41 ILLUMINATED DOUBLE-PAGE FRONTISPIECE FROM A MANUSCRIPT OF THE SHARAFNAMA OF ISKANDAR, SAFAVID, PERSIA, DATED A.H. 927/AD. 1521

Gouache heightened with gold on paper, lobed thumbpieces and scalloped border in colours and gold with cloud scrolls and foliate motifs predominating, title in white rags against a gold ground infilled with scrolling vegetation, 20 lines of black rags in 4 columns against a gold ground, double intercolumnar rules in colours and gold, previous page with colophon recording the date of completion 40.8 by 30cm.

(2) £3,000-4,000
€4,450-6,000

42 ILLUSTRATED AND ILLUMINATED DOUBLE PAGE FRONTISPIECE: A PRINCE WITH ATTENDANTS, SAFAVID, PERSIA, CIRCA 1590

Gouache heightened with gold on paper, laid down on stout paper, a prince enthroned on a terrace surrounded by attendants, a garden beyond, margins ruled in colours and gold, outer borders lobed with scalloped edges bearing scrolling foliate motifs in colours and gold

miniature 16 by 16.5cm, leaf 23 by 24.5cm.

This charming miniature is a typical example of a frontispiece: reception scenes were often produced as frontispieces and contain many of the same visual details. The golden sky suggests blazing sunshine, the doorway at middle left points to the select nature of the garden party and its restricted access. The ruler sits enthroned, his status indicated by the pavilion in which he reclines; the usual five figures to his right are men of letters, with servants carrying plates of food beyond them. These details feature in other miniatures of this type, evoking the power and glory of the ruler enthroned (for another of this type see Sims 2000 no.33, pp.116-117).

£3,000-4,000
€4,450-6,000
43 ILLUSTRATED LEAF FROM A MANUSCRIPT OF FIRDOSI’S SHAHNAMA: RUSTAM SPIRING PILSAN IN MOUNTED COMBAT, ATTRIBUTABLE TO MUNIR MUSAVIR, ISFAHAN, SAFAVID, PERSIA, MID-17TH CENTURY

gouache with gold on paper, laid down on an album leaf with borders of gold-spinkled buff paper
19 by 30.4cm.

*PROVENANCE*
Formerly in the Hego Kevorkian Collection, sold in these rooms 7th April 1976, lot 51 and 14th October 1999, lot 49
This miniature is from a manuscript for the Shahnama almost certainly illustrated by Mu'in Musavir, who is known to have illustrated several such manuscripts in the mid-seventeenth Century. Two other miniatures from the same manuscript, also from the Kevorkian collection, have been sold in these rooms, 27th April 1981, lot 50; 22nd April 1980, lot 220; 3rd April 1978, lot 39.

£4,000-6,000
£5,000-8,000

44 EXECUTION IN A LANDSCAPE, QAZVIN, SAFAVID, PERSIA, CIRCA 1920

gouache heightened with gold on paper, laid down on stout gold-spinkled green paper, figures in a landscape centred around an execution, margins outlined in colours and gold, upper panel of scrolling khatam motif in gold on ochre ground, unfinished
miniature 18.8 by 14.5cm.
leaf 34 by 22.8cm.

This miniature is typical of the high quality works produced in Qazvin towards the end of the sixteenth century. Similar examples can be found in Welsch 1926. The central figure is comparable to that of Kay Khusru in Darya-i Nama of Khusrau from 1576-77, with sloping shoulders, a small head with plummed crown, and trimmed beard (Welsch 1926, pl.1, pi. 79). There is also a strong resemblance between this miniature and those produced by Sadegh Bak for his own commission in 1580 (Welsch 1926, fig. 42-54, pp.127-141).

It is possible however, that the aesthetic similarity between the present example and Sadegh’s Anvari Shahyad may simply be due to the fact that this work is incomplete and Sadegh’s was produced in haste resulting in sparse landscapes, and nominal detailing. Regardless of the artist himself, it is clear that the figure type and landscape are strongly reminiscent of this glittering period of miniature production.

£5,000-8,000
£6,000-11,000

45 PAVILION SCENE, MUGHAL, INDIA, LATE 16TH CENTURY

gouache heightened with gold on paper laid down on stout blue paper with gold-spinkled margins, a group of men in council within a pavilion, servants in attendance, two panels of ruled text, inscription on the mount in black nasta‘i ‘amal Nadir Zaman’, cropped
miniature 20.3 by 13.3cm.
leaf 26.2 by 175

*PROVENANCE*
with Meiggs, London, 1934
R E Lewis, 1963

*EXHIBITED*
Indian Miniatures from West Coast Private Collections, M.H. de Young Museum, San Francisco, 29 May - 18 July 1964

*LITERATURE*
From Miniatures from West Coast Private Collections, San Francisco, 1964, no.3
Meiggs Bros., London, catalogue, 1934, no.600

The artist to whom this painting is ascribed in the margin was one of the foremost painters of the court of Jahangir he records in his Jalanghira that Abu’l Hasan’s “work is perfect... in this era he has no equal or peer: Only if Master Abdur-Rahay and Master Bihzad were alive today would they be able to do him justice” (Thackston 1999, p.267-268).

Although the miniature is not signed by the artist himself this was not unusual at the time, Pahalag Varma’s extensive work on Mughal painters records that it was common practice for the scribe or the curator of the palace tazwirhna to record the artist’s name on a miniature in the artist’s stead (Varma 1994, p.12).

£3,000-4,000
£4,000-6,000
48 PORTRAIT OF SHAH SHUJA', MUGHAL, INDIA, CIRCA 1650

gouache heightened with gold on paper, laid down on an album page, full length portrait of a standing prince, ninhabit, with a sword, a small inscription at top right corner reading 'awal' or 'first', later borders with illuminated floral sprays within guilloche cartouches in gold, a small inscription below reading 'Shah Shuja'

miniature 20.5 by 15.5cm., leaf 53.6 by 33.1cm.

This fine Mughal portrait of a prince richly dressed in gold jama over gold-flowered tight-fitting pyjamas, has an inscription reading 'Shah Shuja' on the lower margin of the album page.

The favoured grandson of Jahangir, Shah Shuja', was born in June 1616. He became Governor of Bengal, where he remained for the latter part of his life until he was defeated by Aurangzeb in January 1656 and fled to Aksar, where he was murdered. Despite this tragic end to his life there are numerous extant portraits of the young prince. Indeed, his likeness has been captured even in childhood, a notable anomaly in the sphere of Mughal portraiture, and a likely result of the great affection in which he was held by his grandfather (for an example of a portrait of Shah Shuja', as a child, see Soudavar 1992, cat. 120a, p.316-317).

Jahangir's sentiments are recorded in an emotional entry in the Jahangirnama, 'At this stage Prince Shah Shuja', my son Shahjahans darling son who had been brought up under Nurjahan Begam's protection and of whom I am inordinately fond, came down with a childhood illness called infantile epilepsy. He was unconscious for a long time... and his unconsciousness robbed me of my consciousness.' (Thackston 1999, p.281)

Life-size portraits of the prince have been captured in the Padshahnama, which has provided excellent comparisons to the present lot. Portraits of Shah Shuja' as a young man display a snubbed nose, differing from the aquiline features of the present portrait for portraits of Shah Shuja' as a young man see Beach and Koch 1992 nos. 12-13, 14, 17 pp.39-46, 52-53. However later representations of the prince as a grown man show him sporting a heavy beard, and a comparison with his facial features at this point in his life indicate a strong resemblance to the figure in the present lot, with a tidier nose and rounded tip that has apparently straightened with age (Beach and Koch 1992, fig. 44, p.106-7).

The figure's rich attire, his golden jama and his pearl studded turban with twin feathers suggest a wealthy personage of high prestige. This singular type of turban recurs most often on the royal personalities in the Padshahnama and other Mughal albums depicting contemporary personae, and is likely to be a badge of rank within the Mughal court (see the Late Shah Jahan Album, Soudavar 1992, cat. 120b-129, pp.313-318; The Padshahnama, Beach and Koch 1997, The Minto Album, Strange 2002, pls.03-06, 110-118,123-4 pp.127-132, 144-161, 160-161).

It is not only his turban that indicates a royal personality, the nimbus that encircles his head is an aspect of the divine and a representation of the divine and arrives regularly on the monarchs and their immediate family. The divine glory was perceived by the Mughals to represent a divinely sanctioned kingship, and Abu'l Fadl refers to it in these terms: 'Kingship is a light emanating from God, and a ray from the sun, the illuminator of the universe; it is the argument of the book of perfection, the reflection of all virtues. Modern language calls this light for-e-end (Divine Glory) ... it is communicated by God to kings without the intermediate assistance of anyone, and men in the presence of it bend the forehead of praise toward the ground.' (Soudavar 1992, p.418).

A further indication of the importance of the figure is the inscription of the word 'awal' meaning first, in the top right corner. John Saylor has argued that this inscription is a reference to imperial opinions regarding the quality of the portrait, and in this case means that it is considered to be of the first order (Abrubus Asla, Liv. VI, 1997, p.243 n.1).

£20,000-25,000
£22,700-27,100
47 STUDY OF A FLORAL SPRAY, AND A PORTRAIT OF A COURTIER, FROM THE ROYAL COLLECTION AT JODHPUR, MUGHAL, INDIA, 17TH AND 18TH CENTURY

gold and silver heightened with gold on paper laid down on stout paper; a three stemmed shrub with three heads of small flowers, inscription above and below in black ink, the verso with a portrait of a courtier in a green jam with an orange turban in pen and ink wash, elaborate border of pink and gold

INSCRIPTIONS
Beneath the study of a flower is an ownership inscription from the royal collection at the palace of Jodhpur. Above the miniature appears to be a valuation, Ruu4, or four rupees,

miniature 21 by 13.4cm, and 19.5 by 11.5cm
leaf 4.1 by 28.8cm.

PROVENANCE
Purchased from the bookseller Regan Paul in Great Russell Street for £50 in 1906.

The depiction of the Mughal emperors for depictions of nature began with Babur and continued with his descendants, coming to its highest fruition during the reign of Jahangir (r. 1605-1627) under his celebrated artist Mansur. Mansur's legacy of detailed plants and flowers painted against a plain background remained the mainstay of Mughal court art. Examples of Mughal depictions of flora from the seventeenth century can be found in Mughal Miniatures in the India Office Library, 1981, p.47 cat. 159: the bust of a woman in profile holding a rose.

£4,000-6,000
€4,300-9,000

48 FLOWER STUDY, ATTRIBUTED TO MUHAMMAD BAQIR ISFAHANI, QAJAR, PERSIA, 19TH CENTURY

watercolour on paper laid down on stout paper. roses and butterflies against a plain ground, inscription to the margin attributing the painting to Muhammad Baqir Isfahani, described as "It is a fine work by Aqa Muhammad Baqir Isfahani."

miniature 34.4 by 20.1cm
leaf 43.7 by 30cm.

For a discussion on Muhammad Baqir, see: Khaled, Robinson & Stanley, Lacquer of the Islamic lands, Part One, pp. 75-6.

£3,000-4,000
€4,000-6,000

49 STILL LIFE OF FRUIT, QAJAR, PERSIA, MID-19TH CENTURY

oil on canvas, unframed
132 by 92.8cm.

Very little is known of the development of the still-life genre in Persia. Layla Diba suggests that like eighteenth and nineteenth century portraiture the Qajar still-life evolved from a

Safavid prototype (Diba and Ehtlie 1998, p.214). The greatest still-life artist, Mires Baba, flourished during the late eighteen century and produced some of his finest works in the genre towards the end of the century. He was one of the most talented and influential of the early Qajar artists, and was already working for the Qajar family at Astarabad before they came to power. Continuing in the service of Fath Ali Shah as emperor. Active until 1810 he was a versatile artist who produced small-scale illustrations for manuscripts, lacquer, and the larger oil paintings for which he is best known. His works in oil depict a variety of subjects, but it was his innovation in the field of the still-life that established him as the foremost exponent of the genre, fixing the format of the typical arrangement from then onwards, with the still-life itself in the foreground and landscapes in the middle ground and far distance. The subject was often used to decorate reception rooms and garden pavilions, such as the Fin garden pavilion at Kashan (Diba and Ehtlie 1998, p.214).

£12,000-18,000
€17,300-26,700

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A RARE AND IMPORTANT MONUMENTAL PORTRAIT OF
FATH ALI SHAH QAJAR
60 SEATED PORTRAIT OF FATH ALI SHAH QAJAR,
ATTRIBUTABLE TO THE ARTIST ABU’L OASEM, QAJAR,
PERSE, 1810-1820
oil on canvas, possibly transferred from original wall plaster
182 by 103cm.

ATTRIBUTION TO ABU’L OASEM
This painting relates closely in terms of the sitter’s pose, his
jewelled robes, accoutrements and crown, and the jewelled
bustier, to twelve other monumental portraits of Fath Ali Shah
at painted between 1798 and 1830 and now in various
museum and private collections:

1. Fath ‘Ali Shah seated against a bolster, circa 1805, sold
through these rooms as part of the Berkeley Trust Collection,
12 October 2004, lot 21; now in a private collection.
2. Fath ‘Ali Shah seated against a bolster, dated 1788-99;
British Library, London, Oriental and India Office collection,
inv. no.F116 (formerly in the Commonwealth Relations office;
3. Fath ‘Ali Shah seated on a chair, circa 1800-1806; Musée du
Louvre, Paris, ME038 (on loan from the Musée National de
4. Fath ‘Ali Shah standing, dated 1809-10; State Hermitage
Museum, St.Petersburg, VR-1107; Diba and Eikhtar 1998,
no.39, p.163.
5. Fath ‘Ali Shah seated against a bolster, dated 1813-14; State
Hermitage Museum, St.Petersburg, VR-1108; Diba and Eikhtar
6. Fath ‘Ali Shah standing, dated 1813; Sadabad Museum of
Fine Arts, Tehran (formerly in the Negaristan Museum); Falk
1972, no.14; Khalajvaz, no.88a.
7. Fath ‘Ali Shah standing in armour, dated 1814-15; formerly
Art and History Trust Collection, on loan at the Arthur
M.Sackler Gallery, Smithsonian Institute, Washington D.C.,
LTS1996.2.122; Diba and Eikhtar 1998, no.41, pp.185-6;
8. Fath ‘Ali Shah seated on a chair, dated 1815; private
collection; Sotheby’s, London, 3rd May 2001, lot 69.
9. Fath ‘Ali Shah seated against a bolster, dated 1810; private
collection; Sotheby’s, London, 26th April 1991, lot 196.
10. Fath ‘Ali Shah seated with a prince, circa 1815-30; private
11. Fath ‘Ali Shah seated against a bolster, circa 1810; private
collection; Robinson 1964, pl.XXXVI.
12. Fath ‘Ali Shah seated, circa 1788; private collection;
Sotheby’s, New York, 30th May 1986, lot 119, Diba and Eikhtar
However, a portrait of Fath Ali Shah by Abu’l Qasem, illustrated by Robinson in his article "Court Painters of Fath Ali Shah (p.3000)" and in Falck’s pioneering book on Qajar painting, published in 1872 (fig. 16, p.41), is perhaps the closest of all, sharing very similar treatment of the eyes, general pose, accoutrements and background, to the extent that the present portrait can be attributed to this artist. Both portraits share the same heavy-kidded, brooding eyes, elegantly outlined in Kohl and framed by thick, pointed eyebrows with attenuated ends. Tucked behind the silver of an earring visible is a distinctive kasu knot that is not portrayed in the other paintings but is shared by these two of Abu’l Qasem. His arms bow stiffly outwards and a jewelled dagger hilt appears beneath the ends of his beard, a mace is tucked in one harnessed hand, and a sword rests against his left thigh in an almost identical arrangement. An examination of the drapery on the present example and the others also suggests the work of Abu’l Qasem. Fath Ali Shah’s skirts are tucked firmly beneath his knees, the contours naturally shaded revealing the form of his body beneath; the folded knees of other seated portraits are not so heavily modelled, and even the folds in which the pearl-embroidered hem fans out beneath is closely comparable. The pearl studded bolsters in both the portraits are identical with tassel-tied and jewelled studded ends, and a plain white body; other bolsters in the various portraits exhibit a patterned body, or a different pattern to the ends (see list above: Raby 1999, no. 110, p.38-5, it’s a white body but differs in the swastikaled floral features at the ends). The flaming accents bordering the identifying inscription are almost indistinguishable, with heavy white feathering (what appears to be the same hand). Together these features point to the work of Abu’l Qasem, an artist located by Falck in growing form. "Firmly" this picture is evidence of the skill and care for details which singles out Abu’l Qasem from all other Qajar artists. (Falck 1972, fig. 16, p.41).

HISTORICAL CONTEXT

Fath Ali Shah was the second king of the Qajar dynasty. Born in 1771, he succeeded his uncle Agha Muhammad in 1797, and reigned until his death in 1834. This was a time of enormous change both at home and abroad. The European powers were competing for the riches of the east and the associated trade, and were keen to foster political and commercial ties in the Middle East and especially South and East Asia. Britain, France, and America had already established or were seeking to establish diplomatic relations with the Persian court. Britain, France and Russia were all competing for influence at Fath Ali Shah’s court. The portrait now in the British Library was presented via Lord Wellesley to the Court of the Directors of the East India Company in 1806, another was sent to the Prince Regent (later King George IV) in 1812 along with an illustrated manuscript of the Divan-é Khazin (Fath Ali Shah’s own poetry), which is now in the Royal Library, Windsor Castle (see Raby 1999, p.40); the portrait now in the Musée National de Versailles was sent to Napoleon via the French envoy Amédée-Jaquot in 1805; the portrait in the State Hermitage Museum, St. Petersburg, were formerly in the Gatchina Palace Museum and were almost certainly sent as politically loaded gifts to the Tsar. Bearing this in mind it is interesting to observe the common traits in the portraits listed above. In seven, Fath Ali Shah is seated on the ground on a jewelled rug against a jewelled bolster; in two, he is seated on a chair; in three, he is standing. In ten, he is dressed in state ceremonial regalia, and, in two, he is dressed in a martial costume of jewelled armour. In eight, his headdress is of the familiar pointed jewelled crown (see in the present example); in two, he wears a jewelled metal helmet, and, in two, he wears a cloak turban in Zand style with jewelled features (these are the earliest of the group).

The attentions that the foreign powers paid to Fath Ali Shah were highly flattering to him, as well as being politically necessary, and they feared the flames of his vanity. They were a welcome contrast to some of the domestic failures of his reign, which saw him lose a good deal of territory (and face to the Russians in the Caucasus, and most of the eastern dominions in Central Asia. Large-scale portraits of Fath Ali Shah, such as the one in question, are accurate representations of the person and splendour of the king, of how he actually looked and what he actually wore. The following account is worth noting: "The court of Persia is one of the most magnificent and splendid in the world, and the greatest ceremony is used on the presentation of a person of rank to his Majesty Fath Ali Shah, the Shadow of God upon Earth. . . . The king, covered with jewels of a costly description, wearring on his head the Taj or crown... sitting on a throne richly carved and studded with precious stones, and his back supported by an embroidered pillow. He then, the admiration and delight of his people, dessords to his girdle, on his arms he wears two large diamonds called the Mountain of Light and the Sea of Splendour, and when the sun's rays fall upon him it is impossible to look on the Threshold of the World's Glory with any steadiness." (From the caption to The Court of Persia, printed in 1834 by Robert Havell, London).

However, these portraits were also produced for a definite political purpose. The intention must have been to actively demonstrate to the Persians, and especially to foreign ambassadors, monarchs and governments, the majesty, wealth, grandeur and power of the Iranian monarch, and thus of Persia. To this end, many of these portraits were sent abroad with envoys who had visited the Persian court, to be presented to their respective rulers to convey the supremacy of the Persian emperor. The majority were sent westwards to European nations and this reflected the international political situation in Iran at the time, with Britain, France and Russia all competing for influence at Fath Ali Shah’s court. The portrait now in the British Library was presented via Lord Wellesley to the Court of the Directors of the East India Company in 1806, another was sent to the Prince Regent (later King George IV) in 1812 along with an illustrated manuscript of the Divan-é Khazin (Fath Ali Shah’s own poetry), which is now in the Royal Library, Windsor Castle (see Raby 1999, p.40); the portrait now in the Musée National de Versailles was sent to Napoleon via the French envoy Amédée-Jaquot in 1805; the portrait in the State Hermitage Museum, St. Petersburg, were formerly in the Gatchina Palace Museum and were almost certainly sent as politically loaded gifts to the Tsar.

Several objects depicted in the present example are common to other portraits. A jewelled sword (symbol of state) appears in eight others; a jewelled mask (another symbol of state) appears in five others; a jewelled orb (also a symbol of state) appears in only two; a jewelled dagger, fastened behind his girdle, appears in all twelve others; a short jewelled bottle appears in five; a tall jewelled bottle appears in one. The pose and costume of Fath Ali Shah in the present work closely resembles that in a manuscript of the Divan-é Khazin, painted by Mirza Baba in 1802 (Royal Library, Windsor Castle) (see Raby 1999, no.111, pp.40, 42).

Many of these objects, and much of his dress and other accoutrements, were symbols of power and were obvious visual aspects of the iconography of royal authority. Their repeated use in this series of portraits was part of the political message that these images conveyed. The compositions and royal iconography brings to mind earlier traditions of royal portraiture, both oriental, including Sassanian rock-cut reliefs at Taq-i Bustan and other sites, medieval Persian miniature painting, early seventeenth century Mughal royal portraiture (see Bosch 1981, cat. nos.17a, 17b, 17c, pp.74, 76-79), and western, such as the large-scale oil portraits of the English monarchs Queen Elizabeth I (see Heyn, K., [ed] Dynasties. Painting in Tudor and Jacobean England 1530-1630, London, 1995-6, nos.43, 460 and Charles J. Heen, no.429, all of whom were intensely occupied by ideas of empire and the politics of foreign affairs. C300,000-400,000 450,000-550,000 500,000-
51 PORTRAIT OF A MAIDEN, QAJAR, PERSIA, CRICA 1820-1830

oil on canvas, framed

191.3 by 69.1cm.

Pictures of maidens, musicians and acrobats were the most popular subject outside royal portraiture in the early Qajar period. Falk describes these maidens as follows, "the other main subject - girls - apparently resulted from a desire for decoration which would suit the purpose of the building for which the paintings were intended... sometimes they are playing a drum, a long-necked mandolin, or a guitar, sometimes dancing with castanets, and sometimes just sitting in a languid or inviting posture." (Falk 1972, p. 109).

Sir Robert Ker Porter, the famous traveller and archaeologica artist, wrote of a visit to Crown Prince Abbass Mirza's Tarz Palace in which "various compartments in the walls were filled with pictures of former Shahs... the simblanes of beautiful women, had also a place in the saloon of this gellant prince." (from Sir Robert Ker Porter's Travels in Georgia, Persia, Armenia, Ancient Bablyonia &c &c During the Years 1817, 1818, 1819 and 1820, published in London 1821; see Falk 1972, p.23-24). Such images were often fit into niches and spandrels of the palace architecture in a narrow, arched form, but it is possible that this portrait was once part of a larger composition as indicated by the fruit in the bottom left corner.

£ 15,000-20,000
€22,300-29,700
53 REVERSE-Glass Painting of a Mother and Child, Qajar, Persia, First Half 19th Century

glass painted in reverse, a beautiful woman in European dress holding a child in her arms and a song bird on her finger, the wooden frame painted and gilded
window 65 by 35cm.
frame 119 by 70cm.

PROVENANCE
A note on the reverse reads:
Mr. Basil Gray of Prints Dept of British Museum (Oriental Section) thinks this is a late 18th century Persian picture on glass of a Dancing Girl, such as was hung in wine shops. I bought it at Isfahan in 1997. B.W. 2.738

Depictions of attractive young women were the most prolific subject outside royal portraiture in the early Qajar period. Within this general subject, the image of a mother and child was a popular theme. It combined the Qajar taste for images of seductive and scantily-clad maidens with the Christian iconography of the Madonna and Child. The use of Biblical and Christian iconography became more common in later Iranian painting than had been the case up to that time. In this charming painting the artist has painted a mother with a young daughter; rather than the son who would have been essential to the story of the Christ-child, effectively distancing the religious theme and creating a wonderfully decorative reverse enamelled painting.

£3,000-4,000
€4,450-6,000

The Property of a Nobleman

54 Reverse Glass Painting of a Harem-Girl with Drinking Cup, Qajar, Persia, First Half 19th Century

glass painted in reverse, a girl in a landscape pouring wine, painted on glass, ornate wooden frame painted, gilded and set with mirrors
window 22.5 by 15.5cm.
frame 50 by 39.4cm.

PROVENANCE
The Hon. Robert William Hugh O'Neill, Baron Rathcavan (1883-1981), and thence by descent. Acquired in Palestine during the Great War (1914-18)

£2,000-3,000
€3,000-4,500