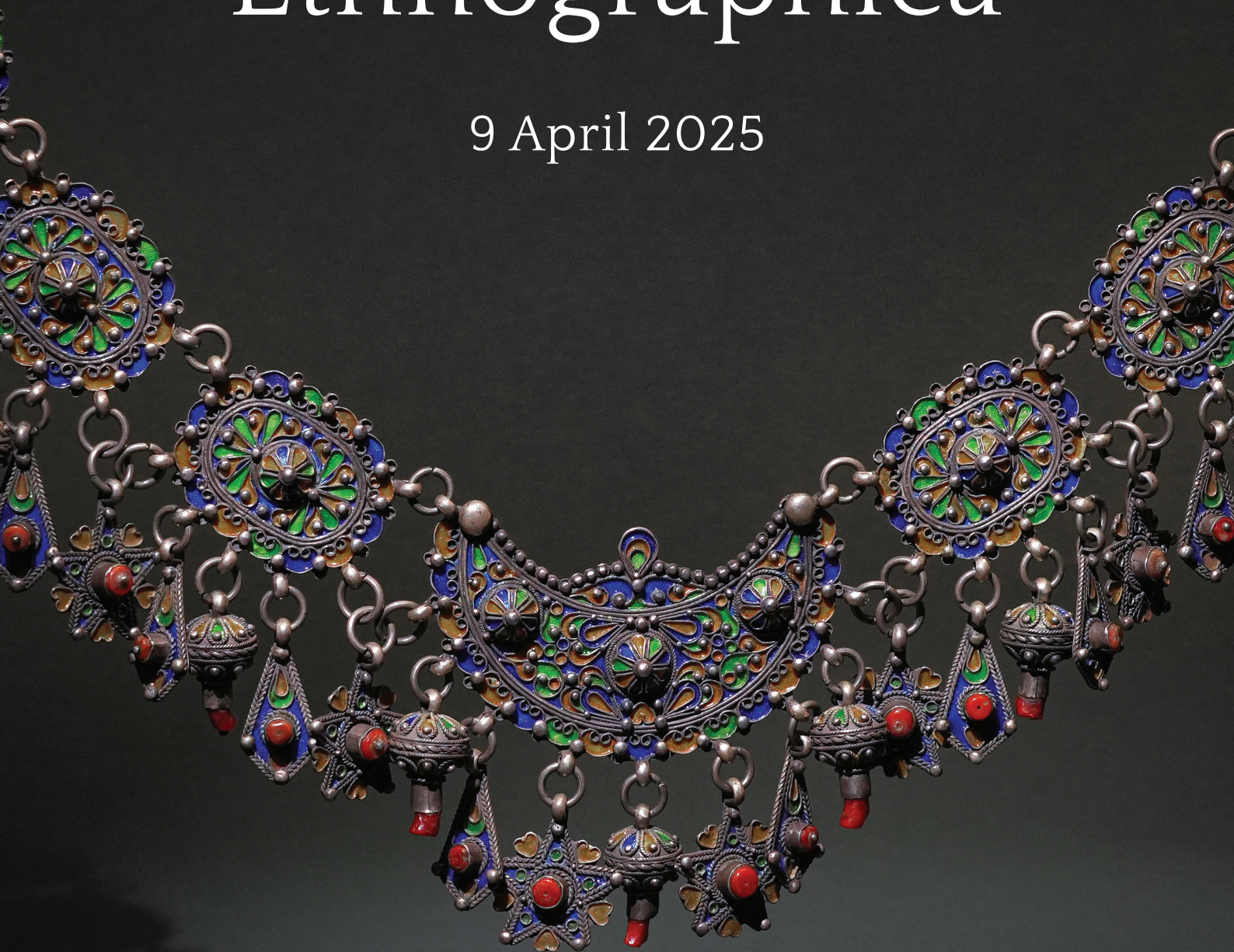




Ethnographica

9 April 2025







Ethnographica

*A Selection of Lot Highlights from
the First Ethnographica Auction at Azca*

Exhibition

4 April - 8 April 2025
11 am - 4 pm

Auction

9 April 2025
12 pm

Specialists for this Auction



A handwritten signature in black ink that reads 'Beatrice Campi'.

Beatrice Campi

Director and Head of World Art

beatrice@azcaauctions.com

azcaauctions.com

Ethnographica, 9th Apr, 2025 12:00

- 1 AN ETHIOPIAN LAPIS LAZULI BEAD NECKLACE WITH LEATHER AMULET HOLDERS (HIRZ) Ethiopia, Africa, 20th century AN ETHIOPIAN LAPIS LAZULI BEAD NECKLACE WITH LEATHER AMULET HOLDERS (*HIRZ*) Ethiopia, Africa, 20th century
 With multiples of faceted octagonal lapis lazuli beads strung on a multi-stranded, black-dyed cotton string, separating nine tooled leather *hirz* amulet holders, five of cylindrical shape, and four square, usually containing special passages from the Holy Qur'an, or ritual prayers, geomantic charts and talismanic symbols, each *hirz* sewn around the edges and covered to prevent the content from falling out, getting lost or seen by others, the cylindrical holders tooled with chevrons, the square holders with chequered grid, beaded and floral motifs.
 44cm long
 (Dimensions: 44cm long)
 (Parts/Quantity: 1)
£800-1,200



- 2 AN ETHIOPIAN INDIGO BLUE STRING NECKLACE WITH SILVER GEOMETRIC AMULETS Ethiopia, Africa, 20th century AN ETHIOPIAN INDIGO BLUE STRING NECKLACE WITH SILVER GEOMETRIC AMULETS Ethiopia, Africa, 20th century
 The multi-stranded, indigo blue-dyed cotton string strung with eighty consecutive silver pendants, designed as amulet cases made of silver sheets, each of slightly varying size, alternating hemispherical and triangular pendants, each chased on the outer edges with three concentric lines of granulation, with three main circular hanging hoops, the indigo cotton string bearing multiple knots preventing the pendants from sliding.
 73.5cm long
 214gr.



A very similar specimen with square and triangular amulets, attributed to Eritrea, is published in Wolf-Dieter Seiwert, *Jewellery from the Orient: Treasures from the Bir Collection*, 2009, p. 108, cat. no. 246. For another example attributed to Ethiopia: Girma Fisseha, *Äthiopien - Kunst und Geschichte eines Landes*, 1988. p. 59.
 (Dimensions: 73.5cm long)
 (Parts/Quantity: 1)
£800-1,200

Ethnographica, 9th Apr, 2025 12:00

3

AN ETHIOPIAN INDIGO BLUE STRING NECKLACE WITH
SILVER COIL AMULETS Ethiopia, Africa, 20th century AN
ETHIOPIAN INDIGO BLUE STRING NECKLACE WITH
SILVER COIL AMULETS

Ethiopia, Africa, 20th century

The multi-stranded, indigo blue-dyed cotton string strung with
fifty consecutive cylindrical silver wire coil amulets, each of
slightly varying size, with three main circular hoops, the silver
wire tightly wrapped around in a spiralling tubular design.

55.5cm long

128gr.



For comparable Ethiopian necklaces with silver amulets:
Girma Fisseha, *Äthiopien - Kunst und Geschichte eines
Landes*, 1988. p. 59.

(Dimensions: 55.5cm long)

(Parts/Quantity: 1)

£500-700

Ethnographica, 9th Apr, 2025 12:00

4

A PORTABLE TUAREG LEATHER CASE WITH SMOKING ACCESSORIES Northern Mali, Africa, first half 20th century
 A PORTABLE TUAREG LEATHER CASE WITH SMOKING ACCESSORIES

Northern Mali, Africa, first half 20th century

Of flattened, elongated bulbous shape, with four rounded flaps decreasing in size, and nine applied circular pom-poms made of leather strips on the outer flap, each rounded flap and side of the leather case tooled, dyed and painted in a palette of burgundy and bright reds, ochre yellow, maroon, and green, typical of African Tuareg leather works, bearing geometric and spiral motifs, as well as eight-pointed stars and stylised crosses, the innermost compartment holding smoking accessories including a tall, tapering, conical mouthpiece with a silver and copper-inlaid brass head and concentric polychrome woods and bone circles on the body, and a plain steel cleaning needle, at the bottom a braided leather string with leather strip pom-pom to be able to tie the case on the wearer's sash or belt.

7.5cm x 20cm



Tuareg leather works, usually in the form of travel accessories and a male prerogative, are renowned for their practical and functional shapes, bright earthly colours, intricate tooling, and dense, stylised geometric motifs. Some of the designs visible on this pouch can also be seen on two other Tuareg leather creations dating to the first half of the 20th century, namely a travel bag (*arreg*) and a horse riding bag (*techchekouat*) (L. Balout, *Collections Ethnographiques: Musée d'Ethnographie et de Préhistoire du Bardo*, 1959, pp. 20 - 21). The presence of several flaps on the present example makes it a rare specimen, considering that most leather cases tend to have two or less flaps. It must have been a prized possession, possibly belonging to a Tuareg chief.

A comparable five-flap tobacco leather case is published in Wolfgang Croyaumueller, *Nomadenkultur in der Westsahara: die materielle Kultur der Mauren, ihre handwerklichen Techniken und ornamentalen Grundstrukturen*, 1983, p. 266, no. 181.

λ This item may require Export or CITES licences in order to leave the UK. It is the buyer's responsibility to find out and conform to the specific export requirements of their country and ensure that lots have the relevant licences before shipping.

(Dimensions: 7.5cm x 20cm)

(Parts/Quantity: 3)

£400-600

Ethnographica, 9th Apr, 2025 12:00

- 5 AN OTTOMAN CARVED WOOD TOBACCO SNUFFBOX
 MADE BY A WAR PRISONER Ottoman Provinces, dated 1222
 AH (1807 AD) AN OTTOMAN CARVED WOOD TOBACCO
 SNUFFBOX MADE BY A WAR PRISONER
 Ottoman Provinces, dated 1222 AH (1807 AD)
 Of rectangular shape, the hinged lid on the front finely carved
 with an Ottoman Triumph of arms and weapons used in battle,
 flanking the shield in the middle two typical Turkish crescent-
 and-star motifs, underneath the date 1222 AH and above the
 signature of the maker, *the work of a war prisoner*.
 8cm x 10cm x 2cm
 (Dimensions: 8cm x 10cm x 2cm)
 (Parts/Quantity: 1)
£200-300



- 6 A PAIR OF TUAREG SILVER HOOP EARRINGS (TSABIT OR
 TEZABITEN) Possibly Niger, Northern Mali or Southern
 Algeria, Africa, first half 20th century A PAIR OF TUAREG
 SILVER HOOP EARRINGS (*TSABIT* OR *TEZABITEN*)
 Possibly Niger, Northern Mali or Southern Algeria, Africa, first
 half 20th century
 Of typical circular shape, designed as large curved nails, one
 end with a diamond-shaped, flattened head engraved with a
 sunburst in the middle and concentric lines on the edges, and
 developing into a tapering conical body, the latter end with a
 spiky tail, each terminal decorated with triple apotropaic,
 auspicious 'evil eye' beaded motif in-filled triangles, alternating
 cross-hatched squares, embellished with further ring-punched
 and linear fretwork friezes, the main curvilinear body plain.
 Each 4cm diameter and 5.5cm high
 Total 70gr.



An almost identical pair of earrings attributed to the
 Iullemmeden Basin (Berber language: *Iwellemmeden*), a
 major sub-Saharan inland basin in West Africa, is published in
 Wolf-Dieter Seiwert, *Jewellery from the Orient: Treasures from
 the Bir Collection*, 2009, p. 96, cat. no. 189. Another
 analogous pair, attributed to Central Sahara, is published in
 Rachel Hasson, *Later Islamic Jewellery*, 1987, p. 75, cat. 100.

A very similar pair, in which the head rather than being
 diamond-shaped is a dodecahedron, but bearing the same
 geomantic auspicious 'eyed' motif typical of Tuareg jewellery,
 is published in René van der Star, *Ethnic Jewellery from
 Africa, Asia, and Pacific Islands*, 2008, p. 35.

The curled nail-like design gives a very contemporary look to
 this pair of earrings. The style can be found on a number of
 contemporary jewellery productions, the most famous probably
 the *Juste un Clou* collection of the high-end French jewellery
 Maison, Cartier, testifying to the long-lasting impact foreign
 ethnographic jewellery had in Europe in the 20th century.
 (Dimensions: Each 4cm diameter and 5.5cm high)
 (Parts/Quantity: 2)
£300-500

Ethnographica, 9th Apr, 2025 12:00

7 A NEAR PAIR OF SIGNED TUAREG DARK WOOD AND SILVER BANGLES Northern Mali or Mauritania, Africa, 20th century A NEAR PAIR OF SIGNED TUAREG DARK WOOD AND SILVER BANGLES

Northern Mali or Mauritania, Africa, 20th century

Each C-shaped bangle with an inward-curving profile, the carved dark wood body mounted with incised, engraved and openwork silver sheet, the central rectangular cartouche decorated with geometric motifs including cut-out concentric diamonds in the middle, issuing pairs of circles and triangular patterns, all encased within incised fretwork bands, the terminals decorated with more geometric motifs, mostly repeating triangles filled with repeating hatched lines and a beaded band of small circles on the upper section, the silver sheet on the inside of each bangle engraved with a quadripartite square tribal mark next to a Tuareg Tifinagh inscription reading 'HDN', possibly the maker's name, only visible to the wearer.

Each 7cm x 7.5cm

Total 78gr.



For a very similar pair: Rachel Hasson, *Later Islamic Jewellery*, 1987, p. 77, cat. 104; and Wolfgang Creyaufmüller, *Nomadenkultur in der Westsahara: die materielle Kultur der Mauren, ihre handwerklichen Techniken und ornamentalen Grundstrukturen*, 1983, p. 554, nos. 506 - 07.

(Dimensions: Each 7cm x 7.5cm)

(Parts/Quantity: 2)

£300-500

8 A CARVED WOOD HAUSA TRIBE WRITING BOARD Nigeria, 20th century A CARVED WOOD HAUSA TRIBE WRITING BOARD

Nigeria, 20th century

Of typical rectangular shape, with a flat crescent-shaped handle at the top, the only decoration five carved lines on either side of the handle, residues of black ink Arabic inscriptions and letters on each side, the design following the style of magical Walaja and Quranic writing boards.

75.5cm x 44.5cm

This plain board is reminiscent in style and shape of Nigerian *allo kafi gida*, a Hausa language noun meaning "home protection boards". They often feature colorful representations of stylised animals in combination with Arabic words, numbers, and geometric shapes. Often kept hidden by the head of the family as a talisman, these boards act as protective charms, averting evil and bringing good fortune to his household.

(Dimensions: 75.5cm x 44.5cm)

(Parts/Quantity: 1)

£60-80



Ethnographica, 9th Apr, 2025 12:00

- 9 AN AFRICAN SUB-SAHARAN CEREMONIAL LEATHER HEAD ORNAMENT Possibly Mali or Niger, Sub-Sahara, Africa, 20th century AN AFRICAN SUB-SAHARAN CEREMONIAL LEATHER HEAD ORNAMENT Possibly Mali or Niger, Sub-Sahara, Africa, 20th century
The narrow maroon leather band sewn with several rectangular compartments, each filled with some auspicious material including tooled leather segments with Quranic passages, horse hair, buffalo hair, snakeskin, and yellow and red velvet fabrics.
5cm x 30cm (folded)
(Dimensions: 5cm x 30cm (folded))
(Parts/Quantity: 1)
£80-120



- 10 A NIGERIAN CARNELIAN-SET SILVER RING Nigeria, Africa, 20th century A NIGERIAN CARNELIAN-SET SILVER RING Nigeria, Africa, 20th century
With slightly tapering and curved circular silver shanks, the tall oval bezel set with a large pale carnelian cabochon, held in place with triangular-cut dog-teeth claws, the bezel further enhanced with a double overimposed decorative band with granulation.
3.4cm x 2.3cm x 1.4cm
Ring size 48 / 4.5
1.55cm diameter
29gr.
(Dimensions: 3.4cm x 2.3cm x 1.4cm)
(Parts/Quantity: 1)
£200-300



- 11 A PAIR OF WESTERN SAHARAN SILVER BANGLES (DEBLIĞ) WITH APPLIED SPHERES AND WIRE Timbuktu, Mali, or Southern Mauritania, Africa, first half 20th century A PAIR OF WESTERN SAHARAN SILVER BANGLES (DEBLIĞ) WITH APPLIED SPHERES AND WIRE Timbuktu, Mali, or Southern Mauritania, Africa, first half 20th century
Each of circular shape, with a convex exterior surface decorated with four clusters of protruding silver spheres outlined in cross form, linked by coiled ribs, each bracelet's rim featuring a double row of overimposed silver wire.
Each 6.5cm diameter
Total 219gr.



An almost identical *debliğ* silver bangle is published in Wolf-Dieter Seiwert, *Jewellery from the Orient: Treasures from the Bir Collection*, 2009, p. 98, cat. no. 196. For further reference: Rachel Hasson, *Later Islamic Jewellery*, 1987, p. 76, cat. 102, part of the permanent collection of the Linden Museum in Stuttgart (A35.426); and Wolfgang Creyaufmüller, *Nomadenkultur in der Westsahara: die materielle Kultur der Mauren, ihre handwerklichen Techniken und ornamentalen Grundstrukturen*, 1983, p. 521, no. 517 - 19.
(Dimensions: Each 6.5cm diameter)
(Parts/Quantity: 2)
£800-1,200

Ethnographica, 9th Apr, 2025 12:00

- 12 A PAIR OF SPANISH SAHARAN SILVER BANGLES WITH FLORAL MOTIFS Western Sahara or Mauritania, Africa, mid-20th century A PAIR OF SPANISH SAHARAN SILVER BANGLES WITH FLORAL MOTIFS Western Sahara or Mauritania, Africa, mid-20th century Each bangle cast in two separate sections, curved, faceted, with tapering terminals, each end soldered and joined with silver wire, forming effectively a cuff made of two bangles, the middle part of each bangle incised with a geometric frieze framed by rosettes.
Each 5.5cm x 6.5cm x 2cm
Total 96gr. (each 48gr)
(Dimensions: Each 5.5cm x 6.5cm x 2cm)
(Parts/Quantity: 2)
£300-500



- 13 A SPANISH SAHARAN SILVER RING WITH CHEVRON GLASS BEAD Collected in Guelmim or Tiznit, Southern Morocco, ex-Spanish Sahara, North Africa, 1970s A SPANISH SAHARAN SILVER RING WITH CHEVRON GLASS BEAD Collected in Guelmim or Tiznit, Southern Morocco, ex-Spanish Sahara, North Africa, 1970s With a circular silver bezel set with a flattened chevron bead of dark blue, white, and red glass, the edges of the bezel formed from a ringlet of silver spherical beads, filed to achieve a smooth surface and repeating the sunburst solar design of the bead, the upper portion of the shanks enhanced with two circles between convex bands.
2.5cm x 2cm x 1.5cm
Ring size 65 / 11.5
2.1cm diameter
14gr.
(Dimensions: 2.5cm x 2cm x 1.5cm)
(Parts/Quantity: 1)
£200-300



Ethnographica, 9th Apr, 2025 12:00

14

A SPANISH SAHARAN SILVER RING WITH CHEVRON GLASS BEAD Collected in Guelmim or Tiznit, Southern Morocco, ex-Spanish Sahara, North Africa, 1970s A SPANISH SAHARAN SILVER RING WITH CHEVRON GLASS BEAD Collected in Guelmim or Tiznit, Southern Morocco, ex-Spanish Sahara, North Africa, 1970s

With a circular silver bezel set with a flattened chevron bead of black, white, and red glass, the edges of the bezel formed from a ringlet of silver spherical beads, filed to achieve a smooth surface and repeating the sunburst solar design of the bead, the upper portion of the shanks enhanced with two circles between convex bands.

2.1cm x 2cm x 1.5cm

Ring size 54 / 7

1.75cm diameter

15gr.



Chevron glass beads have a very ancient history. Some scholars attribute their origin to Ancient Egypt, whilst others believe that their 'official', finalised form was only achieved in Venice. From this international harbour on the Adriatic Sea, the majority of chevron glass beads would have then travelled abroad, reaching several different shores in the Mediterranean basin. The importance given to glass in the Western and Northern African regions is thus historical and should not surprise. Indeed, up until the 18th century, glass beads were so sought-after that they were used as currency for transactions and barter.

For an historical account on the development of chevron glass beads and their trading in ancient times: John Brent, "On Glass Beads with a Chevron Pattern", in *Archaeologia: On Miscellaneous Tracts relating to Antiquity*, Volume XLV, 1880, pp. 297 - 309, plate no. 22.

For further reference and comparable material: Robert K. Liu, *A Universal Aesthetic: Collectable Beads*, 1995, pp. 30 - 32.
(Dimensions: 2.1cm x 2cm x 1.5cm)
(Parts/Quantity: 1)

£200-300

Ethnographica, 9th Apr, 2025 12:00

- 15 A MOROCCAN BERBER DOUBLE-TIERED SILVER HAIR ORNAMENT Dra Valley, Southern Morocco, ex-Spanish Sahara, Africa, 19th century A MOROCCAN BERBER DOUBLE-TIERED SILVER HAIR ORNAMENT Dra Valley, Southern Morocco, ex-Spanish Sahara, Africa, 19th century
 With a circular shank made of thin curved metal sheet, pierced and incised with repeating half circles laid out in two concentric bands, surmounted by an openwork double-tiered square structure with a faceted conical finial, almost reminiscent of a house with conical spire, the edges decorated with flattened granulation bands and small spheres in each of the four corners.
 6.2cm x 2.5cm x 2.5cm
 39gr.



For an almost identical specimen: Rachel Hasson, *Later Islamic Jewellery*, 1987, p. 66, cat. 83; and for an earlier reference: Jean Besancenot, *Bijoux Arabes et Berberes du Maroc*, 1953, plate XL, no. 179.

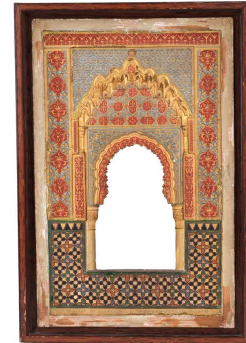
In her publication, Rachel Hasson explains that these ornaments usually held aromatic herbs or cloth drenched in essential oils, to spread a good fragrance on their wearers. In the 1980s, they were still worn by the Tiznit of Southern Morocco, an ancient group of mixed African origin, also known as the *Haradine* (R. Hasson, 1987, p. 66).
 (Dimensions: 6.2cm x 2.5cm x 2.5cm)
 (Parts/Quantity: 1)
£400-600

- 16 A HISPANO-MOESQUE REVIVAL GILT AND POLYCHROME-PAINTED PLASTER RELIEF PLAQUE OF THE ALHAMBRA PALACE Granada, Andalusia, Southern Spain, ca. 1900s A HISPANO-MOESQUE REVIVAL GILT AND POLYCHROME-PAINTED PLASTER RELIEF PLAQUE OF THE ALHAMBRA PALACE Granada, Andalusia, Southern Spain, ca. 1900s
 Of traditional rectangular shape, moulded, carved, gilt, and polychrome-painted, the relief replicating the slightly romanticised, pre-modern conservation version of an elaborate *mihrab* niche in the Alhambra complex in Granada, built by the Nasrid ruler Muhammad III (r. 1302 - 09), the architectural relief characterised by a typical polylobed ogival arch, dense foliate arabesque patterns on the squinches, a *muqarnas* frieze at the top, polychrome stellar and geometric tile panels on the dado panels, and several epigraphic friezes in *thuluth* script framing the arch, some repeating the Nasrid motto *Wa La Ghaliba Illa-llah* (there is no Conqueror but Allah), set in a brown wooden frame.
 26.5cm x 18cm including the frame
 (Dimensions: 26.5cm x 18cm including the frame)
 (Parts/Quantity: 1)
£300-500



Ethnographica, 9th Apr, 2025 12:00

- 17 A HISPANO-MORESQUE REVIVAL ALHAMBRA GILT AND POLYCHROME-PAINTED PLASTER RELIEF PLAQUE
Granada, Andalusia, Southern Spain, ca. 1900 - 1920 A
HISPANO-MORESQUE REVIVAL GILT AND POLYCHROME-PAINTED PLASTER RELIEF PLAQUE OF THE *MIRADOR DE LINDARAJA* IN THE ALHAMBRA PALACE
Granada, Andalusia, Southern Spain, ca. 1900 - 1920
Of traditional rectangular shape, moulded, carved, gilt, and polychrome-painted, the relief replicating the pre-modern conservation version of the *Mirador de Lindaraja* (also known as Mirador de la Deraxa) in the *Sala de Las Dos Hermanas* in the Alhambra complex in Granada, built by the Nasrid ruler Muhammad III (r. 1302 - 09), the architectural relief characterised by a typical polylobed horseshoe-shaped arch, dense foliate arabesque patterns in the squinches, surmounted by a *muqarnas* frieze, polychrome cross-like and geometric tile work on the dado panels, the base incised with the location and the name of the maker, *No. 21 Mirador de Lindaraja A. Blanco Mesones 104 Granada*, set in a brown wooden frame.
32.5cm x 22cm including the frame
(Dimensions: 32.5cm x 22cm including the frame)
(Parts/Quantity: 1)
£400-600



Ethnographica, 9th Apr, 2025 12:00

- 18 λ A PHOTOGRAPHIC ALBUM OF HISPANO-MORESQUE MARQUETRY FURNITURE MODELS Molero workshop, Granada, Southern Spain, ca. 1950s - 1970s λ A PHOTOGRAPHIC ALBUM OF HISPANO-MORESQUE MARQUETRY FURNITURE MODELS Molero workshop, Granada, Southern Spain, ca. 1950s - 1970s

The rectangular photo album bound with wooden boards inlaid with bone and stained wood arranged in geometrical and stellar patterns following the typical tradition of the *taracea granadina* (Granada marquetry), the middle field marked with an octagonal star incised with the name of the *taller* (workshop), *Molero Martínez*, one of the most famous and award-winning workshops in Granada in the 20th century, led by members of the Molero family for over three generations, the first page of the album providing notices, information, services, and address of the *taller*; the album containing fifty-one (51) black and white gelatin silver print photos displaying the creations of the Molero family, from document holders to trousseau boxes, from tables and trays to picture frames and armchairs, many pictures marked with the family's inventory numbers and official workshop's stamp, the album probably conceived as a brochure shown to clients for potential private commissions.

17cm x 25.5cm including the wooden binding

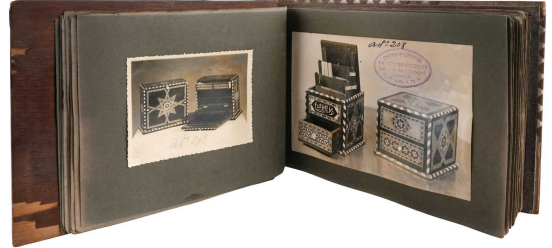
For further reference on the Molero workshop, their greatest master Ignacio, and their 150 years of service, please read the recent article dedicated to the *taller* published in the newspaper *El Independiente de Granada*, 13 October 2024 (last accessed: Friday 21st March 2025).

λ This item may require Export or CITES licences in order to leave the UK. It is the buyer's responsibility to find out and conform to the specific export requirements of their country and ensure that lots have the relevant licences before shipping.

(Dimensions: 17cm x 25.5cm including the wooden binding)

(Parts/Quantity: 1)

£600-800



Ethnographica, 9th Apr, 2025 12:00

- 19 A MINIATURE GOLD-DAMASCENED TOLEDO WARE PIN TRAY Toledo, Spain, late 19th century A MINIATURE GOLD-DAMASCENED TOLEDO WARE PIN TRAY
Toledo, Spain, late 19th century
Of shallow circular shape, with a narrow cavetto and everted flattened rim, the steel plate profusely inlaid in gold with a central flower medallion set into concentric decorative bands featuring geometric motifs, stylised foliate Arabic calligraphy and fleshy palmettes, the calligraphic band in the central field repeating the Nasrid motto *Wa La Ghaliba Illa-llah* (there is no Conqueror but Allah), a recurrent and prominent sentence in all forms of Hispano-Moresque art from plaster reliefs to ceramics and metalwork.



7.5cm diameter

(Dimensions: 7.5cm diameter)

(Parts/Quantity: 1)

£200-300

- 20 AN ENGRAVED BAMBOO DOCUMENT HOLDER WITH EUROPEAN HARBOUR VIEWS AND SHIPS Possibly Algeria or Tunisia, North Africa, mid to late 19th century AN ENGRAVED BAMBOO DOCUMENT HOLDER WITH EUROPEAN HARBOUR VIEWS AND SHIPS
Possibly Algeria or Tunisia, North Africa, mid to late 19th century
The cylindrical wooden cane cut on one end with a detachable lid made of elongated arrow-shaped claws fitting into the main body of the document holder, finely incised with European city views including harbour scenes, canals, sailing ships, a domed building, possibly a church, and a windmill, many buildings marked with flags in a typical Western fashion, possibly the views inspired by French or Dutch cityscapes, each end engraved with stylised palmettes and geometric motifs.



2.5cm diameter and 30cm long
(Dimensions: 2.5cm diameter and 30cm long)
(Parts/Quantity: 2)

£800-1,200

- 21 AN HISPANO-MOESQUE COPPER LUSTRE-PAINTED LIDDED POTTERY INKWELL Possibly Manises or Valencia, Spain, 19th century AN HISPANO-MOESQUE COPPER LUSTRE-PAINTED LIDDED POTTERY INKWELL
Possibly Manises or Valencia, Spain, 19th century
Of square shape, surmounted by a detachable lid, the square body moulded with a chequered grid painted with copper lustre crosses and triangles, around the shoulders and the edges of the rim fretwork bands of vertical lines.



6.8cm x 5.5cm x 5.5cm

(Dimensions: 6.8cm x 5.5cm x 5.5cm)

(Parts/Quantity: 2)

£100-150

Ethnographica, 9th Apr, 2025 12:00

- 22 A PAIR OF TWO-TONE RED AND BLACK ENAMEL SILVER BANGLES Western Sahara or Mauritania, Africa, mid-20th century A PAIR OF TWO-TONE RED AND BLACK ENAMEL SILVER BANGLES

Western Sahara or Mauritania, Africa, mid-20th century
 Each circular silver bangle engraved and inlaid with red and black enamelled vertical lines and hourglass-shaped geometric motifs, interspersed amidst rows of three protruding spheres, the central larger and incised with a spiralling pattern.
 Each 6.5cm x 0.5cm
 Total 53gr.



The style of decoration and the characteristic two-tone enamel palette of this pair are similar to Mauritanian enamelled silver adornments, as evident from a pair of silver anklets (*khelkha*) published in René van der Star, *Ethnic Jewellery from Africa, Asia and Pacific Islands*, 2008, p. 33.

(Dimensions: Each 6.5cm x 0.5cm)

(Parts/Quantity: 2)

£200-300

- 23 FOUR SAHARAN SILVER BANGLES Western Sahara, Mauritania, or Mali, Africa, mid-20th century FOUR SAHARAN SILVER BANGLES

Western Sahara, Mauritania, or Mali, Africa, mid-20th century
 Comprising two silver bangles with clusters of spheres, one interspersed amidst cylindrical coils of silver wire, and the latter with applied silver plaques engraved with roundels and stylised cross-like motifs; and two others, with a flattened profile and scalloped edges, ring-punched and engraved on the sides with fretwork and geometric patterns.

The largest 7cm x 0.3cm

Total 147gr.

(Dimensions: The largest 7cm x 0.3cm)

(Parts/Quantity: 4)

£300-500



- 24 SEVEN INCISED SILVER BANGLES WITH GEOMETRIC MOTIFS Possibly Middle Atlas, Morocco, Northern Africa, mid to second half 20th century SEVEN INCISED SILVER BANGLES WITH GEOMETRIC MOTIFS

Possibly Middle Atlas, Morocco, Northern Africa, mid to second half 20th century

Each bangle flat-hammered and incised with zig-zag fretwork alternating raised diamond and square shapes incised with vertical lines, the geometric motifs typical of North African non-figural jewellery.

Each 6.5cm diameter

Total 53gr.

(Dimensions: Each 6.5cm diameter)

(Parts/Quantity: 7)

£200-300



Ethnographica, 9th Apr, 2025 12:00

- 25 AN ALGERIAN POLYCHROME ENAMELLED WHITE METAL BOX Great Kabylia, Tell Atlas, Northern Algeria, late 20th century AN ALGERIAN POLYCHROME ENAMELLED WHITE METAL BOX
Great Kabylia, Tell Atlas, Northern Algeria, late 20th century
Of rectangular shape, with a hinged lid, resting on four tapering, conical metal feet, the exterior decorated with silver wire forming two large rosettes on the lid, and stylised vegetal sprays and geometric motifs on the sides, each field enamelled in champlevé red, cobalt blue, and green, the palette and motifs reminiscent of Berber enamelled objects and adornments produced in Great Kabylia region.
5cm x 7.5cm x 6cm
(Dimensions: 5cm x 7.5cm x 6cm)
(Parts/Quantity: 1)
£100-150



- 26 AN ALGERIAN BERBER RED CORAL AND POLYCHROME ENAMELS SILVER NECKLACE (AZRAR) Great Kabylia, Beni Yenni Berber tribe, Tell Atlas, Northern Algeria, North Africa, mid-20th century AN ALGERIAN BERBER RED CORAL AND POLYCHROME ENAMELS SILVER NECKLACE (AZRAR)
Great Kabylia, Beni Yenni Berber tribe, Tell Atlas, Northern Algeria, North Africa, mid-20th century
With nine scalloped silver plaques with silver chain links, the terminals with a hook-and-loop clasp, eight plaques of oval shape, the central and larger panel designed as a crescent moon, all worked with granulation, silver wire filigree, champlevé ochre yellow, green, and cobalt blue enamels, and with protruding flower head roundels with rounded knobs, richly caparisoned with a variety of auspicious pendants alternating five-pointed stars, rhomboid drops, and globular spheres, each pendant enamelled, decorated with applied silver wire around the edges, and set with red coral beads, the overall design a *tour-de-force* of North African silver jewellery and a remarkable specimen of Beni Yenni Berber adornments, the necklace accompanied by a custom-made blue morocco leather presentation box.
The necklace 34cm x 31cm
527gr.



With a territory stretching over 2000km, the *Maghreb* stands out as a remarkable haven for the most varied ethnographic material, and jewellery is perhaps one of its most distinctive and beloved art forms. Bedouins, Tuaregs, Berbers, settled Muslims and Jews, and several other ethnic groups have been living side-by-side in these regions for centuries, yielding to the creation of personal adornments that boast their original cultural heritage but also showcase mutual influences and pragmatic adaptations to fit into the lifestyles of their owners. Specifically, this impressive necklace is a testament to the Berber Kabyle people (from the Arabic word *qabila*, tribe), who make a living from pressing olives for oil and drying figs (René van der Star, *Ethnic Jewellery from Africa, Asia and Pacific Islands*, 2008, p. 15).

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Kabyle creations, like the majority of Berber jewellery, are mostly made of silver, probably due to its wide availability thanks to the presence of large silver mines in the Atlas mountain range (*ibidem*, p. 13). Kabyle silversmiths appear to be Muslims, but according to scholars they have only been exercising this profession for the last 200 years (*ibidem*, p. 17). They must have learnt the trade and took it over from itinerant craftsmen, most probably Jews, who ventured inland from the coast in their peregrinations to find a place where to settle. Kabyle women are central to the running and sustenance of their community, and therefore, most Kabyle jewellery is made for women. And yet, traditionally, the silversmith profession was only carried out by men, generation after generation, from father to son. Only when there was no male heir available, the women of the household were allowed to step in and help. This tradition ensured that all the manufacturing secrets were kept private and remained the prerogative of the silversmith's family (p. 17).

Kabyle silver jewels - specifically Beni Yenni - are almost always uplifted by vibrant colours in the forms of coral beads and enamels, in the shades of ochre yellow, cobalt blue and green. This palette is repeated in Algerian ceramics. And to celebrate the circularity of art, Algerian pottery vessels (*tabuqalt*) may have been the primary source of inspiration for the globular pendants with tall cylindrical necks characterising this and other *azrar* necklaces (Wassyla Tamzali, *Abzim: Parures et bijoux des femmes d'Algérie*, 1984, p. 164).

For further reference and similar published specimens: Saad al-Jadir, *Arab & Islamic Silver*, 1981, p. 44; and Wolf-Dieter Seiwert, *Jewellery from the Orient: Treasures from the Bir Collection*, 2009, cat. no. 95.

(Dimensions: The necklace 34cm x 31cm)

(Parts/Quantity: 1)

£6,000-8,000

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- 27 A TUNISIAN POLYCHROME ENAMELLED TRIANGULAR SILVER PENDANT WITH HAMSA Djerba or Sousse, Tunisia, North Africa, 19th century A TUNISIAN POLYCHROME ENAMELLED TRIANGULAR SILVER PENDANT WITH HAMSA

Djerba or Sousse, Tunisia, North Africa, 19th century
 Of triangular shape, the central pendant built as an amulet case made of joined silver sheets, the front and back enhanced with *champlevé* enamels in ochre yellow, cobalt blue and copper green, and high-collet settings, some with polychrome beads and two empty, the central triangular field presenting a rosette and foliage on one side, and a stylised *hamsa* (Fatima's hand, an Islamic talismanic symbol) on the other, encased within concentric beaded bands, with a blue crescent at the top, and a stylised openwork filigree sphere beneath the hanging hoop, the bottom enhanced with nine chainlets caparisoned with coral beads and stylised *hamsa* charms, boosting the talismanic power of this amulet.
 21cm long (including the chainlets)
 72gr.



An analogous enamelled triangular pendant, attributed to the 19th century, is published in Valérie Gonzalez, *Émaux d'Al-Andalus et du Maghreb*, 1994, p. 207, fig. 174.
 (Dimensions: 21cm long (including the chainlets))
 (Parts/Quantity: 1)
£800-1,200

- 28 TWO TUNISIAN POLYCHROME ENAMELLED TRIANGULAR SILVER PENDANTS WITH TALISMANIC CHARMS Tunisia, North Africa, first half 20th century TWO TUNISIAN POLYCHROME ENAMELLED TRIANGULAR SILVER PENDANTS WITH TALISMANIC CHARMS

Tunisia, North Africa, first half 20th century
 Each of triangular shape, the central pendant built as an amulet case made of joined silver sheets, the front and back enhanced with *champlevé* enamels in ochre yellow, cobalt blue, turquoise and copper green, the middle triangular field presenting rosette and flower heads surrounded by curling foliage, encased within a single beaded band, with a crescent at the top, the bottom respectively enhanced with nine and five chainlets caparisoned with talismanic charms like stylised *hamsa* pendants, and auspicious materials like sea shells and silver coins from the Mediterranean shores, including one from Italy (50 cents, Vittorio Emanuele Re d'Italia), another from Turkey (5 para, Mehmed V Ottoman Sultan), and another from Tunisia (2 rial, Sultan Abd Al-Aziz Khan, Mohammed Al-Sadiq, 1289 AH / 1872 AD), boosting the talismanic and auspicious powers of these pendants.
 The largest 14cm and the smallest 9cm long (including the chainlets)
 The largest 54gr. and the smallest 12gr.
 (Dimensions: The largest 14cm and the smallest 9cm long (including the chainlets))
 (Parts/Quantity: 2)
£600-800



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- 29 A TUNISIAN CHAIN LINK SILVER NECKLACE WITH OPENWORK HAMSA AMULETS Tunisia, North Africa, early 20th century A TUNISIAN CHAIN LINK SILVER NECKLACE WITH OPENWORK HAMSA AMULETS Tunisia, North Africa, early 20th century
- The long hammered and flattened circular silver chain link necklace decorated with seven openwork pendants, each of different size, the largest and smallest designed as open hands, a recurrent Islamic amulet known as *Hamsa* or *Hand of Fatima*, prominent in Maghreb, North Africa, and the Middle East, bearing in the middle a five-pointed star, another prominent Islamic talismanic symbol, accompanied by three crescents with arabesque, each pendant enhanced with stylised openwork vegetal motifs, traditionally worn as a long necklace resting at the chest's mid-height.
- 60cm long
95gr.



The manufacturing process of flattened chains like the present example was no easy feat. Tunisian silversmith developed a unique way of constructing them, effectively creating soldered flat-hammered rings where the patches are virtually invisible. This process is not far from the method of welding coats of mail. Each ring was linked to the next one and then beaten and hammered all around, creating a seemingly unsoldered chain link (René van der Star, *Ethnic Jewellery from Africa, Asia and Pacific Islands*, 2008, p. 18).

As 20th-century black and white pictures and postcards from Tunisia testify, silver chain necklaces like this lot were ubiquitous in the Tunisian women's daily adornment routine. Indeed, their versatility allowed them to be worn in many different ways, over the chest, around the neck, tight to fibulas as clothing fasteners or even around the head as headdress ornaments. Their multiple uses guaranteed a long-lasting desirability, whilst serving as well an apotropaic and protective function thanks to the magical amulets often hanging from these necklaces.

The *Hamsa* or *Hand of Fatima* is a common amulet in Tunisia, and throughout North Africa. It is believed to protect the wearer against the Evil Eye, but it can also be conceived as a visual reminder of the Five (*Khamisa*) Pillars of Islam: the *shahada*, the five daily prayers, the fasting during the month of Ramadan, the pilgrimage to Mecca (*hajj*), and alms giving (*zakat*). It is important to remember though, that this motif existed in the Maghreb way before the Islamic period, going back to the Roman and Phoenician times (*ibidem*, p. 14).

Analogous comparables are published in: Samira Gargouri-Sethom, *Le bijou traditionnel en Tunisie*, 1986, pp. 26, 139 and 147; Wolf-Dieter Seiwert, *Jewellery from the Orient: Treasures from the Bir Collection*, 2009, p. 81, cat. no.167; and René van der Star, *Ethnic Jewellery from Africa, Asia and Pacific Islands*, 2008, p. 26.
(Dimensions: 60cm long)

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(Parts/Quantity: 1)

£800-1,200

- 30 TWO TUNISIAN SILVER AND COPPER-INLAID ZINC ANIMAL FIGURINES Tunisia, North Africa, second half 20th century TWO TUNISIAN SILVER AND COPPER-INLAID ZINC ANIMAL FIGURINES

Tunisia, North Africa, second half 20th century

Comprising a zoomorphic zinc plaque designed in the shape of an elephant with an upward-curved trunk, the body, legs and face profusely inlaid in silver with vegetal motifs and stripes; and another similar, in the shape of a turtle, inlaid with a silver arabesque on the carapace, the mouth and eye inlaid in copper, on each animal's back a pierced hanging hole, suggesting these figurines were once used as hanging adornments or decorations, not serving a functional purpose.

The elephant 11cm x 6cm

The turtle 9cm x 5cm

(Dimensions: The elephant 11cm x 6cm, the turtle 9cm x 5cm)

(Parts/Quantity: 2)

£150-200

- 31 A SILVER AND COPPER-INLAID ZINC DISH WITH FISH MOTIF Tunisia, North Africa, second half 20th century A SILVER AND COPPER-INLAID ZINC DISH WITH FISH MOTIF

Tunisia, North Africa, second half 20th century

Of concave circular shape, with an everted, flattened rim, the central field populated by three fish, two striped and the middle one with large almond-shaped scales, their bodies inlaid in silver and their eyes in copper, around the rim sinuous scrolling vegetal meanders, on the reverse a hanging hook, suggesting the dish was meant to be seen on the wall instead of used for serving.

15.5cm diameter

(Dimensions: 15.5cm diameter)

(Parts/Quantity: 1)

£100-200



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- 32 A MAMLUK-REVIVAL CAIROWARE SILVER AND COPPER-INLAID BRASS DISH WITH FISH Cairo, Egypt, 20th century A MAMLUK-REVIVAL CAIROWARE SILVER AND COPPER-INLAID BRASS DISH WITH FISH

Cairo, Egypt, 20th century

Of shallow circular shape, with a narrow cavetto and a wide flattened rim with reinforced edge, the central field engraved and inlaid in silver and copper with an intricate vegetal arabesque composition with interlocking meanders, knotwork and flower heads interspersed amidst double pairs of fish, the cavetto inlaid with stylised foliage and palmettes, and the rim presenting typical Mamluk-revival designs including cusped *thuluth* calligraphic cartouches, and lobed medallions in-filled with Y-shaped and strapwork.

25.5cm diameter



The fish motif in the central field, perhaps unusual in Damascus and Cairo wares, is a recurrent pattern on a number of brass bowls and basins across the Islamic world, from 14th-century Mamluk and Fars basins to Indian plates from Bidar (Bidri ware) and from Lucknow (with enamels and silver inlays).

(Dimensions: 25.5cm diameter)

(Parts/Quantity: 1)

£200-300

- 33 A SILVER-INLAID COPPER DISH WITH THE RASHIDUN'S NAMES AND VEGETAL SCROLLWORK Damascus, Syria, 20th century A SILVER-INLAID COPPER DISH WITH THE RASHIDUN'S NAMES AND VEGETAL SCROLLWORK

Damascus, Syria, 20th century

Of shallow circular shape, with a scalloped rim, the central field engraved and inlaid in silver with an intricate vegetal arabesque composition featuring split palmette meanders and foliate sprays, the middle featuring a mirrored foliate Kufic calligraphic composition, possibly reading 'Allah', surrounded by six scalloped floral medallion inscribed with the names of the *Rashidun*, also known as the Right-Guided Caliphs, the first four successive caliphs of the Islamic *umma* (community) after the passing of the Prophet, namely Abu Bakr, Umar, Uthman and Ali, as well as Muhammad and one of the ninety-nine names of God.

27cm diameter

(Dimensions: 27cm diameter)

(Parts/Quantity: 1)

£100-200



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- 34 A MAMLUK-REVIVAL CAIROWARE SILVER AND COPPER-INLAID BRASS EWER Egypt, 20th century A MAMLUK-REVIVAL CAIROWARE SILVER AND COPPER-INLAID BRASS EWER
Egypt, 20th century
With a globular body resting on a splayed conical foot, with a tall, flared cylindrical neck with a compressed ring at mid-height, and a hinged lid with arrow-shaped knob, an upward-curved spout and sinuous handle, the exterior of the ewer engraved and inlaid in silver and copper with large scalloped medallions on the body, in-filled with calligraphy and arabesques, encased within strapwork bands on the shoulders, neck and base, the spout and handle also inlaid with a silver braided motifs.
32.5cm high
(Dimensions: 32.5cm high)
(Parts/Quantity: 1)
£400-600



- 35 AN ENGRAVED TINNED COPPER FOOD CONTAINER Possibly Egypt or Syria, early 16th century AN ENGRAVED TINNED COPPER FOOD CONTAINER
Possibly Egypt or Syria, early 16th century
Of elongated octagonal shape, the exterior engraved with cusped *thuluth* calligraphic cartouches on cross-hatched ground, bearing typical Mamluk honorific titles, interspersed amidst large circular medallions in-filled with Y-shaped geometric grids, arabesques and vegetal meanders, the central decorative frieze encased within two narrow bands of strapwork, the detachable lid now missing.
13.5cm x 33.5cm x 22cm
(Dimensions: 13.5cm x 33.5cm x 22cm)
(Parts/Quantity: 1)
£300-500



- 36 TWO ILLUMINATED LOOSE QUR'AN FOLIOS Possibly Mamluk Syria and Ilkhanid Iran, 14th century TWO ILLUMINATED LOOSE QUR'AN FOLIOS
Possibly Mamluk Syria and Ilkhanid Iran, 14th century
Arabic manuscripts on paper, comprising an illuminated loose folio from a Mamluk Qur'an, Surah *Al-Buruj* (85, vv. 4 - 11), with 5ll. of sepia ink *muhaqqaq* script to the folio, full diacritic marks and vocalisation, verse markers as blue and gold rosettes, with illuminated *aya* and marginal markers (*shams* and drop-shaped) painted in gold and highlighted in cobalt blue; and another loose Qur'an folio, most probably from Ilkhanid Iran, Surah *Ash-Shu'ara* (26, vv. 3 - 38), with 13ll. of black ink *thuluth* script to the folio, diacritic marks and vocalisation, verse markers as blue and gold rosettes, with marginal notes and catchwords.
The first 31.2cm x 23cm
The latter 37cm x 23.5cm
(Parts/Quantity: 2)
£300-500



Ethnographica, 9th Apr, 2025 12:00

- 37 AN ENGRAVED BRASS 'MAGIC' BOWL WITH SIX-POINTED STAR Possibly Syria, late 15th - early 16th century AN ENGRAVED BRASS 'MAGIC' BOWL WITH SIX-POINTED STAR

Possibly Syria, late 15th - early 16th century

Of typical shallow rounded shape, the convex centre marked with a conical boss with flattened head, engraved with a six-pointed star, the central field bearing rubbed-off numbers bearing geomantic purpose, the interior of the bowl engraved with several concentric bands of different calligraphic scripts including pseudo-*thuluth* around the boss; pseudo-Syriac in the roundels and oval cartouches on the cavetto; and pseudo-*thuluth* again below the rim; the exterior mirroring a similar decorative repertoire, the roundels filled with numerical charts, the hexagonal star in-filled with numbers repeated on the interior of the boss, the present bowl acting as an important witness of the practice of *fa'* (divination) in Middle Eastern and North African Mamluk territories.

16.8cm diameter

(Dimensions: 16.8cm diameter)

(Parts/Quantity: 1)

£1,000-1,500



- 38 A QAJAR-STYLE ENGRAVED BRASS 'MAGIC' BOWL WITH ZODIAC SIGNS Possibly Iraq or Syria, 18th - 19th century A QAJAR-STYLE ENGRAVED BRASS 'MAGIC' BOWL WITH ZODIAC SIGNS

Possibly Iraq or Syria, 18th - 19th century

Of shallow rounded shape, with a central conical boss with a flattened head, rising to a short, projecting rim, the interior profusely engraved with passages from the Qur'an, including *Ayat al Kursi* (the Throne Verse) and Sura *al-Isra* (17:81) used to diffuse evil magic, auspicious prayers, and geomantic charts with numbers, magic symbols and Arabic letters, the exterior with a wide decorative band of roundels filled with Zodiac signs, and further inscriptions, the base engraved with a resume of the various suras and talismanic properties of the inscriptions featured on the interior of the bowl.

15.8cm diameter and 4.8cm high

(Dimensions: 15.8cm diameter and 4.8cm high)

(Parts/Quantity: 1)

£150-250



Ethnographica, 9th Apr, 2025 12:00

- 39 A FIGURAL AND CALLIGRAPHIC SILVER AND COPPER-INLAID BRASS DRINKING CUP Damascus, Ottoman Syria, mid to late 19th century A FIGURAL AND CALLIGRAPHIC SILVER AND COPPER-INLAID BRASS DRINKING CUP Damascus, Ottoman Syria, mid to late 19th century
- Of deep rounded shape, with a flat base, the exterior of the cast brass cup decorated with typical Damascus ware metal-inlaid motifs, including two Mamluk-revival *thuluth* calligraphic cartouches with honorific titles, set against a ring-punched ground, highlighted with a copper border, interspersed amidst two silver-inlaid eagles, the base with a vegetal spray of split palmettes, the interior with a rounded boss featuring a standing archer in the centre and animals in the cavetto, the design reminiscent of Ottoman Balkan *taza* cups with animal motifs.
- 11.5cm diameter and 3cm high
 (Dimensions: 11.5cm diameter and 3cm high)
 (Parts/Quantity: 1)
£150-300



- 40 A MAMLUK-REVIVAL CAIROWARE COPPER AND SILVER-INLAID OPENWORK BRASS INCENSE BURNER WITH STAND Cairo, Egypt, first half 20th century A MAMLUK-REVIVAL CAIROWARE COPPER AND SILVER-INLAID OPENWORK BRASS INCENSE BURNER WITH STAND Cairo, Egypt, first half 20th century
- The removable, pierced, bulbous lid reminiscent in shape of an architectural Islamic mosque dome with a pointy finial bearing a crescent moon at the top, surmounting a short cylindrical base resting on a stand with sloping legs, the exterior inlaid in copper and silver sheet and wire in traditional Mamluk revival style, a production typical of 20th-century Cairo (Cairoware) and Damascus (Damascus ware), decorated with alternating hexagonal medallions, some bearing calligraphy, others with knotwork, strapwork, and Y-shaped geometric grids, further intertwined vegetal bands and foliate motifs around the lower end of the lid and on the edges of the cylindrical base.
- 15cm diameter and 34cm high
 (Dimensions: 15cm diameter and 34cm high)
 (Parts/Quantity: 2)
£300-400



Ethnographica, 9th Apr, 2025 12:00

- 41 AN ENGRAVED AND HALLMARKED EGYPTIAN SILVER INCENSE BURNER WITH BASE Cairo, Egypt, September 1982 - October 1985 AN ENGRAVED AND HALLMARKED EGYPTIAN SILVER INCENSE BURNER WITH BASE Cairo, Egypt, September 1982 - October 1985
- Comprising a globular silver container, designed in the shape of a basket, with two thin handles on the shoulders, rising to an everted neck, with a circular stopper with similar handle in the finial position, the exterior engraved with two overlapping decorative bands featuring arabesque sprays, palmettes, and interlocking roundels, all set against vegetal meanders, stamped on the base and lower body with the Egyptian silver hallmarks in use in Cairo between 1/09/1982 and 1/10/1985 - the assay mark 900 (٩٠٠), the lotus flower, and the Arabic letter س, and a circular base with horseshoe-shaped opening on the side, possibly the container used for *bakhoor* (incense) or spices.
- 13cm high including the base
146 grams in total
(Dimensions: 13cm high including the base)
(Parts/Quantity: 2)
£60-100



Ethnographica, 9th Apr, 2025 12:00

- 42 TWO EGYPTIAN POSSESSION RITE SILVER ZAR SPIRIT AMULETS Egypt, North Africa, ca. 1936 - 1937 TWO EGYPTIAN POSSESSION RITE SILVER ZAR SPIRIT AMULETS
 Egypt, North Africa, ca. 1936 - 1937
 Each amulet of circular shape, made of a single silver sheet beaten, hammered, and incised with talismanic figural subjects on one side, and four overlapping bands of Arabic *naskh* script on the reverse, reading a passage from the *Ayat al-Kursi* (the Throne Verse), from surah *Al-Baqara* (2:255), one pendant featuring an aquatic spirit in the form of a mermaid, the latter with a couple and a large fish in the middle, a clear reference to the River Nile, source of life and supplies, the mermaid pendant caparisoned with rattling bells, both medallions stamped with Egyptian silver hallmarks, the largest rubbed and no longer readable, the smallest pendant with assay mark '90', the national Egyptian mark of the left-facing cat, and the Roman alphabet M (in use 1936 - 1937).
 5.8cm and 5cm diameter respectively
 Total 32gr. (21gr. and 10gr. respectively)



Zar pendants have often been classified by ethnographic scholars and anthropologists as possession rite jewellery, worn by both the possessed person and their healer or medium. *Zar* jewellery started making a more prominent appearance in the early 20th century, playing a crucial role in the community it stemmed from. Then, in the 1980s, the production of *zar* amulets ceased, after having served as powerful ritual objects for over seven decades (Sigrid M. Van Roode, *Silver of the Possessed: Jewellery in the Egyptian zār*, 2024, p. 13).

In her recent publication on the subject, Sigrid M. Van Roode explores the iconographic development of Egyptian *zar* silver amulets. The majority was produced in the 1920; from the 1930s, their number steadily declined and so did the amulet's sizes and level of precision and detailing in their engravings (*ibidem*, p. 182). For instance, the style of the present 'Mermaid' pendant, embodying a water spirit, is very similar to another here published dating to 1913 - 1916 (*ibidem*, p. 183, no. 26); and the pendant with the pair of human spirits with fish corresponds to the type in circulation in the 1930s (*ibidem*, p. 193, no. 073), as testified by the silver hallmarks.
 (Dimensions: 5.8cm and 5cm diameter respectively)
 (Parts/Quantity: 2)
£400-600

Ethnographica, 9th Apr, 2025 12:00

- 43 THREE EGYPTIAN POSSESSION RITE SILVER ZAR AMULETS WITH FIGURES AND SIX-POINTED STAR Egypt, North Africa, first half 20th century THREE EGYPTIAN POSSESSION RITE SILVER ZAR AMULETS WITH FIGURES AND SIX-POINTED STAR Egypt, North Africa, first half 20th century
- Each amulet of circular shape, made of a single silver sheet beaten, hammered, and incised with talismanic figural subjects on one side, and four overlapping bands of Arabic *naskh* script on the reverse, reading the starting passage from the *Ayat al-Kursi* (the Throne Verse), from surah *Al-Baqara* (2:255), one pendant featuring an Egyptian commander wearing a tall *fez* hat, the latter with a couple, and the third with the geometric stellar pattern of the six-pointed star, each pendant caparisoned with rattling bells, and stamped with Egyptian silver hallmarks, with assay marks '90', the national Egyptian mark of the left-facing cat, and the Roman alphabet letters C (in use 1927 - 28) - I (in use 1933 - 34) - L (in use 1935 - 36). 5cm, 4.3cm, and 5cm diameter respectively
 Total 55gr. (19gr., 15gr., and 21gr. respectively)
 (Dimensions: 5cm, 4.3cm, and 5cm diameter respectively)
 (Parts/Quantity: 3)
£500-700



- 44 A TWO CARVED MOTHER-OF-PEARL SHELL PLAQUES WITH CHRISTIAN ICONOGRAPHY Jerusalem, Holy Land, early 20th century A TWO CARVED MOTHER-OF-PEARL SHELL PLAQUES WITH CHRISTIAN ICONOGRAPHY Jerusalem, Holy Land, early 20th century
- Each of typical convex, circular shape, the front deeply carved with reliefs showcasing traditional Christian iconography including the Epiphany / the Adoration of the Magi, and Christ's Resurrection, the latter relief marked with a cartouche inscribed '*Jerusalem*', underneath it an openwork vine scroll, the outer edges of both plaques decorated with concentric geometric fretwork bands, the plaques conceived as traditional pilgrimage souvenirs from the Holy Land. 13.6cm x 13cm and 14cm x 13.5cm respectively



λ This item may require Export or CITES licences in order to leave the UK. It is the buyer's responsibility to find out and conform to the specific export requirements of their country and ensure that lots have the relevant licences before shipping.
 (Dimensions: 13.6cm x 13cm and 14cm x 13.5cm respectively)
 (Parts/Quantity: 2)
£200-400

Ethnographica, 9th Apr, 2025 12:00

- 45 A TARABIN BEDOUIN UPPER BODY SILVER NECKLACE
Sinai Peninsula, Egypt or Palestine, mid to late 20th century A
TARABIN BEDOUIN UPPER BODY SILVER NECKLACE
Sinai Peninsula, Egypt or Palestine, mid to late 20th century
Meant to be worn over the shoulders, with three silver
chainlets on either side, attached to two decorative pendants
made of silver sheet, resting on both the wearer's back and
chest, one pendant of trapezoid shape, with applied silver wire
on the edges and a protruding cylindrical medallion with an
arrow-shaped knob in the middle, caparisoned with conical
silver charms, and the latter reminiscent of *hirz* amulet
holders, in the shape of a rectangular case with wavy silver
wire bands, and caparisoned with the same conical silver
charms of the previous pendant.
81cm long
82gr.
(Dimensions: 81cm long)
(Parts/Quantity: 1)
£400-600



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46

A PAIR OF LARGE TARABIN BEDOUIN SILVER HOOP EARRINGS WITH CHAINLETS AND PENDANTS Collected in the Sinai Peninsula, Egypt, first half 20th century A PAIR OF LARGE TARABIN BEDOUIN SILVER HOOP EARRINGS WITH CHAINLETS AND PENDANTS

Collected in the Sinai Peninsula, Egypt, first half 20th century
 The large hoop earrings of circular shape, made of heavy silver wire, the lower section characterised by three large silver sheet spheres interspersed amidst thin silver wire coils, hanging from the spheres five foxtail chainlets enhanced with circular pierced pendants featuring stylised geometric filigree patterns and set with light blue vitreous paste or glass beads.
 9.5cm diameter and 30.5cm long (including the chains)
 Total 162gr.



The *Al-Tarabin* is the largest and most powerful Bedouin tribe of Arab descent in the Negev and Sinai Peninsula. Most Tarabins (occasionally spelt *Tirabins*) live in various regions of modern-day Egypt, namely Cairo, Ismailia, Giza, Al Sharqia and Suez, but also Israel, Jordan, Palestine, Saudi Arabia and the Gaza Strip. As a result, Tarabin Bedouin jewellery tends to showcase analogous features to both North African and Near Eastern adornments, often identified as Berber. Despite an aesthetic similarity, the people that produced this jewellery were very different. Both Berbers and Bedouins share a past of nomadic lifestyles, but the first group are indigenous to North Africa predating the Arab conquests, while the latter are Arab nomadic tribes from the Arabian Peninsula focusing on pastoralism. Indeed, the English word *bedouin* comes from the Arabic *badawi* (desert dweller), a social term opposed to *hadir* (sedentary people).

A similar pair of earrings without chainlets is published in Heather Colyer Ross, *Bedouin Jewellery in Saudi Arabia*, 1978, p. 35.

(Dimensions: 9.5cm diameter and 30.5cm long (including the chains))

(Parts/Quantity: 2)

£300-500

Ethnographica, 9th Apr, 2025 12:00

- 47 A PAIR OF EARLY ISLAMIC GLASS BRACELETS Possibly
Nishapur, Iran or Egypt, North Africa, 8th century and later A
PAIR OF EARLY ISLAMIC GLASS BRACELETS
Possibly Nishapur, Iran or Egypt, North Africa, 8th century and
later
Each bangle of circular shape, made of clear light blue glass
alternating bands of yellow and brown lines, enhanced with
applied opaque white spikes, mounted, glazed and framed.
Each 6cm diameter
23.5cm x 28.7cm including the frame



For a very similar example attributed to the Islamic Lands and
dating from the 7th - 15th century, please see the glass
bracelet of the Metropolitan Museum of Art in New York (acc.
no. 17.194.340).

(Dimensions: 23.5cm x 28.7cm including the frame)

(Parts/Quantity: 2)

£100-200

Ethnographica, 9th Apr, 2025 12:00

- 48 A PALESTINIAN CEREMONIAL WEDDING SILVER 'MONEY HAT' (WUQAYAT) Hebron, Southern Palestine, mid to late 19th century A PALESTINIAN CEREMONIAL WEDDING SILVER 'MONEY HAT' (WUQAYAT)
 Hebron, Southern Palestine, mid to late 19th century
 Of typical hemispherical shape, usually worn as a cap at the summit of a more elaborate Palestinian bridal headdress known as *wuqayat al-darahim*, often referred to as 'money hat' given the number of overlapping rows of coins sewn onto the off-white cotton ground, reminiscent of fish scales, each coin stamped, marked and some cut into shape, the top covered with a stitched white metal disc with filigree roundels and a central bezel set with blue glass or paste.
 18cm diameter and 12cm high



Wuqaye or *wuqayat* headdresses of this kind have usually been attributed to the territories of Southern Palestine, like Hebron, and Ashdod (once spelt Isdud, currently in Israel). Given their intrinsic value, 'money hats' were worn within the same family for generations and occasionally, they were even owned communally and lent out for a bride to wear only during her marriage celebrations. These rites of passage still hold a great significance throughout the Arab world today. This example must have been a prized possession given the hundreds of old coins decorating it. Most coins date back to the Ottoman sultans' reigns of the mid and late 19th century. For an almost identical example complete with tassels and tail: René van der Star, *Ethnic Jewellery from Africa, Asia and Pacific Islands*, 2008, p. 38.

Further comparables are published in G. Völger, K. v. Welck and K. Hackstein, *Pracht und Geheimnis: Kleidung und Schmuck aus Palästina und Jordanien*, Katalog der Sammlung Widad Kavar, exhibition catalogue of the Rautenstrauch - Joest - Museum der Stadt Köln, 1987, p. 344., cat. 285; and Shelagh Weir, *Palestinian Costume*, 1989.
 (Dimensions: 18cm diameter and 12cm high)
 (Parts/Quantity: 1)
£300-500

Ethnographica, 9th Apr, 2025 12:00

49 TWO PALESTINIAN WHITE METAL WOMEN'S BRACELETS
 Collected in the Sinai Peninsula, Egypt, made in Palestine, ca.
 1920 - 1950 TWO PALESTINIAN WHITE METAL WOMEN'S
 BRACELETS

Collected in the Sinai Peninsula, Egypt, made in Palestine, ca.
 1920 - 1950

Comprising a curved cuff bracelet, made of copper alloy with high zinc content, cast with five protruding hemispherical bosses on the exterior set against a ground of diagonal hatched lines, and encased within a braided band running around the edges; and another bracelet, possibly made of malleable low grade silver, with similar bosses, engraved with a stellar pattern, issuing heart-shaped motifs with applied wire.



The first 5cm x 5.5cm x 2.3cm and 70gr.

The latter 5.4cm x 5.8cm x 2.4cm and 38gr.

The cuff bracelet (*haidari*) in the present lot is almost identical to another specimen with protruding bosses in the collection of the Palestinian Museum, recently exhibited in the Hayy Jameel centre in Jeddah, *Thread Memory: Embroidery from Palestine*, 23.01.2025 - 17.04.2025. The exhibition curator, Rachel Dedman, explained that bracelets with round, breast-like protrusions like these were usually worn by Palestinian women who were breastfeeding, acting as a non-verbal, visual mean to inform the community of their state.

A selection of analogous Palestinian *haidari* bracelets made of silver and of white metal (not silver) attributed to Bethlehem, dating to the first half of the 20th century, are published in G. Völger, K. v. Welck and K. Hackstein, *Pracht und Geheimnis: Kleidung und Schmuck aus Palästina und Jordanien*, Katalog der Sammlung Widad Kawar, exhibition catalogue of the Rautenstrauch - Joest - Museum der Stadt Köln, 1987, respectively p. 303, cats. 163 - 165 and p. 320, cats. 216 - 220.

(Parts/Quantity: 2)

£150-200

Ethnographica, 9th Apr, 2025 12:00

- 50 A SELJUK SILVER ARMBAND WITH SPIRAL MOTIFS
Possibly Southern Anatolia or Gurgan, Northern Iran, 12th century A SELJUK SILVER ARMBAND WITH SPIRAL MOTIFS
Possibly Southern Anatolia or Gurgan, Northern Iran, 12th century
Of compressed circular shape, the silver sheet beaten, curved, shaped into the present form, incised with concentric circles, and chased in relief with panels in-filled with heart-shaped vegetal arabesques, the tapering terminals arrow-shaped and incised with a scaling motif, possibly reminiscent of ancient snake-headed bracelets, the lock characterised by a silver pin passing through linking hoops flanked by a pair of silver filigree spirals on each side, enhanced with granulation, the interior hollow and filled with rattling pebbles, often serving a sound function, announcing the arrival of the armband's wearer.
11.5cm diameter
66gr.



Seljuk silver armbands and cuffs often feature nielloed decorations, which our example lacks. Nevertheless, the style of the vegetal arabesque and spiral motifs featured on this lot matches the ones found on silver and niello specimens. Silver and gold bracelets of this type, with precious metal filigree spirals around the lock area, have been mostly found in Gurgan, Northern Iran (M. Jenkins and M. Keene, *Islamic Jewelry in the Metropolitan Museum of Art*, 1982, no. 22). Another similar example with niello sold recently at auction (Roseberys, 22 October 2019, lot 174).
(Dimensions: 11.5cm diameter)
(Parts/Quantity: 1)
£300-500

- 51 AN ARABIAN SILVER CUFF BRACELET Saudi Arabia or Oman, Arabian Peninsula, late 19th - early 20th century AN ARABIAN SILVER CUFF BRACELET
Saudi Arabia or Oman, Arabian Peninsula, late 19th - early 20th century
Of typical compressed circular shape with inward-curving flattened terminals, the hollow cuff formed from heavy silver sheet, the upper portion of the exterior and the terminals enhanced with geometric patterns with granulation and silver wire circles, with two protruding knobs on each terminal.
6.5cm x 7.5cm x 2.5cm
58gr.



For a similar example: Wolf-Dieter Seiwert, *Jewellery from the Orient: Treasures from the Bir Collection*, 2009, p. 138, cat. no. 341.
(Dimensions: 6.5cm x 7.5cm x 2.5cm)
(Parts/Quantity: 1)
£300-500

Ethnographica, 9th Apr, 2025 12:00

- 52 A PAIR OF OMANI SILVER ARMLETS WITH DISC AND SPHERES Oman, Arabian Peninsula, early 20th century A PAIR OF OMANI SILVER ARMLETS WITH DISC AND SPHERES

Oman, Arabian Peninsula, early 20th century

Each of circular shape, the main band cast and decorated with applied heavy silver wire wrapped around in coils, and dense spherical clusters predominantly on the sides, the front soldered with a disc with concentric granulation bands on the outer edges and a stylised floral medallion in the centre, surmounted by a central large sphere, the outer perimeter of the disc engraved with vertical lines and zigzag fretwork.

Each 11.5cm x 10cm x 3.4cm

Total 890gr. (440gr. and 450gr. respectively)



For an almost identical example: Heather Colyer Ross, *The Art of Bedouin Jewellery: A Saudi Arabian Profile*, 1981, p. 75.

According to the author, the specific design of these armlets is determined by elected designs associated to the specific Bedouin tribe of origin. This would explain why these adornments tend to feature only a limited set of patterns, often with minor to no variations in their decorative repertoire.

(Dimensions: Each 11.5cm x 10cm x 3.4cm)

(Parts/Quantity: 2)

£1,500-2,000

- 53 AN OMANI SILVER CHOKER NECKLACE WITH SPHERICAL CLUSTER CHARMS Oman, Arabian Peninsula, late 19th - early 20th century AN OMANI SILVER CHOKER NECKLACE WITH SPHERICAL CLUSTER CHARMS

Oman, Arabian Peninsula, late 19th - early 20th century

With a braided off-white cotton string to be worn around the neck, strung with sixteen (16) square silver pendants, embellished with applied flower heads made of silver wire and granulation, with two hanging hoops, caparisoned with several strands of interlinked silver chains with spherical cluster charms alternating roundels and drop-like pendants in-filled with granulation clusters reminiscent of grape bunches or stylised flower heads, and convex diamond-shaped silver sheet pendants, the heavy choker a recognisable and remarkable specimen of Arabian silver jewellery.

18cm x 25cm

535gr.

(Parts/Quantity: 1)

£800-1,200



Ethnographica, 9th Apr, 2025 12:00

54

A YEMENITE SILVER NECKLACE PENDANT WITH
 GRANULATION AND RATTLING CHARMS Possibly Somalia
 or Yemen, Arabian Peninsula, first half 20th century A
 YEMENITE SILVER NECKLACE PENDANT WITH
 GRANULATION AND RATTLING CHARMS
 Possibly Somalia or Yemen, Arabian Peninsula, first half 20th
 century

Of typical crescent-like shape, with hemispherical terminals
 surmounted by granulated clusters, the front a true *tour-de-
 force* of silversmithing techniques, decorated with applied
 silver wire spirals, large granulated spheres, either stand-alone
 or in clusters, a central band alternating plain roundels and
 rosettes, and applied diamond-shaped cartouches, some plain
 and some with concentric diagonal ring-punched bands, the
 upper section of the pendant featuring five soldered circular
 hanging hoops, the bottom with fourteen hoops for dangling S-
 shaped pendants of heavy silver wire with clusters of spherical
 rattling charms, the middle section with applied silver wires
 running from the front to the back of the pendant.

15.4cm x 11.2cm

151gr.

An almost identical crescent silver pendant strung on an amber
 bead necklace, attributed to Somalia, is published in John
 Mack, *Ethnic Jewellery*, 1988, p. 31. These silver pendants
 were often accompanied by beaded necklaces, in this case
 amber beads. Amber was greatly esteemed in Somalia for its
 healing properties. The silverwork of both these pendants
 appears to be very similar to Yemeni examples, possibly
 because they were often imported from the Arabian Peninsula
 as precious exotica goods becoming part of women's dowries.

(Dimensions: 15.4cm x 11.2cm)

(Parts/Quantity: 1)

£300-500



Ethnographica, 9th Apr, 2025 12:00

- 55 A YEMENI SILVER AMULET SCROLL HOLDER (HIRZ OR K'TAB) Yemen, Arabian Peninsula, first half 20th century A YEMENI SILVER AMULET SCROLL HOLDER (*HIRZ* OR *K'TAB*)
Yemen, Arabian Peninsula, first half 20th century
Of cylindrical shape with dome-like terminals, the exterior characterised by several concentric and overlapping geometric bands of granulation, with a central diamond-shaped medallion reverberating towards the edges, at the top a large circular hanging hoop, the hollow interior empty, once meant to contain inscribed scrolls with Quranic passages, special prayers or geomantic symbols.
6cm x 14cm
120gr.



Silver scroll and prayer holders like the present example are prominent jewellery accessories across all the Arabian Peninsula. Countries like Oman, Yemen and Saudi Arabia have been producing these talismans for centuries, and their features tend to be analogous. For an Omani specimen: René van der Star, *Ethnic Jewellery from Africa, Asia, and Pacific Islands*, 2008, p. 54. For a comparable *hirz* pendant from Yemen: Heather Colyer Ross, *The Art of Bedouin Jewellery: A Saudi Arabian Profile*, 1981, p. 62. This example is strung on a necklace made out of different parts, highlighting how these ornaments were not only passed down from one generation to the other, but they were also travelling from one place to another, following their wearers' wanderings and varied walks of life.

More published references: Anne Leurquin, *Ceintures ethniques d'Afrique, d'Asie, d'Océanie, ed d'Amérique de la collection Ghysels*, 2004, p. 112; and Rachel Hasson, *Later Islamic Jewellery*, 1987, p. 91, cat. 125.

(Dimensions: 6cm x 14cm)

(Parts/Quantity: 1)

£400-600

- 56 AN OMANI SILVER NECKLACE WITH AMULET CASE (HIRZ) Oman, Arabian Peninsula, 20th century AN OMANI SILVER NECKLACE WITH AMULET CASE (*HIRZ*)
Oman, Arabian Peninsula, 20th century
The rectangular silver *hirz* amulet case decorated with concentric fretwork bands of round bosses and studs, caparisoned with hanging silver alloy ornaments and chainlets with charms, the top with protruding bulbous decorations, the interior hollow, the reverse plain.
The *hirz* case 10cm x 10cm
68cm long including the chain
300gr.
(Dimensions: 68cm long including the chain)
(Parts/Quantity: 1)
£100-150



Ethnographica, 9th Apr, 2025 12:00

- 57 A YEMENI NECKLACE (IQD) WITH RED CORAL BEADS, SILVER HIRZ AND RED AGATE PENDANTS Yemen, Arabian Peninsula, first half 20th century A YEMENI NECKLACE (IQD) WITH RED CORAL BEADS, SILVER *HIRZ* AND RED AGATE PENDANTS

Yemen, Arabian Peninsula, first half 20th century

The multi-stranded red coral bead and granulated silver roundels necklace featuring three large rectangular silver cases with rows of applied filigree rosettes, attached to cylindrical scroll holders (*hirz*) caparisoned with rattling bells, interspersed amidst large circular red agate gems in silver high-collet settings.

11cm x 32.5cm

384gr.

For a very similar gem-less example with silver beads instead of red coral beads: René van der Star, *Ethnic Jewellery from Africa, Asia and Pacific Islands*, 2008, p. 69.

(Dimensions: 11cm x 32.5cm)

(Parts/Quantity: 1)

£500-700



Ethnographica, 9th Apr, 2025 12:00

- 58 AN OMANI SILVER THALER NECKLACE Oman, Arabian Peninsula, first half 20th century AN OMANI SILVER THALER NECKLACE
 Oman, Arabian Peninsula, first half 20th century
 With a circular heavy silver pendant, set with an Austro-Hungarian silver Maria Theresa thaler coin in dog-teeth claws, the pendant caparisoned with eighteen dangling chainlets and charms in the shape of crescent moons or rattling bells, the top of the pendant fitted with a barrel-shaped link flanked by two red glass beads, reminiscent of coral beads, with heavy silver wire hanging hoops, linked with silver chainlets on either side. 35cm long including the chainlets 205gr.



Silver thalers like the one set on this pendant act as important witnesses of the complex trading history between the West and the Levant in the 19th and 20th centuries. These thalers present a high silver content, and they remained unvaried for a long time, since they were first struck in Austria during the reign of the Austro-Hungarian Empress Maria Theresa. When she died in 1780, silver coins were minted with that date for commemorative purposes, regardless of the actual year of production, becoming known as *Maria Theresa thalers*. In the Middle East, such coins became very desirable thanks to their high silver content (83.3%), turning into an effective form of international currency. For over 200 years, Austrian thalers remained at the centre of the trading network of European merchants and the Arab lands, being used to buy precious exotica materials such as spices, coffee, Arabic gum, indigo, pearls, and tortoise shell. Once in circulation in the Gulf, these coins were then paid to complete important transactions, given as dowries, embellishing bridal accessories and jewellery, and employed as a valid source of silver, often melted locally.
 (Dimensions: 35cm long including the chainlets)
 (Parts/Quantity: 1)
£150-300

- 59 TWO ARABIAN NECKLACES Possibly Oman or Yemen, Arabian Peninsula, second half 20th century TWO ARABIAN NECKLACES
 Possibly Oman or Yemen, Arabian Peninsula, second half 20th century
 Comprising a long necklace with a flattened low-grade silver chain, decorated with four Iranian silver coins (1 Riyal), faceted hardstone beads, possibly agates, and elaborate silver wire filigree egg-like pendants with spiral motifs and granulation; and a white metal choker, with an interlinked weave of diamond-shaped elements held together with white metal rivets, caparisoned with rattling bells and with an S-shaped hook and hoop on each terminal.
 The necklace 42.5cm long and 76gr.
 The choker 4cm x 32cm and 129gr.
 (Parts/Quantity: 2)
£150-200



Ethnographica, 9th Apr, 2025 12:00

- 60 TWO MINIATURE GANDHARAN HEADS Ancient regions of Gandhara and Fondukistan, modern-day Afghanistan, 3rd - 4th century TWO MINIATURE GANDHARAN HEADS Ancient regions of Gandhara and Fondukistan, modern-day Afghanistan, 3rd - 4th century
 Comprising a carved grey schist head of a bald, elder man, possibly a disciple of the Buddha, a Buddhist monk, or an ascetic, with a thick and long curly beard, and a Greco-Roman nose and profile; and a stucco head of the Bodhisattva Avalokiteshvara (Chinese *Guanyin*), with the *urna* mole on the forehead and an Amitabha Buddha seated in lotus position on his headdress.
 7.8cm x 5cm and 9cm x 6cm respectively
 (Dimensions: 7.8cm x 5cm and 9cm x 6cm respectively)
 (Parts/Quantity: 2)
£300-500



- 61 A THREE-COIL GOLD SNAKE RING Possibly Ancient Rome or Late Hellenistic Greek Macedonia, ca. 1st century BCE - 1st century CE A THREE-COIL GOLD SNAKE RING Possibly Ancient Rome or Late Hellenistic Greek Macedonia, ca. 1st century BCE - 1st century CE
 Formed from a cut and beaten gold sheet strap, unmarked, possibly 22 or 24ct, wound into a three-coil spiral, the tail sharply curled back and looped, the neck and head turned out forming a backward 'S' shape, with stippled, incised and ring-punched details indicating the scales on the head and tail.
 16.5mm diameter and 3.8cm long
 Ring size 50 - 52 / 5.5 - 6
 9.62gr.



Provenance: Private UK-based Georgian family heirloom for three generations.

A number of similar rings attributed to both Ancient Rome and Hellenistic Greece has been successfully sold at auction in the States in the last fifteen years. For further reference, please see Christie's New York, 9 December 2008, lot 266; 13 December 2013, lot 270; and more recently, 10 December 2015, lot 2.

(Dimensions: 16.5mm diameter and 3.8cm long)
 (Parts/Quantity: 1)
£2,000-3,000

Ethnographica, 9th Apr, 2025 12:00

- 62 A HELLENISTIC GOLD EARRING WITH A WINGED ANGEL
Possibly Macedonia, Greece or Asia Minor, 4th - 3rd century
BCE A HELLENISTIC GOLD EARRING WITH A WINGED
ANGEL
Possibly Macedonia, Greece or Asia Minor, 4th - 3rd century
BCE

The miniature gold earring curved, almost C-shaped, the top terminal presenting an angelical bare winged figure, the other end with an inward-curving, tapering hook with distinctive coiled wire, the back of the angel with an elongated oval clasp.

120mm x 50mm
1.40gr.

Provenance: Private UK-based Georgian family heirloom for three generations.

The present lot is reminiscent of the typical 4th - 3rd century BCE Hellenistic Macedonian animal gold earrings. Usually attributed to post-Alexandrine Greece, archaeological excavations also unearthed similar specimens in Cyprus and Asia Minor, and more recently Jerusalem (Israel, August 2018), testifying to these earrings' popularity and presence along the trading routes in the Ancient world. The Metropolitan Museum of Art in New York vaunts a remarkable selection of such earrings, mostly characterised by animal heads (acc. nos. 74.51.3459, 74.51.3498, and 74.51.3468), making the present figural example stand out as rare and unusual.

As a comparable, a pair of Hellenistic bull-headed gold earrings similar to the present example successfully sold at Roseberys London, 28 April 2023, lot 21.

(Dimensions: 120mm x 50mm)

(Parts/Quantity: 1)

£300-400



- 63 TWO GREEK EMBROIDERED LINEN HANGINGS Possibly
Chios, Greek islands, 19th century TWO GREEK
EMBROIDERED LINEN HANGINGS

Possibly Chios, Greek islands, 19th century

Comprising a panel of three joined lengths of fine unbleached linen, delicately worked in blue, red, and white silks with alternating flowerheads, lined in white cotton; and another, similar, on stronger linen, worked in blue, red, and white twisted silks with stylised branching tulips and serrated *boteh* leaves (paisley).

The largest 124cm x 180cm

The smallest 122cm x 121cm



Provenance: Maria Sotiriadis Collection, Athens, Greece in the 1950s; currently part of a UK private collection.

(Dimensions: The largest 124cm x 180cm, the smallest 122cm x 121cm)

(Parts/Quantity: 2)

£300-400

Ethnographica, 9th Apr, 2025 12:00

- 64 A FINE GREEK EMBROIDERED PANEL WITH AVIARY MOTIFS Possibly Crete, Greek islands, 19th century A FINE GREEK EMBROIDERED PANEL WITH AVIARY MOTIFS Possibly Crete, Greek islands, 19th century
The square panel of plain weave, undyed linen finely worked in taupe, ochre, russet orange, pale pink and green within black outlines, displaying a variety of stitches, decorated with a symmetric and directional design of floral urns and birds in flight, this aviary motif recurrent in many Cretan embroideries, the design repeating in the narrow border, in woven silk tape passementerie.
89cm x 89cm
(Dimensions: 89cm x 89cm)
(Parts/Quantity: 1)
£2,000-3,000



- 65 A BYZANTINE-STYLE GARNET AND PEARL GOLD RING Possibly Italy or Greece, 18th - 19th century or earlier A BYZANTINE-STYLE GARNET AND PEARL GOLD RING Possibly Italy or Greece, 18th - 19th century or earlier
The elaborate gold openwork circular shank featuring a band of linked roundels in-filled with pearls strung on gold wire, surmounted by a tall conical openwork bezel with a frieze of inverted drop-shaped granulated panels also in-filled with pearl, the circular head with a garnet cabochon in high-collet setting in the middle, surrounded by a circular crown of eleven pearls strung on a wire and held in place by four hoops, further granulation around the outer border.
3.5cm x 1.3cm
Ring size 55 / 7.5
1.75cm diameter
14.78gr.



The design and style of the present ring show great affinity with 5th to 7th-century Byzantine models. In particular, the tall conical bezel stands out for its distinctive shape, reminiscent of early Medieval Byzantine ecclesiastical rings often worn by bishops or high-status clergymen. Yet, some of its finishing touches and overall proportions may lead to speculate whether the ring was instead the product of the Neoclassical and Late Antiquity revival witnessed in many European countries in the late 18th - 19th century, especially in Italy. The renewed interest for the past was not only confined to Ancient Rome or Hellenic Greece. Many artists, designer and jewellers started producing artworks slavishly emulating specimen from Ancient Egypt (Egyptomania), the Kingdom of Etruria, as well as the Eastern shores of the Byzantine world, mesmerising their clients with designs that maintained their evergreen desirability through the centuries and giving rise to the formation of Classical revival or Archaeological revival jewellery.
(Dimensions: 3.5cm x 1.3cm and 1.75cm diameter)
(Parts/Quantity: 1)
£800-1,200

Ethnographica, 9th Apr, 2025 12:00

- 66 A BYZANTINE-STYLE GARNET AND GOLD PHOS ZOE CROSS PENDANT Possibly Cyprus or Greece, Mediterranean basin, 19th century or earlier A BYZANTINE-STYLE GARNET AND GOLD *PHOS ZOE* CROSS PENDANT Possibly Cyprus or Greece, Mediterranean basin, 19th century or earlier

The gold sheet pendant designed in the shape of a Latin cross, with the horizontal arms shorter than the vertical shaft, encrusted with a garnet cabochon in high-collet setting in the middle of the front, the arms incised with chevrons, the reverse enhanced with applied gold wire ancient Greek letters creating a type of ancient crossword with the words *PHOS* (light) and *ZOE* (life) combined vertically and horizontally, proclaiming Jesus Christ as the source of both the light and life of the world, surmounted by a circular hoop.

2.6cm x 1.5cm

2.15gr.

(Dimensions: 2.6cm x 1.5cm)

(Parts/Quantity: 1)

£150-300



- 67 A SIGNED POLYCHROME-PAINTED JERUSALEM POTTERY TILE WITH ST. GEORGE AND THE DRAGON Jerusalem, Holy Land, ca. 1920s A SIGNED POLYCHROME-PAINTED JERUSALEM POTTERY TILE WITH ST. GEORGE AND THE DRAGON

Jerusalem, Holy Land, ca. 1920s

Of square shape, painted in cobalt blue, copper green, red, yellow and black against a white ground, the central field featuring the recognisable figure of St. George (Kevork) on his white steed slaying the Dragon, the rider marked with a large yellow halo, his distinctive red-cross shield on the upper left corner, with a decorative diamond-shaped frieze on cobalt blue ground around the edges, the back signed with black Armenian characters in a monogram, indicating a likely production in one of the major 20th-century Armenian pottery workshops in Jerusalem like David Ohannessian (1884 - 1953) or the Karakashian family (active from 1919).

14.5cm x 14.5cm

(Dimensions: 14.5cm x 14.5cm)

(Parts/Quantity: 1)

£500-700



- 68 A CHAMPLEVÉ ENAMEL FILIGREE ZARF CUP Possibly Armenia, Ottoman Western Provinces, 18th century A CHAMPLEVÉ ENAMEL FILIGREE *ZARF* CUP

Possibly Armenia, Ottoman Western Provinces, 18th century

Of typical conical egg cup-like shape, resting on a slightly splayed circular foot with scalloped edges, the white metal body decorated with stylised vegetal scroll filigree enhanced with overlaid Fleur-de-lys filled with green, blue, turquoise and yellow champlevé enamelling, the same palette repeated on the foot and rim.

4.5cm high

(Dimensions: 4.5cm high)

(Parts/Quantity: 1)

£300-400



Ethnographica, 9th Apr, 2025 12:00

- 69 A CHRISTIAN REPOUSSÉ SILVER TAZA WITH THE LAST SUPPER AND THE TWELVE APOSTLES Possibly Balkans or Greece, Ottoman Western provinces, 18th century A CHRISTIAN REPOUSSÉ SILVER TAZA WITH THE LAST SUPPER AND THE TWELVE APOSTLES
Possibly Balkans or Greece, Ottoman Western provinces, 18th century
Of shallow rounded shape, the silver sheet hammered and chased in relief with a central circular convex boss (*omphalos*) featuring the Christian iconography of the Last Supper, with Jesus Christ surrounded by his Twelve Apostles, encased within concentric decorative bands, the cavetto decorated with twelve ogival arches, each one with an Apostle in the central field, the cup possibly used during special Christian liturgies or celebrations in the Ottoman provinces with large Orthodox Christian communities.
13cm diameter and 3.2cm high
130gr.
(Dimensions: 13cm diameter and 3.2cm high)
(Parts/Quantity: 1)
£2,000-3,000



Ethnographica, 9th Apr, 2025 12:00

70

A MODERN OTTOMAN BALKAN-REVIVAL
ELECTROPLATED SILVER TAZA WITH ANIMALS Possibly
England, early 2000s A MODERN OTTOMAN BALKAN-
REVIVAL ELECTROPLATED SILVER TAZA WITH ANIMALS
Possibly England, early 2000s

Of shallow rounded shape, imitating 16th-century Ottoman
Balkan *taza* cups, featuring a central circular convex boss, the
silver sheet hammered and chased in relief with a stylised
blazon in the centre with intertwined vegetal festoons and bird
heads, the base of the boss repeating an ownership inscription
in Greek letters reading "*the present cup belongs to Theodoris
Chatzikostas, in the Year of Arsg Augustus*", around the
cavetto a frieze of interlocking roundels in-filled with several
animals including a double-headed eagle, an owl, a deer, a
lion, a dog and many more, the rim stamped with a stylised
oval electroplated nickel silver hallmark with a capital B over
an M, possibly the British Museum monogram.

11.6cm diameter and 2.8cm high

88gr.



Inscription (Greek): παρούσα κούπα είναι του Θεωδωρή
Χατζηκώστα. Έτος Αρσγαυγουστούισ.

At a first glance, this cup appears to be a perfectly good
example of early Ottoman *tazas* produced throughout the
Balkan territories and Greece. And yet, the hallmark on the rim
suggests this cup being produced much more recently as an
electroplated imitation of an original, possibly held in a
museum's collection. Similar examples are known to have
been produced by the British Museum, the Metropolitan
Museum of Art, and the Boston Museum of Fine Art.
Regardless of its recent manufacturing, the degree of
indebtedness to the original is remarkable: the central boss,
often referred to as *omphalos*, is framed within a Greek
inscription denoting its owner and the date of making, giving
this modern reproduction an antique keepsake aura.

(Dimensions: 11.6cm diameter and 2.8cm high)

(Parts/Quantity: 1)

£150-300

Ethnographica, 9th Apr, 2025 12:00

- 71 AN HISPANO-COLONIAL SILVER BERNEGAL (DRINKING CUP) WITH FISH MOTIF Possibly Bolivia, ex-Spanish colony, South America, 19th century AN HISPANO-COLONIAL SILVER *BERNEGAL* (DRINKING CUP) WITH FISH MOTIF Possibly Bolivia, ex-Spanish colony, South America, 19th century

Of deep rounded shape, with a flattened base, the central field chased in high relief with a fish encased within concentric decorative bands of fretwork and beading, the outmost band incised with the name of the owner, *Martin Enejoso*, surrounded by a floral collar, on the exterior of the rim two small handles with pouncing dogs and stylised sinuous foliage.

15cm diameter and 4.5cm high
190gr.

Silver drinking bowls of this kind, often referred to as *bernegal* or *tembladera*, were recurrent in Spanish silverware, most of all in the South American territories from the 17th century onward. Their shape and design, however, show great affinity with Balkan *tazas*, usually pre-dating the Spanish examples. The *tazas* were part of the pre-Ottoman Balkan silver heritage, which survived and kept on thriving and being sought-after under Ottoman rule for many centuries. One could wonder if the aesthetic similarity of these models is determined by effective comparables that might have travelled long distances as export material or simply by the rather functional and practical shape of these vessels.

(Dimensions: 15cm diameter and 4.5cm high)

(Parts/Quantity: 1)

£300-500



Ethnographica, 9th Apr, 2025 12:00

- 72 TWO PENCIL SKETCHES OF ISTANBUL GRAND BAZAAR AND ALI PASHA'S TOMB BY COUNT AMEDEO PREZIOSI
Istanbul, Ottoman Turkey, and Greece, second half 19th century TWO PENCIL SKETCHES OF ISTANBUL GRAND BAZAAR AND ALI PASHA'S TOMB BY COUNT AMEDEO PREZIOSI (1816 - 1882)

Istanbul, Ottoman Turkey, and Greece, second half 19th century

Pencil and white wash highlights on paper, comprising a horizontal-format front view of a crowded market scene in the Grand Bazaar of Istanbul, with typical tall ogival arches, and small boutiques and shops on the sides, signed on the lower right corner; and a larger landscape view of a cemetery, with an inscription identifying the location as the Tombs of Ali Pasha and his sons in Ioannina, Greece, archaeological ruins in the surroundings, white wash highlights enhancing certain architectural details.

The Grand Bazaar folio 23.4cm x 29.5cm

The Cemetery folio 23.2cm x 43.5cm

Count Amedeo Preziosi (b. Valetta, 1816, d. Istanbul 1882) was a Maltese painter known for his watercolours and prints of the Ottoman Empire, including the Western Balkan provinces of Greece and Romania.

(Parts/Quantity: 2)

£200-400



- 73 A PAIR OF CIRCASSIAN SILVER AND NIELLO HOOP EARRINGS WITH BIRDS Georgia or Dagestan, Caucasus, ex-Russian Federation, 20th century A PAIR OF CIRCASSIAN SILVER AND NIELLO HOOP EARRINGS WITH BIRDS Georgia or Dagestan, Caucasus, ex-Russian Federation, 20th century

Each circular silver hoop earring characterised by a crescent motif in-filled with niello scrolling meanders, surmounted by birds with large feathery tails, possibly meant to represent peacocks, further caparisoned with six silver chainlets with crescent-shaped charms.

Each approximately 7.5cm x 3.5cm

Total 27gr.

A similar pair of earrings attributed to Dagestan is published in Bérénice Geoffrey-Schneider, *Bijoux des Toits du Monde de la Chine au Caucase*, 2012, p. 174.

(Dimensions: Each approximately 7.5cm x 3.5cm)

(Parts/Quantity: 2)

£300-500



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- 74 TWO CIRCASSIAN NIELLO AND SILVER SHEET BANGLES WITH FLOWER MOTIFS Collected in Jordan, made by Georgian Circassian silversmiths, Middle East and Caucasus, second half 20th century TWO CIRCASSIAN NIELLO AND SILVER SHEET BANGLES WITH FLOWER MOTIFS Collected in Jordan, made by Georgian Circassian silversmiths, Middle East and Caucasus, second half 20th century
- Each bangle made of a beaten, hammered, curved silver sheet and decorated with black niello, with rosette sprays on the sides and a central oval cartouche with the word 'YADGAR' (souvenir, keepsake), one of the terminals pierced with three different lengths, the latter with a pin holding the bangle in place, the niello work and motifs typical of Caucasian silver jewellery from Central Asian territories such as Dagestan, Georgia and Azerbaijan.
- The largest 6.5cm diameter, the smallest 6cm diameter
Total 30gr.



A similar bracelet with a star-and-crescent niello motif attributed to Tatar silversmiths in the Khazan province of the Volga region is published in Galina Komleva, *Museum of the Ethnography of the People of the USSR Jewellery*, 1988, p. 153.

(Dimensions: The largest 6.5cm diameter, the smallest 6cm diameter)

(Parts/Quantity: 2)

£150-300

- 75 A KABARDIAN CIRCASSIAN LEATHER BELT WITH RUSSIAN SILVER COINS AND A SILVER AND NIELLO BUCKLE Kabardia, Northern Caucasus, Russian Empire, ca. 1880 - 1920 A KABARDIAN CIRCASSIAN LEATHER BELT WITH RUSSIAN SILVER COINS AND A SILVER AND NIELLO BUCKLE Kabardia, Northern Caucasus, Russian Empire, ca. 1880 - 1920
- The morocco brown leather belt embellished with three overlapping rows of silver coins for a total of eighty-one (81), including eighty Pre-1917 Russian 20 *Kopeks* silver coins from the Russian Empire featuring the crowned double-headed imperial eagle on one side, struck in Petrograd (Saint Petersburg), dating from approximately 1852 until late 1860s, and a single Qajar 100 *Dinar* from the time of Muzaffar ad-Din Shah (1896 - 1907), dated 1319 SHA (1902 AD), with the Qajar royal emblem of the Lion and the Sun (*Shir-o-Khorshid*) and the Qajar crown, each coin either sawn into the leather or secured with rivets, the silver belt buckle encrusted with three large red agate gems, cut into circular and oval shapes, set in the high-collet bezel with dog teeth claws, and further incised and decorated with niello floral sprays, encased within a frame of arrow-shaped studs, stamped on the inside with the Russian silversmith's 'MA' mark of Matrena Andreyeva (Матрена Андреева, Moscow 1894 - 1908).
- 28cm diameter and 9.3cm high
794gr.



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Belts with coins were not uncommon in Central Asian and Caucasian territories coinciding with modern-day Azerbaijan, Georgia, Dagestan, and ex-Circassian territories, today part of the Russian Federation. But what makes this example a remarkable specimen is the very elaborate silver and niello belt buckle set with three red agate gems as well as the several rows of silver coins on the leather strip. The combination of these two elements is representative of the wealth and social status of its wearer, most likely a well-off Circassian woman. In fact, Caucasian belts with coins were usually gifted to women as well-wishing presents, symbols of a good, long, and prosperous life. They served an essential practical function too: the silver coins - or in other examples silver charms and amulets - often accompanying these belts acted as currency for monetary transactions, granting women with a form of economic independence and personal wealth.

An analogous example to the present lot is published in Galina Komleva, *Jewellery: Museum of the Ethnography of the Peoples of the USSR*, 1988, p. 73. This belt, dating to the late 19th - early 20th century, was attributed to the Avars tribe, also known as *Maharuls*, a Northeastern Caucasian ethnic group, the largest of several ethnic minorities living in the Russian Republic of Dagestan. That said, similar belts with Russian coins and nielloed buckles have also been attributed to the Kabardians (Къэбэрдей адыгэхэр / Кабардинцы), one of the twelve major Circassian (Çerkes) tribes. Historically, these people lived in the Great Kabarda Principality in Northern Caucasus, partly corresponding to modern-day Kabardino-Balkaria. This region was established as an independent political community in the 15th century (ca. 1453) and it only lost its independence in the early 19th century, when it came under Russian control after the Russo-Circassian War (1763 - 1864). Despite their diaspora, the Kabardians managed to preserve many of their traditional art forms and cultural practices, especially their dancing and singing, which they brought along with them in the countries where they settled, mostly in Turkey, Jordan, Israel, Syria, Egypt and Eastern Europe.

(Dimensions: 28cm diameter and 9.3cm high)

(Parts/Quantity: 1)

£3,000-4,000

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- 76 FOUR CAUCASIAN SILVER, NIELLO AND ENAMEL BELT ORNAMENTS Dagestan or Azerbaijan, Caucasus, and Bukhara, Uzbekistan, Central Asia, ca. 1860 - 1920 FOUR CAUCASIAN SILVER, NIELLO AND ENAMEL BELT ORNAMENTS

Dagestan or Azerbaijan, Caucasus, and Bukhara, Uzbekistan, Central Asia, ca. 1860 - 1920

Comprising three Caucasian silver and niello ornaments, including a larger parcel-gilt plaque with a central stylised flower medallion issuing scalloped foliate and vegetal sprays, another leaf-shaped plaque decorated with scrolling lotus flower trellis, and a small clasp with lush curling foliage; and another Bukhara leaf-shaped plaque decorated with a rosette trellis issuing vegetal meanders, set against a dark blue enamelled ground, stamped at the back.

The longest 7.5cm; the smallest 3.8cm

Total 58gr.



Similar belt ornaments can be seen embellishing a Kemer man's belt from Kirghizia, dating to the mid-19th century, published in Natalya Sychova, *Traditional Jewellery from Soviet Central Asia and Kazakhstan*, 1984, pp. 148 - 49. published in Wolf-Dieter Seiwert, *Jewellery from the Orient: Treasures from the Bir Collection*, 2009, p. 217, cat. no. 583 - belt with fitted ornaments Uzbekistan Bukhara.

(Dimensions: The longest 7.5cm; the smallest 3.8cm)

(Parts/Quantity: 4)

£300-500

- 77 A GEORGIAN SILVER AND NIELLO HEART-SHAPED BELT BUCKLE Tbilisi (Tiflis), Georgia, Caucasus, stamped 1880 A GEORGIAN SILVER AND NIELLO HEART-SHAPED BELT BUCKLE

Tbilisi (Tiflis), Georgia, Caucasus, stamped 1880

Made of two separate curved sections on a diagonal, meeting in the centre by the overlaid heart-shaped buckle, decorated with nielloed interlocking vegetal meanders and rosettes, additionally stamped at the back with the Russian silver standard mark '84' (*zolotniki*), the assayer's mark of Egor Ivanovich Blomberg (Егор Иванович Блюмберг) 'Е Б' and the year 1880, and the town mark (Tbilisi / Тифлис) of St. George on his horse (1842 - 1886), easily confused with Moscow's city mark of the same theme and changed in 1886 to a symbol stylising the original city's coat of arms with arms, cross and crescent.

11cm x 8cm

90gr.



For a comparable silver belt and buckle: Anne Leurquin, *Ceintures ethniques d'Afrique, d'Asie, d'Océanie, ed d'Amérique de la collection Ghysels*, 2004, p. 128.

(Dimensions: 11cm x 8cm)

(Parts/Quantity: 2)

£300-500

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- 78 A GEM-SET CHAMPLEVÉ ENAMELLED GOLD BROOCH
Possibly Georgia or Armenia, Caucasus, Ottoman Western Provinces, 19th century A GEM-SET CHAMPLEVÉ ENAMELLED GOLD BROOCH
Possibly Georgia or Armenia, Caucasus, Ottoman Western Provinces, 19th century
In the shape of a heart-like, cusped palmette, with scalloped top and curved, splayed bottom, the centre presenting a high-collet bezel set with an untested, fluorescing ruby, the sides of the lower section pierced and caparisoned with gold filigree charms designed as double bows with pearl pendants, the front decorated with gold filigree and polychrome champlevé enamels in green, blue, white, turquoise and aubergine, the overall style reminiscent of Armenian filigree boxes and Georgian traditional jewellery and military decorations, soldered at the back with a plated brooch pin, possibly once part of a larger necklace suite.
3.5cm x 2.5cm
6gr.



Provenance: Private UK-based Georgian family heirloom for three generations.

(Dimensions: 3.5cm x 2.5cm)

(Parts/Quantity: 1)

£300-400

- 79 A PAIR OF CLASSICAL REVIVAL SEED PEARL AND GOLD-PLATED EARRINGS Possibly Southern Italy or Spain, Mediterranean basin, 19th century A PAIR OF CLASSICAL REVIVAL SEED PEARL AND GOLD-PLATED EARRINGS
Possibly Southern Italy or Spain, Mediterranean basin, 19th century
Each with a large circular hoop, the lower section enhanced with gold wire and sheet shaped as vegetal meanders and curling foliage, some areas of the foliate motifs with residues of green paste or enamel, caparisoned with small clusters of seed pearls strung in hoops, and attached with wire to a larger spherical pendant repeating the same curled festoons of the hoop above, caparisoned as well with dangling strips of seed pearls, the hook with a flower-shaped, screwed-in pin.
Each 8cm long
Total 26.55gr. (13.08gr. and 13.42gr. respectively)
(Dimensions: Each 8cm long)
(Parts/Quantity: 2)
£600-800



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- 80 A PAIR OF GOLD PLATED GARNET-SET EARRINGS
 Possibly Middle East with European design, 20th century A
 PAIR OF GOLD PLATED GARNET-SET EARRINGS
 Possibly Middle East with European design, 20th century
 The pair set with table-cut dark red and deep purple garnets in
 a gold plated white metal setting, each upper section attached
 to a sinuous hook, featuring a four-gem rosette, linked to a
 drop-shaped pendant with inner dangling larger pear-shaped
 gem surrounded by a frame of smaller circular gems.
 Each 3.5cm long
 5.23gr.



Provenance: Private London-based Middle Eastern family
 collection for over forty years.

(Dimensions: Each 3.5cm long)

(Parts/Quantity: 2)

£150-200

- 81 A PAIR OF GOLD PLATED RUBY AND DIAMOND-SET
 EARRINGS Possibly Middle East or Northern India with
 European design, mid to late 20th century A PAIR OF GOLD
 PLATED RUBY AND DIAMOND-SET EARRINGS
 Possibly Middle East or Northern India with European design,
 mid to late 20th century
 The pair set with faceted, pear-cut, untested rubies
 (fluorescing under UV light) in a gold plated white metal
 setting, surrounded by a frame of smaller circular faceted
 diamonds, with a dangling drop-shaped pendant at the bottom,
 and an inverted U-shaped hook at the top.
 Each 4.5cm long
 8.12gr.



Provenance: Private London-based Middle Eastern family
 collection for over forty years.

(Dimensions: Each 4.5cm long)

(Parts/Quantity: 2)

£400-600

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- 82 AN IRAQI CUSTOM-MADE PINK SATIN SILK BRIDAL DRESS AND SQUARE COVER Baghdad, Iraq, early 20th century AN IRAQI CUSTOM-MADE PINK SATIN SILK BRIDAL DRESS AND SQUARE COVER Baghdad, Iraq, early 20th century
- Comprising a midi dress of pink satin silk, with tight waist and flared gown, worked in fine gold tape with stylised flowers, the scooped neck and sleeves with scalloped edges, machine and hand-stitched, the waist cinched by vertical vents; and an associated square cover, similarly worked with rows of metallic thread circles raised on cords, lined in white cotton.
- The dress 116cm long from the nape
The cover 88cm x 88cm



Provenance: Private Middle Eastern family collection for at least seventy years.

This bridal dress was gifted to the mother of the present owner by her grandmother. It had been specially commissioned for the owner's mother wedding in Baghdad, and reputedly, it had been sewn by a Jewish lady who was renowned in the community for her talent with metal thread embroideries, and who apparently delivered the dress to the lucky bride in a bundle that she carried through the village over her head.

The bride might have sat in a green robe for the sacred liturgy of the wedding ceremony, but would change up to seven times during the ensuing celebrations. All the outfits would have been of different colours of silk and velvet. The dress change, or *badla*, highlighted the bride's family status and wealth. The present pink outfit would have been part of that joyful parade.
(Parts/Quantity: 2)

£150-200

- 83 AN IRAQI BROCADED INDIGO BLUE SILK ABA ROBE (ABAYA) Najaf, Iraq, early 20th century AN IRAQI BROCADED INDIGO BLUE SILK ABA ROBE (ABAYA) Najaf, Iraq, early 20th century
- Of typical rectangular shape, this special robe of honour made of blue silk, brocaded with gold thread in restrained *ikat*-style patterns, the vertical gold lines emanating from the shoulder schematically representing gold tassels, the seams edged in gold thread, the panels joined in running stitch in the horizontal middle seam, the selvedge of the lower section forming the hem.
- 129cm wide span, 113cm long from the nape



Provenance: Private London-based Middle Eastern family collection for over forty years.
(Dimensions: 129cm wide span, 113cm long from the nape)
(Parts/Quantity: 1)
£400-600

Ethnographica, 9th Apr, 2025 12:00

- 84 AN OTTOMAN QUILTED AND CORDED KAFTAN OF CRIMSON SATIN SILK Ottoman Provinces, early 20th century
 AN OTTOMAN QUILTED AND CORDED KAFTAN OF CRIMSON SATIN SILK
 Ottoman Provinces, early 20th century
 With an A-line, flared profile, the weft-faced crimson satin on maroon silk warp threads, the long-sleeved kaftan entirely corded and quilted in running stitch in cotton thread with a compact chevron and trellis pattern, the yoke, hems, and cuffs in plain chevrons, lined in ecru Bursa silk over white cotton interlining, the side pockets with overlapping edges, short side slits.
 123cm long from the nape
 (Dimensions: 123cm long from the nape)
 (Parts/Quantity: 1)
£150-300



- 85 AN OTTOMAN BROCADED SILK ANTERI ROBE Ottoman Turkey, 19th century AN OTTOMAN BROCADED SILK ANTERI/ROBE
 Ottoman Turkey, 19th century
 With a long, flared A-line profile, the pale green silk brocaded in metallic thread wound around a yellow silk core with parallel friezes of flowering branches, the inner sleeves of blue satin silk, all edges including standing collar and long open sleeves applied with sinuous metal thread edging, hemmed with bias-cut maroon Bursa silk, the front inners with starburst motif, hidden pockets to each side, a row of eight hidden finely crocheted buttons and loops to the front, and one each at the hips, lined in white cotton.
 140cm long from the nape
 (Dimensions: 140cm long from the nape)
 (Parts/Quantity: 1)
£200-400



- 86 AN INDIAN EMBROIDERED CREAM-COLOURED PASHMINA WOOL ROBE Kashmir, North India, early 20th century AN INDIAN EMBROIDERED CREAM-COLOURED PASHMINA WOOL ROBE
 Kashmir, North India, early 20th century
 With a flowing and flared A-line profile, the undyed and unbleached pashmina ground of twill weave, the back panel, edges, cuffs, hems finely worked in polychrome wools with intertwined *buti* (paisley leaves), the front with six pairs of looped metal thread frogging and brass spherical buttons, the inner front, pockets' edges and cuffs of bias-cut puce silk, lined in cream-coloured silk, interlined in white cotton.
 133cm long from the nape
 (Dimensions: 133cm long from the nape)
 (Parts/Quantity: 1)
£150-300



Ethnographica, 9th Apr, 2025 12:00

- 87 A CHASED AND INCISED WHITE METAL GARMENT
TOGGLE Near East or Western Ottoman Provinces, late 19th
century A CHASED AND INCISED WHITE METAL GARMENT
TOGGLE

Near East or Western Ottoman Provinces, late 19th century
Of tapering conical shape, with a bulbous finial on one end,
and a flattened head surmounted by a rounded knob on the
latter, the head pierced and strung on a metal chainlet, the
high-zinc white metal sheet chased in relief and incised with
stylised vegetal meanders and V-shaped foliate motifs.
20cm long
40gr.



Conical toggles like the present example would have usually
been paired with a rounded, hoop-like element in which the
toggle was inserted and secured, keeping a piece of cloth or
full garment in place. This specific specimen was most
probably used for outerwear such as overcoats, coats and
shawl fasteners.

(Dimensions: 20cm long)
(Parts/Quantity: 1)

£150-200

- 88 A NEAR PAIR OF STRIPED SILK UZBEK MEN'S KAFTANS
(CHAPAN) Uzbekistan, Central Asia, second half 19th century
A NEAR PAIR OF STRIPED SILK UZBEK MEN'S KAFTANS
(CHAPAN)

Uzbekistan, Central Asia, second half 19th century
Comprising a long kaftan, with tapering A-line profile, made of
saffron yellow and red silk with alternating broad stripes, lined
in off-white glazed cotton, edged in bias-cut crimson and white
ikat silk, edged with polychrome crochet silk trim; and another,
similar, lined in prune, black, white, and brown floral printed
Russian cotton.

135.8cm x 219.5cm and 140.3cm x 210cm respectively
(Dimensions: 135.8cm x 219.5cm and 140.3cm x 210cm)
(Parts/Quantity: 2)

£500-700



Ethnographica, 9th Apr, 2025 12:00

89

AN ELABORATE TURKMEN CEREMONIAL WEDDING
HEADRESS WITH SHELLS AND PENDANTS
Turkmenistan, late 20th century AN ELABORATE TURKMEN
CEREMONIAL WEDDING HEADRESS WITH SHELLS AND
PENDANTS

Turkmenistan, late 20th century

The hemispherical off-white felt hat lined in black-dyed cotton, the outer red cotton ground sewn with concentric, overlapping rows of white metal pendants, chased in relief with rosettes roundels and beaded vertical bands, further embellished with bands of cowrie sea shells and dangling rattling spheres and *Kuchi* coins, both in silver and white metal, the dome-like finial surmounted by a miniature-size parasol with almond-shaped pendants, with two narrow strips of felt running down the sides, also sewn with pendants and decorated with charms, and a long red velvet tail with polychrome tassels and white metal plaques, either chased in relief with flower stems, or set with gems and glass tesserae (the majority now missing), the overall design testament to the elaborate jewellery and adornment art of the Central Asian populations living in modern-day 'Istans', especially Turkmenistan and Kyrghizistan.

21cm diameter and 26cm high, the tail 38cm long including the tassels

Ornate ceremonial hats like the present example have long been a distinctive element of traditional celebration attire among Turkmen women, especially in the important rites of passage such as birth and marriage. In this case, the cowrie shells together with the coins are believed to attract good fortune and prosperity to the bride, reflecting the spiritual beliefs and values of the Turkmen people.

(Dimensions: 21cm diameter and 26cm high, the tail 38cm long including the tassels)

(Parts/Quantity: 1)

£200-300



Ethnographica, 9th Apr, 2025 12:00

- 90 Λ A PAIR OF CEREMONIAL FEMALE UZBEK BOOTS
 (MAHSI) Bukhara, Uzbekistan, Central Asia, ca. 1900 - 1910 λ
 A PAIR OF CEREMONIAL FEMALE UZBEK BOOTS (MAHSI)

Bukhara, Uzbekistan, Central Asia, ca. 1900 - 1910
 Of postilion shape, the joined panels of plum silk velvet worked in metallic threads wound around silk cores, with bold outlines of floral motifs on raised cut-out support, the inner flowerheads couched in orange thread, highlights of twisted green silk thread, the heel reinforced with couched metal thread, the kneecap in green silk velvet edged in white crochet band, the sole of verdigris shagreen, lined in joined panels of silk ikat in white, magenta, yellow, and blue, the inner toe in Russian printed cotton, the inner sole of off-white leather.
 Each approx. 66cm x 28cm



Provenance: purchased from Mansour Gallery, London, 2007 - 2008.

Late 19th-century and early 1900s Bukhara court footwear were often low-vamp, high-heel shoes worn with leather stockings or heavily embroidered velvet boots like the present example. For related examples, please see the section on Riding Dress and Paraphernalia in J. Kalter and M. Pavai, *Uzbekistan: Heirs to the Silk Road*, 1997, pp. 177-180. The catalogue of the Paris IDMA (Institut du Monde Arabe) exhibition *Sur les Routes de Samarcande: Merveilles de Soie et d'Or*, 2022, features three further examples of such boots attributed to Central Uzbekistan, part of the Tashkent and Samarkand National Museums's permanent collections (acc. no. 3379, 7402, and 4452).

λ This item may require Export or CITES licences in order to leave the UK. It is the buyer's responsibility to find out and conform to the specific export requirements of their country and ensure that lots have the relevant licences before shipping.

(Dimensions: Each approx. 66cm x 28cm)

(Parts/Quantity: 2)

£500-700

Ethnographica, 9th Apr, 2025 12:00

- 91 A POLYCHROME EMBROIDERED CEREMONIAL HORSE CHEST COVER WITH GEOMETRIC MOTIFS Uzbekistan, Central Asia, early 20th century A POLYCHROME EMBROIDERED CEREMONIAL HORSE CHEST COVER WITH GEOMETRIC MOTIFS
 Uzbekistan, Central Asia, early 20th century
 The characteristic V-shaped red cotton ground sewn with traditional Central Asian cross-stitched geometric motifs, reminiscent in style and palette range of Palestinian *tatreez* embroideries, with repeating heart or hourglass-shaped patterns set against orange, green and cream grounds, interspersed amidst vertical burgundy-coloured diamond-shaped fretwork bands, the lower section of the equine chest cover embellished with a polychrome crochet grid with tassels, the panel a remarkable witness of Central Asian embroidery techniques as well as equine history.
 71cm x 97cm
 (Dimensions: 71cm x 97cm)
 (Parts/Quantity: 1)
£300-500



- 92 A KAZAKH SILVER AND GLASS OVAL RING (ZHUIK) Kazakhstan, Central Asia, first half 20th century A KAZAKH SILVER AND GLASS OVAL RING (ZHUIK)
 Kazakhstan, Central Asia, first half 20th century
 The head of oval shape, decorated with intricately chased silver sheet featuring concentric bands of granulation, the central oval bezel set with red lacquer and glass, and overlaid with geometric designs of overimposed triangles, typical of Kazakh jewellery, the sides with a grid of cross-hatched fretwork, the shanks plain, enhanced with a small drop silver pendant dangle from the ring.
 4.8cm x 4cm x 3.2cm
 Ring size 62 / 10
 1.975 cm diameter.
 44gr.



For almost identical examples of *Zhuzik* ring: René van der Star, *Ethnic Jewellery from Africa, Asia and Pacific Islands*, 2008, p. 109; and Sh. Zh. Tokhtabayeva, *Kazakh Jewellery*, 1985, figs. 225 - 229.
 (Dimensions: 4.8cm x 4cm x 3.2cm)
 (Parts/Quantity: 1)
£400-600

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93

A PAIR OF TURKMEN TEKKE TRIBE CARNELIAN-SET
PARCEL-GILT SILVER LONG EARRINGS (TENETSHIR)
Southern Turkmenistan, Central Asia, early 20th century A
PAIR OF TURKMEN TEKKE TRIBE CARNELIAN-SET
PARCEL-GILT SILVER LONG EARRINGS (*TENETSHIR*)
Southern Turkmenistan, Central Asia, early 20th century
The central openwork silver plaque gilt, engraved with stylised
foliage, and set with four oval carnelian beads, the main
triangular cartouche in the centre highlighted with a narrow
band of granulation, the plaque and lateral pendants
embellished with nine dangling double-wheat silver chains with
almond-shaped charms at the end, the reverse plain.
Each 24.5cm x 6.2cm
Total 169gr. (84-86gr. each)



For an almost identical pair of Tekke carnelian-set, parcel-gilt
silver earrings, please see René van der Star, *Ethnic
Jewellery from Africa, Asia and Pacific Islands*, 2008, p. 96.
(Dimensions: Each 24.5cm x 6.2cm)
(Parts/Quantity: 2)
£400-600

Ethnographica, 9th Apr, 2025 12:00

94

A PAIR OF SIGNED TURKMEN TEKKE TRIBE CARNELIAN-SET PARCEL-GILT SILVER DRESS ORNAMENTS Southern Turkmenistan, Central Asia, dated 1312 AH (1894/5 AD) and 1352 AH (1933/4 AD) A PAIR OF SIGNED TURKMEN TEKKE TRIBE CARNELIAN-SET PARCEL-GILT SILVER DRESS ORNAMENTS

Southern Turkmenistan, Central Asia, dated 1312 AH (1894/5 AD) and 1352 AH (1933/4 AD)

Each silver plaque of almond-like shape gilt, engraved with stylised vegetal meanders, and set with an oval carnelian in the centre and two red beads on the sides, the edges of the cartouche enhanced with a silver filigree scalloped band and overimposed rope-twisted silver wires, the lower section of each plaque embellished with dangling silver chains with diamond-shaped charms, the reverse inscribed with the maker's name *Jumrat Zarkah*, the dates 1312 and 1352, and the owner's name *Bey Ughal*.

Each 17cm x 14.5cm

Total 340gr. (170gr. each)

Provenance: previously in the private collection of the American journalist Luke Powell in the 1960s and early 1970s; then purchased by the present vendor and in his private UK-based collection since.

This pair of dress ornaments belongs to a rare and more unusual category of Turkmen adornments. Only few publications seem to feature them, and the majority labels them simply as 'dress ornaments', without providing a clear explanation of how they were actually worn (chest or shoulders?) or their intrinsic function. The surviving ornaments are made of plain or parcel-gilt silver, and must have been probably inspired by Turkmen *tschangas* (coat fasteners). The richest examples feature a heavy cascade of diamond-shaped pendants, like the present example, which have led some scholars to speculate whether these plaques were meant to be worn on headdresses instead of garments. A characteristic that makes our pair even rare and more sought-after is the presence of the maker's signature and the ownership inscription, absent in other published specimens.

For published comparables: Hermann Rudolph, *Der Turkmenenschmuck: Sammlung Kurt Gull*, 1985, p. 129, cat. 43; and Dieter and Reinhold Schletzer, *Old Silver Jewellery of the Turkoman: An Essay on Symbols in the Culture of Inner Asian Nomads*, 1983, p. 180, no. 128.

(Dimensions: Each 17cm x 14.5cm)

(Parts/Quantity: 2)

£600-800



Ethnographica, 9th Apr, 2025 12:00

95

A PAIR OF TURKMEN TEKKE TRIBE CARNELIAN-SET
PARCEL-GILT SILVER CUFF BRACELETS (BILEZIK)
Southern Turkmenistan, Central Asia, first half 20th century A
PAIR OF TURKMEN TEKKE TRIBE CARNELIAN-SET
PARCEL-GILT SILVER CUFF BRACELETS (*BILEZIK*)
Southern Turkmenistan, Central Asia, first half 20th century
Of typical compressed cylindrical shape with an-inward curved
profile, double-walled, with seven arrow-shaped claws on each
side of the reverse, the front parcel-gilt, engraved with stylised
vegetal motifs and outlined with twisted-rope wires, enhanced
with three tiers of three carnelian beads each mounted in
almond-shaped settings.
Each 5cm x 8.5cm x 5.5cm
Total 512gr. (256gr. each)



An almost identical pair of double-walled, carnelian-set, parcel-gilt silver *bilezik* from Turkmenistan is published in René van der Star, *Ethnic Jewellery from Africa, Asia and Pacific Islands*, 2008, p. 102. This selection featured in this publication shows how the form and style of these bracelets were standardised; what varied was the number of tiers present on each pair of bracelets, usually from a minimum of three up until ten or twelve, synonyms of wealth and revered social status.

For further reference: Hermann Rudolph, *Der Turkmenenschmuck: Sammlung Kurt Gull*, 1985, p. 248; and Johannes Kalter, *Aus Steppe und Oase: Bilder turkestanischer Kulturen*, 1983, p. 127.
(Dimensions: Each 5cm x 8.5cm x 5.5cm)
(Parts/Quantity: 2)
£1,200-1,600

Ethnographica, 9th Apr, 2025 12:00

96 A YUZUK TURKMEN CARNELIAN-SET SILVER RING
Turkmenistan or Kazakhstan, Central Asia, first half 20th
century A YUZUK TURKMEN CARNELIAN-SET SILVER
RING

Turkmenistan or Kazakhstan, Central Asia, first half 20th
century

With plain, tapering, ogival silver shank, the oval bezel with a
high collet set with a red carnelian bead, the base of the bezel
decorated with a triple rope-twisted silver wire surmounting a
band of granulation.

2.8cm x 2cm x 1.8cm

Ring size 58 / 8

1.80cm diameter

11gr.



For further reference: Natalya Sychova, *Traditional Jewellery
from Soviet Central Asia and Kazakhstan*, 1984, pp. 114 - 15;
and Hermann Rudolph, *Der Turkmenenschmuck: Sammlung
Kurt Gull*, 1985, p. 251, cat. 39. The ring in Rudolph's
publication appears to be part of a larger hand ornament,
covering the full hand with carnelian-encrusted rings in every
finger and a large silver plaque on the back of the hand.

(Dimensions: 2.8cm x 2cm x 1.8cm)

(Parts/Quantity: 1)

£150-200

97 A TURKMEN CARNELIAN-SET SILVER RING Turkmenistan,
Central Asia, first half 20th century A TURKMEN CARNELIAN-
SET SILVER RING

Turkmenistan, Central Asia, first half 20th century

With circular silver shanks, decorated with a central openwork
geometric fretwork band encased within chased concentric
lines, the rectangular bezel with a high collet set with a red
carnelian gem, around the base of the bezel a double rope-
twisted silver wire.

2.6cm x 2cm x 1.5cm

Ring size 60 / 9.5

1.85cm diameter

13gr.

(Dimensions: 2.6cm x 2cm x 1.5cm)

(Parts/Quantity: 1)

£150-200



Ethnographica, 9th Apr, 2025 12:00

- 98 TWO OPENWORK STEEL BELT FITTINGS WITH DRAGON HEADS Possibly Timurid or early Safavid Iran, 15th - 16th century TWO OPENWORK STEEL BELT FITTINGS WITH DRAGON HEADS
Possibly Timurid or early Safavid Iran, 15th - 16th century
Each ornament made of two separate sections joined with a rivet, the upper plaque of oval shape, scalloped and pierced, featuring an intricate interlocking cloud collar or vegetal motif, with a narrow rectangular clasp at the back, the lower plaque larger in size, slightly cusped, and featuring two stylised dragon heads breathing a curved, hollow semi-circle, the design indebted to Golden Horde belt fittings and the decoration to the Central Asian steppe's artistic vocabulary, but the heavy weight indicative of their use in a settled and not nomadic context, and the choice of medium (steel) in line with the predilection and fondness for this material in the Timurid and Safavid periods.
Each 4.5cm x 3.5cm
Total 68gr. (each 34gr.)
(Dimensions: Each 4.5cm x 3.5cm)
(Parts/Quantity: 2)
£600-800



- 99 A BROCADED SOGDIAN-REVIVAL SILK HANGING WITH AVIARY MOTIF Possibly Uzbekistan, Central Asia or Caucasus, 19th century A BROCADED SOGDIAN-REVIVAL SILK HANGING WITH AVIARY MOTIF
Possibly Uzbekistan, Central Asia or Caucasus, 19th century
The rectangular hanging of cream-coloured silk, heavily brocaded in green and magenta silks, and gold and silver threads with supplementary wefts, the full length with a repeating motif in line with Sasanian-revival textiles produced in Sogdiana (modern-day Uzbekistan and Central Asia), featuring a haloed bird, possibly a mythical *senmurv*, in alternating rows within beaded roundels, interspersed with stylised floral grids, edged with woven metallic thread band, the panel a likely modern revival example harking back at models from the great past of the populations roaming along the trade routes of the Silk Road.
255cm x 104cm

For further reference and comparables of original 7th - 9th century Sogdian textiles: Mariachiara Gasparini, *Sogdian Textiles Along the Silk Road*, essay for the digital exhibition *The Sogdians: Influencers on the Silk Roads* at the Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution, Washington D.C. (last accessed: 21st March 2025).
(Dimensions: 255cm x 104cm)
(Parts/Quantity: 1)
£200-300



Ethnographica, 9th Apr, 2025 12:00

- 100 AN ILKHANID COBALT BLUE, TURQUOISE AND COPPER LUSTRE-PAINTED STAR-SHAPED POTTERY TILE Kashan, Ilkhanid period, 14th century AN ILKHANID COBALT BLUE, TURQUOISE AND COPPER LUSTRE-PAINTED STAR-SHAPED POTTERY TILE

Kashan, Ilkhanid period, 14th century

The miniature tile designed in the shape of an eight-pointed star (*Khatim Sulayman*), painted in ruby copper lustre with splashes of turquoise and cobalt blue against a white ground, the central field featuring a tall cypress tree in the middle, flanked by a pair of birds, possibly stylised phoenixes, surrounded by curling Chinese cloud 'ru' motifs, the outer edge highlighted in cobalt blue.

10.8cm x 10.5cm

(Dimensions: 10.8cm x 10.5cm)

(Parts/Quantity: 1)

£1,000-1,500



- 101 AN ILKHANID COBALT BLUE AND COPPER LUSTRE-PAINTED STAR-SHAPED FIGURAL POTTERY TILE Kashan, Ilkhanid period, 14th century AN ILKHANID COBALT BLUE AND COPPER LUSTRE-PAINTED STAR-SHAPED FIGURAL POTTERY TILE

Kashan, Ilkhanid period, 14th century

The miniature tile designed in the shape of an eight-pointed star (*Khatim Sulayman*), painted in brown copper lustre and cobalt blue against a white ground, the central field featuring a squatted figure in profile, wearing a long dotted tunic, with a large halo around the head, sat amidst vegetal and floral stems, surrounded by an elaborate frame with roundels with clusters of four dots and a circle touching all inner points of the star shape, the back with an old inventory label '753' reading *on loan from Captain Musro / Mysro 1895*.

12cm x 12cm

(Dimensions: 12cm x 12cm)

(Parts/Quantity: 1)

£1,000-1,500



- 102 AN ENGRAVED JA'FAR-STYLE BRASS DRINKING BOWL Isfahan, Iran, late 19th century AN ENGRAVED JA'FAR-STYLE BRASS DRINKING BOWL

Isfahan, Iran, late 19th century

Of hemispherical shape with a flattened and subtly concave base, the exterior engraved with two overlapping decorative registers of cartouches and roundels filled with musicians and courtly scenes in the typical *bazm-o-razm* style featured in the Isfahani silversmith Ja'far's creations, the rim decorated with a band of floral decoration, the bowl engraved with a geometric flower medallion, filled with rosettes and split palmettes, similar motifs echoed to the underside.

13cm diameter and 6cm high

(Dimensions: 13cm diameter and 6cm high)

(Parts/Quantity: 1)

£60-80



Ethnographica, 9th Apr, 2025 12:00

- 103 A QUILTED KALAMKARI COVER Probably Isfahan, Qajar Iran, 19th century A QUILTED *KALAMKARI*/COVER
Probably Isfahan, Qajar Iran, 19th century
Of rectangular shape, the cotton cover printed and dyed in red, blue, ochre, and black, the deep red centre with alternating rows of small *buti* (paisley leaves) around a central floral rosette, the corners with similar quarter-circular squinches, within sinuous parallel flower-filled bands, the outer border floral frieze against white, the lightly padded panel quilted in narrow diagonal bands in running stitch, lined in floral Russian roller-printed cotton, presenting a blue-green woven silk fringe.



120cm x 84cm excluding the fringe
(Dimensions: 120cm x 84cm excluding the fringe)
(Parts/Quantity: 1)

£300-500

- 104 A KASHMIRI SHAWL-STYLE KALAMKARI HANGING Possibly Isfahan, Qajar Iran, or India, 19th century A KASHMIRI SHAWL-STYLE *KALAMKARI*/HANGING
Possibly Isfahan, Qajar Iran, or India, 19th century
Of rectangular shape, the white cotton hanging painted and printed in blue, red, ochre, and black, the design reminiscent in style of a Kashmiri shawl, the ends with wide borders of long *buti* (paisley leaves) infilled with smaller curled leaves and minuscule flora, typical Indian birds, within multiple narrow borders, the centre with repeating rows of floral sprigs, the corners invaded by four floral *buti*, edged with a twisted fringe flanking the trimmed workshop signature cartouche only partially legible ('Hasan').



244cm x 130cm
(Dimensions: 244cm x 130cm)
(Parts/Quantity: 1)

£400-600

- 105 AN IRANIAN LAHIJI-STYLE ENGRAVED OPENWORK SILVER BOTTLE Possibly Isfahan, Iran, mid-20th century AN IRANIAN LAHIJI-STYLE ENGRAVED OPENWORK SILVER BOTTLE
Possibly Isfahan, Iran, mid-20th century
The glass bottle of bulbous shape, compressed on three sides, contained within an openwork silver cover with three concave oval figural plaques, finely engraved with rural idyllic scenes with merry outdoor gatherings and feasting with musicians, attendants serving food, and couples seizing the moment, surrounded by dense split palmette scrollwork, the same pierced decoration repeated on the neck of the bottle, surmounted by a hemispherical cork stopper attached to the neck with a silver chainlet, the overall decorative repertoire and style of the bottle reminiscent of Lahiji works, one of the most prominent and masterful (*Ostad*) engravers working in Isfahan in the middle of the 20th century.



23cm high
(Dimensions: 23cm high)
(Parts/Quantity: 1)

£600-800

Ethnographica, 9th Apr, 2025 12:00

- 106 TWO SQUARE PANELS AND A LENGTH OF SILVER TASSEL Iran, late 19th and 20th centuries TWO SQUARE PANELS AND A LENGTH OF SILVER TASSEL Iran, late 19th and 20th centuries
- Comprising a square panel of fine *kalamkari* cotton, painted and printed with scrolling floral motifs, within a grid of Russian printed floral borders, edged with bias-cut diagonal, striped polychrome bands of *kalamkari* cotton, possibly lined with Manchester printed cotton; a cover of brocaded green silk, the central field with floral motifs within foliate grids, the border with smaller scale floral repeats, edged with silver-metallic and blue silk bias-cut band, lined in apricot silk; and an intact length of silver fringe, once possibly edging a *kursi* cover.
- The *kalamkari* panel 41cm x 40cm
 The brocaded silk panel 69cm x 69cm
 The silver fringe 9cm x 133cm



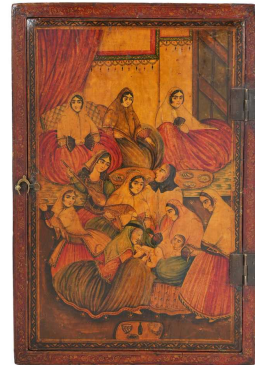
Provenance: Private London-based Middle Eastern family collection for over forty years.

(Parts/Quantity: 3)

£100-150

Ethnographica, 9th Apr, 2025 12:00

- 107 A QAJAR LACQUERED PAPIER-MÂCHÉ MIRROR CASE WITH KHITAN AND 'AQD CEREMONIES Qajar Iran, mid to late 19th century A QAJAR LACQUERED PAPIER-MÂCHÉ MIRROR CASE WITH *KHITAN* AND 'AQD CEREMONIES Qajar Iran, mid to late 19th century
- Of rectangular shape, the mirror case painted in polychromes and gold, and lacquered, the front and reverse panels featuring indoor scenes of convivial female gatherings to celebrate important rites of passage in the life of a woman, such as the circumcision of her son (*khitan*) and the intimate get-together with friends and other female members of the family before the wedding ceremony (*'aqd*), in the first scene the women of the house gather around the little baby boy and keep him still whilst the wet nurse performs the *khitan*, three maiden observing the scene in the background resting on large bolsters in front of trays with Persian delicacies, in the latter panel the future bride seated in the middle ground, with a *hijab* covering her face, many women engaged in all sorts of activities like reading, smoking, serving food, and even holding a sword and whisking it around, each scene set within concentric decorative borders with foliage and vegetal sprays, the interior of the lid with a typical Qajar maiden seated against a large bolster in a Persian interior.
- 28.3cm x 19cm



In Qajar art, figural representations of daily life, large celebrations, and interior scenes were particularly beloved and the lacquer media provided a great platform. This mirror case would have been the perfect companion for any Qajar woman. From the moment preceding her bethrothal to the time following the birth of her first child, a Qajar woman would have had to go through many rites of passage. The consolation these panels offered was the awareness that she would have not had to face these challenges alone: she would be accompanied by a crowd of wise, well-spirited and kindred women supporting her every step of the way, as these illustrations testify.

(Dimensions: 28.3cm x 19cm)

(Parts/Quantity: 1)

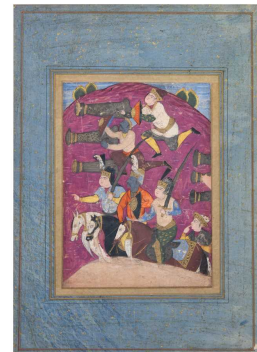
£2,000-3,000

Ethnographica, 9th Apr, 2025 12:00

- 108 THREE QAJAR SPECTACLE CASES Qajar Iran, mid to late 19th century THREE QAJAR SPECTACLE CASES Qajar Iran, mid to late 19th century
- Each of narrow rectangular shape, comprising two papier-mâché cases painted in polychromes, gilt and lacquered, one featuring a typical *gol-o-bolbol* (rose and nightingale) motif, with a large iris flower at the top and a bird resting on a branch just beneath a pink rose, with stylised golden vegetal sprays on the underside, and another with red and yellow marbled cusped cartouches, reminiscent of the 'cloud and wind' (*abr-o bad*) design typical of Abu Talib al-Mudarris's lacquer creations, set against a dark red ground, the underside with golden floral cartouches; and another Qajar spectacle case, carved from fruitwood, most probably from Abadan, a renowned centre for fine wood carvings, with a dense *gol-o-bolbol* (rose and nightingale) motif with repeating large rosettes, the underside plain.
- The largest 15cm long and the smallest 13.5cm long (Dimensions: The largest 15cm long and the smallest 13.5cm long)
- (Parts/Quantity: 3)
- £600-800**



- 109 CAVALRYMEN AND ARTILLERY READY TO ATTACK ON THE BATTLEFIELD Safavid Iran, 17th century CAVALRYMEN AND ARTILLERY READY TO ATTACK ON THE BATTLEFIELD
- Safavid Iran, 17th century
- Opaque pigments, gold and silver on paper, the vertical-format composition depicting a battle scene on a hill with six steel cannons in the background, three cavalymen in the foreground holding long *shamshir* swords in their hands, a puzzled spectator behind them, the illustration laid on a typical Persian album page with gold-sprinkled light blue outer borders.
- The album page 31cm x 21.5cm, 45.6cm x 34.3cm including the frame



Provenance:

Bonhams London, 8 October 2009, lot 39;
 Christie's South Kensington, 28 April 2017, lot 29.
 (Dimensions: 45.6cm x 34.3cm including the frame)
 (Parts/Quantity: 1)

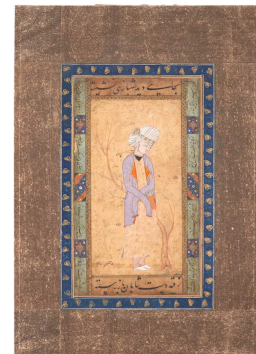
£400-600

Ethnographica, 9th Apr, 2025 12:00

- 110 A ROYAL POLO MATCH Possibly Tabriz or Qazvin, Safavid Iran, mid to late 16th century A ROYAL POLO MATCH Possibly Tabriz or Qazvin, Safavid Iran, mid to late 16th century
 Opaque pigments heightened with gold on paper, the fragmentary horizontal-format illustration depicting a royal polo match with a gold-clad princess on her white steed, snatching the ball from her opponent, a distinctively dressed prince, both wearing tall and heeled Central Asian boots, flanked by two players on each side, the characters on the left hand-side wearing tall cusped headdresses and fur-lined hats, the others with turbans, indicating a difference not only in attire but also origin, possibly a match between royals belonging to different parts of the Indo-Persianate world, the reverse bearing stamps of at least four seals, some with Persian characters, now rubbed off or hardly legible, pasted on a cream-coloured mount.
 The painting 11.5cm x 15cm, 23.7cm x 27.5cm including the mount
 (Dimensions: The painting 11.5cm x 15cm, 23.7cm x 27.5cm including the mount)
 (Parts/Quantity: 1)
£1,000-1,500



- 111 AN ARCHAISTIC SAFAVID-REVIVAL MURAQQA' FOLIO WITH A YOUTH IN A GARDEN Qajar Iran, 19th century AN ARCHAISTIC SAFAVID-REVIVAL MURAQQA' FOLIO WITH A YOUTH IN A GARDEN Qajar Iran, 19th century
 Opaque pigments heightened with gold on paper pasted on board, depicting a slender youth standing by a tree, clad in Safavid fashion, the white turban held with a colourful band, the long sleeved mauve tunic lined in orange, the sash tied to the side, wearing heeled white shoes, gold cloudbands in the sky, framed within vertical borders of black ink Persian *nasta'liq* calligraphy (extracts from Jami's *Haft Awrang*, *Yusuf o Zulaikha*), and horizontal borders of hemistiches extracted from the *Bustan* of Sa'di in fine black ink Persian *nasta'liq* script, interspersed by illuminated cartouches, set in blue and gold outer borders, the album (*muraqqa'*) folio designed in a typical archaistic Safavid style beloved in the Qajar period.
 The central panel 17.2cm x 9cm, 34.5cm x 24.5cm including the borders
 (Dimensions: 34.5cm x 24.5cm including the borders)
 (Parts/Quantity: 1)
£300-500



Ethnographica, 9th Apr, 2025 12:00

- 112 AN ENGRAVED ROCK CRYSTAL SHI'A AMULET WITH FIGURAL SILVER AND NIELLO SETTING Possibly Dagestan or Georgia, Caucasus, Central Asia, ca. 1880 - 1920 AN ENGRAVED ROCK CRYSTAL SHI'A AMULET WITH FIGURAL SILVER AND NIELLO SETTING Possibly Dagestan or Georgia, Caucasus, Central Asia, ca. 1880 - 1920

The octagonal rock crystal amulet with a flat table and engraved at the back in reverse with a typical Shi'a prayer, *Nad-e 'Ali*, invoking the protection and blessing of the first Shi'a Imam, 'Ali, the coarse, angular calligraphy arranged over three overlapping lines, encased within a zig-zag frame, the rock crystal amulet mounted on a silver and niello setting enhanced with Arabic pseudo-calligraphy around the edges and two stylised figures in the middle of the back, wearing tall conical turbans, reminiscent of the figures depicted on Safavid Kubachi pottery dishes and tiles.

3.5cm x 3cm

37gr.

(Dimensions: 3.5cm x 3cm)

(Parts/Quantity: 1)

£600-800



- 113 A SHI'A PROCESSIONAL ASHURA BANNER WITH ZOOMORPHIC CALLIGRAPHY Possibly Iran, early 20th century A SHI'A PROCESSIONAL *ASHURA* BANNER WITH ZOOMORPHIC CALLIGRAPHY Possibly Iran, early 20th century

Of typical triangular shape, the cotton ground block-printed, painted, and calligraphed in black, red, and ochre, the central passant lion in zoomorphic calligraphy and the rising sun in-filled with the Shi'a *Nad-e 'Ali* prayer (in reverse) against a black field, the three sides of the triangle with hemistiches of elegiac Persian poetry relating to the tragedy of Karbala, the calligraphy in black against white lobed cartouches, two corners with invocations to the martyr and third Shi'a Imam Hossein, lined in later black cotton.

112cm x 153cm x 94cm

(Dimensions: 112cm x 153cm x 94cm)

(Parts/Quantity: 1)

£800-1,200



Ethnographica, 9th Apr, 2025 12:00

- 114 AN OVAL PALE AGATE APOTROPAIC AMULET PENDANT WITH TURQUOISE BEADS Qajar Iran, second half 19th or early 20th century AN OVAL PALE AGATE APOTROPAIC AMULET PENDANT WITH TURQUOISE BEADS Qajar Iran, second half 19th or early 20th century Of oval shape, the agate intaglio engraved with 3ll. of overlapping, elegant *riqa'* script with an invocation to Allah to keep the wearer safe from harm caused by *jinn* and mankind alike, set in a finely incised silver mount decorated with a floral triumph of roses and daffodils at the back, surrounded by a frame of turquoise beads.



4.5cm x 6.5cm
86gr.

Inscription: يا صارف السوء والشواية اصرف عني اذية العالمين من الجن والانس اجمعين

Translation: *Oh Remover of (all) evil and fear, return and remove me from all the harms of the world, from the jinn and mankind all together.*

Two analogous engraved *bazuband* amulets are published in David James' article, *Koranverse en miniature*, in *Kunst und Antiquitäten*, März/April, 1981, Hannover, p. 19.

(Dimensions: 4.5cm x 6.5cm)

(Parts/Quantity: 1)

£600-800

- 115 A LARGE ILLUSTRATED FOLIO OF A QAJAR SHAHNAMA WITH RUSTAM Qajar Iran, 19th century A LARGE ILLUSTRATED FOLIO OF A QAJAR SHAHNAMA WITH RUSTAM Qajar Iran, 19th century Opaque pigments and gold on paper, the illustrated folio accompanied by four vertical columns of black ink *nasta'liq* Persian script, the chapter heading in red ink *naskh* script marking Bahman approaching Rustam and delivering Esfandiar's message, the illustration featuring the epic Iranian hero Rustam clad in tiger-skin tunic resting by a stream, wine in hand, one leg stretched against a boulder, his plumed helmet lying in the foreground, the hero holding a whole lamb on a skewer on red coals, his steed, Rakhsh, supporting a pair of partridges in suspended animation, the scene observed by amazed warriors from beyond mountains, within blue, red, and gold rules, pasted on board, with a detached front off-white mount. The text panel 32.2cm x 19.5cm, the folio 41.5cm x 28.2cm, 48.8cm x 32.8cm including the mount



The charming miniature of the epic warrior feasting between bouts of battle indicates the *bazm-razm* (feast-battle) motif does not always require a large gathering.

(Dimensions: The folio 41.5cm x 28.2cm)

(Parts/Quantity: 1)

£200-300

Ethnographica, 9th Apr, 2025 12:00

- 116 SIX LITHOGRAPHED COVER PORTRAITS COPIES OF QAJAR OFFICIALS IN THE PERSIAN JOURNAL "SHERAFAT" Iran, 1896 - 1903, made by Mehdi Mussavver ul-Mulk SIX LITHOGRAPHED COVER PORTRAITS COPIES OF QAJAR OFFICIALS IN THE PERSIAN JOURNAL "SHERAFAT"

Iran, 1896 - 1903, made by Mehdi Mussavver ul-Mulk
 Comprising six black ink lithographs on paper, likely based on portrait photographs, including the portrait of Muzaffar ed-din Shah (r. 1896 - 1907) in military jacket and astrakhan hat with jewelled aigrette, and five other Qajar Iran officials in military and diplomatic garb displaying the king's portrait miniature medals on their chests, symbolising their loyalty and support to the Qajar ruler, all wearing the traditional black astrakhan hats, one in European white tie devoid of decorations, possibly a Persian ambassador abroad, all inscribed *Mussavver ul-Mulk*.
 Each 35.3cm x 22cm



The monthly journal "*Sherafat*" published a total of sixty-six (66) issues between 1896 - 1903. Edited by Mohammad Bagher Khan, a cabinet minister of Muzaffar ed-din Shah, it was well-known for its multitude of illustrations. The publication focused on biographies of foreign and Iranian statesmen, politicians and artists, and achieved remarkable influence on the art and painting of the period. Mirza Mehdi Khan Samsam Zulfaghari (also known as Mussavver ul-Mulk, AKA Mirza Mehdi Khan Naghash), painter, portraitist, printmaker of late Nasser ed-din Shah, Muzaffar ed-din Shah, and early Mohammad Ali Shah periods, was the creative artist in charge of *Sherafat* publications' illustrations. He received his title, 'the Illustrator of the Land', from Muzaffar ed-din Shah in the sovereign's first year of rule.

For an example of two complete *Sherafat* volumes, please see Sotheby's London, 13 May 2021, lot 123.
 (Dimensions: Each 35.3cm x 22cm)
 (Parts/Quantity: 6)
£200-300

Ethnographica, 9th Apr, 2025 12:00

- 117 A CARVED IRANIAN FRUITWOOD BOX WITH NASIR AL-DIN SHAH'S PORTRAIT Qajar Iran, ca. 1880 - 1900 A CARVED IRANIAN FRUITWOOD BOX WITH NASIR AL-DIN SHAH'S PORTRAIT Qajar Iran, ca. 1880 - 1900
- Of rectangular shape, the hinged lid and sides carved with typical Qajar *gol-o-bolbol* (rose and nightingale) motifs, vegetal arabesques, and figural portraits of maidens dressed in European attires, the centre of the lid featuring a stylised bust portrait of Nasir al-Din Shah Qajar (r. 1848 - 1896) overlaid on an intricate cusped arabesque medallion filled with interlocking vegetal meanders, the interior lined with Indian cream-coloured satin silk fabric printed with repeating *buti* (*boteh*, paisley leaves), flowers and beaded bands.
- 13.5cm x 31cm x 45cm



In the 19th and 20th centuries, the main centre of Persian wood carving was located in Abadeh, a village between Isfahan and Shiraz. This town became renowned for its elaborately carved spoons (*qashuq*) and boxes, all made of either pear or lime wood, and usually carved with a common pocket knife. Abadeh spoons tend to be made from several separate parts, each finely carved, pierced, shaped, and adhered together with glue. Abadeh boxes such as the present example became sought-after keepsakes for Western travellers visiting Iran at the end of the Qajar era, leading to an increase of production for export purposes and the enduring appeal of these creations.

(Dimensions: 13.5cm x 31cm x 45cm)

(Parts/Quantity: 1)

£1,500-2,000

Ethnographica, 9th Apr, 2025 12:00

- 118 TWO QUR'ANS: A QAJAR MANUSCRIPT AND AN OTTOMAN PRINTED BOOK Iran and Ottoman Provinces, respectively dated 1287 AH (1870 AD) and 1329 AH (1911 AD) TWO QUR'ANS: A QAJAR MANUSCRIPT AND AN OTTOMAN PRINTED BOOK Iran and Ottoman Provinces, respectively dated 1287 AH (1870 AD) and 1329 AH (1911 AD)
- Comprising an Arabic manuscript on lined paper, with 14ll. of black ink *naskh* script to the folio, *aya* markers as gold roundels, with full diacritics and vocalisation, interlinear corrections and notes in red ink, some marginal notes in gold, the opening bifolio with typical Qajar manuscript illumination in polychromes and gold, with cusped arches at the top of the text panel and elaborate fretwork bands with zigzag motif, the first two sura openings in cusped golden cartouches on cobalt blue ground with polychrome floral sprays, the text reserved against gold cloud bands, the remaining sura heading in gold ink, the fly-leaves with notes in a different hand at the end of the text, in a dark red morocco binding; and an Arabic printed book on pressed paper, with 15ll. of black ink printed *naskh* script, rosette as verse markers, the opening bifolio with a stylised chromolithographed 'carpet page' design in red and green, the colophon with an oval cartouche of text bearing information and the date of the publication, with two stamps, one dated 1318 AH, earlier than the supposed date of publication, in a detached dark brown tooled morocco leather binding.
- The manuscript 17.5cm x 10.2cm the folio
 The printed book: 20.5cm x 13cm the page
 (Parts/Quantity: 2)
£400-600



Ethnographica, 9th Apr, 2025 12:00

- 119 A FINELY ILLUMINATED QAJAR SHI'A PRAYER SCROLL:
DU'A KUMAYL Qajar Iran, mid-19th century A FINELY
ILLUMINATED QAJAR SHI'A PRAYER SCROLL: *DU'A*
KUMAYL
Qajar Iran, mid-19th century
Arabic manuscript on woven paper, written in neat black ink
naskh script in clouds reserved against a gold ground, the
illuminated headpiece painted in gold and polychromes with
concentric polylobed arches in-filled with floral meanders,
vegetal sprays and a stylised knotted arabesque, the opening
with the prayer title (*Du'a Kumayl*) in red against a gold
ground, the cusped cartouche flanked by polychrome floral
sprays on a cobalt blue ground, the brown leather cover with a
scalloped and cusped flap attached at headpiece.
197.7cm x 7.8cm



Provenance: Sotheby's London, 25 October 2023, lot 34.

The specific prayer of this scroll, *Du'a' Kumayl* (Arabic: دعاء كميل, lit. 'supplication of Kumayl') is a supplication attributed to the first Shi'a Imam, Ali bin Abi talib (d. 661). It is particularly revered in Shi'a circles and it is believed to contain esoteric teachings about divine mercy and repentance. In this case, the choice of scroll format is quite suited. Indeed, the compact scroll would have allowed the pious Shi'a Muslim owner to carry with him this prayer in an amulet case or *hiz*, and even wear it, maximising the auspicious protection and blessing this scroll could yield.

(Dimensions: 197.7cm x 7.8cm)

(Parts/Quantity: 1)

£3,000-5,000

- 120 A TINNED COPPER HEADDRESS CAP WITH GILT COPPER
FINIAL Possibly Tibet or Nepal, the Himalayas, late 19th -
early 20th century A TINNED COPPER HEADDRESS CAP
WITH GILT COPPER FINIAL
Possibly Tibet or Nepal, the Himalayas, late 19th - early 20th
century
Of hemispherical shape, the dome-like tinned copper section
plain, pierced in several areas, possibly once adorned with
decorative bejewelled plaques now missing, with two almond-
shaped nielloed silver cartouches on the sides and two pierced
silver flower ornaments on the base, the gilt copper finial
reminiscent in style of Buddhist *stupa* covers, set with
turquoise beads in floral collars, with hanging hoops possibly
once adorned with chainlets and necklaces.
16cm diameter and 14.8cm high
(Dimensions: 16cm diameter and 14.8cm high)
(Parts/Quantity: 1)
£100-200



Ethnographica, 9th Apr, 2025 12:00

- 121 A BUDDHIST CAST BRONZE RITUAL STAND WITH THE ASHTAMANGALA (EIGHT AUSPICIOUS SYMBOLS) Tibet, 18th - 19th century A BUDDHIST CAST BRONZE RITUAL STAND WITH THE *ASHTAMANGALA* (EIGHT AUSPICIOUS SYMBOLS)
Tibet, 18th - 19th century
Of rectangular shape, resting on splayed lion paw-shaped feet, the cast bronze stand featuring a different variant of the Eight Auspicious Symbols of Buddhism (Sanskrit: *Ashtamangala*, Chinese: 八吉祥, *bajixiang*) including from the upper left the *Swastika* (good wishing symbol), the Lotus flower with an Eight-Pointed Star, perhaps referring to the Eight Spoked Wheel, the Vase of Great Treasures, the precious Parasol, the Knot of Eternity (or Endless Knot), the White Conch Shell, the pair of Golden Fish, and a stylised version of the Victory Banner, most likely used in a ceremonial or ritual setting as aniconic altarpiece.
2cm x 10.5cm x 16.5cm
(Dimensions: 2cm x 10.5cm x 16.5cm)
(Parts/Quantity: 1)
£800-1,200



Ethnographica, 9th Apr, 2025 12:00

122 V A FOUR SILVER-MOUNTED RITUAL SACRED CHANK SHELLS (SHANKHA) Tibet or Nepal, mid to late 19th century λ
FOUR SILVER-MOUNTED RITUAL SACRED CHANK SHELLS (SHANKHA)

Tibet or Nepal, mid to late 19th century
Comprising four white chank shells (*Turbinella pyrum*) typically sourced from the Indian Ocean, one carved with floral decors on the outer surface, each mounted at the top and bottom with chased and engraved silver sheets decorated with overlapping decorative friezes, including geometric fretwork, stylised vegetal meanders, leafy scrollwork, lotus petals, and a narrow band with stylised heads, as well as decorative panels with Buddhist auspicious symbols, the top truncated and hollowed to be blown into as a ceremonial trumpet during prayers and rituals.
The largest 19cm (height) x 25cm (circumference).



Shankhas, known by their Latin name as *Turbinella pyrum*, are sea snails characterised by a white, translucent, almost porcelain-like body, living in the Indian Ocean and surrounding seas. They bear great significance in both Hindu and Buddhist cultures, where they are actively used in rituals and religious ceremonies as trumpets. In Hinduism, the chank shell is considered one of the sacred symbols of the Hindu preserver deity Vishnu, together with the wheel (*chakra*), the club (*gada*) and the lotus flower (*padma*). It is also closely associated with his consort, Lakshmi, the Goddess of Wealth and Prosperity, and it is believed that the air blown out of a conch shell cleanses sins and grants longevity and good health. In Buddhism, instead, conch and chank shells are one of the *Ashtamangala*, the Eight Auspicious Symbols, embodying the pervasive and infinite sound of the Buddhist doctrine, which awakens disciples from the deep slumber of ignorance.

There are two main types of *shankhas*: the *Vamavarta* (left-turned) and the *Dakshinavarta* (right-turned). The coil of the first type winds towards the left in a clockwise spiral, the latter towards the right in an anticlockwise spiral. *Vamavarta* shells are more easily found, whilst *Dakshinavarta* are rarer and thus, hold a more special place in the ritual paradigm. Because of their innate connection with water, these shells have also been associated with tribal *Naga* (snake) cults in India, as well as Tantric Buddhist practices and prayer rituals, particularly to summon monks to prayer or spirits, and to invoke rain and water (V. Reynolds, *Tibet: A Lost World: The Newark Museum Collection of Tibetan Art and Ethnology*, 1978, p. 80).

λ This item may require Export or CITES licences in order to leave the UK. It is the buyer's responsibility to find out and conform to the specific export requirements of their country and ensure that lots have the relevant licences before shipping.

(Dimensions: The largest 19cm x 25cm)

(Parts/Quantity: 4)

£200-400

Ethnographica, 9th Apr, 2025 12:00

- 123 A LARGE HIMALAYAN PERAK HEADDRESS AND NECKLACE SET WITH TURQUOISE, RED AGATE AND CORAL BEADS Ladakh, Himalayan foothills, Jammu and Kashmir State, Northern India, mid to late 20th century A LARGE HIMALAYAN *PERAK* HEADDRESS AND NECKLACE SET WITH TURQUOISE, RED AGATE AND CORAL BEADS
- Ladakh, Himalayan foothills, Jammu and Kashmir State, Northern India, mid to late 20th century
- The elongated, tapering strip of red coarse cotton sewn with a multitude of round-shaped beads, including large turquoise beads at the top decreasing in size as they approach the headdress's tail, and three oval red agate gems set in silver bezel embellished with silver wire and granulation, at the top a square metal amulet box (Tibetan *gau* or *gahu*) reminiscent of Islamic *bazuband* amulets worn on the upper arm, encrusted with corals, turquoises and paste, with two bulbous hoops on the sides, the headdress central band flanked by two large pointy ear-like fur panels made of black yak hair, with long braids dangling from the top, and a rectangular panel sewn with cylindrical coral beads and other semi-precious stones, mounted on a modern black metal stand; accompanied by a neck ornament, known as a *skeypuk*, the washed indigo blue cotton ground adorned with three large turquoise beads surrounded by rows of red coral beads, with later-added strings on each end.
- The headdress 50cm x 91cm including the braids and stand
The necklace 17.5cm x 18cm



In Ladakh, *perak* headdresses are a fundamental symbol of local women's social status and wealth. The number of turquoise bead rows is not left to chance: nine rows were reserved for royalty; seven rows for the aristocracy; five for distinguished ranks, and three for lower ranks. The choice of materials employed to decorate the headdress was also not a coincidence: turquoise, corals and yak hairs are all linked in the ritual imaginary to Ladakh deities, acting thus as protectors and guides of the wearer.

(Dimensions: The headdress 50cm x 91cm including the braids and stand, and the necklace 17.5cm x 18cm)

(Parts/Quantity: 3)

£400-600

Ethnographica, 9th Apr, 2025 12:00

- 124 A TANTRIC BUDDHIST MALA ROSARY NECKLACE WITH CAST AND INCISED METAL BEADS Tibet or Nepal, Himalayas, 20th century A TANTRIC BUDDHIST *MALA* ROSARY NECKLACE WITH CAST AND INCISED METAL BEADS

Tibet or Nepal, Himalayas, 20th century

With forty-nine (49) cast faceted metal beads of slightly increasing size, possibly made of a mixture of copper alloys and high-zinc white metals, incised with geometric motifs, auspicious beaded patterns usually employed to ward off the 'evil eye', dotted and cross-hatched designs, all strung on a black cotton string with wooden toggle and loop clasp.

24.5cm long

289gr.

(Dimensions: 24.5cm long)

(Parts/Quantity: 1)

£800-1,200



- 125 A GROUP OF TURQUOISE JEWELLERY AND TWENTY-SEVEN (27) LOOSE TURQUOISE CABOCHON Tibet or the Himalayas, Central Asia, and Iran, 20th century A GROUP OF TURQUOISE JEWELLERY AND TWENTY-SEVEN (27) LOOSE TURQUOISE CABOCHON

Tibet or the Himalayas, Central Asia, and Iran, 20th century

Comprising a Tibetan *mala* rosary necklace with turquoise beads, strung at the top with two silver filigree beads with turquoise paste, and with a rock crystal pendant set in a silver mount; two Central Asian rings, the largest reminiscent in style of Medieval Seljuk specimens, set with a large central turquoise cabochon in a square bezel with claw mounts, oval-cut carnelian and turquoise set around the base of the bezel, S-shaped silver filigree spirals decorating the low-grade silver shanks, and another plain, with copper shanks; and a group of unset, loose twenty seven turquoise cabochon, most probably once set on a panel, frame, or large adornment, with residues at the back.

The necklace 32.5cm long

Large ring 62 / 10 and 20mm diameter

Small ring 54 / 6.5 and 17mm diameter

Turquoise gems 0.7 - 1cm varying

(Parts/Quantity: 30)

£300-500



Ethnographica, 9th Apr, 2025 12:00

- 126 A TIBETAN KHAMPA CORAL-SET MALE 'SADDLE' SILVER RING Kham region, South Eastern territories, Tibet, 20th century A TIBETAN KHAMPA CORAL-SET MALE 'SADDLE' SILVER RING
Kham region, South Eastern territories, Tibet, 20th century
The top of the ring designed with a concave, upward-turned, saddle-like shape, with three flattened circular coral beads set into short straight silver bezels, further enhanced with granulation clusters flanking the central, larger bead.
2.1cm x 4.5cm x 2.2cm
Ring size 52 / 6
1.65cm diameter
17gr.



Often referred to as 'saddle' rings because of their typical upward-curved shape, male ornaments like the present example were most likely worn by the Khampa people, the original residents of Tibet's eastern territories. Historically, the Khampas have been revered as feared warriors in the Himalayas, renowned for their tall stature, sturdy build, and unparalleled horsemanship. Leading a semi-nomadic life, it was crucial for the Khampa people to wear their wealth literally 'up their sleeves' and on their fingers. Portability was a necessity and yet, many Khampa jewels would only be worn during special non-religious celebrations, as it is still the case today during the Nagchu Horse Racing Festival. Mostly made of silver, laterally of gold, and set with coral and turquoise beads, saddle rings like the current lot showcase the long-standing jewellery tradition of the nomadic tribes wandering through the Himalayas.

A similar coral-set saddle ring is published in Bérénice Geoffrey-Schneider, *Bijoux des Toits du Monde de la Chine au Caucase*, 2012, p. 69.
(Dimensions: 2.1cm x 4.5cm x 2.2cm)
(Parts/Quantity: 1)
£600-800

Ethnographica, 9th Apr, 2025 12:00

- 127 A TIBETAN BUDDHIST CORAL-SET SILVER RING WITH
ENDLESS KNOT MOTIF Tibet, 20th century A TIBETAN
BUDDHIST CORAL-SET SILVER RING WITH ENDLESS
KNOT MOTIF
Tibet, 20th century
With sloping silver shanks incised on the shoulders with the
Buddhist endless knot motif, on the inside with vegetal
meanders on a ring-punched ground, the short circular bezel
set with a flattened pale red coral bead secured with a central
silver pin.
2.8cm x 2cm x 1.4cm
Ring size 55 / 7.5
1.75cm diameter
15gr.



The outer sides of this ring's shanks are incised with two 'endless knots', one of the Eight Auspicious Buddhist Symbols. In Tibetan Buddhism, the eternal knot is often considered a visual representation of the *samsara*, the endless cycle of birth, death and rebirth. Other sources believe that this knot has a more positive meaning, representing the infinite wisdom and compassion of the Buddha, but also the interplay of opposing forces in the dualistic world of manifestation.

(Dimensions: 2.8cm x 2cm x 1.4cm)

(Parts/Quantity: 1)

£600-800

- 128 TWO TIBETAN 'SADDLE' SILVER RINGS (TAGAM) Tibet,
first half 20th century TWO TIBETAN 'SADDLE' SILVER
RINGS (TAGAM)
Tibet, first half 20th century
Comprising a Khampa male 'saddle' silver ring set with a
rounded red coral bead, the silver shank chased in relief with
foliage, vegetal meanders, and spiral motifs, the base of the
straight bezel surrounded by a band of double silver wire; and
another male ring, set with an oval tiger's eye gem, the shank
decorated with granulation near the compressed and flattened
bezel's collet, and a single silver wire around the base.
The coral ring 3.3cm x 2.2cm x 1.5cm
Ring size 62 / 10
2cm diameter



The tiger's eye ring 2.4cm x 2cm x 1.1cm

Ring size 59 / 9

1.9cm diameter

Total weight 24gr.

For similar examples of Tibetan coral-set 'saddle' silver ring:
René van der Star, *L'arte dei gioielli d'argento: le minoranze
della Cina, del Triangolo d'Oro, Mongolia e Tibet*, 2006, cat.
12, p. 209; and Wolf-Dieter Seiwert, *Jewellery from the Orient:
Treasures from the Bir Collection*, 2009, p. 171, cat. nos. 451 -
452.

(Parts/Quantity: 2)

£350-450

Ethnographica, 9th Apr, 2025 12:00

- 129 A BRASS FIGURINE OF KRISHNA DANCING ON A LOTUS PEDESTAL Nepal or Tibet, Himalayas, 18th century A BRASS FIGURINE OF KRISHNA DANCING ON A LOTUS PEDESTAL

Nepal or Tibet, Himalayas, 18th century

Cast in the round, featuring Krishna on a stepped base with lotus pedestal, holding a ball, most probably a piece of clarified butter *ghee*, the left arm raised and the right leg lifted and bent in a typical classical Indian dance stance, the right foot supported by a curled element usually described as a lotus blossom or an auspicious cloud reminiscent of Chinese *ru* clouds often encountered on Tibetan robes and murals, the body ornate with multiple necklaces on the chest and a sash around the waist, the figurine encapsulating the essence of Lord Krishna in his playful and enchanting form.

12cm x 4.5cm

(Dimensions: 12cm x 4.5cm)

(Parts/Quantity: 1)

£400-600



- 130 A BRASS FIGURINE OF THE HINDU GODDESS DURGA MAHISHASURAMARDINI Possibly Kashmir, Indian Himalayan foothills, or Nepal, 17th - 18th century A DEVOTIONAL BRASS FIGURINE OF THE HINDU GODDESS DURGA MAHISHASURAMARDINI (THE SLAYER OF THE BUFFALO DEMON)

Possibly Kashmir, Indian Himalayan foothills, or Nepal, 17th - 18th century

Cast in the round, featuring the Hindu goddess Durga, the principal aspect of the Mother Goddess Mahadevi, presented here in her fearful manifestation as the Buffalo Demon Mahisha' slayer, her eight arms holding traditional attributes including a dagger, a quoit (*chakra*), a conch shell, and bow and arrow, stepping with the right foot on top of the buffalo's corpse whilst pulling the demon out of it by the hair, the sheer different in size between the goddess and the demon and the multitude of hands and attributes highlighting the power and strength of the goddess.

11.4cm x 4.5cm

(Dimensions: 11.4cm x 4.5cm)

(Parts/Quantity: 1)

£1,500-2,000



Ethnographica, 9th Apr, 2025 12:00

- 131 TWO BRASS FIGURINES OF HINDU DEITIES Possibly Kashmir or Himachal Pradesh, Northern India, 19th century
 TWO BRASS FIGURINES OF HINDU DEITIES
 Possibly Kashmir or Himachal Pradesh, Northern India, 19th century
 Comprising a larger figurine, cast in the round, presenting the Hindu Goddess Durga *Mahishasuramardini* (the Slayer of the Buffalo Demon Mahisha) on a stepped square pedestal, standing over the decapitated corpse of the buffalo, and pulling out the demon by the hair; and another smaller figurine with Vishnu, the God of Preservation and the Protector of Good, standing on a splayed stepped pedestal, holding his lower right hand in *varada mudra* (grant-wishing hand gesture), and a *chakram* (disc, quoit) in the upper right hand.
 12.5cm and 8cm high respectively
 (Dimensions: 12.5cm and 8cm high respectively)
 (Parts/Quantity: 2)
£150-300



- 132 A MOULDED BRONZE FIGURINE OF THE MONKEY GOD, HANUMAN Possibly Uttar Pradesh or Himachal Pradesh, Himalayan foothills, Northern India, 19th century
 A MOULDED BRONZE FIGURINE OF THE MONKEY GOD, HANUMAN
 Possibly Uttar Pradesh or Himachal Pradesh, Himalayan foothills, Northern India, 19th century
 Featuring the Hindu monkey deity, Hanuman, devoted guardian of Lord Rama, with the right hand lifted, showing the palm to the beholder in the *abhaya mudra*, offering assurance and protection to his devotees, the latter hand holding a sinuous vegetal stem, standing on a rectangular base.
 8.1cm x 6cm
 (Dimensions: 8.1cm x 6cm)
 (Parts/Quantity: 1)
£300-500



- 133 A BRONZE FIGURINE WITH KRISHNA PLAYING THE FLUTE Possibly Bengal or Kashmir, Himalayan Foothills, Northern India, 18th - 19th century
 A BRONZE FIGURINE WITH KRISHNA PLAYING THE FLUTE
 Possibly Bengal or Kashmir, Himalayan Foothills, Northern India, 18th - 19th century
 Cast in the round, featuring the eighth Avatar of Lord Vishnu, Krishna, the divine cowherd, standing on a circular lotus pedestal over a stepped square base, two hands holding a now-missing flute, a typical attribute of this deity, and the latter two hands at the back holding attributes usually associated with Vishnu like the *chakram* (quoit) and the conch shell (*shankha*), the edges of his belt showing floating to the sides, the bent pose often referred to as *Gopal Krishna* and referring to the occasion when Krishna plays his long flute.
 15cm high
 (Dimensions: 15cm high)
 (Parts/Quantity: 1)
£400-600



Ethnographica, 9th Apr, 2025 12:00

- 134 AN INDIAN BRONZE FIGURINE OF LORD KRISHNA PLAYING THE FLUTE (VENUGOPAL) Mathura, Uttar Pradesh, North India, 18th - 19th century AN INDIAN BRONZE FIGURINE OF LORD KRISHNA PLAYING THE FLUTE (VENUGOPAL)

Mathura, Uttar Pradesh, North India, 18th - 19th century
 Cast in the round, the bronze figurine representing a naked male figure standing on a lotus pedestal, the hands positioned as if he was playing an instrument, possibly a flute now missing, with an elaborate hairdo, scalloped tiara and heavy circular earrings, the subject a likely version of *Krishna Venugopal*, particularly popular in North and Central India.
 23cm high

A very similar bronze figurine of Krishna Venugopal standing on a lotus pedestal, dating to the 19th century, is part of the permanent collection of the Mathura Government Museum (Rashtriya Sangrahalaya, formerly The Curzon Museum of Archaeology) in Mathura, Uttar Pradesh (acc. no. 51-3606).
 (Dimensions: 23cm high)
 (Parts/Quantity: 1)

£800-1,200



- 135 A CARVED SANDSTONE FIGURE OF A YAKSHINI (NATURE SPIRIT) Possibly Madhya Pradesh, Central India, 10th - 11th century A CARVED SANDSTONE FIGURE OF A YAKSHINI (NATURE SPIRIT)

Possibly Madhya Pradesh, Central India, 10th - 11th century
 Carved on three sides, the female figure standing on a plain rectangular pedestal in a slightly bent stance reminiscent of the *tribhanga* pose, her body mostly bare except for a sash around her lower waist and heavy necklace on her breast, holding an unidentified object, possibly a club, a fan, or a large leaf, mounted on a square black metal stand.
 54.5cm high

Provenance: Reportedly in a private Scottish collection since the 1980s, and recently purchased at a UK Antique Art Fair.
 (Dimensions: 54.5cm high)

(Parts/Quantity: 1)

£800-1,200



Ethnographica, 9th Apr, 2025 12:00

- 136 A RARE NAGA KONYAK TRIBE CARVED WOOD FEMALE FIGURE Nagaland, Eastern Himalayas, North-Eastern India, 20th century A RARE NAGA KONYAK TRIBE CARVED WOOD FEMALE FIGURE Nagaland, Eastern Himalayas, North-Eastern India, 20th century
Carved in the round out of a single block of wood, with a bare female figure squatted and seated on a tree stump, with her hands over the bent knees, naked breast, and long hair, her ears pierced and possibly once adorned with earrings, the large almond-shaped eyes set with turquoise beads, possibly representing an ancestor or a semi-divine spirit.
47.4cm high



The Nagas are Tibeto-Burman ethnic groups native to North Eastern India and North Western Myanmar (Burma). The term *Naga* might derive from the terms *noga* or *naka*, which in the local dialect meant 'people with pierced ears'. In fact, Nagas have very distinctive personal adornments and accessories, and most men were headhunters with elaborate facial tattoos, earned each time an enemy's head was taken.

One of the main art forms of Nagas culture is wooden figurines, such as the present example. These figures were serving different functions. Socially, they were used to commemorate special rites of passage or the status of an important person. Ritually, it was believed that some figurines could magically bring a person closer to the spirits and the dead, or grant abundance and fertility. Another important function that these sculptures served was to decorate the entrance and walls of the *Morung* (Men's House), a community centre where the tribe gathered. The sculptures reserved for the *Morung* aimed to portray the narrative traditions of the Naga tribes and their history.

Regardless of their function and aesthetic, Naga sculptures still possess today great symbolic importance in their community, playing an important role in their complex system of norms and taboos.

(Dimensions: 47.4cm high)

(Parts/Quantity: 1)

£150-300

Ethnographica, 9th Apr, 2025 12:00

- 137 AN EMBROIDERED INDIAN FELT PANEL Northern India, 20th century AN EMBROIDERED INDIAN FELT PANEL Northern India, 20th century
- The rectangular hanging of taupe felt wool, worked in coloured floss silks and metallic threads on raised cords with a stylised floral urn flanked by rampant lions at the base, and crowned angels or *apsaras* (heavenly figures) in the squinches above a traditional cusped arch, with concentric decorative borders featuring vegetal scrollwork and foliage, the decorative motifs and overall design reminiscent of woodblock-printed cotton *palampore* hangings, but the woollen material indicating a different geographic origin and date.
- 126cm x 75cm
(Dimensions: 126cm x 75cm)
(Parts/Quantity: 1)
£150-200



- 138 AN ENGRAVED BRASS CELESTIAL GLOBE WITH CONSTELLATIONS Possibly Lahore or Lucknow, Northern India, 19th century AN ENGRAVED BRASS CELESTIAL GLOBE WITH CONSTELLATIONS
- Possibly Lahore or Lucknow, Northern India, 19th century
- Of spherical shape, finely engraved with Arabic inscriptions denoting constellations and Zodiac signs like Gemini, Leo, and Pisces, featuring a learned man flanked by two angels whilst reading a book, divided into celestial coordinates with meridian and equatorial rings, mounted on a tripod stand with an equatorial ring engraved with Arabic letters.
- 81.5cm circumference and 29.5cm high including the stand



Brass was a favoured material for scientific instruments, especially celestial globes, thanks to its durability, malleability, and resistance to corrosion, allowing artisans to engrave detailed star maps and celestial coordinates with precision. Its smooth surface and ability to maintain a polished finish over time made it ideal for long-lasting use in scientific instruments.

(Dimensions: 81.5cm circumference and 29.5cm high including the stand)
(Parts/Quantity: 1)
£800-1,200

Ethnographica, 9th Apr, 2025 12:00

139 A LARGE KASHMIRI GILT, POLYCHROME-PAINTED AND LACQUERED PAPIER-MÂCHÉ FIRE BELLOWS Kashmir, Northern India, mid to late 19th century A LARGE KASHMIRI GILT, POLYCHROME-PAINTED AND LACQUERED PAPIER-MÂCHÉ FIRE BELLOWS

Kashmir, Northern India, mid to late 19th century

With a heart-shaped head lined on the sides with red-dyed leather and brass studs, and long, narrow double handles, the lacquered wooden components painted in polychromes and gold, each side decorated with traditional Kashmiri decorative motifs, one side featuring a fine golden vegetal grid with interlocking foliate meanders, split palmette trellis and floral sprays highlighted in red and blue on a white ground, the reverse with a lush floral triumph showcasing an abundance of flower bouquets typical of the region with hyacinths, roses, tulips, and carnations highlighted in gold against a brownish black ground.

93cm long



Bellows, traditionally used to deliver additional air to a heat source, have been employed in various shapes and forms since at least Ancient Egypt. For instance, pot bellows were recurrently used in the Levant and Egypt as testified by archaeological remains, whilst East Asian territories seem to have preferred box bellows. The shape of this particular example is in line with traditional 19th-century English and Scottish home fire bellows, and yet, its decorative style points towards a different manufacturing origin: Kashmir. Indeed, Kashmiri lacquers seem to have been prized possessions and sought-after keepsakes of European, Scottish and British travellers and officials working in the region in the late 19th and early 20th centuries, as suggested by the vast quantities of decorative and functional objects found in English countryside homes. This fire bellows must have been produced in a similar set of circumstances, most probably a private commission, presenting today a remarkable witness of 19th-century Anglo-Indian art.

(Dimensions: 93cm long)

(Parts/Quantity: 1)

£800-1,200

Ethnographica, 9th Apr, 2025 12:00

- 140 A KASHMIRI GILT, POLYCHROME-PAINTED AND LACQUERED PAPIER-MÂCHÉ CARD CASE Kashmir, Northern India, ca. 1870 - 1900 A KASHMIRI GILT, POLYCHROME-PAINTED AND LACQUERED PAPIER-MÂCHÉ CARD CASE
Kashmir, Northern India, ca. 1870 - 1900
Of rectangular shape, with a detachable lid, the wooden body painted in gold and polychromes and lacquered, the lid characterised by a large cusped oval cartouche in-filled with four European cards, namely two Queens (club and spade) and two Jacks (diamond and heart), determining the function of the box as a card case, most likely a private commission from a European official or traveller in the region, the cards surrounded by typical Kashmiri motifs including sinuous, curved *boteh* (paisley leaves), cusped palmettes, interlocking arabesques and vegetal meanders, with a crown of dense floral triumphs of rosettes and blue hyacinths, all highlighted in gold, the same patterns repeated on the sides, the base and quadripartite interior painted in dark blue.
5cm x 16.5cm x 24cm



The previous and present lots are remarkable examples of Kashmiri lacquerwares produced for the European export market. The posy vase, a quintessential decorative element in many British homes, would have not been filled with water to avoid damaging the lacquered and polychrome-painted decoration. Thus, it did not serve any function: it was merely on display as an exotica piece. The card case, instead, was probably used. Both lots are interesting because they reflect the desire for Kashmiri wares in foreign homes not only by women (posy vase), but also by men (card case).

(Dimensions: 5cm x 16.5cm x 24cm)

(Parts/Quantity: 1)

£500-700

- 141 A KASHMIRI GILT, POLYCHROME-PAINTED AND LACQUERED PAPIER-MÂCHÉ POSY VASE Kashmir, Northern India, late 19th century A KASHMIRI GILT, POLYCHROME-PAINTED AND LACQUERED PAPIER-MÂCHÉ POSY VASE
Kashmir, Northern India, late 19th century
Of flared square shape, rising to wider shoulders, waisted neck, and everted rim, the wooden body painted in gold and polychromes and lacquered, characterised by typical Kashmiri motifs including sinuous, curved *boteh* (paisley leaves), cusped palmettes, arabesques, rows of ogival arches and dense floral triumphs of rosettes and blue daisies, all highlighted in gold, the blue base with a sticker reading '*Lahore 20/1/85*' (most probably 1885 and the site of purchase rather than manufacturing).
15.2cm high
(Dimensions: 15.2cm high)
(Parts/Quantity: 1)
£100-150



Ethnographica, 9th Apr, 2025 12:00

- 142 A KASHMIRI ENGRAVED AND POLYCHROME ENAMELLED BRASS SHIELD (DHAL) Kashmir, Northern India, dated 1302 AH (1884 AD) A KASHMIRI ENGRAVED AND POLYCHROME ENAMELLED BRASS SHIELD (*DHAL*) Kashmir, Northern India, dated 1302 AH (1884 AD)
Of typical convex circular shape, with an everted, gently curved rim and four rounded brass bosses in the front, engraved with concentric decorative friezes and a central starburst medallion issuing vegetal meanders with palmettes and arabesques, enhanced with champlevé enamels in red, green, dark blue and black, with a narrow epigraphic band featuring a *nasta'liq* inscription against a black ground providing the date and site of making as well as auspicious blessings for the owner.
43cm diameter



Inscription: *This lovely gift (comes) from Kashmir, from the copper shop ..., made in 1302. Until the Archer's Wheel is left, and Gemini holds an arrow and steel blade, this shield shall protect the Lucky One and the enemy's armies shall succumb to wounds and death.*

(Dimensions: 43cm diameter)

(Parts/Quantity: 1)

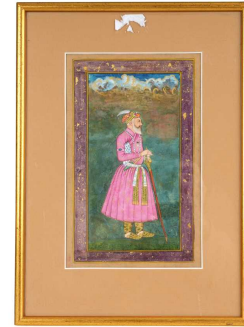
£150-250

- 143 AN INDIAN PIETRA DURA WHITE MARBLE DISH Agra, Northern India, ca. 1880 - 1920 AN INDIAN *PIETRA DURA* WHITE MARBLE DISH
Agra, Northern India, ca. 1880 - 1920
Of shallow circular shape, rising to an everted rim, the central field decorated with polychrome pietra dura inlays of malachites, lapis lazuli, carnelians, agates and other hardstones, forming a flower medallion in the middle, issuing floral stems with leaves, the cavetto featuring an interlocking wavy fretwork band with alternating flower heads, set in a European 19th-century wooden frame once lined in velvet, the elegant floral scrollwork reminiscent of pietra dura architectural panels at the Taj Mahal in Agra.
23.5cm diameter including the frame
(Dimensions: 23.5cm diameter including the frame)
(Parts/Quantity: 1)
£400-600



Ethnographica, 9th Apr, 2025 12:00

- 144 A STANDING PORTRAIT OF A MUGHAL NOBLEMAN IN PINK DRESS Mughal Provincial School, North India, second half 19th century A STANDING PORTRAIT OF A MUGHAL NOBLEMAN IN PINK DRESS Mughal Provincial School, North India, second half 19th century
- Opaque pigments heightened with gold on paper, the vertical-format composition depicting a standing portrait of an Indian high-status courtier, most probably inspired by the portraits of Emperor Aurangzeb in his old age or Nawab Ja'far Khan Bahadur, both figures usually portrayed standing in an undefined verdant landscape, in their old age, with a long white beard, holding courtly paraphernalia such as *katar* daggers and long *tulwar* swords, the present sitter wearing a ruby and pearl turban ornament (*sarpeech*), a long string of pearls on his chest, and a pearl and emerald *bazuband* (armband), set within gold and black rules, and gold-speckled purple borders, mounted, glazed and framed.
- 36.5cm x 26.5cm including the frame



For a very similar portrait of Nawab Ja'far Khan from the Impey Album, please see the Arthur M. Sackler Collection, acc. no. S1986.435.

(Dimensions: 36.5cm x 26.5cm including the frame)

(Parts/Quantity: 1)

£800-1,200

Ethnographica, 9th Apr, 2025 12:00

- 145 A TALISMANIC SILVER BAZUBAND (ARMBAND) WITH TURQUOISE BEADS Collected in Lucknow, Awadh (Oudh), Northern India, 20th century A TALISMANIC SILVER BAZUBAND (ARMBAND) WITH TURQUOISE BEADS Collected in Lucknow, Awadh (Oudh), Northern India, 20th century

The convex octagonal *bazuband* consisting of a shallow hollow silver box, the upper silver plaque inscribed with 4ll. of free flowing cursive *naskh* calligraphy on a plain ground, reading *ayat* 51 and 52 of surah *Al-Qalam* (the Pen, 68:51-52), attached to two hanging hoops with flower heads set with cabochon turquoise beads on the sides.

3.4cm x 7cm

25gr.



Inscription: وإن يكاد الذين كفروا ليزلقونك بأبصارهم فلما سمعوا الذكر ويقولون انه لمجنون وما هو ذكر للعالمين

Translation: *The disbelievers would almost cut you down with their eyes when they hear you recite the Reminder, and say, "He is certainly a madman." But it is simply a reminder to the whole world.*

Bazubands (upper armbands) were common male adornments in India, Afghanistan, Iran and Central Asia meant to be worn on the upper bicep. They come in a variety of shapes and styles and very often held talismanic and geomantic properties. Indeed, many *bazubands* would come in the form of amulet cases (likely of octagonal shape), containing either miniature Qur'ans or prayer scrolls and manuscripts. Others would instead be set with hardstones like rock crystals, agates and carnelians and engraved in a variety of scripts with auspicious passages from the Qur'an, such as the present example, or for Shi'a devotees with prayers like the beloved *Nad-e Ali* or the names of the Twelve Imams.

(Dimensions: 3.4cm x 7cm)

(Parts/Quantity: 1)

£400-600

Ethnographica, 9th Apr, 2025 12:00

- 146 A FOUR CARVED MOTHER-OF-PEARL TALISMANIC PENDANTS ENGRAVED WITH SHI'A IMAM NAMES
 Collected in Lucknow, Awadh (Oudh), Northern India, late 19th century A FOUR CARVED MOTHER-OF-PEARL TALISMANIC PENDANTS ENGRAVED WITH SHI'A IMAM NAMES
 Collected in Lucknow, Awadh (Oudh), Northern India, late 19th century

Each pendant carved in oval shape with flattened top and bottom, the concave calligraphic cartouche in-filled with two lines of free-flowing *nasta'liq* script reading the names of four of the Twelve Shi'a Imams, specifically the fourth Imam, Ali Ibn al-Hussain (Zayn Al-Abidin); the seventh Imam, Musa Ibn Jafar (Al-Kadhim); the eighth Imam, Ali Ibn Musa (Al-Reza); and the twelfth Imam, Muhammad Ibn Hassan (Al-Mahdi), two of the pendants also bearing the number 4, possibly serving a symbolical, talismanic purpose.

Each 3cm x 2cm

λ This item may require Export or CITES licences in order to leave the UK. It is the buyer's responsibility to find out and conform to the specific export requirements of their country and ensure that lots have the relevant licences before shipping.

(Dimensions: Each 3cm x 2cm)

(Parts/Quantity: 4)

£300-500



- 147 A DEVOTIONAL SHI'A CHOKER NECKLACE WITH THE NAMES OF THE FOURTEEN INFALLIBLES (CAHARDAH MA'SUMIN) Collected in Lucknow, made in Northern India or Afghanistan, 20th century A DEVOTIONAL SHI'A CHOKER NECKLACE WITH THE NAMES OF THE FOURTEEN INFALLIBLES (CAHARDAH MA'SUMIN)

Collected in Lucknow, made in Northern India or Afghanistan, 20th century

Comprising twelve oval silver pendants engraved with the names of the Prophet Muhammad, his daughter Fatima and the majority of the Twelve Imams recognised by Shi'a Muslims, the group known by Shi'a believers as the *Fourteen Infallibles* (چهارده معصومین), the pendants strung on a plain black cotton string in random order, not following the correct line of imamic descent, starting on the right with 'Ali Naqi (10) and Mahdi (12), the 10th Imam repeated twice, each charm separated from the next with two knots, some pendants bearing auspicious numbers (like 3 and 4) and stylised symbols, the reverse plain.

37cm long

25gr.

(Dimensions: 37cm long)

(Parts/Quantity: 1)

£400-600



Ethnographica, 9th Apr, 2025 12:00

- 148 AN OFFICIAL SILVER SEAL WITH BILINGUAL INSCRIPTIONS IN DEVANAGARI AND NASTA'LIQ CALLIGRAPHY Lucknow, Awadh (Oudh), Northern India, dated 1872 AN OFFICIAL ANGLO-INDIAN SILVER SEAL WITH BILINGUAL INSCRIPTIONS IN *DEVANAGARI* AND URDU *NASTA'LIQ* CALLIGRAPHY Lucknow, Awadh (Oudh), Northern India, dated 1872 Of circular shape, with 5ll. of Indian *devanagari* script at the top, followed by 2ll. of free-flowing Urdu *nasta'liq* script terminating with the Gregorian calendar date 1872, set against a plain ground with stylised flowers and foliage, and within a beaded frame. 5.5cm diameter 72gr.



Inscription: *The seal ... of Sarkar Bleecker Bahadur 1872*

'Sarkar' is a title used for government officials in 19th-century India, especially during the British Raj period. 'Bahadur' is another honorific title expressing high status and good lineage, usually accompanying the surname of the person appointed with such title. The name 'Bleecker' is clearly of foreign origin. It seems thus plausible to assume that this plaque was an official Anglo-Indian seal, most probably used by an English diplomat or official, operating in one of Indian's northern regions where the population was equally mixed (Urdu - Muslim, and Devanagari - Hindu). Therefore, the seal required both languages.

(Dimensions: 5.5cm diameter)

(Parts/Quantity: 1)

£400-600

- 149 A MUGHAL-REVIVAL PALATIAL TERRACE SCENE Provincial Mughal School, North India, late 19th - 20th century A MUGHAL-REVIVAL PALATIAL TERRACE SCENE Provincial Mughal School, North India, late 19th - 20th century Opaque pigments and gold on wove paper, the vertical-format composition portraying a female courtier seated on a golden throne located on a palatial terrace overlooking a quadripartite garden (*chahar bagh*) and a pond in the distance, holding a white lotus flower, a female attendant standing in front of her and offering her a drinking cup, the architecture and interior style reminiscent of Mughal-style portrait compositions, set within red and blue rules, mounted, glazed and framed. 30.5cm x 22cm including the frame (Dimensions: 30.5cm x 22cm including the frame) (Parts/Quantity: 1) **£300-500**



Ethnographica, 9th Apr, 2025 12:00

- 150 A NORTH INDIAN ENAMELLED SILVER NECKLACE WITH RATTLING CHARMS Possibly Nurpur or Jagat-Sukh, Kangra District, Himachal Pradesh, North India, 20th century A NORTH INDIAN ENAMELLED SILVER NECKLACE WITH RATTLING CHARMS
Possibly Nurpur or Jagat-Sukh, Kangra District, Himachal Pradesh, North India, 20th century
The multi-stranded silver necklace made of a central trapezoid pendant with two-tone champlevé enamel in cobalt blue and green, featuring a floral blossom surmounted by a pair of regardant parakeets, attached to eight silver chains on both sides, linked to trilobed enamelled silver plaques with more flower bouquets set against a cobalt blue ground, each plaque caparisoned with clusters of rounded, clam-like silver rattling bells, on either end double-hoop hooks with applied rosette roundels linked with an additional silver chain to adjust the necklace's length around the wearer's neck.
54.5cm long
278gr.



For a very similar example: Oppi Untracht, 'India: a rural silver jewellery odyssey' in René van der Star, *Ethnic Jewellery from Africa, Asia and Pacific Islands*, 2008, p. 131.

(Dimensions: 54.5cm long)

(Parts/Quantity: 1)

£600-800

- 151 THREE ENAMELLED INDIAN SILVER NECKLACE ELEMENTS Collected in Nurpur, made in the Kangra district, Himachal Pradesh, Northern India, 20th century THREE ENAMELLED INDIAN SILVER NECKLACE ELEMENTS Collected in Nurpur, made in the Kangra district, Himachal Pradesh, Northern India, 20th century
Comprising a small curved pendant with scalloped edges, two hanging hoops at the top and one at the bottom, the front decorated with champlevé enamels in red, blue and turquoise, featuring bird motifs and foliage; and a pair of necklace elements, of compressed globular shape, reminiscent of tea caddies, with rosettes chased in relief and the recesses filled in with typical two-tone blue and green enamels.
The bird pendant 4cm high; each necklace element 2.5cm high



Total 21gr.

A very similar cusped blue and green enamel silver pendant with Vishnu's feet (*sripada*), attributed to Himachal Pradesh, is published in Waltraud Ganguly, *Indian Folk Jewellery: Designs and Techniques*, 2015, p. 115.

(Dimensions: The bird pendant 4cm high; each necklace element 2.5cm high)

(Parts/Quantity: 3)

£300-500

Ethnographica, 9th Apr, 2025 12:00

- 152 A NORTH INDIAN NECKLACE WITH SILVER PENDANTS
 Collected in Palumpur, made in Kangra District, Himachal Pradesh, North India, second half 20th century A NORTH INDIAN NECKLACE WITH SILVER PENDANTS
 Collected in Palumpur, made in Kangra District, Himachal Pradesh, North India, second half 20th century
 The braided off-white coarse cotton string wrapped with woollen strings of alternating colours in maroon, burgundy red, green, cobalt blue and yellow, strung with a circular silver pendant in the middle, enamelled in cobalt blue, light and dark green, decorated with a floral spray and a floral collar on the edges, and with spiky, claw-like silver pendants on the sides, the overall decorative style typical of the rural mountainous regions of Northern India and the Himalayas.
 41.5cm long
 131gr.
 (Dimensions: 41.5cm long)
 (Parts/Quantity: 1)
£600-800



- 153 A GROUP OF FORTY-SIX (46) CAST BRONZE INDIAN JEWELLER'S HAND-STAMPING MOULDS (THAPPA)
 Possibly Orissa (Odisha), Eastern India, 19th and 20th centuries A GROUP OF FORTY-SIX (46) CAST BRONZE INDIAN JEWELLER'S HAND-STAMPING MOULDS (THAPPA)
 Possibly Orissa (Odisha), Eastern India, 19th and 20th centuries
 Comprising forty-six bronze moulds, typically used by Indian craftsmen for hand-stamping elements for jewellery and small ornaments as well as for tooling, varying in shape and size, mostly square and hexagonal, engraved with an impressive variety of decorative motifs from figural with animals, mythical creatures like *makaras*, and deities such as Durga, to floral medallions, arabesques, vegetal sprays with thick foliage, and patterned gridwork, including four narrow rectangular moulds with foliate cartouches.
 The largest 7.5cm x 8.5cm and the smallest 2cm x 2cm

 For further reference: Oppi Untracht, 'India: a rural silver jewellery odyssey' in René van der Star, *Ethnic Jewellery from Africa, Asia and Pacific Islands*, 2008, p. 146.
 (Dimensions: The largest 7.5cm x 8.5cm and the smallest 2cm x 2cm)
 (Parts/Quantity: 46)
£1,000-1,500



Ethnographica, 9th Apr, 2025 12:00

- 154 **A NIGHT SCENE WITH MAIDENS** Mewar, Rajasthan, North-Western India, ca. 1680 - 1700 **A NIGHT SCENE WITH MAIDENS**
 Mewar, Rajasthan, North-Western India, ca. 1680 - 1700
 Opaque pigments heightened with gold on wove paper, the vertical-format composition divided into two parts, the lower section depicting a group of maidens in conversation on the right hand-side and next to them, another lady getting ready to lie down, in front of her a typical low Indian bed and a candlestick with two candles burning and brightening the room, the upper section with 11ll. of black and red inks *Devanagari* script featuring auspicious blessings and love rhymes, set within white and black rules, and bright red borders, mounted, glazed and framed.
 32.5cm x 27.5cm including the frame
 (Dimensions: 32.5cm x 27.5cm including the frame)
 (Parts/Quantity: 1)
£400-600



- 155 **A TRIBAL INDIAN SILVER LINGAM RING** Jaisalmer, Rajasthan, Northern India, first half 20th century **A TRIBAL INDIAN SILVER LINGAM RING**
 Jaisalmer, Rajasthan, Northern India, first half 20th century
 Of typical design, with rounded silver shanks, the head decorated with a central *lingam* structure with globular terminal set on a square base, flanked by two clusters of four silver bubbles in pyramidal formation.
 Ring size 60 / 9.5
 1.95cm diameter
 27gr.



An analogous pair of Indian silver bracelets featuring the same *lingam* design and attributed to the area of Jaisalmer can be seen in René Van Der Star, *Ethnic Jewellery from Africa, Asia and Pacific Islands*, fig. top left, p. 136.
 (Dimensions: 19.5cm diameter)
 (Parts/Quantity: 1)
£60-100

Ethnographica, 9th Apr, 2025 12:00

- 156 A KALASH PEOPLE ENGRAVED AND CHASED SILVER NECK RING WITH ROSETTES Kalash People, Chitral and Swat Valleys, modern-day Pakistan, 20th century A KALASH PEOPLE ENGRAVED AND CHASED SILVER NECK RING WITH ROSETTES
Kalash People, Chitral and Swat Valleys, modern-day Pakistan, 20th century
Of typical crescent-like shape, the central flattened and curved silver plaque engraved with three stylised cross-like motifs in the middle, flanked by concentric vertical bands incised with chevrons and ring-punched, the lower edge embellished with applied squared with rosettes and spherical pendants, all chased in relief, the upward-curved terminals worked in a twisted design with cylindrical coils on each end and curled tails, partially reminiscent of snakes or dragons' heads.
16.5cm x 16cm
230gr.



For an identical neck ring with twisted bands: René van der Star, *Ethnic Jewellery from Africa, Asia and Pacific Islands*, 2008, p. 114.

(Dimensions: 16.5cm x 16cm)

(Parts/Quantity: 1)

£200-300

- 157 THREE RURAL NORTHERN INDIAN SILVER AND ENAMEL RINGS Collected in Palampur, Himachal Pradesh, Northern India, second half 20th century THREE RURAL NORTHERN INDIAN SILVER AND ENAMEL RINGS
Collected in Palampur, Himachal Pradesh, Northern India, second half 20th century
Comprising a silver ring decorated with a green and blue-enamelled rosette; another with a convex openwork oval medallion enhanced with flattened granulation and drop-like elements enamelled in dark blue and red, stamped at the back 'K' or 'H' 8; and another silver ring set with a red bead and caparisoned with six dangling, rattling charms in the shape of fish heads.
The rosette ring 1.7cm x 1.1cm x 1cm
Ring size 53 / 6.25
Diameter 1.7cm
The openwork medallion ring 1.7cm x 2.5cm x 1cm
Ring size 52 / 6
Diameter 1.65cm
The rattling charms ring 2.5cm x 3.5cm x 0.8cm
Ring size 59 / 8.5
Diameter 1.875cm



Total weight 16gr.

Further similar examples attributed to Pakistan are published in Saad al-Jadir, *Arab & Islamic Silver*, 1981, p. 185.

(Parts/Quantity: 3)

£150-200

Ethnographica, 9th Apr, 2025 12:00

- 158 NINE INDIAN SILVER JEWELLERY PENDANTS Northern India, late 19th and 20th centuries NINE INDIAN SILVER JEWELLERY PENDANTS
Northern India, late 19th and 20th centuries
Comprising three lidded containers of compressed globular shape, with a scalloped floral collar on their circumference, possibly containing essential oils and perfumes; two pendants in the shape of *boteh* (paisley leaves) with openwork hoops, and circular trays on the interior, possibly once filled with spices or *mithai sonph*; and four spherical pendants, one of them incised with a large rosette in the middle surrounded by vegetal meanders, with ogival and rounded openwork hoops, possibly used as containers for lime paste or other medicinal remedies.
The largest 4.2cm long, the smallest 2.5cm long
62gr.
(Dimensions: The largest 4.2cm long, the smallest 2.5cm long)
(Parts/Quantity: 9)
£800-1,200



- 159 AN INDIAN BIDRI BLACKSMITH Company School style, Southern India, second half 19th century AN INDIAN *BIDRI* BLACKSMITH
Company School style, Southern India, second half 19th century
Opaque pigments on wove paper, the vertical-format portrait possibly once part of an ethnographic album, depicting an Indian blacksmith seated on the floor, decorating vases and huqqa bases with *bidri* silver inlay, his attire reminiscent of South Indian craftsmen, the top left corner marked in pencil with the number '77'.
23cm x 18cm
(Dimensions: 23cm x 18cm)
(Parts/Quantity: 1)
£100-150



Ethnographica, 9th Apr, 2025 12:00

- 160 A GROUP OF FORTY-THREE (43) CAST BRONZE INDIAN JEWELLER'S HAND-STAMPING MOULDS (THAPPA)
Possibly Orissa (Odisha), Eastern India, 19th and 20th centuries A GROUP OF FORTY-THREE (43) CAST BRONZE INDIAN JEWELLER'S HAND-STAMPING MOULDS (THAPPA)
Possibly Orissa (Odisha), Eastern India, 19th and 20th centuries
Comprising forty-three bronze moulds, typically used by Indian craftsmen for hand-stamping elements for jewellery and small ornaments, varying in shape and size, mostly rounded and square, engraved with an impressive variety of decorative motifs from figural with animals, mythical creatures, and deities such as Ganesha and Durga, to floral designs, arabesques, vegetal medallions, and patterned gridwork, including a large mould sample of a large rosette.
The largest 10cm x 4cm and the smallest 2cm x 2cm



For further reference: Oppi Untracht, 'India: a rural silver jewellery odyssey' in René van der Star, *Ethnic Jewellery from Africa, Asia and Pacific Islands*, 2008, p. 146.
(Dimensions: The largest 10cm x 4cm and the smallest 2cm x 2cm)
(Parts/Quantity: 43)
£1,000-1,500

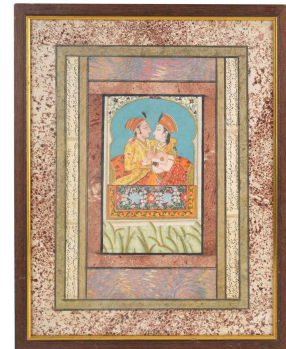
- 161 A GROUP OF FORTY-THREE (43) CAST BRONZE INDIAN JEWELLER'S HAND-STAMPING MOULDS (THAPPA)
Possibly Orissa (Odisha), Eastern India, 19th and 20th centuries A GROUP OF FORTY-THREE (43) CAST BRONZE INDIAN JEWELLER'S HAND-STAMPING MOULDS (THAPPA)
Possibly Orissa (Odisha), Eastern India, 19th and 20th centuries
Comprising forty-three bronze moulds, typically used by Indian craftsmen for hand-stamping elements for jewellery and small ornaments as well as for tooling, varying in shape and size, mostly square, hexagonal and rounded, engraved with an impressive variety of decorative motifs from figural with animals and mythical creatures, and aniconic with divine foot marks with parasols, to floral medallions, arabesques, vegetal sprays with thick foliage, and patterned gridwork.
The largest 8cm x 9.5cm and the smallest 3cm x 1.5cm



For further reference: Oppi Untracht, 'India: a rural silver jewellery odyssey' in René van der Star, *Ethnic Jewellery from Africa, Asia and Pacific Islands*, 2008, p. 146.
(Dimensions: The largest 8cm x 9.5cm and the smallest 3cm x 1.5cm)
(Parts/Quantity: 43)
£1,000-1,500

Ethnographica, 9th Apr, 2025 12:00

- 162 TWO LOVERS ON A BALCONY Jodhpur, Rajasthan, North-Western India, late 19th century TWO LOVERS ON A BALCONY
Jodhpur, Rajasthan, North-Western India, late 19th century
Opaque pigments heightened with gold on wove paper, the vertical-format painting portraying two lovers entwined in a tender embrace, seated against a colourful bolster on a palatial terrace, with fleshy palm leaves in the foreground, the composition pasted in the centre of a 20th-century album folio featuring multiple concentric decorative borders with marbled and speckled papers, as well as snippets of calligraphic panels with two-lined text in black ink *nasta'liq* script unrelated to the image of the lovers, mounted, glazed and framed.
33.5cm x 25.5cm including the frame
(Dimensions: 33.5cm x 25.5cm including the frame)
(Parts/Quantity: 1)
£500-700



Ethnographica, 9th Apr, 2025 12:00

163 AN INDIAN SHAIVA PARCEL-GILT SILVER GIRDLE (KAMARPATTI OR KANDORA) Maharashtra or Andhra Pradesh, Central India, early 20th century AN INDIAN SHAIVA PARCEL-GILT SILVER GIRDLE (*KAMARPATTI* OR *KANDORA*)

Maharashtra or Andhra Pradesh, Central India, early 20th century

The belt buckle made of three independent sections linked together with silver pins with arrow-shaped terminals, the central section characterised by a dodecahedron bead with a parcel-gilt square plaque in the middle, flanked by several concentric rings on each side, some with fine coils and others with larger spheres, the linking hoops embellished with applied stylised gilt rosettes, the next sections made of cast silver chevron bands and followed by parcel-gilt plaques with Lord Shiva's bull Nandi and a decorative panel with foliate and chequered motifs, the overimposed triple belt chains braided with silver wire and held together with rosette roundels.

34.5cm wide (when closed)

527gr.



In rural India, jewellery and personal adornments were mostly silver. The price of this metal has always been below that of gold, making it affordable for those with circumscribed means. And yet, the more silver one could acquire, the higher status they would achieve in a rural context. Silver jewellery was never or very seldom worn by urban Indians, who preferred gold. Given the association of this material with a rural context, it should not surprise that Indian silver jewellery and adornments are characterised by robust forms and chunky decorative details, often functional in construction due to their need to withstand rough daily use. This *kamarpatti* is a remarkable example of this tradition. With a central buckle unit with linking hoops on either ends, which can be extended or shortened as necessary, and soft silver chains at the back, this girdle would have been worn through the 'thick and thin' of its owner, most probably a Shaiva devotee given the presence of two plaques with Nandi the Bull, Shiva's *vahana*.

For an almost identical example: Oppi Untracht, 'India: a rural silver jewellery odyssey' in René van der Star, *Ethnic Jewellery from Africa, Asia and Pacific Islands*, 2008, p. 147.

For further published comparables: Anne Leurquin, *Ceintures ethniques d'Afrique, d'Asie, d'Océanie, ed d'Amérique de la collection Ghysels*, 2004, p. 144; and Waltraud Ganguly, *Indian Folk Jewellery: Designs and Techniques*, 2015, p. 65.

(Dimensions: 34.5cm wide)

(Parts/Quantity: 1)

£1,200-1,500

Ethnographica, 9th Apr, 2025 12:00

- 164 AN INDIAN SILVER BELT WITH ENAMELLED PEACOCKS
 Madhya Pradesh, Northern India, 20th century AN INDIAN SILVER BELT WITH ENAMELLED PEACOCKS
 Madhya Pradesh, Northern India, 20th century
 Made of interlinked individual silver elements with vertical rows of four stylised rosettes flanked by flattened striped columns, the linking hoops of each element reminiscent of armourial chainmails, with seven unusual polychrome enamelled peacocks interspersed amidst the rosettes, the buckle a plain rectangular section at the front with screwed-in silver nail with arrow-shaped terminal.
 82cm long
 344gr.



For a similar but plainer belt without enamelled figural decorations: Anne Leurquin, *Ceintures ethniques d'Afrique, d'Asie, d'Océanie, ed d'Amérique de la collection Ghysels*, 2004, p. 137. The presence of enamelled plaques in this lot makes it rarer and more unusual, suggesting perhaps a special private commission.

(Dimensions: 82cm long)

(Parts/Quantity: 1)

£700-900

- 165 AN ARTICULATED INDIAN SILVER BELT (ARAI PATTI) WITH BRAHMI DUCKS Tamil Nadu or Andhra Pradesh, South India, early 20th century AN ARTICULATED INDIAN SILVER BELT (ARAI PATTI) WITH BRAHMI DUCKS
 Tamil Nadu or Andhra Pradesh, South India, early 20th century

Made of twenty-four square silver panels riveted together, each panel chased in high relief with mythical animals such as Brahmi ducks and stylised *makaras*, the central buckle with a protruding pyramidal knob incised with a flower head.

73.5cm long

482gr.



For two very similar examples: Oppi Untracht, 'India: a rural silver jewellery odyssey' in René van der Star, *Ethnic Jewellery from Africa, Asia and Pacific Islands*, 2008, p. 144; and Anne Leurquin, *Ceintures ethniques d'Afrique, d'Asie, d'Océanie, ed d'Amérique de la collection Ghysels*, 2004, p. 149.

(Dimensions: 73.5cm long)

(Parts/Quantity: 1)

£800-1,200

Ethnographica, 9th Apr, 2025 12:00

- 166 A RURAL INDIAN DOUBLE TOE RING WITH PARASOLS (CHHAJJA) Possibly Rajasthan, North-Western India, 20th century A RURAL INDIAN DOUBLE TOE RING WITH PARASOLS (CHHAJJA)
Possibly Rajasthan, North-Western India, 20th century
With double circular copper shanks, surmounted by two sloping silver parasols, one circular, the latter square, with rounded pommels and a central narrow band of granulation.
3.2cm x 4.5cm x 2.5cm
Toe sizes 54 / 7 and 49 / 5
1.75cm and 1.55cm diameters
19gr.



Meant to be worn on the toes and thus, bound to quick wear, Indian toe rings like the present example often tend to have copper shanks and silver heads. This choice underlies practical and cost-saving considerations: replacing copper was simply much cheaper than silver.

For a parallel example: Waltraud Ganguly, *Indian Folk Jewellery: Designs and Techniques*, 2015, p. 34.
(Dimensions: 3.2cm x 4.5cm x 2.5cm)
(Parts/Quantity: 1)
£150-300

- 167 A RURAL INDIAN BRONZE TOE RING WITH THREE TEMPLE DOMES (SHIKHARA) Odisha (Orissa), North-Eastern India, early 20th century A RURAL INDIAN BRONZE TOE RING WITH THREE TEMPLE DOMES (SHIKHARA)
Odisha (Orissa), North-Eastern India, early 20th century
With a double wire shank, surmounted by protruding, dome-like decorative ornaments, reminiscent of *nagara shikhara* temple domes typical of Northern Indian architectures, engraved with vertical ribs and enhanced with bulbous finials at the top, the repetition of the same motif in horizontal line matching the architectural tradition of Hindu templar complexes where multiple rooms covered by domes followed each other before reaching the inner sanctum (*garbhagriha*), the hollow domes filled with tiny pebbles, acting as sound 'informers' to the village that a woman was approaching.
3.5cm x 1.5cm x 3.4cm
Ring size 41 / 1.75
1.3cm diameter
25gr.



For another similar Indian bronze toe ring: Katrin and Ulrich Klever, *Exotischer Schmuck*, 1977, p. 125.
(Dimensions: 3.5cm x 1.5cm x 3.4cm)
(Parts/Quantity: 1)
£150-200

Ethnographica, 9th Apr, 2025 12:00

- 168 AN INDIAN SILVER TA'WIZ (AMULET HOLDER) Karnataka or Tamil Nadu, Southern India, first half 20th century AN INDIAN SILVER TA'WIZ (AMULET HOLDER) Karnataka or Tamil Nadu, Southern India, first half 20th century
- Of typical faceted cylindrical shape, the central octagonal holder incised with chevrons and a chequered grid, surmounted by four decorative arrow-shaped elements, two working as hanging hoops and one as a screwed-in post holding in place the removable lid, the pointy conical terminals faceted and incised with elongated lozenges presenting a stellar or floral pattern.
- 7.5cm long
33gr.



Amulet and prayers holders like the present example - deprived of Hindu mythological creatures like *makaras* or *kirtimukhas* and other divine symbols - were often worn by Southern Indian Muslim women, a minority compared to the number of Muslim practitioners in the Northern regions. The choice of decoration with mostly geometric and floral motifs is in line with Islamic aniconic beliefs. For similar examples: Oppi Untracht, 'India: a rural silver jewellery odyssey' in René van der Star, *Ethnic Jewellery from Africa, Asia and Pacific Islands*, 2008, pp. 141 - 142; and Jutta Jain-Neubauer, *Chandrika: Silver Ornaments of India*, 2001, pp. 47 and 66.

Ta'wiz holders were not only objects of personal adornments; they served a pivotal (and often intimate) function. From casting away the evil eye to getting rid of a nasty bug, or from wishing to become pregnant to increasing religious merit, the respective *ta'wiz* owners would wear them in their everyday life, regardless of the occasion, turning them into true 'Guardian Angels' and perhaps some of the most intimate and treasured piece of jewellery in their possession.

(Dimensions: 7.5cm long)

(Parts/Quantity: 1)

£350-450

Ethnographica, 9th Apr, 2025 12:00

- 169 AN OPENWORK BRASS HINDU PRIEST PENDANT WITH THE MONKEY GOD, HANUMAN South India, 18th century AN OPENWORK BRASS HINDU PRIEST PENDANT WITH THE MONKEY GOD, HANUMAN South India, 18th century

Of circular shape, featuring the Hindu God Hanuman in the middle, the celestial monkey army chief and devoted follower of Rama, a central figure in the great Hindu epic by Valmiki, the *Ramayana*, shown here standing with his legs wide apart, one arm raised and the latter holding a long foliate stem, possibly a reference to healing herbs (*sanjivani buti*) gathered by Hanuman during a battle in which Rama and his troops were injured, surmounted by a small triumphant figurine with conical headdress, possibly Vishnu, and crushing another small figurine in the foreground, possibly a demon, encased within an openwork chequered grid, and surmounted by a five-headed *naga* snake, with a plain hanging hoop at the back to be strung and worn at mid-height of the officiating priest's chest.

14.3cm diameter

(Dimensions: 14.3cm diameter)

(Parts/Quantity: 1)

£300-400



- 170 AN ENGRAVED BRASS HINDU ALTARPIECE OF THE MONKEY GOD, HANUMAN Possibly South India, 18th - 19th century AN ENGRAVED BRASS HINDU ALTARPIECE OF THE MONKEY GOD, HANUMAN Possibly South India, 18th - 19th century

Made of three different sections, comprising a stepped square pedestal, surmounted by the icon (*murti*) of Hanuman, the Hindu God of Wisdom, Courage, and Self-Discipline, holding his hands in prayer, standing over a stylised lotus base, with a five-headed *naga* snake hovering over him, and a typical altarpiece panel with flaming arch at the back with mythical *makaras* breathing fire on each side, and a *kirtimukha* mask at the top of the ogival arch, the architecture imitating a temple setting, most probably used as an altarpiece in a private home.

28.5cm x 16.5cm x 8.5cm

(Dimensions: 28.5cm x 16.5cm x 8.5cm)

(Parts/Quantity: 3)

£1,000-1,500



Ethnographica, 9th Apr, 2025 12:00

- 171 A BRONZE GAJA LAKSHMI CANDLE HOLDER (DEEPAK DIYA) India, 17th - 18th century A BRONZE *GAJA LAKSHMI* CANDLE HOLDER (*DEEPAK DIYA*)
 India, 17th - 18th century
 With a typical rounded, drop-shaped light holder in the centre, raised on a stepped pedestal with overlapping beaded bands and stylised petals, with an openwork, flaming stele at the back with a central *Gaja Lakshmi* (the Goddess Lakshmi bathed by two elephants), a monstrous *kirtimukha* face at the top of the stele breathing down fire, the pedestal enhanced with two further panels with elephants on each side and a fierce deity, possibly Durga, at the back.
 10cm diameter and 16.5cm high
 (Dimensions: 10cm diameter and 16.5cm high)
 (Parts/Quantity: 1)
£600-800



- 172 A BRONZE FIGURINE OF THE ENTHRONED DIVINE HINDU COUPLE OF VISHNU AND LAKSHMI Tamil Nadu, Southern India, 18th century A BRONZE FIGURINE OF THE ENTHRONED DIVINE HINDU COUPLE OF VISHNU AND LAKSHMI
 Tamil Nadu, Southern India, 18th century
 Cast in the round, featuring the beloved Hindu couple of the God of Preservation, Vishnu, and his consort, Lakshmi, the Goddess of Wealth and Prosperity, Vishnu seated on a lotus pedestal in *lalitasana* pose with his left leg bent and the right stretched outward, Lakshmi seated on Vishnu's lap, holding a lotus (*padma*), one of her typical attributes, Vishnu holding a flaming conch shell and quoit (*sudarshan chakra*), two attributes typically associated with this deity, one hand around his consort's waist and the latter in a 'Fear Not' (*abhaya*) gesture, both wearing tall conical headdresses typical of Tamil Nadu bronzes and heavily adorned with necklaces, earrings and belts.
 9.5cm x 4cm
 (Dimensions: 9.5cm x 4cm)
 (Parts/Quantity: 1)
£400-600



Ethnographica, 9th Apr, 2025 12:00

- 173 GARUDA LIFTING A CANOPY WITH VISHNU AND LAKSHMI
 Rajasthan, North-Western India, ca. 1780 - 1820 GARUDA
 LIFTING A CANOPY WITH VISHNU AND LAKSHMI
 Rajasthan, North-Western India, ca. 1780 - 1820
 Opaque pigments on wove paper, the small horizontal-format
 composition depicting the Hindu eagle-like deity Garuda, the
vahana (mount) of Vishnu, standing in a verdant landscape,
 lifting an ochre yellow canopy with the seated divine couple of
 Vishnu and Lakshmi, each figure accompanied by a short
 caption with their names in black ink Devanagari script,
 mounted, glazed and framed.
 15cm x 20cm including the frame



Garuda is described as the king of the birds, and in Hinduism, he's revered as the mount of Vishnu. This deity is generally portrayed as a protector, enemy of all snakes and evil, able to swiftly travel anywhere.

(Dimensions: 15cm x 20cm including the frame)

(Parts/Quantity: 1)

£400-600

- 174 A BRONZE FIGURINE OF THE HINDU GODDESS OF WEALTH, FORTUNE AND PROSPERITY, LAKSHMI South India, ca. 17th - 18th century A BRONZE FIGURINE OF THE HINDU GODDESS OF WEALTH, FORTUNE AND PROSPERITY, LAKSHMI
 South India, ca. 17th - 18th century
 Cast in the round, featuring the divine Lakshmi on a stepped base seated cross-legged in *padmasana* (full lotus position) over a stylised lotus pedestal with inverted petals, two of her hands holding *padma* (lotus flowers), one of the main attributes of this deity symbolising beauty, prosperity, and fertility, the other two hands held respectively in *varada mudra* (boon-granting gesture) and *abhaya mudra* ('fear not' gesture), presenting her as the goddess of abundance and blessings.
 10cm x 6.5cm
 (Dimensions: 10cm x 6.5cm)
 (Parts/Quantity: 1)
£300-500



- 175 A DEVOTIONAL BRONZE FIGURINE OF THE HINDU GOD VISHNU South India, late 19th - early 20th century A DEVOTIONAL BRONZE FIGURINE OF THE HINDU GOD VISHNU
 South India, late 19th - early 20th century
 Cast in the round, featuring the Hindu God of Preservation and Manifestation, Vishnu, one of the three main Creation deities in the Hindu Pantheon, standing upright, holding four of his traditional attributes, namely the conch shell (*shankha*), the disc or quoit (*chakram*), and the lotus flower (*padma*), mounted on a dark wooden base.
 12.5cm x 3.8cm
 (Dimensions: 12.5cm x 3.8cm)
 (Parts/Quantity: 1)
£200-300



Ethnographica, 9th Apr, 2025 12:00

- 176 A MINIATURE BRONZE FIGURINE OF THE HINDU PHILOSOPHER, RAMANUJA (1017 - 1137) Tamil Nadu, South India, 19th century A MINIATURE BRONZE FIGURINE OF THE HINDU PHILOSOPHER, RAMANUJA (1017 - 1137) Tamil Nadu, South India, 19th century
Cast in the round, featuring the important Hindu philosopher Ramanuja, also known as Ramanujacharya, guru, social reformer and one of the most important exponents of the Sri Vaishnavism tradition in Hinduism and founders of the *Bhakti* movement, seated on a lotus pedestal in *sattvasana* position with the legs crossed and lifted one on top of the other, holding his hands in prayer (*namaskara mudra*), his only attribute the staff with a square cloth used to filter water resting on his right shoulder.
6.5cm x 4cm
(Dimensions: 6.5cm x 4cm)
(Parts/Quantity: 1)
£300-500
- 177 A CAST BRONZE FIGURINE WITH A COWHERD MILKING A COW India, 18th century A CAST BRONZE FIGURINE WITH A COWHERD MILKING A COW India, 18th century
Cast in the round, featuring a young cowherd wearing a tall conical headdress, milking a cow standing in front of the man and its calf, the subject emphasising India's rural past and the Indians' devotion and respect towards cows.
6cm x 7.5cm
(Dimensions: 6cm x 7.5cm)
(Parts/Quantity: 1)
£200-300
- 178 A BRONZE FIGURINE OF BALA KRISHNA India, 19th century A BRONZE FIGURINE OF BALA KRISHNA India, 19th century
Cast in the round, featuring Baby Krishna, also known as *Bala Krishna*, a significant form of the deity in Hinduism, presented crawling on his hands and knees, holding a ball of butter (*ghee*) in his hand possibly stolen from the *gopis* (milkmaids).
5cm high
(Dimensions: 5cm high)
(Parts/Quantity: 1)
£150-200



Ethnographica, 9th Apr, 2025 12:00

- 179 A MINIATURE COPPER AND BRASS FIGURINE OF KRISHNA DANCING ON THE SNAKE KALIYA Tamil Nadu, South India, 18th century A MINIATURE COPPER AND BRASS FIGURINE OF KRISHNA DANCING ON THE SNAKE KALIYA

Tamil Nadu, South India, 18th century

Cast in the round, featuring Krishna holding a ball and dancing over the *naga* Kaliya on top of a lotus pedestal, heavily bejewelled and with a typical knot-bun on top of his head, a representation often associated with the *Lila* (divine play) of *Kaliya-Mardan* narrated in the *Bhagavata Purana*, referring to the subduing of the venomous serpent living in the Yamuna river.

8cm x 3.5cm

(Dimensions: 8cm x 3.5cm)

(Parts/Quantity: 1)

£400-600



- 180 A CARVED ARCHITECTURAL WOODEN PANEL WITH DEITIES AND DANCING FIGURES South India, 19th century A CARVED ARCHITECTURAL WOODEN PANEL WITH DEITIES AND DANCING FIGURES

South India, 19th century

Of long and narrow rectangular shape, the front decorated with three overlapping friezes featuring two rows of dancing figures, most of them repeating similar dance poses and stances, the slightly larger figures possibly representing deities such as Shiva Nataraja (the Dance Lord), the lowest row with figures holding their hands in prayer, the three overimposed friezes flanked by two larger figures, possibly *dwarpalas* (door guardians), the reverse carved and smoothed, with five narrow rectangular openings at the top, possibly once slotted and fitted onto a larger panel.

20.5cm x 119cm x 5.5cm

(Dimensions: 20.5cm x 119cm x 5.5cm)

(Parts/Quantity: 1)

£200-300



Ethnographica, 9th Apr, 2025 12:00

- 181 A HEAVY CAST BRONZE ZOOMORPHIC SHAIVITE CEREMONIAL WATER VESSEL (GOWMUKHI) Possibly Maharashtra or Kerala, India, 19th century A HEAVY CAST BRONZE ZOOMORPHIC SHAIVITE CEREMONIAL WATER VESSEL (*GOWMUKHI*) Possibly Maharashtra or Kerala, India, 19th century Similar in design to the more recurrent Anglo-Indian silver specimens from Kutch, Gujarat, this heavy variant cast in bronze, with a rounded, globular body resting on a drop-shaped splayed foot, the tubular spout on the front held in the mouth of a sacred cow (*gow, gou*), its forehead bearing an ornate ceremonial pendant, with a detached circular lid with a stylised lotus flower as finial, and a hinged curved lid at the top, the exterior decorated with three figural panels featuring the Hindu divine couple of Shiva and Parvati, and Shiva on his vehicle (*vahana*) Nandi the Bull, interspersed amidst stylised vegetation and surmounted by concentric fretwork bands with wave-like and braided patterns, the iconography suggesting a likely use in a Hindu temple dedicated to the cult of Lord Shiva during special ceremonies and rituals.. 24cm x 33cm 3.812kg



Zoomorphic vessels like the present example are often loaded with Shaivite symbolism and were normally used in ritual settings to pour blessed water collected from the Ganges River. The spout is often designed in the shape of a cow (*gow*) or snake (*naga*). These vessels often feature as well Shiva's phallic symbol, the *lingam*, and lotus flowers. For a similar specimen made of silver and attributed to 19th-century Kutch, please see Bonhams London, 22 October 2019, lot 165; and another example with a coco-de-mer body is published in C. Terlingen, *Mughal Silver Magnificence, XVI-XIXth C.*, 1987, p.170, no. 261.

(Dimensions: 24cm x 33cm)

(Parts/Quantity: 1)

£800-1,200

- 182 THREE GANGA-JAMUNA COPPER AND BRASS LOTAS (WATER VESSELS) India, 19th - 20th centuries THREE GANGA-JAMUNA COPPER AND BRASS LOTAS (WATER VESSELS) India, 19th - 20th centuries Comprising a larger water vessel, of compressed globular shape, with an everted circular rim, the exterior engraved with overlapping decorative friezes, the central alternating vegetal motifs with copper stripes, the top and bottom with stylised palmettes, foliage and lotus petals; and two smaller *lotas* with rounded globular bodies decorated with alternating *ganga-jamuna* (copper and brass) stripes and engraved with vegetal meanders. The tallest 10.5cm high and the smallest 8cm high (Dimensions: The tallest 10.5cm high and the smallest 8cm high) (Parts/Quantity: 3) **£200-300**



Ethnographica, 9th Apr, 2025 12:00

- 183 TWO TANJORE SILVER AND COPPER-OVERLAID BRASS TRAYS Thanjavur (Tanjore), Tamil Nadu, South India, ca. 1900s - 1920s TWO TANJORE SILVER AND COPPER-OVERLAID BRASS TRAYS Thanjavur (Tanjore), Tamil Nadu, South India, ca. 1900s - 1920s

Comprising two circular brass trays, overlaid in chased and openwork silver and copper sheets, one featuring a central roundel with the Hindu God Shiva as the Lord of Dance (*Nataraja*), and the latter with Vishnu, the Preserver Hindu deity, holding his four traditional emblems, a conch (*shankha*), a club (*gada*), a disc (*chakram*), and a lotus flower (*padma*).

Each 20.5cm diameter

(Dimensions: Each 20.5cm diameter)

(Parts/Quantity: 2)

£100-200



- 184 A RITUAL GATHERING WITH NOBLEMEN, DEITIES AND A SHAIVA SADHU Possibly Jodhpur, Rajasthan, North-Western India, second half 19th century A RITUAL GATHERING WITH NOBLEMEN, DEITIES AND A SHAIVA *SADHU* Possibly Jodhpur, Rajasthan, North-Western India, second half 19th century

Opaque pigments heightened with gold on *wasli* wove paper, the vertical composition depicting a bare Shaiva *sadhu* ascetic seated on tiger skin in front of a fire, surrounded by fine clad and heavily bejewelled noblemen, the first in line with a green skin tone, possibly a reference to Rama occasionally portrayed in green, the same character painted in the middle ground observing two snakes slithering in parallel, in the sky a single line of black ink *Devanagari* script mentioning which mantra should be sung to gather blessings from Shrivats Nathaswami, set within black rules, and yellow and red borders, the reverse with two fly-leaves full of accounting charts, typical of *wasli* papers.

28cm x 22.5cm

(Dimensions: 28cm x 22.5cm)

(Parts/Quantity: 1)

£400-600



Ethnographica, 9th Apr, 2025 12:00

- 185 A LOOSE ILLUSTRATED FOLIO FROM A HINDU MANUSCRIPT ON EPICS AND GODS' QUALITIES Possibly Jodhpur or Jaipur, Rajasthan, North-Western India, 19th century A LOOSE ILLUSTRATED FOLIO FROM A HINDU MANUSCRIPT ON EPICS AND GODS' QUALITIES Possibly Jodhpur or Jaipur, Rajasthan, North-Western India, 19th century
- Opaque pigments heightened with silver and gold on wove paper, the recto with two rectangular illustrated cartouches and 15ll. of black and red ink *Devanagari* script, the illustrations featuring a gathering of demons (*divs*) and Lakshmana plucking a thorn from Rama's foot, a known episode described in Valmiki's *Ramayana*, the text talking about the gods' qualities, and the verso with 21ll. of script with a single illustration at the bottom of the folio, featuring Krishna in the centre flanked by two heavily adorned men, one blowing a conch shell, the latter holding a flower, a typical Indian trope, set within ochre yellow and red rules, with marginal annotations.
- 32.8cm x 20.5cm
 (Dimensions: 32.8cm x 20.5cm)
 (Parts/Quantity: 1)
£300-500



- 186 A SOUTH INDIAN PALM LEAF MANUSCRIPT WITH NUMERICAL CHARTS AND DIAGRAMS Possibly Tamil Nadu, Southern India, or Sri Lanka, 19th century A SOUTH INDIAN PALM LEAF MANUSCRIPT WITH NUMERICAL CHARTS AND DIAGRAMS Possibly Tamil Nadu, Southern India, or Sri Lanka, 19th century
- Each rectangular palm leaf incised with two columns of four numerical charts for a total of eight on the recto and further eight on the verso, the charts possibly used as an almanac or calendar following specific calculations, each diagram bearing minute numbers accompanied by brief comments or simple letters, possibly following a specific library categorisation system, with two plain dark wooden boards as loose bindings.
- Each leaf 7.5cm x 22.5cm, 8.5cm x 24.5cm including the binding
 (Dimensions: Each leaf 7.5cm x 22.5cm, 8.5cm x 24.5cm including the binding)
 (Parts/Quantity: 1)
£200-300

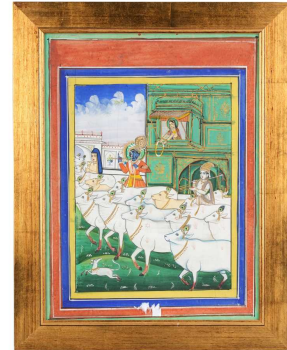


Ethnographica, 9th Apr, 2025 12:00

- 187 KRISHNA AND BALARAMA TAKING THE COWS TO PASTURE Jaipur, Rajasthan, North-Western India, ca. 1880 - 1920 KRISHNA AND BALARAMA TAKING THE COWS TO PASTURE

Jaipur, Rajasthan, North-Western India, ca. 1880 - 1920
 Opaque pigments heightened with gold on paper, the large vertical-format composition depicting a group of white cows being escorted to pasture by Krishna playing the flute and Balarama with his stick in Govardhan, a playful calf painted in the left corner of the foreground, Radha appearing on one of the windows of the green palace in the background holding a ceremonial flower garland, set within concentric black and white rules, and polychrome borders, mounted, glazed and framed.

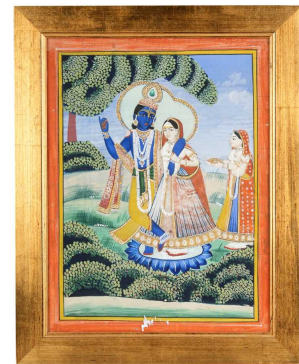
48.5cm x 38.7cm including the frame
 (Dimensions: 48.5cm x 38.7cm including the frame)
 (Parts/Quantity: 1)
£400-600



- 188 KRISHNA AND RADHA STANDING ON A LOTUS PEDESTAL Jaipur, Rajasthan, North-Western India, ca. 1880 - 1920 KRISHNA AND RADHA STANDING ON A LOTUS PEDESTAL

Jaipur, Rajasthan, North-Western India, ca. 1880 - 1920
 Opaque pigments heightened with gold on paper, the large vertical-format composition depicting the beloved pair of Krishna and Radha standing on a large lotus flower, wearing multiple strings of pearl necklaces and many traditional bejewelled adornments, next to them a maiden with an offering tray, set within concentric black and white rules, and polychrome borders, mounted, glazed and framed.

48.5cm x 38.7cm including the frame
 (Dimensions: 48.5cm x 38.7cm including the frame)
 (Parts/Quantity: 1)
£400-600



- 189 A DIGAMBARA JAIN AND A RULER ON HORSEBACK Jaipur, Rajasthan, North-Western India, 19th century A *DIGAMBARA JAIN AND A RULER ON HORSEBACK* Jaipur, Rajasthan, North-Western India, 19th century
 Opaque pigments heightened with gold on paper, the vertical composition depicting an Indian ruler on his steed removing a snake from the shoulder and chest of a Jain practitioner, possibly a member of the *Digambara* (sky-clad) school observing the traditional monastic practice of neither possessing nor wearing any clothes, next to him a gold *lota* water vessel, the ruler's attendants and dogs in the foreground observing the scene, with a single line of black ink *Devanagari* script at the top of the page, set within concentric blue and white rules, and polychrome borders, pasted on thick *wasli* paper.

35cm x 25.5cm
 (Dimensions: 35cm x 25.5cm)
 (Parts/Quantity: 1)
£400-600



Ethnographica, 9th Apr, 2025 12:00

- 190 AN EROTIC PAINTING WITH COMPOSITE ELEPHANT AND FEMALE MAHOUT Possibly Udaipur, Rajasthan, North-Western India, 18th century AN EROTIC PAINTING WITH COMPOSITE ELEPHANT AND FEMALE *MAHOUT* Possibly Udaipur, Rajasthan, North-Western India, 18th century

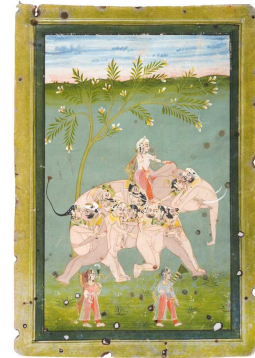
Opaque pigments heightened with gold on paper, the vertical composition presenting an elaborate erotic picture featuring a composite elephant, the animal's layout made by the entangled bodies of semi-clad men and women, at the top a female *mahout* (elephant rider) accompanied on foot by two heavily bejewelled female courtiers holding a *morchal* (peacock feather whisk) and a *huqqa* (water pipe), set within black rules, and dark and light green borders, pasted on a grey cardboard mount.

The painting 29.5cm x 20.5cm, 35.5cm x 28cm including the mount

(Dimensions: The painting 29.5cm x 20.5cm, 35.5cm x 28cm including the mount)

(Parts/Quantity: 1)

£800-1,200



- 191 THE ELEPHANT-HEADED HINDU GOD GANESHA ENTHRONED Rajasthan, North-Western India, second half 19th century THE ELEPHANT-HEADED HINDU GOD GANESHA ENTHRONED

Rajasthan, North-Western India, second half 19th century Opaque pigments heightened with silver and gold on paper, the vertical composition depicting one of the most beloved, well-known and worshipped deities of the Hindu Pantheon, Ganesha or Ganapati, the Remover of Obstacles, the God of New Beginnings, seated on a typical Indian silver low throne, resting against a large pink bolster, holding some of his characteristic attributes including an axe, a cup and a saucer, wearing a caparisoned pearl and gem-studded headdress, set within black rules, and concentric polychrome borders.

22cm x 16cm

(Dimensions: 22cm x 16cm)

(Parts/Quantity: 1)

£600-800



- 192 AN ELEPHANTS' FIGHT Kota, Rajasthan, North-Western India, 19th century AN ELEPHANTS' FIGHT Kota, Rajasthan, North-Western India, 19th century Opaque pigments heightened with gold on paper, the small-scale square composition depicting an animated fight between two elephants in the foreground, both animals enchained, clashing against each other, exhorted and poked by two groups of men holding sticks with spears and white panels, in the middle ground a royal procession or hunting parade, and in the background a typical Rajasthani Indian architectural complex, set within concentric black rules, the reverse with pencil preparatory sketches.

13cm x 13.3cm

(Dimensions: 13cm x 13.3cm)

(Parts/Quantity: 1)

£800-1,200



Ethnographica, 9th Apr, 2025 12:00

- 193 TWO ORNITHOLOGICAL STUDIES OF EXOTIC BIRDS
 Possibly East Indies and Melanesia, Oceania, South East Asian Commonwealth territories, late 18th - early 19th century
 TWO ORNITHOLOGICAL STUDIES OF EXOTIC BIRDS
 Possibly East Indies and Melanesia, Oceania, South East Asian Commonwealth territories, late 18th - early 19th century
 Black and sepia ink, pencil and light opaque pigments on paper, comprising a black ink study of a Great Hornbill (*Buceros bicornis*), native to South and South East Asia and one of the largest members of the hornbill family, characterised by a large casque on top of his curved and pronounced bill, with pencil annotations in English on the bottom reading the number '13' and two faint lines of commentaries and dates; and a tinted study of an Australian White Ibis (*Threskiornis molucca*), with white plumage, a bare, black head, long downcurved bill, and black legs, closely related to the African sacred ibis, native of Australia and Melanesia, with several sepia ink annotations meticulously recording facts and sizes of this species, the upper right corner with an inscription reading 'From Mapoua Coast (modern-day New Zealand)', the verso with another inscription reading 'Seen generally picking grubs sometimes sitting on branches of lofty trees as is also the *Derhomia* - all black excepting wattles', marked with number '95' and a literary reference dated 1706.
 The Hornbill folio 35.5cm x 48cm
 The White Ibis folio 35.5cm x 49.5cm



This pair of finely executed gouache and pen drawings showcases a blend of scientific observation, faunistic curiosity and artistic skill, most probably created during a time when natural history illustration flourished under colonial patronage. Both works are rendered on aged paper, displaying a naturalistic approach characteristic of early ornithological studies produced in colonial India and South East Asian territories by the so-called Company School of paintings. The level of detail and careful observation suggest their potential use as part of scientific documentation by Western travellers or even artistic commissions for European patrons. Among the most famous 19th-century British artists renowned for their avian studies, John Gould (1804 - 1881) and Edward Lear (1812 - 1888) stand out for their comprehensive and detailed illustrations.
 (Parts/Quantity: 2)
£300-400

Ethnographica, 9th Apr, 2025 12:00

- 194 A VINTAGE TRIBAL OCEANIA DECORATIVE WOODEN MASK South Pacific, Oceania, ca. 1970s - 1990s A VINTAGE TRIBAL OCEANIA DECORATIVE WOODEN MASK South Pacific, Oceania, ca. 1970s - 1990s
Of elongated oval shape, the convex dark wood surface deeply carved and pierced, with exaggerated facial features like large lower lip, squashed nose, and almond-shaped eyes and eyebrows, given the small dimension of the mask most probably conceived as a wall hanging decoration rather than a mask with practical, ritual function.
18cm x 9cm
(Dimensions: 18cm x 9cm)
(Parts/Quantity: 1)
£60-80



- 195 A CARVED MASSIVE SEA SHELL BANGLE (GALANG) Collected in the Philippines, Indo-Pacific Ocean, East Asia, second half 20th century A CARVED MASSIVE SEA SHELL BANGLE (GALANG) Collected in the Philippines, Indo-Pacific Ocean, East Asia, second half 20th century
Hollowed and carved in the round from a single, intact sea shell, the outside showing a convex profile, the inside smooth and even, with an inventory sticker marking the country and date of purchase, *Philippines 1991*.
8cm x 6cm x 4cm
259gr.



This bracelet was most probably carved from a large *Tridacna gigas* shell (also known as the Giant Clam), a prominent species in East Asia. This clam usually inhabits the shallow coral reefs of the South Pacific and Indian Oceans, and is most commonly found off the shores of the Philippines, South China Sea, Malaysia, as well as South Nias, Indonesia (Ramon N. Villegas, *Kayamanan: the Philippine Jewellery Tradition*, 1983, p. 6).

Wearable sculptures of significant weight, these bracelets were much more than mere adornments for the civilisations of the Indo-Pacific Ocean. Tribal people in Borneo, the Philippines, and the Indonesian Archipelago believed that closed circles provided protection against 'evil eye', warding off any negative force. In Bahasa language, shell bracelets of hourglass shape are often referred to as *tola gasa*, and they were usually worn by men on the right arm. For another large example: René van der Star, *Ethnic Jewellery from Africa, Asia and Pacific Islands*, 2008, p. 231.

λ This item may require Export or CITES licences in order to leave the UK. It is the buyer's responsibility to find out and conform to the specific export requirements of their country and ensure that lots have the relevant licences before shipping.

(Dimensions: 8cm x 6cm x 4cm)
(Parts/Quantity: 1)
£300-500

Ethnographica, 9th Apr, 2025 12:00

- 196 A PERUVIAN POLYCHROME FEATHERWORK TABARD
 FRAGMENT WITH ANIMAL MOTIFS Chimú or Inca Peru,
 South America, circa 14th - 16th century A PERUVIAN
 POLYCHROME FEATHERWORK TABARD FRAGMENT
 WITH ANIMAL MOTIFS
 Chimú or Inca Peru, South America, circa 14th - 16th century
 The rectangular fragment most probably once part of a larger
 Peruvian tribal tabard garment, made of polychrome bird
 feathers tied into knots and then knotted directly onto an off-
 white coarse cotton ground, the feathers prominently in the
 tones of orange red, light yellow, iridescent teal blue, and
 brown, the upper section featuring two rows of stylised animals
 with claws and big fangs, the lower section monochrome,
 mounted on a cream-coloured cotton canvas in a Perspex
 casing.
 The panel 77cm x 43.5cm, 99.5cm x 64.3cm including the
 frame



Provenance: Gifted from the Peruvian Ambassador to the
 parents of the present vendor in 1968 and in a private UK-
 based collection since.

Exhibited and Published: Juan de Lara, *Mestizaje and
 Craftsmanship in the Viceroyalties of America*, Series
 'Sumando Historias' of the Museo de America of Madrid, 4
 April 2024.

The fascination for exotic birds' feathers and their incorporation
 into artworks, whether in the form of textile panels, totems,
 adornments, or headdresses, are certainly not only
 prerogatives of South American civilisations. That said, in the
 specific case of Peru, featherwork certainly reached an
 unparalleled high level of complexity and impressive quality
 during the Chimú (ca. 1000 - 1470) and Inca (1430-1534)
 periods, as attested by the intricate string system with which
 the feathers were attached to the tabards. This technique was
 so elaborate and time-consuming that it is occasionally
 referred to as '*feather mosaic*' (Christine Giuntini in Heidi
 King, *Peruvian Featherworks: Art of the Precolumbian Era*,
 MET, 2012, p. 94).

Throughout the 16th century, Spanish and European
 conquistadors and explorers of the Americas wrote with
 admiration of the exotic objects they saw on their travels,
 among them not only clothing and textiles, but also weapons
 and objects often made of or embellished with rare and
 precious feathers of birds (Heidi King, *Peruvian Featherworks:
 Art of the Precolumbian Era*, MET, 2012, p. 9). Considered
 symbols of high status, they soon became prized ethnographic
 possessions, and later entered many important international
 museum collections.

In terms of comparables, our tabard panel presents
 compositional and manufacturing similarities to another
 fragmentary panel attributed to Chancay or Ichma Peru, dating

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13th - 15th century, in the Staatliche Museen zu Berlin, Preussischer Kulturbesitz, Ethnologisches Museum (acc. No. VA 660300) (*ibidem*, p. 33, fig. 21) and another Chimú panel with birds and wave motif, 13th - 15th century, in the Museo Amano, Lima (inv. 7512) (*ibidem*, p. 118). As far as the decoration goes, birds or animals mixed with running scroll or wave motif were seen on many tabards of the 13th - early 16th-century period, as well as in a variety of other mediums including architecture, ceramics, metalwork. The later dating pieces tend to showcase more abstract and stylised creatures, like the present lot, making species identification difficult.

λ This item may require Export or CITES licences in order to leave the UK. It is the buyer's responsibility to find out and conform to the specific export requirements of their country and ensure that lots have the relevant licences before shipping.

(Dimensions: The panel 77cm x 43.5cm, 99.5cm x 64.3cm including the frame)

(Parts/Quantity: 1)

£1,500-2,500

- 197 A DAYAK HAMPATONG CARVED WOOD GUARDIAN
FIGURE Kalimantan, Borneo, Malay Archipelago, South East
Asia, 19th - 20th century A DAYAK HAMPATONG CARVED
WOOD GUARDIAN FIGURE
Kalimantan, Borneo, Malay Archipelago, South East Asia, 19th
- 20th century
Carved in the round out of a single block of wood, presenting a
guardian spirit or ancestor in a typical squatted pose with legs
drawn towards the body, traditionally placed near the
entrances of the islanders' dwellings or along footpaths leading
to a body of water, usually protecting the villagers against evil
spirits, mounted on a modern square black metal stand.
42cm high, 46.5cm including the stand
(Dimensions: 46.5cm including the stand)
(Parts/Quantity: 1)
£150-300



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- 198 A LARGE BRONZE MALAY BORNEO RITUAL KETTLE WITH ANIMALS AND GUARDIAN FIGURES Possibly Brunei or Sarawak state, Borneo Island, Malaysia, 19th century A LARGE BRONZE MALAY BORNEO RITUAL KETTLE WITH ANIMALS AND GUARDIAN FIGURES Possibly Brunei or Sarawak state, Borneo Island, Malaysia, 19th century

The heavy cast bronze ceremonial vessel resting on a tapering, conical foot, rising to a wide, stepped, circular rim featuring two rows of applied cast bronze animals, both mythical and real, like dogs, lions, deer, foxes, and *qilins*, and fearsome warrior figures, possibly guardians, with tall spiky headdresses and sharp spears, their attire reminiscent of Chinese warriors, the kettle's circular opening covered with a hemispherical lid surmounted by a mythical creature reminiscent of aquatic *makaras* or dragons, flanked by two squatted bare figures with exaggerated facial features and large eyes, reminiscent of wooden Dayak Hampatong statues of guardian spirits and ancestors typical of the Kalimantan area (Borneo), hinged to a horseshoe-shaped spiky handle with bronze rivets styled as flowerheads, at the top of the handle a gecko next to a large rosette, an auspicious animal in South East Asian cultures.

27.5cm diameter and 38cm high

An undoubted symbol of high social status and remarkable example of Malay bronze casting techniques, this very elaborate kettle would have only been used in special occasions like weddings or other ritual ceremonies for ablutions or hands washing, a recurrent practice among the Iban people on Borneo. Despite the spread of Sunni Islam in the Malay Archipelago and Borneo specifically, several elements of the decorative repertoire on this kettle are indebted to the Chinese traditions (e.g. guardian figures, *fo* and *qilin* animals).

The National Museum of Singapore owns a similar vessel and attributes it to Sabah in East Malaysia. Another kettle in the Asian Civilization Museum (ACM) collection is instead attributed to Brunei (inv. no. 04066). These differ from the present kettle in that the cast figures are smaller. For further reference: Baldev Singh, *Malay brassware*, Singapore National Museum, 1985, and L. Chin, *Cultural Heritage of Sarawak*, Sarawak Museum, 1980, p. 46.

(Dimensions: 27.5cm diameter and 38cm high)

(Parts/Quantity: 1)

£400-600



Ethnographica, 9th Apr, 2025 12:00

- 199 A BURMESE LACQUERED OFFERING TRAY ON STAND (KALAT) Shan States, Eastern Burma, Myanmar, South East Asia, ca. 1920 A BURMESE LACQUERED OFFERING TRAY ON STAND (KALAT) Shan States, Eastern Burma, Myanmar, South East Asia, ca. 1920

The top of circular, concave, shallow shape, resting on a circular stand with thirteen carved, baluster-like pegs, the red lacquer ground of the top over-painted in black with a solar or spiral pattern, with curled waves on the outer border and a scalloped edge, the underside plain black.

49.5cm diameter and 27cm high

Provenance: UK diplomatic family collection since the early 20th century.



This Burmese *kalat* (also known as *daung-lan*) would have once been used as a food tray during either communal dinings or for ritual food offerings to monasteries. In the first instance, it was usually placed on the floor at waist level right in the middle of the gathering, allowing diners to directly serve themselves. Its style is reminiscent of the small tables and offering trays produced in Eastern Burma, most probably by the Intha people of Inla Lake in Yawngkhwe State. These trays were usually made of bamboo and coated with red and black lacquer.

(Dimensions: 49.5cm diameter and 27cm high)

(Parts/Quantity: 1)

£150-200

- 200 A HAKHA CHIN BURMESE LACQUERED WALKING CANE North-Western Myanmar (Burma), mid-20th century A HAKHA CHIN BURMESE LACQUERED WALKING CANE North-Western Myanmar (Burma), mid-20th century

The tapering cylindrical wooden stick lacquered and painted with typical motifs of Hakha Chin people's lacquerwork, including green flowers and foliage over a cross-hatched ground in yellow and vertical bands of stylised wavy pattern reminiscent of chain links, the rounded pommel and lower end painted in bright red lacquer.

92.5cm long

Provenance: UK diplomatic family collection since the early 20th century.

For a published comparable of Hakha Chin lacquered wooden hairpins bearing similar decorations and stylised motifs: John Mack, *Ethnic Jewellery*, 1988, p. 104, fig. 83.

(Dimensions: 92.5cm long)

(Parts/Quantity: 1)

£100-150



Ethnographica, 9th Apr, 2025 12:00

- 201 THREE MALAY ENGRAVED AND CHASED SILVER ALLOY SERVING TRAYS Sumatra, Indonesia and Malay Archipelago, South East Asia, late 19th - early 20th century THREE MALAY ENGRAVED AND CHASED SILVER ALLOY SERVING TRAYS

Sumatra, Indonesia and Malay Archipelago, South East Asia, late 19th - early 20th century

Comprising two ceremonial trays of elongated oval shape, with scalloped and cusped rims respectively, one featuring a central large almond-shaped cartouche with a Javanese *kris* dagger lying on a vegetal ground with intricate foliate sprays, encased within incised and ring-punched fretwork bands, the scalloped floral collar of the rim alternating vegetal meanders and fish-scale panels, the latter tray with dense floral and foliate scrollwork in the central field and rim; and another, of circular shape, with an everted star-shaped rim, incised with a central floral medallion in-filled with vegetal meanders, further foliate sprays around the rim, the central field featuring a ring-punched inscription reading '*Tarbaken ... Fulus* (Ar. money, value) ...', possibly indicating the value of the tray.

Dimensions and weights in order:

30.5cm x 40.5cm

280gr.

25.5cm x 32cm

302gr.

39cm diameter

380gr.

(Parts/Quantity: 3)

£300-500



- 202 A HMONG TRIBE SILVER PENDANT WITH FOXTAIL CHAIN NECKLACE Possibly Laos or Thailand, South East Asia, first half 20th century A HMONG TRIBE SILVER PENDANT WITH FOXTAIL CHAIN NECKLACE

Possibly Laos or Thailand, South East Asia, first half 20th century

The trapezoid flat pendant incised with concentric fretwork bands of hatched line clusters, the cartouche in the middle with curved and ogival designs, ring-punched at the top, spraying two thick curved silver wires on the upper corners, folded backward and terminating into spiral designs, attached with two silver hoops to its original long foxtail chain necklace.

The pendant 7.5cm x 8.2cm, 48cm long including the chain 162gr.



For published parallels mainly worn by Hmong and Min, but also occasionally Akha people: Paul and Elaine Lewis, *Peoples of the Golden Triangle: Six Tribes in Thailand*, 1984, p. 56; and René van der Star, *Ethnic Jewellery from Africa, Asia and Pacific Islands*, 2008, p. 212.

(Dimensions: The pendant 7.5cm x 8.2cm, 48cm long including the chain)

(Parts/Quantity: 1)

£1,500-2,000

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- 203 A PAIR OF LARGE HMONG TRIBE SPIRAL SILVER EARRINGS Possibly Laos or Thailand, South East Asia, mid-20th century A PAIR OF LARGE HMONG TRIBE SPIRAL SILVER EARRINGS
Possibly Laos or Thailand, South East Asia, mid-20th century
Each earring made of heavy silver wire with an integral, protruding conical spiral in the centre, terminating in a sinuous S-shaped hook.
Each 5cm diameter
Total 68gr. (34gr. each)



The Hmong are a large indigenous group in East Asia and Southeast Asia. In China, they are classified as an ethnic subclass of the Miao people, and they speak a variant of Sino-Tibetan languages. With over 50/60.000 Hmong representatives, Thailand has offered a new haven and safe home for this and other Eastern Asian ethnic minorities, who had often suffered the consequences of living a life 'on the edge' of countries in constant clash over national borders (René van der Star, *L'arte dei gioielli d'argento: le minoranze della Cina, del Triangolo d'Oro, Mongolia e Tibet*, 2006, p. 38).

The lives of the Hmong community are thus dominated by a strong desire for independence as opposed to the Akha, who wish for continuity. Hard-working, industrious and anticonventional, the Hmongs seek economic independence and religious freedom (Paul and Elaine Lewis, *Peoples of the Golden Triangle: Six Tribes in Thailand*, 1984, p. 10). This 'independence / fringe' mentality is partially translated at a tangible level in the unique, bold and sturdy design of their silver jewellery creations.

(Dimensions: Each 5cm diameter)

(Parts/Quantity: 2)

£1,000-1,500

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- 204 A PAIR OF AKHA TRIBE SILVER TEMPLE AND
HEADDRESS ORNAMENTS WITH SPIRALS Collected in
Laos, made by the Akha tribe, Burma (Myanmar), South East
Asia, late 19th - 20th century A PAIR OF AKHA TRIBE
SILVER TEMPLE AND HEADDRESS ORNAMENTS WITH
SPIRALS

Collected in Laos, made by the Akha tribe, Burma (Myanmar),
South East Asia, late 19th - 20th century

Each ornament designed as a thick flattened silver wire of
compressed circular shape, the curved, outward-projecting
terminals folded into a uniform, coil-like, spiral design.

Each approximately 7cm x 5.5cm

Total 70gr. (each 35gr.)



The spiral design on the terminals of these ornaments seems to be quite fitting with the Akhas' tribal values and mission. Indeed, among the main six South East Asian tribes residing on the borders of Thailand (e.g. Karen, Hmong, Mien, Lahu, Akha, and Lisu), the dominant theme of the Akhas is a desire for continuity. The first and possibly most important form of continuity for this tribe relies on a strong and respectful relationship with their ancestors, whose names ought to be learnt by heart in chronological order back to 'the beginning of human beings'. Everything is part of a plan and must fit into a 'historical' chain: one day, present descendants will join their ancestors, creating a new class of descendants, starting again the cycle (or spiral) (Paul and Elaine Lewis, *Peoples of the Golden Triangle: Six Tribes in Thailand*, 1984, p. 10).

Identical ornaments to the present lot can be seen worn as temple jewellery hanging from the sides of elaborate Akha headdress from Burma published in Paul and Elaine Lewis, *Peoples of the Golden Triangle: Six Tribes in Thailand*, 1984, pp. 216 and 238. For another comparable example, not mounted on a headdress: *ibidem*, p. 60.

(Dimensions: Each approximately 7cm x 5.5cm)

(Parts/Quantity: 2)

£600-800

Ethnographica, 9th Apr, 2025 12:00

- 205 A PAIR OF HMONG TRIBE TRIPLE SPIRAL SILVER EARRINGS Laos, South East Asia, 20th century A PAIR OF HMONG TRIBE TRIPLE SPIRAL SILVER EARRINGS Laos, South East Asia, 20th century
Each earring made of heavy silver wire, with an elongated S-shaped hook, decorated with a flared cylinder of overimposed alternating plain and geometric fretwork bands, and a triple spiral design at the end, a typical pattern in Hmong jewellery. Each 4.5cm long
Total 14gr. (7gr. each)



An almost identical pair is published in Anne Van Cutsem, *Boucles d'Oreilles d'Afrique, d'Asie, et d'Amérique de la Collection Ghysels*, 2001, p. 227; and as well as in Jess G. Pourret, *The Yao: The Mien and Mun Yao in China, Vietnam, Laos and Thailand*, 2002, p. 172, cat. 449.

(Dimensions: Each 4.5cm long)

(Parts/Quantity: 2)

£300-500

- 206 A CHINESE GILT BRONZE 'DRAGON HEAD' CHARIOT TERMINAL (YUE OR WUSHI) Possibly Han Dynasty China, ca. 206 BCE - 220 CE A CHINESE GILT BRONZE 'DRAGON HEAD' CHARIOT TERMINAL (YUE OR WUSHI) Possibly Han Dynasty China, ca. 206 BCE - 220 CE
The cast bronze terminal designed in the shape of a dragon head attached to a cylindrical shaft, the wooden pole still showing, with bulging eyes, thick brows, a long upturned snout, flared nostrils, wide open ferocious mouth showing the fangs and tongue of the dragon, and a single curved, S-shaped horn in the middle of the forehead, curling backward onto the neck, flanked by two sharp ears (the right now missing), the bronze cast plain, with no engravings, and oxidised with a reddish green patina.



10.5cm x 19.5cm

Provenance: purchased in the UK art market six years ago, reputedly in a private English estate since the late 1980s - early 1990s.

Several gilt bronze *yue* terminals dating to the Han period feature dragon heads. Feared and yet beloved, auspicious aquatic mythical animals in Chinese and Mongolian cultures, dragons permeated the entire paradigm of the Chinese arts. Terminals like the present example were originally mounted on the outer end of the wooden draught pole *yuan* of a horse-drawn chariot *chema*. Depending on the height of the pole and chariot, viewers would have seen this gilt bronze terminal emerging between the horses, supposedly transmitting fear and the impression that the cavalcade was joined by mythical creatures.

(Dimensions: 10.5cm x 19.5cm)

(Parts/Quantity: 1)

£300-400

Ethnographica, 9th Apr, 2025 12:00

- 207 **FOUR CHINESE LACQUERED PAPIER-MÂCHÉ PUPPETS**
 China, late Qing dynasty, late 19th - 20th century **FOUR CHINESE LACQUERED PAPIER-MÂCHÉ PUPPETS**
 China, late Qing dynasty, late 19th - 20th century
 Comprising two female and two male figures, each with a polychrome-painted and lacquered papier-mâché head, each clad in a traditional, richly embroidered Eastern robe worked with silk and metallic threads and fur, showcasing the variety of attires and fashion prerogatives in late Qing China.
 Each approximately 27cm high
 (Dimensions: Each approximately 27cm high)
 (Parts/Quantity: 4)
£500-600



- 208 **A CHINESE POLYCHROME ENAMELLED SILVER BUCKLE WITH RED CORAL BEADS** Qing China, 19th century **A CHINESE POLYCHROME ENAMELLED SILVER BUCKLE WITH RED CORAL BEADS**
 Qing China, 19th century
 Made of two separate sections joined at the back, of elongated cusped shape, with a central tiered and overimposed floral medallion with scalloped edges, the silver plaques enamelled in cobalt blue, turquoise and ochre yellow, in the middle a circular high-collet silver bezel set with a faceted red coral bead, flanked by two tiered silver plaques, also enamelled in cobalt blue and turquoise, the shape reminiscent of stylised Chinese butterflies, also set with red coral beads, the reverse stamped twice with the Chinese silver maker's mark, Shuang Kui Ji (双葵记).
 3.5cm x 8cm
 68gr.



For a similar specimen: Pierre Bergé, *Collection Annie Jernander-De Vriese, Bijoux Ethnographiques*, 2008, p. 218 - 19.
 (Dimensions: 3.5cm x 8cm)
 (Parts/Quantity: 2)
£500-700

Ethnographica, 9th Apr, 2025 12:00

- 209 A CHINESE RED-LACQUERED WEDDING BASKET China, 19th century A CHINESE RED-LACQUERED WEDDING BASKET
 China, 19th century
 Of typical compressed globular shape, resting on a tall circular foot, with an unhinged circular lid and a slender swing handle, coated in red lacquer, the underside plain black, the interior of the lid with a black floral design in the centre.
 23cm diameter and 49cm high
 Provenance: UK diplomatic family collection since the early 20th century.



Baskets such as the present example were used in 19th-century China as wedding baskets, usually filled with auspicious fruits and gifts for the couple. Emblems of marital harmony and good fortune, they were often coated with red lacquer, the colour of luck and prosperity according to Chinese beliefs.

(Dimensions: 23cm diameter and 49cm high)

(Parts/Quantity: 1)

£150-300

- 210 A JAPANESE MEIJI BAMBOO OPIUM PIPE Japan, ca. 1868 - 1912 A JAPANESE MEIJI BAMBOO OPIUM PIPE Japan, ca. 1868 - 1912
 The long, upward-curving bamboo cane fitted with a bone or marine ivory mouthpiece and a bowl made of different copper-inlaid brass plaques, the lateral ones designed as fish with thick scales, the centre near the furnace with concentric circles of fretwork and geometric motifs, standing on a wooden presentation stand.
 52.5cm long



Provenance: UK diplomatic family collection since the early 20th century.

For a similar example recently sold in the auction market, please see Zacke (Austria), *Asian Art Discoveries*, 20 January 2023, lot 1158.

λ This item may require Export or CITES licences in order to leave the UK. It is the buyer's responsibility to find out and conform to the specific export requirements of their country and ensure that lots have the relevant licences before shipping.

(Dimensions: 52.5cm long)

(Parts/Quantity: 2)

£60-80