



FOUR RIVERS FROM EDEN

Works of Art and Paintings from the Islamic and Indian World



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ISLAMIC AND INDIAN METALWORK AND ARMS

A FINE ANATOLIAN CANDLESTICK

1. GOLD- AND SILVER-INLAID COPPER ALLOY CANDLESTICK CENTRAL OR EASTERN ANATOLIA, CIRCA 1250 A.D.

Of splayed form with concave sides, the drip-tray recessed, the cylindrical neck with overhanging mouth reflecting the form of the body

19.8 cm. height
19.5 cm. diameter

We are grateful to Professor James Allan, who has written a detailed description of this candlestick, the full text of which is available on request. The following is an edited version.

ANATOLIAN CANDLESTICKS

This fine candlestick forms part of a group often associated with the town of Siirt, in south-east Turkey, but in this case may in fact be from Diyarbakir, slightly further west. It is decorated with three large roundels depicting scenes from the hunt as well as others showing celebrations with musicians and drinkers. Others in the group include the Nuhad Es-Said collection candlestick (Allan, 1982, no.7), and similar pieces in the Louvre (Rice, D.S., 1954, pp.1-39, pl.7a), Bologna (Rice, 1954, pl.11), and the Türk ve İslam Eserleri Müzesi in Istanbul (Rice, 1954, pl.8, a-d).

DESCRIPTION

The body is decorated with three large roundels. Each contains a mounted huntsman, the first with some sort of hunting weapon in his hand, the second with a hawk on his left wrist, the third with a cheetah on the horse's crupper. Below each of them is an animal which appears to be a cross between a hare and a hunting dog! Between the three large roundels are pairs of small roundels, one above the other, containing a tambourine player and a flautist, a harpist and lute-player, a standing dancer and a drinker. Dividing each small roundel from its partner is a horizontal band with a central gold swastika-pattern hexagon between two animals. In two cases the latter consist of a unicorn and lion, but in the third the animals are a lion and a bull. The drip tray is decorated with three roundels, each containing an interlaced six-pointed star. Between the roundels are three bird-like creatures on an arabesque ground.

COMMENTARY

Although much inlay is missing, the quality of this piece is unmistakable. Not only are the figures in roundels well designed, but the arabesque work on the ground is of high quality, and the scrolls behind the individual figures are very

finely done. The human-headed calligraphy on the candle-holder is strongly rendered, and the bird-like creatures on the drip tray have a wonderful, almost calligraphic, feel to them.

The candlestick belongs to a large group of candlesticks which vary in their metal contents, in their decorative schemes, and in their details. The general consensus is that they were manufactured in one or more centres in central or south-eastern Anatolia, and that some at least of them were made in the town of Siirt in south-east Turkey. The evidence for this is summarised in Allan, 1982, pp.59-60.

If we try to tie down the origin of this particular candlestick more closely, two features stand out. The first is that, at some stage in its life, it belonged to a man called Muhammad ibn 'Abd al-Rahman, who describes himself as a water-seller (*al-Suji*) from Ahlat, on the shores of Lake Van, eastern Turkey.

More interesting, however, is the appearance of a bull among the pairs of animals around the candlestick's waist, which is very unusual. Animal friezes on such metal objects usually consist of animals associated with the hunt e.g. hares, dogs, and lions, alongside mythical beasts e.g. sphinxes or unicorns (see e.g. Allan 1982 no.8). I cannot recall ever coming across a bull before. The art and architecture of the various Saljuq dynasties in Turkey is notable for its use of images borrowed from antiquity, particularly in its coinage. Perhaps the finest examples of such sculptures are those which decorate the walls of Diyarbakir, which date from the Saljuq period. Of more particular interest for our purpose, however, are the two showing a lion attacking a bull which decorate Diyarbakir's Ulu Cami. See: <https://romeartlover.it/Turmag24.html>

These were probably introduced, with the inscription next to them, by the Artuqids, in 1117 AD. The Artuqid palace in Diyarbakir was also decorated with similar sculptures. It is very tempting, therefore, to attribute this candlestick to a workshop in Diyarbakir.

TECHNICAL ANALYSIS

We are grateful to Dr. Peter Northover, who conducted an Analysis and Metallography report on the candlestick and a copy of his report, dated June 2022, is available on request.





INSCRIPTIONS

Around the base, in cursive, damaged and with extra letters, Arabic benedictions for the owner, not all deciphered:

رمعلا [و] دع اصلا دجل او ذفانل / رمال او الماشلا لابقال او مئادلا زعلا
 لاغف (ءاطعلا) [اذك] ادع ال او ربل [و] ... / ... و ... قىل اعلا فماركل [و] دل اعلا
 اقبلا او زعلا ... / ؟ قودلا (ارودلا) هب اصل (بح اصل) ؟ قاع عمل او
 هب اصل (ا بح اصل او انشلا و دم حلا و
 'Perpetual glory and complete prosperity and penetrating
 command and rising good fortune [and] everlasting life [and]
 elevated generosity ... and piety and favour and happiness(?)',

for (its) owner. Wealth(?) ... glory and long life and praise and
 laudation to (its) owner.'

On the inside of the base, an owner's inscription:

ي و صرلا ي طال خ ل ن م ح ر ل ا ن م ح ر ل ا د ب ع ن ب د م ح م
 'Muhammad bin 'Abd al-Rahman al-Khalati al-Suji (the water-
 seller)'

The inscription around the candle-holder bears the words *al-
 'amr al-da'im* three times, and more of the benedictions are to
 be found on the edge of the drip tray.

PROVENANCE

Tevfik Kuyaş (1916-89), Davos, Switzerland, acquired in the
 1960s
 Private collection, Switzerland, by descent

REFERENCES

Allan, J., *Islamic metalwork. The Nuhad Es-Said Collection*, London
 1982
 Atil, E., Chase, W. T., and Jett, P., *Islamic Metalwork in the Freer
 Gallery of Art*, Washington D.C. 1985
 Rice, M., 'The Seasons and the Labors of the Months in Islamic
 Art', *Ars Orientalis*, London, vol. I, 1954, pp. 1-39



**2. A SILVER DISH WITH GOLD-INLAID GLASS PANELS (THEWA)
PRATAPGARH, RAJASTHAN, SECOND HALF NINETEENTH CENTURY**

Of shallow form on three lion paw feet, the broad decagonal scalloped rim set with ten gold foil-inlaid green glass panels, eight with minutely detailed princely hunting scenes on elephant, horse or camel, interrupted by two of a Todi ragini and four standing deer above a frieze of water-fowl; the well with a circular blue glass medallion of eight dancing maidens divided by floral garlands inside a ring chased with alternating flower heads and palmettes
17.9cm. diameter
339 g. weight

Thewa work (*thewa* in Rajasthani means 'setting') was produced by the Raj Soni caste of goldsmiths from Pratapgarh, which lies south-east of Udaipur in Rajasthan. The technique is believed to have originated during the second half of the eighteenth century. It involves incising and then cutting out small scenes and images from thin, 24-carat sheet gold. This was then fused onto glass behind which green foil was attached, the

composition being held in place by silver wire. Typical *thewa* ware shows village scenes, Hindu deities or hunting scenes such as those depicted here. For a further description of the technique see Untracht and Watt, pp.24-25.

For other objects of this type, including a box, platter and jewellery, in the Victoria & Albert Museum, London, see: https://collections.vam.ac.uk/search/?id_place=x38006

PROVENANCE

Private collection, England
Michael Backman Ltd., London

REFERENCES

Untracht, O., *Traditional Jewelry of India*, London, 1997
Watt, Sir G., *Indian Art at Delhi, 1903: Being the Official Catalogue of the Delhi Exhibition, 1902-1903*, Calcutta, 1902



**3. THREE QAJAR GOLD-DAMASCENED STEEL FRUIT
PRESENTED BY REZA SHAH PAHLAVI (REG. 1925-1941)
PERSIA, DATED AH 1325/ AD 1907-1908**

Comprising a pomegranate, a quince and a pear, each of naturalistic form, with leaves sprouting from the stalks, variously decorated in gold inlay with inscriptions and lobed cartouches containing foliate interlace, the leaves with damascened veins
16.5 cm. maximum height

Like many Qajar steel objects, the primary use of fruit such as these was as decorative objects, much like the animals, vases and ewers that were produced in similar technique. For a discussion of this industry and similar examples in the Louvre and elsewhere, including a pear and a guava, the former signed Hajji 'Abbas, see Collinet, pp. 92-101. A similar damascened steel pomegranate is in the Khalili Collection, London, see Spink, p.1324, no.845.

INSCRIPTIONS

Each is inscribed and dated:
farmayesh-e aqa-ye shaykh al-'iraqayn sanah 1325
'The order of Mr Shaykh al-'Iraqayn, the year 1325 (1907-08 A.D.).'

PROVENANCE

Presented by Reza Shah Pahlavi (r. 1925-1941), Shah of Iran, to Consulate Jan Karszo-Siedlewski (1891-1955), when posted to Tehran between 1938-1942
By descent until 2022

REFERENCES

Collinet, A., "Rondes-bosses d'acier" in Fellingner, G. and Guillaume, C., eds., *L'Empire des roses: chefs-d'oeuvre de l'art persan du XIXe siècle*, Louvre-Lens, 2018
Spink, M., *Brasses, Bronze and Silver of the Islamic Lands*, London, 2022



**4. MUGHAL JADE-HILTED PRINCE'S DAGGER (KARD)
INDIA, CIRCA 1700**

The watered-steel blade decorated on either side of the forte with a scalloped foliate quarter medallion, the curving pale green jade hilt with bird's head pommel, the eyes gem-set in gold, issuing from a grip decorated with rows of chevrons, with later brocade-covered scabbard
22.7 cm. length

PROVENANCE

Spink & Son, London, 1970s/80s
Private collection, London, 1970s/80s-2013
Oliver Forge and Brendan Lynch Ltd., London, 2013
Private collection, Switzerland, 2013-23

5. A GEM-SET SWORD SCABBARD CHAPE EMBLAZONED WITH THE ORDER OF THE CRESCENT SWISS FOR THE OTTOMAN MARKET CIRCA 1799

With on either side rose-cut diamonds forming floral garlands on a red enamel ground, flanking a Wedgewood blue ground enamel oval with star and crescent, engraved gold borders
15.8 cm. length

Sultan Selim III (1761-1808) instituted the Imperial Order of the Crescent in order to reward Horatio Nelson for his victory over the French at the Battle of the Nile in 1798. The existing Ottoman orders could not be awarded to non-Muslims and the order was sent to Nelson in 1799.

PROVENANCE

Awarded by Sultan Selim III to either Rear Admiral Sir Horatio Nelson (1758-1805) or Admiral Sir Sidney Smith (1764-1840), the latter receiving the decoration for having repulsed Napoleon at the defence of Acre in 1799.
Discovered in the River Thames at Old Windsor in 1973 and registered as Treasure Trove
Christie's, London, 18 November 1981, lot 9
Private collection, England
Sam Fogg, London, 2016
Private collection, London, 2016-23



**6. QAJAR DAGGER WITH WALRUS IVORY HILT DEPICTING A SOLDIER (KHANJAR)
PERSIA, NINETEENTH CENTURY**

With ribbed curving steel blade, the hilt carved with the figure of a standing soldier, wearing a European-derived uniform comprising breeches, boots, frock-coat and bicorn hat, scrolls of hair resting on his shoulders, holding a rifle in his right hand, within a foliate medallion with an upper border depicting two angels holding a palmette medallion, and below, birds amidst foliage flanking a medallion with pseudo-inscriptions; on the reverse his beloved sits forlorn under a tree, also with luxuriant tresses, *nasta'liq* inscriptions to her right, above and below, silver grips on either side set with blue glass roundels
34.2 cm. length

During the second half of the nineteenth century the Qajar rulers were preoccupied with modernising their army and this young soldier is resplendent in his European-derived military uniform of breeches, leather boots, frock-coat and bicorn hat. His billowing locks of hair show distinct French influence. Under Nasser al-Din Shah (r.1848-96), westernisation took hold of everything from architecture, communications, the military, court dress and of course painting. The Shah himself visited Europe three times and was decorated by Queen Victoria. See Diba, pp.239-41.

For a more typical example, in the Musée de l'Armée, Paris, see Fellinger & Guillaume, p.151, no.160

INSCRIPTIONS

On the two panels, in *nasta'liq*:
وتدفک در دل لاله من و چو چرخ
شیروردن با من و خب من یکنرمدش

'The dagger like the crescent (moon) in the palm of your hand
Has become colourful with the blood of Ibn Darvish'

In a small cartouche:

تسایلی عزم هم از
'It is from the love of 'Ali' or: 'It is by Mihr 'Ali'

PROVENANCE

B.W. Robinson (1921-2005)
Private collection, Sussex, 1990s-2023

REFERENCE

Diba, L.S., *Royal Persian Paintings: The Qajar Epoch 1785-1925*, New York, 1998
Fellinger, G. and Guillaume, C., eds., *L'Empire des roses: chefs-d'oeuvre de l'art persan du XIXe siècle*, Louvre-Lens, 2018





**7. OTTOMAN DAGGER AND SILVER SCABBARD WITH 203 CORAL INSETS
TURKEY, NINETEENTH CENTURY**

The ribbed steel blade with two channels divided by a palmette and two split palmettes on either side, gold and silver inlay either side of the forte, the obverse with a central mosque, inscriptions above and below, flanked by stylised candles, the reverse with a central foliate panel stamped with the blade maker's mark, flanked again by two stylised candles, all three with panels of inscription; the hilt of flanged form set with striated corals on a ground of gilt filigree on the obverse and sides, the reverse with silver repoussé floral motifs; the en suite scabbard continuing the coral insets on the locket and chape, two vertical panels of repoussé foliate motifs on either side, the chape with gilt dragon-head terminal
61.5 cm. length

For another example see Norman, Ricketts & Andersen, p.60, no.14

INSCRIPTIONS

The inscriptions cannot be deciphered, as during the Ottoman period the craftsmen executing the gold inlay were possibly illiterate and therefore the standard inscriptions were copied from elsewhere. The impressed maker's mark appears to read "Mehtmet".

REFERENCES

Norman, A.V.B., Ricketts, H. and Andersen, V.J., *Islamic Arms and Armour from private Danish Collections*, Copenhagen, 1982

**8. DAGGER AND SCABBARD WITH NIELLO AND SILVER MOUNTS
CAUCASIAN, SECOND HALF OF THE NINETEENTH CENTURY**

The flanged walrus-ivory hilt with two gold-inlaid steel floral bosses, the straight ridged blade inlaid in gold with elaborate designs forming plumed palmettes flanked by bird's head scrolls and a single pear-shaped medallion, the reverse plain; the velvet-covered scabbard with niello'd silver chape and locket flanking a rosette medallion, with flowering plants and adorsed birds, a stout gold-inlaid steel clasp with loop for attachments above the locket, the reverse with a pocket to contain miniature knives
56.8 cm. length





**9. MIQUELET FLINTLOCK HOLSTER PISTOL WITH GOLD DAMASCENING AND SILVER MOUNTS
CAUCASIAN, PROBABLY DAGHESTAN, CIRCA 1850**

Mounted with appliqué silver-gilt panels decorated in black niello with floral, foliate and geometric motifs, the steel barrel with bands of gold-damascened scroll and undecipherable inscriptions in Persian across the top, the en suite lock signed on the underside, a gilt pierced lug and ring attached to the pommel 53 cm. length

For other examples see Elgood, pp.103-106, no.74. Another is in the Metropolitan Museum of Art, New York: <https://www.metmuseum.org/art/collection/search/24497>

REFERENCES

Elgood, R., *Firearms of the Islamic World in the Tareq Rajab Museum, Kuwait*, London, 1995



**10. PAIR OF 22-BORE FLINTLOCK HOLSTER PISTOLS WITH GOLD DAMASCENING AND SILVER-GILT MOUNTS
OTTOMAN, CIRCA 1820**

Each with upper part of the one-third octagonal steel barrel gold-inlaid with the owner's name amidst scrolls, the iron lock and tang en suite; the well-figured walnut full stocks inlaid with exuberant silver scrolls and flower-heads, a silver crescent on the underside with maker's name, with cast and chased mounts including spurred pommels decorated with trophies of arms, openwork foliate side-plates, crowned vacant escutcheons and false ramrods 45.5 cm. length

For other examples see Elgood, pp.56-58, no.14 & 15

INSCRIPTIONS

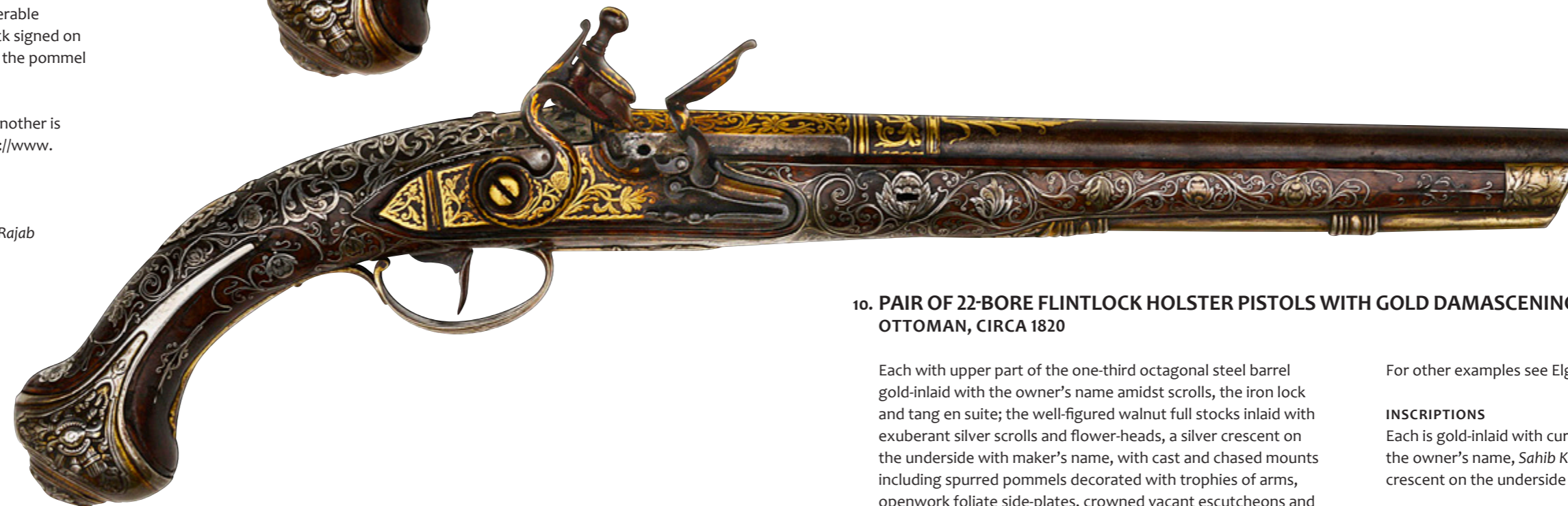
Each is gold-inlaid with cursive Arabic script on the barrel, the owner's name, *Sahib Khurshid Bek*, and incised on a silver crescent on the underside the maker's signature: *Amal al-Haj Ali*

PROVENANCE

Christie's, London, 17 April 2014, lot 479

REFERENCES

Elgood, R., *Firearms of the Islamic World in the Tareq Rajab Museum, Kuwait*, London, 1995





11



12



13

**11. OTTOMAN SHORTSWORD AND SILVER SCABBARD WITH SIXTY CORAL INSETS (YATAGHAN)
GREECE, FIRST HALF OF THE NINETEENTH CENTURY**

The bifurcated hilt with a walrus ivory plaque on either side, the intervening border with striated coral insets, matching decoration on either side of the forte of the single-edged steel blade, the silver repoussé scabbard with foliate medallions on a lattice ground, the locket with five rows of striated coral insets on filigree ground
50 cm. length

**12. OTTOMAN DAGGER AND SILVER SCABBARD WITH FORTY CORAL INSETS
PERHAPS BOSNIA, NINETEENTH CENTURY**

The bifurcated hilt with a walrus ivory plaque with two silver rosettes on either side, the intervening border and pommel with striated coral insets against a filigree ground, the straight tapering watered-steel blade ribbed and with chiselled motifs on either side; the locket pierced with six rows of coral-set gilt openwork, the ridged scabbard with fishscale motifs
49.2 cm. length

A closely related example from the Stromberg Collection was sold at Bonhams, London, 8 April 2014, lot 177
<https://www.bonhams.com/auction/21720/lot/177/an-ottoman-coral-set-walrus-ivory-hilted-steel-dagger-probably-trabzon-19th-century2/>

PROVENANCE
Robert Hales, London
Private collection, London, circa 2010-2023

PUBLISHED
Hales, p.93, no.216

REFERENCES
Hales, R., *Islamic and Oriental Arms and Armour: A Lifetime's Passion*, 2013

**13. CAUCASIAN SILVER AND NIELLO DAGGER AND SCABBARD (KINDJAL)
GEORGIA, DATED 1881**

Both ridged blade and hilt of curving form, both chape and pommel with leonine finials, the latter with chain attached to the guard, both hilt and scabbard decorated with oval and circular medallions of niello foliage, the reverse with niello date
38 cm. length





**14. TWO OTTOMAN SILVER SPOON-WARMERS
AND TEN SILVER SPOONS**
TURKEY, NINETEENTH CENTURY

Each urn-shaped standing on a splayed foot with four scrolling feet, the sides with openwork cartouches, the beaded rim scalloped and chased with a meandering vine, each with removable liner; with ten spoons, each item stamped with the *sahh* mark and a *tughra* possibly of Abdulmecid I (r. 1839-61)
10.5 cm. height
10.2 cm. diameter
350 g. weight warmers
340 g. weight spoons overall

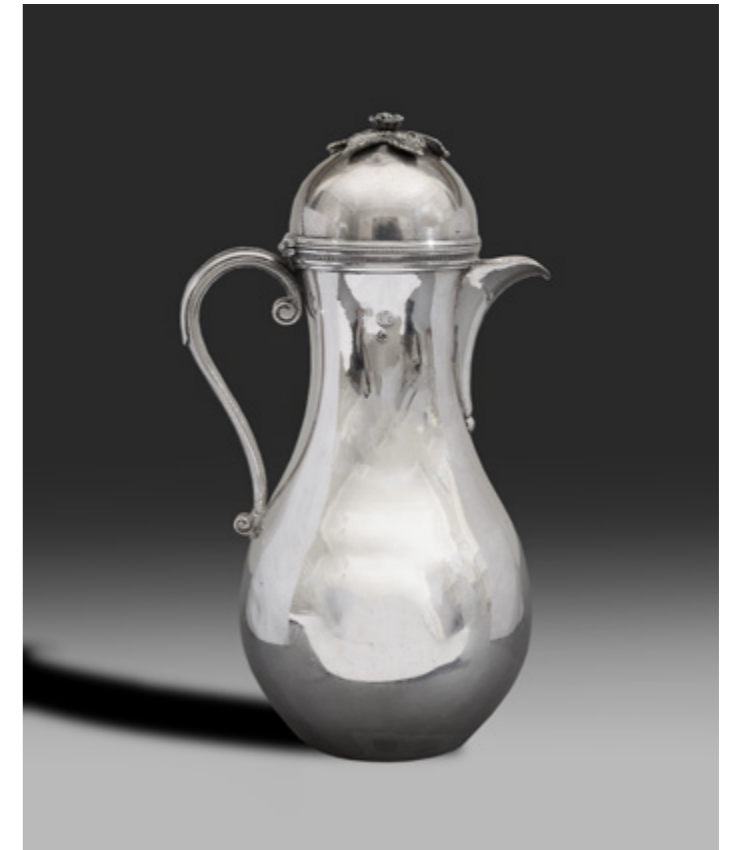
15. SILVER ROSEWATER SPRINKLER
OTTOMAN, NINETEENTH CENTURY

With pear-shaped body standing on a low splayed foot, the tapering neck surmounted by a pierced and faceted coral bead with silver cap, chased around the body with rococo scrolls, gadrooning on the shoulder and lower body
23 cm. height
180 g. weight



16. OTTOMAN SILVER COFFEE-POT
TURKEY, TUGHRA OF SULTAN ABDULAZIZ (R. 1861-76)

The pear-shaped body with scroll handle and domed lid surmounted by a cast floral knob, stamped with the *sahh* mark and a *tughra* on both body and lid
19.5 cm. height
560 g. weight



17. SILVER COFFEE-POT
OTTOMAN, NINETEENTH CENTURY

The pear-shaped body with borders of repoussé scrolls and petals, the domed lid with wreath of laurel border and coral beads suspended from the finial
17.5 cm. height
310 g. weight

18. SILVER REPOUSSÉ BOX
SRI LANKA, LATE NINETEENTH CENTURY

Of compressed oval form with scalloped ends standing on four ball feet, decorated with dense scrolling foliage and two female caryatids on the hinged lid, with borders of beading, lotus leaf and rows of lozenges, the underside engraved with further scrolling surrounding a rosette and two *kirtimukhas*
9.5 cm. height
22 cm. length
660 g. weight





19. MUGHAL GREEN JADE MIRROR
INDIA, CIRCA 1700

Of oval form, carved in low relief on the back with a flowering iris plant, the front with traces of the original mica mirror, fitted case 14.7 cm. height



20. GOLD-MOUNTED JADE PENDANT (TAWIZ)
TIMURID OR SAFAVID, SIXTEENTH-SEVENTEENTH CENTURY

The obverse with a hexagon contained in a double rectangular panel of calligraphic inscriptions, a set of numbers outside the border on all four sides; the reverse carved with a cusped lozenge of split palmettes; the gold borders engraved with a continuous garland of scrolling foliage, with dentate borders and five suspension loops

3.9 cm. height
5 cm. length
0.5 cm. depth

Jade has long been considered to have talismanic properties and its use in *tawiz* pendants is found throughout the Islamic world. They could be worn for protective reasons and also as jewellery. The finest examples date from the fifteenth to the seventeenth century and were produced under the Timurid, Safavid and Mughal dynasties.

For a discussion of talismans and amulets in the Islamic world, see Gruber, pp.33-51 and Lentz & Lowry, pp. 223-7

INSCRIPTIONS

In the border: Qur'an 68:51-2, traditional for *tawiz* pendants. In the polygon at the centre, in *nasta'liq*, are invocations to attributes of God, with further invocations in the corners. On the four edges are numbers with presumably talismanic or protective value.

REFERENCES

Gruber, C., 'From Prayer to Protection: Amulets and Talismans in the Islamic World' in Leoni, F., *Power and Protection: Islamic Art and the Supernatural*, Ashmolean Museum, Oxford, 2016
Lentz, T.W. and Lowry, G.D., *Timur and the Princely Vision: Persian Art and Culture in the Fifteenth Century*, Washington D.C., 1989

PERSIAN POTTERY

21. MIN'AI POTTERY BOWL PERSIA, THIRTEENTH CENTURY

Of deep conical form, painted in underglaze and overglaze blue, green and orange with black outlines on a cream ground, with an enthroned king flanked by two attendants, the ruler with cropped beard and long hair, his hands raised in gesture, wearing a spotted robe and a plumed hat, a halo reinforcing his royal status, two birds above, vertical striations in the foreground indicating a stream, the walls and exterior band with stylised calligraphy

9 cm. height
19.5cm. diameter

This finely potted bowl depicts an important ruler, the grandeur of his throne and the fact that he is nimbate reinforcing his status. It has been suggested that, due to the presence of six digits on his left hand, it may depict the great founder of the Mongol empire, Genghis Khan (1162-1227), who in the course of his lifetime conquered most of Asia.

The scale of the images is also much larger than usually found in Min'ai ware. For three bowls painted with large scale figures with similar characteristics, see Watson, pp. 258-263, nos. 128 & 129 and pp.272-3, no.134.

PROVENANCE

Private collection, Canada, prior to 1989
Christie's, London, 6 October 2009, lot 35
Private collection, London, 2009-23

REFERENCES

Watson, O., *Ceramics of Iran: Islamic Pottery from The Sarikani Collection*, London and New Haven, 2020





22. KASHAN LUSTRE POTTERY BOWL
PERSIA, TWELFTH-THIRTEENTH CENTURY

With straight conical sides on a low foot-ring, painted in a golden lustre on a cream ground with a central scroll-filled latticed medallion, the sides with four similar medallions divided by pseudo-kufic letters on a ground of sgraffito scrolls, eight foliate medallions around the exterior
9 cm. height
19 cm. diameter

PROVENANCE
Bluett & Sons, London, 1980s
Spink & Son, London, 10 May 1993
Sotheby's, London, 29 April 1993, lot 70
E.C. Christofides, London, 1993-2023

23. KASHAN LUSTRE POTTERY MOULDED TILE DEPICTING A FALCONER ON HORSEBACK
PERSIA, TWELFTH-THIRTEENTH CENTURY

Painted in underglaze turquoise and blue reserved in lustre on a cream ground, with a soldier, holding sword and shield, striding ahead of a figure on horseback, the latter in turban and kaftan, his left hand raised, a frieze of highly stylised kufic above and below
24.5 by 23.8cm. including metal mount

Other tiles of this type are known and sometimes depict scenes from the *Shahnama*, for instance one in the Walters Art Museum, Baltimore, inv. no. 48.1296, depicting Faridun riding Birmaya.

PROVENANCE
Private collection, London, 1985-2023



24. KASHAN LUSTRE POTTERY CRUCIFORM TILE
PERSIA, TWELFTH-THIRTEENTH CENTURY

With pointed terminals, painted with birds amidst foliage reserved in dark brown lustre on a cream ground, the borders with a continuous band of *naskh*, much of it undeciphered but containing some Persian verse, nineteenth century ink collection number 1476 on the reverse
28 cm. diameter

PROVENANCE
Spink & Son Ltd., London, 6 March 1978
Private collection, London, 1978-2023





25. TIMURID BLUE AND WHITE POTTERY DISH
PERSIA, PROBABLY TABRIZ, FIFTEENTH-SIXTEENTH CENTURY

Of shallow form with a bracket-edged rim, painted in underglaze cobalt blue on a cream ground, with a loose garland of flowers forming the central medallion and a ring of similar flowers in the cavetto, a single row of scrolls encircling the rim, the back with a row of cursive foliate scrolls around the sides, the foot-ring drilled for suspension
34 cm. diameter

Deriving from Yuan originals these striking blue and white dishes, formerly known as Kubachi ware, are now thought to have been

produced in Tabriz. A similar dish is in the Al-Sabah collection, Kuwait, see Watson, p.455.

PROVENANCE

Hôtel Drouot, Paris: Millon, 23 May 2016, lot 119
Sotheby's, London, 19 December 2016, lot 238

REFERENCES

Watson, O., *Ceramics from Islamic Lands*, London, 2004



26. TIMURID POTTERY HEXAGONAL TILE
PERSIA, CIRCA 1450

Painted in underglaze green and black, with palmettes and split palmettes on a ground of interlacing spirals
15.5 cm. diameter

These finely executed tiles relate closely to a group decorating the tomb chamber of the Masjid-i Shah (the 'king's mosque') at Mashhad in eastern Persia. It was built between 1416-18 by one of Herat's greatest architectural patrons, Gawharshad, wife of the Timurid ruler Shahrukh (r. 1405-47).

Closely related groups of these tiles are in the British Museum and the Victoria & Albert Museum, London, for the former

see Porter, p. 18, no. 5. Others are in the David Collection, Copenhagen and the Musée d'arts Décoratifs, Paris, see Lambrusse, p.118, no.63.

PROVENANCE

Bonhams, London, 23 April 2013, lot 52

REFERENCES

Lambrusse, R., *Purs Décors? Arts de l'Islam, regards due XIXe siècle*, Paris, 2007

Porter, V., *Islamic Tiles*, London, 1995

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OTTOMAN POTTERY

27. IZNIK HEXAGONAL POTTERY TILE TURKEY, CIRCA 1550

Painted in underglaze cobalt, turquoise, green and manganese purple with black outlines on a white ground, with a spray of tulips, carnations and hyacinths, in a period wood frame
24 cm. diameter, pencil annotations and an old collection label printed with the number 114 on the back

This palette of this tile marks it as being of the so-called 'Damascus' category of Iznik pottery, which is characterized by the use of turquoise, cobalt, ultramarine blue, manganese purple and olive green, all colours seen in this group of seven tiles. This style emerged after the early sixteenth century blue and white phase of Iznik pottery, but before the artisans mastered the technique with the introduction of bole red and brilliant green in the period 1560-80.

This group of tiles is close to those decorating the Yeni Kaplica Baths in Bursa, which has a foundation tile bearing the date A.H.

960 / 1552-53 A.D. Bursa was the first capital of the Ottoman Empire, following its capture from the Byzantines in 1326, and was embellished by successive sultans with mosques, tombs, madrasas and baths. For a discussion of the baths and its tiles, along with line-drawings, see Carswell, pp.36-43. Another such tile is in the Sadberk Hanim Museum, Istanbul, see Bilgi, p.109, no. 37. Similar tiles were sold at Bonhams, London, 21 April 2015, lot 109 (tulip) and 7 October 2014, lot 80 (prunus).

PROVENANCE

Acquired by a European family before 1928
Private collection, by descent, 1928-2023

REFERENCES

Bilgi, H., *Dance of Fire, Istanbul*, 2009
Carswell, J., "The Tiles in the Yeni Kaplica Baths at Bursa", *Apollo*, London, July 1984

30. IZNIK HEXAGONAL POTTERY TILE TURKEY, CIRCA 1550

Painted in underglaze cobalt, turquoise and manganese purple with black outlines on a white ground, with six lobed trefoil medallions around a central rosette, each containing a cloud motif, in a period wood frame
24 cm. diameter, pencil annotations and an old collection label printed with the number 110 on the back

PROVENANCE

Acquired by a European family before 1928
Private collection, by descent, 1928-2023

31. IZNIK HEXAGONAL POTTERY TILE TURKEY, CIRCA 1550

Painted in cobalt, turquoise and pale apple green with black outlines on a white ground, with a central rosette encircled by six spiraling sprigs surrounded by a ring of further blossoms, in a period wood frame
23.5 cm. diameter, pencil annotations and an old collection label printed with the number 107 on the back

Tiles such as this were made with a stencil, thus enabling them to be mass produced. An Iznik prototype, circa 1535, with an almost identical design, is in the Metropolitan Museum of Art, New York: <https://www.metmuseum.org/art/collection/search/450368>

PROVENANCE

Acquired by a European family before 1928
Private collection, by descent, 1928-2023

28. IZNIK HEXAGONAL POTTERY TILE TURKEY, CIRCA 1550

Painted in underglaze cobalt, turquoise, green and manganese purple with black outlines on a white ground, with a spray of tulips, carnations and hyacinths, in a period wood frame
24 cm. diameter, pencil annotations and an old collection label printed with the number 113 on the back

PROVENANCE

Acquired by a European family before 1928
Private collection, by descent, 1928-2023

29. IZNIK HEXAGONAL POTTERY TILE TURKEY, CIRCA 1550

Painted in underglaze cobalt, turquoise and manganese purple with black outlines on a white ground, with six lobed trefoil medallions around a central rosette, each containing a cloud motif, in a period wood frame
24 cm. diameter, pencil annotations and an old collection label printed with the number 112 on the back

PROVENANCE

Acquired by a European family before 1928
Private collection, by descent, 1928-2023

32. IZNIK HEXAGONAL POTTERY TILE TURKEY, CIRCA 1550

Painted in underglaze turquoise, the surface now crackled, in a period wood frame
24 cm. diameter, pencil annotations and an old collection label printed with the number 111 on the back

PROVENANCE

Acquired by a European family before 1928
Private collection, by descent, 1928-2023

33. IZNIK HEXAGONAL POTTERY TILE TURKEY, CIRCA 1550

Painted in underglaze cobalt, light blue, grey and manganese purple on a cream ground, with a spray of prunus blossom bearing numerous large flowers, in a period wood frame
24 cm. diameter, pencil annotations and an old collection label printed with the number 106 on the back

For the type see Altun, p.39, no.135

PROVENANCE

Acquired by a European family before 1928
Private collection, by descent, 1928-2023

REFERENCES

Altun, A., *Turkish Tiles and Ceramics*, Sadberk Hanim Museum, Istanbul, 1991

**34. IZNIK POTTERY TILE
TURKEY, 1570-80**

Painted in underglaze blue, viridian green and bole red on a white ground, with a large composite flower-head enclosed by spiralling sprigs of tulips, roses and carnations
22.6 by 25.5 cm.

A tile with a similar composite flower-head is in the Sadberk Hanım Museum, Istanbul, see Soustiel, p.86, no.42.

PROVENANCE

Drechsel Ethnografica, Karlsruhe, Germany, 1989
Dr. Mark Zebrowski (1944-99), London, 1989-99
Private collection, London, 1999-2023

REFERENCES

Soustiel, L., *Splendeurs de la Ceramique Ottomane*, Paris, 2000

**36. IZNIK POTTERY HEXAGONAL 'STAR' TILE
TURKEY, 1530-40**

Painted in underglaze cobalt and turquoise on a white ground, with a six-pointed star enclosing an interlacing foliate design with radiating palmettes, the bordering interstices with cobalt-ground cloud motifs
22.3 by 25.7 cm.

An almost identical tile is in the Sadberk Hanım Museum, Istanbul, see Soustiel, p. 65, no. 12. For another, in the Victoria & Albert Museum, London, see Lane, fig. 35.

PROVENANCE

London market prior to 1982
Dr. Mark Zebrowski (1944-99), London
Private collection, London, 1999-2023

REFERENCES

Lane, A., 'The Ottoman Pottery of Iznik', *Ars Orientalis*, vol. II, London, 1957
Soustiel, L., *Splendeurs de la Ceramique Ottomane*, Paris, 2000

**35. IZNIK POTTERY TILE
TURKEY, 1570-80**

Painted in underglaze cobalt, pale turquoise and bole red on a white ground, with serpentine cloud bands interrupting spirals of composite flower-heads and saz leaves
21 by 24.5 cm.

A panel of forty such tiles is in the Gulbenkian Museum, Lisbon, see Ribeiro, pp. 122-3, no. 73. Two others are in the Ömer Koç Collection, Istanbul, and a private collection, Bonn, see Bilgi, pp. 206-7, no. 67 and Petsopoulos, p. 95, pl. 103.

PROVENANCE

Sotheby's, Geneva, 25 June 1985, lot 250
Dr. Mark Zebrowski (1944-99), London
Private collection, London, 1999-2023

REFERENCES

Bilgi, H., *The Ömer Koç Iznik Collection*, Istanbul, 2015
Petsopoulos, Y. (ed.), *Tulips, Arabesques and Turbans*, London, 1982
Queiroz Ribeiro, M., *Iznik Pottery and Tiles in the Calouste Gulbenkian Collection*, Lisbon, 2009

**37. IZNIK POTTERY HEXAGONAL TILE
TURKEY, 1540-50**

Painted in underglaze cobalt blue and turquoise on a white ground, with a spray of stylised flowers and saz leaves forming intersecting arcs
28 by 24.2 cm.

An elaborate scheme of cobalt and turquoise tiles, some hexagonal, decorates the Sünnet Odası, or Circumcision Chamber of the Topkapi Palace, Istanbul, see Denny & Ertuğ, pp. 77-79.

PROVENANCE

Sotheby's, London, 15 October 1985, lot 245
Dr. Mark Zebrowski (1944-99), London
Private collection, London, 1999-2023

REFERENCES

Denny, W. and Ertuğ, A., *Gardens of Paradise: 16th Century Turkish Ceramic Tile Decoration*, Istanbul, 1998



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38. IZNIK POTTERY TILE
TURKEY, 1570-80

Painted in underglaze bole red, green, turquoise and cobalt on a white ground, with flowering branches, the border with saz leaves scrolling round flower-heads reserved on a cobalt ground 24.3 by 22 cm.

PROVENANCE
Peter Scarisbrick (1923-2018), London, 1980s-2019

39. IZNIK POTTERY TILE
TURKEY, CIRCA 1575

Painted in underglaze bole red, turquoise, cobalt, green and light blue on a white ground, with a diagonal saz leaf bisecting a branch of prunus blossom interspersed with tulips and carnations 24.5 cm. square

This type of tile is found decorating the Tomb of Eyüp Sultan at the top of the Golden Horn in Istanbul. Similar tile panels can be found in the British Museum, the Victoria & Albert Museum and the David Collection, Copenhagen, see von Folsach, p.193, no.278. Further tiles are in the Benaki Museum, Athens and the Gulbenkian Museum, Lisbon, see Carswell, Moraitou and Gibson, p.194, no.T25 and Queiroz Ribeiro, p.119, no.68.

Eyüp itself has long been sacred, with a monastery established there as early as the fifth century, which was restored by and sometimes gave refuge to a succession of Byzantine emperors. Following the discovery of the tomb of Ayyub al-Ansari, (Eyüp in Turkish) in 1458, a mosque was built there to commemorate him. As a companion of the Prophet Muhammad who fell in the First Arab Siege, 674-8 A.D., he is greatly revered and the mosque and shrine remain an important place of pilgrimage for Turkish Muslims.

Eyüp however, suffered from earthquakes and various parts of the complex have been rebuilt over the centuries. In the early eighteenth century, for instance, Ahmed III rebuilt the

two minarets of the mosque, but by the end of the century the mosque was a ruin and in 1798-1800 Selim III ordered the rebuilding of the entire complex. As a result much of the complex is in the Ottoman baroque style though retaining certain elements.

PROVENANCE
Philippa Scott (1946-2023), London
Acquired 1970s/80s

REFERENCES
Carswell, J., Moraitou, M. & Gibson, M., *Iznik Ceramics at the Benaki Museum*, London, 2023
Folsach, K. von, *Art from the World of Islam in the David Collection*, Copenhagen, 2001
Queiroz Ribeiro, M., *Iznik Pottery and Tiles in the Calouste Gulbenkian Collection*, Lisbon, 2009

40. IZNIK POTTERY TILE
TURKEY, CIRCA 1570

Painted in underglaze cobalt, light blue, green and bole red on a white ground, with a single tulip arched over a large floral whorl with central rosette and radiating outer petals 22.2 by 21.5 cm.

A particularly striking design, the use of such floral whorls is found at the high point of Iznik pottery during the period 1560-80. For related motifs but with a predominantly green palette, found in a *mihrab* panel at the Sokullu Mehmet Pasha Mosque, Istanbul, see Denny & Ertug, pp.135-7. One of the greatest patrons of Ottoman architecture and a Grand Vizier under three sultans, his magnificent mosque, which was completed in 1572, was designed by Sinan.

PROVENANCE
K.J. Hewett (1919-94), London
Private collection, London, 1980s-2023

REFERENCES
Denny, W. and Ertug, A., *Gardens of Paradise: 16th Century Turkish Ceramic Tile Decoration*, Istanbul, 1998



38



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**41. IZNIK POTTERY FRAGMENTARY MOSQUE LAMP
TURKEY, CIRCA 1512**

Comprising the lower half of the body, of squat form on a short foot-ring, with curving shoulder and lower body, painted in cobalt and pale blue on a white ground, with a band of large *hayati* flowers alternating with smaller versions on slender tendrils around the sides, a band of cable motif encircles the lower body, borders of stylised gadrooning above and below; with three pierced lugs for suspension, regular drilled holes, the foot a plaster restoration; with later *tombak* chain
14 cm. height

Only twenty-five sixteenth century Iznik mosque lamps are thought to survive, according to Atasoy and Raby (1989). This mosque lamp, though fragmentary, is an important addition to a small almost identical group of five blue-and-white lamps thought to have been commissioned by Selim I for the tomb of his father, Sultan Beyazid II (1481-1512), which can therefore be dated to circa 1512. Four of the lamps are in the Çinili Köşk in Istanbul, the fifth is in the British Museum, London, see Atasoy & Raby, nos.293-296 and 290 respectively, the latter also in Carswell, pp.41-43.

The style of decoration, identified as the 'Master of the Lotus' by Atasoy and Raby (p.98), is distinguished by not only the blue and white palette but the large highly stylised *hayati* flowers decorating the sides and the use of vertical mitred gadrooning to imitate that found on Ottoman metalwork of the period.

PROVENANCE

Private collection, La Rochelle, France, 1980s; Sotheby's, Paris, 30 March 2011, lot 112
Christie's, London, 10 April 2014, lot 189
Private collection, London, 2014-23

REFERENCES

Atasoy, N. & Raby, J., *Iznik: The Pottery of Ottoman Turkey*, London, 1989
Carswell, J., *Iznik Pottery*, London, 1998



**42. IZNIK POLYCHROME POTTERY JUG
TURKEY, CIRCA 1580**

The pear-shaped body with flaring neck, standing on a short foot, painted in underglaze turquoise green with spots of bole red and black outlines, with intermittent *çintemani*-enclosing pomegranates on a fishscale ground, small heart shapes in between, a torus moulding with leaf collar around the neck, the rim with key meander
21 cm. height

PROVENANCE

Private collection, Denmark

REFERENCES

Atasoy, N. & Raby, J., *Iznik: The Pottery of Ottoman Turkey*, London, 1989

Green fishscale motifs as a ground for red and blue motifs were popular in the period 1575-85, see Atasoy & Raby, nos. 731-33 & 743-45. For jugs with pomegranate and *çintemani* motifs, *op. cit.*, 596 & 598-600.

OTTOMAN POTTERY AND A PERSIAN MANUSCRIPT FROM THE COCKERELL COLLECTION

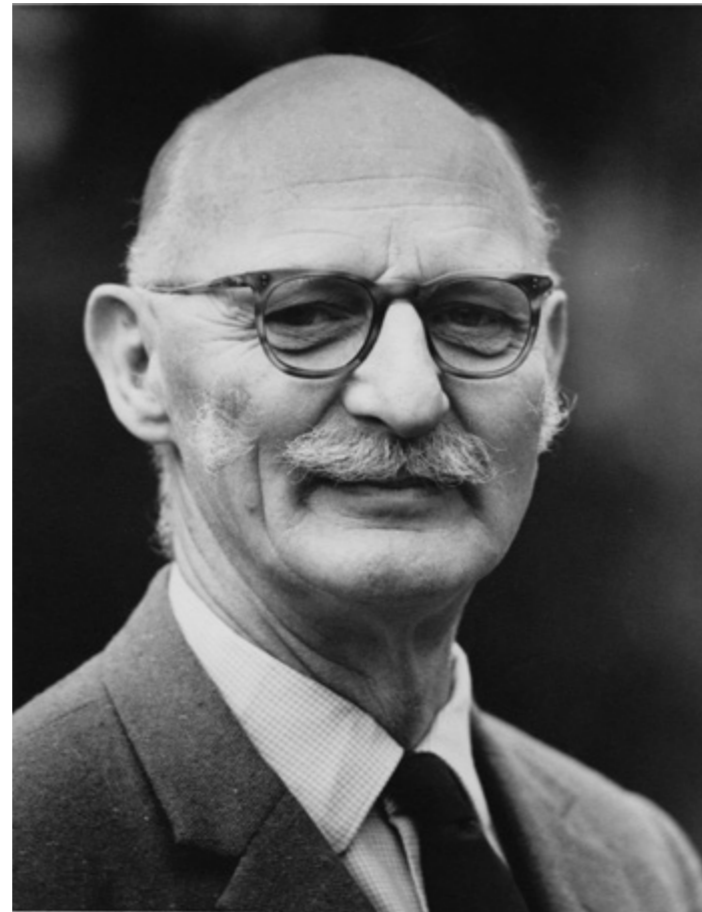
SIR SYDNEY COCKERELL (1867–1962)

Sir Sydney was Director of the Fitzwilliam Museum, Cambridge, for nearly thirty years (1908-37). During his tenure, he superbly transformed it and was adept at seeking bequests and legacies for 'his' museum. He knew John Ruskin, his lifelong hero and had worked with Ouida and helped Octavia Hill. He became secretary to William Morris and later his executor, and secretary to the Kelmscott Press. He had a remarkable capacity for friendship as shown in *Friends of a Lifetime*, published in 1940. His 80 volumes of diaries in the British Library are still much consulted today. He was literary executor to Thomas Hardy; and counted friendships with Rossetti, Burne-Jones, Bernard Shaw, Tolstoy, Siegfried Sassoon, Chester Beatty, Conrad, Philip Webb, Charlotte Mew and Wilfrid Scawen Blunt, T E Lawrence (T E Shaw), Alec Guinness, and others too numerous to mention. Cockerell became a recognized authority and significant collector of medieval manuscripts.

SIR CHRISTOPHER COCKERELL (1910-99) CBE, FRS

Sir Christopher was born on 4 June 1910 in Cambridge, the son of Sir Sydney Cockerell, the dynamic Director of the Fitzwilliam Museum and Florence Kate Kingsford, known for her much-collected illuminated manuscripts. Having read mechanical engineering at Cambridge University, Cockerell returned to research radio and electronics, later joining the Marconi Wireless Telegraph Company. At just twenty-seven he was made Technical Head of the Aircraft Research and Development Section. His next move in 1948 was to boat design and it was in December 1955 that he took out a patent, the first of 59, to cover what he described as "*neither an aeroplane nor a boat nor a wheeled-land vehicle*" – the hovercraft which is now used worldwide in over seventy countries. Although best remembered for the invention of the hovercraft, Sir Christopher did, in fact, have nearly a hundred patents to his name, earning him a place amongst the great British inventors and engineers of the twentieth century.

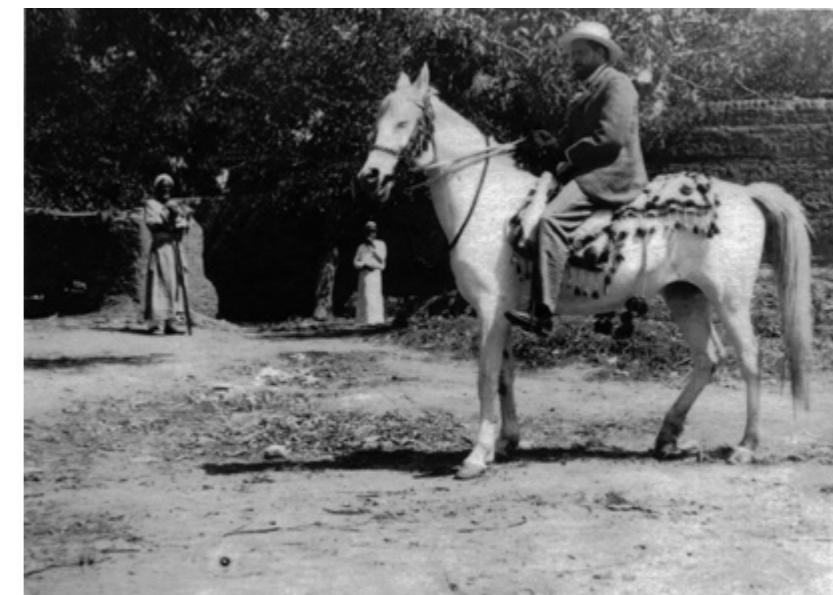
Despite engineering being an all-consuming, innate part of his life he was a man of many talents and interests which included a love for Antiquities as well as Ottoman ceramics, the latter now being offered for sale in this exhibition.



Sir Christopher Cockerell



Sir Sydney Cockerell, 1909



Sir Sydney Cockerell, Sheykh Obeyd Stud Farm, Cairo, 1904



43. IZNIK POLYCHROME POTTERY DISH
TURKEY, CIRCA 1570

Of deep form with bracketed rim, painted in underglaze cobalt blue, viridian green and bole red with black outlines on a white ground, with a wavering spray of roses and hyacinths, their slender stems enclosed by a trefoil clasp, on the rim breaking wave motifs, the reverse with five paired tulips alternating with flower-heads, a rose with single leaf drawn inside the foot-ring; pierced for suspension and originally for staple repairs 30.8 cm. diameter

For the type see Atasoy & Raby, pp.246-7, no.404

PROVENANCE

Sir Christopher Cockerell (1910-99), C.B.E., F.R.S., acquired before 1962
Private collection, England, circa 1978-2023

REFERENCES

Atasoy, N. and Raby, J., *Iznik - The Pottery of Ottoman Turkey*, London, 1989



44. IZNIK POLYCHROME POTTERY DISH
TURKEY, CIRCA 1585

Of shallow form, painted in underglaze cobalt, bole red and green with black outlines on a white ground, with a spray of speckled tulips flanking a vase of carnations, sprays of roses to either side, breaking wave motifs on the rim, the reverse with six paired tulips alternating with flower-heads encircling the foot-ring; pierced for suspension 31.8 cm. diameter

For a related dish in the Ömer Koç Collection see Bilgi, p.254, no.94

PROVENANCE

Sir Christopher Cockerell (1910-99), C.B.E., F.R.S., acquired before 1962
Private collection, England, circa 1978-2023

REFERENCES

Bilgi, H., *The Ömer Koç Iznik Collection*, Istanbul, 2015



45. IZNIK POTTERY JUG
TURKEY, CIRCA 1590

The pear-shaped body on a short foot with scroll handle, painted in underglaze pale cobalt, green and bole red with black outlines on a white ground, with rows of *rumi* motifs reserved in white against a green ground, a torus moulding on the shoulder
22.3 cm. height

For a comparable jug in the Ömer Koç Collection see Bilgi, p.437, no.197

PROVENANCE
Sir Christopher Cockerell (1910-99), C.B.E., F.R.S.,
acquired before 1962
Private collection, England, circa 1978-2023

REFERENCES
Bilgi, H., *The Ömer Koç Iznik Collection*, Istanbul, 2015



46. IZNIK POTTERY JUG
TURKEY, CIRCA 1600

The pear-shaped body on a short foot with scroll handle, painted in underglaze pale cobalt, green and bole red with black outlines on a cream ground, with curving rows of linear bands alternating with vertical rows of *çintemani* motifs
23.2 cm. height

PROVENANCE
Sir Christopher Cockerell (1910-99), C.B.E., F.R.S.,
acquired before 1962
Private collection, England, circa 1978-2023



47



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**47. TWO DAMASCUS POTTERY TILES
SYRIA, CIRCA 1580**

Each painted in underglaze turquoise, cobalt and apple green with black outline on a white ground, with tulips and floral sprays issuing from curving double stems, speckled and broken by trefoil clasps
26.4 cm. square, each, reeded wood frames

For another tile of the "vine wave" type see Millner, p.144-5, no.4.33

PROVENANCE
Sir Christopher Cockerell (1910-99), C.B.E., F.R.S., acquired before 1962
Private collection, England, circa 1978-2023

REFERENCES
Millner, A., *Damascus Tiles: Mamluk and Ottoman Architectural Ceramics from Syria*, London, 2015

**48. DAMASCUS POTTERY TILE
SYRIA, CIRCA 1580**

Painted in underglaze turquoise, cobalt and apple green with black outline on a white ground, with a scallop-edged octagon forming a whorl of rosettes and saz leaves, a palmette with scrolling foliage in each corner
26.5 by 25.5 cm.

PROVENANCE
Sir Christopher Cockerell (1910-99), C.B.E., F.R.S., acquired before 1962
Private collection, England, circa 1978-2023

49. DIWAN OF HAFIZ
COPIED BY 'ATTAR AL-SHIRAZI
PERSIA, DATED A.H. 934/1528 A.D.

Manuscript on polished paper, 189ll, fourteen lines to the page, written in black *nasta'liq* in two columns, with gold rules and divisions, headings in gold, gold and polychrome illuminated opening bifolio; morocco binding gold-stamped on a black ground with blue details, with cusped medallions on foliate scroll ground with corner brackets, the borders with cartouches alternating with rosettes, the doublure and fore-edge flap decorated in a scheme of gold-edge blue-ground medallions 24.5 cm. height 13.5 cm. width 3 cm. depth

THE SCRIBE

Both the earliest and the latest recorded manuscript by this scribe are *Zafarnamas*, both in the British Library, dated A.H. 929/1523 A.D. (Add. 7635) and A.H. 959/1552 A.D., (Or. 1359), respectively.

Al-Shirazi also copied a *Khamsa* of Nizami in the Freer Gallery of Art, Washington D.C., in A.H. 955/1548 A.D., which formed the basis of Grace Dunham Guest's study of Shiraz painting. Guest lists thirteen manuscripts copied by this scribe, including some in the Topkapi Palace Library, Istanbul and the Chester Beatty Library, Dublin (see Guest, pp.1, 24-25, 57-61). In addition, Bayani records further manuscripts, including copies of the *Hadiqat al-Haqiqa* and the *Shah u Darwish*, in the Gulistan Palace Library (Bayani, pp. 899-901).

The binding is fine and in good condition, for a closely related example in the Victoria & Albert Museum, found on a manuscript of the *Panj Ganj*, dated 1543 A.D., see Haldane, p.79, no.82.

INSCRIPTIONS

The colophon states that the manuscript was completed in Ramadan A.H. 934 (1528 A.D.) by Murshid al-Katib (the Scribe), known 'Attar al-Shirazi.

Inscribed by Sir Sydney: "Sydney C. Cockerell Richmond Surrey, May 1 1906..."

PROVENANCE

Hakky-Bey Collection, Paris: Hôtel Drouot: M. Paul Chevallier, Catalogue des Objets d'art et de Haute Curiosité Ababes et Européens, Paris, 5-10 March, 1906, lot 492
 Sir Sydney Cockerell (1867-1962), 1906-62
 Sir Christopher Cockerell (1910-99), C.B.E., F.R.S. 1962-1999

Private collection, England, 1999-2023

REFERENCES

Bayani, M., *Ahwal wa Athar-i Khushnawisan*, vols. 3-4, reprint Tehran, 1363 (1984)
 Guest, G.D., *Shiraz Painting in the Sixteenth Century*, Washington D.C., 1949
 Haldane, D., *Islamic Bookbindings in the Victoria and Albert Museum*, London, 1983





50. **OTTOMAN PARCEL-GILT POLYCHROME-PAINTED WOOD TURBAN STAND (KAVUKLUK)**
TURKEY, EARLY NINETEENTH CENTURY

The arched back with a pierced rococo border, painted with sprays of finely detailed foliage on a cream ground, carved in relief with an urn of flowers flanked by two pairs of slender openwork columns, the scalloped shelf supported on a scrolling bracket, painted marbling on the underside
92 cm. height

GEORGES ZARIFI (1807-84)

Georgios Y. Zariphis, was a prominent financier, and banker to the Ottoman court under Sultan Abdul Hamid II (1842-1918). He founded, with his father-in-law, the firm of Zafropoulou & Zarifi, which flourished with branches in Marseilles, London and Odessa.

The family amassed a fine collection of Ottoman art, many of the works of art having been given to Zarifi by the ever-grateful Sultan, whose tumultuous reign was marked by financial crises and culminated in his deposal by the Young Turks in 1909. For other works from this collection see Oliver Forge & Brendan Lynch Ltd., *Ottoman Patronage and European Merchandise*, London, 1-6 December 2019. https://www.forgelynych.com/_files/ugd/78856d_257123504f19421c88e95197c3640ade.pdf

For a painted and gilt-wood example in the Topkapi Palace Museum, see Kleiterp & Huygens, p. 137, no.137

PROVENANCE

Georges Zarifi (1807-84), Athens
Private collection by descent, Athens, to 2022

REFERENCES

Kleiterp, M. & Huygens, C., eds., *Istanbul: The City and the Sultan*, Amsterdam, 2007
G. L. Zarifi, *My Memoirs: a World that has Gone*, Athens, 2002 (published in Greek and Turkish)



GLASS



51. BEYKOZ CUT-GLASS EWER AND BASIN TURKEY, CIRCA 1820

Comprising a deep basin, its strainer and ewer with stopper: the basin with squat body and broad flaring rim with scalloped edge, painted with a gilt band of sunflower petals surrounded by rows of lozenges enclosing floral sprigs, the exterior wheel-cut, the base facet-cut; the strainer of dished form with seventeen drilled holes, each the centre of a gilt flower-head, surrounded by an olive wreath; the ewer pear-shaped with elongated neck, with gilt wheel-cut decoration comprising a large heart on either side against a ground of lozenges enclosing floral sprigs; the domed gilt stopper facet-cut

Basin: 18.2 cm. diameter; 11.5 cm. height

Strainer: 15.8 cm. diameter

Ewer: 35.5 cm. height including stopper

The town of Beykoz lies on the Anatolian coast of the Bosphorus, before it opens into the Black Sea, where a glass factory was established by Mehmet Dede, a Mevlevi dervish, during the period of Selim III (r. 1789-1808). It was succeeded by another

at nearby Incir Koyu, and this expanded once acquired by Sultan Abdülmecit (r. 1839-61) in 1848. In 2021 the Beykoz Glass and Crystal Museum was opened in Abraham Pasha Mansion, Beykoz.

The factory is known for its distinctive transparent glass, both wheel- and facet-cut, with parcel-gilt decoration, though other coloured styles developed later in the nineteenth century. For a discussion of the different types of Beykoz glass and their dating, see Moraitou, pp.33-45.

PROVENANCE

Andreas Metaxa (1790-1860), Athens
Metaxa family by descent, Athens, to 2018

REFERENCES

Moraitou, M., *Of Coloured Glass: The Mando and Londos Oeconomides Collection*, Athens, 2013





52. MUGHAL GREEN GLASS HUQQA BOTTLE
NORTHERN INDIA
FIRST HALF OF THE EIGHTEENTH CENTURY

Of spherical form with a short ridged flaring neck, gold-painted in reserve with twelve vertical leaves around the body, each filled with a painted floral garland, the shoulder painted with a scalloped twelve-petal lotus encircling the neck, the latter with twelve vertical leaf motifs
 19cm. height

Few Mughal glass vessels of any distinction have survived outside museum collections, but five closely related green glass huqqa bottles are known:

- (i) Musée Guimet, Paris, formerly in the Krishna Riboud (1926-2000) collection, this is decorated with a similar lotus collar on the neck and scroll-tipped vertical leaf motifs reserved on a gold ground, see Okada, p.79.
- (ii) British Museum, London, this is painted with gold flowering poppy plants, see Zebrowski, p.185, no.204.
- (iii) Victoria & Albert Museum, London, this vessel has a repeating leaf motif reserved against a gold ground, see Skelton, p.125, no.388.
- (iv) Al-Sabah Collection, Kuwait, this has rows of poppy plants reserved against a gold ground, see Carboni, pp.380-81, no.104a
- (v) Bonhams, London, 15 April 2010, lot 432. Formerly in the collection of a Calcutta High Court judge, John Clough (1904-47), this huqqa has flowering poppy plants alternating with cypress trees.

These glass huqqa bottles appear to have been copied, in shape and decoration, from seventeenth century Bidri metal huqqas, either Mughal or Deccani, both in shape and decoration. Flowers and foliage formed a major part of the craftsmen's lexicon as reflected in much of the fine and decorative arts of the period, whether metalwork, textiles, architecture or miniature painting. For further discussion see Digby, pp. 85 -86.

PROVENANCE

Private collection, London, 1970s-2002
 Oliver Forge & Brendan Lynch Ltd., London, 2002
 Private collection, New York, 2002-23

REFERENCES

- Carboni, S., *Glass from Islamic Lands*, London, 2001
- Digby, S., "A Corpus of 'Mughal' Glass" in *Bulletin of the School of Oriental and African Studies*, vol.36, no.1, London, 1973,
- Dikshit, M.G., *History of Indian glass*, Bombay, 1969
- Okada, A., *L'Inde des Princes: La donation Jean et Krishna Riboud*, Paris, 2000
- Skelton, R., et al., *The Indian Heritage: Court Life and Arts under Mughal Rule*, London, 1982
- Zebrowski, M. "Decorative Arts of the Mughal Period" in Gray, B., *The Arts of India*, Oxford, 1981



TEXTILES



Mayotte Magnus

TEXTILES FROM THE COLLECTION OF PHILIPPA SCOTT (1946-2023)

Born to a Scottish family of tea planters in Darjeeling, her first aesthetic experiences there were formative. Despite returning to school in Scotland, her life was spent in seeking and eulogising the history, atmosphere and material culture of the 'eastern lands'. Having spent much of her early adulthood travelling in India and the Middle East, she developed a particular affinity with Turkey and the Ottoman world – it's sheer romance but also its art, architecture and cuisine – which was the inspiration for much of her subsequent writing. Flame-headed and parchment-skinned, her ethereal beauty belied her cognisance in art, music and literature, her conversation was always engaged and informative. Dressed in a Fortuny gown or a *l'Ottomane*, as an accomplished cook she entertained guests with style and humour in her Notting Hill flat, which was filled with Iznik pottery, Greek and Turkish textiles, a vast library and, to set the scene, superb Ottoman murals painted in the early 1980s by Alex Davidson.

As well as regular contributions to *Hali*, *Cornucopia*, *Country Life* and to Rose Baring and Barnaby Rogerson's *Meetings with Remarkable Muslims*, 2006, her books included *Gourmet Game*, 1989, *The Book of Silk*, 1999, *Turkish Delights*, 2001 and, with Professor Nurhan Atasoy, *The Bakewell Ottoman Garden*, 2010.

53. LARGE OTTOMAN SILK-EMBROIDERED LINEN FRAGMENT TURKEY, LATE SEVENTEENTH CENTURY

With a striking design in red and blue of flowering vines set in undulating bands
100 by 60 cm. (mounted)

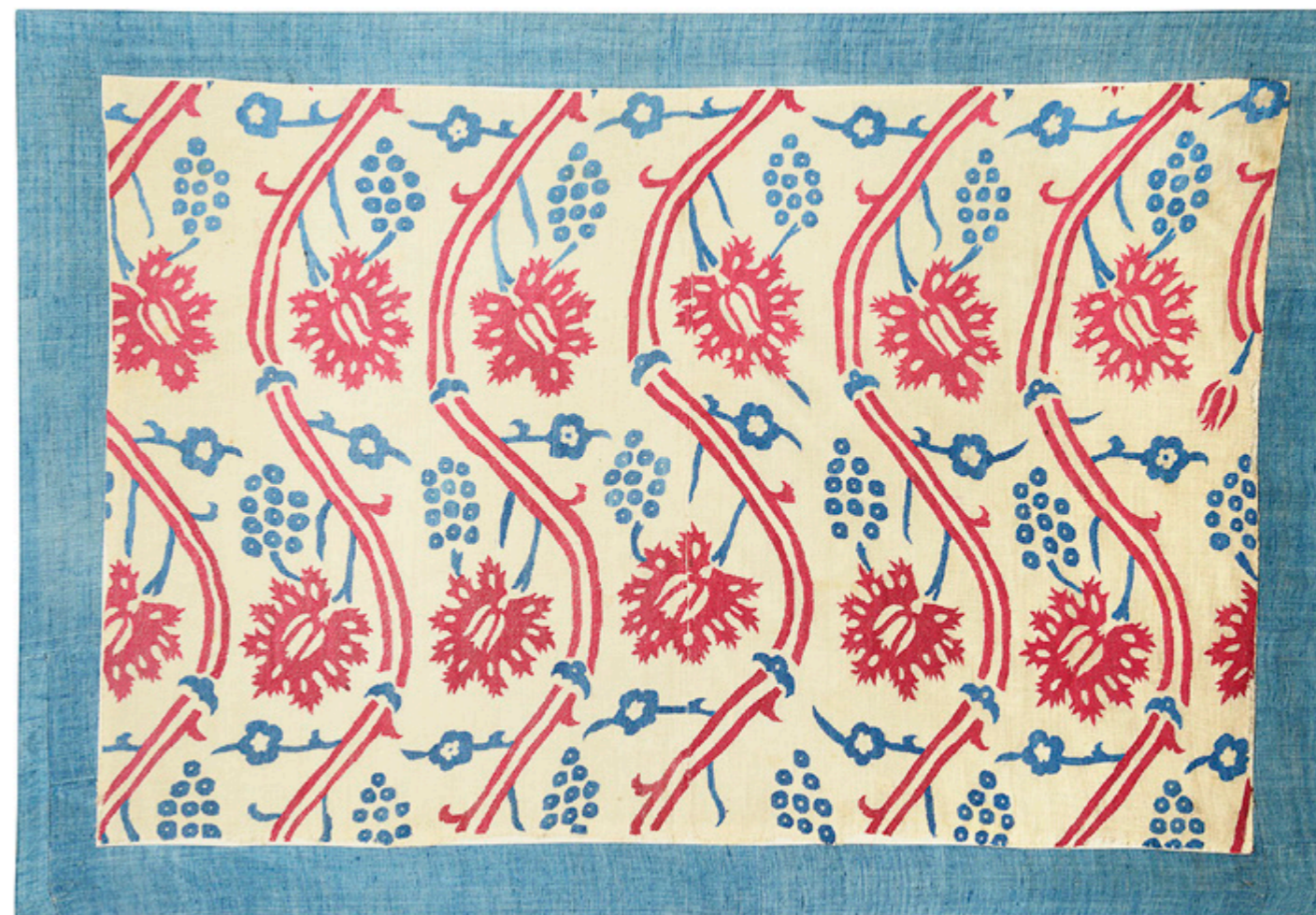
A cotton kerchief with similar motifs is in the Victoria & Albert Museum, see Ellis & Wearden, no.45

PROVENANCE

Philippa Scott (1946-2023), London
Acquired 1970s/80s

REFERENCES

Ellis, M. and Wearden, J., *Ottoman Embroidery*, London, 2001



54. LARGE 'INDO-PORTUGUESE' SILK AND METAL-THREAD EMBROIDERED PANEL DECCAN, EIGHTEENTH CENTURY

Densely embroidered in silk floss and metal thread in a rich palette of crimson, gold, green, yellow and blue, with four rows of large stylised flower-heads divided by arching split palmettes enclosing smaller flower-heads, the border on three sides with scrolls enclosing further flower-heads; from a larger panel
192 by 99.5 cm. (192 by 103 cm. mounted)

For an Indo-Portuguese panel embroidered in similar technique, see Crill, p.129, no.134

PROVENANCE

Philippa Scott (1946-2023), London
Acquired 1970s/80s

REFERENCES

Crill, R., *The Fabric of India*, Victoria & Albert Museum, London, 2015



**55. FRAGMENTARY LINEN GAUZE PANEL EMBROIDERED WITH SILK AND SILVER THREAD
OTTOMAN, EARLY NINETEENTH CENTURY**

Depicting an urn of flowers and foliage, the former including tulips and carnations and worked in pink, blue and white silk, the latter in silver thread
55 by 43 cm.

Probably a fragment from a sash or hammam towel. For a related work of this type see Johnstone, pp.41-49.

PROVENANCE
Philippa Scott (1946-2023), London
Acquired 1970s/80s

REFERENCES
Johnstone, P., *Turkish Embroidery*, Victoria & Albert Museum, London, 1985

**57. DODECANESE EMBROIDERED PANEL FROM A CHEMISE (POUKAMISO)
PROBABLY KARPATHOS OR KASSOS ISLANDS
NINETEENTH CENTURY**

Embroidered in silk on linen gauze with two vertical panels of chequerboard squares joined by a central seam, flanked by alternating blue, green and red horizontal flanges of geometric motifs
118 by 77 cm. (132 by 91 cm. mounted)

The Karpathos chemise (*poukamiso*) is said to be derived from a Roman loose garment called the *dalmatica*. Three complete chemises from the Dodecanese, with embroidered borders close in palette and style, are in the Victoria & Albert Museum, London, see Johnstone, p.46.
<https://collections.vam.ac.uk/item/O366880/poukamiso-chemise-unknown/>

Another with similar embroidered panel, from the island of Karpathos, is in the Benaki Museum, Athens, see Taylor, pp.80-81.

PROVENANCE
Philippa Scott (1946-2023), London
Acquired 1970s/80s

REFERENCES
Johnstone, P., *Turkish Embroidery*, Victoria & Albert Museum, London, 1985
Taylor, R., *Embroidery of the Greek Islands and Epirus*, New York, 1998

**56. SILK VELVET PANEL
CENTRAL ASIA, NINETEENTH CENTURY**

The cherry-red ground woven with two vertical white bands beneath pointed arches, with blue guard stripes and borders with repeating white arrow motifs
149 by 116 cm. (mounted)

PROVENANCE
Philippa Scott (1946-2023), London
Acquired 1970s/80s

**58. AN AZERBAIJAN SILK-EMBROIDERED COTTON PANEL
CAUCASUS, CIRCA EIGHTEENTH CENTURY**

With a dynamic radiating design of geometric animal and vegetal motifs surrounding a double eight-pointed star medallion inside a hexagon, zig-zagging bracket panels at either side and a further star medallion in each corner, in a palette of brown, black red, green and blue, the border with a continuous chain of floral motifs
92 by 71 cm.

For other examples and a discussion of this group see Weardon, pp.102-111

PROVENANCE
Philippa Scott (1946-2023), London
Acquired 1970s/80s

REFERENCES
Weardon, J., 'A Synthesis of Contrasts' in *Hali*, no. 59, London, October 1991



55



56



57



58



59. SILK BROCADE KAFTAN
CENTRAL ASIAN, NINETEENTH CENTURY

Woven on a maroon ground with repeating scalloped metal-thread roundels enclosing a silver or crimson rosette in a star medallion, the silk machine-stitched and probably Russian
134 cm. length
164 cm. width

PROVENANCE
Philippa Scott (1946-2023), London
Acquired 1970s/80s

60. GREEN VELVET SADDLE CLOTH
PROBABLY PERSIAN, NINETEENTH CENTURY

Embroidered on an emerald green ground in red-outlined gilt thread with vigorously meandering flowering plants, surrounded by a continuous seaweed motif band and maroon velvet border, striped cotton border
127 cm. length
182 cm. width

PROVENANCE
Philippa Scott (1946-2023), London
Acquired 1970s/80s

61. RED VELVET SADDLE CLOTH
PROBABLY PERSIAN, NINETEENTH CENTURY

Embroidered on a red ground in silver-thread with rows of arcaded palmettes interspersed with tulip motifs, surrounded by a plain silver band and with pale green velvet border
135 cm. length
192 cm. width

PROVENANCE
Philippa Scott (1946-2023), London
Acquired 1970s/80s



60



61

62. RHODIAN SILK-EMBROIDERED LINEN CURTAIN FROM A BED-TENT (SPERVERI) DODECANESE ISLANDS, EIGHTEENTH CENTURY

Of tapering form, embroidered on a cream cotton ground in Greek twisted cross-stitches, the three vertical panels with variants of the vase and 'king' patterns in red, pale blue and green floss silks
292 cm. length
122 cm. width

This would have been one of a number of such panels used to enclose a bed. For various others see Wace, pl. LIV-LIX. Similar panels are in the Textile Museum, Washington, the Metropolitan Museum of Art, New York, the Benaki Museum, Athens and the Victoria & Albert Museum, London. For a bed *in situ* and two reconstructed such beds, see Belger Krody, p.62, Leoni, p.15 and Taylor, pp.58 & 60 respectively.

This and the following embroidery may originally have come from the same bed.

PROVENANCE

Philippa Scott (1946-2023), London
Acquired 1970s/80s

REFERENCES

Belger Krody, S., *Embroidery of the Greek Islands and Epirus Region*, Washington D.C., 2006
Leoni, F. and Stanton, S., *Aegean Legacies: Greek Island Embroideries from the Ashmolean Museum*, Oxford, 2020
Taylor, R., *Embroidery of the Greek Islands and Epirus*, New York, 1998
Wace, A., *Mediterranean and Near Eastern Embroideries from the Collection of Mrs. F. H. Cook*, London, 1935



63. RHODIAN SILK-EMBROIDERED LINEN CURTAIN FROM A BED-TENT (SPERVERI) DODECANESE ISLANDS, EIGHTEENTH CENTURY

Of tapering form, embroidered on a white cotton ground in Greek twisted cross-stitches, the three vertical panels with variants of the vase and 'king' patterns in red, pale blue and green floss silks, borders reconfigured and with variations
299 cm. length
122 cm. width

This and the previous embroidery may originally have come from the same bed.

PROVENANCE

Philippa Scott (1946-2023), London
Acquired 1970s/80s





**64. RHODIAN SILK-EMBROIDERED LINEN
BED TENT PANEL (SPERBER)
DODECANESE ISLANDS, EIGHTEENTH CENTURY**

Of tapering form, embroidered in a palette of red and green with seven large vertical geometric motifs surrounded by a border of alternating leaf motifs on three sides
210 cm. (mounted)

This would have been one of a number of such panels used to enclose a bed. For various others see Wace, pl. LIV-LIX. Similar panels are also in the Textile Museum, Washington, the Metropolitan Museum of Art, New York, the Benaki Museum, Athens and the Victoria & Albert Museum, London. For a bed in situ and two reconstructed such beds, see Belger Krody, p.62, Leoni, p.15 and Taylor, pp.58 & 60 respectively.

PROVENANCE

Philippa Scott (1946-2023), London
Acquired 1970s/80s

REFERENCES

Belger Krody, S., *Embroidery of the Greek Islands and Epirus Region*, Washington D.C., 2006
Leoni, F. and Stanton, S., *Aegean Legacies: Greek Island Embroideries from the Ashmolean Museum*, Oxford, 2020
Taylor, R., *Embroidery of the Greek Islands and Epirus*, New York, 1998
Wace, A., *Mediterranean and Near Eastern Embroideries from the Collection of Mrs. F. H. Cook*, London, 1935



**65. SMALL MUGHAL OR SAFAVID VELVET FRAGMENT
INDIA OR PERSIA, CIRCA 1700**

Woven in red and golden yellow with black outlines on a pale blue ground, with a trellis and blossom pattern comprising a quatrefoil lobed cartouche on a ground of spiralling tendrils interrupted by rosettes, flowers and palmettes
36 by 23.5cm., framed, with a label: 17341

A number of fragments from this fine velvet survive in private collections. There is still some discussion amongst scholars as to whether this group of velvets is in fact Mughal or Safavid.

In the Munich exhibition of 1910 a larger panel was exhibited, see Sarre and Martin, pl.205, loaned by Mr. Schutz of Paris and identified as Safavid. Another is in the Gulbenkian Foundation, Lisbon, see *L'Art Islamique*, cover illustration. Smaller panels from the field were sold by Bernheimer Fine Arts Ltd (*Hali* 46, August

1989, p.4) and at Christie's, London, 22 April 1982, lot 118 and 8 April 2008, lot 299: <https://www.christies.com/en/lot/lot-5057669>

PROVENANCE

Jack Franses, London, (1927-2010)
Private collection, Sussex, circa 1980s-2023

REFERENCES

L'Art Islamique dans la collection Calouste Gulbenkian, exhibition catalogue, Argel, Algeria, 2007
Jain, R., *Mughal Velvets in the Collection of the Calico Museum of Textiles*, Ahmedabad, 2011
Sarre, F. and Martin, F.R., *Meisterwerke Muhammedanischer Kunst*, Munich, 1910



**66. SILK-EMBROIDERED LINEN CUSHION COVER WITH ÇINTEMANI
OTTOMAN, LATE SEVENTEENTH-EIGHTEENTH CENTURY**

Embroidered in red, blue, green, white, yellow and black cross-stitch on a cream ground, with rectangular field, the whole filled with repeating patterns of slender flowering plants including tulips and rose-buds interrupted by *çintemani* 124 by 58 cm., mounted with perspex cover

This exceptionally fine panel is decorated with the *çintemani* motif, which is ubiquitous in the Ottoman decorative arts and is frequently found in various media, not least tiles, often in combination with the tiger-stripe. It is thought to derive from

the *triratna*, or three sacred jewels of Buddhism and may have found its way into the Ottoman lexicon via Central Asia.

For other seventeenth and eighteenth century Turkish embroideries with the motif, see Petsopoulos, no.156, for a linen panel embroidered only with repeating *çintemani*; also see Cittone, p.39, no.22 for a *bohça* panel.

PROVENANCE

The Textile Gallery, London, 2002
Private collection, London, 2002-23

REFERENCES

Cittone, E., *Tesori Ottomani del XVI e XVII Secolo*, Milan, n.d.
Petsopoulos, Y., ed., *Tulips, Arabesques and Turbans: Decorative Arts from the Ottoman Empire*, London, 1982

WORKS ON PAPER

67. AN IMPORTANT DOUBLE ROYAL PORTRAIT SIGNED BY MANOHAR
EMPEROR AKBAR PRESENTS HIS SON EMPEROR JAHANGIR WITH A FALCON
SIGNED BY THE ARTIST MANOHAR
MUGHAL INDIA, CIRCA 1610

Opaque pigments with gold on paper, laid down in a blue-ground album page with gold poppies, on card, with inner margin of a gold flower and leaf scroll on red
19.1 by 11.1 cm. painting
33.1 by 21.6 cm. folio

In this important painting, Akbar (r. 1556-1605) presents to his son Jahangir (r. 1605-27) a large grey falcon. Each emperor is nimbate and is dressed in courtly robes and jewellery comprising *jama*, *pathka*, turban and pearl necklace. The green background has rocky hills and a turbulent sky above and diminutive plants in the foreground.

Ehnbom interprets the handing over of a falcon – a symbol of political power in Mughal India – by the aged Akbar as his conceding power to his once rebellious son Jahangir. Manohar returned to this subject in another painting ascribed to him in an album in the Bodleian Album (Topsfield, no. 25). In both paintings Jahangir is shown without his earrings, indicating either the painting was done before 1614, when his ears were pierced, or that a later artist showed him as he was early in his reign, thus reinforcing the idea of a handover of power.

THE ARTIST

Manohar, son of Basawan, born in the late 1560s, was trained by his father, and is known to have been working from the early 1580s to the 1620s. Group portraits by Manohar at the turn of the seventeenth century are among the rarest of all imperial Mughal paintings and also among the most important.

In the last five years of Akbar's reign, Manohar was experimenting with combining the single subject portraits which had been assembled in the 1590s for Akbar into meaningful groups that expressed both hierarchical distinctions as well as interpersonal relationships. His earliest known attempts are the two paintings of *Akbar Listening to a Courtier*, one in the

Cincinnati Museum and the other in the Chester Beatty Library, Dublin, of circa 1600-05 (Beach, fig. 11, and Leach, pl. 48). In those paintings Manohar's composition and perspective are complicated by the imperative to keep Akbar remote and aloof as well as engaging with his interlocutor. In his double portraits where the two subjects are of similar rank, the task is much easier, as in his double portrait of Sultans Murad and Daniyal in a garden, formerly in the Lloyd Collection (Losty, no. 1). Jahangir seemed easier about such hierarchical distinctions as in another three group portraits by Manohar from early in his reign, one following the Akbari model (Stronge, pl. 86) and two more where he has come down to the level of his sons and courtiers (Pinder-Wilson, no. 109; Stronge, pl. 87).

This double portrait originally had no background but the two figures were set against a plain green ground. The rocky landscape seems to have been added later, perhaps when the painting was given new borders for an album, with a conical hill, a turbulent sky and towering rock formations in blue and brown. The same thing seems to have happened to a painting originally by Manohar from about 1615 in the Minto Album in the Victoria and Albert Museum, London. (Stronge, pl. 95).

Another version of this double portrait, similarly inscribed, is in the Romanian Academy, Bucharest, see Opreescu, no. 106. Ehnbom believes it may be slightly earlier in date than this portrait.

The inner margin of the album page is decorated in a loose scroll of *saz* leaves and flower heads on red, typical of the early Jahangir period as in the borders of the dispersed dictionary *Farhang-i Jahangiri* (Leach, col. pl. 46), while the outer border is decorated with semi-abstract gold poppies on a dark blue reminiscent of some pages from the Minto and Kevorkian Albums (e.g. Wright, no. 37B).





INSCRIPTIONS

In nasta'liq between the two men, above two blank gold cartouches:

band-i dargah manohar pir Ghulam

'the slave of the threshold Manohar, the old servant'

Ehnbom comments:

"The small size, placement, and humility of the signature suggest that it is an actual signature instead of being merely a scribal ascription." A small portion of the inner red border with a fragment of verse in nasta'liq, suggests it was re-used from another manuscript.

PROVENANCE

Dr. William K. Ehrenfeld (1934-2005), California

Private collection, California, until 2019

Private collection, Asia, 2019-2023

PUBLISHED

Ehnbom, D., *Indian Miniatures: The Ehrenfeld Collection*, New York, 1985, pp. 58-9, no. 21

REFERENCES

Beach, M.C., *The Grand Mogol*, Williamstown, 1978

Ehnbom, D., *Indian Miniatures: The Ehrenfeld Collection*, New York, 1985

Leach, L.Y., *Mughal and Other Indian Paintings in the Chester Beatty Library*, London, 1995

Losty, J.P., *Indian Miniature Paintings from the Lloyd Collection, exhibition catalogue*, New York, Oliver Forge & Brendan Lynch Ltd., London, 2011

Oprescu, G., *Art in Rumania*, Bucharest, 1963

Pinder-Wilson, R., *Paintings from the Muslim Courts of India*, Oxford, 1969

Stronge, S., *Painting for the Mughal Emperor: the Art of the Book 1560-1660*, London, 2002

Topsfield, A., *Paintings from Mughal India*, Oxford, 2008

Wright, E., *Muraqqa': Imperial Mughal Albums from the Chester Beatty Library Dublin*, Alexandria VA, 2008



68. GREY HERON (ARDEA CINEREA) COMPANY SCHOOL, CALCUTTA, CIRCA 1820

Opaque watercolour on paper, with pencil, pen and grey ink, watermarked J WHATMAN, inscribed in Persian with the name of the bird, *anjan*
50.5 by 68 cm.

A large and finely painted image that in many ways epitomises the triumph of Company School painting. When Lady Impey’s ornithological albums, commissioned by her in Calcutta in the 1770s, were seen by the scientific community in England following her return around 1808, they caused a sensation. Never before had such realistic images been seen and their reception was rightly lauded. Here, perhaps forty years later, the tradition has been perfected by artists responding to decades of British patronage. However, the political and economic scene was about to change and within ten years the genre had declined and would soon vanish.

THE SPECIES

The grey heron is well known throughout the Indian subcontinent, where it wades in shallow water with its bill poised to catch fish or frogs. They are not migratory birds but rather resident where born, whether in Europe, Asia or parts of Africa. Herons are masters of the forward strike. Their excellent binocular vision that enables them to judge distances perfectly and to focus sharply even through water. The distinctively kinked neck – a single elongated bone that articulates at right angles with its neighbours – that acts like a trigger mechanism, allowing the bird to thrust its head forward at lightening speed.

ORNITHOLOGICAL PAINTING IN CALCUTTA

Following the example set by Lady Impey in the 1770s many artists were commissioned by individual British patrons who, as here, would have supplied English paper. In the 1780-1810 period, remarkable collections were formed, many now in the British Library, London, including those of Marquis Wellesley (1760-1842), a former Governor-General and Lord Clive (‘of India’), see Archer, pp.2-14. Another keen enthusiast of natural history painting was George Annesley, Viscount Valencia (1769-1844), who visited India on his travels in 1802-06 and while in Calcutta formed a highly regarded album of his own, now dispersed. For three of his birds, see Welch, pp.58-59, no.18.

A stork by a Calcutta artist, circa 1803, painted on Whatman paper, was published by Hobhouse, no. 15. For another image of this species from the Impey album, ‘Painted stork eating a snail’, by Shaikh Zain ud-Din, dated 1781, see Dalrymple, p.58, no.21.

PROVENANCE

Sold at auction in Lincoln, 1970s
Private collection, England, 1970s-2014
Simon Ray, London, 2014
Private collection, Europe, 2014-23

REFERENCES

Archer, M., *Natural History Drawings in the India Office Library*, London, 1962
Dalrymple, W., et al., *Forgotten Masters: Indian Painting for East India Company*, London, 2019
Hobhouse, N., *Indian Painting for the British 1780-1880*, London, 2001
Welch, S.C., *Room for Wonder: Indian Painting during the British Period 1760-1880*, New York, 1978

69. DEMOISELLE CRANE (ANTHROPOIDS VIRGO) COMPANY SCHOOL, CALCUTTA, CIRCA 1820

Opaque watercolour on paper, with pencil, pen and grey ink, watermarked J WHATMAN, inscribed in Persian with the name of the bird, *kakara*
46.6 by 62.5 cm.

A large and finely painted image that in many ways epitomises the triumph of Company School painting. When Lady Impey’s ornithological albums, commissioned by her in Calcutta in the 1770s, were seen by the scientific community in England following her return around 1808, they caused a sensation. Never before had such realistic images been seen and their reception was rightly lauded. Here, perhaps forty years later, the tradition has been perfected by artists responding to decades of British patronage. However, the political and economic scene was about to change and within ten years the genre had declined and would soon vanish.

THE SPECIES

The exquisitely elegant Demoiselle Crane, with its black neck and white crest, was named by Queen Marie-Antoinette of France for its maidenly charm. It is one of the smallest crane species and its appearance and habits have earned it a prominent place in Asian culture and folklore. It is often known locally as the *koonj*, simply meaning crane.

Native to India and Central Asia, the Demoiselle Crane is migratory. Twice a year many thousands of cranes gather to perform one of the most arduous, high altitude migration feats of any bird, all the more so as they need to cross the Himalayas. In order to maintain contact with the rest of the flock during migration, cranes produce a sonorous trumpeting call, amplified by an extraordinarily lengthened windpipe that is coiled within the walls of their breastbone.

In their breeding grounds, the flocks disperse into tightly-knit pairs, mating for life. They are known for their elaborate mating ‘dance’, though they do so at other times as well and their chicks

do so at an early age. Although superficially similar to the longer-billed storks and herons, cranes are not closely related to either.

ORNITHOLOGICAL PAINTING IN CALCUTTA

Following the example set by Lady Impey in the 1770s many artists were commissioned by individual British patrons who, as here, would have supplied English paper. In the 1780-1810 period, remarkable collections were formed, many now in the British Library, London, including those of Marquis Wellesley (1760-1842), a former Governor-General and Lord Clive (‘of India’), see Archer, pp.2-14. Another keen enthusiast of natural history painting was George Annesley, Viscount Valencia (1769-1844), who visited India on his travels in 1802-06 and while in Calcutta formed a highly regarded album of his own, now dispersed. For three of his birds, see Welch, pp.58-59, no.18.

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PROVENANCE

Sold at auction in Lincoln, 1970s
Private collection, England, 1970s-2014
Simon Ray, London, 2014
Private collection, Europe, 2014-23

REFERENCES

Archer, M., *Natural History Drawings in the India Office Library*, London, 1962
Dalrymple, W., et al., *Forgotten Masters: Indian Painting for East India Company*, London, 2019
Hobhouse, N., *Indian Painting for the British 1780-1880*, London, 2001
Welch, S.C., *Room for Wonder: Indian Painting during the British Period 1760-1880*, New York, 1978

70. ILLUSTRATION TO A VISHNU-AVATARA SERIES
BALARAMA DIVERTS THE RIVER JAMUNA
CHAMBA, LATE EIGHTEENTH CENTURY

Opaque pigments and gold on paper, broad red border
16 by 22.1 cm. painting
20.9 by 27 cm. folio

Balarama as Krishna's brother had a large part of Vishnu's essence and is regarded as the eighth avatar of Vishnu by those devotees who regard Krishna not as an avatar but as Vishnu the Supreme Godhead himself. Here in one of his most independent actions, Balarama is depicted with his club over one shoulder and wielding his ploughshare in the other, diverting the course of the River Yamuna. His brother and a *gopi* are nearby, she is giving him a *lota*, perhaps preparing him for bathing. The scene is set on the slope of a hillside with a shrine-topped mountain peak being the source of the river spurting from its ridges. Balarama had wanted to bathe in the river and called upon the river goddess to come to him. On her refusal he used his ploughshare to divert the river's course to a more convenient place. The episode takes place in the *Bhagavata Purana* so the solitary girl with Krishna is not necessarily Radha.

This painting seems based on an earlier Chamba version. A painting of the scene, 1740-50 (Archer, Chamba, no. 16), shows Balarama, the ploughshare, the mountain and the river in essentially the same composition as our version. The energetic pose of Balarama is common to both versions. In another Chamba version, 1760-65 (Poster, no. 201), Balarama's whole body is turned towards the left, not just his torso. Krishna is playing his flute under a tree while a *gopi* brings him a dish with betel. The treatment of Balarama's crown, club and *dhoti* is similar in both. The strongly upright branching tree with white star-like flowers is also something of a Chamba feature. For similar references to earlier work, see Archer, Chamba 30-34. These references show the long continued use of artist's drawings even in different states. While acknowledging the Garhwali high curved eyebrow in our painting, it seems best to place the painting in Chamba, after its painting style had been transformed by the arrival of Guler artists such as Nikka and Ranjha at the court of Raj Singh (see Ohri). The power of the earlier Chamba work has been diluted perhaps in favour of a sweeter and more harmonious style as found in the *Usa-Aniruddha* and *Sudama carita* series.

Another version of this subject with a similar composition, in which the goddess Yamuna appears in the river to beg Balarama's pardon, was sold at Sotheby's, London, 6 July 1981, lot 143.

PROVENANCE

Sotheby's, London, 26 April 1991, lot 162
Sotheby's, 29-30 April 1992, lot 278 (unillustrated)
Professor John L. Enos (1924-2013), Oxford, 1992-2015
Private collection, Singapore, 2015-23

REFERENCES

Archer, W.G., *Indian Paintings from the Punjab Hills*, London, New York and Delhi, 1973
Ohri, V.C., 'Nikka and Ranjha at the court of Raja Raj Singh of Chamba', in Ohri, V.C., and Craven, R., ed., *Painters of the Pahari Schools*, Bombay, 1998, pp. 98-114
Poster, A.G., et al., *Realms of Heroism: Indian Paintings at the Brooklyn Museum*, New York, 1994





71. THE KING OF AFGHANISTAN ZAMAN SHAH DURRANI LEAVING LAHORE LUCKNOW, CIRCA 1820

Opaque pigments with gold on paper, inscribed above the king's head in *nasta'liq* script: *Zaman Shah*
33.3 by 42.2cm. painting
36 by 45 cm. folio

The Shah, wearing a coat of mail, is riding out of a city, presumably intended for Lahore, along the banks of a river. He is wearing the tall peaked jewelled cap associated with Nadir Shah but has adorned it with *sarpeches* of four eagle feathers compared to Nadir Shah's one (e.g. Dalrymple and Sharma, no. 17). He is preceded by two Janissary-like guides and followed by a close-packed crowd of horsemen, mostly wearing characteristic Afghan tall peaked caps. Amongst the crowd two Nawabs of Avadh are seen, Saadat Ali Khan (1752-1814), in the third row of mounted dignitaries, wearing his distinctive black fez, and in the foreground perhaps Shuja al-Dawla (1732-75), Nawab of Avadh, wearing the fur-trimmed Avadhi hat. The city is depicted naturalistically with a mosque and a palace arising out of a sea of trees inside its walls. Trees flank the scene framing the action from across the river.

ZAMAN SHAH DURRANI

Zaman Shah Durrani (1770-1844), son of Timur Shah and grandson of the conqueror Ahmad Shah Durrani, was King of Afghanistan 1793-1800. Having overcome his brothers to seize the throne in 1793, he sought to emulate his grandfather's exploits in India. Lahore and much of the Punjab had been under Sikh domination since the death of Ahmad Shah Durrani in 1767, but Zaman Shah invaded it and captured Lahore in 1798. He confirmed the young Ranjit Singh as Governor of Lahore in 1799, but Ranjit soon threw off his allegiance. Alarmed by the threat of a renewed Durrani presence in India, the British encouraged Fath 'Ali Shah of Persia to attack Zaman Shah's kingdom from the west, which he did by encouraging Zaman Shah's eldest brother Mahmud Shah to rebel from his base in Herat and dethrone Zaman Shah in 1800. He fled towards Peshawar but was captured, blinded and imprisoned in the Bala Hissar in Kabul until his death in 1844.

A portrait of Zaman Shah, in the British Museum (1989.0819.0.1, unpublished), shows him seated on a peacock throne under imperial canopies but surrounded by women. His appearance is similar to that in our painting except that his hat is more modestly adorned with just one eagle feather. By an otherwise unknown late Mughal artist, named Ghulam Mustafa, and dated

A.H. 1214/1799-1800 A.D., probably at Lahore, Zaman Shah's appearance is similar.

The style here is a provincial version of that practised by Ghulam Murtaza Khan and similar artists in Delhi 1800-10 (see Dalrymple and Sharma, nos. 30-32). Our painting is in a much more naturalistic style under considerable European influence and could not possibly have been done at Lahore at that time. The great tree up against the picture plane to the side is a repoussoir device borrowed from English picturesque painting and much used by Murshidabad and Lucknow artists in the early nineteenth century (e.g. Archer, pl. 53). The ranks of crowded horsemen resemble those in the processional scene of Ghazi al-Din Haidar in Lucknow, circa 1820, in the Victoria & Albert Museum, London (Markel and Gude, no. 56) or those of the hangers-on at Ghazi al-Din Haidar's banquet for the Hastings' in Lucknow in 1814 (Archer, pl. 54).

An interesting comparison may be made with the painting in the Museum of Fine Arts, Boston (14.646, Coomaraswamy, pl. LI, no. clv) showing Nadir Shah on horseback in the foreground beside a large tree with the sack of a city proceeding in the distance. This is now thought to be mid-eighteenth century Persian, with European influence coming from the other direction.

PROVENANCE

Professor Gerhard Ewald (1927-97), Cologne, Germany, who was head of the Art Institute in Florence, 1981-93
Private collection, Singapore, 2015-23

EXHIBITED

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72. FOLIO FROM THE IMPEY ALBUM

BURMESE CHESTNUT-BACKED SHRIKE (*LANIUS COLLUROIDES*) ON AN OLEANDER BRANCH

ATTRIBUTED TO SHAIKH ZAYN AL-DIN
CALCUTTA, 1777-82

Pencil and watercolour heightened with gum arabic on paper, watermarked J WHATMAN, the reverse stamped with the seal of Sir Elijah Impey
41.2 by 54.8 cm.

THE BURMESE SHRIKE

The grey crown identifies it to be of the nominate race, *Lanius colluroides colluroides*, that is found from Burma through Assam, Thailand and Indochina. It is female and its barred plumage shows it to be a young bird. Shrikes are technically songbirds but they share many of the habits of birds of prey, feeding on small reptiles and even on birds and mammals. They have the habit of storing their foodstuffs impaled on thorns as in a rather gruesome larder, giving them the popular name of “butcher birds”.

THE ARTIST AND HIS PATRONS

Shaikh Zain al-Din is sometimes described in the inscriptions on pages from the Impey album as coming from Patna, also known as Azimabad. He was trained as a court painter in the naturalistic Mughal tradition almost certainly at Murshidabad, capital of the Nawabs of Bengal, where a court studio flourished in the 1750s and early 1760s. In a brief war with the East India Company 1763-64, Nawab Qasim ‘Ali moved his capital to Patna, taking his artists with him, where there flourished for a short while a school of painting including presumably Shaykh Zain al-Din among the artists, although no work from him is signed in this period.

With the defeat of Nawab Mir Qasim in 1764, traditional patronage at Murshidabad and Patna came to an end. Many Mughal-trained artists in eastern India began looking for patronage to the emerging British ruling class. By 1774 Shaikh Zain al-Din had moved to Calcutta where he encountered Lady Impey and her husband, Sir Elijah, Chief Justice of Bengal, 1774-82. Lady Impey commissioned three Patna artists, Shaikh Zain al-Din being the most gifted, to record meticulously the fauna in their garden and menagerie. The drawings are normally inscribed in Persian with the name of the tree, the bird, the artist, along with the date and scientific details in English.

The album contained some 326 paintings by Shaikh Zain al-Din and his contemporaries, Bhavani Das and Ram Das, of which 197 were studies of birds, 76 of fish, 28 of reptiles, 17 beasts and 8 of plants. On their return to London in 1783, Lady Impey showed the album to ornithologists, who recognised both its scientific and artistic merits (Falk & Hayter 1984; Losty 2004). Shaikh Zain al-Din’s studies reveal a highly successful adaptation of Mughal technique to the conventions of British natural history painting and the larger format of the Whatman paper brought from England.

IMPEY PAGES IN PRIVATE AND PUBLIC COLLECTIONS

Examples from the Impey series are now in many international private and public collections including: Wellcome Institute, Victoria & Albert Museum and British Library, in London; Ashmolean Museum, (Topsfield 2008, nos. 78-80), Bodleian Library and Radcliffe Science Library, Oxford; San Diego Museum of Art, Minneapolis Institute of Arts and Metropolitan Museum of Art, New York

For a recent survey of the work of these artists see Topsfield 2019, pp. 39-76.

PROVENANCE

Sir Elijah (1732-1809) and Lady Impey (1749-1818), Calcutta and London
Lady Impey: Phillips, London, 21 May 1810
Colnaghi, London, 1980s
Private collection, London
Simon Ray, *Indian and Islamic Works of Art*, London, 2011, no.64
Private collection, 2011-23

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73. PIETRA DURA DECORATION OF THE TOP OF THE CENOTAPH OF SHAH JAHAN AT THE TAJ MAHAL
AGRA, CIRCA 1795-1798

Inscribed in an ink copper-plate hand: *Upon the Top of the King's Cenotaph above*. Watercolour on J. Whatman paper, watermarked 1794
36.5 by 36 cm. within borders
44 by 60.5 cm. folio

THE STRACHEY ALBUM

A large album of watercolours of Agra was, it would appear, acquired or commissioned by Edward Strachey (1774-1832), who was resident in India for many years and in 1798 travelled with Mountstuart Elphinstone from Calcutta to Poona. Their retinue of 150 servants, 11 camels, 10 bullocks, 8 elephants and 4 horses would have passed through Agra and Delhi where the album would most probably have been purchased.

Edward was the second son of Sir Henry Strachey (1736-1810), of Sutton Court, Somerset, who had been private secretary to Clive of India in the 1760s. As well as an East India Company servant, Edward Strachey was a scholar and connoisseur and identified a consistent algebraic theory in Bhāskara's *Bīja-gaṇīta*, which he translated from a seventeenth-century Persian manuscript.

Nine lots of folios from the album, depicting *pietra dura* details from the Taj Mahal, were sold at Christie's, London, on 4 December 1975 and this folio, though not offered, is referred to in the introduction because of its early watermark of 1794. It is also mentioned that the cover of the original album was inscribed with Lady Strachey's name, hence the identification of the album.

For an image of the actual panel, in situ at the Taj Mahal, see Nou, Okada & Joshi, p.41. For another watercolour of the entire top of the cenotaph of the tomb, commissioned by Lady Nugent in 1812, see Koch, p.173, no.243.

PROVENANCE

Edward Strachey (1774-1832), who left India in 1810
By descent until 1975
Private collection, London, 1975-2023

REFERENCES

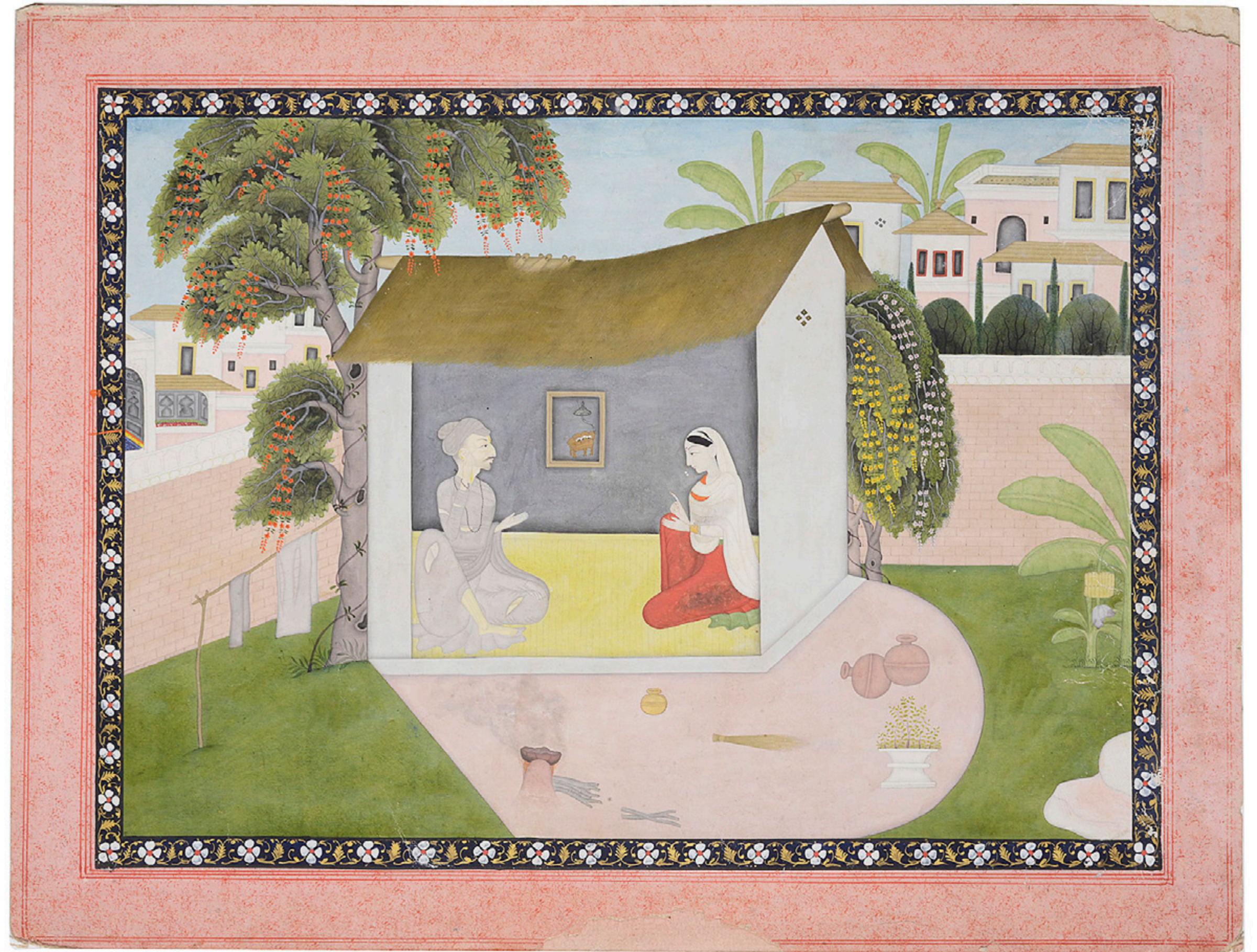
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74. ILLUSTRATION FROM THE BHAGAVATA PURANA
**VASUNDHARA ENCOURAGING SUDAMA
TO VISIT KRISHNA**
KANGRA OR GARHWAL
PUNJAB HILLS, CIRCA 1825

Seen in their thatched hut, clothes hanging out to dry on the left, a small fire burning and vessels laid out in the foreground, trees heavy with blossom and the varied architecture of a village beyond the walls, enclosed by a blue-ground floral band with pink border and red rules
Opaque pigments with gold on paper
31.5 by 23.5 cm. painting
36.4 by 28.2 cm. folio

PROVENANCE

Anthony Powell (1935-2021), the Oscar-winning costume designer, London.





75. PORTRAIT OF A COURTESAN
MUGHAL INDIA, EIGHTEENTH CENTURY

Ink drawing heightened in colour on paper, laid down in an album page with pale pink margin ruled in black and white and gold-sprinkled borders
 24 by 15 cm. drawing
 31.7 by 21.5 cm. folio

PROVENANCE
 Private collection, Switzerland, until 2022

77. PORTRAIT OF A SEATED PRINCE
MUGHAL OR DECCANI, CIRCA 1690-1710

Ink drawing on paper heightened with colour and gold, narrow gold border enclosed by black and gold rules
 18 by 11.5 cm.

This finely painted portrait depicts a pensive prince on a palace terrace under an evening sky streaked with gold. He is kneeling on an embroidered summer carpet and resting against a large brocade cushion decorated with floral sprigs. He wears a fine muslin *jama*, the *pajama* gold-striped, a gold brocade *pathka*, and a white turban with feather aigrette encircled by a brocade band. Behind is a marble parapet and the hint of a garden beyond. Delicately rendered in whites and gold, the painting captures the bearded man's features, especially the slightly weary eyes, the curve of the nose, and the slight pursing of the lips. Also beautifully drawn is the *khanjar* dagger tucked into his sash, its jade hilt with horse's head pommel. In front of him lies his sword and scabbard, with gold hilt, chape and locket.

These details give a lifelike portrayal, pointing to a specific individual, but the sitter's identity has been lost in time. He does however bear resemblance to the progeny of Emperor 'Alamgir (r. 1658-1707), and their depiction in a number of late-seventeenth to early-eighteenth century portraits. Related examples include paintings of his son Bahadur Shah I in the Bibliothèque nationale de France, dated circa 1670, (réserve, OD-51-4, f. 8), his grandson Bidar Bakht in the British Museum, dated 18th century (1920,0917,0.106.2), and an unidentified prince in the Victoria & Albert Museum, dated to the second half of the 17th century (132:29-1885). For other examples see Roy, pp. 232-39.

Following the fall of Bijapur and Golconda to Aurangzeb in 1686-87, a more sober type of portraiture was introduced into the Deccan (see Zebrowski, pp. 209-220). With the delicate rendering of facial features in ink, and only light washes of colour elsewhere, these paintings have a certain softness not evident in the more formal Mughal portraits, completed in layers of opaque paints. For a group made in the Deccan in the early eighteenth century, depicting an array of Mughal officials seated in similar settings, see Zebrowski figs.181-2, 186-7, 190-1. Therefore, the present painting could alternatively be attributed to the Deccan in the period just after 'Alamgir's conquest of the sultanates of Bijapur and Golconda in 1686 and 1687, respectively, and the settling of Mughal deputies there.

For a closely related coloured drawing of a prince on a terrace smoking, circa 1700, now in a private collection, see Losty, no.15.



PROVENANCE
 Ader Picard Tajan, Hôtel Drouot, Paris, 11 May 1982, lot 96
 Private collection, France, 1982-2020

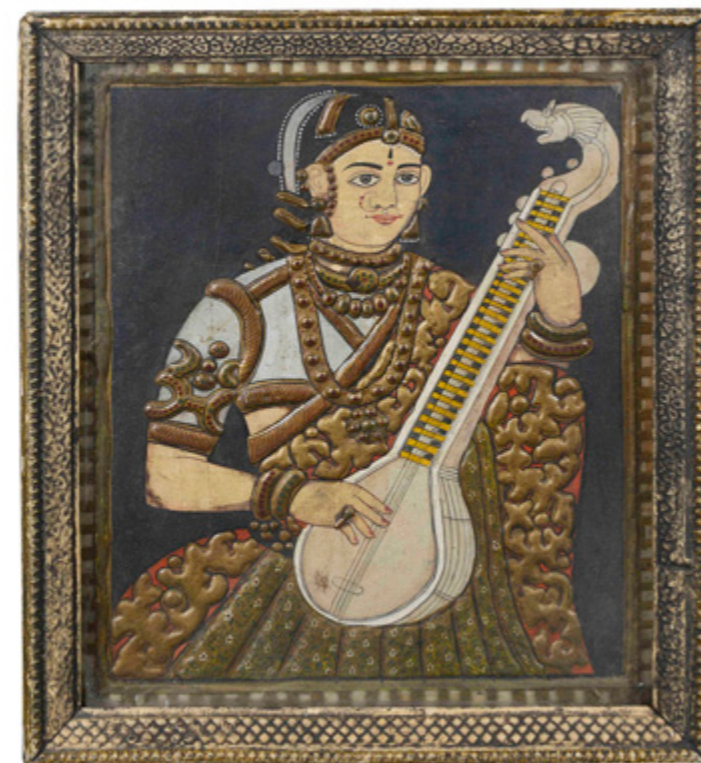
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 Zebrowski, M., *Deccani Painting*, London, 1983

76. A TANJORE PAINTING OF A WOMAN
PLAYING A VINA
SOUTH INDIA, NINETEENTH CENTURY

Drawn in black outline with colour and gold painted-impasto on cloth
 29 by 23 cm., framed

The woman wears a *choli* and pleated skirt, the latter painted with floral motifs, her jewellery including hair ornaments, earrings, a nose-ring, necklaces, bangles, armlets and finger-rings. The *vina* is mostly unpainted and with *makara* finial. The raised border is composed of square glass inlays.

PROVENANCE
 Private collection, Switzerland





78. A YOUTH READING A BOOK AND HOLDING AN APRICOT
SAFAVID PERSIA, CIRCA SEVENTEENTH CENTURY

Ink drawing with gold and colour, laid down in an album page pasted with two *nasta'liq* inscriptions, enclosed by orange, blue and gold rules

15.8 by 7 cm., drawing
24.6 by 14.7 cm. folio

The willowy youth stands wearing shoes, stockings and a tunic with a short sash tied at the waist from which a slender knife-scabbard (*kard*) is suspended, while a scarf passes under his left armpit. The moon-faced youth is shaven-headed, two slender gold chains(?) encircling his bald pate, he stares with some intensity at a book held up in his right hand, his left holds an apricot.

INSCRIPTIONS

Pasted on the album page are two panels of *nasta'liq*: Above is a couplet from Hilali Astarabadi's *Shah u Darwish* (King and the Dervish). Below is a couplet from Nizami's *Makhzan al-Asrar*.

Both couplets are on the power of the word, hence their relevance to this depiction of a youth reading. It has not been possible to read the short ink inscription on the left.

PROVENANCE

Private collection, London, 1960s-2022

79. FOLIO FROM THE 'THE ASSEMBLIES OF LOVERS'
(MAJALIS AL-'USHSHAQ):

THE SUFI SHAYKH AHMAD-I JAM WITH THE SON OF THE GOVERNOR OF NISHAPUR
SIGNED BY THE ARTIST FARHAD
BUKHARA, CIRCA 1645

Opaque pigments with gold on paper, a two-line panel of *nasta'liq* above and below, on the verso seventeen lines of *nasta'liq* in black ink with red accents, enclosed in gold and black rules

12.5 by 7.8 cm. painting
25.4 by 15.5 cm. folio

The *Majalis al'Ushaq* is a biographical dictionary of the great Sufi thinkers, written by Kalal al-Din Husayn Gazurgahi under the Timurid Sultan Husayn Bayqara (1438-1506).

The story illustrated concerns the love of the Sufi Shaykh Ahmad-i Jam (d. 1141) for the beautiful son of the governor of Nishapur, who remains nameless in the narrative. On a palace terrace with garden beyond, the stout Shaykh sits enveloped in voluminous robes and holding a rosary. Opposite, the slender youth is offering a pomegranate, while a gilt book and lidded bowl, each inscribed, lie on the carpet between them. They exchange a glance of some intensity.

Another painting signed by Farhad was sold in Paris, Hôtel Drouot: François de Ricqlès, 7 April 1993, lot 88. Yves Porter records in the catalogue that five illustrated pages from this manuscript are known, three of which are signed by this artist. Another work by him, a *Bustan of Sa'di*, is in the Chester Beatty Library, Dublin.

PROVENANCE

Jean Pozzi (1884-1967), Paris, French ambassador to Turkey, Iran and Egypt between the wars; his main collection was sold at Hôtel Drouot: Rheims et Laurin, Paris, 2 December 1970. Claude and Ida Bourdet, Paris, by descent: Hôtel Drouot: Boisgirard, Paris, 13 February 1991, lot 174. Xavier Guerrand-Hermès, Paris: Artcurial, Paris, 22 March 2014, lot 207





80. COMPOSITE ELEPHANT RIDEN BY DEMONS (DIV)
BILASPUR, CIRCA 1690-1700

Opaque colours on paper, with red borders ruled in black, on the verso a purple stamp enclosing the inventory number 2422, as well as 26, both in Indian numerals
 18.2 by 11.8 cm. painting
 21.3 by 14.9 cm. folio

The elephant strides through a landscape, composed of a boot and tunic-wearing leonine-faced demon, a *mahout*, lion, jackal, rabbit, bull and a dragon forming the trunk, most biting the other, two of the three *divs* astride the elephant holding *ankus* and mace, a third with horn trumpet in the foreground.

The painting is folio 26 from a now dispersed album of paintings from the Mandi royal collection, which included a large Pahari *Ragamala* as well as a *Dashavatara* set. The work of the artists of this Bilaspur series is marked by a striking but cool palette and compositional ingenuity with a strong element of fantasy, the latter evident here.

OTHER FOLIOS FROM THIS ALBUM

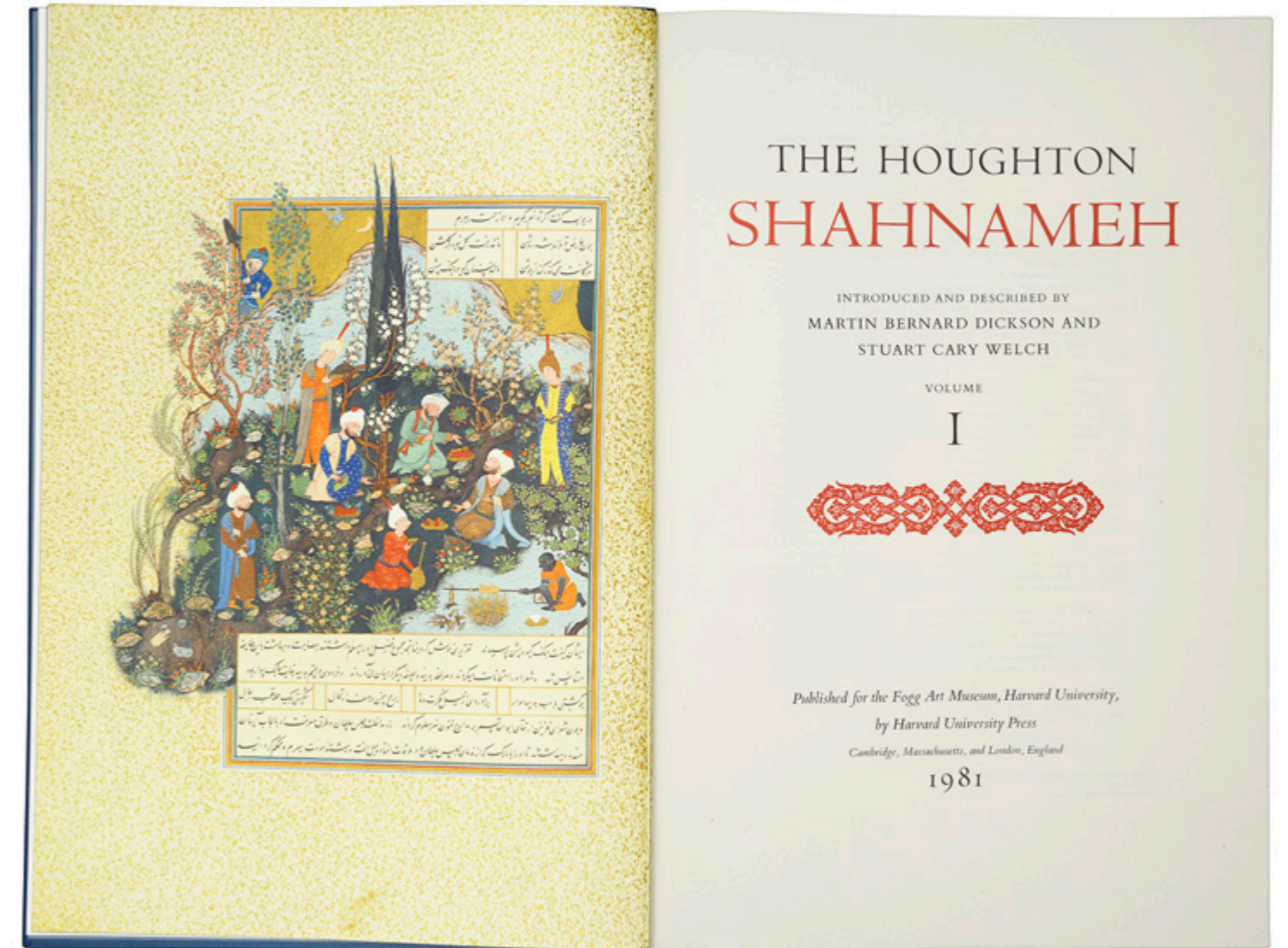
The series is now widely dispersed in private and public collections, see Galloway & Kwiatkowski, pp.54-69 and Sotheby's, 2006-07. Two are in the Metropolitan Museum of Art and in private collections including Kronos (McInerney, pp. 142-9, nos. 45-48), Seitz (Losty, pp. 186-7, no.48 & 228-33, nos. 60-62) and formerly Moscatelli (Glynn, Skelton & Dallapiccola, pp.52-57, nos. 7-9). The majority bear purple ink stamps and inventory numbers that have been identified as being those of the Mandi royal collection.

PROVENANCE

Royal collection, Mandi, inventory number on verso
 Private collection, Europe, 1960s-2023

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 McInerney, T., et al., *Divine Pleasures: Paintings from India's Rajput Courts, the Kronos Collection*, New York, 2016
 Sotheby's, New York, 29 March 2006, lots 164-172 (nine folios); also 22 March 2007, lots 152-55 (four folios)



81. DICKSON, M.B. AND WELCH, S.C.
THE HOUGHTON SHAHNAMEH

21 colour plates, 261 monochrome plates, 543pp., 2 vol., folio
 Cambridge, Mass. and London, 1981

PROVENANCE

A facsimile copy in an edition of 750
 This copy was presented to the vendor by Arthur A. Houghton, Jr. (1906-90) in 1981



82. RADHA AND KRISHNA
BUNDI, LATE EIGHTEENTH CENTURY

Opaque colours with gold on paper, with a red border ruled in yellow, black and white
23.5 by 15.5 cm. painting
26.6 by 19.1 cm. folio

The couple stands embracing under a lotus umbrella as a thunderstorm breaks causing two cows and a calf to frolic nervously. At either side are flowering plants with a lotus-filled river in the foreground.

PROVENANCE
Nasli Heeramanek (1900-71), New York



83. JHAROKA PORTRAIT OF A PRINCESS
AVADH, CIRCA 1780

Opaque colours with gold on paper
11 by 8 cm. painting
20 by 14 cm. folio

Seated against a silver bolster decorated with irises, wearing a diaphanous *choli*, pearls and a gem-set orange turban encircled with a band of gold brocade, a small gold stem-cup raised in her henna'd right hand, set in an oval frame.

PROVENANCE
Private collection, Germany



84. PRINCE ON A TERRACE ATTENDED BY FIVE LADIES
LUCKNOW, CIRCA 1780

Opaque colours on paper, with floral borders ruled in gold
20.8 by 29.9 cm. painting
28 by 37 cm. folio

At night a prince sits under a canopy on a palace terrace, while a lady fills his cup from a wine flask. On the left, outside a pavilion two ladies lead an ingénue towards the prince. During the second half of the eighteenth century such scenes were popular in the courts of Lucknow, Faizabad and Murshidabad.



85. GEORGE CHINNERY (1774–1852)
A RUINED MOSQUE BY A RIVER IN BENGAL

Watercolour on paper, 17 by 24 cm.

Chinnery was a prolific English artist who arrived in India in 1808, establishing himself in Madras. By 1813 he was in Calcutta, apparently flourishing and making contacts via the Freemasons through whom he met the cream of the city's society.

He had many commissions for portraits, for instance, Colonel James Achilles Kirkpartick, British Resident at Hyderabad with his Indian family. He travelled extensively in Bengal where he sketched landscapes and architecture. However, with mounting debts, in 1825 he moved to southern China, where he flourished painting portraits of Chinese and Western merchants. He died in Macau in 1852. For further information see Archer, pp.356-386.

PROVENANCE

Emma Roberts, (from a Chinnery album), London, 1970s-80s
 Eyre & Hobhouse, London, circa 1984
 Malcolm Horsman (1938-2023), London, circa 1985
 Charles Greig, London, circa 1986
 Lizbet Holmes (1917-2008), London
 Private collection, by descent, London, 2008-23

REFERENCES

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86. GEORGE CHINNERY (1774–1852)
SEPIA LANDSCAPE WITH RUINED MOSQUE

Ink on paper, 13.5 by 21.5cm.

PROVENANCE

Eyre & Hobhouse, London, circa 1984
 Lizbet Holmes (1917-2008), London
 Private collection, by descent, London, 2008-23



**87. A STORYTELLER AND ELEVEN YOUTHS
BURMA, CIRCA 1900**

Set in a painted wood arcaded pavilion, the roof with flamiform finials, the railing-panels with checkerboard motifs, each seated figure wearing a sarong with frontal sash, the boys wearing turbans, the storyteller and the upper register of boys each wearing a diaphanous muslin upper garment, the lower row with diaphanous scarves draped over their left shoulder, inscriptions in Burmese below the eaves of the pavilion
Watercolour on paper
30 by 42 cm., framed and glazed

The inscriptions are difficult to read but the first part mentions a master storyteller, the second identifies a group of people but cannot be read well enough to say who they are.

The first letter 'sa' indicates that they have to do with words/ language/writing, which is in keeping with the identification of the narrator. The last segment on the right merely says 'many people', presumably referring to the number of people listening or attending.

All the figures, apart from the three boys on the upper right, are tattooed and have dots that indicate they have inserted protective silver coins under their skin.

PROVENANCE
Private collection, London

**88. TWO FOLIOS DEPICTING
COURTIERS
BURMA, CIRCA 1890-1910**

Each depicting a standing figure beside a low lacquer table of vessels and a pipe, the male figure with the addition of a *dha*, in court costume holding a fan, black border
Watercolour and gold on English laid paper
32 by 40 cm. within borders
41.5 by 52 cm. folio

The subject matter of these paintings suggest that they were copied from a manuscript identifying sumptuary laws. At the court of the Konbaung kings, the last dynasty to rule Burma (1752-1885), sumptuary laws were strictly observed. These manuscripts documented and prescribed the appropriate accoutrements for different ranks of officials to wear for particular ceremonies. The use of English paper would suggest they were commissioned.

A fine *parabaik*, or folding manuscript of 37 pages, formerly in the Library of King Thibaw (r.1878-1885), is in the Victoria & Albert Museum. It illustrates and describes the costumes and paraphernalia allowed at court by provincial officials and their wives for a royal celebration at the King's Palace at Mandalay in 1880. <https://collections.vam.ac.uk/item/O63408/manuscript-unknown>

PROVENANCE
Scottish family who had been resident in Burma in the 1920s
By descent to 2022



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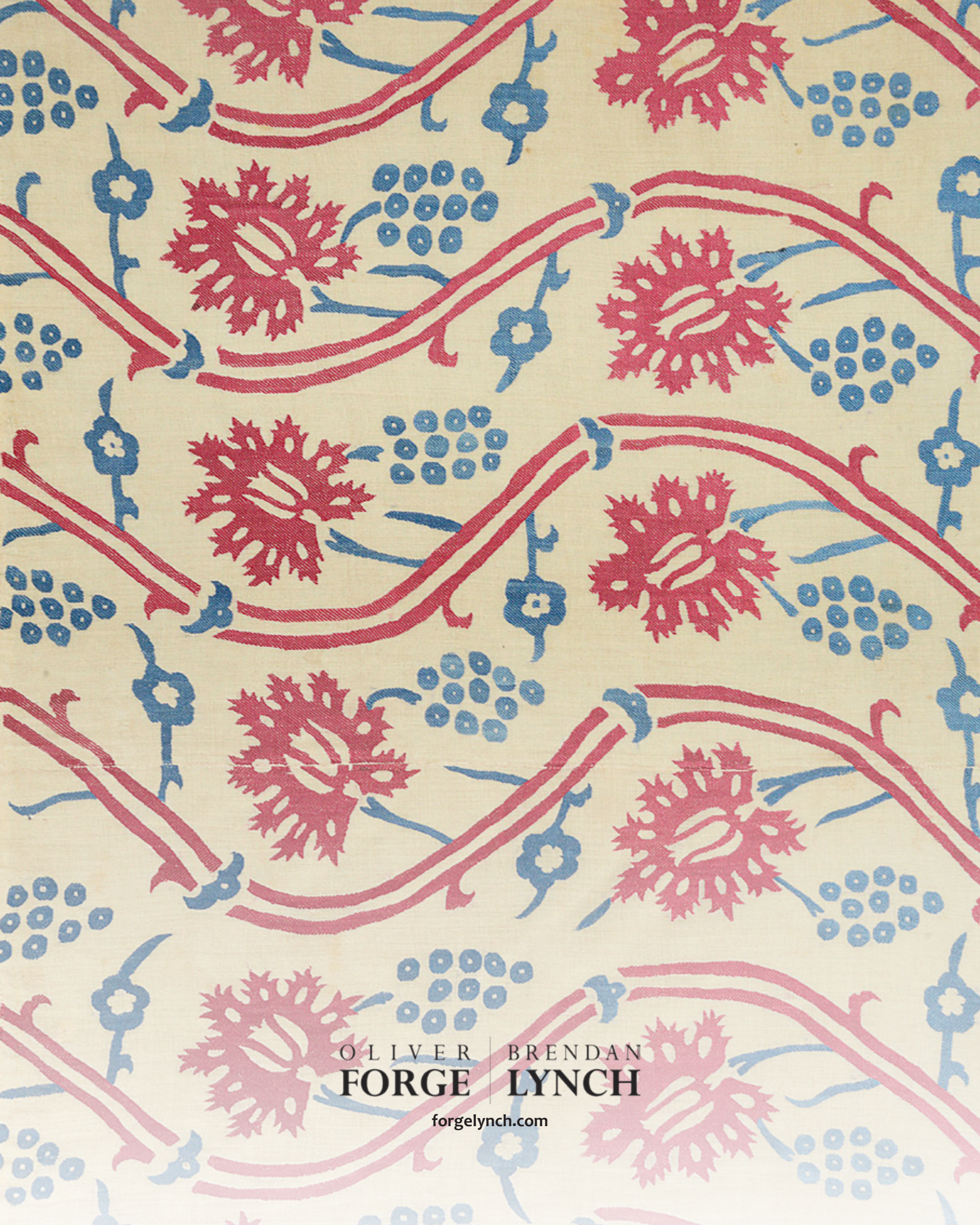
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