267 Raja Anand Dev of Bahu kneeling, smoking a hookah with spherical base, Bahu or Mankot, c.1700

268 A sage arriving at a forest location and giving audience to gathered devotees beneath a tree, Kangra, c.1820

gouache with gold on paper, identifications on painted surface, floral and peacock borders, framed, 210 by 300mm.,
page 273 by 368mm.

Raja Anand Dev was ruler of the Bahu branch of the Jammu family from c.1690 until c.1715, when Jammu was again fused as a single state. He is seen here with the distinctive Vaishnavite lotus mark on the temple, his age comparable with that of the Victoria and Albert Museum portrait illustrated in W.G. Archer, Indian Paintings of the Punjab Hills, London, 1973, vol II, p.132, no.2.

269 Siva and Parvati enthroned in a gold pavilion, Ganesa and other gods attending them while girls dance and kinnaras provide music, Kangra, c.1830

gouache with gold, framed, 230 by 205mm.

From the estate of the late Sir Robert Bradlaw.
£700-1,000

270 Bhairava Raga: the god Bhairava riding a great bull, holding an hour-glass and trident, a worshipper on foot, Bilaspur, first half of eighteenth century

gouache with gold, red border, framed, 159 by 128mm.

Sold in these rooms 7th December, 1977, lot 155
(illustrated).
For a slightly later Bilaspur version of this subject see E. and R. Waldschmidt, Miniatures of musical inspiration, Wiesbaden, 1967, I, fig.1.

£500-700

271 Krishna waylaying two gopis as they go to the riverside with their water-pots, Pahari, Kangra, mid-nineteenth century

gouache with gold, floral and red borders, framed, 150 by 237mm.

The property of a European private collector.

£500-800

272 Krishna, crowned and holding a flute, seated outside a pavilion facing Radha who stands under the eaves, a female companion stands at a doorway, cattle in the foreground, Pahari, Kangra or Guler, c.1830-40

gouache with some gold on paper, oval miniature with borders decorated with floral motifs, few creases, some slight water-damage at bottom and left side, miniature 187 by 121mm.

£500-600

273 A king and princes setting out from a city on elephants, accompanied by musicians and a great army, probably an illustration to the Mahabharata, Pahari, mid-nineteenth century

gouache with gold on paper, floral and figurative borders, framed, 225 by 345mm., page 302 by 427mm.


£600-800
LACQUER AND BOOKBINDINGS

275
Persian lacquer mirror-case, Qajar, first half of nineteenth century
front and back decorated with flowering rose bushes on black ground; borders with bands of flower-heads, inside with cartouches of floral sprays on a field of swirling floral motifs on red ground, mirror with cloth border, 286 by 182mm.
£1,200-1,800

276
Persian lacquer mirror-case, Qajar, late nineteenth century
front and back decorated in seventeenth-century style with scenes of princes, courtiers, dancers and musicians pervading a landscape, inside with portrait of a standing youth holding a lute, mirror defective, 295 by 200mm.
£800-1,200

277
Persian lacquer mirror-case, Qajar, mid-nineteenth century
front and back decorated with bullwhips and butterflies perched on flowering rose bushes, inside with a prince and attendants enjoying a picnic on a terrace against a landscape background, mirror defective, 285 by 187mm.
£1,000-1,500

278
Lacquer pen-box, North India, nineteenth century
top and sides decorated with scrolling floral tendrils in white edged with gold on blue or brown grounds, underside with blue and gold flower heads on green ground, three lacquered compartments inside decorated with floral motifs, few small chips, length 312mm.
£280-1,200

274
Todi Ragi of Dipak: a lady spinning, seated on a floral carpet in a pavilion, an attendant kneeling before her holding a bobbin, Basohli, c.1690
orange-red border with takvi inscription of identification at top, slight flaking of green pigment, tear and small repair at bottom right, 172 by 171mm., including border 210 by 210mm.

From a Ragusala series which stylistically parallels the 'second' Basohli Ragusala of circa 1690-95, though the facial type follows more closely the work of Devdasa (see W.G.Archer, Indian Paintings from the Punjab 1868, I. p.43, nos.14 and 15, II. pp.28-30). Another of this series is in the Cleveland Museum of Art and others have been sold in these rooms 25 October, 1992, lot 509, our New York rooms 3 October, 1991, lot 51, and at Christie's, 10 October, 1989, lot 50.

£30,000-15,000
Persian lacquer mirror-case of octagonal form, with three-quarter length portraits of women on front and back, the inside cover with a portrait of Nur Ali Shah, Isfahan, signed and dated A.H.1010/A.D.1600-90 painted lacquer on a wooden base, the front with silver hinges and clasp with traces of gilt, gold foilate borders on a black ground between gold rules, inscribed on top right of cover ‘Ya Sâhib al-Zamân 11.1’ (15th Oct. 1688-5th Oct. 1689), photographic portrait on inside cover, refashioned and minor repairs, 122 by 105mm.

THE CASE

Whilst the case is intact, at some point during its history it has been refurbished. The two female portraits are original and so are the hinges and clasp. Inside, the photographic portrait of Nur Ali Shah is a later addition, lacquered over with features heightened in black. The borders of the two female portraits have an earlier gold border which has been overpainted (see the area to the right of the inscription, and at the bottom left where the gold rule lies over the pink skirt). Again, the original border can clearly be seen on the back. Both paintings have small patches of restoration; the foliage above and to the left of the portrait on the front, and to the left and right on the back, have areas of repainting. These are minor repairs, and at a later stage additional varnish has been applied which has cracked, with fissures which run over both the earlier and later gold borders. The photographic portrait of Nur Ali Shah has traces of an oval margin at the corners of the octagon, and the black and gold border is a later addition, as is the marbled paper border which frames the mirror. The silver hinges have a foliate edge and the pins are inserted from below. The clasp and the fastening, a slightly crushed faceted cube, are set on cross-shaped plates. The case was probably restored in the nineteenth century when the photograph was added, along with a new mirror. The hinges and clasp have accretions of dirt around them.

THE PAINTINGS

The female portraits are by the same hand, the lady on the front less grand than the one on the back, who has a distinctly patrician air; possibly they represent a mother and her daughter, or perhaps a lady and her servant. The woman on the front has a bird poised on her right hand, and a length of cloth over her left forearm. She is posed in a landscape, with a tall tree to the left and a meandering river on the right; in the distance are two tapering towers and other domed buildings. Her hair falls in long ringlets on her forehead tied behind with a scarf, with a ruby and pearl ornament. Her décolleté dress has a lace border and three more pieces of jewellery, two with square-cut gems in gold settings, with coral; she also has a pearl necklace, a pearl pendant and a pearl bracelet. A shawl is draped over her left shoulder and bosom, and she has a flaring pink skirt. The woman on the back holds a rose in her right hand between thumb and forefinger, and gestures with her left. She has tighter and more symmetrical ringlets on her forehead and shoulders and a hair clasp. Her décolleté dress is fastened with two jewelled clasps and split below to reveal a underskirt; the bodice and sleeves are fringed with lace. She has a pearl necklace from which are suspended two gems, and two identical bracelets. She also stands before a meandering stream, a large tree to the right with a broken stump and a slender tree on the left, again with a broken limb. In the distance are tall buildings, one with a pitched roof and two domes behind. There are flocks of birds in the cloudy sky.

PERSEAN PAINTING IN THE LATE SAFAVID PERIOD

The particular interest of this mirror-case lies in the fact that it is signed and dated, and is a fine example of the increasingly dominant European style in Persian painting, which was the springboard for that uniquely Persian phenomenon, the painting of the Qajar period. The introduction in the seventeenth century of the European aesthetic came about in two ways. First, European paintings were much sought after at the Safavid court, and second, European artists came to work in Isfahan for Persian patrons. Initially this was due to the intellectual curiosity and patronage of Shah Abbas I. A key factor was the settlement in Isfahan in 1604 of a large colony of Armenian merchants, from old Djoula on the River Araxes. Under the patronage of Shah Abbas they were housed in a suburb south of the town, across the River Zanderood, christened New Djoula. The Shah granted the Armenians a monopoly of the silk trade in Europe, and the Armenian merchants were primarily responsible for the transmission of European arts to Persia. They swiftly became prosperous and built a number of churches decorated with European-style paintings and magnificent private homes similarly embellished. As few Persians knew European languages, it fell to the Armenians to act as interpreters for foreign missions to the Persian court. As non-Muslims, the foreign visitors were invariably put up with the Armenians in Djoula; and many of them settled permanently and intermarried with the Armenians. For instance, John Fryer in 1698 recounts that ten years previously, there were European craftsmen living in Djoula who included ‘mechanik French, jewellers, gunsmiths and watchmakers’. There were also painters, of whom several were noted by contemporary European travellers. Pietro della
Valle travelled from Venice with a Flemish painter, 'Giovanni', who left his service in Isfahan to find employ with Shah Abbas I. Later the Shah sent him back to Europe, to Flanders and France to seek out other painters. Sir Thomas Herbert mentions, 'John, a Dutchman' (who might well be the same painter, 'Giovanni'); and in Tavernier's time there were two more Dutchmen who taught Shah Abbas II how to draw. The contact with Holland can be partly explained by the fact that the Armenians had a large and important colony in Amsterdam. The first Armenian Bible was printed in Amsterdam in 1666, and the Armenians introduced the art of printing with moveable type to Djaffa at least as early as 1641. Inevitably, the European painters trained local assistants, and nowhere can this be more clearly seen than in the Armenian Cathedral in New Djaffa, which is decorated with wall-paintings from top to bottom in a variety of European and less sophisticated styles. It is easy to imagine the environment in which such a mirror-case could have been conceived.

The general stance of the women is typical of Dutch portraiture of the second half of the seventeenth century, and the dress is certainly inspired by European prototypes: for instance, a portrait of a woman by Caspar Netscher, in the National Gallery, London, dated 1663 A.D. (inv.no.4790). Even the accessories may have been imported from the West; there is record of the import of European false pearls at that time, as well as coral and gold lace. Wall-paintings in two surviving houses in New Djaffa provide further examples of men and women dressed in European costume; indeed, Sir Thomas Herbert, who visited what was undoubtedly one of these two houses in 1628 was surprisingly shocked by what he saw, in Kubba Nazar's house, commenting, 'a Christian he professes himself, but ...his house was furnished with such ugly postures, as not fit to be remembered'. The landscape provides a revealing clue to the provenance of the paintings. The front cover shows two towers in the distance, and the back two domed buildings. These can only have been the pigeon-towers which surrounded the city of Isfahan, and the domes those of the two largest churches in New Djaffa, All Saviour's Cathedral (Surb Amenaparchik, after 1606 A.D.) and the Bethlehem Church (Meydanj Bokhara, 1625-8 A.D.). Corroboration of this can be sought in Cornelis de Bray's engraving of Djaffa (see detail), executed a mere decade or so after the mirror-case was painted in 1689.

THE PAINTER
The painting of this mirror-case is of very high quality and close in style to the work of the famous Persian artist Muhammad Zaman. The date of 1601-1609-08 falls within his lifetime (c.1609-1700) and this fact, along with the honorific inscription 'ya sakih al-Zaman' would infer the work of a close follower or relative of that artist, possibly executed under the guidance of Muhammad Zaman himself. This attribution is supported by the general style of the painting, which clearly shows the European influence for which Muhammad Zaman is noted. The inscription 'ya sakih al-Zaman' is found on various other items of lacquer and on some miniature paintings from the second half of the seventeenth century onwards, but exactly which pieces are by the artist himself has long been a point of academic discussion. This mirror-case, with its fine painterly style and the fact that it is dated within Muhammad Zaman's lifetime, constitutes a significant addition to the discussion of this important, but often puzzling period of Persian painting.

LITERATURE


'Djaffa', Encyclopaedia of Islam, Supplement.


A. A. Ivanov, 'The Life of Muhammad Zaman', Iran, XVII, 1979, pp.65-70.


Sotheby's wish to thank those scholars who have helped with the description of this mirror-case, notably Manijeh Bayani, Sheila Canby, Layla Diba and Esmour Simc.

$12,000-15,000
283
Persian lacquer pen-box, Qajar, late nineteenth century
Top and sides decorated with oval cartouches containing portraits of maidens and bulbils perched on rose-bushes, underside and sides of drawer with gilt scrolling floral motifs on red ground, sides of drawer scraped, length 225mm.
£800-1,200

284
Persian lacquer pen-box, Qajar, mid nineteenth century
Top and sides decorated with cartouches containing portraits of maidens, animals in combat and birds against a ground of scrolling gilt floral motifs on green, underside with gilt scrolling vine leaves on red ground, sides of drawer with gilt floral sprays on red ground, few small chips, length 253mm.
£400-600

285
Persian lacquer pen-box, Qajar, mid-nineteenth century
Top and sides decorated with scenes of a maiden reclining against a cushion surrounded by attendants in a landscape, underside and sides of drawer with scrolling gilt floral motifs on red ground, few small chips retouched, sides of drawer scraped, length 240mm.
£500-700

286
Persian lacquer pen-box, Qajar, mid-nineteenth century
Top depicting a maiden holding a fan standing in a landscape, a peacock at her feet, sides decorated with hunting scenes and small oval portraits of youths and maidens, underside and inside plain black with gold edging, length 238mm.
£800-1,200

287
Persian lacquer pen-box, Qajar, second half of nineteenth century
Top and sides decorated with oval portrait of a youth surrounded by bulbils perched on rose-bushes in gold on black ground, sides of drawer with gilt scrolling floral motifs on black, with spoon, accrued with silver filigree lid, length 220mm.
£600-800

280
Persian lacquer panel with a maiden standing on a terrace holding a mirror, trees in the background, Qajar, second half of nineteenth century
Painted and lacquered papier-mâché, glaze cracked, framed, 189 by 117mm.
£500-700

281
Persian lacquer panel with a maiden standing on a terrace holding a mirror, trees in the background, Qajar, second half of nineteenth century
Painted and lacquered papier-mâché, glaze cracked, framed, 183 by 120mm.
£500-700

282
Persian lacquer pen-box, Qajar, second half of nineteenth century
Top and sides decorated with oval portrait of a youth surrounded by bulbils perched on rose-bushes in gold on black ground, sides of drawer with gilt scrolling floral motifs on black, with spoon, accrued with silver filigree lid, length 220mm.
£600-800
288
Persian lacquer mirror-case, inscribed Ya Sukh Zaman, Persia, dated A.H.1181/A.D.1767
Front, back and inside decorated with cartouches with animals in combat in landscape settings on a field of gilt scrolling leaves and flowers on black or red grounds, borders of gilt scrolling foliate motifs, lacking mirror, 217 by 143mm.
£2,000-3,000

290
Pair of Persian lacquer book-covers, Qajar, nineteenth century
Decorated with bullants and butterflies perched on rosebushes, clusters of hazelnuts and lilies among the floral spray, doublures with gilt arabesques on brown ground, 260 by 130mm., and another pair of floral lacquer book-covers
(4)
£699-890

289
Three brown morocco book-covers, Ottoman, seventeenth/eighteenth centuries
All of brown morocco with central medallions and cornerpieces of gilt-stamped leather overlay with scrolling arabesques and cloud-bands, two with doublures of marbled paper, two with flaps, one lacking spine, 221 by 120mm. and smaller
(4)
£2,500-3,000

END OF SALE
The Farquhar Collection of Natural History Watercolours of Malacca

Chinese School, circa 1800, Black Pepper, 54 by 38cm; 21½ by 15in., from an Album of seventy seven watercolours of Plants of Malacca, Estimate: £70,000-100,000

The Farquhar collection comprises eight albums of watercolours of the plants, animals, birds and insects of Malacca and is to be sold in the Topographical sale on 20th October 1995.

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Conditions of business

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