 1987)
Anon. sale, Sotheby's, London, 14 December 1987, lot 32
Anon. sale, Christie's, London, 27 October 2022, lot 99

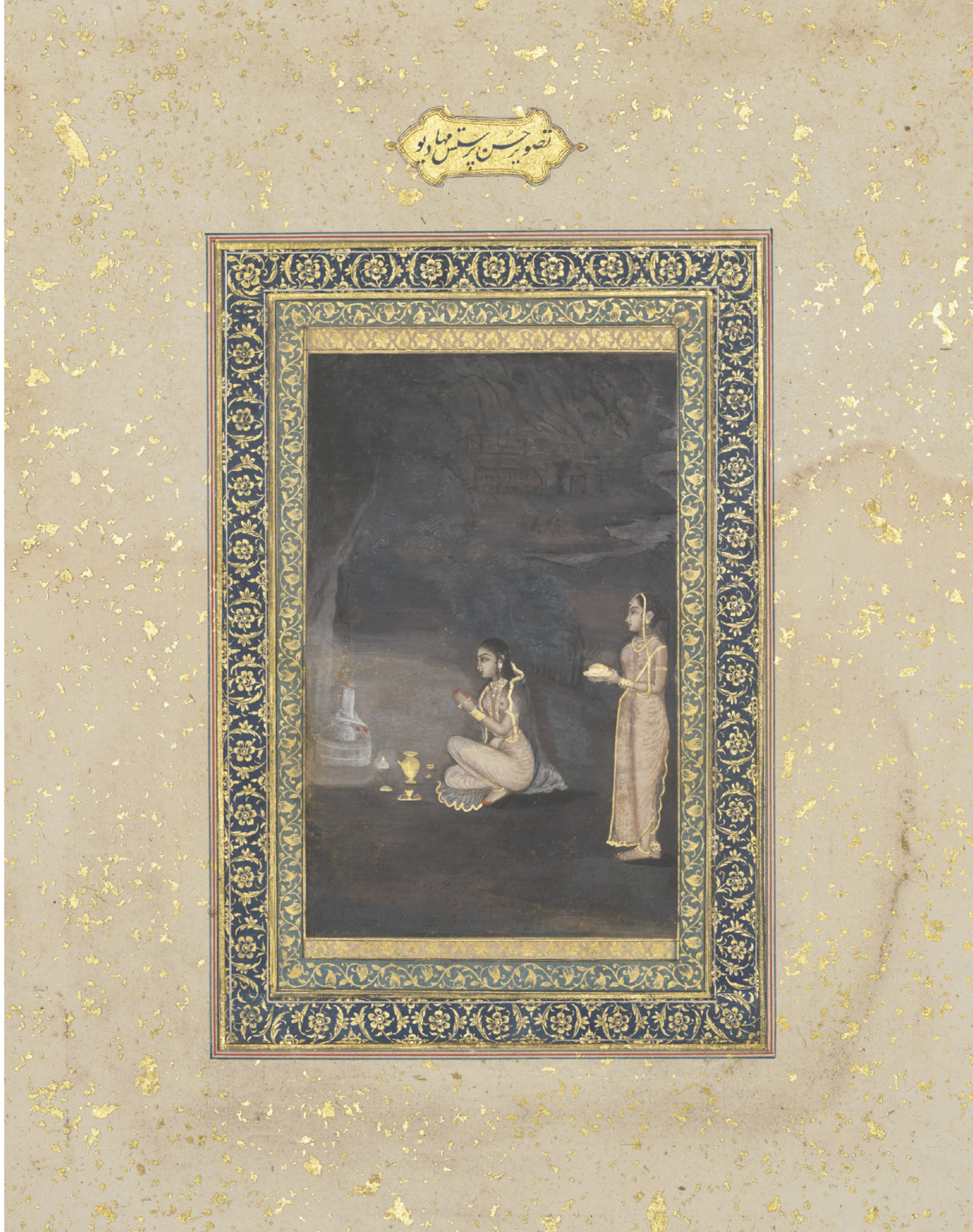
INSCRIPTION:

In the cartouche above, *taswir-i husn parastish-i mahadev,* 'Depiction of beauty. The worship of Mahadev (i.e. Shiva)'
The reverse a *ghazal* from Shah Ni'matullah Wali (d. 1431).

This page comes from a dispersed album recognisable for its gold-flecked margins with a cusped gold cartouche in the upper margin identifying the scene of the painting below in Persian. These inscriptions *begin tasvir-e* ... ("An image of...") and depict various subjects. A number of folios, including the present lot, depict images of young women and begin *tasvir-e hosn*... ("An image of a beauty...") and therefore the album is sometimes referred to as the 'Hosn' album. It is thought to have been to have been assembled in Faizabad circa 1770, either by the Mughal noble Najm al-Din 'Ali Khan or the Nawab of Awadh Shuja' al-Daula (see Sotheby's London, 14 December 1987, p.18; Linda York Leach, *Mughal and Other Indian Paintings from the Chester Beatty Library,* Dublin, 1995, pp. 654-66).

A group of folios from the album were in the collection of Sir Elijah Impey, the first Chief Justice of Bengal, and bear his seal impression. These were auctioned after his death by Philips of Bond Street, 21 May 1810. However, the album was most likely already split by this point because other folios from the album have different early provenances, notably the group that were acquired in India by Admiral Edmund Fremantle (1836-1929). Some of these are in the Victoria and Albert Museum (IS.156-1952) and Chester Beatty Library, Dublin (Leach, *op.cit.*, nos. 6.232-6.241). Folios from the same album but without the confirmed Impey or Fremantle provenances are in the Bodleian Library (Douce OR.A3) and the Museum of Canberra. Our folio is one of sixteen which belonged to the collection of the Honourable Stephen Tennant (1906-87) which were sold at Sotheby's London, 14 December 1987, lots 25-40. Stephen Tennant, a socialite and one of the "Bright Young Things" of the 1920s London, reputedly bought the group on the advice of his close friend and advisor E.M. Forster.

Further paintings from the '*tasvir-e hosn*' type were in the Pozzi Collection (J. Soustiel and M. Beurdeley, *Collection Jean Pozzi*, Mes Rheims et Laurin, Palais Galleria, Paris, 5 Decembre 1970, no.17-20, 24, 71 and 82). Others have sold at Sotheby's London, 8 October 2014, lot 269 and 25 October 2017, lot 83, and in these Rooms, 25 April 2013, lot 175.



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***68** LEARN MORE

TWO SUFIS

MUGHAL INDIA, CIRCA 1780

Opaque pigments heightened with gold on paper, laid down within illuminated indigo border and white rules on the salmon-pink margins with an overall floral design, inked label below the painting, the reverse with 2ll. black *nasta'liq* set within illuminated indigo border, the broad ivory margins with maroon and green floral design, mounted, framed and glazed
Painting 4⅝ x 3⅛in. (11.7 x 8cm.); folio 13⅞ x 9¾in. (35.2 x 24.6cm.)

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

PROVENANCE:
Christie's London, 1 October 2012, lot 99

LITERATURE:
Roselyne Hurel, 'The Disciple of the *Yogini* "Swallowed up" by the Tiger: Asceticism and Eremitic Life in Indian Painting', *Journal of the Royal Asiatic Society,* 32, 4

This finely painted miniature depicts two *sufis* seated in quiet conversation. One figure leans slightly forward, gesturing as if offering instruction, while the other sits attentively opposite, suggesting a moment of spiritual exchange between teacher and disciple. Small objects placed between them, possibly fruit or simple ritual implements, evoke the modest provisions of ascetic life. Behind them, a simple thatched hut (*kuti)* partially enveloped by foliage situates the scene within the secluded woodland, retreats traditionally inhabited by renunciants and wandering holy men.

Such images form part of a long-established pictorial tradition in Mughal and related schools of painting depicting the contemplative lives of ascetics. As discussed by Roselyne Hurel in her study of ascetic imagery in Indian painting, compositions showing holy figures seated before a simple hut in a wooded landscape appear repeatedly from the 17th century onwards and were frequently reproduced in workshop practice through the use of tracings or *charbas*, allowing popular motifs to circulate widely across regions and generations of artists (Roselyne Hurel, "The Disciple of the Yogini "Swallowed up" by the Tiger: Asceticism and Eremitic Life in Indian Painting", *Journal of the Royal Asiatic Society*, 32, no.4, 2022, pp.992). In these compositions the humble dwelling, sparse possessions, and quiet interaction between figures emphasize ideals of renunciation, spiritual discipline, and the transmission of knowledge.

A closely related prototype appears in a mid-17th century Mughal miniature in the Museum Rietberg in Zurich (RVI1987), depicting an elderly yogini receiving a young disciple before a thatched hut overgrown with climbing vegetation. This composition proved particularly influential and was repeatedly adapted in later Mughal paintings. Variants are preserved in numerous collections, including *Ragamala* illustrations of the Bengali Ragini in the British Library and the Museum für Asiatische Kunst, Berlin, where the disciple is sometimes replaced by a tiger seated beside the ascetic while the hut and surrounding landscape remain essentially unchanged. The persistence of this visual formula demonstrates how artists returned to established compositional models when representing the eremitic life of yogis, fakirs, and holy men. In such works the hut functions as a key visual signifier of the ascetic retreat, evoking the remote forest shelters (*kutis*) associated with renunciant practice in both literary and visual traditions.



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Reverse

***69** LEARN MORE

A PRINCE WITH YOGINIS

MUGHAL INDIA, CIRCA 1700

Opaque pigments heightened with gold on paper, laid down on brown textured margins with gold stamped baroque arabesques, the reverse with a painting of a flower laid down within gold textured borders, the margins plain, mounted, framed and glazed
Painting 10⅞ x 7⅛in. (27.5 x 18cm.); folio 11⅜ x 8⅞in. (29 x 22.4cm.)

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

PROVENANCE:
Collection of Jane Greenough Green by 1993

EXHIBITED:
'Pleasure Gardens of the Mind: Selections from the Jane Greenough Green Collection,' Los Angeles Museum of Art, 1993
'Image and Word: Indian Paintings, Drawings, and Calligraphy (1350-1830)', Art Gallery of Greater Victoria, Canada, 1998

LITERATURE:
Pratpaditya Pal, *Pleasure Gardens of the Mind: Selections from the Jane Greenough Green Collection*, Los Angeles, 1993, p.134-35
Cheney Cowles, Helen Delacretaz and Barry Till, *Image and Word: Indian Paintings, Drawings and Calligraphy (1350-1830)*, Victoria, 1998, p.17, fig.1

Hawking and falconry were popular pursuits amongst Emperors, princes and nobility, and is well represented in Mughal painting. Here a princely figure, his status indicated by his fine clothes, sword, dagger and golden falconry glove, has dismounted his finely adorned horse to collect the quarry brought down by a hawk at the water's edge. In doing so he encounters a group of *yoginis* within a cave in the mountainside. The theme of royal encounters with ascetics became popular in the early 17th century. Such paintings could both be intended to flatter the subject in their admirable display of piety or reflect a sincere pursuit of spiritual understanding (Pratapaditya Pal *et al.*, pp.100-101). However, this painting offers something different and an interesting juxtaposition is offered between the prince's mastery over the physical, demonstrated both by his recently felled quarry and large cavalcade in the background, and the spiritual or temporal attainment of the three *yoginis* he has happened upon.

A drawing published from a private collection which is most likely the preparatory drawing for this work and was attributed to the early 18th century (A.M. Freedman, *Mala Ke Manke,* New York, 2003, pp. 18-19). However, the refined treatment of the figures, care given to jewellery and garments and interest in the background detailing are typical of Mughal court painting at the turn of the 18th century. In these aspects our painting bears close comparison to two paintings both of which depict a royal Mughal hunt at night juxtaposed with chenchu hunters both dated to the late 17th century. The first is in the Keir Collection (B.W. Robinson (ed.), *Islamic Painting and the Arts of the Book*, London, 1976, v.93, p. 268 and pl.132) and the second, on a folio from the St Petersburg *Muraqqa',* was sold in these Rooms 27 October 2022, lot 95. Our horse and groom, shown in three quarter profile, find parallels in both night hunting scenes as do the elephants and soldiers depicted in miniature in the background.

Of particular interest is our prince who bears a particularly striking resemblance to the prince in the former St. Petersburg page, sporting a similar long moustache and wears a nearly identical sword. In the note by Adeela Qureshi de Unger for that painting the prince is identified as Kam Bakhsh. Muhammad Kam Bakhsh (d.1709) was the sixth son of the Emperor Aurangzeb (r.1658-1707). He is recorded as serving in the Deccan in the late 17th century and it is very plausible that the mountainous landscape in our painting is intended to represent the Deccan.

This painting was formerly in the collection of Jane Greenough Green (1914-2015), Los Angeles. Green was the slide librarian at the Los Angeles County Museum of Art until 1975. It was the museum's 1970 exhibition of newly acquired Indian paintings from the collection of Nasli and Alice Heeramaneck that sparked her collecting. Buying almost exclusively from within Los Angeles, Green assembled a collection that focussed on romantic and spiritual themes, drawn to bold use of primary colours. Her collection, including the present lot, was exhibited in the Los Angeles Museum of Art in 1997.

A similar composition, which also featured a prince in the foreground in front of a group of female devotees, sold in these Rooms, 10 October 2000, lot 54. Closer in terms of quality, including a fine miniaturised landscape in the background, is a painting sold as part of *Maharajas and Mughal Magnificence,* Christie's New York, 19 June 2019, lot 258.



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***70** LEARN MORE

A VISIT TO A YOGINI AT NIGHT

ATTRIBUTABLE TO MUHAMMAD AFZAL, MUGHAL INDIA, CIRCA 1740

Opaque pigments heightened with gold on paper, laid down within blue border and plain paper margins, the reverse inscribed in pencil "princes and princesses questioning their fate, school of Shah Jahan", mounted, framed and glazed
Painting 9½ x 7in. (24 x 18cm.); folio 13 x 8½in. (33 x 21.5cm.)

£25,000-35,000

US$34,000-47,000
€29,000-41,000

PROVENANCE:
American art market, 2004

Ladies visiting a *yogi* or *yogini* had already become a trope in Deccani painting by the end of the 17th century and this may have been a considerable influence on Mughal, Lucknow and Murshidabad painting of the 18th century (J.P. Losty, *Into the Indian Mind. An insight through portraits, battles and epics in Indian painting,* Francesca Galloway exhibition catalogue, London, 2015, p.62). It has also been suggested that the abolition of the *jiyzya* tax under the Emperor Muhammad Shah (r. 1719-38) allowed greater renewed interest in imagery relating to non-Muslim religious subjects which was reflected in 18th century Mughal painting (J.P. Losty and Malini Roy, *Mughal India, Art, Culture and Empire,* London, 2012, p.175). Additionally, during the reign of Muhammad Shah (r. 1719-48) a greater number of paintings depicted the royal ladies of the *zenana* and their activities, which, combined with the increasing interest in religious imagery, gives context to the present composition. The present lot can be related to a painting of an ascetic with companions on a terrace which shows a very similar pink-robed figure with tall tubular cap and smoking from a *huqqa* which is in the Czartoryski Museum, Poland (XV-Ew.rys.2593). Attributed to Mughal India or the Deccan in the second half of the 17th century, it is tempting to wonder whether that or a similar work, served as inspiration to the 18th century Mughal atelier.

Under Muhammad Shah there was a brief but brilliant revival of Mughal court painting. The palette of cool whites supplemented by vivid colour, individualised portraiture accented with careful shading, refined details and the overall tranquillity of the painting are characteristic of the style favoured under Muhammad Shah. From the small but accomplished atelier of Muhammad Shah this painting seems most similar to the works of Muhammad Afzal, who was active in Delhi during the 1740s before later moving to Lucknow. According to John Seyller, Afzal's work is characterised by the full-cheeked and rounded faces with careful modelling around the mouth. The eyes are gently slanting with rounded sockets above and below (*Eva and Konrad Seitz Collection of Indian Miniatures,* Zurich, 2010, p.71). Our figures, especially the ladies, are very closely comparable to a painting of court ladies playing with fireworks inscribed in the lower painting to Muhammad Afzal now in the Smithsonian Museum (F1924.6). Particular similarity can be seen in the portrait of the lady in three quarter profile turning to speak to her companion with left arm raised to the figure third from the left in the Smithsonian painting. Similar figures can be seen in two paintings attributed to Muhammad Afzal formerly in the collection of Eva and Konrad Seitz. The first depicts an inebriated prince with ladies on a terrace (Seyller, *op.cit,* no. 18, p.72) and the second a princess with musicians on a terrace (Seyller, *op.cit.*, no. 19, p. 75; sold Sotheby's London, 30 April 2025, lot 576).

Muhammad Afzal is praised for his interest in shadow which is not allowed to dominate over his brilliant use of colour (Seyller, *op.cit.*, p.71) as demonstrated in the present lot. The composition is dominated by the large white platform upon which the central figures are. The use of a clean white ground without the use of ground shadows is also given as typical of Muhammad Afzal's style (Seyller, *op.cit.*, p.75) and relates closely to the two ex-Seitz collection paintings mentioned above. Further paintings inscribed to Muhammad Afzal are in the British Library (see Falk and Archer, *Indian Miniatures in the India office library,* London, 1981, no. 179, p.423), the Raza Library, Rampur (see Schmitz and Desai, *Mughal and Persian Paintings and Illustrated Mansucripts in the Raza Library, Rampur*, New Delhi 2006, pl.154) and another formerly in the collection of Edwin Binney 3rd and the Khosrovani-Diba Collection sold at Sotheby's London, 19 October 2016, lot 18. An illustration to the *Baramasa* attributable to Muhammad Afzal formerly in the collection of Walter and Fiona Goetz was sold in these Rooms, 19 July 2022, lot 111.



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***71** LEARN MORE

PRINCES, LADIES AND COURTIERS IN A CAMP

MUGHAL INDIA, SECOND HALF 17TH CENTURY

Opaque pigments heightened with gold on paper, laid down on card, mounted, framed and glazed
Painting 7¾ x 9½in. (19.6 x 24.1cm.); folio 8¾ x 10⅝in. (22.1 x 26.9cm.)

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

PROVENANCE:
American art market, 1992

EXHIBITED:
'*Image and Word: Indian Paintings, Drawings, and Calligraphy (1350-1830)*', Art Gallery of Greater Victoria, Canada, 1998

LITERATURE:
Cheney Cowles, Helen Delacretaz and Barry Till, *Image and Word: Indian Paintings, Drawings, and Calligraphy (1350-1830)*, Victoria, 1998, p.14, fig.11

This composition is based on a scene attributed to Payag, and painted around 1650-60 (11A.20; Linda York Leach, *Mughal and Other Indian Paintings from the Chester Beatty Library*, London, 1995, pp.475-7, no.3.88). Other versions of this scene are known, including a slightly simplified version which sold in these Rooms, 11 June 1986, lot 141. Another simplified example, painted in a distinctively Rajasthani idiom, is in the Jagdish and Kamla Mittal Museum of Indian Art, Hyderabad (76.165; John Seyller (ed.), *Rajasthani Paintings in the Jagdish and Kamla Mittal Museum of Indian Art*, Hyderabad, 2015, pp.32-3, no.10).



***72** LEARN MORE

PORTRAIT OF SHAH DAULA (D.1676)

MUGHAL INDIA, LATE 17TH CENTURY

Opaque pigments on paper, laid down with gold rules and salmon-pink borders with gold vine on grey-blue margins decorated with pink flowerheads, green zig-zag outer border, the reverse with a lattice of green and yellow leaves enclosing red flowers, in border of zig-zag vine between yellow rules, mounted, framed and glazed
Painting 7 x 4⅜in. (17.8 x 11cm.); folio 12½ x 8⅝in. (31.8 x 21.9cm.)

£6,000-8,000 US$8,100-11,000 €7,000-9,300

PROVENANCE:
London art market, 1999

Shah Daula (d.1676) was born to a destitute mother with links to the chiefs of the Gakkhar tribe in Western Punjab. He went on to gain fame and following for his piety and for his contribution to public architecture. He is reputed to have built many mosques, wells and bridges over the course of his life. After his death, a shrine was built to him in Gujrat City, Pakistan. Mothers suffering from infertility prayed to Shah Daula hoping for the "blessings of the Saint" and subsequently devoted their firstborn child to the serve the shrine (Mahomed Latif, *Journal of the Royal Asiatic Society*, 1896).

There are two other miniatures which can be used to confirm that the figure depicted is indeed Shah Daula. The Chester Beatty Library, Dublin, has a portrait from the Late Shah Jahan Album inscribed with the following translation: "A likeness of Shaykh Dawlat, who is in Gujarat, Lahore, done by Devdat" (07B.25b). The artist of our portrait has rendered Shah Daula almost identically with the same posture, beard, patched shawl (signifying his Sufi sage status) and green cap. The colours of the robes are different but it is undeniably the same figure. A second comparative portrait was offered in these Rooms, 2 May 2019, lot 85. However, that portrait strays further from the Late Shah Jahan example with the extended finger clutching a flower and the work less fine.

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*73 LEARN MORE

BAHRAM KHAN HUNTING

MUGHAL INDIA, POSSIBLY DECCAN, LATE 17TH OR EARLY 18TH CENTURY

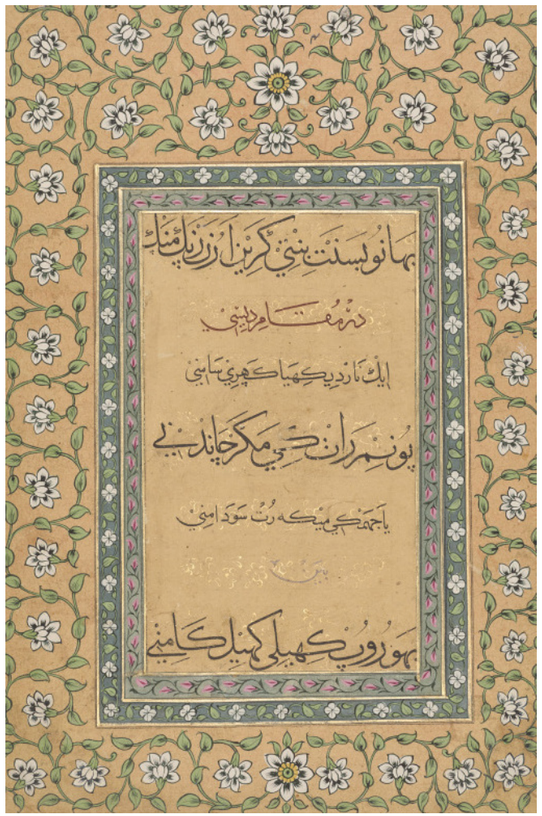
Opaque pigments heightened with gold on paper, Urdu couplet in black *nasta'liq* at lower edge, laid down in gold rules on card within buff margins with gold floral illumination, further inscription in upper margin, the reverse with 7ll. black and polychrome *muhaqqaq* set within gold rules and polychrome floral borders, the margins similarly decorated, mounted, framed and glazed
Painting 10¼ x 6⅞in. (25.8 x 17.6cm.); folio 12⅞ x 9in. (32.8 x 22.7cm.)

£40,000-60,000

US$54,000-81,000
€47,000-69,000

PROVENANCE:
American art market, 1995

INSCRIPTION:
Along the lower edge of the painting in Urdu, *zalim yeh said ul sarfazak si teri, us roz se band hai ke tu na sawar tha* 'O cruel one, this captive heart and it pride of yours; From that very day all came to a halt, the day you did not ride forth'
In the upper border, *Bahram Khan*



Reverse

Aurangzeb's defeat of the Deccani Sultanates of Bijapur and Golconda in 1687-88 put an end to the independent court ateliers which had flourished in the Deccan. Whilst many painters moved to the new city of Aurangabad and sought patronage with Mughal and Hindu officers serving Aurangzeb, many also left the Deccan to seek patronage in the Rajput courts and Mughal north India. The result was a merging of styles that makes it difficult to always differentiate between Mughal, Rajput and Deccani paintings of the late 17th century (Mark Zebrowski, *Deccani Painting*, London, 1983, p.212). This is evidenced by a painting of Atachin Beg Bahadur Qalmaq hawking dated to the early 18th century now in the British Museum (1937,0920,0.6). Atachin Beg Bahadur Qalmaq himself looks very Mughal in style, as do two of his retainers on foot. However, the three other retainers are deeply Deccani in style whilst the horse feels typical of Kishangarh. The style of the landscape in the background is another Deccani element with its moody rolling hills, wildfowl-filled river and pinkish rocky hills (Zebrowski, *op.cit.*, p.213), which are similar to the background seen in the present lot.

This work is also comparable to a painting from the Johnson Album of a Mughal commander in the Deccan, dated circa 1680 (British Library, Johnson Album 26, no.14). The commander rides a similar horse and sports a similar small domed turban to our mounted figure, identified in the upper margin as Bahram Khan. This distinctive shape of turban is also found in a portrait of Abdul Ghaffar Khan Bahadur painted in the Deccan in the last quarter of the 17th century (Zebrowski, *op.cit.*, fig.181, p.210). A painting of similar components but far more Deccani in its style and colouring is in the David Collection and attributed to Aurangabad circa 1700 (13/2015).

The Urdu text on the reverse is an extract from the *Kitab-i Nauras* of Ibrahim 'Adil Shah II of Bijapur (r.1580-1627). That this text was mounted onto the same album folio may further indicate at a Deccani attribution of the painting if the album was compiled thematically.



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AN ILLUMINATED *FIRMAN* OF SHAH ALAM II (D. 1806)

***74** LEARN MORE

AN ILLUMINATED *FIRMAN* OF SHAH ALAM II (D.1806)

MUGHAL INDIA, DATED 1 JUMADA I 1201 AH/19 FEBRUARY 1787 AD

Persian manuscript on paper, 9ll.of black *nasta'liq* reserved against a gold floral background, gold and polychrome illuminated headpiece, two *tughras* and an official dated seal of Shah Alam II, the right hand decorated with a column of gold-stencilled flowers, the reverse with numerous inscriptions and more dated seals of Shah Alam II, mounted, framed and glazed
44½ x 21in. (113.1 x 53.3cm.)

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

PROVENANCE:
American art market, 1995

EXHIBITED:
'*Image and Word: Indian Paintings, Drawings, and Calligraphy (1350-1830)*', Art Gallery of Greater Victoria, Canada, 1998

LITERATURE:
Cheney Cowles, Helen Delacretaz and Barry Till, *Image and Word: Indian Paintings, Drawings, and Calligraphy (1350-1830)*, Victoria, 1998, p.7, fig.29.

INSCRIPTION:
The *tughra*: *firman-e abu'l muzaffar jalal al-din muhammad shah 'alam padshah-e ghazi,* 'The edict of Abu'l Muzaffar Jalal al-Din Muhammad Shah 'Alam, the triumphant King'
The seal gives the same title and the titles of Shah Alam's II's ancestors, ending with Timur (r. 1370-1405)

This is one of the most exquisite extant *firmans* of those produced for the Mughal Emperor Shah Alam II (r. 1761-1805), the "handsome and talented Mughal prince whose life was dogged by defeat and bad luck" (William Dalrymple, *The Anarchy: The Relentless Rise of the East India Company*, New York, 2019, xvii). In it, he decrees an *in'am* (land grant with no obligation of service), in effect absolute possession, of the places Janta Kanu (?) and Akla 'Amala (?) in the *pargana* (district area) of Kandapur, *sarkar* (district) of Daulatabad, *suba* (province) of Aurangabad to Haibat Rao, son of Khandoji Nagari (?), and his sons.

The *firman* is dated 1 Jumada I of the 29th regnal year of Shah 'Alam II, who ordered his accession to be counted from the 8th Rabi' II 1173 AH (29 November 1759 AD; Shahpurshah Hormasji Hodivala, *Historical Studies in Mughal Numismatics*, Bombay, 1976, p.288). The same year is on the seal impression next to the *tughra*. The date is corroborated in a note by officials on the reverse.

Shah Alam II ruled during troubling times for the Mughal dynasty, with both his vassals and the British East India Company gaining land and power within his domains. Following a decisive defeat against the latter at the Battle of Buxar (1764), Shah Alam II was forced to legalize the Company's position in the Bengal and effectively giving it sovereign status, with a right to collect taxes and select a puppet deputy in the place of the Mughal Governor (Cary Stuart Welch, *India: Art and Culture 1300-1900*, p.419). Shah Alam II is seen handing Robert Clive a *firman* decreeing an *in'am* to that effect in a posthumous painting from circa 1818 in the British Library (acc.no.F29).

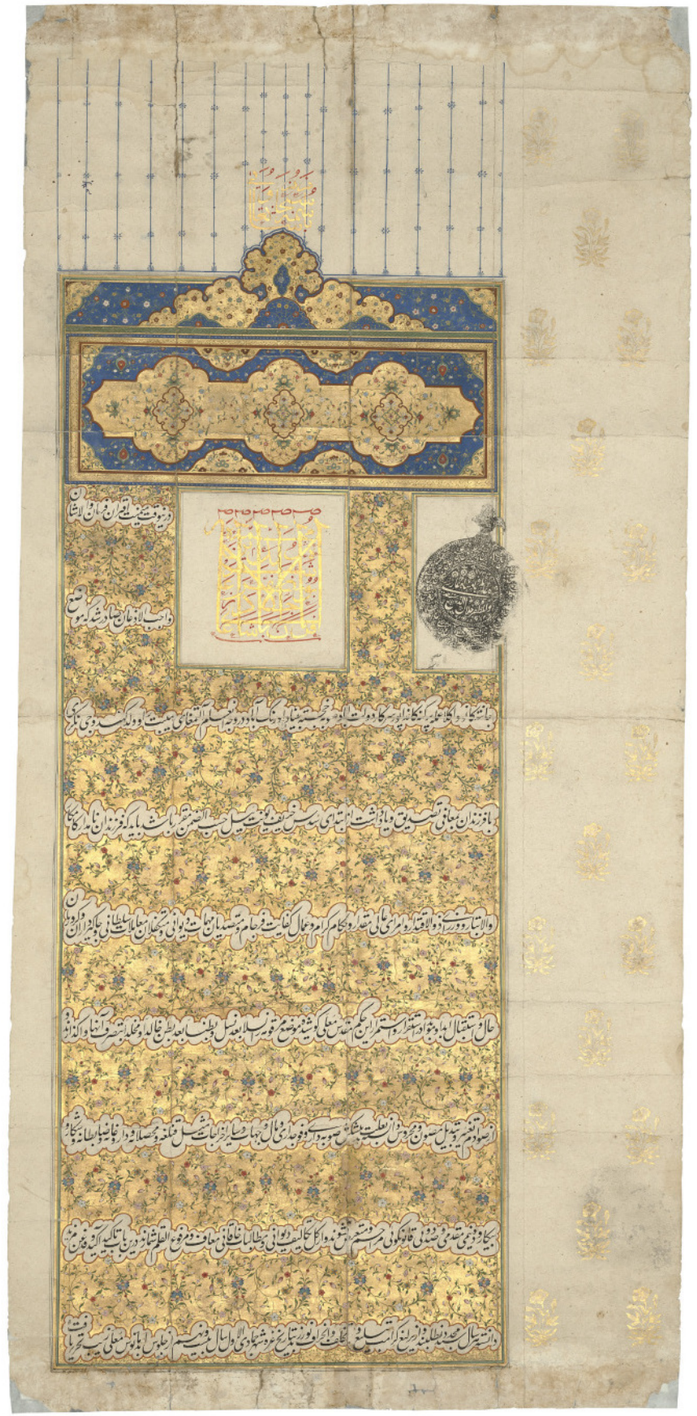
In 1787 in particular, Shah Alam II was in a difficult situation politically and financially. Five years earlier, his able chief minister had died and one-third of the rural population suffered from a famine. In 1785, he had desperately asked Mahadaji Sindhia (1768- 1794), leader of the Marathas, long-time foes of the Mughals, to support him. Despite a cash injection from the East India Company in December as part of the power struggle with the Marathas in North India, Shah Alam II's household expenses remained five months in arrears in February 1787 (Kalikinkar Datta, *Shah Alam II and The East India Company*, Calcutta, 1965, pp.89-92).

Disaster struck in July 1788, when the leader of the Afghan Rohilla, Ghulam Kadir (1767/9-89), captured Delhi, took full possession of the Red Fort and blinded Shah Alam II ten days later. This occupation lasting until October when Shah 'Alam II was reinstated by the Marathas. Most portraits of him, therefore, show him as a blind old man, but a painting of his court dated ca. 1770-80 was sold in these Rooms, 10 October 2006, lot 177.

Thus, despite its ornate illumination and fine *nasta'liq* surrounded by a lustrous gold and deep lapis lazuli, all worthy of the seal of the House of Timur and an Emperor with the penname *Aftab* ('The Sun'), this *firman* paradoxically documents the continuing loss of revenue for the dwindling Mughal Empire. This situation was, in 1784, poignantly described by the first Viceroy of India, Warren Hastings, "Fallen as the House of Timur is, it is yet the relic of the most illustrious line of the Eastern World, its sovereignty is universally acknowledged, though the substance of it no longer exists and the company itself derives its constitutional dominions from the ostensible bounty" (*op.cit.*, p.90).

Following the British victory in the Second Maratha War in 1803, Shah Alam II submitted entirely to the British. They recognised him as Emperor but disregarded his wish on all levels and confined him to the fort of Delhi on a minimal allowance, where he died in 1806.

A similar, but unilluminated *firman* of Shah Alam II dated 1776 and in a similar hand was sold in these Rooms, 12 October 2004. Another unilluminated example of an *in'am firman* dated 1798 was sold in Bonhams London, 13 October 2005, lot 34. A later example dated 1801 in a different style was sold at Sotheby's London, 30 April 2003, lot 21. For other examples of Mughal *firmans* sold in these Rooms, see 30 October 2025, lot 80; 24 October 2024, lot 139; 25 June 2020, lot 66; 10 April 2014, lot 133.



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A *NASTA'LIQ* CALLIGRAPHIC PANEL

SIGNED RAHIM ALLAH, INDIA OR IRAN, AH 1280/1863-4 AD

Persian manuscript on paper, 7ll. strong sepia *nasta'liq* reserved against plain gold cloudbands, in gold and polychrome rules, the margins plain with blue outer rules, the reverse plain, mounted, framed and glazed
Panel 9¼ x 4¾in. (23.5 x 12.1cm.); folio 12⅛ x 7⅝in. (30.7 x 19.3cm.)

£800-1,200 US$1,100-1,600
€930-1,400

PROVENANCE:
Davidson Gallery, 1991

Another calligraphic folio signed Rahimullah is in the Malek National Museum and Library, Tehran (1393.03.00117)

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A CALLIGRAPHIC PANEL

SIGNED FAQIR SHAH MUHAMMAD MU'IN 'ALI, HYDERABAD, INDIA, DATED 11 SHA'BAN AH 1188/17 OCTOBER 1774 AD

Persian manuscript on paper, 9ll. dense black *shikasteh* written on the diagonal, signed and dated, within gold sprinkled green paper borders with black and red rules, the reverse plain, mounted, framed and glazed
6½ x 9¾in. (25 x 16.5cm.)

£1,500-2,000 US$2,100-2,700
€1,800-2,300

PROVENANCE:
American art market, by 1998

EXHIBITED:
'Image and Word: Indian Paintings, Drawings, and Calligraphy (1350-1830)', Art Gallery of Greater Victoria, Canada, 1998

LITERATURE:
Cheney Cowles, Helen Delacretaz and Barry Till, *Image and Word: Indian Paintings, Drawings, and Calligraphy (1350-1830),* Victoria, 1998, p.23, fig.30

Another *shikasteh* exercise by the same calligrapher, dated AH 1189, is in an album in Princeton University Library (South wall 16+17, Islamic Manuscripts, Garrett no. 102Ge, f.32a.).

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·*77 LEARN MORE

A CALLIGRAPHIC EXERCISE IN THE FORM OF A *TUGHRA*

OTTOMAN TURKEY, SIGNED SHAYKH VASFI (?) SIVASI, DATED JUMADA I AH [1]285/1868 AD OR AH [1]265/1849 AH

Calligraphic exercise in black ink, 4ll. of black *nasta'liq* in the lower right corner, effaced signature in black to the lower left corner, three polychrome floral sprays in opaque pigments, set within a gold border, the reverse plain, mounted
19¾ x 21¾in. (50 x 55.4cm.)

£3,000-5,000 US$4,100-6,700
€3,500-5,800

PROVENANCE:
UK art market, 1988

INSCRIPTION:
In the *tughra*, a Prophetic hadith



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AN ILLUMINATED CALLIGRAM

SIGNED BY MEHMED 'ABD AL-'AZIZ AL-RIFA'I, OTTOMAN TURKEY, CIRCA 1900

Ink heightened with gold on paper, signed below, set within gold and polychrome rules, in green outer border, the reverse plain, mounted, framed and glazed
Panel 15⅛ x 14⅞in. (38.3 x 37.9cm.);
folio 19⅛ x 17¾in. (48.5 x 45.1cm.)

£1,500-2,000 US$2,100-2,700
€1,800-2,300

PROVENANCE:
UK art market, 1999

Highly decorative religiously inspired calligraphic panels became popular from the 16th century onwards. This later calligram or *levha* features the Prophet's name at the centre of the illuminated starburst and four of his family members in the inner illumination. The name 'Ali is heavily stylised and repeated eight times, with the names of the twelve imams nested into the tails of the *ya*s.

The calligrapher, Mehmed 'Abd al-'Aziz al-Rifa'i, was recognised for his skill at an early age. Born in Maçka, near Trabzon in 1871, he went on to study under Hasan Hüsni Efendi of Karinabad, an official in the office of the Grand Mufti. His skill was recognised and he achieved a position in the Grand Mufti's office in Istanbul. He was subsequently awarded the fourth Mecid-i Order and the rank of *Mahreç*.

After gaining recognition as a skilled calligrapher, in 1922 King Fuad of Egypt requested his services to work on a Qur'an in Cairo. Following the revolution in Turkey, he remained in Egypt and founded several schools, returning to Istanbul just before his death in 1934. Later in his career 'Abd al-'Aziz al-Rifa'i began to incorporate 'sheikh' into his signature (I.M.K. Inal, *Son Hattatlar*, Istanbul, 1955, pp.68-72). From this, we can deduce that this calligram likely comes from his earlier work in Istanbul. A *hilyah* by 'Abd al-'Aziz al-Rifa'i was sold in these Rooms, 9 October 2014, lot 11.



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***79** LEARN MORE

A MUSICIAN WITH A *RUDRA VEENA*

PROBABLY AWADH, INDIA, 18TH CENTURY

Pencil and opaque pigments heightened with gold on paper, within blue and pink illuminated borders between gold and polychrome rules, cream margins decorated with gold illuminated lattice, inscribed with Eastern Arabic numeral 20 in the top left corner, the reverse with 7ll. black *naskh* reserved against gold clouds, in illuminated blue border, with 4ll. black *nasta'liq* above and below on gold-speckled paper, in illuminated pink borders, the cream margins decorated with floral motifs, mounted, framed and glazed
Painting 2⅝ x 1⅞in. (6.7 x 4.9cm.); folio 11⅞ x 7⅞in. (30 x 20.2cm.)

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

PROVENANCE:
American art market, 2004

INSCRIPTION:
On the reverse in *nast'aliq,* verses from the *Haft Band* of Hasan Kashi
In *naskh,* Qur'an 68:39-45, in part.

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A SEATED SAGE

MUGHAL INDIA, CIRCA 1675

Ink and wash heightened with gold on paper, a gold panel below, laid down between gold and red rules, and blue borders on gold-speckled margins, gold outer rules, the reverse plain, mounted, framed and glazed
Painting 5 x 3⅝in. (12.7 x 9.3cm.); folio 11¼ x 7¾in. (28.7 x 19.7cm.)

£3,000-5,000 US$4,100-6,700
€3,500-5,800

PROVENANCE:
Scottish Private Collection
Bonhams London, 5 November 2014, lot 291

For more information visit **christies.com**

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A LARGE PORTRAIT OF GHULAM RASUL KHAN (D.1840)

INDIA, CIRCA 1850

Ink on paper, the reverse plain, mounted, framed and glazed
37⅝ x 23¾ (95.5 x 60.2cm.)

£3,000-5,000 US$4,100-6,700
€3,500-5,800

PROVENANCE:
American art market, 2003



A FOLIO FROM THE FRASER ALBUM

***82** LEARN MORE

ASCETICS ENCAMPED OUTSIDE A WALLED TOWN

HARYANA, CIRCA 1816

Opaque and transparent pigments on paper, the reverse plain, mounted, framed and glazed
12⅛ x 16¼in. (30.8 x 41.3cm.)

£120,000-180,000

US$170,000-240,000
€140,000-210,000

PROVENANCE:
Commissioned by William Fraser, Delhi, 1816-1820
In the Collection of William Fraser (1784-1835) and James Fraser (1783-1856)
By direct descent in the Fraser family in Scotland to Malcolm R. Fraser, Esq
Sold Sotheby's London, 7 July 1980, lot 30
Terence McInerney, 1988

EXHIBITED:
'*Image and Word: Indian Paintings, Drawings, and Calligraphy (1350-1830)*', Art Gallery of Greater Victoria, Canada, 1998

LITERATURE:
Mildred Archer and Toby Falk, *India Revealed. The Art and Adventures of James and William Fraser 1801-35*, London, 1989, p.102, no.79
Cheney Cowles, Helen Delacretaz and Barry Till, *Image and Word: Indian Paintings, Drawings, and Calligraphy (1350-1830)*, Victoria, 1998, fig.19, p.18

This painting comes from the celebrated Fraser Album - an extraordinary series of paintings that stand as one of the finest visual records of life in early 19th century India. Commissioned by William Fraser (1784-1835) and his brother James Baillie Fraser (1783-1856), the paintings are an unmatched record of the social, cultural and everyday life of Delhi's rural and urban residents.

William and James Baillie Fraser were Scotsmen who served in India. William Fraser, the younger son of Edward Fraser of Reelig, Inverness, arrived in India in 1801 and rose through the ranks of the East India Company's political service. His deep engagement with local communities and landscapes, especially around Delhi and Garhwal, exposed him to a wide cross-section of society. In 1814, his brother James joined him in India as a merchant in Calcutta. The brothers travelled through the Himalayas and on that trip, James Fraser, himself an accomplished amateur artist, began to record the landscapes, monuments and people he encountered in drawings and paintings, which are reflected in his diary entries. In their attempts to record all that they saw, William also hired local artists to 'take the likenesses of several of the servants and the Ghorkas' (Mildred Archer and Toby Falk, *India Revealed. The Art and Adventures of James and William Fraser 1801-35,* London, 1989, p.45). Returning to Delhi in August 1815 the brothers encouraged further artists to record Mughal court dancers and singers beginning the five-year project which became 'The Fraser Album'.

The Fraser brothers' initial commissions included portraits of nautch dancers seen at social gatherings. Whilst James returned to Calcutta in 1816 and later to Scotland in 1820, William continued to commission works over the next several years.

Most of the Fraser Album watercolours are attributed to a master artist from the circle of Ghulam Ali Khan, with select works attributed directly to Ghulam Ali Khan himself. Others, particularly of the nautch dancers are attributed to Lalji or Hulas Lal. These artists were familiar with the art of portraiture from their own tradition but were suddenly alive to the expectations of the 'sahibs'. The resulting portraits - some recording single figures and others well-knit groups - are alive with psychological intensity and immediacy. As Goswamy writes "well ahead of the coming of the camera, these portraits come as close as possible to "telling it as it is": honest and evocative, and in many cases moving in their humanity" (B.N. Goswamy, 'Masters of the Company Portraits' in M.C. Beach, E. Fischer and B.N. Goswamy (eds.), *Masters of Indian Painting, vol.2,* 2011 p.769).

Several paintings from the Fraser album, like ours, show more heavily worked scenes, where the figures – who always form the focus of the paintings – are surrounded by populated village scenes, architecture or landscapes. Many of these scenes are set in the district of Haryana. It is unclear what the walled town behind our ascetics is, but one possibility is Rania, a town that William frequently visited, approximately 150 miles north-west of Delhi, where he had a *bibi*, a local Indian companion by the name of Amiban with whom he had a number of children.

The Fraser Album paintings were sent back to Scotland, or returned with James Fraser. They remained in the family's possession until 1979 when they were discovered among the brothers' papers in Inverness. Sotheby's auctioned the group in two sales, the first in London on 7th July 1980 and the rest in New York on 9th December the same year. The group, which occupy a hugely important place in the study of Company School painting, were only really brought to light with the publication of Toby Falk and Mildred Archer's book *India Revealed: The Art and Adventures of James and William Fraser 1801-35* (London, 1989). The book provided the first overview of the paintings which – in Falk's words – 'surpass all known Company portraits' for their 'special intensity, [...] unusual skill and accomplishment' (Archer and Falk, 1988).

Today, pages from the Fraser Album are in private and public collections worldwide, including - amongst others - the Islamic Art Museum Malaysia, the British Library, the British Museum, the Victoria & Albert Museum, the David Collection, the Virginia Museum of Fine Arts, and the Art Institute of Chicago. A series of eight paintings from the album recently sold in these Rooms as part of the collection of Prince & Princess Sadruddin Aga Khan, 28 October 2025, lots 40 to 47).



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GHULAM NASIR AL-DIN, KNOWN AS 'KALE MIYAN', AND TWO ATTENDANTS

BY A FOLLOWER OF GHULAM ALI KHAN, MUGHAL DELHI, INDIA, DATED AH 1268/1851-2 AD

Opaque pigments heightened with gold on paper, laid down on card, the reverse with a pen and ink drawing of boats moored by Patna, mounted, framed and glazed
9 x 13¼in. (23 x 33.8cm.)

£30,000-50,000

US$41,000-67,000
€35,000-58,000

PROVENANCE:
American art market, 2000

INSCRIPTION:
From the bottom up *shabih-i mubarak-i hazrat ghulam nasir al-din 'urf miyan kali sahib qibla 1268,* 'Blessed likeness of His Excellence Ghulam Nasir al-Din known as Miyan Kali Sahib Qibla. 1268 (1851-2)'
hazrat ghulam qutb al-din ibn sahib [qibla], 'His Excellence Qutb al-Din ibn Sahib [Qibla]'
hazrat-i mawlawi fakhr al-din ibn sahib qibla, 'His Excellence the Master Fakhr al-Din ibn Sahib Qibla'

This extraordinary painting is the only known portrait of Ghulam Nasir al-Din, one of the prominent personalities of the Mughal court in Delhi on the eve of the Indian Rebellion of 1857. The painting carries the hallmark style of Ghulam 'Ali Khan (fl.c.1817–55), the foremost painter of the 19th century Delhi school.

Ghulam Nasir al-Din was the spiritual advisor to Bahadur Shah II (r.1837-57). Better known by his nickname Kale Miyan, meaning "The Black Gentleman" in reference to his dark complexion, he traced his lineage went back to Nizam al-Din, whose shrine was in Aurangabad. Kale Miyan's grandfather Fakhr al-Din (d.1785) had moved to Delhi in the middle of the 18th century, and was succeeded by his son Qutb al-Din (d.1817): both names appear in the inscription in the background of this painting stressing the sacred lineage of its subject. Ghulam Nasir al-Din enjoyed great prestige as the spiritual advisor (*murshid*) to Bahadur Shah Zafar, the last Mughal emperor (r.1837-57). His religious aura is emphasised in this painting by his nimbus as well as his simple clothing. According to Thomas Beale, author of *Oriental Biographical Dictionary of British India* (1895), Ghulam Nasir al-Din always 'preferred the habit of a dervish'. This portrait was painted only a few short years before the uprising that brought an end to the Mughal kings of Delhi. After the mutiny Bahadur Shah was exiled to Yangon in Myanmar, where he requested from his captors only the privilege of being buried alongside his spiritual guide: a request which was not honoured. Though some sources claim that Ghulam Nasir al-Din died in 1852, his friend the poet Mirza Ghalib claimed that he was killed by the British during the seige of Delhi. He poignantly records how the ancestral home was destroyed 'as though a broom had swept it away, such that not a scrap of paper, nor a thread of gold, nor even a yarn of wool is left'. For a fuller account of the life of Ghulam Nasir al-Din, see Nile Green, *Indian Sufism since the Seventeenth Century,* Abingdon, 2006, especially pp.92-6.

The artist responsible for this seems to have been a follower of Ghulam Ali Khan. Ghulam Ali Khan is regarded as the foremost painter of 19th century Delhi, enjoying the patronage of both European and Indian patrons. Though he started his career as a topographical artist, he soon turned his hand to portraiture, and is considered by many to be one of the principle artists who worked on the Fraser Album. He certainly completed several works for James Skinner, a close friend of the Frasers, including a painting of a *durbar* in the National Army Museum, acc.no.1956-02-27-3. He also travelled widely and worked in the provincial courts of Alwar, Jhajjar, and Dujana (Yuthika Sharma, 'Ghulam Ali Khan and the Delhi School of Painting', in William Dalrymple, *Forgotten Masters*, London, 2020, p.147).

Similar to the present lot in its composition is a painting of Bahadur Shah II by Ghulam Ali Khan, one of which is in the Khalili Collection (MSS 987, published *The Indian Portrait, 1560-1860,* London, 2010, no.58, pp.164-5). The details of our painting, however, find their closest comparison in another portrait by Ghulam Ali Khan, depicting the perfume seller Bhagwan Das, in the San Diego Museum of Art (acc. no.1990:397). In that painting, the Delhi merchant is depicted on a similar blue and white carpet, with a very similar stone wall carving behind him and his name given in a framed inscription above.

A large group scene in the style of Ghulam Ali Khan was sold in these Rooms, 6 October 2011, lot 441. A painting of the *Diwan-i Khass*, signed by the artist, was in the collection of Prince and Princess Sadruddin Aga Khan, sold in these Rooms, 28 October 2025, lot 59.



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.

*84 LEARN MORE

WILLIAM FRASER'S DINNER PARTY

DELHI, INDIA, CIRCA 1830

Opaque pigments heightened with gold on paper, laid down on card, mounted, framed and glazed
11⅝ x 9¼in. (29.6 x 23.6cm.)

£20,000-30,000

US$27,000-40,000
€24,000-35,000

PROVENANCE:
American art market, 1994

EXHIBITED:
'*Image and Word: Indian Paintings, Drawings, and Calligraphy (1350-1830)*', Art Gallery of Greater Victoria, Canada, 1998

LITERATURE:
Cheney Cowles, Helen Delacretaz and Barry Till, *Image and Word: Indian Paintings, Drawings, and Calligraphy (1350-1830)*, Victoria, 1998, p.20, fig.18

William Fraser (1784-1835) has become synonymous with the hybrid lifestyle of the 'White Mughals' who lived in India in the early 19th century. He first landed in Calcutta in February 1802, and excelled during his training at Fort William, arriving in Delhi to become assistant to the British Resident in January 1806. He accompanied military expeditions to Bahawalpur in 1811 and Nepal in 1815 and has become particularly known for his role in the creation of the 'Fraser Album' - paintings of the people that he and his brother met during their time in India, which have come to be regarded as some of the finest examples of 'Company School' painting (see for example lot 83 in this sale). Although his brother James returned to Scotland in 1820, William would eventually die in India at the hands of an assassin in March 1835. He is buried in St James' church in Calcutta. For more information on the life of William Fraser, see Toby Falk and Mildred Archer, *India Revealed. The Art and Adventures of James and William Fraser, 1801-35,* London, 1989.

An almost identical composition to the present scene is in a private collection, sold by Spink in 1999 (Simon Ray, *The Eye of the Courtier*, 11-12 October 1999, no.58). The most obvious difference in the composition between the two scenes is that in our painting, Fraser sports an enormous beard, whereas in the first he only has a much less voluptuous one. Some contemporary portraits of him, such as the painting by Lalji or Hulas Lal painted in the late summer of 1815, show him with only a moustache (Falk and Archer, *op.cit.*, p.38, fig.11). However, in paintings such as a portrait of him in the Alwar City Palace collection, another in the Asian Art Museum, San Francisco (2005.64.117), and a posthumous portrait in the Indar Pasricha collection (Falk and Archer, *op.cit.*, p.55, fig.17), he is bearded. He also appears in this way in a portrait of him talking to his friend Nawab Ahmad Bakhsh of Firozpur on a veranda in the National Museum, New Delhi, in which a striking similarity is apparent between the style of the two men's beards.

Fraser's voluminous beard attracted attention, not all of it positive. Lady Maria Nugent, on a visit to Delhi from Calcutta, was horrified by her encounter with William Fraser and his colleague at the British residency, Edward Gardener. She wrote that 'they both wear enormous whiskers, and neither will eat beef or pork, being as much Hindoos as Christians'. She added that in order to bring them back to reality she would 'talk of the religion they were brought up in, and of their friends, who would be astonished and shocked at their whiskers, beards &c. &c.' Though her preaching does not however, seem to have made much of an impression on her interlocutors (Dalrymple, *op.cit.*, pp.53-4). In addition to William Fraser's beard, his emulation of Indian customs can also be seen by the fact that he and his guests are depicted eating food with their hands.

The Spink painting and that offered here are almost identical. Both are set in a classical interior and depict a party of fashionable figures. The individuals depicted in both works are identical, and the two paintings must have been the work of the same hand. The author of the Spink catalogue notes that the central figure is depicted according to Indian convention, presented larger in size than the other figures as a sign of his importance. Similarly, the chair upon which he sits, though European in design, is gilded like the throne of a Maharajah and he holds a handkerchief, which is splayed to resemble a *patka* (sash) or *chowrie* (fly-whisk). The Indian attendant to the extreme left of the picture carries an umbrella, traditionally a symbol of royalty in Indian miniatures. One can therefore see the artist making use of Indian conventions to signify the importance of his new patron. The Spink catalogue proposes a date of 1810 for their painting on the basis of the fashion. However the similarity of our main figure to the posthumous portrait of William Fraser in the Indar Pasricha Collection, which is attributed to 1835, would suggest a slightly later dating for both paintings.

The composition, scale and style of this scene is similar to a near-contemporaneous portrait of the Nawab of Oudh at a banquet, which survives in several copies including one sold Bonhams London, 22 May 2025, lot 216; and another formerly in the James Ivory collection, with Francesca Galloway in 2010 (J. P. Losty, *Indian Miniatures from the James Ivory collection,* London, 2010, p.156, no.70). Interestingly, whilst in our painting Fraser eats with his hands, in those the Nawab eats with a spoon. Prominent figures in Indian society at the turn of the 19th century often would have many copies made of the same composition, in order to give them as souvenirs to visitors. Examples of paintings produced for this practice include two paintings commissioned by James Skinner formerly in the collection of Prince and Princess Sadruddin Aga Khan, sold in these Rooms 28 October 2025, lots 54 and 55.



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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the lots listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in bold. As well as these Conditions of Sale, lots in which we offer Non-Fungible Tokens for sale are governed by the Additional Conditions of Sale – Non-Fungible Tokens, which can be found at Appendix A to these Conditions of Sale. For the sale of Non-Fungible Tokens, to the extent there is a conflict between the "London Conditions of Sale Buying at Christie's" and "Additional Conditions of Sale – Non-Fungible Tokens", the latter controls.

Unless we own a **lot** (λ symbol), Christie's acts as agent for the seller. This means that we are providing services to the seller to help them sell their lot and that Christie's is concluding the contract for the sale of the lot on behalf of the seller. When Christie's is the agent of the seller, the contract of sale which is created by any successful bid by you for a lot will be directly between you and the seller, and not between you and Christie's.

A • BEFORE THE SALE

1 • DESCRIPTION OF LOTS

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

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

2 • OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 • CONDITION

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

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

4 • VIEWING LOTS PRE-AUCTION

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

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

5 • ESTIMATES

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

6 • WITHDRAWAL

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

7 • JEWELLERY

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

(b) It will not be apparent to us whether a diamond is naturally or synthetically formed unless it has been tested by a gemmological laboratory. Where the diamond has been tested, a gemmological report will be available.

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

(d) Certain weights in the **catalogue description** are provided for guidance purposes only as they have been estimated through measurement and, as such, should not be relied upon as exact.

(e) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report. We do not guarantee nor are we responsible for any report or certificate from a gemmological laboratory that may accompany a **lot**.

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

8 • WATCHES & CLOCKS

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

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

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B • REGISTERING TO BID

1 • NEW BIDDERS

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

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

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

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

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

2 • RETURNING BIDDERS

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

3 • IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 • BIDDING ON BEHALF OF ANOTHER PERSON

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

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

5 • BIDDING IN PERSON

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

6 • BIDDING SERVICES

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

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

(b) **Internet Bids on Christie's LIVE™**
For certain auctions we will accept bids over the Internet. For more information, please visit 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.

(c) **Written Bids**
You can find a Written Bid Form at any Christie's office or by choosing the sale and viewing the **lot**s online at 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), E(2)(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 use tax to that state's taxing 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 λ 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 this agreement by law, are excluded.

2 • OUR AUTHENTICITY WARRANTY

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

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

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

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot**'s **catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Heading**s 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 Heading**s 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 E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

(l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery).**
In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the "**SubHeading**"). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **SubHeading**.

3 • YOUR WARRANTIES

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

(b) Where you are bidding as agent on behalf of any ultimate buyer(s) who will put you in funds before you pay Christie's for the **lot**(s), you **warrant** that:
(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) and have complied with all applicable anti-money laundering, counter terrorist financing and sanctions laws;
(ii) you will disclose to us the identity of the ultimate buyer(s) (including any officers and beneficial owner(s) of the ultimate buyer(s) and any persons acting on its behalf) and on our request, provide documents to verify their identity;
(iii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
(iv) you do not know, and have no reason to suspect that the ultimate buyer(s) (or its officers, beneficial owners or any persons acting on its behalf) are on a sanctions list, are under investigation for, charged with or convicted of money laundering, terrorist activities or other crimes, or that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion; and
(v) where you are a regulated person who is supervised for anti-money laundering purposes under the laws of the EEA or another jurisdiction with requirements equivalent to the EU 4th Money Laundering Directive, and we do not request documents to verify the ultimate buyer's identity at the time of registration, you consent to us relying on your due diligence on the ultimate buyer, and will retain their identification and verification documents for a period of not less than 5 years from the date of the transaction. You will make such documentation available for immediate inspection on our request.

F • PAYMENT

1 • HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:
(i) the **hammer price**; and
(ii) the **buyer's premium**; and
(iii) any amounts due under section D3 above; and
(iv) any duties, goods, sales, use, compensating or service tax or VAT.
Payment is due no later than by the end of the seventh calendar day following the date of the auction, 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: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.
(ii) **Credit Card**
We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.
If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to, you, please check with your credit card issuer before making the payment.
Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.
(iii) **Cash**
We 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 number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

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

2 • TRANSFERRING OWNERSHIP TO YOU

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

3 • TRANSFERRING RISK TO YOU

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

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

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

4 • WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;
(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
(vi) we can, at our option, reveal your identity and contact details to the seller;
(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.
(c) If you make payment in full after the due date, and we choose to accept such payment we may charge you storage and transport costs from the date that is 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:
(i) charge you storage costs at the rates set out at www.christies.com/en/help/buying-guide/storage-fees.
(ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.use's standard terms and to pay for their standard fees and costs.
(iii) 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 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 or contact us at 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 import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.
(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_ london@christies.com.
(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.
(c) **Lots made of protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, 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 ∝ 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(h) 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.
(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 Ψ 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**.

4 • ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 • TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 • TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 • PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at https://www.christies.com/about-us/contact/ccpa.

8 • WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 • LAW AND DISPUTES

This agreement, and any contractual or non-contractual dispute arising out of or in connection with this agreement, will be governed by English law. Before either you or we start any court proceedings and if you and we agree, you and we will try to settle the dispute by mediation in accordance with the CEDR Model Mediation Procedure. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the English courts; however, we will have the right to bring proceedings against you in any other court.

10 •REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including catalogue descriptions and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K • GLOSSARY

auctioneer: the individual auctioneer and/or Christie's.
authentic: a genuine example, rather than a copy or forgery of:
(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.
authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.
buyer's premium: the charge the buyer pays us along with the **hammer price**.
catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any **saleroom notice**.
Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.
condition: the physical condition of a **lot**.
due date: has the meaning given to it in paragraph F1(a).
estimate: the price range included in the catalogue or any **saleroom notice** within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.
hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.
Heading: has the meaning given to it in paragraph E2.
SubHeading: has the meaning given to it in paragraph E2.
lot: an item to be offered at auction (or two or more items to be offered at auction as a group).
other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.
purchase price: has the meaning given to it in paragraph F1(a).
provenance: the ownership history of a **lot**.
qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Catalogu ing Practice'.
reserve: the confidential amount below which we will not sell a **lot**.
saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.
UPPER CASE type: means having all capital letters.
warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION (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 **hammer price**. VAT at 20% will be added to the **buyer's premium** 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 **hammer price** and **buyer's premium** and shown separately on our invoice. For qualifying books only, no VAT is payable on the **hammer price** or the **buyer's premium**.
*	These **lots** have been imported from outside the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the **hammer price**. VAT at 20% will be added to the **buyer's premium** but will not be shown separately on our invoice.
Ω	These **lots** have been imported from outside the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the **hammer price** and Import VAT at 20% will be charged on the Duty Inclusive **hammer price**. VAT at 20% will be added to the **buyer's premium** but will not be shown separately on our invoice.
∝	The VAT treatment will depend on whether you have registered to bid with a UK address or non-UK address: • If you register to bid with an address within the UK you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the UK you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the **hammer**. If you choose to buy the wine out of bond Excise Duty as applicable will be added to the **hammer price** and Clearance VAT at 20% will be charged on the Duty inclusive **hammer price**. Whether you buy the wine in bond or out of bond, 20% VAT will be added to the **buyer's premium** and shown on the invoice.

VAT refunds: what can I reclaim?

Non-UK buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No symbol	We will refund the VAT amount in the **buyer's premium**.
	† and ∝	We will refund the VAT charged on the **hammer price**. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the **buyer's premium** cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the **hammer price** providing you export the wine while 'in bond' directly outside the UK using an Excise authorised shipper. VAT on the **buyer's premium** can only be refunded if you are an overseas business. The VAT amount in the **buyer's premium** cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the **hammer price** and the VAT amount in the **buyer's premium**.

1. We CANNOT offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below before you bid.
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.
3. To receive a refund of VAT amounts/ Import VAT (as applicable) a non-UK buyer must:
   a) have registered to bid with an address outside of the UK; and
   b) 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'.
4. Details of the documents which you must provide to us to show satisfactory proof of export/ shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/ export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.
5. 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.
6. 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.
7. 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.
8. 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.
9. All reinvoicing 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 7839 1611.

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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.

Δ
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

Δ 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 Δ 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 **lot**s 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 **lot**s 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. **Lot**s 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 **lot**s 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 **authentic**ity of authorship of any **lot** in this catalogue described by this term, and the **authenticity warranty** shall not be available with respect to **lot**s 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: cscollectionsuk@christies.com.

If the **lot** remains at Christie's, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00am to 5.00pm.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a **Collection Form** from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +44 (0)20 7839 9060
Email: cscollectionsuk@christies.com

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com.

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.

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 to set up your organisation account.



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

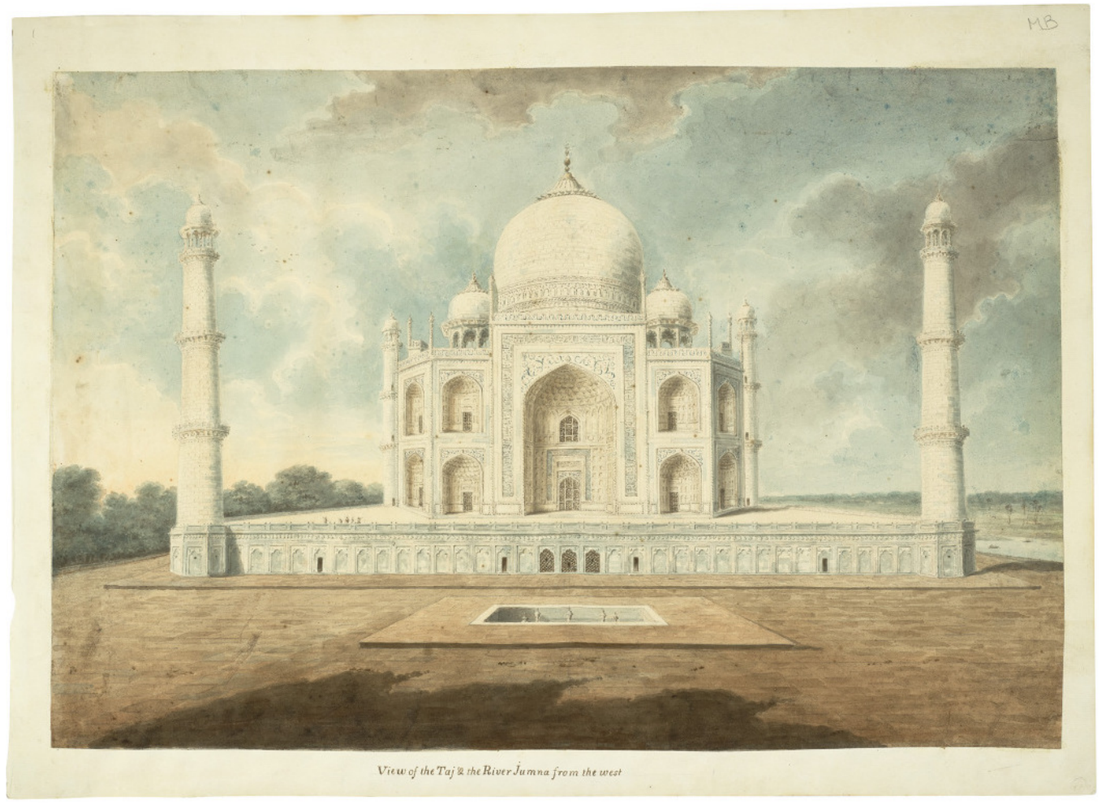
VINCENT VAN GOGH (1853-1890)
Coin de jardin avec papillons
Price realised: $33,185,000
Christie's New York, May 2024

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See Section D of our Conditions of Sale at the back of the Auction Catalogue

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