

# ISLAMIC AND INDIAN ART

Tuesday 19 April 2016



# Bonhams

LONDON



# ISLAMIC AND INDIAN ART

Tuesday 19 April 2016 at 11am  
101 New Bond Street, London

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9.00 to 16.30  
Thursday 14 April  
9.00 to 16.30  
Friday 15 April  
9.00 to 16.30  
Sunday 17 April  
11.00 to 15.00  
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Oliver White  
(Head of Department)  
+44 207 468 8303  
oliver.white@bonhams.com

Matthew Thomas  
+44 207 468 8270  
matthew.thomas@bonhams.com

Rukmani Kumari Rathore  
+44 207 468 8203  
rukmani.rathore@bonhams.com

Alice Bailey (Consultant)

islamic@bonhams.com

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## ILLUSTRATIONS

Front cover: lot 85  
Back cover: lot 101  
Inside front cover: lot 284 (detail)  
Inside back cover: lot 94 (detail)

## IMPORTANT INFORMATION

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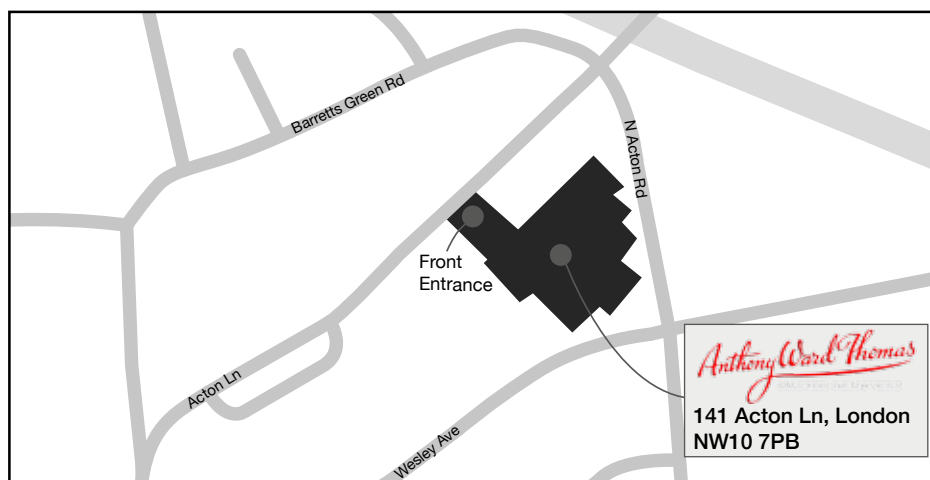
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Email: [alana@ward-thomas.co.uk](mailto:alana@ward-thomas.co.uk)

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### ISLAMIC AND INDIAN ART



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Head of Department



**MATTHEW THOMAS**  
Specialist



**RUKMANI KUMARI  
RATHORE**  
Specialist



**ALICE BAILEY**  
Consultant





1

2

1  
**TWO QUR'AN LEAVES WRITTEN IN KUFIC SCRIPT ON VELLUM  
 NEAR EAST OR NORTH AFRICA, 10TH CENTURY**

A. Arabic manuscript on vellum, 9 lines to the page written in *kufic* script in brown ink with diacritics and vowel points in red and green, *sura* heading in gold with palmette extending into right margin, creased, loss to lower margin, 194 x 263 mm.

B. Arabic manuscript on vellum, 11 lines to the page written in neat *kufic* script in brown ink with diacritics and vowel points in red and green, creased, repaired  
 155 x 213 mm. (2)

£2,000 - 3,000  
 €2,600 - 3,900  
 US\$2,900 - 4,300

**Text:**

A. *sura* LVII, *al-Hadid*, Iron, part of verse 27 to verse 29 (last verse); *sura* LVIII, *al-Mujadila*, The Woman who Pleads, verse 1 to part of verse 2.

B. *sura* VII, *al-A'raf*, The Heights, part of verse 61 (last word only) to part of verse 69.

2  
**A BIFOLIUM FROM A DISPERSED MANUSCRIPT OF COMMENTARY ON THE SAYINGS OF THE PROPHET OR HIS COMPANIONS (HADITH)**

**NORTH AFRICA OR ANDALUSIA, 11TH-12TH CENTURY**  
 Arabic manuscript on vellum, 14-16 lines to the page written in *maghribi* script in brown ink, significant sentences written in larger bold *maghribi* script, roundels with central dots between verses, some losses and worming, 250 x 205 mm.; and **three detached leaves from a dispersed manuscript on jurisprudence, North Africa or Andalusia, 11th Century**, Arabic manuscript on vellum, 26 lines to the page written in loose *maghribi* script in brown ink, creasing, repaired losses to edges  
 300 x 200 mm. (4)

£1,500 - 2,000  
 €1,900 - 2,600  
 US\$2,200 - 2,900





3



4 (detail)

3•  
**ABU 'ALI AL-HUSAIN IBN 'ABDALLAH IBN SINA, MAJMU' RASA'IL, A COLLECTION OF TREATISES ON MEDICAL SUBJECTS**

**PERSIA OR ANATOLIA, 13TH/14TH CENTURY**  
 Arabic manuscript on paper, 24 leaves, 19 lines to the page written in *naskhi* script in black ink, significant words picked out or outlined in red ink, commentaries written diagonally and horizontally in outer margins, waterstaining, crude repairs mostly restricted to outer margins, illuminated *shamsa* at beginning incorporating a later coloured drawing of a teacher and pupils, brown morocco, stained and worn, detached  
 252 x 195 mm.

£6,000 - 8,000  
 €7,700 - 10,000  
 US\$8,600 - 11,000

The text is divided into the following sections: I: *al-risalah al-niqris*, a treatise on the attributes of a skilled physician; II: a treatise on fevers (extracted from *Kitab al-Khawas*); III: a treatise on the pleasures of the body such as food, drink and marriage; IV: a treatise on abstinence; V: *risalat al-Tayr*, a mystical parable; VI: an abridged treatise on single medicaments.

An inscription at the end of treatise IV states that this manuscript was collated with a copy by al-Hakim Najib al-Din al-Samarqandi. An ownership inscription at the end of treatise gives the name of Jalal bin Amin bin Jalal al-Mutatabib al-Murshidi. See Brockelmann, *GAL*, I, 454; S. I, 816.

4  
**A SELJUK OFFICIAL WAQF DOCUMENT IN SCROLL FORM, RELATING TO THE ENDOWMENT OF AN ESTATE CONSISTING OF A VILLAGE AND ITS SURROUNDING LAND IN ANATOLIA, MENTIONING THE NAMES OF 'ALAM-AL-DIN QAYSAR BIN ABDULLAH AND 'ABDU'L-SAMAD AL-SHIRVANI, APPROVED AND WITNESSED BY MUHAMMAD BIN MUHAMMAD AL-HUSAINI, KNOWN AS HIKMI AL-GHILANI, A JUDGE IN QAYSARIYAH (CAESAREA)**

**ANATOLIA, DATED RAMADAN 500/APRIL 1107 OR LATER, WITH A LATER WITNESS STATEMENT DATED AH 887/AD 1482**  
 Arabic manuscript on paper in scroll form, text written in clear *naskhi* script in black ink, numerous witness inscriptions written horizontally and diagonally at the beginning and end of the document, rebacked on paper and green silk at a later date, creased with some tears to paper, two later seal impressions of 'Abdallah al-Ansari  
 177 cm. x 222 mm.

£2,000 - 3,000  
 €2,600 - 3,900  
 US\$2,900 - 4,300



5

5•  
**AN ILLUMINATED QUR'AN**  
**TIMURID PERSIA, 15TH CENTURY**

Arabic manuscript on paper, 230 leaves, 15 lines to the page written in elegant *naskhi* script in black ink with diacritics and vowel points in red and black, illuminated rosettes between verses, inner margins ruled in blue and gold, *sura* headings written in *thuluth* script in gold, one illuminated frontispiece in colours and gold, retouched, remargined, catchwords written in beige barely noticeable, corners rather thumbled, later brown morocco with stamped central medallions and cornerpieces, some staining, with flap, edges crudely repaired  
 310 x 215 mm.

£8,000 - 12,000  
 €10,000 - 15,000  
 US\$11,000 - 17,000



6

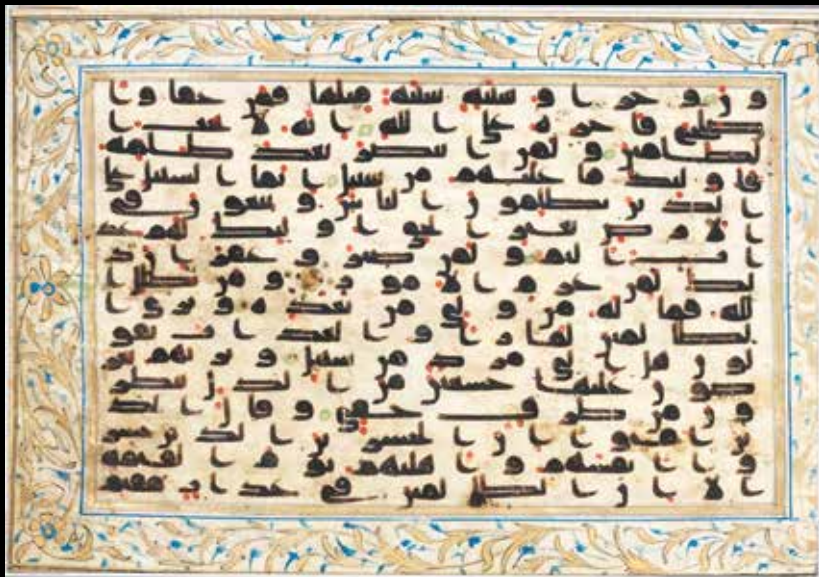
6•  
**AN ILLUMINATED QUR'AN, COPIED BY THE SCRIBE  
 'ABDALLAH PERSIA OR NORTHERN INDIA, PROVINCIAL,  
 DATED AH 946/AD 1539-40**

Arabic manuscript on paper, 312 leaves, 15 lines to the page, first, eighth and fifteenth lines on each page written in alternating bold *thuluth* and *muhaqqaq* scripts in black ink, remaining text written in smaller *naskhi* script in black ink, diacritics and vowel points in black ink, illuminated roundels between verses, intercolumnar and interlinear rules in gold inner margins ruled in blue and gold, *sura* headings written in *thuluth* script in red ink, one illuminated frontispiece in colours and gold, some waterstaining and smudging, outer margins crudely repaired, later brown morocco, covers decorated with central medallions and cornerpieces of gilt onlay, worn, rebacked  
 208 x 140 mm.

£7,000 - 9,000

€9,000 - 12,000

US\$10,000 - 13,000



7

**7**  
**A QUR'AN LEAF WRITTEN IN KUFIC SCRIPT ON VELLUM**  
**ABBASID, 9TH CENTURY**

Arabic manuscript on vellum, 16 lines to the page written in neat *kufic* script in brown ink with diacritics and vowel points in red and green, gold palmettes and roundels marking the verses, later inner margin rules in blue and gold and outer border decoration of floral motifs in blue and gold in Ottoman style, in mount  
 138 x 197 mm.

£3,000 - 5,000  
 €3,900 - 6,500  
 US\$4,300 - 7,200

**Text:**  
*sura XLII, al-Shura*, Consultation, part of verse 39 (last two letters of the word, *yantasirun*) to part of verse 51.

For another leaf, apparently from the same manuscript, and with the same later marginal ornament, indicating that it was probably in an Ottoman album, see Francois Deroche, *The Abbasid Tradition*, The Nasser D. Khalili Collection of Islamic Art, London 1992, pp. 86-87, no. 36 (illus.).



8

**8•**  
**YUSUF BIN MUHAMMAD BIN YUSUF AL-TABIB, KNOWN AS**  
**YUSUFI, NASA 'IHNAMA, ON THE TREATMENT OF DISEASES**  
**OTTOMAN TURKEY, DATED AH 955/AD 1548-49**

Persian manuscript on paper, 93 leaves, 18 lines to the page written in *naskhi* script in black ink with headings picked out in red, bound with two other works, later stamped leather binding  
 204 x 145 mm.

£3,000 - 5,000  
 €3,900 - 6,500  
 US\$4,300 - 7,200

The second work bound together with the main text mentions the name Khawaja Nasir al-Din Muhammad al-Tusi, and relates to gemstones. This may be Tusi's *Tansuq-nama-yi ilkhani*, *Ilkhanid Mineralogy*, or his *Jawhir-nama*, *Book of Precious Stones*. See *Mathematicians, Astronomers and Other Scholars of Islamic Civilisation 7th-19th C.*, Istanbul 2003, pp. 211-219, no. 606, Mi1. There is also a third work in this volume, the *Risalah*, a treatise on calligraphy in verse, known as *Sirat al-Suttur*, also known as *Adab-e khatt*, by the famous calligrapher Sultan'ali Mashhadi, composed in AH 920/AD 1514-15.



9

9  
**A SAFAVID LACQUER BINDING PERSIA, PROBABLY QAZVIN, LAST QUARTER OF THE 16TH CENTURY**

the exterior depicting birds amidst the foliage of a flowering tree, and a *simurgh* and a dragon at upper left and upper right respectively, border with stylised cloudbands, doublures in red with borders of a scrolling vine motif in gold on a black ground, 208 x 130 mm.; and a **Safavid lacquer cover, Persia, late 16th Century**, the cover depicting birds perched on the branches of blossoming trees, with a gazelle in the background, some flaking, doublure of brown morocco with stamped central medallions, cornerpieces and border panels decorated with maroon and black paper filigree on blue and gold grounds 233 x 140 mm.(2)

£6,000 - 8,000  
 €7,700 - 10,000  
 US\$8,600 - 11,000

The first binding can be compared (more with regard to its colour scheme, but also to the composition) with one on a manuscript of Amir Khusraw Dehlavi's *Duval Rani Khizr Khan* in the Topkapi Saray Museum (TSMK H.64): see Lale Uluc, *Shiraz Artisans and Ottoman Collectors: Sixteenth Century Shiraz Manuscripts*, Istanbul 2006, pp. 450-451, pls. 342-343). The date of this manuscript, produced in Qazvin, is AH 992/AD 1584-85, which would imply a similar date and origin for the first binding in the present lot.



10

10  
**TWO LEAVES, ONE ILLUSTRATED, FROM A DISPERSED MANUSCRIPT OF FIRDAUSI'S SHAHNAME, DEPICTING THE ENTHRONEMENT OF SHAPUR PERSIA, SCHOOL OF MU'IN MUSAVVIR, MID-17TH CENTURY**

Persian manuscript on paper, two detached leaves in one mount, 27 lines to the page written in *nasta'liq* script in black ink in four columns, intercolumnnar rules in gold, inner margins ruled in red, blue and gold, headings written in *nasta'liq* script in red, one miniature leaf 343 x 220 mm.

£4,000 - 6,000  
 €5,200 - 7,700  
 US\$5,700 - 8,600

11

**TWO CRANES STANDING IN A POOL  
MESOPOTAMIA OR TABRIZ, CIRCA 1370-80**

gouache and gold on paper laid down on card, four lines of *nasta'liq* script written diagonally in two columns with intercolumnar panel and cornerpieces with gilt floral motifs, excised from a 15th Century manuscript, gold inner border, orange outer border  
*painting 325 x 218 mm.; with border 366 x 245 mm.*

**£20,000 - 30,000**

**€26,000 - 39,000**

**US\$29,000 - 43,000**

Three examples of these striking and unusual paintings, whose relative 'realism' stands out in Persian painting and owes a good deal to Chinese art, and which are probably from the same album, have appeared at auction in recent years. The first (Sotheby's, *Arts of the Islamic World*, 13th April 2000, lot 31) was attributed to the 'famous, but elusive' Jalayirid artist Abd al-Hayy, who was working for Sultan Uways in Samarqand and perhaps elsewhere, though little more is known of his career. This painting also depicted two cranes but in addition two ducks on the surface of the water in which the cranes stand. The second painting appeared at Christie's (*Islamic Art and Manuscripts*, 10th October 2000, lot 84), depicting an egret in flight, and unattributed. The third was the sale in these rooms (Bonhams, *Islamic and Indian Art*, 2nd May 2001, lot 38), depicting a crane in flight.



12•

**A RARE ALBUM OF CALLIGRAPHIC EXERCISES (MUFRADAT),  
BY THE FAMOUS SCRIBE YAQUT AL-MUSTA'SIMI  
BAGHDAD, LATE 13TH CENTURY, WITH ILLUMINATION ADDED  
IN THE 16TH CENTURY**

Arabic manuscript on paper, 15 leaves and 5 flyleaves, three lines to the page, first and third written in bold *thuluth* script in black ink, second line written in fine *naskhi* script in black ink, all within cloudbands on a gold ground with floral motifs in colours, inner margins ruled in gold and blue, outer margins sprinkled with gold, outer margins ruled in gold, some text written diagonally or extending into wide margins, penultimate leaf with signature of the scribe, illumination added at a later date in Persia in the 16th Century, remargined, 16th Century brown morocco with gold stamped central panel with large medallion surrounded by and enclosing cloudbands and a stylised scrolling vine, within a border of stamped floral cartouches, doubleures with gold decoupe central medallion, cornerpieces and borders cartouches of coloured paper  
300 x 195 mm.

£100,000 - 200,000

€130,000 - 260,000

US\$140,000 - 290,000

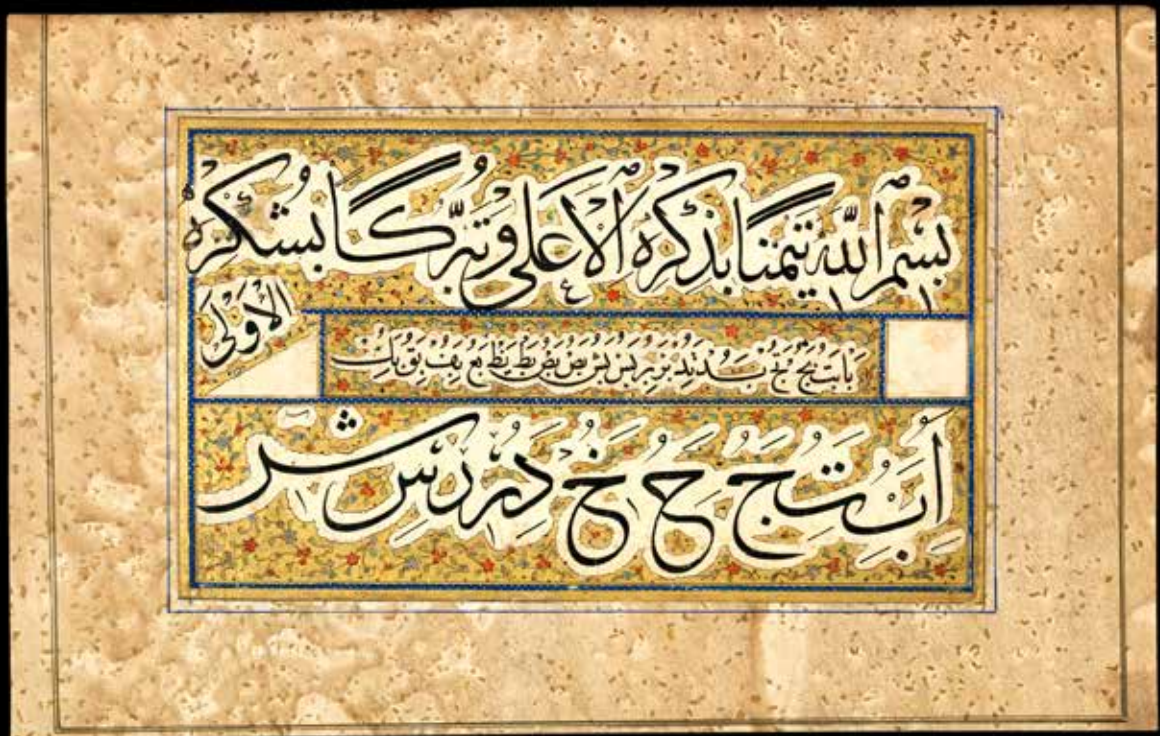
**Provenance:**

Christie's, 4th December 1975, lot 94A.

Yaqut al-Musta'simi is one of the most famous and admired, perhaps *the* most celebrated, of Islamic calligraphers. His full name was Abu'l Majd Jamal al-Din Yaqut ibn 'Abdullah, and he was born, it is thought, in the early 13th Century, in Anatolia, though there have been suggestions that he was Abyssinian. The name Yaqut, 'ruby', was a common one for slaves, and he is supposed to have been brought as a slave (possibly also converting to Islam) to Baghdad in his youth in the service of the last Abbasid caliph, al-Musta'sim billah (whence his epithet). He was official secretary (*katib al-diwan*) there and managed to survive the sack of the city by the Mongols in 1258. He studied calligraphy with one of the masters of that period, Safi al-Din 'Abd al-Mu'min al-Urmawi (d. 1294), and also under Juwayni, becoming librarian of the famous Mustansiriyah madrasa. He died in around AH 697/AD 1298. Yaqut was always spoken of for his mastery of the 'Six Pens', notably *thuluth*, and also for developing a new style of *naskhi* script by trimming the nib of his pen differently. He was said to have practiced calligraphy every day by copying two sections of the Qur'an, maintaining this practice (so legend had it) even during the Mongol siege, by hiding at the top of a minaret.

The album is a *mufradat*, listing the letters of the Arabic alphabet for the purposes of calligraphic exercises, the letters being in combination or singly.





بَابُ نَجْحِ بَدَنِ نَزْلِ بَسْرِ بَصْرِ

بَابُ نَجْحِ بَدَنِ نَزْلِ بَسْرِ بَصْرِ

بَصْرِ بَعْبُ بَعْبُ بَقِيَّتْ بَلْ بَلْ بَلْ

لَمْ يَزَلْ هَمْ هَمْ هَمْ هَمْ هَمْ هَمْ

لَمْ يَزَلْ هَمْ هَمْ هَمْ هَمْ هَمْ هَمْ

أَبْ بَجْ جَجْ جَجْ جَجْ جَجْ جَجْ

جُجْ جُجْ جُجْ جُجْ جُجْ جُجْ

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13

13•

**AN ILLUMINATED QUR'AN  
MUGHAL INDIA, 17TH CENTURY**

Arabic manuscript on paper, 312 leaves and 11 blanks, 15 lines to the page written in *naskhi* script in black ink within cloudbands on a gold ground, inner margins ruled in gold and black, outer margins ruled in gold, circular motifs in colours and gold marking the verses, *sura* headings in gold *thuluth* against a crosshatched ground within an outlined panel, catchwords, one double-page illuminated frontispiece, preceded by two leaves with *shamsas*, last leaf with illuminated roundel containing text in gold *thuluth*, first four folios and the folio following *sura al-Nas* later replacements, prayers at end added at a later date, later brown morocco with stamped central panel, doublures of red morocco, worn  
280 x 190 mm.

£15,000 - 20,000

€19,000 - 26,000

US\$22,000 - 29,000



14



15

14•

**AN ANTHOLOGY OF PERSIAN POETRY, INCLUDING ARIFI'S GUY O CHAUGAN (BALL AND MALLET), AND OTHER POEMS IN PERSIAN, TURKISH AND ARABIC, SOME BY 'ALI SHIR NAVA'I PERSIA, 16TH-17TH CENTURY**

Persian, Arabic and Ottoman Turkish manuscript on gold-sprinkled yellow paper, 17 leaves, the first half of the manuscript with 12 lines to the page written in small *nasta'liq* script in black ink in two columns, intercolumnar rules and inner margins ruled in gold, headings written in *nasta'liq* script in blue within illuminated panels, one illuminated headpiece in colours and gold, one miniature depicting polo players, illustrating *Guy o Chaugan*, the second half of the manuscript with text in *nasta'liq* script written horizontally, vertically and diagonally, sometimes within cloudbands, one ink drawing of a Turkish youth standing in a landscape, outer margins throughout illuminated with floral motifs in gold, contemporary lacquer binding with birds nesting amidst floral motifs, doublures of brown morocco  
189 x 113 mm.

£6,000 - 8,000

€7,700 - 10,000

US\$8,600 - 11,000

15•

**A QUR'AN SECTION (JUZ IX) CHINA, 18TH-19TH CENTURY**

Arabic manuscript on paper, 52 leaves, 5 lines to the page written in *sini* script in black ink, inner margins ruled in red, gold rosettes marking the verses, catchwords, first and last leaves with three lines within panels illuminated in colours and gold in the Chinese style, original brown morocco with stamped decoration, with flap  
280 x 200 mm.

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300

16•

**SA'DI, KULLIYAT, POETRY, COPIED BY JAMAL AL-DIN HUSAIN  
BIN 'ABD AL-FATTAH QANNADI, WITH 70 MINIATURES  
PERSIA, SHIRAZ, DATED RAMADAN 989/OCTOBER-  
NOVEMBER 1581**

Persian manuscript on paper, 403 leaves, 7 lines to the page written in *nasta'liq* script in black ink, further text in *nasta'liq* written diagonally outside text panel, intercolumnar rules in colours and gold, headings written in *nasta'liq* script in white on a gold ground, other illuminated panels in page corners, 70 miniatures, 9 illuminated headpieces in colours and gold, these pages with accompanying marginal ornament in colours and gold, single-page illuminated frontispiece, two full-page miniatures at end, second folio lacking, brown morocco with gold stamped central medallion and border, with flap  
267 x 170 mm.

£30,000 - 50,000

€39,000 - 65,000

US\$43,000 - 72,000

Perhaps the most notable feature of this manuscript is the relatively small size of the illustrations, and their position on the page, shifting between the centre of the page, but much more frequently in the margins, where a cartouche would normally be found. This provides a stark sense of their relation to the text, and resembles the format of a *Kulliyat* of Muhammad Ahli Shirazi, dated Shiraz, circa 1550, in the David Collection (see K. von Folsach, *For the Privileged Few: Islamic Manuscript Painting from the David Collection*, Copenhagen 2007, pp. 94-95, no. 38).



17•

**AN ILLUMINATED QUR'AN, INCLUDING THE *FALNAMA*  
TIMURID OR SAFAVID PERSIA,  
LATE 15TH OR EARLY 16TH CENTURY**

Arabic manuscript on paper, 278 leaves, 19 lines to the page written in elegant *naskhi/muhaqqaq* script in black ink with diacritics and vowel points in red and black ink, gilt roundels decorated with blue dots between verses, inner margins ruled in blue and gold, *sura* headings written in *thuluth* script in white within illuminated rectangular panels decorated with intertwining vegetal motifs in gold on a blue ground, illuminated circular devices in outer margins, one illuminated frontispiece in colours and gold, slight waterstaining mostly restricted to outer margins otherwise in good condition, later 17th Century Ottoman brown morocco with stamped central medallions and cornerpieces decorated with intertwining serrated leaves and vegetal motifs on gold ground, with flap, doublures of red morocco decorated with central medallions in gold, and flyleaves of pink paper sprinkled with gold

177 x 120 mm.

£20,000 - 30,000

€26,000 - 39,000

US\$29,000 - 43,000

The *Falnama* deals with the methods and procedures relating to divination using a text of the Qur'an. Here the text is in Persian prose and verse with prayers in Arabic. There is another text accompanying it here which deals with the thirty-seven rules under which this Qur'an manuscript was copied: for instance, every *bismallah* is written at the beginning of a page except the last very few short ones; every page starts with the beginning of a verse; openings to [various listed] sections are at the beginning of a page; verses starting with the letter *shin* are written at the beginning of a line; the last line on each page is the end of a verse; the names God and Muhammad are written at the beginning of the line.

On the *falnama*, see M. Bayani, T. Stanley & J.M. Rogers, *The Decorated Word*, Part Two, The Nasser D. Khalili Collection of Islamic Art, London 2009, pp. 86-97; and M. Farhad and S. Bagci, *Falnama: The Book of Omens*, Washington 2009.







18•

**AN ILLUMINATED QUR'AN COMMISSIONED BY AQA MIRZA MAHMUD, COPIED BY MUHAMMAD 'ALI ISFAHANI, KNOWN AS SULTAN-AL-KUTTAB PERSIA, 17TH/18TH CENTURY AND DATED RABI' AL-AWWAL 1306/NOVEMBER 1888**

Arabic manuscript on paper, 394 leaves, 14 lines to the page written in clear *naskhi* script in black ink with diacritics and vowel points in red and black, gold discs between verses, inner margins ruled in blue and gold, *sura* headings written in *thuluth* script in red, one illuminated frontispiece in colours and gold, remargined, later catchwords, outer borders of folios 1v-2r richly decorated with intertwining stylised serrated leaves and flowerheads in two shades of gold, contemporary lacquered black morocco with borders decorated with floral and vegetal motifs in gold and some colour, doublures of brown morocco, with light brown morocco slipcase with flap  
262 x 170 mm.

£10,000 - 15,000  
€13,000 - 19,000  
US\$14,000 - 22,000

The colophon says that the manuscript was copied by the order of Aqa Mirza Mahmud Khan, who wanted this precious Qur'an to be revived. Muhammad 'Ali Isfahani, titled Sultan al-Kuttab, rewrote the missing part of the original 17th/18th century manuscript in exactly the same style as the original (*shabih-nevisi*) in Rabi' ii 1306/December 1888-January 1889. A note states that the original Qur'an was by Ahmad bin Suravardi (also known as Shaykh-zadeh), a *naskhi* scribe of the first decades of the 14th Century. He was a pupil of Yaqut Musta'simi in Baghdad and is recorded as having written many inscriptions of buildings in that city. His recorded work includes copies of the Qur'an, religious texts and calligraphic pages dated between AH 710/AD 1310-11 and AH 728/AD 1327-8. (See Mehdi Bayani, *ahval va asar-e khosh-nevisan*, vol. iv, Tehran 1358sh, pp. 14-16).

The scribe Muhammad 'Ali Isfahani is recorded as a master of calligraphers whose *naskhi* script reached the highest degree and he was rewarded with the title sultan al-kuttab (King of scribes) under Nasir al-Din Shah. His recorded work that include copies of the Qur'an, prayer books and calligraphic pages are dated between AH 1268/AD 1851-52 and AH 1317/AD 1899-1900. (See Muhammad Hasan I'timad al-Saltanah, *al-ma'athir wa al-athar*, edited by I. Afshar, Tehran, 1363 sh, p. 283 and Mehdi Bayani, *op. cit.*, vol. iv, Tehran, 1358sh, pp. 175-6).



19



20

## OTHER PROPERTIES

19•

### AN ILLUMINATED QUR'AN SECTION, JUZ II MAMLUK, PROBABLY EGYPT, 15TH CENTURY

Arabic manuscript on pink paper, 20 leaves, 9 lines to the page written in clear *naskhi* script in black ink with diacritics and vowel points in black, large gilt rosettes decorated with alternating red and blue dots between verses, one illuminated frontispiece in colours and gold, lower edges badly frayed and crudely repaired, contemporary brown morocco covers decorated with gilt-tooled central medallions and cornerpieces, rebaked, the binding not original to the manuscript but probably belonging to *Juz XVI* of the same set  
295 x 205 mm.

£3,000 - 5,000  
€3,900 - 6,500  
US\$4,300 - 7,200

20•

### ABU 'ALI AL-HUSAIN IBN 'ABDALLAH IBN SINA, KNOWN AS AL-SHAYKH, *KITAB ISHARAT ILA USUL AL-TANBIHAT*, A TREATISE ON LOGIC AND PHILOSOPHY, COPIED BY IBN DHIYA-AL-DIN MUHAMMAD AL-KIRMANI MUHAMMAD TAHIR SAFAVID PERSIA, DATED JUMADA AL-THANI 1061/APRIL 1651

Arabic manuscript on paper in *safinah* form, 309 leaves, 21 lines to the page written in small *nasta'liq* script in black ink, significant words picked out in red ink, occasional commentaries written diagonally in outer margins towards beginning of text, catchwords, text of second part begins abruptly, three leaves detached and crudely repaired with loss of text, rather browned, waterstaining mostly restricted to outer margins, later brown morocco covers, worn and crudely rebaked  
203 x 113 mm.

£3,000 - 4,000  
€3,900 - 5,200  
US\$4,300 - 5,700

Ibn Sina was a physician and philosopher, known in Europe as Avicenna. He was born in Afshana near Bukhara in AD 980, and worked at the courts in Bukhara, Gurgan, Gurganj, Isfahan and Hamadan, where he died in AD 1037. *Al-Isharat wa'l-tanbihat* is considered his most important and popular work on logic and philosophy, and subsequently many commentaries were written on it by celebrated writers such as Tusi and Razi.

The copy in this sale is entitled *Kitab al-isharat ila usul al-tanbihat* which could either be an alternative title of the work, or a commentary. An early copy of *al-Isharat wa'l tanbihat*, copied in Mosul and dated Ramadan 627/July 1230, is in the Chester Beatty Library (see A. Arberry, *A Handlist of the Arabic Manuscripts*, vol. VI, Dublin 1963, p. 61, no. 4699). There are five other copies of which one is dated AH 640/AD 1242-43, in the British Library (see P. Stocks & C. Baker, *Subject-Guide to the Arabic Manuscripts in the British Library*, London 2001, p. 195, G. See also Brockelmann, *GAL*, I, 454; S. I, 816.



21

21•  
**TWO WORKS IN ONE VOLUME: KITAB HAZRAT AGA SAHRUWARDIYAH; AND MUNAJAT LI AMIR AL-MU'MININ 'ALI IBN ABI TALEB, AL-IMAM 'ALI BIN AL-HUSAIN ZAYN AL-'ABIDIN AND AL-FARAZDAQ, PRAYERS AND INVOCATIONS OTTOMAN TURKEY OR PERSIA, LATE 15TH-EARLY 16TH CENTURY**

Arabic manuscript on paper, 13 leaves, 10 lines to the page, first, fifth and tenth lines written in bold *muhaqqaq/thuluth* scripts, remaining text on each page written horizontally and diagonally in smaller *naskhi* script in black ink, intercolumnar and interlinear gilt rules, inner margins ruled in blue and gold, significant sentences picked out in red, one illuminated headpiece in colours and gold, browned, waterstaining, outer margins crudely repaired, modern black morocco, covers with central medallions richly decorated with intertwining Chinese cloudbands, serrated leaves and flowerheads in red on gilt ground, doublures and flyleaves of marbled paper  
 283 x 200 mm.

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



22

22•  
**MUHYI BIN MUHAMMAD BIN ABI AL-SHUKUR AL-MAGHRIBI AL-ANDALUSI, FOUR TREATISES ON ASTROLOGY/ ASTRONOMY IN ONE VOLUME: THE FIRST TREATISE ENTITLED AL-MADKHAL AL-MUFID, THE THIRD ENTITLED GHUNYAT AL-MUSTAFID FI'L AL-HAKM 'ALA AL-MAWALID OTTOMAN EMPIRE, NORTH AFRICA, 17TH/18TH CENTURY**

Arabic manuscript on brown paper, 143 leaves, 24 lines to the page written in neat *naskhi* script in black ink with headings and significant sentences and words picked out in red, illustrated with diagrams, edges frayed otherwise in good condition, contemporary brown morocco, covers tooled with central medallions and border bands, some worming, with flap  
 235 x 175 mm.

£1,500 - 2,000  
 €1,900 - 2,600  
 US\$2,200 - 2,900



23

23•  
**TWO WORKS IN ONE VOLUME: ABU MUHAMMAD 'UBAIDALLAH BIN ZAID AL-QAIRAWANI AN NAFZAWI (D. AD 996), MURSHID AL-MUBTADI'IN, A TREATISE ON JURISPRUDENCE, COPIED BY YAHYA BIN MUHAMMAD BIN MUHAMMAD BIN AHMAD AL-TUAITI NORTH AFRICA, DATED AH 1001/AD 1592-93 and 'Abdallah Ibn Abi Bakr al-Azhari, *Ajrumia*, a treatise on the Arabic language, North Africa, dated AH 1149/AD 1736-37, Arabic manuscript on paper, 103 leaves, 42-48 lines to the page written in *maghribi* script in more than one hand in black and red ink, catchwords, browned, edges frayed, dampstaining, brown morocco, badly stained, with flap 293 x 230 mm.**

£2,000 - 3,000  
 €2,600 - 3,900  
 US\$2,900 - 4,300

Brockelmann lists the title *Murshid al-Mubtadi'in* under the name Nafzawi, followed by the name Muhammad Sa'id bin Suleyman which appears in this manuscript. See Brockelmann, *GAL*, S. I, 301.



24

24•  
**SIDI MUHAMMAD BIN SA'ID AL-SUSI, A TREATISE ON THE DAYS AND THE MONTHS ACCORDING TO THE ISLAMIC AND WESTERN CALENDARS AND ON THE PLANETS NORTH AFRICA, DATED AH 1127/AD 1715**  
 Arabic manuscript on paper, 20 leaves with 5 blanks, 8 lines to the page written in large *maghribi* script in black ink, significant letters and words picked out in red, green and blue, inner margins ruled in red and blue, catchwords in wide outer margins, one coloured rectangular panel incorporating the name of the author in white, some staining, red morocco gilt, with flap, 220 x 170 mm.; and **al-Imam Sidi Muhammad bin Yusuf al-Sanusi al-Hasani, *al-'Aqidah al-Sughra*, copied by Abdul-Wahab bin Ahmad al-Sarraj, North Africa, late 19th Century, Arabic manuscript on paper, 12 leaves, 8 lines to the page written in large *maghribi* script in black ink, significant letters and words picked out in red, green and blue, inner margins ruled in red, catchwords in wide outer margins, edges frayed, browned, red morocco gilt, worn 220 x 170 mm.(2)**

£2,000 - 3,000  
 €2,600 - 3,900  
 US\$2,900 - 4,300



25

25•  
**THREE QUR'AN SECTIONS (JUZ III, XIX, XX) FROM A DISPERSED SET OF THIRTY SECTIONS**  
**OTTOMAN TURKEY, LATE 17TH-EARLY 18TH CENTURY**

Arabic manuscript on paper, 19, 20 and 22 leaves, 9 lines to the page written in neat *naskhi* script in black ink with diacritics and vowel points in black, gilt roundels decorated with red, inner margins ruled in gold, catchwords in wide outer margins, titles written in *naskhi* script in red ink, corners rather thumbled, some crude repairs, soiled, contemporary brown morocco with sunken central medallions decorated with serrated leaves and flowerheads, rebacked, some repairs, with flaps, doublures of marbled paper  
 275 x 190 mm. (3)

£1,500 - 2,000  
 €1,900 - 2,600  
 US\$2,200 - 2,900

26•  
**TWO WORKS: NAJM-AL-DIN MUHAMMAD BIN 'ALI AL-GHAYTI AL-ISKANDARI AL-SHAFI' (B. CIRCA 1494-1504), KITAB BAHAJAT AL-NAZIRIN FI MAWLAD KHAYR AL-ANBIYA WA AL-MURSALIN, A TREATISE ON THE CELEBRATIONS TO MARK THE BIRTHDAY OF THE PROPHET MUHAMMAD, COPIED BY JAMAL-DIN BIN MUSA AL-SUHURI AL-MALIKI**  
**OTTOMAN EMPIRE, PROBABLY NORTH AFRICA, DATED TUESDAY 16TH DHU AL-QA'DA 1029/12TH OCTOBER 1620**

Arabic manuscript on paper, 27 leaves, approximately 22-23 lines to the page written in a cursive hand, significant words and sentences picked out in red, catchwords, slightly browned at edges otherwise in good condition, contemporary brown morocco with some worming, 210 x 155 mm.; and Muhyi-al-Din Abu'l-Abbas Ahmad bin 'Ali al-Buni al-Qurashi (d. 1225), *Sharh asma' Allah al-Husna*, a commentary on the names of God, Ottoman Empire, North Africa, dated Tuesday 16th Ramadan 1049/10th January 1640, Arabic manuscript on paper, 15 leaves, 21 lines to the page written in *naskhi* script in black ink with significant words and sentences picked out in red, catchwords in wide outer margins, extensive commentaries written in outer margins towards beginning, edges frayed, reddish-brown morocco gilt, covers decorated with central medallions of green leather onlay, rebacked  
 210 x 155 mm. (2)

£1,500 - 2,000  
 €1,900 - 2,600  
 US\$2,200 - 2,900

The colophon of the first manuscript states that the author completed the composition of the work on Saturday 14th Safar 980/25th June 1572.

A. Najm-al-Din Muhammad bin 'Ali al-Ghayti al-Iskandari al-Shafi' was born between 1494 and 1504 in Egypt, and died on the 17th Safar 981/19th June 1573. He wrote several works on the life of the Prophet and especially on the Mi'raj. This work, entitled *Bahjat al-nazirin fi maulid khayr al-anbiya wa'l-mursalin*, is not recorded by Brockelmann. However, he lists a work on the birth of the Prophet entitled *Bahjat al-sami'in wa'l-nazirin bi-maulid sayid al-awalin wa'l-akhirin*, which is very probably the same work but with a slightly different title. See Brockelmann, GAL, II, 338; S II, 467.

B. Brockelmann lists al-Buni's commentary on the ninety-nine names of God under two titles: *al-Rafi' al-asna fi sharh asma' Allah al-husna*, which is the same as *al-Mashad al-asna fi sharh asma' Allah al-husna* (see Brockelmann, GAL, I, 497; S.I, 910). A copy of al-Buni's treatise on the uses of the ninety-nine names of God, dated 16 Dhu'l Qa'dah 828/24th September 1425, is in the Khalili Collection. According to Michael Rogers, 'al-Buni was an author of works on magic, with a strong concentration on magic squares, grammatology (*'ilm al-huruf*) and onomancy (*'ilm al-asma'*). These were much produced in later Islam, from the Maghrib to Central Asia'. (See M. Rogers, *The Arts of Islam: Masterpieces from the Khalili Collection*, London 2010, p. 170, cat. no. 202).



26



27

27•  
**A LARGE ILLUMINATED QUR'AN COPIED  
 BY ABDUL-LATIF BIN MULLA HAMID  
 INDIA, DATED AH 1098/AD 1686-87**

Arabic manuscript on paper, 564 leaves, 10 lines to the page written in large and clear *naskhi* script in black ink, with diacritics and vowel points in black, double interlinear rules in gold with interlinear Persian translation in *nasta'liq* in red ink throughout, inner margins ruled in blue, red and gold, catchwords, extensive Persian commentaries written diagonally in *nasta'liq* script in black and red contained within panels, *sura* headings written in *thuluth* in white on illuminated panels, one double-page illuminated frontispiece in colours and gold, crudely repaired throughout, discoloration, some smudging, modern leather gilt

330 x 223 mm.

£2,500 - 3,500  
 €3,200 - 4,500  
 US\$3,600 - 5,000



28

28•  
**A QUR'AN  
 SOUTH-EAST ASIA, PROBABLY INDONESIA,  
 LATE 19TH CENTURY**

Arabic manuscript on thick lined cream-coloured paper with Dutch watermarks, 390 leaves, 15 lines to the page written in a cursive script with vowel points and diacritics in black ink, red roundels between verses, inner margins ruled in black, lacking catchwords, *sura* headings in red within a blank rectangular panel, two coloured double pages at beginning and end drawn freely, predominantly in yellow, red, brown and black pigments, eight folios detached at end, edges frayed, browned, contemporary red morocco with stamped central medallions, cornerpieces and border panels of gilt paper onlay, lower cover and flap detached, spine and edges worn, an inscription in a local language on flyleaf

320 x 210 mm.

£2,000 - 3,000  
 €2,600 - 3,900  
 US\$2,900 - 4,300

For further reading see A. T. Gallop, 'Islamic Manuscript Art of Southeast Asia', in J. Bennett (ed.), *Crescent Moon: Islamic Art and Civilisation in Southeast Asia*, Canberra 2006, pp. 158-189.



29•  
**AN ILLUMINATED QUR'AN COPIED BY SHA'BAN, SON (WALAD)  
 OF MUHAMMAD HUSAIN MUGHAL INDIA, WRITTEN AT  
 FATHABAD, DATED 27TH SHA'BAN 1087/4TH NOVEMBER 1676,  
 DURING THE REIGN OF THE EMPEROR AURANGZEB**

Arabic manuscript on paper, 434 leaves, 11 lines to the page written in clear *naskhi* script in black ink with diacritics and vowel points in red and black, gilt discs between verses, interlinear gilt cloudbands throughout text, inner margins ruled in red, blue and gold, illuminated circular devices in margins, one illuminated frontispiece in colours and gold, some oxidation, some folios remargined, some crude repairs to inner margins, brown morocco, rebacked, worn and stained 245 x 170 mm.

£10,000 - 15,000  
 €13,000 - 19,000  
 US\$14,000 - 22,000





30•

**AN ILLUMINATED MINIATURE QUR'AN, FORMERLY IN THE POSSESSION OF EDWARD SMITH, PRIVATE SECRETARY TO WARREN HASTINGS, GOVERNOR-GENERAL OF INDIA, WITH TWO LETTERS RELATING TO ITS PROVENANCE MUGHAL INDIA, EARLY 17TH CENTURY**

Arabic manuscript on paper, in octagonal form, approximately 200 leaves (uncollated), 15 lines to the page written in *ghubari* script in black ink with diacritics and vowel points in black, lacking verse markers and catchwords, inner margins ruled in gold, *sura* headings in larger *thuluth* script in red ink within gold rectangular panels, illuminated double-page frontispiece in colours and gold, dampstaining, edges frayed, folios loose, one detached maroon morocco cover decorated with gilt motifs in Ottoman style, in metal and red leather boxes, cotton bag  
37 x 40 mm.; red leather box 53 x 55 mm.(4)

£3,000 - 4,000  
€3,900 - 5,200  
US\$4,300 - 5,700

**Provenance:**

Edward Smith (d. 1830), secretary to Warren Hastings, Governor-General of India, 1774-85.  
His daughter, Mary Crease [?], Devon, from 1830.  
Private UK collection.

The first of the two letters included in the lot is Mary Crease's account of the manuscript's history (undated, but probably late 19th Century). It was brought back from India after his thirty-year service with the Company by her father, Edward Smith, of Ince [?] Castle, Cornwall. She asks the letter's addressee, a certain Lionel Moore, Secretary at the British Embassy in Constantinople, whether the Sultan might be interested in purchasing the Qur'an. She claims that it was worn as an amulet on the arm of the Emperor Akbar, that it was copied by his vizier, and that it was originally contained within a gem-set gold box (which she had presumably already sold, as she gives its price as £500). The manuscript had been viewed by the Turkish Ambassador in 1816 on a visit to Edward Smith. She was apparently unsuccessful in her attempt to sell it, since the second letter is a reply from Charles Rieu (1820-1902), Keeper of Oriental Manuscripts at the British Museum from 1867, Professor of Arabic and Persian at University College, London, Professor of Arabic at Cambridge, and father of E. V. Rieu, one of the founders of Penguin Classics. He offers to inspect it but on the face of it thinks that the Museum would be unlikely to offer as much money as she would like.

31•

**MUHYI AL-DIN LARI (D. 1526), *KITAB FUTUH AL-HARAMAYN*, A GUIDE IN PERSIAN VERSE FOR PILGRIMS ON THE HAJJ ILLUSTRATING THE STATIONS OF THE PILGRIMAGE AND THE RITUALS TO BE OBSERVED, WITH 18 COLOURED DIAGRAMS OF THE HOLY SHRINES AND SITES, AND INCLUDING SOME VERSES BY JAMI INDIA, 17TH CENTURY**

Persian manuscript on paper, 45 leaves, misbound, 15 lines to the page written in two columns of *naskhi* script in black ink, double intercolumnar rules in blue, inner margins ruled in red, blue and gold, titles written in *naskhi* script in red ink, catchwords added at a later date, one illuminated headpiece in colours and gold, corners rather thumbed, browned, waterstaining, edges frayed, some crude repairs, brown boards, worn, rebacked  
255 x 168 mm.

£7,000 - 9,000

€9,000 - 12,000

US\$10,000 - 13,000

*Kitab Futuh al-Haramayn* (Revelations of the Two Holy Sites) was one of the earliest pilgrimage guides. Muhyi al-Din Lari dedicated the work to Muzaffar bin Mahmudshah, ruler of Gujarat, in 1505. The earliest known copy is in the British Museum (Or. 3633, dated AH 951/AD 1544). All were well illustrated, as here, with stylised depictions of the various holy places and other sites of interest. Twelve of the surviving copies of the text have colophons indicating that they were written in Mecca itself, though India was another frequent source at slightly later dates. See V. Porter (ed.), *Hajj: Journey to the Heart of Islam*, London 2012, pp. 46-47; and J. M. Rogers, *The Arts of Islam: Treasures from the Nasser D. Khalili Collection*, Sydney 2007, pp. 200-201, no. 219 (an example from Mecca).

For further reading, see:

V. Porter (ed.), *Hajj: Journey to the Heart of Islam*, London 2012.

V. Porter and L. Saif (edd.), *The Hajj: Collected Essays*, London 2013.

E. Wright, *Islam, Faith, Art, Culture: Manuscripts from the Chester Beatty Library*, London 2009.

M. Rogers, *The Arts of Islam: Masterpieces from the Khalili Collection*, London 2010.

The list of illustrations is as follows:

I: Jebel (Mount) Mifrah between Mecca and Medina, two wells in foreground.

II: The holy sanctuary in Medina.

III: The Guristan Cemetery of Baqi' in Medina, the burial place of the Prophet's wives, children and Halima, his wet nurse.

IV: Qaba Mosque, two wells and two palm trees.

V: The Qa'ba and the holy sanctuary in Mecca.

VI: The road between Safa and Marwa.

VII: Jebel Abu Qubais and the split moon in gold.

VIII: Suq al-Layl (The Night Market), the birthplace of the Prophet and the Imam 'Ali.

IX: The bazaar at Muda'a.

X: Al - Ma'ala Cemetery at Mecca, the burial place of the Prophet's mother, and his first wife Khadija.

XI: Shabikah grave yard near Mecca.

XII: Jebel al-Nur and Ghar Hira, the cave where the Prophet received his first revelation from the archangel Gabriel.

XIII: Jebel 'Arafat, the mount where the Prophet delivered his farewell sermon to the Muslims who accompanied him on the Hajj.

XIV: The site of Muzdalifah between 'Arafat and Mina.

XV: The site of the stoning of the three jamarat (pillars) near Mina.

XVI: The Masjid al-Qiblatayn (The Mosque of the Two Qiblas).

XVII: Jebel Uhud, the tomb of Hamza, the Prophet's uncle, and the tombs of the martyrs of the battle of Uhud.



32•

**SHOJA'I MASHHADI, MI'RAJ-MAMEH, AN ILLUSTRATED MANUSCRIPT OF PERSIAN POETRY RELATING TO THE JOURNEY OF THE PROPHET MUHAMMAD INTO THE HEAVENS ON HIS HORSE BUR'AQ, AND 18 FULL-PAGE COLOURED DIAGRAMS OF THE HOLY SHRINES NORTHERN INDIA, PROBABLY KASHMIR, 19TH CENTURY**

Persian manuscript on paper, 88 leaves, 7 lines to the page written in two columns of bold *nasta'liq* script in black ink, double intercolumnar rules in red and blue, inner margins ruled in blue, red and gold, catchwords in wide outer margins, nine miniatures depicting the various encounters of the Prophet Muhammad on his journey, the face of the Prophet overpainted or rubbed, otherwise in good condition, two illuminated panels in colours and gold at beginning and end, contemporary floral lacquer binding, covers and doublures richly decorated with massed floral sprays, edges and lower corners with damage caused by rodents  
355 x 210 mm.

£3,000 - 4,000  
€3,900 - 5,200  
US\$4,300 - 5,700

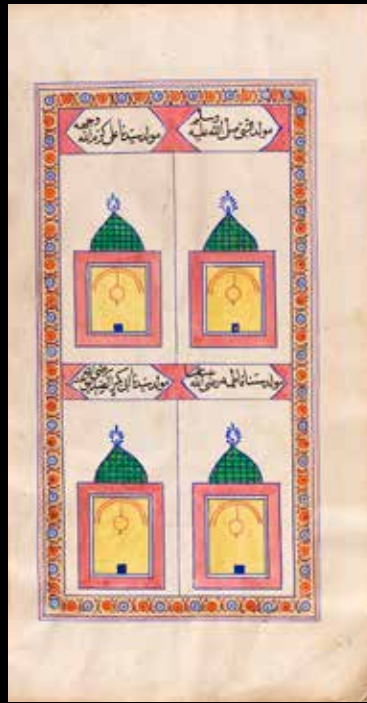
The illustrations are as follows:

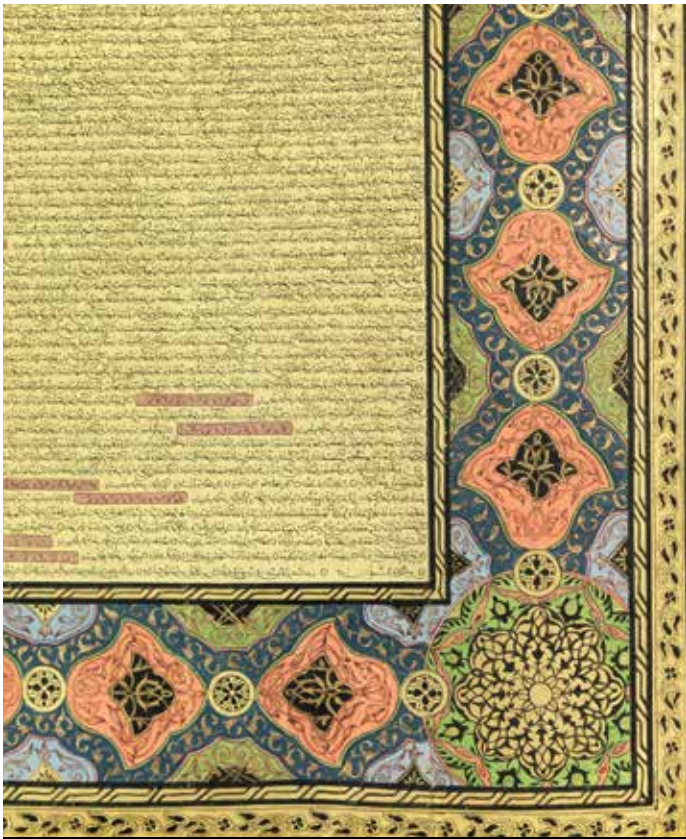
1. The Prophet ascends to heaven on his horse Bur'aq surrounded by angels.
2. The encounter of the Prophet and the devil, seated on a throne in a ball of flame.
3. The Prophet's encounter with 'Isa (Jesus), Yahya (John) and Maryam (Mary).
4. The Prophet at the Gate of Paradise, guided to his throne by Gabriel.
5. The Prophet meets Moses, who is enthroned.
6. The Prophet eats from a bowl of rice; God's hand can be seen behind the white drapery.
7. The encounter of Za'far and his five sons.
8. Hazrat Khizr accepts a cup from the hand of the Imam 'Ali.
9. A depiction of Hazrat Khizr.

The coloured diagrams in the second section depict: The Qa'ba, The Prophet's tomb, the shrine of the Imam Husain, the camping place of the Imam Husain, the shrine of Hurr, the shrine of 'Abbas, the shrine of the children of [...], Kazimayn, the grotto of the 12th Imam, the shrine of the Imam Hasan 'Askari and his father, Kufah mosque, the shrine of the Imam Riza in Mashhad, Gawhar Shad mosque, the shrine of Ma'sumah in Qom, the shrine of 'Abd al-'Azim (south of Tehran), Baqi', and the birthplaces of the prophet, Imam 'Ali, Fatimah and Abu Bakr.

A detailed biography of the poet, Shoja'i Mashhadi, is not known, but he mentions his pen-name several times in the poems. According to the *Tadhkirah-ye nashtar-ishq* he was a well-known poet in Mashhad. In an anthology of his work in the Central Library of Tehran, he mentions that he went on a pilgrimage to Shi'i shrines in Najaf, Karbala, Kazamayn and Samarra in the year AH 1204/AD 1789-90. Four manuscripts of the *Mi'raj-mameh* have been recorded and the text was lithographed in Persia in the Qajar period.

One of the recorded manuscripts of this text is in the Library of the University of the Punjab in Lahore (PI VI 31/2763), recorded as a 19th Century manuscript with 75 leaves and has images in Indian style at the end. See Naushahi, Sayyid Khizr 'Abbasi, *Fihrist-i Nuskhahayi Khattiy-i Kitābkhānah-yi Dānishgāh-i Panjāb, Lahor, Ganjīniy-i Azar, (Catalogue of Manuscripts in the Azar Collection of the Punjab University Library, Lahore)*, Iran-Pakistan Institute of Persian Studies, Islamabad 1986, pp. xvi and 592.





33

**A COMPLETE QUR'AN ON A LARGE SINGLE SHEET OF PAPER,  
SIGNED BY GHULAM KHAYDAR SIRHINDI  
INDIA, MALERKOTLA, COMPLETED IN AH 1296/AD 1878-79**

Arabic manuscript on paper, text in small *naskhi* script in black ink with diacritics and vowel points in black on a pale yellow ground, verses marked by small yellow roundels, *suras* marked with oblongs with floral motifs in gold on a purple ground, cartouches in upper and lower borders containing verses from the Qur'an written in *thuluth* in black ink on a sky blue ground, borders with repeat rope motif and floral motifs in colours, reinforced suspension rings at corners, some creasing

152 x 168 cm.

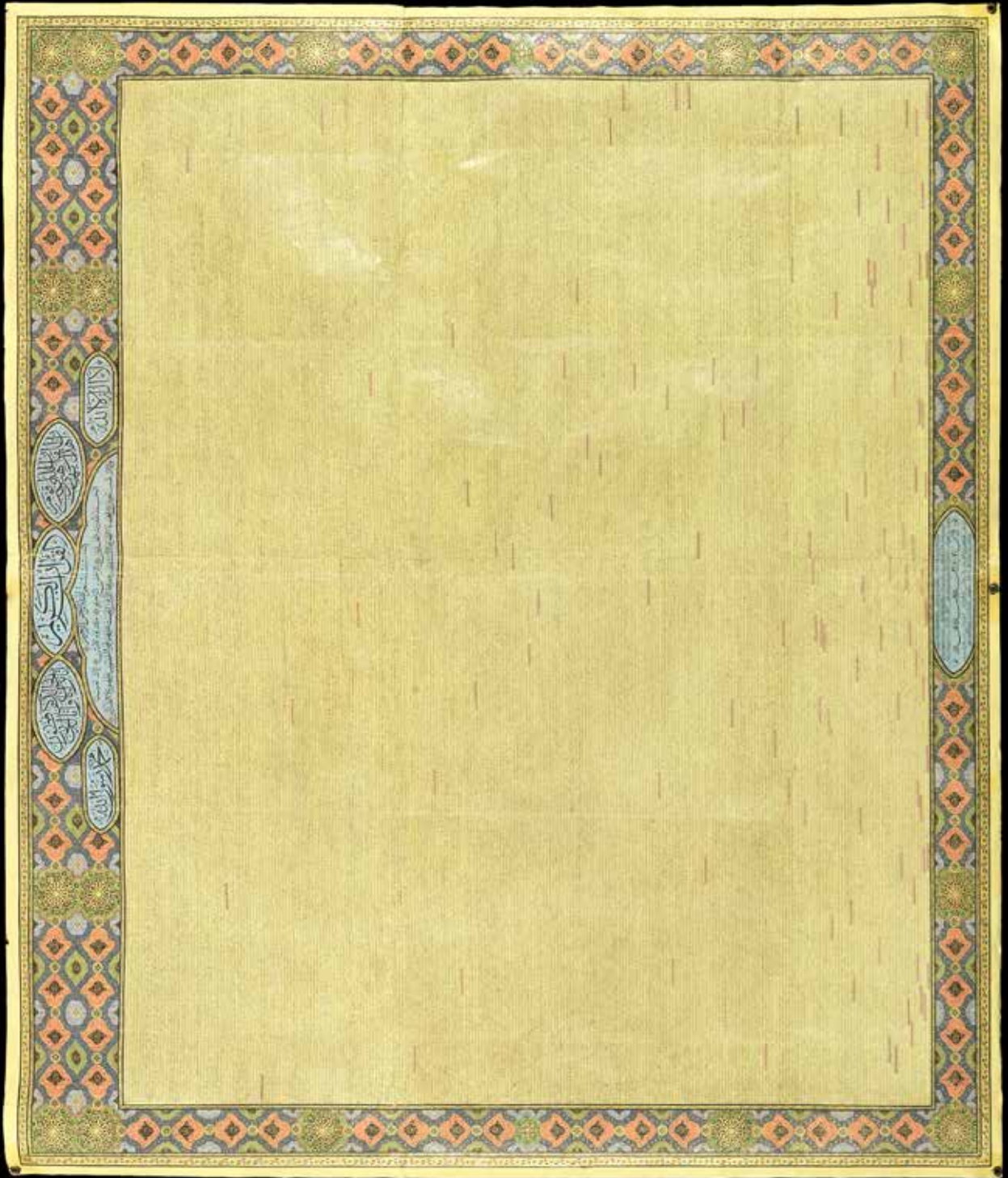
£8,000 - 12,000

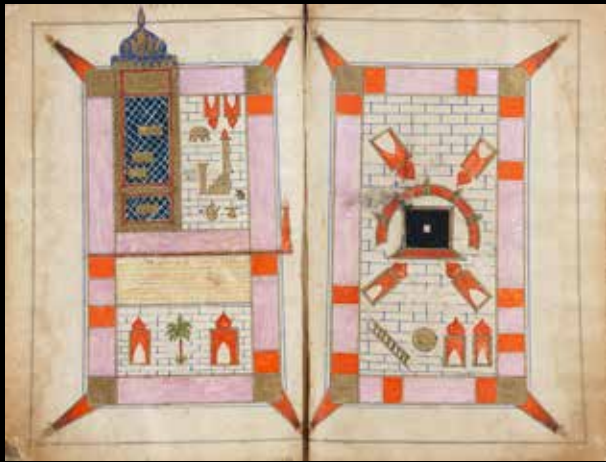
€10,000 - 15,000

US\$11,000 - 17,000

The first *sura* of the Qur'an (*al-Fatihah*) within a cartouche flanked by further cartouches containing the text of *sura* XV, verse 9, and *sura* XVII, verse 9. The colophon gives the name of the scribe, with his pen-name as accorded to him by the Nawab of Malerkotla, Muhammad Ibrahim Khan, and the date of completion.

During the 18th Century Malerkotla was under Maratha control, but in the 19th Century it was controlled by the British, who made it a Princely State.





34

34•  
**MUHAMMAD BIN SULEYMAN AL-JAZULI, *DALA'IL AL-KHAYRAT WA SHAWARIQ AL-ANWAR*, PRAYER BOOK, ILLUSTRATED WITH TWO DIAGRAMS OF MECCA AND MEDINA, COPIED BY GHULAM MUHAMMAD QADIRI**  
**NORTHERN INDIA, EARLY 19TH CENTURY**

Arabic manuscript on paper, 105 leaves, 9 lines to the page written in clear *naskhi* script in black ink, significant names and other words picked out in red, double interlinear gilt rules, inner margins ruled in blue, orange and gold, catchwords, two illuminated headpieces in colours and gold, waterstaining mostly restricted to outer margins, contemporary brown morocco gilt  
 203 x 135 mm.

£3,000 - 4,000

€3,900 - 5,200

US\$4,300 - 5,700

The scribe, Ghulam Muhammad Qadiri, probably belonged to the al-Qadiriyyah sufi order.

35  
**TWO BIFOLIA FROM A DISPERSED MANUSCRIPT OF SYMBOLIC DIAGRAMS OF THE SANDALS OF THE PROPHET MUHAMMAD (*NI'AI AL-NABI*)**

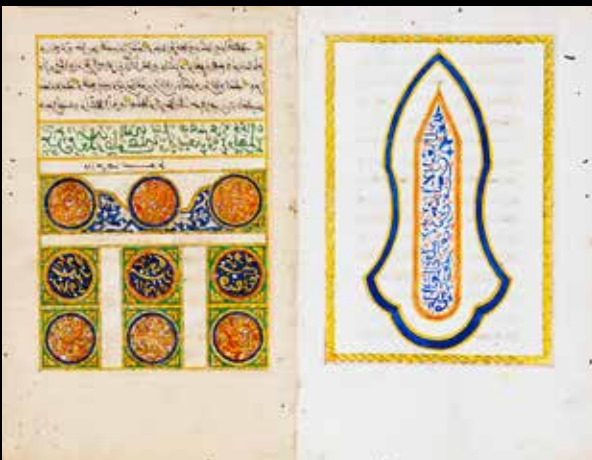
**MOROCCO, NORTH AFRICA, LATE 19TH/EARLY 20TH CENTURY**

Arabic manuscript on paper, two bifolia laid down on modern card, two large coloured diagrams, text in *maghribi* script in brown ink and colours within roundels and panels ruled in green, yellow and blue, bifolium 353 x 455 mm.; and four coloured diagrams on two leaves from a dispersed manual of the sites of the pilgrimage from Mecca to Medina, illustrating Mount Abu Qubais and Mount Thawr, probably India, 19th Century, pen and ink with watercolour on paper, captions in Arabic in *naskhi*/cursive script, black and purple margin rules, in mounts 210 x 168 mm.(4)

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300



35

Compare with a 19th Century drawing of the sandal of the Prophet, with its leather case, in the British Library, London. 'The representation of the sandal of the Prophet was regarded as amuletic, emphasized by the fact that it was intended to be carried by the owner in its own purpose-made pouch. Written around the drawing are poetry and instructions for its use. Depictions of the Prophet's sandal were particularly popular in Morocco' (V. Porter (ed.), *Hajj: Journey to the Heart of Islam*, London 2012, pp. 76-77, cat. no. 46).



36•

**MUHAMMAD BIN SULEYMAN AL-JAZULI, DALA'IL AL-KHAYRAT WA SHAWARIQ AL-ANWAR, PRAYER BOOK, ILLUSTRATED WITH TWO COLOURED DIAGRAMS OF MECCA AND MEDINA, COPIED BY IBRAHIM ADHEM, BETTER KNOWN AS SHUKRI EFFENDI-ZADEH  
OTTOMAN TURKEY, DATED AH 1232/AD 1816-17**

Arabic manuscript on paper, 75 leaves, 13 lines to the page written in *naskhi* script in black ink, illuminated roundels between verses, inner margins ruled in red and gold, catchwords in wide outer margins, two illuminated headpieces in colours and gold, rather browned, waterstaining mostly restricted to outer margins, contemporary maroon morocco, covers decorated with central medallions and corners of gilt paper onlay, rebacked, with flap, doublures of yellow paper  
165 x 113 mm.

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300



36

37•

**THREE LITHOGRAPHED/PRINTED COPIES OF AL-JAZULI, DALA'IL AL-KHAYRAT, PRAYER BOOKS  
OTTOMAN TURKEY, LATE 19TH/EARLY 20TH CENTURY**

A. illustrated with two lithographs of Mecca and Medina with some colour, colophon gives the name of the scribe as Nuri 'Uthman, better known as Qayish-zadeh, dated AH 1305/AD 1887-88, purple cloth, with flap, faded, 185 x 125 mm.

B. illustrated with two prints of Mecca and Medina, text in Arabic and Ottoman Turkish, colophon gives the name of the scribe, 'Uthman Nuri (keeper of the library of the Sultan's mother at the Pirtunyal Mosque), dated AH 1326/AD 1908-09, black cloth with flap, 197 x 120 mm.

C. illustrated with two views of Mecca and Medina, additional prayers, in Arabic and Ottoman Turkish, colophon mentions the name of Zia-al-Din Effendi, boards with flap, faded

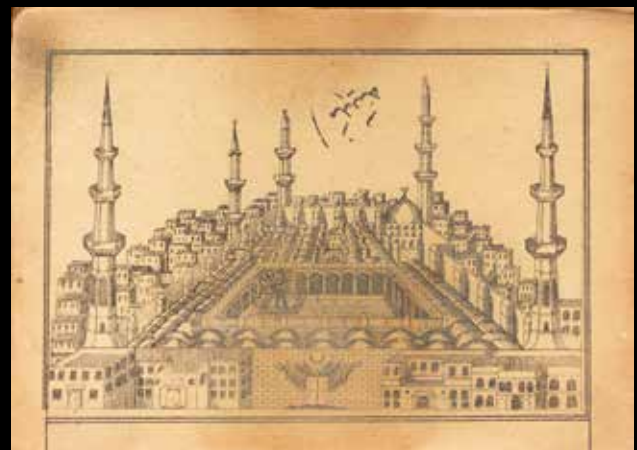
160 x 120 mm.(3)

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300

The colophon states that the Qur'an manuscript from which the first volume was taken was copied by 'Uthman Nuri who was the librarian at the Pertevniyal Valide Sultan Mosque, Constantinople, in AH 1326/AD 1908-1909. Pertevniyal Valide Sultan (died 1883) was the mother of the Ottoman Sultan 'Abdul-Aziz (reigned 1861-1876), and an endowment inscription and her seal impressions can be seen in a Quran she endowed to the shrine of Sultan Mahmud II in AH 1293/AD 1876-77). See M. Unutasi (ed.), *The 1400th Anniversary of the Qur'an: Museum of Turkish and Islamic Art Qur'an Collection*, Istanbul 2010, pp. 388-393, cat. no. 103.



37



38

38

**A CALLIGRAPHIC PANEL INCORPORATING PART OF A VERSE FROM THE QUR'AN, COPIED BY SULAYMAN, KNOWN AS RUHI AMIN**

**OTTOMAN TURKEY, DATED AH 1195/AD 1780-81**

Arabic text written in *thuluth* script in black ink on board, stained and repaired, framed  
222 x 445 mm.

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300

The text consists of Qur'an, *sura II, al-Baqarah*, The Heifer, part of verse 137: '...but God will suffice thee as against them, and He is the All-Hearing, All-Knowing'. The words '...and in Him is help and strength' are added.

39•

**A SMALL ILLUMINATED PRAYER BOOK CONTAINING SELECTED VERSES FROM THE QUR'AN, THE NAMES OF THE COMPANIONS OF THE PROPHET (AL-BADRIYYIN) FOLLOWED BY DIAGRAMS INCORPORATING DESCRIPTIONS OF THE PHYSICAL ATTRIBUTES OF THE PROPHET MUHAMMAD, ABU BAKR, 'UMAR, 'UTHMAN AND 'ALI, COPIED BY 'UTHMAN, BETTER KNOWN AS ZAKI**

**OTTOMAN TURKEY, DATED AH 1244/AD 1828-29**

Arabic manuscript on paper, 89 leaves, 9 lines to the page written in *naskhi* script in black ink with diacritics and vowel points in black, inner margins ruled in red and gold, illuminated roundels between verses, catchwords in wide outer margins, one illuminated headpiece in colours and gold, contemporary maroon gilt with flap, doublures and flyleaves of pink paper sprinkled with silver  
128 x 95 mm.

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300



39



40

40•  
**AN ILLUMINATED MANUSCRIPT OF PRAYERS AND SELECTED VERSES FROM THE QUR'AN, AND THE NAMES OF GOD OTTOMAN TURKEY, DATED AH 1287/AD 1870-71**

Arabic manuscript on paper, 27 leaves, 11 lines to the page written in *naskhi* script in black ink, significant words picked out in red, illuminated frets between verses, inner margins ruled in blue, red and gold, catchwords, titles and *sura* headings written in *thuluth* script in blue within illuminated panels, illuminated headpiece in rococo style incorporating a sufi cap in colours and gold, last page with seal impression of al-Sayyid Husni al-Mawlawi, corners rather thumbbed, contemporary brown morocco gilt, 182 x 125 mm.; and an *Ijazzeh-nama* of Sayyid Mahmud Wehbi, copied by Muhammad Amin ibn 'Usman bin Ahmad al-Batumi, dated AH 1294/AD 1877-78, Arabic manuscript with illuminated headpiece in rococo style, 14 leaves, marbled paper covers, 185 x 118 mm.; and an official document in Ottoman Turkish written in elegant *divani* script in black ink, dated 23rd Jumada II 1286/20th December 1869, with a seal impression of al-Sayyid Muhammad 'Arifi, folded 380 x 290 mm.(3)

£1,500 - 2,000  
 €1,900 - 2,600  
 US\$2,200 - 2,900



41

41•  
**SHARH ASMA' AL-HUSNA, A COMMENTARY ON THE NAMES OF GOD, COMPOSED IN VERSE, COPIED BY MUSA AL-SAFWATI AL-QARIMI, A PUPIL OF MUHAMMAD NAJIB OTTOMAN TURKEY, DATED 7TH SHABAN 1279/27TH JANUARY 1863**

Ottoman Turkish manuscript on paper, 27 leaves, 15 lines to the page written in *nasta'liq* script in black ink, intercolumnar and interlinear rules in gold, catchwords, the names of God written in bold script in maroon, one illuminated headpiece in gold, some tears, contemporary red morocco gilt, worn with loss of small areas of surface, split to spine, with flap, 185 x 130 mm.; and an illuminated prayer book copied by Ahmad Fawzi, Ottoman Turkey, dated AH 1320/AD 1902-03, Ottoman Turkish and Arabic manuscript on paper, 6 leaves with two blanks, 9 lines to the page written in *naskhi* script in black ink, inner margins ruled in gold, catchwords, one illuminated headpiece in the rococo style in colours and gold, edges frayed, discoloration, contemporary maroon morocco gilt 160 x 105 mm.(2)

£1,500 - 2,000  
 €1,900 - 2,600  
 US\$2,200 - 2,900



42

42  
**TWO PAINTED LACQUER BOOKCOVERS**  
**OTTOMAN TURKEY OR PERSIA, 17TH-18TH CENTURY**

central reddish-brown quatrefoil medallion, pendants and cornerpieces, against a dark brown ground, all overlaid with intertwining stylised floral motifs, the borders with Chinese-style undulating cloudbands interspersed with floral motifs in gold on a black ground, verso plain brown ground with narrow floral border 290 x 193 mm. (2)

£4,000 - 6,000  
 €5,200 - 7,700  
 US\$5,700 - 8,600



43

43•  
**AL-MANSUR AL-HUSAIN BIN MUHAMMAD BIN 'UMAR IBN ZAILAH AL-MUHANDIS, KNOWN AS IBN ZAILAH (DIED AH 440/ AD 1048-1049), KITAB 'ILM AL-MUSIQAH, AN ILLUSTRATED TREATISE ON MUSIC**  
**OTTOMAN TURKEY, 19TH CENTURY**

Arabic manuscript on paper, 42 leaves, 14 lines to the page written in *nasta'liq* script in black ink, inner margins ruled in red, catchwords in wide outer margins, one illuminated headpiece in colours and gold, in good condition, brown morocco, worn 201 x 153 mm.

£1,500 - 2,000  
 €1,900 - 2,600  
 US\$2,200 - 2,900

Ibn Zailah was a disciple of Ibn Sina (Avicenna) and wrote a commentary upon the *Risalat Hayy bin Yakzan*, a compendium of the *Physica* of the Shifa and a treatise on music entitled *Kitab al-kafi fi al-musiqi*. According to Charles Rieu, 'the work is not divided into chapters, but it consist of three parts, dealing respectively with the tones (*al-nagham*), the rhythm (*al-iqa'a*) and the composition of melodies (*ta'lif al-lahun*)'. The title of the manuscript in this sale, *Kitab 'ilm al-musiqah*, differs from the one listed by Rieu and Brockelmann which indicates that it might be another title for the same work or an abridgement or another treatise on music by Ibn Zailah.

See: C. Rieu, *Supplement to the Catalogue of the Arabic Manuscripts in the British Museum*, reprint, Hildesheim 2013, pp. 560-61, cat. no. 823; P. Stocks & C. Baker, *Subject-Guide to the Arabic Manuscripts in the British Library*, London 2001, p. 391, M.7; Brockelmann, *GAL*, I, 488; S. II, 1036.

44

**AN ILLUMINATED IJAZET (CERTIFICATE) IN THULUTH AND NASKHI SCRIPTS, THE TEXT COMPRISING A HADITH, A SAYING OF THE PROPHET, AND MENTIONING THE SCRIBE, KOKAJI-ZADEH, AND HIS TEACHER IBRAHIM ADHAM OTTOMAN TURKEY, PROBABLY CONSTANTINOPLE, DATED AH 1273/AD 1856-57**

Arabic manuscript laid down on card, text written in one line of *thuluth* script in black ink, above three lines of smaller *naskhi* script, all within gold cloudbands, within a rectangular panel richly decorated with stylised floral motifs and serrated leaves in colours and gold, ruled margins and borders in colours and gold  
210 x 280 mm.

£2,000 - 3,000  
€2,600 - 3,900  
US\$2,900 - 4,300



44

45

**AN ILLUMINATED IJAZET (CERTIFICATE) WRITTEN IN THULUTH AND NASKHI SCRIPTS, THE TEXT COMPRISING A HADITH, A SAYING OF THE PROPHET, AND MENTIONING THE SCRIBE 'ALI AL-HELMI, AND HIS TEACHER IBRAHIM ADHAM OTTOMAN TURKEY, DATED AH 1273/AD 1856-57**

Arabic manuscript laid down on card, text written in one line of *thuluth* script in black ink, above three lines of smaller *naskhi* script, all within gold cloudbands, within a rectangular panel richly decorated with stylised floral motifs and serrated leaves in colours and gold, ruled margins and borders in colours and gold  
210 x 268 mm.

£2,000 - 3,000  
€2,600 - 3,900  
US\$2,900 - 4,300



45

46

**AN ILLUMINATED IJAZET (CERTIFICATE) WRITTEN IN THULUTH AND NASKHI SCRIPTS, THE TEXT COMPRISING A HADITH, A SAYING OF THE PROPHET, AND MENTIONING THE SCRIBE MUSTAFA AL-SHARIF, A PUPIL OF SULEYMAN AL-WEHBI, AND HIS TEACHER IBRAHIM ADHAM OTTOMAN TURKEY, DATED AH 1273/AD 1856-57**

Arabic manuscript laid down on card, text written in one line of *thuluth* script in black ink, above three lines of smaller *naskhi* script interspersed with floral sprays, all within gold cloudbands, within a rectangular panel richly decorated with stylised floral motifs and serrated leaves in colours and gold, ruled margins and borders in colours and gold  
203 x 285 mm.

£2,000 - 3,000  
€2,600 - 3,900  
US\$2,900 - 4,300



46



47

47

**TWO IMAGES OF MECCA AND THE MOSQUE OF THE PROPHET AT MEDINA, SIGNED BY RAFIQ AL-'ADLUNI OTTOMAN EMPIRE, PERHAPS LEBANON, DATED THE END OF RAMADAN 1321/END OF DECEMBER 1903**

pen and ink and watercolour with some use of gold on paper, the two depictions, each with identifying legend above, against a ground profusely ornamented with floral motifs in the rococo style, all on a brown ground  
318 x 420 mm.

£2,500 - 3,500  
€3,200 - 4,500  
US\$3,600 - 5,000

The artist's name, al-'Adluni, perhaps refers to the town of 'Adlun, not far from Saida in Lebanon.



48

48

**A VIEW OF THE DARDANELLES, SIGNED BY MEHMED PERTEV OTTOMAN TURKEY, DATED AH 1304/AD 1886-87**

pen and ink and watercolour on paper, numerous identifying inscriptions in Ottoman Turkish in *naskhi* script, signed and dated lower left  
300 x 358 mm.

£2,000 - 3,000  
€2,600 - 3,900  
US\$2,900 - 4,300

The phrase *Canaq Qal'a Bogazi* (i.e. the Dardanelles) appears at lower centre, and other names of villages and fortresses are also given. For this type of painting, combining a naïve Ottoman style with western topographical depiction, see Ruchan Arik, *Batıllasma donemi Anadolu Tesvir Sanati*, Ankara 1988.



49

49•

**A QUR'AN SECTION, INCLUDING SELECTED VERSES FROM SURAS IBRAHIM, AL-HAJR, AL-NAHL, AL-ASRA AND AL-KAHF NORTH AFRICA, 19TH CENTURY**

Arabic manuscript on paper, 47 leaves, 10 lines to the page written in *maghribi* script in black ink with diacritics and vowel points in blue, green and red, brown dots between verses, inner margins ruled in blue and red, catchwords in wide outer margins, coloured devices in outer margins, *sura* headings written in bold *naskhi* script, trimmed, occasional coloured devices, corners rather worn, some waterstaining mostly restricted to outer margins, contemporary brown morocco, covers with stamped central medallions of paper onlay decorated with vegetal motifs, some staining, with flap, spine and edges repaired, 185 x 145 mm.; and an illuminated Qur'an section with selected *suras* including *al-Anbiya'*, *al-Hajj*, *al-Mu'minum*, *al-'Nur*, *al-Qassas*, *al-'Ankabut*, *al-Rum*, *Luqman*, *al-Sajdah*, *al-Ahzab*, *Saba*, *Fatir*, *Yasin* and *al-Yaqin*, North Africa, 18th-19th Century, Arabic manuscript on paper, 69 leaves, 15 lines to the page written in *maghribi* script in black ink, inner margins ruled in blue and red, lacking catchwords, one illuminated heading incorporating the name of the *sura* in gold, edges frayed and brittle, rather browned, contemporary brown morocco gilt, crude repairs, with flap  
197 x 160 mm.(2)

£2,000 - 3,000  
€2,600 - 3,900  
US\$2,900 - 4,300



50

50  
**TWO FIRMANs REGARDING PUBLIC APPOINTMENTS  
 OTTOMAN TURKEY, DATED 27TH SHAWWAL 1322/4TH  
 JANUARY 1905, AND 15TH SHAWWAL 1334/15TH AUGUST  
 1916 RESPECTIVELY**

Ottoman Turkish manuscript on paper, four and seven lines of text respectively in *divani* script in black and red ink, the Sultan's *tughra* in gold at the top of each, folded, some creasing  
 800 x 560 mm.; 800 x 282 mm.(2)

£2,000 - 3,000  
 €2,600 - 3,900  
 US\$2,900 - 4,300

The subjects are as follows:

A. The appointment of a certain Salih Nazim Efendi to the position of Shaykh (*meşihat*) of the 'Ala al-Din Sufi Lodge (Alaeddin Zaviyesi) of the Halveti and Celveti Sufi order in Aksaray following the death of the previous incumbent Shaykh Khalid (Halit) Efendi. It is dated 15th Shawwal 1334/15th August 1916, with the *tughra* of Sultan Mehmed VI.

B. The confirmation of a certain Fatime Hüsna Hanım as the holder (*mutasarrif*) of a position in the public kitchen (*imaret*) of Sultan Süleyman in Istanbul, following the death of the previous incumbent Hacı Osman Nuri, dated 27th Shawwal 1322/4th January 1905, with the *tughra* of Sultan Abdulhamid II.



51

51  
**TWO FIRMANs, THE FIRST RELATING TO APPOINTMENT  
 OF A CERTAIN SEYYID OSMAN HALIFA TO THE POSITIONS  
 OF IMAM AND PREACHER IN THE VILLAGE OF UCAN [?] FOLLOWING  
 THE DEATH OF THE PREVIOUS ENCUMBENT,  
 WHO WAS THE APPOINTEE'S FATHER  
 OTTOMAN TURKEY, DATED 24TH MUHARRAM 1229/16TH  
 JANUARY 1814**

Ottoman Turkish manuscript on paper, 19 lines of text written in *divani* script in black ink, *tughra* of the Sultan at top, creased, some staining, 770 x 520 mm.; the second concerning the administration of various endowed properties (*waqf*) around the town of Koçhisar, in answer to enquiries made by the Darüssaade Aghasi and Overseer of the Endowments (*Evkafl*) for Medina and Mecca, Qasim Agha, and in reply to a petition sent to the Imperial Council by Qasim Agha, following the succession of Mahmud II, and dated 6th Rajab 1223/28th August 1808, 6 lines of text, *tughra* at top, some creasing  
 685 x 265 mm.(2)

£2,000 - 3,000  
 €2,600 - 3,900  
 US\$2,900 - 4,300



52•

**A LARGE QUR'AN RICHLY DECORATED WITH ARABESQUES AND VEGETAL MOTIFS, COPIED BY MANSUR BIN MURTADA 'ALI AL-HABASHI CAUCASUS OR CENTRAL ASIA, DATED AH 1194/AD 1780**

Arabic manuscript on paper, 329 leaves, 15 lines to the page written in *naskhi* script in black ink with diacritics and vowel points in red and black, red dots between verses, inner margins ruled in red, catchwords, corners of each page decorated with intertwining vegetal motifs in green, *sura* headings written in *naskhi* script in red on yellow ground, frontispiece richly decorated with arabesques and intertwining floral and vegetal motifs, preceded by twelve pages or ornamentation in green and red with panels incorporating prayers or left blank, and six pages with similar ornamentation at end, corners rather thumbed, waterstaining mostly restricted to edges, some discoloration, brown morocco decorated with small stamped medallions and cornerpieces, rebacked, with flap, doublures at both beginning and end decorated with red-speckled ornamentation  
340 x 220 mm.

£5,000 - 7,000

€6,500 - 9,000

US\$7,200 - 10,000

The colophon states that the scribe began copying the manuscript in the month of Rajab and completed the task in Sha'ban.

For a Qur'an with similar decoration, see Christie's South Kensington, *Arts and Textiles of the Islamic and Indian Worlds*, 11th October 2013, lot 780.





53

**A CALLIGRAPHIC COMPOSITION IN NASTA'LIQ SCRIPT  
BOKHARA, DATED AH 1294/AD 1877**

pen and ink and gouache on paper, the central Arabic inscription in bold *nasta'liq* script in gold on a mauve ground, signed (anonymously) *bende-i dargah dar Bokhara-i sherif*, cornerpieces and borders profusely ornamented with floral cartouches against a ground of stylised floral motifs, all in polychrome  
295 x 435 mm.

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300

The artist signs himself as 'slave of the *dargah* in the noble Bokhara', the *dargah* referred to perhaps that of Baha'al-Din Naqshband.

The Arabic text reads *tawakkaltu 'ala Allah*, 'I put my trust in Allah'.



54

54

**A FINE WHEEL-CUT GLASS FLASK  
PERSIA, 8TH-10TH CENTURY**

of pale blue glass, on a short foot leading to a globular body with stepped shoulder, the neck of cylindrical form tapering to narrow mouth with broad rim cut to form a hexagon, the body with cut honeycomb pattern, the neck with two tiers of rectangular facets  
*13.2cm. high*

**£8,000 - 12,000**

**€10,000 - 15,000**

**US\$11,000 - 17,000**

For examples of this type of bottle see S. Carboni, *Glass from Islamic Lands*, London 2001, pp. 34-35, cat. nos. 9a-d. This is a well-defined group of globular bottles with honeycomb-cut decoration, long necks and splayed openings. The decoration is based on Sasanian models while the shape is purely Islamic.



55

55

**A SASSANIAN FACET-CUT GLASS BOWL  
PERSIA, 5TH-7TH CENTURY**

of deep rounded form, the green glass decorated with bands of circular facets forming a honeycomb design centered on a larger circular facet to the base  
*10.3 cm. diam.*

**£2,000 - 3,000**

**€2,600 - 3,900**

**US\$2,900 - 4,300**

**Provenance**

Private UK Collection.



56

**AN IMPORTANT WHEEL-CUT BLUE GLASS BOWL  
PERSIA, MID-9TH TO EARLY 10TH CENTURY**

of flaring form with slightly everted rim on a short foot, the cobalt-blue glass cut with a frieze of interlocking heart-shape palmette motifs, the rim and base with bands of wheel-cut facets

11.5 cm. diam.

£15,000 - 20,000

€19,000 - 26,000

US\$22,000 - 29,000

A large number of early Islamic wheel-cut glass objects are decorated in the 'bevelled' style which was widely used to carve stucco, stone and wood at Samarra in the 9th century. A characteristic feature of this style is the bevelling of the surface towards the design, which Jens Kroger first termed 'slant-cut' (J. Kroger, *Nishapur: Glass of the Early Islamic Period*, New York, 1995, p. 161). This magnificent bowl is a rare colour glass example of this technique. Further examples are listed in S. Carboni and D. Whitehouse, *Glass of the Sultans*, New York 2001, cat. nos. 91-97, including a magnificent red lobed dish from the treasury of San Marco, Venice.

Fragments of glass showing freely drawn half-palmettes and vegetal motifs stemming from a base have been excavated in Samarra and Nishapur and an important nearly complete example is in the Al-Sabah Collection, Kuwait (LNS 113 KG). More stylized and formal vegetal motifs are present on 10th century relief cut glass and on late 10th-11th century Fatimid rock crystal.



57

57

**A LARGE NISHAPUR BUFFWARE POTTERY BOWL  
PERSIA, 10TH CENTURY**

of slightly flaring conical form on a short foot, decorated in yellow, green and manganese on a cream ground with a central roundel containing a peacock and a quadruped, surrounded by four interlinked roundels containing peacocks with branches in their beaks, the interstices with vegetal designs, the border with a band of pseudo-kufic, the exterior with bands radiating from the foot  
37 cm. diam.

£5,000 - 7,000  
€6,500 - 9,000  
US\$7,200 - 10,000



58

58

**A NISHAPUR BUFFWARE POTTERY BOWL  
PERSIA, 10TH CENTURY**

of deep rounded form on a short foot, decorated in yellow, green and manganese on a cream ground with a central square containing a lattice design, surrounded by a band containing panels of stylised vines, the edges with alternating panels containing birds and palmette motifs  
21.3 cm. diam.

£2,000 - 3,000  
€2,600 - 3,900  
US\$2,900 - 4,300

**Provenance**  
Private UK Collection.



59

59  
**AN ABBASID SLIP-PAINTED CALLIGRAPHIC POTTERY BOWL**  
**MESOPOTAMIA, 9TH CENTURY**

of deep rounded form on a short foot, decorated in cobalt blue on a white ground with two bands of inscription in *kufic*  
 21.7 cm. diam.

£6,000 - 8,000  
 €7,700 - 10,000  
 US\$8,600 - 11,000

Inscriptions: possibly the repeat of 'abdahu, 'His (God's) servant'.



60

60  
**A SAMANID CALLIGRAPHIC POTTERY BOWL**  
**PERSIA, 10TH CENTURY**

of conical form on a short foot, decorated in manganese and tomato red on a white ground with a circle motif to the centre within a roundel, the rim with a band of inscription in *kufic*  
 20.5 cm. diam.

£8,000 - 12,000  
 €10,000 - 15,000  
 US\$11,000 - 17,000

Inscriptions: *al-tadbir qabl al-'amal yu'minuka min al-nadam*,  
 'Prudence before action protects you from regret'.



61



63

61  
**A SAMANID SLIP-PAINTED POTTERY JUG**  
**PERSIA, 10TH CENTURY**

of conical form on a short foot with flaring neck and simple handle, decorated in aubergine and cream slip with a band of floriated *kufic*, the interstices with a repeat design of circle motifs  
13.4 cm. high

£2,000 - 3,000  
€2,600 - 3,900  
US\$2,900 - 4,300

**Provenance**  
Private UK Collection.

Inscriptions: *barakah wa yumn wa ...*, 'Blessing and Good-fortune and ...'

62  
**A FATIMID WOVEN LINEN FRAGMENT (TIRAZ)**  
**EGYPT, 11TH/12TH CENTURY**

woven in blue, red, mustard-yellow and brown with a series of bands containing scrolling vines, zig-zag motifs, and repeat designs of lozenges and medallions containing birds and stylised vegetal motifs, framed  
39.5 x 30 cm.

£2,000 - 3,000  
€2,600 - 3,900  
US\$2,900 - 4,300

63  
**A SAMANID SLIP-PAINTED POTTERY BOWL**  
**PERSIA, 10TH CENTURY**

of conical form on a short foot, decorated in cream and aubergine slip with a band of floriated pseudo-*kufic* and other vegetal designs, the exterior with abstract motifs  
26.5 cm. diam.

£2,500 - 3,500  
€3,200 - 4,500  
US\$3,600 - 5,000

**Provenance**  
Private UK Collection.



62



64

**AN ABBASID LUSTRE POTTERY VASE  
MESOPOTAMIA, 10TH CENTURY**

of inverted piriform with a slightly flaring rim, decorated in a golden olive lustre with three large stylised birds, the interstices filled with inscriptions in *kufic*, the shoulder with an undulating vine of split palmettes  
16 cm. high

£12,000 - 15,000

€15,000 - 19,000

US\$17,000 - 22,000

**Provenance**

Private UK collection.

Inscriptions: *barakah li-sahibih*, 'Blessing to the owner'; [*tawakkul*] *takfa*, '[Trust (in God)] is sufficient'.

For a similar vase decorated with large birds in the Freer Gallery of Art, Washington, see Esin Atil, *Art of the Arab World*, Washington, 1975, pp.34-35, no. 12.



65

65  
**A KASHAN LUSTRE POTTERY BOWL**  
**PERSIA, 12TH/ 13TH CENTURY**

of deep rounded form on a splayed foot, decorated in a yellowish gold lustre with four mounted warriors interspersed by vegetal motifs, the rim with a series of panels containing vegetal motifs, the exterior with a series of panels containing spiralling vegetal motifs  
*16.2 cm. diam.*

£6,000 - 8,000  
€7,700 - 10,000  
US\$8,600 - 11,000



66

66  
**A SGRAFFIATO POTTERY BOWL**  
**PERSIA, 11TH/ 12TH CENTURY**

of deep form on a short foot with inverted rim, incised to the interior through a cream slip with a central vegetal spray consisting of stylised palmettes flanked by confronting birds, the exterior green, all under a clear glaze  
*14.3 cm. diam.*

£2,000 - 3,000  
€2,600 - 3,900  
US\$2,900 - 4,300

**Provenance**  
Private UK Collection.





67

67  
**A KASHAN UNDERGLAZE-PAINTED  
 CALLIGRAPHIC POTTERY TILE**  
**PERSIA, 12TH CENTURY**

of square form, decorated in black under a turquoise glaze with seven lines of inscription  
 25.5 x 26 cm.

£2,000 - 3,000  
 €2,600 - 3,900  
 US\$2,900 - 4,300

Inscriptions: a prayer relating to a *qadah*, a [drinking] vessel.



68

68  
**A KASHAN UNDERGLAZE-PAINTED POTTERY BOWL**  
**PERSIA, 12TH CENTURY**

of deep rounded form on a short foot, decorated in black under a turquoise glaze with a crane on a ground of interlaced scrolling vines, the exterior with radiating lines  
 20 cm. diam.

£2,000 - 3,000  
 €2,600 - 3,900  
 US\$2,900 - 4,300

69

**A FINE KASHAN SILHOUETTE-WARE POTTERY VASE  
PERSIA, LATE 12TH CENTURY**

of baluster form with a tapering neck, moulded and decorated in turquoise and black, the shoulder with a band of hares and foxes running on a ground of undulating tendrils terminating in split-palmettes, the neck with a band of palmette motifs on a ground of lattice design, the body with a series of panels radiating from the foot  
31.3 cm. high

£20,000 - 30,000

€26,000 - 39,000

US\$29,000 - 43,000

**Provenance**

Private UK collection.

Silhouette-wares mark the transition between the production of clay-bodied ceramics and the development of the underglaze painting technique in Persia. Stylistically the decoration of the group relates to the lustrewares produced at Kashan during the monumental period in the last three decades of the 12th century. The decoration to the present lot is comparable to that on a vase in the Al-Sabah Collection at the Kuwait National Museum (Oliver Watson, *Ceramics From Islamic Lands*, London, 2004, p. 334, Cat.N.1). Both vases take inspiration from Garrus earthenwares, where the slip is removed entirely from the background of the image in order to leave the principal motifs in relief on a lighter background. The depiction of the quadrupeds is reminiscent of that on Fatimid pottery, the quality of the drawing being far finer than that on Garrus wares or any other vessels produced in the incised technique in Persia.

This lot is accompanied by a Thermoluminescence Test (CIRAM 0116-OA-14R, dated 26/1/2016).



lot 69 (detail)





70

70  
**A KASHAN UNDERGLAZE-PAINTED POTTERY JUG**  
**PERSIA, 12TH/ 13TH CENTURY**

of inverted piriform on a short foot with a slightly flaring cylindrical neck and strap handle, decorated in cobalt-blue and black on a white ground with panels containing pseudo-inscriptions, floral motifs and floral interlace to the body, the neck with two bands of inscriptions  
 16.7 cm. high

£3,000 - 5,000  
 €3,900 - 6,500  
 US\$4,300 - 7,200

**Provenance**  
 Private UK Collection.



71

71  
**A KASHAN UNDERGLAZE-PAINTED POTTERY BOWL**  
**PERSIA, 12TH/ 13TH CENTURY**

of conical form on a long foot, decorated in cobalt-blue and black on a white ground with radiating panels containing inscriptions, split-palmette vines and stylised sprays consisting of split-palmettes, the exterior with a repeat design of foliate sprays  
 21 cm. diam.

£3,000 - 5,000  
 €3,900 - 6,500  
 US\$4,300 - 7,200

**Provenance**  
 Private UK Collection.

Inscriptions: two Persian quatrains.

One quatrain is common on lustreware of the first half of the 13th century as seen on a dated bowl in the al-Sabah Collection dated Shawwal 614 (January 1218) (Oliver Watson, *Ceramics from Islamic Lands, The al-Sabah Collection*, 2004, cat. O.15, pp. 356-7, also an undated one cat O. 16, p. 358); in the Khalili Collection (Ernst J. Grube, *Cobalt and Lustre. The Nasser D. Khalili Collection of Islamic Art*, vol. IX, 1994, cat. nos. 268 and 274) and on underglaze-ware in the Plotnick Collection (Oya Pancaroglu, *Perpetual Glory*, 2007, cat. nos 75, 76, 59 and 60).

72

**A MINAI POTTERY BOWL**  
**PERSIA, 12TH/ 13TH CENTURY**

of conical form on a long foot, decorated in polychrome with a roundel containing a mounted warrior surrounded by a band containing a lattice design filled with circle motifs, the sides with four columns formed from vegetal motifs forming cartouches containing pairs of seated figures flanked by floral sprays, the rim with a band of inscription in *kufic*, the interstices with vegetal motifs, the exterior with a band containing an arcade filled with palmette motifs  
21.5 cm. diam.

£6,000 - 8,000

€7,700 - 10,000

US\$8,600 - 11,000

Inscriptions: possibly a repeat of *al-daw[lah]*, 'Wealth'.



72



73

73

**A MINAI POTTERY BOWL**  
**PERSIA, LATE 12TH/ EARLY 13TH CENTURY**

of deep rounded form on a short foot, moulded and decorated in polychrome and gilt on a cream ground with a roundel containing an enthroned prince flanked by attendants and birds surrounded by a band of seated figures on a ground of moulded vines, the exterior with a frieze of interlocking palmette motifs  
21.6 cm. diam.

£2,500 - 3,500

€3,200 - 4,500

US\$3,600 - 5,000

**Provenance**

Private UK Collection.

Lester Wolfe Collection, New York (formerly on loan to the Metropolitan Museum of Art).

Sotheby's, *Antiquities and Islamic works of Art*, New York, May 2, 1975, lot 357.



74

74  
**A GHAZNAVID HIGH-TIN BRONZE BOWL**  
**AFGHANISTAN, 12TH CENTURY**

of deep rounded form with slightly flattened base, decorated with chased, punched and engraved decoration, the exterior with a series of arcades surmounted by a frieze of roundels filled with circles on a ground of smaller circle motifs, the interior with a central roundel containing a flower head surrounded by concentric bands of circles  
*18 cm. diam.*

£3,000 - 5,000  
€3,900 - 6,500  
US\$4,300 - 7,200

**Provenance**  
Private UK Collection.



75

75  
**A GHAZNAVID HIGH-TIN BRONZE BOWL**  
**AFGHANISTAN, 12TH CENTURY**

of wide shallow form on a flat base with curved sides, with chased, punched and engraved decoration, the exterior with a complex lattice design overlaid on a ground of dense circle motifs, the interior with a band of repeating looped motifs on a similar ground, the rim and upper shoulder with band of punched circles  
*19.5cm. diam at mouth; 9cm. high*

£3,000 - 4,000  
€3,900 - 5,200  
US\$4,300 - 5,700

76

**A KHORASAN SILVER AND COPPER-INLAID BRASS CASKET  
PERSIA, 12TH CENTURY**

of rectangular form on four legs with projecting knobs, the body engraved on four sides with large footed roundels containing interlaced split-palmettes and crescent moon motifs, surrounded by stylized six-petalled rosettes, with *kufic* inscription bands running the length of each corner, the later plain lid with reinforced corners and handle terminating in dragon heads  
15cm. wide x 14cm. high approx.

£6,000 - 8,000

€7,700 - 10,000

US\$8,600 - 11,000

Inscriptions: to the front, *al-'izz wa al-iqbal wa al-dawlah/ wa al-salamah wa al-ta'yid*, 'Glory and prosperity and wealth and well-being and (God's) support'; to the back, *al-'izz wa al-iqbal wa al-sa'a[da] h/ wa al-tammah wa al-'inayah wa a*, 'Glory and prosperity and happiness and entirety and sympathy and'; to one side, *al-'izz al-da'im wa al-iqbal wa al-tammah wa al-qina'ah wa al-d*, 'Perpetual glory and prosperity and entirety and contentment and'; to the other side, *al-'izz al-da'im wa al-iqbal / wa al-shifa'ah wa al-qina'ah*, 'Perpetual glory and prosperity and [Prophet's] intercession and contentment'.



76

77

**A KHORASAN BRONZE LAMP IN THE FORM OF A HARE  
PERSIA, 12TH CENTURY**

standing upright on four feet, flanked by two wick holders to each side, the tale forming the filling hole, engraved to the back with a band of vines, to the shoulders with a band containing a cable design and to the chest and hips with roundels containing knot motifs  
13.6 cm. high

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300

**Provenance**

Sotheby's New York, *Antiquities*, 11 June 2010, lot 100.  
Arthur M. Sackler Collection, acquired prior to 1970.



77

78

**A RARE OPENWORK BRONZE INCENSE BURNER  
SPAIN, 10TH-12TH CENTURY**

the base of cylindrical form with raised band to top and bottom, on three feet in the form of paws, each with four toes, the lid of domed form surmounted by a flaring crest surmounted by small spherical finials, a perching bird to the centre with loop to back fitted with chain, decorated in openwork with a band of interlinked circles, the shoulder with a further band of interlinked circles containing split-palmette motifs, the crest with a lattice design and a rosette to top

18 cm. high

£50,000 - 70,000

€65,000 - 90,000

US\$72,000 - 100,000

**Provenance**

Formerly in a private UK collection, acquired in 1972.

The paired split-palmettes within circles to the shoulder of the incense burner are similar to those found on works of art produced in various different mediums in Islamic Spain. A repoussé silver and niello casket produced for the Caliph Hisham II in 976 AD is decorated with bands of similar motifs, where the roundels are formed by the tendrils of the split-palmettes themselves (Jerrilynn D. Dodds, *Al-Andalus*, New York, 1992, pp. 209-209, no. 9). A marble panel from Madinat al-Zahra bears similar motifs (ibid, p. 242, no. 35). For a group of carved oak corbels produced in Toledo in the 13th or 14th century embellished with a similar design, see Heather Ecker, *Caliphs and Kings*, Washington, 2004, pp. 64-65, no. 56. An openwork brass incense burner dated to the 12th century in the Museo de la Alhambra, Granada, is surmounted by a bird with similar facets to its breast as those on the present lot (Kjeld von Folsach and Joachim Meyer, *Journal of the David Collection*, Vol. 4, p. 35). The domed shape is also comparable to an incense burner dated to the 12th century in the Museo Arqueológico y Etnológico provincial which was excavated in Cordoba (Inv. D/92/6). Influenced by antecedents from pre-Islamic Byzantium and the early Islamic Middle East, the form of such incense burners is often considered to be that of a miniature mausoleum.



lot 78 (detail)







79



80

79  
**A PAIR OF FATIMID FILIGREE GOLD EARRINGS**  
**EGYPT, 11TH CENTURY**

the outer element in the form of a horseshoe with a series of loops to the edge, the inner section with two confronting birds perched on circle motifs with a larger circle between, their beaks and breasts forming a heart shape between them, hinged suspension loop to top

*5 cm. max.; 33 g. total weight(2)*

£5,000 - 7,000  
 €6,500 - 9,000  
 US\$7,200 - 10,000

80  
**THREE GOLD RINGS**  
**SELJUK PERSIA AND FATIMID EGYPT, 11TH AND 12TH CENTURY**

the first moulded and decorated in niello with stylised vegetal designs, the bezel set with glass (ring size R); the second engraved and decorated in niello with abstract vegetal motifs (ring size H), the bezel with a quatrefoil motif; the fatimid ring of filigree with domed bezel (ring size D)

*the largest 2.6 cm. max.; 16 g. total weight(3)*

£2,000 - 3,000  
 €2,600 - 3,900  
 US\$2,900 - 4,300



81



81A

81  
**A SELJUK TURQUOISE-SET GOLD BRACELET**  
**PERSIA, 11TH CENTURY**

the spiral shank formed of four tightly twisted wires, with small hinge clasp with pin flanked by two pairs of small circles, the bezel with central cabuchon-set turquoise and four surrounding domed elements

*7 cm. diam.; 42g.*

£4,000 - 6,000  
 €5,200 - 7,700  
 US\$5,700 - 8,600

**Provenance**  
 Private UK Collection.

81A  
**A GOLD BANGL**  
**EGYPT OR PERSIA, 13TH/ 14TH CENTURY**

of open form with lion head terminals, the central band plain, with incised decoration to interior towards terminals

*7cm. diam., 52 g.*

£2,000 - 3,000  
 €2,600 - 3,900  
 US\$2,900 - 4,300

**Provenance**  
 Private UK collection. Purchased in Egypt in the 1930's.

82

**A TIMURID JADE PLAQUE**  
**PERSIA, 15TH/ 16TH CENTURY**

in the form of a lobed cartouche, the border with petals with drilled holes between, engraved with a floral spray to each side  
7 cm. max.

£1,500 - 2,000

€1,900 - 2,600

US\$2,200 - 2,900



82

83

**A TIMURID CALLIGRAPHIC CUERDA SECA POTTERY BORDER**  
**TILE FROM THE MAUSOLEUM OF OSTAD ALI NASAFI**  
**SAMARKAND, CIRCA 1380**

of concave rectangular form moulded and decorated in cobalt-blue, yellow, turquoise, red and manganese on a cream ground with two interlinked bands of inscription in *kufic*, the upper register inverted, behind a central band containing inscription, the top edge with a band of quatrefoil motifs, mounted  
35.5 cm. long

£3,000 - 5,000

€3,900 - 6,500

US\$4,300 - 7,200



83

Inscriptions: Qur'an, chapter CXII (*al-Ikhlās*).

The mausoleum, on the western side of the alley in the core of the necropolis, is so named because it bears the signature of master (*ostad*) Ali Nasafi, one of the principal artists involved in its decoration. The patron of the tomb is unknown, but inscriptions listing the names of The Twelve *Imams* convey a clear Shi'ite connection. For a further discussion on the mausoleum see Jean Soustiel and Yves Porter, *Tombs of Paradise*, Saint-Rémy-en-l'Eau, 2003, pp. 108-114.

84

**A TIMURID UNDERGLAZE-PAINTED POTTERY BOWL**  
**PERSIA OR CENTRAL ASIA, 15TH CENTURY**

of deep rounded form on a short foot, decorated in turquoise and black on a cream ground with a central rosette surrounded by sprays with pomegranates, the exterior with a band of spiral motifs  
22 cm. diam.

£1,500 - 2,500

€1,900 - 3,200

US\$2,200 - 3,600



84

**Provenance**

Private UK Collection.

85<sup>WT</sup>

**A RARE TIMURID CARVED MARBLE PANEL, POSSIBLY THE  
BACK OF A THRONE  
CENTRAL ASIA, MID-15TH CENTURY**

of ogival form, the lower sides straight, rising upwards in a series of lobes to a formerly rounded or pointed top, deeply carved to the front with a central stylised flower-head surrounded by a lattice-work eight-pointed star, the petals enclosing lotus-heads, with six-petalled rosettes to the interstices, the whole opening out to a design of unfurling, blooming flower heads with overlapping, curling petals, a partial oval cartouche containing a split palmette extending down over a presumably plain base; the thick lobed sides plain; the reverse with central raised cypress tree with deeply carved leaves extending the length of the panel, with the petals of a large lotus flower head unfurling to either side, surrounded by a design of blooming flower heads similar to the face; with two holes to base, and a further hole to the top, mounted

*67 x 55 x 17 cm.*

**£80,000 - 120,000**

**€100,000 - 150,000**

**US\$110,000 - 170,000**

**Provenance**

Private French Collection, acquired in 1979.

Iradj Moudjallal Collection, acquired in 1976, formerly in the Hossein Davoudi Collection.

Iradj Moudjallal was an Iranian dealer who sold various works to the British Museum between 1969 and 1972. He also sold works to the Louvre.

Hossein Davoudi served as Iranian Ambassador to Afghanistan in 1974 having previously worked in Vienna, Geneva and as Consul General in Istanbul. He was an avid collector of Islamic ceramics.



This intriguing carved marble piece has an unusual decorative repertoire that combines formal, static geometric design with graceful, moving scrolling vegetal design typical of the naturalism that pervades the artistic and architectural works under the Timurid dynasty's (1370-1507) vast building programme. The closest parallels to the striking deeply carved design on our panel can be found in 15th century wood and stone carving featuring large blossoms and sharp jagged petals in tightly coiled arabesques, a design repertoire deemed as suitable for wooden doors as it was stone tombstones.

The lavishly carved tombstone of Ghiyathuddin Mansur (d. AD 1445) at the madrasa of his son Sultan Husayn Mirza (Herat, circa AD 1485) contains very similar lotus flowers, flowerheads, and petals curling in wave-like crests over split-palmettes. A carved wood door in the Metropolitan Museum of Art (Rogers Fund, 1923, 23.67.7) datable to the mid-15th century also contains a dense vegetal design replete with lotus flowers and scrolls.

The close relationship between Timurid wood and stonework are evidence of a common source; the drawings and cartoons of the *kitabkhana*. We can find numerous parallels for our design in Timurid pattern sheets. A drawing of a vegetal design from the Diez album (f. 73.S.68 1) in the Staatsbibliothek Preussischer Kulturbesitz, Berlin, which bears a striking resemblance to our panel's design, is (it has been suggested by scholars) a cartoon for a deeply carved surface such as stone (see T. Lentz and G. Lowry, *Timur and the Princely Vision, Persian Art and Culture in the 15th Century*, Los Angeles County Museum of Art, 1989, cat. no. 112). A further example dated circa 1425-50 displays a design similar to our throne panel with an eight-pointed star set within a lobed form with split palmette arabesque and central rosette (Topkapi Sarayi, Istanbul, H.2152, f.51a, illustrated in Lentz and Lowry, *op. cit.*, fig. 67). Another example of striking similarity is an arabesque medallion again from the Diez album in Berlin (f.73.S.34,1) is illustrated in Lentz and Lowry, *op. cit.* cat. no. 100. Further parallels can be found in the numerous 15th century designs for cloud collars.

The cypress tree, which runs the length of the reverse of the panel, frequently appears in Timurid painting and descriptions of Timurid gardens and is the Persian symbol of life. "Humay recognizes Humayun after their battle", from the Diwan of Khwaju Kirmani Baghdad, dated 1396AH (f. 23a) contains tall triangular trees with close leaves in the background. The famous landscape anthology written by the calligrapher Bibehani, 1398AD and now in the Turk ve Islam Islerleri Muzesi, Istanbul (T1950, f. 250b, f. 128a) contains amongst its twelve paintings numerous depictions of cypress trees. Cypress trees appear in painted panels in both the Tuman Aqa Mausoleum in Samarqand and in the Tuman Aqa complex at Khusan (1440-41AD) along side painted garden images.

As to the possible function of our marble panel form, we propose that it was used as the back of a throne-like structure, possibly in one of the many gardens established under the Timurids. Images of Timurid rulers receiving guests seated on a raised dais with a lobed



highly decorated throne back behind are numerous. Most of those seen in manuscript illumination and miniature paintings are highly decorated with gold, or bright colours and patterned, and appear to be jewel-set. Ours may have been painted at one time, but certainly the form and proportions are similar. The use of marble would have suited an outdoor garden use and the decorative repertoire with its striking combination of formal and naturalistic design, lotus flowers and cypress tree spine give the impression of a bountiful garden against which the ruler or a member of his inner circle would have sat.

Under Timur and his son Shahrukh (1377-1447AD) ceremonies receiving foreign embassies and guests were held in *baghs* (gardens) outside the city, in contrast to earlier rulers who used gardens as private retreats. The *Bagh-i Dilgusha* (Enchanting garden), the *Bagh-i Chanar* (Plane Tree Garden), the *Bagh-i Naw* (New Garden) and others were enclosed by walls and elaborate gates and planted with fruit trees. Timur and Shahrukh's decision to celebrate ceremonies in gardens and semi-permanent tents may reflect an effort to convey imperial claims within the pastoral traditions of the Barlas, the Mongol clan from which Timur claimed he was descended. The Spaniard Ruy Gonzales de Clavijo who led an embassy to Samarqand in 1403 described in detail the etiquette of being received by Timur in a formal garden ceremony, noting the series of raised dais on which were seated various members of Timur's family as well as his numerous wives (Ruy Gonzales de Clavijo, *Embassy to Tamerlane, 1403-1406*, trans. Guy le Strange, New York, 1928, p. 253).

A marble structure, perhaps a throne, carved with arabesques, now located in the courtyard outside the mausoleum of the Gur-i Amir in Samarqand, circa 1400-1450, was according to popular folklore where Timurid coronation ceremonies took place. Historians discredit the belief that this was Timur's throne, but from the 17th century it was certainly used as coronation stone by the Bukharan emirs (Lentz and Lowry, *op. cit.* fig. 72).

There is no doubt that this impressive and intricately decorated marble piece, carved in the round and stood upright, is a masterpiece of Timurid design and carving and stands among the most exceptional extant pieces of Timurid marble.





86

86  
**A SAFAVID ENGRAVED BRONZE BASIN**  
**PERSIA, 17TH CENTURY**

of compressed globular form on a short foot with large flaring rim, engraved and decorated with traces of red enamel with a series of lobed medallions, above and below scrolling vines, the underside of the rim with alternating roundels and cartouches containing scrolling vines, the rim with a band of inscription filled cartouches interspersed by roundels containing vegetal interlace on a ground of undulating vines

31.5 cm. diam.

£2,000 - 3,000  
 €2,600 - 3,900  
 US\$2,900 - 4,300

Inscriptions: a quatrain and two couplets in praise of the basin.



87

87  
**TWO SAFAVID OPENWORK STEEL BAZUBANDS**  
**PERSIA, 17TH CENTURY**

each in the form of a lobed cartouche with hinged elements to each side, decorated in openwork with inscriptions on a ground of spiraling foliate vines, above and below pairs of confronting fish, the openwork panel fitted to the back plate with brass rivets

each 9.3 cm long(2)

£3,000 - 5,000  
 €3,900 - 6,500  
 US\$4,300 - 7,200

**Provenance**  
 Private UK collection.

Inscriptions: *la fata illa 'ali*, 'There is no youth [as brave as] 'Ali'; *la sayf illa dhu'l-faqar*, 'No sword [as sharp as] dhu'l-faqar'.





88

**A SAFAVID TINNED COPPER EWER  
PERSIA, 17TH CENTURY**

of circular form, flaring slightly to the bottom, on a splayed foot with spout in the form of a dragon and strap handle with hinged lid, engraved with a central roundel to each side containing a rosette formed from split-palmettes surrounded by concentric bands containing an arcade with palmette columns and a cable design of split-palmette tendrils, the back edge with an inscription-filled cartouche flanked by two bird heads, above and below cartouches containing vegetal interlace, the front edge with a cartouche containing vegetal interlace flanked by two bird heads, the handles and neck with cartouches containing undulating vines

*37.5 cm. diam.*

£8,000 - 12,000

€10,000 - 15,000

US\$11,000 - 17,000

Inscriptions: a maker's name, possibly 'Mir Asadullah'.



89

89  
**A SAFAVID CELADON STYLE POTTERY DISH  
PERSIA, 16TH/ 17TH CENTURY**

of curved form on a short foot, decorated with a band of incised panels to the rim, decorated in pale blue under a clear glaze, Richard Ronald John Copeland collection label to reverse 'RRJC 605'  
*34.7 cm. diam.*

£2,000 - 3,000  
€2,600 - 3,900  
US\$2,900 - 4,300

**Provenance**

Acquired by the owner's father, Leonard Whiter from the collection of Richard Ronald John Copeland (1884-1958).

Leonard Whiter was Sales and Marketing director of Spode from the early 1960s to 1974. He is the author of the highly-acclaimed book *Spode*. A large portion of his extensive collection of Spode and Copeland ceramics was purchased from the Spode museum and factory.



90

90  
**A KUBACHI UNDERGLAZE-PAINTED POTTERY DISH  
PERSIA, 17TH CENTURY**

of shallow rounded form with everted rim on a short foot, decorated in cobalt-blue on a white ground with two birds perching on rocks by the edge of a pool surrounded by plants, the rim with cartouches containing landscapes interspersed by flowerheads, the exterior with lines radiating from the foot  
*33.7 cm. diam.*

£2,000 - 3,000  
€2,600 - 3,900  
US\$2,900 - 4,300



91

91  
**A SAFAVID CUERDA SECA POTTERY TILE**  
**PERSIA, 17TH CENTURY**

of square form, decorated in cobalt-blue, yellow, green, manganese and turquoise on a white ground with a large partial split palmette motif filled with a prunus branch, framed with old collection label to reverse  
 23 x 23 cm.

£4,000 - 6,000  
 €5,200 - 7,700  
 US\$5,700 - 8,600



92

92  
**A FINE SAFAVID STYLE WOVEN METAL THREAD AND SILK**  
**SASH**  
**POLAND, CIRCA 1800**

of long rectangular form, the central panel woven with alternating horizontal bands of blue and red flowers and a gold floral design on a red and blue ground, with narrow borders of parrots and floral sprays running the length of the sash, a wide panel containing three large floral sprays to either end with tassel fringe, the letters AFS embroidered to bottom left corner of one end denoting the Schluck Factory, Poland  
 417 x 44,5 cm.

£3,000 - 5,000  
 €3,900 - 6,500  
 US\$4,300 - 7,200

As an immediate neighbour of the Ottoman Empire, Poland's fashions were influenced greatly by both Ottoman and Safavid styles. In the 18th Century, Persian sashes became a key garment in the dress of Polish nobility. Demand was so great that the Polish-Armenian merchants, who had supported the import of Oriental sashes, founded weaving workshops in Poland instead. The first recorded workshop was in Sluck, founded shortly after 1750 and was headed by the Armenians, Jan and Leon Madzarski. Some sashes were made especially for the Ukrainian market, and they are identified by the company name woven in Cyrillic as on the present lot.

Another sash of this type can be seen in the David Collection, Copenhagen (Kjeld von Folsach, and Anne-Marie Keblow Bernsted, *Woven Treasures - Textiles from the World of Islam*, Copenhagen, 1993, 99. 119-20, cat. no. 45.)



93

**93  
AN OTTOMAN BROCADE KEHMA TEXTILE  
TURKEY, CIRCA 1600**

of rectangular form with curved lower edge, with a design of gilt metal floating ogival medallions on a red silk ground ground with golden spheres  
127 x 98cm.

**£5,000 - 7,000  
€6,500 - 9,000  
US\$7,200 - 10,000**

Another smaller panel with this same pattern was exhibited at *Turkophilia*, Paris, 2011 and sold at Sotheby's London, *An Eye for Opulence*, 24 April 2012, Lot 163.

The shape of this panel with its curved bottom indicates it may have been used in an ecclesiastical cope. A cope of similar fabric is illustrated in P. Frost, *Collecting Textiles*, London, 2000, p. 56.



94

**94  
A FINE OTTOMAN SILK EMBROIDERED BOHCA  
TURKEY, LATE 17TH/ EARLY 18TH CENTURY**

of square form, embroidered in dark blue, cream, green and gilt metal thread on a red silk ground with large flowerheads  
93 x 94cm.

**£5,000 - 7,000  
€6,500 - 9,000  
US\$7,200 - 10,000**

**Published**

*Turquie au nom de la Tulipe*, Exhibition Catalogue, Centre Culturel de Boulogne-Billancour, 1993.



lot 95 (detail)

95

**A FINE OTTOMAN EMBROIDERED PANEL  
NORTH AFRICA, 17TH/ 18TH CENTURY**

of long rectangular form, embroidered to central panel with large floral lozenges in blue, red, green and purple with yellow and peach accents, surrounding border with single flowers in similar colours alternating the length, thin blue piping at edge, one end with fringe tassel  
292 x 47cm.

£6,000 - 8,000

€7,700 - 10,000

US\$8,600 - 11,000

**Published**

*Turquie au nom de la Tulipe*, Exhibition Catalogue, Centre Culturel de Boulogne-Billancour, 1993.



**AN OTTOMAN RED SILK MILITARY BANNER  
TURKEY, EARLY 19TH CENTURY**

of rectangular form with pointed fly, in red silk enriched with metal thread and cream and green silk, a band running along the hoist with three circular medallions, the remainder of the panel with central *Dhu'l Faqar* design beneath a crescent-shaped cartouche and the flag, surrounded by calligraphic motifs of vessel form and medallions, the fly and the hoist with a separate border of green woven with calligraphy in metal thread  
295 x 185 cm.

£30,000 - 40,000

€39,000 - 52,000

US\$43,000 - 57,000

**Inscriptions:**

In the green border: repetition of Qur'an, *sura CXII*.

In the main panel:

Four medallions to the left, from top to bottom:

Parts of Qur'an, *sura XI*, verse 88, followed by invocations 'Imar, Uthman, and 'Ali.

Four medallions to the right, from top to bottom:

Parts of Qur'an, *sura XI*, verse 88, followed by invocations to God, Muhammad and 'Abu Bakr.

Vessel-shaped cartouches:

*qawalah shafi' Muhammad Mustafa* 'His word, the Intecessor, Muhammad Mustafa'.

On the base of the small banner:

*ya hadra-i Khalid* 'Oh the Eternal'

On the banner:

*abi ayb a...lillah 'Abi Ayb (Ayyub?), A... (is for) God'*

On the crescent above the *Dhu'l Faqar*:

Parts of Qur'an, *sura LXI*, verse 13 ending with *'ma sha 'allah* 'What God Wills'.

In the roundel of the crescent:

*al-hafiz allah al-nasir allah* ;The Preserver God, The Victorious in God'

The *Dhu'l-Faqar*:

On rosette, repeated in both positive and negative form: *ya dayyan ya burhan* 'Oh the Ever-requiting, Oh the Proof'.

On the blades:

Parts of Qur'an, *sura IV*, verses 95, 96.

Ottoman military banners were carried into battle at the front of a regiment and were prized items of booty for opposing armies. The dominant image on the present banner, the sword with the bifurcated blade, is known as the *Dhu'l-faqar*, which according to Muslim tradition, was taken as booty from the Battle of Badr in 624 AD. Similar banners with this design are known from the 17th century. One is in the Metropolitan Museum of Art, New York (inv. no. 11.181.1), one seized at the Siege of Vienna by Atanazy Miaczynski in 1683 is in the Wawel State Collections, Krakow, and another captured by Charles Lorraine in 1684 at the Battle of Hamzabeg, said to have been given to Suleyman Pasa by Sultan Mehmed IV, is in the Vienna Heeresgeschichtliches Museum (inv. no. 128.090) Another dated 1683 AD is in the British Museum, London (inv. no. OA+1342). The central panel of a further 17th century banner with this motif is in the Khalili Collection, London (Accession no. TXT36).

In the 19th century, the design of military banners seem to have been copied from 17th century types. Ottoman practice seems to have been to weave banners for specific campaigns and to copy them when they wore out or were captured. The large group of 19th century banners fall within a specific time frame which would suggest they were prepared for specific campaigns. Among those bearing the *Dhu'l Faqar* include one in the Metropolitan Museum of Art, New York dated AH 1235/AD 1819-20 (inv. no. 1976.312).

The present example displays the addition of the flag of Ayyub al-Ansari, in place of a calligraphic cartouche. Ayyub al-Ansari was the Prophet's companion and standard-bearer and a shrine was built for him by Mehmed the Conqueror at Eyup in 1458. This motif is also present on a flag in the Khalili Collection (Accession no. TXT149), although that example is without the *Dhu'l Faqar*.





97

97<sup>Y</sup> Φ

**AN OTTOMAN CARVED IVORY-INLAID WOOD DOOR PANEL  
TURKEY, 16TH CENTURY**

of rectangular form, the wood panel of faceted form, inlaid to the centre with an ivory panel carved in relief with an inscription, the border with two bands of bone  
20.5 x 18 cm.

£2,000 - 3,000  
€2,600 - 3,900  
US\$2,900 - 4,300

**Provenance**

Private UK collection.

Inscriptions: *ya 'alim*, 'O the All-knowing!'



98

98

**AN UNUSUAL DOME OF THE ROCK POTTERY TILE  
JERUSALEM, MID-16TH CENTURY**

of square form, decorated in cobalt-blue, turquoise, green and ochre on a white ground with  *cuerda seca*  and underglaze black outlines with a large split-palmette motif surrounded by partial lotuses  
20 x 20 cm.

£3,000 - 5,000  
€3,900 - 6,500  
US\$4,300 - 7,200

This rare tile demonstrates the transition period from the  *cuerda seca*  to the true underglaze technique during repairs to the Haram es-Sharif carried out by Sultan Suleyman's Persian craftsmen. This evolution appears to have taken place quite independently of the contemporary Iznik industry, though the craftsmen from Tabriz had worked on a series of imperial buildings in Istanbul before moving to Jerusalem in the mid sixteenth century.

For an almost identical tile sold at Sotheby's see *Islamic Works of Art*, London, 21st October 1993, lot 178.





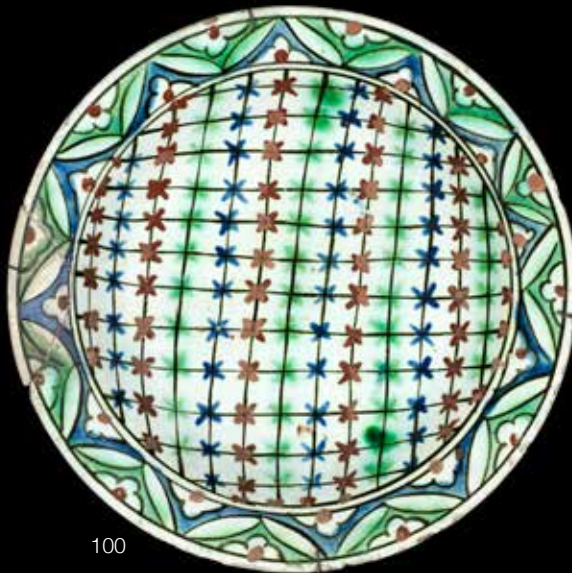
99

99  
**AN IZNIK POTTERY DISH**  
**TURKEY, 17TH CENTURY**

of shallow rounded form on a short foot with everted rim, decorated in raised-red, cobalt-blue, green and black on a white ground with a central rosette surrounded by a series of cartouches containing fish scale design interspersed by floral sprays, the border with an undulating design consisting of foliate motifs and partial flowerheads  
*29.5 cm. diam.*

£1,500 - 2,000  
 €1,900 - 2,600  
 US\$2,200 - 2,900

**Provenance**  
 Private Greek collection.



100

100  
**AN IZNIK POTTERY DISH**  
**TURKEY, 17TH CENTURY**

of shallow rounded form with slightly raised well and everted rim, decorated in raised-red, cobalt-blue, green and black on a white ground with a lattice design with alternating bands of coloured cruciform motifs, the rim with an undulating design consisting of foliate motifs and partial flowerheads  
*26.7 cm. diam.*

£2,000 - 3,000  
 €2,600 - 3,900  
 US\$2,900 - 4,300

**Provenance**  
 Private Greek collection.

101

**AN IZNIK POTTERY TILE DEPICTING THE  
KA'BA AND THE MASJID AL-HARAM, MECCA  
TURKEY, 17TH CENTURY**

of square form, decorated in raised-red, cobalt blue, green and black on a white ground with the *Masjid al-Haram* in Mecca, the Ka'ba in the centre surrounded by the *maqams* identified by inscriptions in *naskhi*, seven minarets, clusters of *zamzam* water containers in the form of bottles and the minbar  
24.7 x 24.8 cm.

£50,000 - 60,000

€65,000 - 77,000

US\$72,000 - 86,000

**Provenance**

Formerly in a private Greek Collection. Purchased in Egypt in the 1930s or 1940s.

Inscriptions: identifying the "stations" (*maqam*) of the four Sunni *madhabs* (*Maliki, Hanafi, Hanbali, Shafi'i*), as well as the Station of Abraham (*Maqam-e Ibrahim*), the *hatim*, or north-west wall of the Ka'ba, and the Noble Pulpit (*minbar-e sharif*).

Tiles depicting the holy sanctuaries of Mecca and Medina were produced at Iznik, Kutahya and Tefkur Saray between the mid 17th and early 18th century. Either in portable form, such as the present lot, or as larger panels of multiple tiles, they were sometimes placed on the *qibla* wall of mosques. One such panel still in situ can be seen at the *Solak Sinan Mosque* in Üsküdar (see Demirsar Arli and A Altun, *Anadolu Topraginin Hazinesi Cini Osmanli Donemi*, Istanbul 2008, p. 167, fig. 179). Other tiles can be found in many of the world's most famous collections of Islamic Art including the Victoria and Albert Museum, London (inv. no. 427-1900), the Louvre Museum, Paris (inv. no. OA 3919/556), the British Museum, London (inv.no. 2009,6039.1), the Benaki Museum, Athens (inv. no. ΓΕ 124) and the Metropolitan Museum of Art, New York (inv. no. 2012/337). The predominant use of green on our tile sets it aside from most published examples, although the rich colour can be compared to that on a tile in the Museum of Islamic Art in Cairo dated to 1074 AH/ AD 1663 (see Venetia Porter (ed.), *Haji. Journey to the Heart of Islam*, 2012, p. 119, fig. 79.). Another unusual feature is the depiction of *zamzam* water containers in *surahi* or gourd form, rather than as ewers as depicted on other tiles.

For two similar tiles recently sold at auction see Christie's, *Art of the Islamic Worlds*, 4 October 2012, lot 243; and Sotheby's, *Arts of the Islamic World*, 9 April 2014, lot 169.





lot 102 (detail)

102

**AN IZNIK POTTERY DISH  
TURKEY, 17TH CENTURY**

of shallow rounded form on a short foot with everted rim and slightly raised well, decorated in raised-red, cobalt-blue, green and black on a white ground with a ewer decorated with fish scale design flanked by flowers, the rim with a zig-zag design filled with partial flowerheads, label to reverse of Joseph Soustiel, Paris  
26.7 cm. diam.

£6,000 - 8,000

€7,700 - 10,000

US\$8,600 - 11,000

**Provenance**

Joseph Soustiel, Paris.



lot 103 (detail)

103

**AN IZNIK POTTERY DISH  
TURKEY, CIRCA 1580**

of shallow rounded form on a short foot with everted rim, decorated in raised-red, cobalt-blue, turquoise and black with a central roundel containing a spray of tulips, pomegranates and a large central saz leaf issuing from a leafy tuft, the cavetto with a band of foliate motifs, the rim with an alternating design of paired tulips and flower heads, label to reverse of Joseph Soustiel, Paris  
*29.2 cm. diam.*

£12,000 - 15,000

€15,000 - 19,000

US\$17,000 - 22,000

**Provenance**

Joseph Soustiel, Paris.



104

104

**AN IZNIK POTTERY TILE  
TURKEY, 17TH CENTURY**

of square form, decorated in raised-red, cobalt-blue, turquoise, green and black on a white ground with sprays of lilies, hyacinths, a tulip and a lotus, mounted  
24.5 x 24.7 cm.

£2,000 - 3,000  
€2,600 - 3,900  
US\$2,900 - 4,300

**Provenance**

Field Marshal Horatio Herbert Kitchener, 1st Earl Kitchener, KG, KP, GCB, OM, GCSI, GCMG, GCIE, ADC, PC (1850–1916) and thence by descent.

For a tile with a similar design, see Hülya Bilgi, *Dance Of Fire: Iznik Tiles and Ceramics in the Sadberk Hanim Museum and Ömer M. Koç Collections*, 2009, p. 210.



105

105

**AN IZNIK POTTERY TILE  
TURKEY, 17TH CENTURY**

of square form, decorated in raised-red, cobalt-blue and turquoise with a spiralling design of saz leaves, lotuses and other flowers on leafy tendrils  
24.2 x 24.8 cm.

£2,000 - 3,000  
€2,600 - 3,900  
US\$2,900 - 4,300

**Provenance**

Field Marshal Horatio Herbert Kitchener, 1st Earl Kitchener, KG, KP, GCB, OM, GCSI, GCMG, GCIE, ADC, PC (1850–1916) and thence by descent.

Kitchener was a British Field Marshal and colonial administrator who won fame for his imperial campaigns and later played a central role in the early part of the First World War, although he died halfway through it. In 1898 he won the Battle of Omdurman and secured control of the Sudan, after which he was given the title 'Lord Kitchener of Khartoum'. Following this he went to Egypt as British Agent and Consul-General (de facto administrator) before in 1914 becoming Secretary of State for War. His commanding image, appearing on recruiting posters demanding 'Your country needs you!' remains recognised and parodied in popular culture to this day.



106

**AN IZNIK POTTERY DISH  
TURKEY, CIRCA 1580**

of shallow rounded form on a short foot with everted rim, decorated in raised-red, cobalt blue, turquoise and black on a white ground with a central roundel containing an interlacing arabesque whorl reserved on a turquoise ground, the cavetto with ten *mihrab* shaped panels containing a flower, with rock and wave border, the exterior with groups of flowers alternating with rosettes  
*30.3 cm. diam.*

£10,000 - 15,000

€13,000 - 19,000

US\$14,000 - 22,000

**Provenance**

Bonhams, *Islamic and Indian Art*, 2nd May 2001, Lot 479.



107

107  
**AN IZNIK POTTERY DISH**  
**TURKEY, 17TH CENTURY**

of shallow rounded form on a short foot with everted rim, decorated in raised-red, cobalt-blue, green and black on a white ground with a spray of roses, tulips, carnations, other flowers and a lavender branch issuing from a leafy tuft, the border with rock and wave design, old collection label to reverse  
*32.6 cm. diam.*

£2,000 - 3,000  
 €2,600 - 3,900  
 US\$2,900 - 4,300



108

108  
**AN IZNIK POTTERY DISH**  
**TURKEY, LATE 16TH CENTURY**

of shallow rounded form on a short foot with everted rim, decorated in raised-red, cobalt-blue, green and black with a spray of tulips, roses, and a branch of flowers issuing from a leafy tuft, the border with rock and wave design, the reverse with an alternating design of paired tulips and flowerheads, the rim with a cusped design  
*32 cm. diam.*

£4,000 - 6,000  
 €5,200 - 7,700  
 US\$5,700 - 8,600



A PRIVATE COLLECTION OF IZNIK POTTERY



109

109  
**AN IZNIK POTTERY DISH  
TURKEY, 17TH CENTURY**

of shallow rounded form with everted rim on a short foot, decorated in raised-red, cobalt blue, green, brown and black on a white ground with a bird surrounded by floral sprays, the rim with alternating flowers and flower heads  
24 cm. diam.

£4,000 - 6,000  
€5,200 - 7,700  
US\$5,700 - 8,600

**Provenance**  
Private French collection.



110

110  
**AN IZNIK FIGURAL POTTERY DISH  
TURKEY, 17TH CENTURY**

of shallow rounded form with everted rim on a short foot, decorated in raised-red, cobalt-blue, green and black on a white ground with a robed figure flanked by two flowers, the robe decorated with a flower, the rim with alternating flowers and flowerheads  
23.7 cm. diam.

£3,000 - 5,000  
€3,900 - 6,500  
US\$4,300 - 7,200

**Provenance**  
Private French collection.



111

111  
**A LARGE IZNIK POTTERY DISH**  
**TURKEY, CIRCA 1600**

of shallow rounded form on a short foot with everted rim, decorated in raised-red, cobalt-blue, green and black with a spray of roses, carnations, tulips, a saz leaf overlaid with a prunus branch, and other flowers issuing from a leafy tuft, the border with an alternating design of flowerheads and flower motifs, the reverse with a cusped design to the rim and a band of flowerheads  
 36 cm. diam.

£4,000 - 6,000  
 €5,200 - 7,700  
 US\$5,700 - 8,600

**Provenance**  
 Private French collection.



112

112  
**AN IZNIK POTTERY DISH**  
**TURKEY, 17TH CENTURY**

of shallow rounded form with everted rim on a short foot, decorated in raised-red, cobalt-blue, green and black on a white ground with a central roundel containing a split palmette spray surrounded by a series of radiating petal motifs on a ground of stylised vegetal motifs, the rim with rock and wave design  
 25 cm. diam.

£2,000 - 3,000  
 €2,600 - 3,900  
 US\$2,900 - 4,300

**Provenance**  
 Private French collection.



113

**AN IZNIK RIMLESS POTTERY DISH  
TURKEY, LATE 16TH CENTURY**

of shallow rounded form on a short foot, decorated in raised-red, cobalt-blue, turquoise and black on a white ground with a central roundel containing an interlace of split palmettes and tendrils, surrounded by a band of cusped motifs, the cavetto with a similar band of lobed motifs  
*28 cm. diam.*

£5,000 - 8,000

€6,500 - 10,000

US\$7,200 - 11,000

**Provenance**

Private French collection.

The central design of interlaced arabesques on this bowl is influenced by those on earlier blue and white prototypes. The patterns on these earlier vessels themselves derive from silver designs from the period of Bayezid II, generally attributed to the Balkans.



114

114  
**AN IZNIK POTTERY DISH**  
**TURKEY, 17TH CENTURY**

of shallow rounded form on a short foot with everted rim, decorated in raised-red, cobalt-blue, green and black with a spray of tulips, roses, hyacinths and a large central saz leaf issuing from a leafy tuft, the rim with rock and wave design  
 29.4 cm. diam.

£2,000 - 3,000  
 €2,600 - 3,900  
 US\$2,900 - 4,300

**Provenance**  
 Private French collection.



115

115  
**AN IZNIK POTTERY DISH**  
**TURKEY, 17TH CENTURY**

of shallow rounded form on a short foot with everted rim, decorated in raised-red, cobalt-blue, turquoise and black with a spray of tulips, roses, prunus and other flowers issuing from a leafy tuft, the rim with an undulating foliate vine  
 29.3 cm. diam.

£2,000 - 3,000  
 €2,600 - 3,900  
 US\$2,900 - 4,300

**Provenance**  
 Private French collection.



116

116  
**AN IZNIK POTTERY DISH  
TURKEY, 17TH CENTURY**

of shallow rounded form on a short foot with everted rim, decorated in raised-red, cobalt-blue, green and black on a white ground with a ewer decorated with a floral spray surrounded by a scrolling floral vine, the rim with rock and wave design  
*30.4 cm. diam.*

£3,000 - 5,000  
€3,900 - 6,500  
US\$4,300 - 7,200

**Provenance**  
Private French collection.



117

117  
**AN IZNIK POTTERY DISH  
TURKEY, CIRCA 1580**

of shallow rounded form on short foot with everted rim, decorated in raised-red, cobalt-blue, green and black on a white ground with an irregularly shaped cartouche formed by overlapping split palmette motifs and two palmette medallions all on a ground of fish scale design, the rim with a band of overlapping flowerheads  
*26.1 cm. diam.*

£5,000 - 7,000  
€6,500 - 9,000  
US\$7,200 - 10,000

**Provenance**  
Private French collection.



118

118  
**AN IZNIK POTTERY DISH**  
**TURKEY, 17TH CENTURY**

of shallow rounded form on a short foot with everted rim, decorated in cobalt-blue, green and black on a white ground with a central roundel containing a lattice design surrounded by an arcade of ogee arches with floral sprays within, the spandrels decorated with circle motifs 29.5 cm. diam.

£2,500 - 3,500  
 €3,200 - 4,500  
 US\$3,600 - 5,000

**Provenance**  
 Private French collection.

119  
**AN IZNIK POTTERY TILE**  
**TURKEY, 17TH CENTURY**

of square form, decorated in raised-red, cobalt-blue, turquoise and manganese with a spray of carnations, two foliate branches and other flowers issuing from a central rosette, two corners with partial cartouches containing lotuses, foliate motifs and other partial flowers, framed 25.4 x 25.4 cm.

£1,200 - 1,500  
 €1,600 - 1,900  
 US\$1,700 - 2,200

**Provenance**  
 Private French collection.



119

120  
**AN IZNIK POTTERY DISH**  
**TURKEY, 17TH CENTURY**

of shallow rounded form on a short foot with everted rim, decorated in raised-red, cobalt-blue, green and black with a spray of tulips, roses, carnations and a large central saz leaf issuing from a leafy tuft, the rim with rock and wave design, Ugo Cassino collection label to reverse (No. 3) 28.7 cm. diam.

£2,500 - 3,500  
 €3,200 - 4,500  
 US\$3,600 - 5,000

**Provenance**  
 Private French collection.  
 Ugo Cassino Collection, Milan.



120



121

121  
**AN IZNIK POTTERY DISH**  
**TURKEY, 17TH CENTURY**

of shallow-rounded form on a short foot with everted rim, decorated in raised-red, cobalt-blue, green and black on a white ground with a spray of tulips, roses and a large central saz leaf issuing from a leafy tuft, the rim with rock and wave design, Ugo Cassino collection label to reverse (No. 55)  
 29,6 cm. diam.

£2,500 - 3,500  
 €3,200 - 4,500  
 US\$3,600 - 5,000

**Provenance**  
 Private French collection.  
 Ugo Cassino Collection, Milan.



122

122  
**AN IZNIK POTTERY DISH**  
**TURKEY, 17TH CENTURY**

of shallow rounded form on a short foot with everted rim, decorated in raised-red, cobalt-blue, green and black on a white ground with a central saz leaf overlaid with a prunus branch surrounded by a spray of tulips, carnations and roses issuing from a leafy tuft, the border with an alternating design of flowers and flowerheads  
 30 cm. diam.

£3,000 - 5,000  
 €3,900 - 6,500  
 US\$4,300 - 7,200

**Provenance**  
 Private French collection.



123

123

**A LARGE OTTOMAN GILT-COPPER (TOMBAK) EWER  
TURKEY, 19TH CENTURY**

of piriform with twisted s-shaped handle and hinged, domed lid and on stepped, splayed foot, the body incised with undulating vertical bands, alternately filled with floral buds, the lid decorated ensuite with floral bud terminal, with later gilding

36 cm. high

£5,000 - 7,000  
€6,500 - 9,000  
US\$7,200 - 10,000



124

124

**AN OTTOMAN EMBROIDERED WALLET  
TURKEY, DATED AD 1739**

of rectangular form with shaped flap, the red leather exterior embroidered with gilt metal floral sprays set within cartouches, Constantinople 1739 to reverse, the interior with three compartments and lined with green silk

20.5cm x 12 cm.

£1,000 - 1,500  
€1,300 - 1,900  
US\$1,400 - 2,200





125

125<sup>WT</sup>

**AN OTTOMAN MOTHER-OF-PEARL AND TORTOISESHELL INLAID WOOD MARRIAGE CASKET  
TURKEY, 18TH CENTURY**

of rectangular form on four feet with three drawers to the lower section, the hinged lid with sloped edges, profusely decorated with panels of mother of pearl and tortoiseshell with cartouches containing floral sprays and foliate vines, the remainder of body with repeat designs of geometric patterns, the interior with hinged compartment, with later material lining

*57.5 x 50.5 x 30.5 cm.*

£6,000 - 8,000

€7,700 - 10,000

US\$8,600 - 11,000

126

**AN OTTOMAN MOTHER-OF-PEARL MOUNTED MIRROR CASKET  
TURKEY, 19TH CENTURY**

of rectangular casket form, on four raised feet, the top, sides and feet inlaid with diamond-shaped mother-of-pearl segments, the hinged casket cover opening to reveal a mirror on a stand

*31.5 x 23 x 13.8 cm.*

£1,500 - 2,000

€1,900 - 2,600

US\$2,200 - 2,900



126



127



129



128

127

**AN OTTOMAN SILVER-INLAID IRON HORSESHOE  
BALKANS, 19TH CENTURY**

of irregular oval shape, the lower portion curved inwards, decorated in silver inlay with a mosque under a night sky  
10.5 cm.

£1,500 - 2,000  
€1,900 - 2,600  
US\$2,200 - 2,900

128

**AN OTTOMAN WOVEN SILK KISWAH FRAGMENT  
EGYPT, 19TH CENTURY**

rectangular, woven in red and brown silk with a series of inscription filled zig-zag bands, backed  
207 x 83 cm.

£3,000 - 5,000  
€3,900 - 6,500  
US\$4,300 - 7,200

129

**AN OTTOMAN ENGRAVED OSTRICH EGG HANGING  
ORNAMENT BY HASAN FEHMI EFFENDI  
TURKEY, DATED MUHARRAM 1278/JULY 1861**

profusely engraved and inlaid with black and red composition with a series of interlocking arched cartouches and roundels containing inscriptions, architectural scenes, a steam train, a soldier, a stork and a dervish, with gilt copper (*tombak*) mounts to each end  
18 cm. high

£1,500 - 2,000  
€1,900 - 2,600  
US\$2,200 - 2,900

Inscriptions: an Arabic *qasidah*, (not fully deciphered or identified); figures identified as, 'First qasidah', 'Arabic', 'Dervish' and 'Ostrich egg'; on the top, 'Drawn by Hasan Fehmi Effendi .... In 17 m [Muharram?], year 1278 (25 July 1861)'.



130

130<sup>≈</sup>

**AN OTTOMAN GEM-SET SILVER-GILT BOX MOUNTED WITH A CHINESE JADE PLAQUE  
TURKEY AND CHINA, 19TH CENTURY**

of bulbous form on four feet with hinged lid, the lid mounted with a Chinese jade plaque carved with a floral spray with gourds, the silver-gilt body profusely engraved with floral interlace, the body mounted with diamonds, emeralds and rubies forming floral sprays and abstract vegetal motifs, partial *tughra* stamp to interior of lid  
8.5 x 7.8 x 6.7 cm.

£3,000 - 5,000  
€3,900 - 6,500  
US\$4,300 - 7,200

131<sup>≈</sup>

**AN OTTOMAN EMERALD AND RUBY-SET JADE BUCKLE  
TURKEY, 18TH CENTURY**

the jade carved with a central rosette mounted with an emerald within a silver setting to the centre, flanked by three ruby-set, silver-gilt mounted foliate motifs supporting rectangular attachment loops, the reverse mounted in openwork silver to the central section  
6.3 cm. max.

£1,500 - 2,000  
€1,900 - 2,600  
US\$2,200 - 2,900

**Provenance**

La Comtesse de Broissia-Tortillia, Alexandria; and by descent.



131



132



133



134

132

**A QAJAR SILVER GILT-SET CARNELIAN AMULET  
PERSIA, 19TH CENTURY**

the carnelian of octagonal form, engraved with inscriptions on a ground of floral and foliate interlace, the silver claws in the form of palmettes decorated in openwork, interspersed by applied gilt rosettes, the hinged fob decorated in openwork with a lobed cartouche flanked by palmette motifs, the reverse decorated in openwork with a cartouche containing arabesques  
7.5 cm. long

£1,500 - 2,000  
€1,900 - 2,600  
US\$2,200 - 2,900

**Provenance**

Private UK collection.

Inscriptions: *as-salm 'alayka ya aba 'abdallah*, 'Peace be upon you O Aba 'Abdallah (i.e. Imam Husayn)'.  
133

133

**A QAJAR RUBY-SET ENAMELLED GOLD PENDANT  
PERSIA, 19TH CENTURY**

of teardrop form with hinged upper section of floral form, set with concentric bands of rubies with pendent seed pearls to the lower edge, the reverse decorated in polychrome enamels with perching birds amid floral sprays  
8.5 cm. max., 35.4 g.

£1,500 - 2,000  
€1,900 - 2,600  
US\$2,200 - 2,900

**Provenance**

Private UK collection.

134

**A QAJAR ENGRAVED CARNELIAN PLAQUE  
PERSIA, 18TH/ 19TH CENTURY**

of rectangular form with faceted corners, engraved with inscriptions on a ground of scrolling floral interlace  
5.1 x 3.7 cm.

£2,000 - 3,000  
€2,600 - 3,900  
US\$2,900 - 4,300

**Provenance**

Private UK collection.

Inscriptions: *azza man qana'a wa dhalla man tama'a*, 'Might is for the one who is content and contemptible is he, who is greedy'.



135

135<sup>WT</sup>

**A LARGE QAJAR UNDERGLAZE-PAINTED POTTERY TILE  
DEPICTING THE REIGN OF KAY KHOSROW FROM FIRDAUSI'S  
SHAHNAMA  
PERSIA, 19TH CENTURY**

of rectangular form, decorated in polychrome depicting Kay Khosrow seated on his throne surrounded by Zal and others identified as Bahram, Gudarz, Giv and Rostam, the border with an undulating vine, framed  
59.5 x 52 cm.

£4,000 - 6,000

€5,200 - 7,700

US\$5,700 - 8,600

**Provenance**

Private UK collection.

Kay Khosrow is a legendary king of the Kayanian dynasty who features in the *Shahnama*. His grandfather was Kay Kavus, the legendary Shah of greater Iran who chose him as his heir.

136<sup>WT</sup>

**A QAJAR POTTERY TILE PANEL DEPICTING A BATTLE SCENE  
FROM FIRDAUSI'S SHAHNAMA  
PERSIA, 19TH CENTURY**

rectangular, comprising twelve tiles painted in polychrome with mounted warriors in combat, a group of trumpeters on a hill in the distance, surmounted by three inscription-filled cartouches, framed  
74 x 55 cm.

£4,000 - 6,000

€5,200 - 7,700

US\$5,700 - 8,600

**Published**

Habib Anavian Galleries, exhibition catalogue, New York, 1979, p. 61.

Inscriptions: a couplet, probably from Firdausi's *Shahnama*, which describes a combat: 'He struck his head with his sword with rancour, and with the power of his arms cut him in two'; the middle cartouche reads: 'At the time of Sultan Mahmoud Ghaznavi'.



136



137

137 • WT

**A QAJAR CUERDA SECA POTTERY PARTIAL TILE PANEL  
PERSIA, 19TH CENTURY**

depicting a prince with attendants seated in a garden beneath a mihrab, the spandrels with angels on a ground of scrolling foliate interlaced, the border with a band containing a floral vine  
each tile 23 x 23 cm. (24)

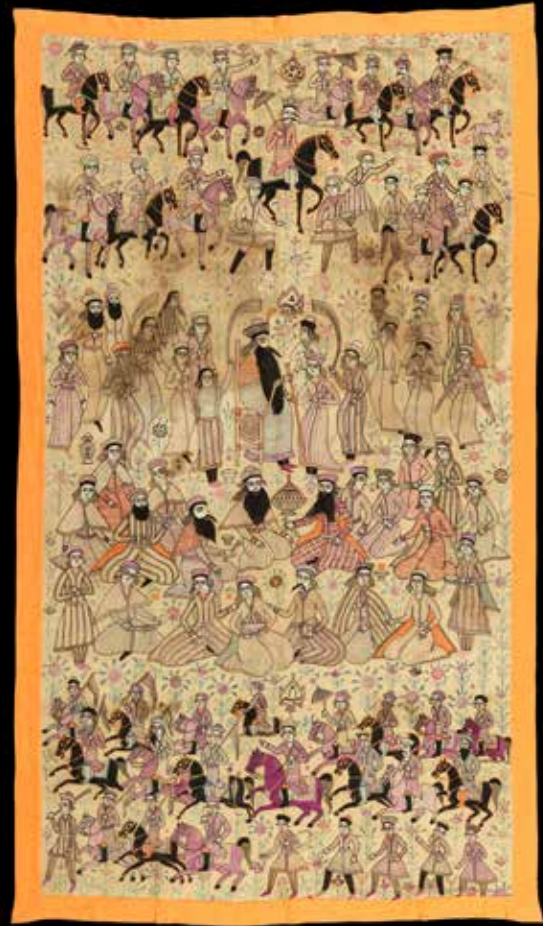
£6,000 - 8,000

€7,700 - 10,000

US\$8,600 - 11,000

**Provenance**

Rafi Y. Mottahedeh Collection.



138

138

**A QAJAR SILK EMBROIDERED LINEN PANEL DEPICTING  
KINGS FROM FIRDAUSI'S SHAHNAME  
PERSIA, 19TH CENTURY**

of rectangular form, the natural ground embroidered in polychrome silks with King Jamshid at his court to the centre; above and below King Faridun and King Bahram mounted on their horses with their entourages, backed  
237 x 132 cm.

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300

**Provenance**

La Comtesse de Broissia-Tortillia, Alexandria; and by descent.



139<sup>WT</sup>

**A LARGE QAJAR GOLD DAMASCENED STEEL 'ALAM  
PERSIA, 19TH CENTURY**

the central section of drop form with long tapering upper section terminating in palmette motif, flanked by two smaller similar elements interspersed by birds and miniature vases, the shaft surmounted by a dome, the supports in the form of scrolling arabesques, profusely engraved and decorated in gold inlay with inscription filled cartouches, floral interlace and scenes of The Imam 'Ali with his two sons, Hasan and Husain  
210 cm. high

£8,000 - 12,000  
€10,000 - 15,000  
US\$11,000 - 17,000

Inscriptions: to the top, *ya aba 'abadallah al-husayn al-mazlum*, 'O Aba 'Abdallah, the Oppressed Husayn!'; to the main part, in the centre: The names of God and the Five Innocents (Muhammad, 'Ali, Fatimah, 'Ali, Hasan and Husayn) followed by invocations to God, *ya hannan ya mannan* 'O The Ever-yearning! O The Ever-bestowing!; to the borders, the names 'God, Muhammad' and three couplets from a long lamentation poem for Imam Husayn by Muhtasham Kashani (d. 996/1587-8); to the sections beneath the birds repeats of, *imam husayn-e shahid*, 'The martyred Imam Husayn', *ya 'ali madad*, 'O 'Ali Help!'; to the two long sections, *ya 'ali*, 'O 'Ali!', to the tops of the long sections, the names of God and the Five Innocents.



140

140

**A QAJAR COCO DE MER KASHKUL  
PERSIA, 19TH CENTURY**

of typical form, profusely engraved with carouches containing pseudo-inscriptions, figures and mosques, the base with figures within mosques with birds perching on the roofs, the top with figures flanking trees with serpents, all on a ground of floral interlace, with brass chain  
28 cm. max

£1,500 - 2,000  
€1,900 - 2,600  
US\$2,200 - 2,900

**Provenance**

La Comtesse de Broissia-Tortillia, Alexandria; and by descent.



141

141

**A LARGE QAJAR LACQUER BOOK COVER, DEPICTING FATH 'ALI SHAH QAJAR (REG. 1798-1834) AND MUHAMMAD SHAH QAJAR (REG. 1834-48) SEATED ON THE PEACOCK THRONE AMONGST COURTIERS  
PERSIA, CIRCA 1840-50**

each monarch depicted on the outer covers seated amongst princes, ministers and other courtiers on a balcony terrace with a landscape beyond, floral outer borders, doublures with central floral medallions and cornerpieces against a red ground with floral motifs in gold, borders with floral motifs within cartouches, rebacked  
435 x 290 mm.

£1,500 - 2,000  
€1,900 - 2,600  
US\$2,200 - 2,900

For a pair of bookcovers in the Khalili Collection with similar compositions, juxtaposing Fath 'Ali Shah and his successor Muhammad Shah, dated AH 1262/AD 1845-46, see N. D. Khalili, B. W. Robinson, T. Stanley, *Lacquer of the Islamic Lands: Part One*, London 1996, pp. 172-173, no. 128.





lot 142 (top)



142

142<sup>WT</sup>

**A LARGE QAJAR ENGRAVED BRASS-MOUNTED WOOD BOX  
PERSIA, 19TH CENTURY**

of rectangular form with hinged lid, clad entirely in sheets of brass engraved profusely to each side with scenes of seated figures within landscapes playing music, drinking wine and dancing, the borders with bands of cartouches containing further seated figures interspersed by quatrefoil medallions containing demons and other figures, the interstices with floral motifs

49 x 31.5 x 22 cm.

£3,000 - 5,000

€3,900 - 6,500

US\$4,300 - 7,200

143

**A QAJAR ENAMELLED BRASS GHALIAN SECTION  
PERSIA, 19TH CENTURY**

of tapering form terminating in a flaring section, decorated to the lower body with an engraved band containing a series of cartouches containing figural scenes interspersed by a series of roundels containing animals and figures, all on a ground of floral interlace, the remainder engraved and decorated in polychrome enamels with cartouches and panels containing floral sprays and undulating floral vines

30 cm. high

£3,000 - 4,000

€3,900 - 5,200

US\$4,300 - 5,700



143



144



145

144<sup>Y</sup> ≈

**A TURKOMAN GEM-SET SILVER CROWN  
CENTRAL ASIA, 19TH CENTURY**

of convex form surmounted by serrated triangular crests, profusely decorated in turquoise, rubies, carnelian and glass inlay with floral and geometric motifs, three large carnelians to the centre, the lower edge with chains with pendant mother-of-pearl and coral beads  
18.5 cm. wide; 570 g.

£3,000 - 5,000  
€3,900 - 6,500  
US\$4,300 - 7,200

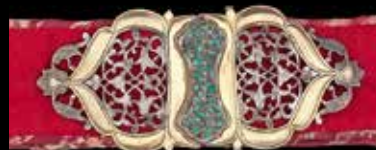
145

**A BOKHARA TURQUOISE-INLAID SILVER-GILT MOUNTED BELT  
CENTRAL ASIA, LATE 19TH CENTURY**

the felt and silk belt mounted with four silver rosettes decorated in openwork with vegetal interlace, the buckle decorated in openwork with cartouches containing vegetal interlace surmounted by flowerheads flanked by split palmettes, the centre with turquoise inlaid section, each element with areas of gilding and decorated in turquoise inlay  
97 cm. long

£2,000 - 3,000  
€2,600 - 3,900  
US\$2,900 - 4,300

For an almost identical buckle to that on this belt see Christie's, *Indian & Islamic Works of Art and Textiles*, 8 October 2010, lot 267.



lot 145 (buckle)



146

146  
**A BUKHARA VELVET IKAT CHAPAN**  
**CENTRAL ASIA, CIRCA 1880**

woven in polychrome silks with a series of abstract vegetal designs including *botehs* and other motifs, lined with printed cotton, the cotton sleeves embroidered with a repeat geometric design, the trim embroidered with a band of abstract vegetal motifs  
 123 cm. long

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

147  
**A SHAHRISABZ SILK EMBROIDERED SILK PRAYER PANEL**  
**(SUSANI)**  
**CENTRAL ASIA, CIRCA 1900**

rectangular, the purple silk ground decorated in polychrome silks with a *mihrab* filled with large flowerheads and floral sprays, the spandrels with floral sprays, backed  
 221 x 172 cm.

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



147



148

148  
**A NURATA SILK EMBROIDERED LINEN PANEL (SUSANI)  
CENTRAL ASIA, 19TH CENTURY**

rectangular, the linen ground embroidered in polychrome silks with a central panel containing floral sprays and floral vines, the border with a band containing an undulating floral vine with large flowerheads, backed

249 x 160 cm.

£4,000 - 6,000  
€5,200 - 7,700  
US\$5,700 - 8,600



149

149  
**A BOKHARA SILK EMBROIDERED LINEN PANEL (SUSANI)  
CENTRAL ASIA, 19TH CENTURY**

rectangular, the linen ground embroidered in polychrome silks with a central roundel containing a large flower head, surrounded by further roundels with flowerheads interspersed by floral and foliate vines, the border with a series of roundels containing flowerheads, backed

245 x 159 cm.

£4,000 - 6,000  
€5,200 - 7,700  
US\$5,700 - 8,600



150

150  
**AN URA TUBE SILK EMBROIDERED LINEN PANEL (SUSANI)  
 CENTRAL ASIA, 19TH CENTURY**

rectangular, the natural linen ground embroidered in polychrome silks with a central panel containing bands of large flowerheads interlinked by foliate vines on a ground of smaller flowers, the border with a series of large flowerheads interlinked by paired foliate vines on a ground of smaller flowers, backed  
 217 x 184 cm.

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



151

151  
**A SHAHRIZABZ SILK EMBROIDERED LINEN PANEL (SUSANI)  
 CENTRAL ASIA, MID 19TH CENTURY**

rectangular, the natural linen ground embroidered in polychrome silks with a central lobed medallion containing floral motifs, surrounded by floral sprays, the border with a floral vine, backed  
 233 x 192 cm.

£5,000 - 7,000  
 €6,500 - 9,000  
 US\$7,200 - 10,000



152



153

152  
**A COLLECTION OF ITEMS RELATING TO THE PAHLAVI DYNASTY IRAN, 20TH CENTURY**

comprising a signed presentation photo of Her Imperial Majesty Empress Farah Pahlavi, dated the 14th September 1972, in a silver presentation frame and blue presentation box; an 18 carat gold manual wind watch with Pahlavi crest in blue presentation box; a silver cigar box with the Pahlavi coat of arms; and a silver plated dish with the Pahlavi coat of arms  
*the frame 38 x 32 cm.*(4)

£1,000 - 1,500  
€1,300 - 1,900  
US\$1,400 - 2,200

**Provenance**

The collection of Leonard Whiter, the owner's father.

Leonard Whiter was Sales and Marketing director of Spode from the early 1960s to 1974. He is the author of the highly-acclaimed book *Spode*. A large portion of his extensive collection of Spode and Copeland ceramics was purchased from the Spode museum and factory.

In the 1970s he visited Iran primarily to produce dinner services for the Shah's royal palaces and became a trusted friend to many members of the Royal Court. He was commissioned to produce an inventory of the entire collection of works of art held at the Golestan Palace, a task that took him and an international team of experts several months.

153  
**A SILVER-GILT AND ENAMEL NECK BADGE OF THE ORDER OF PAHLAVI (NISHAN-I-PAHLAVI) EUROPE, CIRCA 1925**

second grade, type I, in the form of a four-pointed star with a crown on each point, between an interlocking circle and infinity motif, the central enamelled medallion depicting a snow-capped mountain with the sun above, within a white enamel band with laurel wreaths, the name of the order and the date AH 1354/ AD 1935, each with suspension loop  
*6.2 cm. diam.*

£1,000 - 1,500  
€1,300 - 1,900  
US\$1,400 - 2,200

**Provenance**

Private Swiss collection.



154

154  
**A NASRID REVIVAL POTTERY VASE**  
**GERMANY, 19TH CENTURY**

of inverted piriform on a splayed foot with long cylindrical neck, flaring rim and openwork handles in the form of dragons, with applied moulded decoration consisting of arabesques and cartouches containing split palmettes  
*37 cm. high*

£2,000 - 3,000  
€2,600 - 3,900  
US\$2,900 - 4,300



155

155  
**TWO SAMSON IZNIK STYLE PORCELAIN JUGS**  
**FRANCE, 19TH CENTURY**

of bulbous form on short feet with 's' shaped handles, the waisted necks with raised bands and flaring rims, decorated in polychrome with Iznik style designs consisting of large saz leaves, tulips and roses, the rims with bands of pseudo-inscription, Samson marks to bases  
*35 cm. high(2)*

£3,000 - 4,000  
€3,900 - 5,200  
US\$4,300 - 5,700

155A<sup>WT</sup>

**A SILK HERIZ VAQ VAQ MAGIC TREE CARPET  
NORTH WEST PERSIA, 19TH CENTURY**

rectangular, the central panel containing a *vaq vaq* tree within a *mihrab*  
flanked by quadrupeds, the spandrels and border with floral interlace  
244 x 199 cm.

£25,000 - 30,000

€32,000 - 39,000

US\$36,000 - 43,000





155B<sup>WT</sup>

**A FINE SILK HERIZ CARPET**

**NORTHWEST PERSIA, LAST QUARTER OF THE 19TH CENTURY**

rectangular, the central panel containing an interlace of split-palmettes and flowerheads, surrounded by a band of inscriptions interspersed by vegetal motifs, the border with a band of large flowerheads on a ground of floral interlace

291 x 216 cm.

£40,000 - 60,000

€52,000 - 77,000

US\$57,000 - 86,000

Inscriptions: a selection of couplets from a *qasidah* in praise of Shah Shuja', ruler of Fars (1358-1384) and attributed to Hafiz, as follows:

*Royal Highness,  
Fledgling King,  
The world in your hands,  
Brave King,  
Sun of the nation,  
Your crown is the crown of Darius.  
The earth was as paradise by virtue of your deeds,  
Your benevolent deeds.*

*You, King of the Earth,  
The nation and the sun will revere you.  
Your might is more glorious than the might of Kind Dara and Kasra.  
King Jamshid and Key-Ghobad envy your rank.  
Your crown is as the crown of Darius.  
Your countenance is as the soul of the world and the world of the soul.  
To serve you bestows upon me inner peace.*

*In proclaiming your deeds, my name has attained everlasting life.  
My wish is that this ornate work of art, my gift to you, shall unfurl-a  
vault-to shield your court.  
Your countenance is as the soul of the world and the world of the soul.  
You are an ideal justice.*





157



156

156  
**AN OTTOMAN SILVER THREAD EMBROIDERED DOUBLE  
 HOLSTER**  
**TURKEY, 19TH CENTURY**

the red leather moulded into two sections for pistols, the front side clad in velvet embroidered in gilt-silver thread with a large floral spray, the border with a band of flower motifs  
 33 cm. long

£1,500 - 2,000  
 €1,900 - 2,600  
 US\$2,200 - 2,900

157  
**AN OTTOMAN SILVER-GILT YATAGHAN**  
**TURKEY OR BALKANS, DATED AH 1207/AD 1792-93**

of typical shape, the blade overlaid with silver inscriptions and floral medallions, the signature within a large silver *tughra* at the forte, the pommel with floral and architectural repousse rocaille decoration, the silver gilt scabbard similarly worked, with star of David either side containing maker's and owner's names, and dragon-head terminus  
 67 cm. long(2)

£1,500 - 2,000  
 €1,900 - 2,600  
 US\$2,200 - 2,900

Inscriptions: the *tughra* at the end of the blade reads "'amal husayn sahib ... 'ali 1207"; "Made by Husayn, the owner ... 'Ali. 1207 (1792-3)."; along the blade are the names of the Seven Sleepers of Ephesus; in the Star of David on one side of the sheath is "sahib salih" "The owner, Salih" and to other "'amal husayn" "the work of Husayn".

158<sup>Y</sup>

**AN OTTOMAN STYLE SILVER-GILT MOUNTED DAGGER BY  
MANCEAUX OF PARIS WITH DEDICATORY INSCRIPTION FOR  
THE PRINCE OF ORANGE  
FRANCE, 1819-1838**

the single edged steel blade of slightly curved form, the forte engraved and decorated in gilt with a cartouche containing foliate interlace, the spine engraved 'MANCEAUX A PARIS', the hilt engraved and decorated in gilt with a spiral band to the grip and bands of vegetal motifs inlaid with turquoise and red hard stone to each end, the scabbard clad in tortoiseshell and silver gilt with panels to each end containing large rosettes inlaid with turquoise and red hard stone, the finial in the form of a dragon, engraved to one side '*Fabriquée pour le prince d'Orange par Manceaux a Paris*', the scabbard with French provinces 2nd standard mark for 1819 - 1838, regional mark for Loire Saint-Etienne, and maker's mark C.C  
48.7 cm. long(2)

£8,000 - 12,000

€10,000 - 15,000

US\$11,000 - 17,000

Prince William of Orange, later King William II of the Netherlands, was born in The Hague in 1792. He spent his youth at the Prussian court in Berlin where he received a military education and served in the Prussian Army. He later studied at the University of Oxford and entered the British Army in 1811 as *aide-de-camp* to Arthur Wellesley. He took part in a number of campaigns during the Peninsular War and was a General by the time of the Battle of Waterloo where he was wounded. As a sign of gratitude for the victory at Waterloo, he was given the Soestdijk Palace by the Dutch people. In 1815 he became Heir to the crown when his father was invested as the first King of the Netherlands, and became King in 1840 following the abdication of his father. During his reign, the Netherlands became a parliamentary democracy with the new constitution in 1848.

Joseph-François Manceaux was the head of edged weapon production at Versailles and was the leading maker of his day.



lot 158 (detail)



158



159

159

**A STEEL EAR-DAGGER  
SPAIN OR ITALY, 15TH/ 16TH CENTURY**

the double-edge steel blade with flattened spine to one side at hilt end, the grip with engraved decoration to each side, the pommel in the form of two ears

42 cm. long

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300

**Provenance**

Theodore Offerman, New York, 13 November 1937, lot 82.

**Exhibited**

Schnectady Museum, New York, 4 June - 13 September 1979.  
Lowe Museum, Miami, Florida, 1 December 1979 - 13 January 1980.

Although their origin is not entirely certain, it is likely that ear daggers originated in North Africa. It is known that they were widely used in Spain during the 15th and 16th centuries before being introduced to Europe via Italy.



160

160

**A GOLD-MOUNTED DIAMOND-SET JAMBIYYA BY AHMAD BIN  
IBRAHIM BADR  
MECCA, 20TH CENTURY**

the double-edged steel blade of curved form, the hilt and scabbard entirely clad in gold with engraved and filigree decoration consisting of scrolling vines and other vegetal motifs and the Saudi Royal crest, mounted to the top of the scabbard and to the handle with diamonds, inscription-filled cartouche to the reverse of the scabbard

28 cm. long

£6,000 - 8,000

€7,700 - 10,000

US\$8,600 - 11,000

**Provenance**

Private UK collection.

Inscriptions: *sana'a ahmad badr bi-makkah al-mukarramah*, 'Ahmad Badr made [it] in the Honoured Mecca'.

Ahmad bin Ibrahim Badr (1920-2009) was the chief artist in charge of the production of the gold doors for the Ka'ba ordered by King Khaled bin Abd al-Aziz in October 1979. A special workshop was prepared exclusively for the project which took a year and employed the use of 300 kg of pure gold. He was born in Mecca and joined his father in his gold and silver workshop at the age of 15. Following his death on the 6th of November 2009, prayers were held in his honour at The Grand Mosque.

A PRIVATE COLLECTION OF ARMS AND ARMOUR



161

161  
**A SILVER AND ROCK CRYSTAL MOUNTED LEATHER SHIELD (DHAL)**  
**INDIA, 18TH CENTURY**

of convex form with flattened rim, mounted to the centre with four silver bosses decorated in repoussé and inlaid with rock crystals forming flower heads surrounded by split-palmette motifs, above a repoussé silver crescent inlaid with rock crystals, the rim with a mounted silver band decorated in openwork and repoussé with an undulating floral vine, the flowerheads inlaid with rock crystals  
*50.5 cm. diam.*

£4,000 - 6,000  
€5,200 - 7,700  
US\$5,700 - 8,600

**Provenance**  
Private French collection.



162

162  
**A MUGHAL BRONZE LION HEAD HILT**  
**NORTHERN INDIA, 17TH CENTURY**

the quillons in the form of lion heads, a raised band to each end of the grip engraved with hatched decoration, the pommel in the form of a lion head with mouth open and tongue extended, with engraved details to mane, lips and eyes, mounted  
*12.2 cm. long*

£2,000 - 3,000  
€2,600 - 3,900  
US\$2,900 - 4,300

**Provenance**  
Private French collection.



163

163  
**AN UNUSUAL MUGHAL ROCK CRYSTAL HILTED STEEL  
DAGGER (PESHKABZ)  
NORTHERN INDIA, 18TH CENTURY**

the single-edged watered-steel blade of slightly curved form with flattened spine, decorated with gold overlay to the forte and centre of hilt with foliate designs and undulating floral and foliate vines, the grips painted in polychrome and gold with cartouches containing floral sprays and mounted with rock crystal grips  
*39.7 cm. long*

£6,000 - 8,000  
€7,700 - 10,000  
US\$8,600 - 11,000

**Provenance**  
Private French collection.



164

164  
**A MUGHAL GOLD-KOFTGARI STEEL PUSH DAGGER (KHATAR)  
INDIA, 18TH CENTURY**

the double-edged watered-steel blade of curved form, the hilt profusely decorated in gold overlay with undulating floral vines and foliate motifs  
*39 cm. long*

£2,000 - 3,000  
€2,600 - 3,900  
US\$2,900 - 4,300

**Provenance**  
Private French collection.





165

166

165  
**A QAJAR GOLD DAMASCENED STEEL HELMET (HUL-KHUD),  
 SHIELD (SIPAR) AND ARM-GUARD (BAZU-BAND)**  
**PERSIA, 19TH CENTURY**

the shield of convex form with four applied central bosses; the helmet with spiked finial and adjustable nasal bar; the arm-guard with applied buckles; each element profusely engraved and decorated in gold overlay with bands of inscription-filled cartouches to the borders, the remainder decorated in gold overlay with a repeat design of interlaced vines with bunches of grapes and perching birds  
*the shield 45 cm. diam. (3)*

£7,000 - 9,000  
 €9,000 - 12,000  
 US\$10,000 - 13,000

**Provenance**  
 Private French collection.

Inscriptions: to the helmet, unusual talismanic combinations of letters in *thuluth* (similar combinations are often included in prayers of protection); to the arm-guard, couplets from Firdawsi's *Shahnama* in *nasta'liq*; to the shield, Persian verses.

166<sup>Y Φ</sup>  
**AN IVORY HILTED STEEL DAGGER (KARD)**  
**PERSIA, 18TH CENTURY**

the single-edged, watered-steel blade of tapering form with two channels to spine, decorated in gold overlay to the forte with a frieze of flower heads, the ivory grips profusely engraved with lines of inscriptions surrounded by a border of undulating floral vines  
*31.6 cm. long*

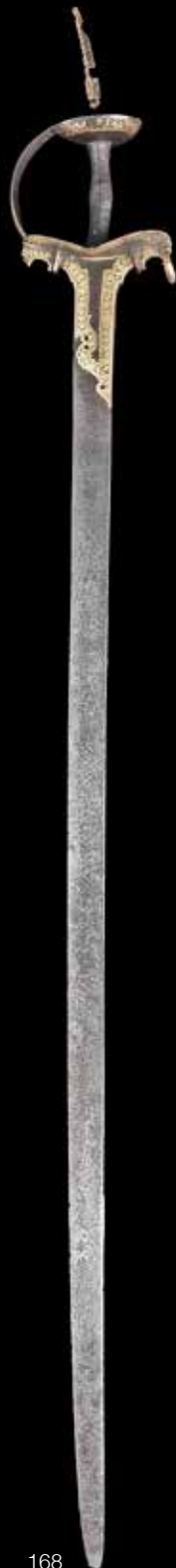
£5,000 - 7,000  
 €6,500 - 9,000  
 US\$7,200 - 10,000

**Provenance**  
 Private French collection.

Inscriptions: undeciphered.



167



168

167<sup>WT</sup>

**A KOFTGARI HILTED STEEL GAUNTLET SWORD (PATA)  
INDIA, 19TH CENTURY**

the double-edged watered-steel blade of tapering form with engraved crescent and seven star maker's mark to each side and further sun mark to one side, the gauntlet engraved and profusely decorated in gold overlay with cartouches containing tigers pouncing upon their prey, the borders with vines and zig-zag motifs, the forte with a lotus issuing from a lobed cartouche containing a rosette, and a leaping quadruped on a ground of foliate motifs

133 cm. long

£4,000 - 6,000

€5,200 - 7,700

US\$5,700 - 8,600

**Provenance**

Private French collection.

168

**A KOFTGARI HILTED STEEL SWORD (FIRANGI)  
INDIA, 17TH/ 18TH CENTURY**

the single-edged European steel blade of slightly curved and tapering form, the hilt of typical form, decorated in gold overlay with bands containing undulating floral vines, the hand-guard with cartouches containing lotuses surmounted by palmettes and a large foliate motif, the pommel moulded with a band of palmettes, the quillon with hinged brass loop

119 cm. long

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300

**Provenance**

Private French collection.



lot 169 (detail)

169<sup>Y</sup> Φ

**A FINE CARVED IVORY AND HORN POWDER FLASK MADE FOR MAHARAO RAJA RAM SINGH II (REG. 2 JULY 1827 – 27 MARCH 1866) KOTAH, CIRCA 1830-1850**

of curved conical form with bud-shaped stopper and slightly domed end, the main body comprising six tapering ivory panels carved in relief with floral sprays beneath lobed arches, the spandrels with flowerheads, one panel with two brass suspension loops, the borders of horn with bands of inlaid ivory circles, the end near the stopper carved with interlocking tear-drop motifs inlaid with ivory, the domed end carved in relief with a roundel containing four flowers surrounding a central flowerhead, the roundel flanked by two muskets and two flowers with human faces, above a *peri*, below two confronting tigers, the border with a band of inscription in *nagari* script  
19.5 cm. long

£8,000 - 12,000  
€10,000 - 15,000  
US\$11,000 - 17,000

**Provenance**  
Private French collection.

Inscriptions: *shri maharao raja ram singh ji ke hukum se banai jama silekhane kota rajgarh mein bana*, 'Made by the order of Shri Maharao Raja Ram Singh Ji in the Kota Armoury'

Ram Singh II was born in Kotah in 1808 and ascended the throne on the 1st of August 1828 following the death of his uncle. He was an accomplished and fearless sportsman, noted for his energies as a huntsman as well as on the polo field. During the Indian Mutiny of 1857 he was besieged within Kotah Fort after his family and the British Political Agent were murdered by mutinous troops. He was relieved by a joint force of loyal Hadas, British and Karauli troops in March 1858 but was suspected of collusion with the mutineers. As a punishment, his salute was reduced from seventeen to fifteen guns. He died at Kotah Fort on the 27th of March, 1866 and was succeeded by his son Maharao Raja Shatru Sal II who was restored to a seventeen gun salute.



Maharajah Ram Singh II Hunting a Tiger with another ruler, Kotah, circa 1860



170

170  
**A KOFTGARI HILTED STEEL SWORD (TULWAR)**  
**INDIA, 18TH CENTURY**

the single-edged steel blade of curved form, slightly flaring before tapering to its point, with indistinct makers stamp to one side, the steel hilt pierced and profusely decorated in gold overlay with scrolling vines and floral motifs, the quillons in the form of flowerheads, the top of the pommel moulded and decorated with foliate and circle motifs, the wood scabbard clad in leather with steel mount to end decorated in gold overlay with scrolling vegetal interlace  
*89 cm. long(2)*

£2,000 - 3,000  
 €2,600 - 3,900  
 US\$2,900 - 4,300

**Provenance**  
 Private French collection.



171

171  
**A KOFTGARI HILTED STEEL SWORD (TULWAR)**  
**INDIA, 18TH CENTURY**

the finely watered single-edged steel blade of curved form with engraved parasol mark to one side, the steel hilt engraved and decorated in gold overlay with naturalistic floral sprays, the top of the pommel with geometric and vegetal motifs, the wood scabbard clad in leather with steel mount to end decorated in gold overlay with floral sprays  
*85 cm. long(2)*

£2,000 - 3,000  
 €2,600 - 3,900  
 US\$2,900 - 4,300

**Provenance**  
 Private French collection.

The parasol is an ancient symbol of the dome of heaven and was long used in the Middle East and India as a symbol of royal authority. A parasol mark on a blade thus implies royal provenance. A *tulwar* in the Metropolitan Museum of Art (Accession Number 36.25.1591a, b) bears a similar parasol mark, and an inscription on the blade suggests the ownership of the Emperor Aurangzeb.



lot 171 (detail)



172

**A TIGER-HEAD-HILTED STEEL SWORD (SHAMSHIR)  
INDIA, 19TH CENTURY**

the single-edged watered-steel blade of curved form, engraved to one side with a cartouche containing a maker's mark, the steel hilt with pommel in the form of a tiger head, profusely decorated in gold inlay with floral and foliate interlace, the borders with bands of vines and geometric designs, the quillons with flower heads, the tiger's forehead with a flower head

*89 cm. long*

£3,000 - 5,000

€3,900 - 6,500

US\$4,300 - 7,200

**Provenance**

Private French collection.

173

**AN ENAMELLED-SILVER HILTED STEEL SWORD (TULWAR)  
LUCKNOW, LATE 18TH CENTURY**

the single-edged watered-steel blade of curved form with central fuller and a series of channels interspersed by circular recesses to the side near the spine, decorated to one side in gold inlay with two possibly later inscription-filled cartouches, the silver hilt inlaid in polychrome enamels with lone tigers and tigers pouncing upon their prey all on a ground of scrolling vines

*94 cm. long*

£7,000 - 9,000

€9,000 - 12,000

US\$10,000 - 13,000

**Provenance**

Private French collection.

172

173



174



175



176

#### OTHER PROPERTIES

174<sup>Y Φ</sup>

##### **AN IVORY-HILTED STEEL DAGGER (KHANJARLI) INDIA, 17TH/18TH CENTURY**

the doubled-edged tapering steel blade of curved form with raised central spine, decorated to the forte and hand guard with gold inlay depicting floral sprays and repeat floral and vegetal motifs  
34.5 cm. long

£2,500 - 3,500  
€3,200 - 4,500  
US\$3,600 - 5,000

175<sup>Y Φ</sup>

##### **A KOFTGARI STEEL AND IVORY ELEPHANT GOAD (ANKUS) INDIA, 18TH/ 19TH CENTURY**

the steel spike and hook decorated in gold overlay with vegetal motifs, the turned ivory hilt in several sections, the lower section engraved and decorated in black and red inlay with geometric designs  
47.2 cm. long

£2,000 - 3,000  
€2,600 - 3,900  
US\$2,900 - 4,300

176

##### **A SINGHALESE STEEL SWORD (KASTANE) CEYLON, 17TH CENTURY**

the single-edged steel blade of curved form with single fuller, engraved to one side with a running quadruped, the forte clad in brass engraved with vegetal interlace, the hand-guard and quillons in the form of dragon heads, the carved wood hilt in the form of a lion head with jaws open  
69.5 cm. long

£1,500 - 2,000  
€1,900 - 2,600  
US\$2,200 - 2,900



177<sup>WT</sup>

**A DECCANI CHAIN-MAIL AND PLATE SUIT OF ARMOUR  
INDIA, 17TH CENTURY**

the thigh-length shirt with long sleeves and composed of heavy riveted links, with original padded cloth-covered collar, the front with four rectangular plates each with two buckles in the form of flower heads with palmette terminals, one inscribed to reverse, two further plates to the side, the reverse with three panels of thin overlapping plates; the trousers with original padded cloth-covered belt; the helmet with convex circular plate engraved with radiating lines, the rim fitted with mail neck-guard

*the shirt 107 cm. long(3)*

£4,000 - 6,000

€5,200 - 7,700

US\$5,700 - 8,600

Chain-mail coats of this type were produced at Bijapur for the armoury of Bikaner, the capital of the Adilshahi dynasty which came to an end in 1689 following defeat by Maharajah Abup Singh at Adoni.

For a similar coat in the Khalili collection see David Alexander, *The Arts of War*, Oxford 1992, pp.160-163, no. 100. For another see Sotheby's, *Arts of the Islamic World*, London, 9 April 2008, lot 257.



178

178  
**A MUGHAL GOLD-OVERLAID STEEL PUSH DAGGER (KATAR)**  
**NORTHERN INDIA, 18TH CENTURY**

with tapering double-edged steel blade, profusely decorated to the forte and grips with gold overlay with a repeat inscription in *devanagari*  
32.3 cm. long

£3,000 - 5,000  
€3,900 - 6,500  
US\$4,300 - 7,200

**Provenance**  
Private UK collection.

Inscriptions: *jaya shri rama*; praise Rama.



179

179<sup>~</sup>  
**A MUGHAL RUBY-SET EBONY-HILTED STEEL DAGGER**  
**(KHANJAR)**  
**NORTHERN INDIA, 17TH/ 18TH CENTURY**

the double-edged steel blade of curved form, the carved ebony hilt with bud shaped quillons, the pommel in the form of a parrot head with gold and ruby-set eyes  
36.5 cm. long.

£2,000 - 3,000  
€2,600 - 3,900  
US\$2,900 - 4,300



180

180  
**A KOFTGARI STEEL ARM GUARD (DASTANA)**  
**NORTHERN INDIA, 18TH CENTURY**

shaped to the forearm with hinged cuff, the watered steel engraved and decorated in gold-koftgari with cartouches containing an interlace of palmettes and split-palmettes, the border with a band of cruciform motifs, the buckles and hinges with floral and foliate motifs, the padded velvet interior decorated in metal thread with an undulating vine  
34 cm. long

£2,500 - 3,500  
€3,200 - 4,500  
US\$3,600 - 5,000





181

181  
**A MOTHER-OF-PEARL HILTED DAGGER (PESHKABZ)  
GUJARAT, 17TH CENTURY**

the single-edged steel blade of tapering form, the hilt clad entirely in mother-of-pearl plaques of chevron design, each held in place by four brass pins, the pommel mounted to each side with two repoussé silver flowerheads

37 cm. long

£3,000 - 5,000  
€3,900 - 6,500  
US\$4,300 - 7,200



182

182  
**A FOSSIL-STONE HILTED KOFTGARI STEEL DAGGER  
NORTH INDIA, 17TH AND 19TH CENTURY**

the 17th century double-edged, watered steel blade of curved form with a series of raised spines, decorated to the forte to both sides in gold inlay with floral sprays, the 19th century fossil-stone hilt in the form of a horse head with gold and ruby inlaid eyes, the quillons of gilt-copper, engraved with a scrolling branch of lotus flowers

44 cm. long

£7,000 - 9,000  
€9,000 - 12,000  
US\$10,000 - 13,000

**Provenance**

Private UK collection.



183

183  
**A REPOUSSÉ SILVER FRAGMENTARY HEAD OF A MALE DEITY  
NORTHWESTERN INDIA, POSSIBLY HINDU SHAHI PERIOD,  
CIRCA 7TH CENTURY**

the face with prominent features, protruding mark on forehead, bulging eyes under arched brows, flaring nostrils above a short moustache, hair arranged in rows of tight curls  
4.5 cm. high

£3,000 - 5,000  
€3,900 - 6,500  
US\$4,300 - 7,200

**Provenance:**

Private UK Collection  
Mehdi Mahboubian Collection, New York, 1980s



184

184  
**A KHMER SANDSTONE FRAGMENT OF  
A MULTI-HEADED DEITY  
CAMBODIA, 12TH/ 13TH CENTURY**

possibly depicting the Tantric deity *Hevajra*, his multiple heads arranged in two tiers, facing four directions, the faces with serene expressions, elongated earlobes with earrings, wearing high crowns with floral motifs  
24 cm. high approx. (without stand)

£3,000 - 5,000  
€3,900 - 6,500  
US\$4,300 - 7,200

**Provenance**

Collection of La Comtesse de Broissia-Tortillia, Alexandria, thence by descent. The collection was formed between 1910 and 1960.



185<sup>WT</sup>

**A KHMER SANDSTONE TORSO OF A FEMALE DEITY  
CAMBODIA, ANGKOR PERIOD, BAPHUAN STYLE, 11TH  
CENTURY**

wearing a vertically striated *sampot* secured by a belt and a long  
fishtail pleat at the front, incised lines below breasts and marking her  
navel

58 cm. high (excluding stand)

£6,000 - 8,000

€7,700 - 10,000

US\$8,600 - 11,000

**Provenance**

La Comtesse de Broissia-Tortillia, Alexandria; thence by descent. The  
collection was formed between 1910 and 1960.



186

186<sup>WT</sup>

**A RED SANDSTONE BUST OF A CELESTIAL WOMAN  
CENTRAL INDIA, 9TH/10TH CENTURY**

adorned with multiple necklaces, elaborate earrings in elongated earlobes, hair ornaments, thin band tied around bosom, almond shaped eyes under arched brows  
51 cm. high

£3,000 - 4,000

€3,900 - 5,200

US\$4,300 - 5,700

**Provenance:**

Private Swiss collection since the early 1960s



187

187<sup>WT</sup>

**A RED SANDSTONE FRAGMENT DEPICTING  
A MYTHICAL LION AND RIDER  
INDIA, CIRCA 12TH CENTURY**

the lion carved with open mouth and exposed fangs, head bent forward, reins through its mouth firmly held by diminutive rider seated on its back  
45 x 43 cm.

£4,000 - 6,000

€5,200 - 7,700

US\$5,700 - 8,600

**Provenance**

Spink & Son, London, early 1980s

Private collector, London, 1980s-2015

Freestanding sculptures of lions are often seen in large temple complexes in north and central India. They are also seen on the flat ledge above the frontal projection of the *shikhara* (temple tower) which rises above the threshold of the temple sanctum. Its prominent location would highlight the role of the lion as guardian of the temple. For a comparable example of a mythical lion figure seated above a subdued elephant, dating from the first half of the 11th century, now in the Durgawati Museum in Jabalpur, Madhya Pradesh, see exhibition catalogue *Gods, Guardians and Lovers: Temple Sculptures from North India, A.D. 700-1200*, ed. V. Desai, D. Mason, New York, 1993, cat. no.3, pp.147-148.



188<sup>WT</sup>

**A JAIN MARBLE FIGURE OF MUNISUVRATA,  
THE TWENTIETH TIRTHANKARA  
WESTERN INDIA, PROBABLY GUJARAT, CIRCA 12TH CENTURY**

seated in *padmasana* on a cushion throne decorated with the traditional Jain circle and lozenge motifs incorporating a diminutive tortoise, his hands folded in *dhyana mudra*, wearing a diaphanous robe the sash of which projects in relief in front of the legs, his chest with the *srivatsa* emblem, his face with deep meditative expression, and requisite elongated ear-lobes and tightly-curved hair enclosing a cranial protrusion

58 x 24 cm.

£10,000 - 15,000

€13,000 - 19,000

US\$14,000 - 22,000

**Provenance**

Private collection, Herefordshire, 1970s/80s-2015

For two related examples see Pal, P., *The Peaceful Liberators: Jain Art from India*, Los Angeles, 1994, p.140, no.27 and p.149, no.36.

189<sup>WT</sup>

**A BRONZE FIGURE OF GANESHA  
SOUTH INDIA, 17TH CENTURY**

the elephant-headed god cast standing in *abhanga* on a double lotus base over a square stepped pedestal with two rings at the corners, wearing a short striated *dhoti*, sacred thread around his portly waist, adorned with ornaments, wearing a conical tiered head dress, holding a goad in upper right hand and a noose in upper left, his principal right hand with the end of his broken tusk and his right hand holding a delicacy which he samples with his trunk

38 cm. high

£12,000 - 15,000

€15,000 - 19,000

US\$17,000 - 22,000

**Provenance**

Private UK collection;

Sir Philip Shelbourne, Myles Place, Salisbury, Wiltshire, Christie's house sale, 25-25th October 1993.

Sir Philip Shelbourne (1924 - 1993) was a British lawyer and financier. He was a partner at NM Rothschild and Sons from 1962 to 1970. He was appointed by Margaret Thatcher to head the British National Oil Corporation and became the Chairman of Britoil from 1980 to 1987 and was knighted in 1984. Prior to Salisbury, he lived for many years in Highbury, London and was known as a collector of South East Asian artworks.

Ganesha is the Hindu god of auspicious beginnings and the first born of Shiva and Parvati. In a Shaiva religious procession, Shiva parades with members of his family in five separate vehicles. Ganesha leads the procession; followed by Shiva with his wife Parvati and son Skanda; then Parvati alone; Skanda with his two wives; finally Shiva's foremost devotee Chandesha. (V. Dehejia, *The Sensuous and the Sacred - Chola Bronzes from South India*, exhibition catalogue, 2002, pg. 57) Therefore, it is necessary for every Shiva temple to possess at least one image of Ganesha. The rings at the corners of the pedestal would have been used for securing the sculpture in a temple and for the insertion of poles for carrying the deity in religious processions.





190

190  
**A BRONZE FIGURE OF HANUMAN  
SOUTH INDIA, 19TH CENTURY**

the monkey god standing equivoise, on a circular base, with hands folded, clothed in a close-fitting *dhoti* with engraved decoration, wearing large circular earrings, arm bands and anklets, his elongated tail curled upwards to form a *mandala* behind the head  
22.5 cm. high

£1,500 - 2,000  
€1,900 - 2,600  
US\$2,200 - 2,900



191

191  
**A BRONZE FINIAL IN THE FORM OF A PEACOCK  
DECCAN, 16TH/ 17TH CENTURY**

the spread wings and tail with engraved feather designs, the head surmounted by a crest, perching on a multifaceted shaft mounted with a plaque decorated in openwork with foliate motifs, on wood block base  
30 cm. high

£3,000 - 4,000  
€3,900 - 5,200  
US\$4,300 - 5,700

**Provenance**

Private UK collection.

Representations of peacocks were popular in all periods of Indian art, but this finial can be better understood when compared with zoomorphic bronzes produced centuries earlier in the Middle East and Al-Andalus. An aquamanile in the form of a peacock in the Louvre (MR 1519) attributed to 12th Century Spain has a similar feathered design to its body as the present lot, whilst a later finial produced in 16th Century Gujarat demonstrates a clear continuation in style from its Iberian prototype (See Mark Zebrowski, *Gold, Silver & Bronze from Mughal India*, p. 97, no. 92). For an almost identical finial to the present lot sold at Christie's see *Islamic Art and Manuscripts*, 14 October 2003, lot 85.





192

192  
**A BRASS LAMP WITH HAMSA FINIAL  
 DECCAN, 17TH/ 18TH CENTURY**

the base of circular form surmounted by a baluster shaft, the lamp element with seven niches for wicks, surmounted by possibly later finial in the form of a *hamsa*  
 61.5 cm. high

£4,000 - 6,000  
 €5,200 - 7,700  
 US\$5,700 - 8,600

The *hamsa* is a mythical aquatic bird, often associated with a goose or a swan, which represents perfect union and balance in life. 'Its name is derived from the exhalation of the Sanskrit sound 'ham' and the inhalation of 'sa', together constituting the return of the life force to brahman, its cosmic source.' (Oppi Untracht, *Traditional Jewellery of India*, London, 2008, p. 266).



193

193  
**A RARE BRASS INLAID ALLOY PILGRIM FLASK  
 PROBABLY DECCAN, 16TH/ 17TH CENTURY**

of typical crescent form with scrolling terminals, long flaring neck and faceted splayed foot, engraved and decorated in brass inlay to both sides with a cartouche in the form of two interlinked circles containing a band of foliate motifs, the cartouche terminating in a pendant in the form of a shield filled with fish-scale design, the rim and edges with a band containing an arcade formed from palmettes

£5,000 - 7,000  
 €6,500 - 9,000  
 US\$7,200 - 10,000

**Provenance:**  
 Formerly in the Simon Digby collection.

The form of such flasks was developed during the Sultanate period, or perhaps earlier, as a solution to the need for carrying water on long journeys or into battle. It is likely to derive from the goatskin containers used to carry water which are depicted in Indian and Persian miniatures. A folio from the *Maghreb Anis al-Hujjaj* (The Pilgrim's Companion) by Safi ibn Vali in the Nasser D. Khalili Collection, depicts a caravan of pilgrims and is dated to c. 1677-80 (see Venetia Porter (Ed.), *Hajj, Journey to the heart of Islam*, p. 153, fig. 106). Whilst there are numerous known examples of brass flasks of this shape, the present lot is rare being made of lead alloy inlaid with brass.

194

194<sup>Y</sup> Φ

**A SMALL CARVED IVORY CASKET  
SRI LANKA, CIRCA 18TH CENTURY**

of rectangular form, with hinged lid, the front carved with a tear-shaped escutcheon and stylised birds, a female bust clasping human-headed fronds on either side, the back with an urn containing extravagantly flowering plants and two birds below a crown, the top with two pairs of adorsed peacocks amidst dense scrolling foliage, with later silver bun feet and riveted silver-gilt banding and studs, with a steel key  
*11 x 7 x 6 cm.*

£3,000 - 5,000  
€3,900 - 6,500  
US\$4,300 - 7,200

**Provenance**

Trude Weaver (Antiques) Ltd., London, 2001  
Private collection, London, 2001-15

195

195<sup>Y</sup> Φ

**A MUGHAL CARVED IVORY BED SUPPORT  
INDIA, 18TH CENTURY**

of bell shaped form surmounted by a spherical finial supported by a flaring section, engraved with band of cartouches terminating in acanthus leaves at each end, two rectangular recesses to the spherical section, green painted band to foot  
*26.7 cm. high*

£2,000 - 3,000  
€2,600 - 3,900  
US\$2,900 - 4,300



196

196<sup>WT Y Φ</sup>

**A MUGHAL IVORY-INLAID CABINET  
GUJARAT OR SINDH, 17TH/ 18TH CENTURY**

of rectangular form with hinged fall front opening to reveal a series of drawers within, profusely decorated in ivory inlay to each side with a repeat design of interlocking circle motifs forming petal motifs issuing from smaller circles, the larger circles with flower-heads within, the borders with undulating floral tendrils issuing from leafy tufts at each corner, the corners with brass mounts, the drawers mounted with ivory panels engraved with pairs of grouped circle motifs forming flower-heads flanking the brass loop handles, the spandrels stained red, the borders with bands of flower-heads  
43 x 33.5 x 28.3 cm.

£8,000 - 12,000

€10,000 - 15,000

US\$11,000 - 17,000



197

197<sup>Y Φ</sup>

**A MUGHAL IVORY-INLAID CABINET  
GUJARAT, INDIA, 17TH CENTURY AND LATER**

of rectangular form with fall front, an iron handle to each side, the front opening to reveal six drawers, the exterior inlaid with border of ivory rosettes around each panel, the interior with floral sprays  
40 x 30.5 x 25.8 cm.

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300



198

198<sup>WT</sup>

**TWO MUGHAL CARPET FRAGMENTS  
KASHMIR OR LAHORE, CIRCA 1650**

both of irregular shape, with crimson field with a design of naturalistic flowering plants, framed and glazed  
91 x 57 cm. and 51 x 42 cm.(2)

£8,000 - 12,000  
€10,000 - 15,000  
US\$11,000 - 17,000

**Provenance**

Sotheby's, *Islamic Works of Art, Carpets and Textiles*, 16th April 1985, lot 145; Sotheby's, *Islamic Works of Art, Carpets and Textiles*, 12th October 1982, lot 76.

These two fragments appear to be from the same carpet of a type known as a 'flower carpet'. The depiction of flowers became very naturalistic and formally arranged during the reign of Shah Jahan, inspired by European herbals at the Mughal court. The group of carpets with field patterns of flowering plants arranged in rows is quite large, numbering over 50 pieces. The standard form is rectangular although circular types, in the Central Museum, Jaipur (no. 227) and the Calico Museum, Ahmadabad are known. The Calico Museum example contains an inventory label stating it was purchased in 1657. Shaped carpets also belong to this group, examples of which are in the Cincinnati Museum of Art and the Museum of Fine Arts, Boston. Usually made in pairs, they have as their basic form a stepped arch. This type were probably made in Lahore and likely commissioned for the old Amber palace which was completed in 1630.

Cartoons for individual flowering plants may have existed to aid the weavers but an overall cartoon seems not to have been used as there are marked differences in the design between the carpets. 'Flower carpets' can be attributed to Kashmir or Lahore and it is possible all were made in Kashmir between 1620-40. For further discussion see D. Walker, *Flowers Underfoot*, New York, 1997, figs. 93, 99, 100, 101, 102.



199

199<sup>WT</sup>

**A SILK EMBROIDERED COTTON SUMMER CARPET (KANTHA)  
GUJARAT OR DECCAN, 18TH CENTURY**

rectangular, the natural ground embroidered in polychrome silks with a cartouche containing a central roundel surrounded by floral sprays, all on a ground of floral interlace, the spandrels with partial roundels surmounted by floral sprays, the border with an undulating floral vine within bands of lobed cartouches containing floral sprays  
315 x 260 cm.

£2,000 - 3,000  
€2,600 - 3,900  
US\$2,900 - 4,300

A similar summer carpet fragment sold recently in these rooms, Bonhams, *Islamic and Indian Art*, 8th October 2015, lot 110.

A complete comparable example, said to have belonged to Tipu Sultan of Mysore (d.1799), is in the Victoria and Albert Museum (no. 783-1864) and gives a idea of the original design of this carpet. A further less elaborate example in the same museum (IM 2-1912) is also comparable in the colour scheme and design of the central lobed medallion (see R. Crill, *Indian Embroidery*, London, 1999, figs. 15-16).



200

200  
**A GLASS HUQQA BASE AND SIX ROSEWATER SPRINKLERS  
 MADE FOR THE INDIAN MARKET  
 ENGLAND, 18TH CENTURY**

the green glass huqqa base of bell form with a raised band to the slightly flaring rim; the green and clear glass sprinklers of spherical form on short feet with long tapering necks, some gadrooned with twisted necks

*the huqqa base 19.5cm high; the largest sprinkler 20.5 cm. high(9)*

£2,000 - 3,000  
 €2,600 - 3,900  
 US\$2,900 - 4,300

201  
**A MUGHAL GILT GLASS HUQQA BASE  
 INDIA, 18TH CENTURY**

of bell-shaped form, with ring to neck rising to slightly widening mouth, the clear glass with few bubbles, the whole gilt-decorated with moulded decoration in a chequered design of alternating raised squares and punched ovals, a band of punched ovals to base, upper shoulder and neck, a band of carved gilt-decorated foliage to upper shoulder, a band of alternating squares to neck

*18 cm. high*

£2,000 - 3,000  
 €2,600 - 3,900  
 US\$2,900 - 4,300

A similarly decorated huqqa base is in the Museum of Fine Arts, Boston, Gift of John Goelet, 1966, 66.844.

201A<sup>WT</sup>  
**A SILK EMBROIDERED COTTON FRAGMENT FOR THE  
 EUROPEAN MARKET  
 GUJARAT, EARLY 18TH CENTURY**

silk chain stitch embroidery on cream cotton ground, using multi-coloured yarn, depicting scrolling foliate vines bearing exotic blooms

*88 x 84 cm. max.*

£2,000 - 3,000  
 €2,600 - 3,900  
 US\$2,900 - 4,300



201



201A



202

202<sup>WT</sup>

**A CARVED WOOD FACADE  
RAJASTHAN, 19TH CENTURY**

comprising four columns of multi-faceted baluster form with square-topped capitals, three lobed arches and two further wood elements, the columns decorated with carved acanthus leaves, palmettes and other foliate motifs, the arches with birds perching amongst floral sprays

217 x 674 cm. approx.(9)

£3,000 - 5,000  
€3,900 - 6,500  
US\$4,300 - 7,200



203

203

**A SILVER-INLAID ALLOY BIDRI MAGIC BOWL  
BIDAR, 19TH CENTURY**

of deep rounded form with everted rim on a short foot, profusely decorated in silver inlay with an inscription-filled roundel surrounded by three concentric bands containing inscriptions, the rim with a band of foliate designs, the exterior with bands of fish scale design, floral motifs, foliate motifs and circles

14.5 cm. diam.

£2,000 - 3,000  
€2,600 - 3,900  
US\$2,900 - 4,300

Inscriptions: *allahu shafi*, 'God is Healer'; in the bands starting from the outer band: Qur'an, *sura II, al-Baqarah*, verse 255.



204

**A SILVER-INLAID STEEL DERVISH CRUTCH  
INDIA, 19TH CENTURY**

the shaft of cylindrical form with ridged terminals and flat circular base, to centre and terminals with silver-inlaid decoration comprising floral and foliate motifs, the handle of serpentine form with *makara* head terminal bearing similar decoration

56 cm. long

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300

**Provenance**

Private UK collection.

For a comparable steel dervish crutch with *makara* head terminal, see Sotheby's London, *The Stuart Cary Welch Collection, Part One: Arts of the Islamic World*, 6 April 2011, lot 162.



204



205

205

**A SILVER WINE OR SPIRIT FLASK (CHUSKI)  
GUJARAT OR RAJASTHAN, EARLY 18TH CENTURY**

the body of bulbous gadrooned form, on a stepped circular foot, tapering to a narrow ridged neck, separate screw top dome-shaped lid with circular finial and perching parrot, body and lid with engraved decoration, scrolling handle and s-shaped spout surmounted by parrots with heads facing backwards, chain with stopper attached to spout

14.7 cm. high, 347 g.

£3,000 - 5,000

€3,900 - 6,500

US\$4,300 - 7,200

The *chuski* would have been used for wine or *araq*. They are often illustrated in Indian miniature paintings depicting courtly scenes or romantic encounters, seen on the floor or on a low table. For a similar example, see *Mughal Silver Magnificence, XVI-XIXth Century*, Brussels 1987, pg.119, no.162.



206

206

**A SILVER CLARET JUG  
LUCKNOW, SECOND HALF OF 19TH CENTURY**

of baluster form, on a ridged circular foot, slender neck rising to flaring mouth with hinged lid surmounted by a raised serpent's hood, its body forming a curved handle, surface profusely decorated with serpents, birds and flowering plants on a dense coriander-flower patterned ground

34.8 cm. high, 667 g.

£1,500 - 2,000

€1,900 - 2,600

US\$2,200 - 2,900

**Provenance**

Private UK collection.





207



208

207<sup>Y</sup> <sup>Φ</sup>

**A THREE-PIECE SILVER TEA-SET BY J. MANIKRAI  
KARACHI, CIRCA 1910**

comprising a teapot, sugar bowl and milk jug, each piece of globular form, on splayed circular foot, with chased and repoussé decoration comprising dense scrolling foliate motifs, repeat arches to body, curved handles, the teapot with ivory insulators, tapering spout, hinged lid surmounted by dome-shaped finial, each piece with maker's mark to base 'J. MANIKRAI/ T.95/ KARACHI'  
*the teapot 13.8 cm. height x 24 cm. width, 852 g. total weight(3)*

£2,500 - 3,500  
€3,200 - 4,500  
US\$3,600 - 5,000

**Provenance**

Private UK Collection

**Published**

Wynyard R.T. Wilkinson, *Indian Silver 1858-1947: Silver from the Indian Sub-Continent and Burma during ninety years of British rule*, London 1999, pg.91, ill.140

208

**A LARGE SILVER FILIGREE PANDAN  
CUTTACK OR KARIMNAGAR, LATE 18TH/ EARLY 19TH  
CENTURY**

the tray of octagonal form, on four repoussé silver splayed feet in the form of stylised paws, with seven lidded oval containers, surmounted by finials in the form of lotus flower buds, the profuse filigree decoration comprising repetitive *boteh* patterns and concentric elongated oval motifs, the openwork borders with alternating flower heads and leaves  
*32.5 cm. wide, 1650 g. weight*

£3,000 - 5,000  
€3,900 - 6,500  
US\$4,300 - 7,200

**Provenance**

Private UK collection.



209

209<sup>Y</sup> Φ

**A CARVED IVORY STANDING FIGURE OF VISHNU  
INDIA, SECOND HALF OF 19TH CENTURY**

standing equipoise on double lotus pedestal, above oval base depicting *Dasavatara* (Ten Incarnations) of Vishnu in rectangular niches, principal right hand in *abhayamudra*, upper right and left hands holding the *sudarshana chakra* (wheel) and the *shankha* (conch shell), wearing a *dhoti* centered with a small *kirtimukha*, elaborate ornaments and a high conical head dress, backed by a lotus halo, flanked by intricately carved narrow pillars bearing a pair of *vyala* figures supporting a curved arch with a pair of *hamsa* birds surmounted by a large *kirtimukha*, on wooden stand  
55.5 cm. high (including wooden stand)

£5,000 - 7,000  
€6,500 - 9,000  
US\$7,200 - 10,000



210

210<sup>Y</sup> Φ

**A TURNED IVORY FAN HANDLE  
SRI LANKA, 19TH CENTURY**

of tapering form, turned with a succession of bands and rings, the central section with dense scrolling foliate decoration, the top with seated figures holding fronds  
39 cm. long

£1,500 - 2,000  
€1,900 - 2,600  
US\$2,200 - 2,900

211



211<sup>YΦ</sup>

**A VIZAGAPATAM BUFFALO HORN AND SANDALWOOD INK STAND  
INDIA, CIRCA 1835**

the base with a large drawer surmounted by a raised area with two recesses for glass inkwells, behind the raised area, recesses for two soapstone paperweights with horn tops, engraved and inlaid in silver with floral sprays, between a recess for pens, the back section surmounted by an ornate tempietto section with lifting floor decorated with ivory and horn tiles, the roof surmounted by turned horn finials, flanked by carved horn foliate letter racks, with horn feet and handles to each side

45 x 45 x 27 cm.

£5,000 - 7,000

€6,500 - 9,000

US\$7,200 - 10,000

**Provenance**

Private UK collection.

212<sup>WT</sup>

**A KHATRAAZ (STRIPED) SHAWL FRAGMENT  
KASHMIR, 19TH CENTURY**

woven, blue and maroon columns with pink and blue guard stripes alternating with narrower ivory columns, with repetitive floral motifs, on wooden stretcher

125.5 x 105 cm. (130.5 x 110.5 cm. including stretcher)

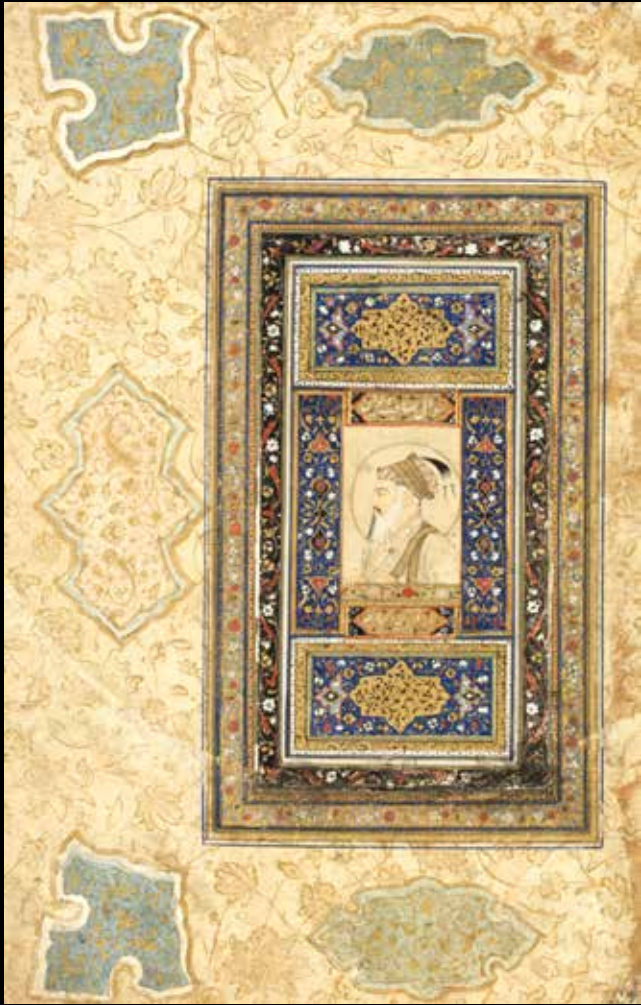
£5,000 - 7,000

€6,500 - 9,000

US\$7,200 - 10,000



212



213

213  
**THE EMPEROR SHAH JAHAN**  
**MUGHAL, LATE 17TH CENTURY**

gouache and gold on paper, inscriptions in *nasta'liq* script (excised from a manuscript) within cartouches above and below the portrait, inner borders with profuse intertwining floral motifs in colours and gold, outer borders of album page with blue and pink floral cartouches on a buff ground with stylised floral and vegetal motifs in gold  
 portrait 41 x 35 mm.; album page 300 x 197 mm.

£2,500 - 3,500  
 €3,200 - 4,500  
 US\$3,600 - 5,000

**Provenance:**  
 Private UK collection.

The inscriptions read 'The question of Sahib Divan on writing the preface', and are not related to the portrait.



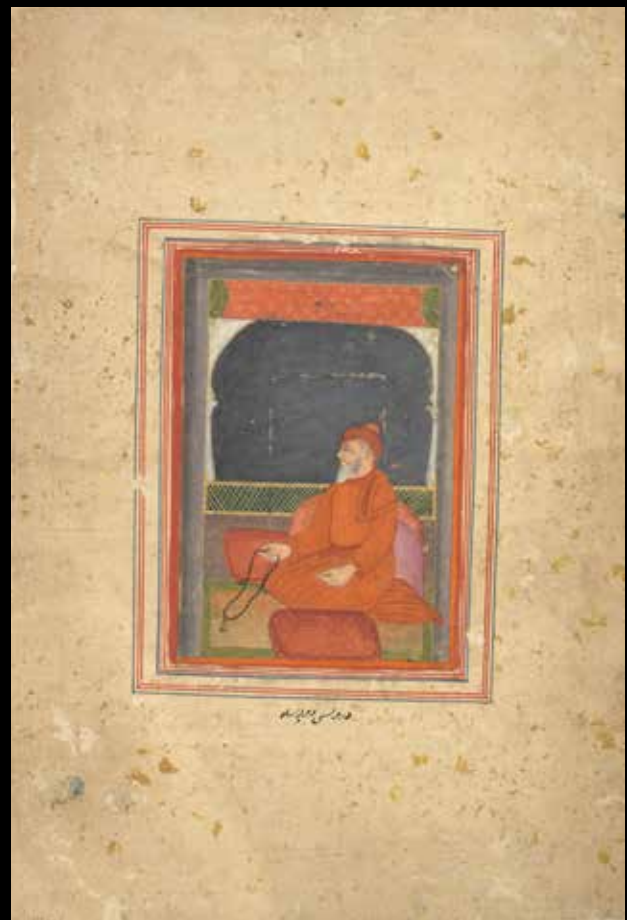
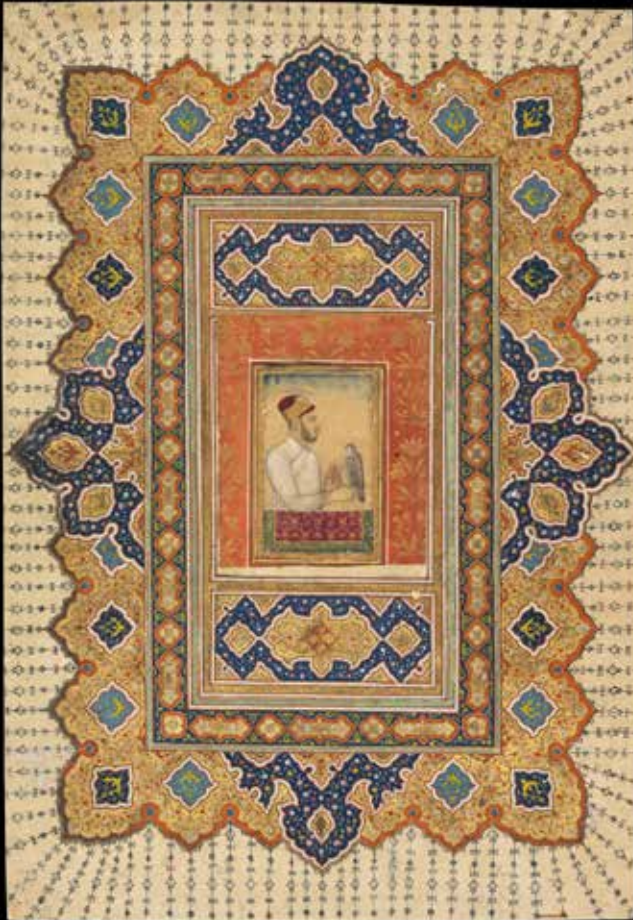
214

214  
**THE EMPEROR AURANGZEB SEATED ON A TERRACE**  
**HOLDING A FALCON**  
**MUGHAL, LATE 17TH CENTURY**

gouache and gold on paper, laid down on an album page with blue and grey-green gold-sprinkled borders, repainting  
 album page 305 x 211 mm.

£3,000 - 5,000  
 €3,900 - 6,500  
 US\$4,300 - 7,200

**Provenance:**  
 Formerly in the collection of Dr Alice Boner (1889-1981), art historian and Indologist.



verso

215

**A MUGHAL PRINCE HOLDING A FALCON AT A WINDOW  
FACING RIGHT  
MUGHAL, CIRCA 1670**

gouache on paper, inner gilt-decorated floral border, mounted on an album page with illumination in colours and gold; **verso, a portrait of the dervish Daulat Shah seated on a terrace dressed in orange, Mughal, first half of the 18th Century**, gouache on paper, gilt-sprinkled borders with coloured margin rules, *nasta'liq* inscription of identification at bottom, in mount  
portraits 74 x 47 mm. and 154 x 102 mm; album page 365 x 255 mm.

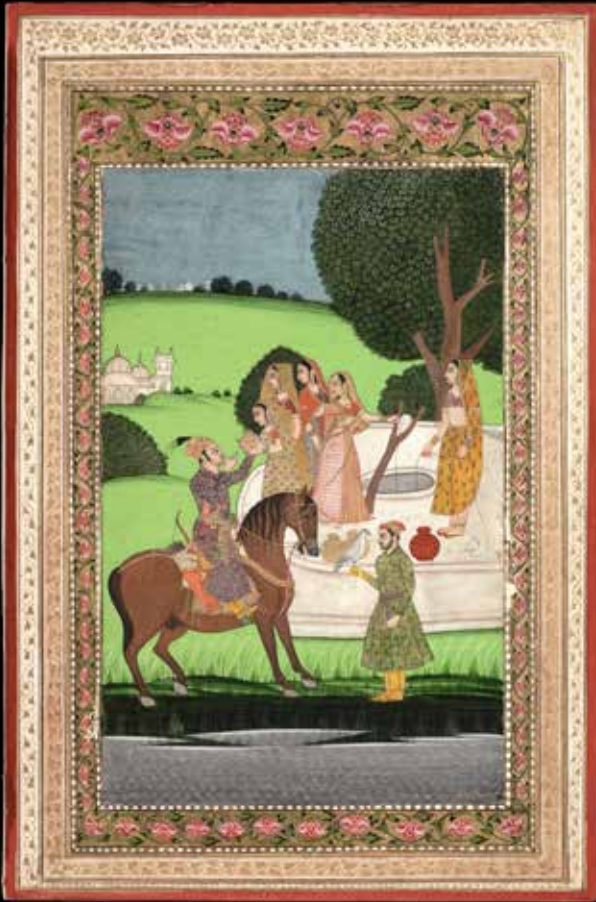
£4,000 - 6,000

€5,200 - 7,700

US\$5,700 - 8,600

**Provenance:**

Formerly in a private French collection.  
Bonhams, *Islamic and Indian Art*, 25th October 2007, lot 332.  
Private UK collection.



216

216  
**A PRINCE OUT HUNTING OFFERED WATER  
 BY MAIDENS AT A WELL**  
**OUDH, LATE 18TH CENTURY**

gouache and gold on paper, laid down on an album page with borders decorated with stylised floral motifs in colours and gold, verso with inner and outer floral borders in gold, otherwise blank  
*painting 282 x 179 mm.; album page 394 x 255 mm.*

£4,000 - 6,000  
 €5,200 - 7,700  
 US\$5,700 - 8,600

**Provenance:**  
 Private UK collection.

For another example of the subject, a popular one, see Oliver Forge & Brendan Lynch, *Indian Painting 1600-1870*, New York 2012, no. 10 (dated 1760). The scene, depicting the captured romantic moment where the eyes of the prince and the young maiden meet, allowed artists to demonstrate their mastery of both drama and landscape. The tale perhaps derives from the story of Shahid and Wafa, in a late 17th Century poem by Muhammad Akram.



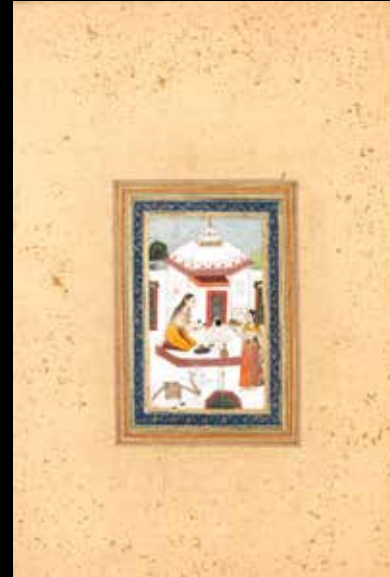
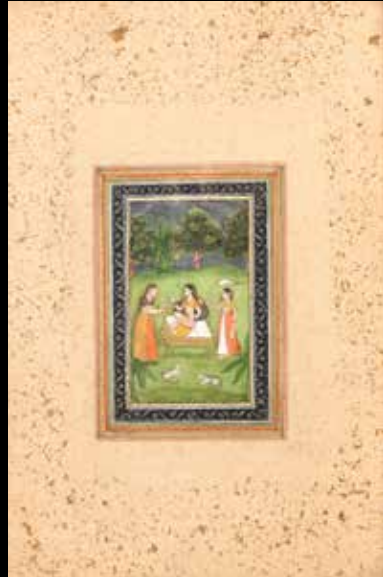
217

217  
**A LADY IN EUROPEAN DRESS SEATED ON A TERRACE WITH  
 FEMALE ATTENDANTS**  
**PROVINCIAL MUGHAL, PROBABLY OUDH, LATE 18TH  
 CENTURY**

gouache and gold on paper, gilt floral border  
*248 x 200 mm.*

£2,000 - 3,000  
 €2,600 - 3,900  
 US\$2,900 - 4,300

The central figure of the lady, and the chair on which she sits, appear to have been taken from a European print and dropped into a Provincial Mughal setting and idiom. For another, almost identical instance of the composition, see Sotheby's, *Arts of the Islamic World*, 28th April 2004, lot 52.



218

218

**ASAVARI RAGINI: A MAIDEN WITH SNAKES SEATED BENEATH  
A TREE IN A WILDERNESS  
PROVINCIAL MUGHAL, 18TH CENTURY**

gouache and gold on paper, laid down on an album page with gold-sprinkled outer borders, painting 120 x 70 mm.; album page 340 x 220 mm.; **a maiden seated on a dais in a garden with two attendants, Provincial Mughal, 18th Century**, gouache and gold on paper, laid down on an album page with gold-sprinkled borders, painting 117 x 70 mm.; album page 343 x 230 mm.; **two maidens making offerings at a lingam shrine on a terrace, Nandi in the foreground, Provincial Mughal, 18th Century**, gouache and gold on paper, laid down on an album page with gold-sprinkled borders, all three paintings probably from the same album painting 117 x 70 mm.; album page 360 x 240 mm.(3)

£1,500 - 2,000  
€1,900 - 2,600  
US\$2,200 - 2,900

219

**A PRINCE ON HORSEBACK KILLING A BOAR, ATTENDANTS  
ALONGSIDE  
BUNDI, LATE 18TH CENTURY**

gouache and gold on paper, yellow and red borders, nagari inscription in upper border 305 x 220 mm.

£1,500 - 2,000  
€1,900 - 2,600  
US\$2,200 - 2,900

**Provenance:**

Private UK collection.  
Formerly in the collection of Nicholas Kimber.



219



221

220<sup>Y</sup> Φ

**TWO SMALL IVORY SHRINES CONTAINING MINIATURES RELATING TO THE CULT OF SRI NATH-JI NATHADWARA, RAJASTHAN, EARLY 19TH CENTURY**

the first with seven circular miniature paintings, depicting Vallabhacharya meeting Sri Nath-Ji on Mount Govardhana; Vitthalnathji with Vallabhacharya; a seated goswami; and four other depictions of Sri Nath-Ji within alcoves and with devotees, three central discs, two with a painting pasted on to each side, a third with a painting on one side (with one perhaps missing), one painting on each of the insides of the outer covers, the four sections fitting together, the exterior of the outer covers with a stylised floral motif and decorated rim, 38 mm. diam., 22 mm. deep; **the second** with four miniature paintings in gouache and gold on paper depicting Sri Nath-Ji in various guises, circular, one on each of the insides of the outer covers, one on either side of the central disc, the three sections fitting together, the exterior of each outer cover with a stylised floral motif 33 mm. diam., 14 mm. deep(2)

£4,000 - 6,000  
 €5,200 - 7,700  
 US\$5,700 - 8,600

221

**DURGA IN BATTLE WITH DEMONS MOUNTED IN A HORSE-DRAWN CHARIOT JAIPUR, CIRCA 1830**

gouache and gold on paper, blue and red borders 222 x 305 mm.

£2,000 - 3,000  
 €2,600 - 3,900  
 US\$2,900 - 4,300



220





222

222  
**A MAHARANA, PERHAPS SIRDAR SINGH (REG. 1838-42),  
 STANDING HOLDING A SWORD AND A SPRAY OF FLOWERS  
 UDAIPUR, CIRCA 1860**

gouache and gold on paper, blue border (concealed under mount),  
 inscribed verso in pencil *Bought in Udaipur, India, Native Bazaar,  
 March 1908, 4 Rupees*  
 440 x 275 mm. (sight); 460 x 295 mm. (with border)

£2,000 - 3,000  
 €2,600 - 3,900  
 US\$2,900 - 4,300

**Provenance:**  
 Private UK collection.



223

223  
**AN INVITATION TO THE WEDDING OF THE SON OF  
 MAHARAJAH TUKOJI, RAO HOLKAR BAHADUR, TO THE  
 DAUGHTER OF GOVIND RAO, GORGONI, ADDRESSED TO  
 NATORE [?] SAHIB BAHADUR OF AHMEDNAGAR  
 PERHAPS INDORE, DATED 16TH DECEMBER 1845**

Persian manuscript on paper, 11 lines of text written in *nasta'liq* script  
 in black ink, gold diamond-shaped ornamental motifs at intervals, one  
 line in *nagari* script in margin, envelope inscribed in Persian to Natore  
 [?] Sahib Bahadur of Ahmadnagar (unidentified), and with large seal  
 impression with legend in *nagari* script, large wax seal with identical  
 inscription  
 585 x 210 mm.; seal 85 mm. diam. (3)

£1,500 - 2,000  
 €1,900 - 2,600  
 US\$2,200 - 2,900

The marriage is to be held on the auspicious day recommended by  
 astrologers in the Samvat year 1902/end of January 1846.



224

**A ROYAL HUNTING SCENE BY PARASURAM, A FOLLOWER OF TARA, DEPICTING KUNWAR SHRI KESRI SINGHJI OUT HUNTING WILD BOAR ON HORSEBACK, RIDING AT A GALLOP, SLASHING THE BOAR WITH HIS SWORD, SALUKI HOUNDS RUNNING ALONGSIDE**

**UDAIPUR, DATED 1913 VS/AD 1855-56**

gouache and gold on paper, two lines of *nagari* script verso, naming the artist as Parasuram, and identifying the horseman as Kunwar Shri Kesri Singh Ji, and the date 1913 VS, in mount  
263 x 207 mm.

£7,000 - 10,000

€9,000 - 13,000

US\$10,000 - 14,000

**Provenance:**

Private Irish collection; a personal gift to the present owner in the early 1970s from Raja Pratap Singh of Kuchaman.

Wild boar were popular game with the ruling families of Rajasthan and Central India on hunts in the bush jungle providing exciting subject material for the royal artists. The artist Parasuram was a close follower of the eminent Tara and his son Sivalal at the Udaipur court in the mid-19th Century, and all three flourished under the patronage of Maharana Sarup Singh (reg. 1842-61). An equestrian portrait of Sarup Singh riding with Rawat Khuman Singh executed by Tara and Silaval, dated circa 1858 (City Palace Museum, Udaipur) bears a strong resemblance to the above lot with the attire of both horses and riders.

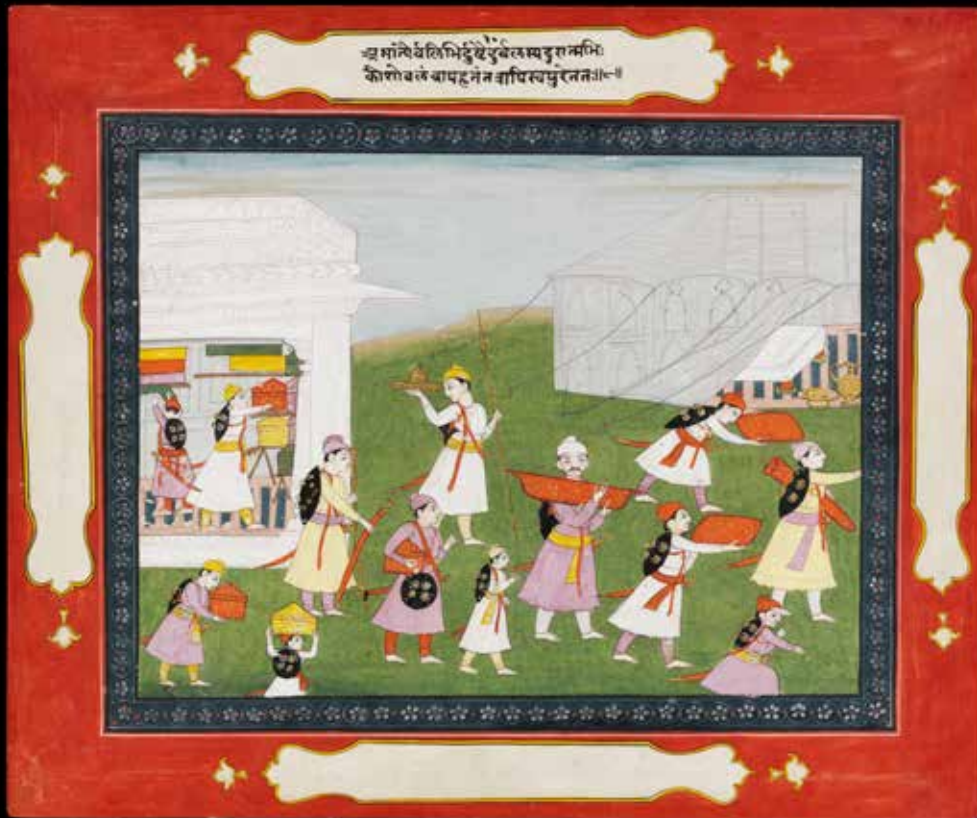
For further discussion and comparisons see:

A. Topsfield, *Paintings from Rajasthan in the National Gallery of Victoria*, Melbourne 1980, pl. 269.

*Oriental Manuscripts and Miniatures*, Sothebys, London, 10th October 1988, lots 97 and 99.

A. Topsfield, *Court Painting at Udaipur: Art under the Maharanas of Mewar*, Zurich 2001, pp. 265-267, 277, 283-284 and 299.

The sale in our New York rooms, Bonhams, *Indian, Himalayan and Southeast Asian Art*, 19th March 2012, lot 1213.



225

225

**A FOLIO FROM A BHAGAVATA PURANA SERIES:  
PREPARATIONS FOR A FEAST  
PAHARI, PERHAPS KANGRA, EARLY 19TH CENTURY**

gouache and gold on paper, blue floral inner border, red outer border  
with four cartouches, upper cartouche with two lines of *nagari* text,  
two lines verso of *nagari* text  
305 x 368 mm.

£3,000 - 4,000

€3,900 - 5,200

US\$4,300 - 5,700

226

**A MAIDEN WITH TWO ATTENDANTS ON A PALACE TERRACE  
KANGRA, CIRCA 1820**

gouache and gold on paper, blue inner border, pink outer border  
220 x 177 mm.

£1,500 - 2,000

€1,900 - 2,600

US\$2,200 - 2,900



226



227•

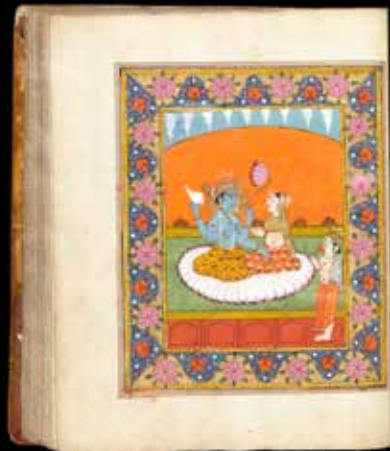
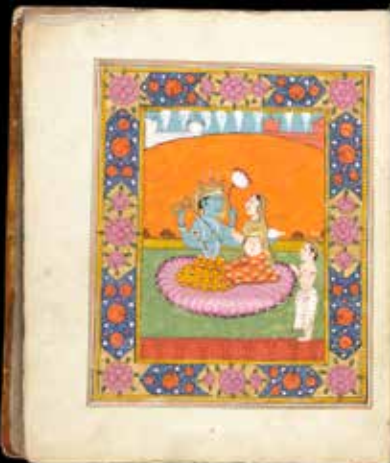
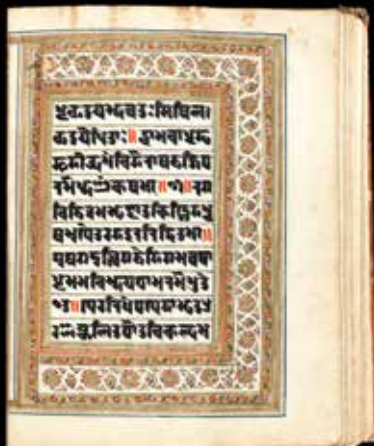
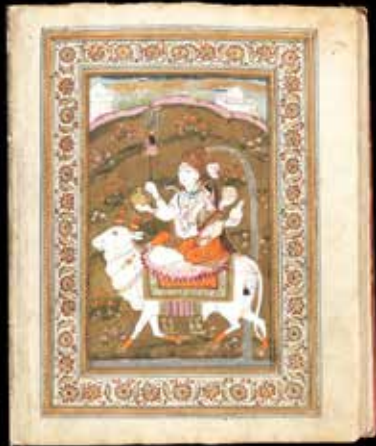
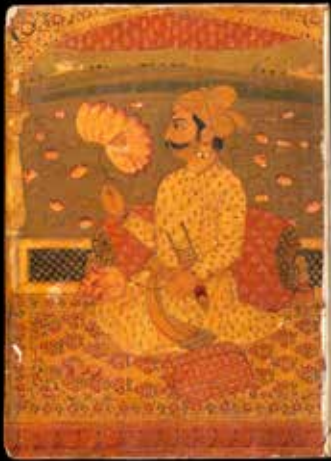
**AN ILLUSTRATED SHAVITE RELIGIOUS MANUSCRIPT,  
WITH EIGHT MINIATURES AND FINE LACQUER BINDING IN  
KASHMIRI STYLE  
KASHMIR, MID-19TH CENTURY**

*sarada* manuscript on paper, 187 leaves, 10 lines to the page written in *sarada* script in black and red ink and some gold, inner margins ruled in gold, outer margins with floral decoration in colours and gold with varying lattice motifs or cartouches, outer margins ruled in gold, blue and orange, one double-page illuminated frontispiece in colours and gold, eight miniatures in gouache and gold with floral borders, variously depicting Siva and Parvati, on Nandi, with Garuda, *Ardhanarishnara*, Vishnu and Parvati, *Harihara*, each double illustrated with a prince seated on a terrace holding a flower, with flap, interior of which painted with scrolling floral motifs, fine exterior painted lacquer binding with intertwining floral motifs in brown and gold on a dark blue ground, spine with floral motifs in gold on a red ground  
150 x 125 mm.

£8,000 - 12,000

€10,000 - 15,000

US\$11,000 - 17,000





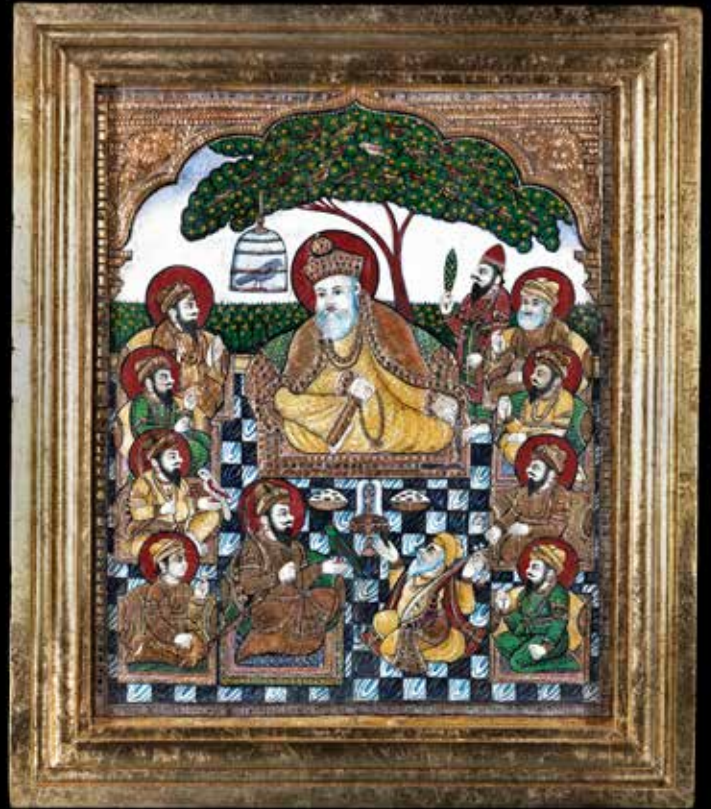
228

**228  
A SIKH PRINCE, SEATED AT A BALCONY, ARMED WITH  
SWORD, SHIELD AND KHATAR  
PUNJAB PLAINS, PERHAPS PATIALA, CIRCA 1830-40**

gouache and gold on paper, in a painted oval, cornerpieces comprising stylised floral motifs, blue and black inner margin rules, plain outer border  
painting 133 x 97 mm.; sheet 235 x 168 mm.

£2,500 - 3,500  
€3,200 - 4,500  
US\$3,600 - 5,000

For a very similar portrait, perhaps depicting the very same sitter, see W. G. Archer, *Paintings of the Sikhs*, London 1966, pp. 145-146, no. 23, fig. 48 (Punjab Plains, circa 1840, Victoria and Albert Museum; Archer suggests a possible connection with the Kangra family, and Mian Ranbir Chand specifically).



229

**229  
GURU NANAK AND HIS NINE SUCCESSORS, SEATED ON A  
TERRACE BENEATH A TREE, WITH MARDANA AND ANOTHER  
ATTENDANT  
TANJORE, SOUTH INDIA, 19TH CENTURY**

gouache, gilt gesso and glass on wood  
610 x 490 mm.

£3,000 - 4,000  
€3,900 - 5,200  
US\$4,300 - 5,700

For a similar painting of the ten Sikh gurus, see T.S. Randhawa, *The Sikh: Images of a Heritage*, 2000, p. 8.



230

**FOUR STUDIES OF BIRDS  
CALCUTTA, CIRCA 1820**

pencil and watercolour on paper watermarked *Whatman*, Persian  
identifying inscriptions verso  
327 x 272 mm.(4)

£6,000 - 8,000

€7,700 - 10,000

US\$8,600 - 11,000

**Provenance:**

Formerly in the collection of Lord and Lady Fairhaven.

The subjects are as follows:

A. *Ghawgry*. The caption in Persian reads *ghawghay tayerist keh akthar-e awqat sada midahad*, 'Ghawghay is a bird that makes noises most of the time'. There are spelling mistakes (*awqat* is written as *aqat*, and *sada* with the wrong type of *s*. Perhaps a Ghughu/spotted Dove (*Streptopelia chinensis*) known as the Spotted Turtle Dove.

B. *...tayerist keh...nik sorkh bashad va besyar kinah-var ast parvaneh besyar...va ahl-e hend dast-amuz mikonand*, '.... is a bird....which is deep red and is very revengeful....[eats?] butterflies a lot and people of India often train them'.

C. *kavil tayerist keh althar bar shakh-e anbeh neshinad va ebteda '-e bahar... be-ghayat shoru'....Avaz dahad*, 'Kavil is a bird that most of the time sits on mango branches and at the beginning of Spring starts....and...sings'. Perhaps a ka'il, a black or Indian cuckoo (*Cuculus indicus*).

D. *lahtura jugiya khosh avaz ast*, 'Lahutra pigeon sings well (a singing bird)'.



231

**A BITTERN (*BOTTAURUS STELLARIS*) STANDING ON A RIVER BANK**

**LUCKNOW, CIRCA 1775-85**

pen and ink and watercolour, heightened with bodycolour and gum Arabic on watermarked paper (mark indistinct), inscribed in Urdu 547 *chamar bugli* (the bittern) in lower margin, and *ardea* in pencil at upper left; and a copy of the **Hobhouse catalogue with receipt** 460 x 277 mm.(2)

£4,000 - 6,000

€5,200 - 7,700

US\$5,700 - 8,600

**Provenance:**

Claude Martin (1735-1800), at Lucknow.  
Charles Jenkinson, 1st Earl of Liverpool, and his family by descent.  
Niall Hobhouse.  
Private UK collection.

**Published:**

Niall Hobhouse, *The Lucknow Menagerie: Natural History Drawings from the Collection of Claude Martin (1735-1800)*, Walpole Gallery, Dover Street, London, May 2001, no. 1.

Claude Martin originally enlisted in the French Compagnie des Indes Orientales but, pessimistic about French prospects in India, deserted to the East India Company, and after serving in various positions in the Company's army, became Superintendent of the Lucknow Arsenal. In 1799 he entered the employment of the Nawab of Oudh, Asaf-ud-Daula. This employment, as well as money-lending and trading in indigo, made him rich, and he was a prominent collector and patron of local artists. He possessed a library of four thousand books. Amongst his wide range of interests were plants and animals, and it seems likely that the artists working for him would have found their subjects amongst the Nawab's aviary, which contained 'an uncommon number of birds' and which had thirty-five keepers.

The numbering on this painting, and the others in the Hobhouse catalogue, implies that they were amongst the vast number of drawings of birds, plants and reptiles commissioned by Martin (658 of birds), and comparison can be made with Sir Elijah and Lady Impey's paintings of flora and fauna, as well as those of Dr Francis Buchanon and the Marquis Wellesley. The landscape background seen here, with its low viewpoint and oddly small bushes, reflects the influence of the artist Mihr Chand and the introduction of his style into Lucknow painting in the 1760s.





232

232  
**SIX PAINTINGS DEPICTING FAKIRS AND MENDICANTS  
 LUCKNOW, CIRCA 1820**

watercolours on paper, some with black margin rules, laid down on  
 card, in mounts

175 x 135 mm. and slightly smaller(6)

£4,000 - 6,000

€5,200 - 7,700

US\$5,700 - 8,600

**Provenance:**

Christie's, *Visions of India*, 5th October 1999, lot 136.

233  
**A CASHEW TREE (*ANACARDIUM OCCIDENTALE*)  
 COMPANY SCHOOL, PERHAPS PARTAGARH (PRATABGARH),  
 OR CALCUTTA, CIRCA 1821**

watercolour on paper (stamped *Bristol Paper* upper right), inscribed  
 lower left *Arecha Catchu/Drawn at Partagarh March 1821*

515 x 405 mm.

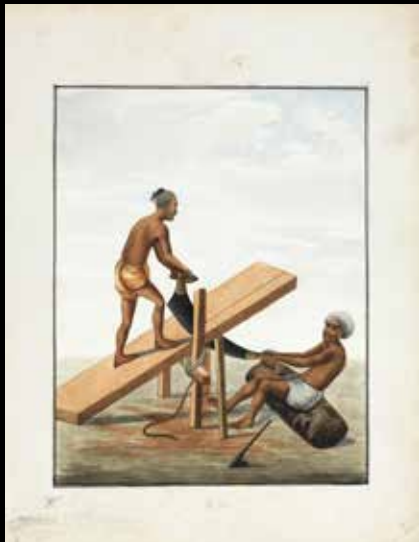
£3,000 - 5,000

€3,900 - 6,500

US\$4,300 - 7,200



233



234

**EIGHT PAINTINGS DEPICTING TRADESPEOPLE, INCLUDING  
WOOD-SAWYERS, A MUSICIAN, ACROBATS, AND ONE SCENE  
DEPICTING A BURIAL  
PATNA, CIRCA 1830 AND LATER**

watercolours on paper laid down on card, two watermarked *Whatman*  
1829, one watermarked 1867, black margin rules, in mounts  
208 x 162 mm. and slightly smaller(8)

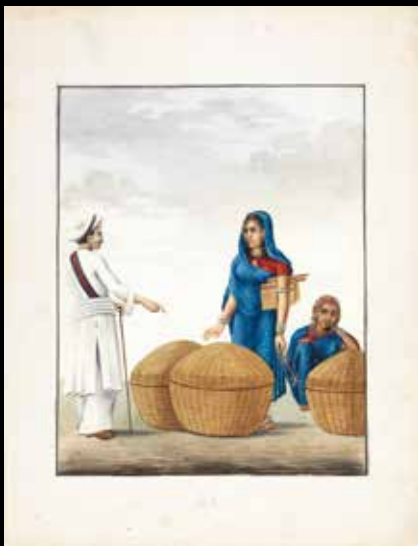
£5,000 - 7,000

€6,500 - 9,000

US\$7,200 - 10,000

**Provenance:**

Christie's, *Visions of India*, 5th October 1999, lot 132.



235

**EIGHT PAINTINGS DEPICTING TRADESPEOPLE AND SERVANTS**

**PATNA, CIRCA 1860-70**

watercolours on paper, two watermarked *Whatman*[?] 1867, black margin rules, laid down on card, in mounts  
*205 x 160 mm. and slightly larger(8)*

£5,000 - 7,000

€6,500 - 9,000

US\$7,200 - 10,000

**Provenance:**

Christie's, *Visions of India*, 5th October 1999, lot 126.



236

**EIGHT PAINTINGS DEPICTING TRADESPEOPLE,  
PERFORMERS, AND A LADY IN A COVERED CARRIAGE  
PATNA, CIRCA 1820-30**

watercolours on paper laid down on thin card, one watermarked C

Whatman 1822, in mounts

225 x 185 mm. and slightly smaller(8)

£5,000 - 7,000

€6,500 - 9,000

US\$7,200 - 10,000

**Provenance:**

Christie's, *Visions of India*, 5th October 1999, lot 127.



237

**AN ALBUM OF NINETY PAINTINGS DEPICTING TRADESPEOPLE, ENTERTAINERS, FAKIRS, AND BIRDS, COLLECTED BY HUBERT CORNISH, PRIVATE SECRETARY TO SIR JOHN SHORE, GOVERNOR-GENERAL OF INDIA PATNA, CIRCA 1820-30**

watercolours on paper, 74 paintings of tradespeople and other figures, one painting of the initials HC, florally embellished, 16 paintings of various birds, perhaps in a European hand, two sheets watermarked *Whatman 1808*, all of the bird paintings on British watermarked paper of [...] & Patch, all with identifying inscriptions in pencil, marbled boards and endpapers, worn  
 paintings approximately 255 x 210 mm.; album 280 x 230 mm.

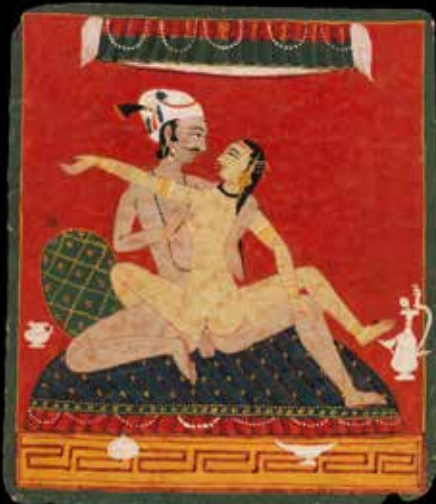
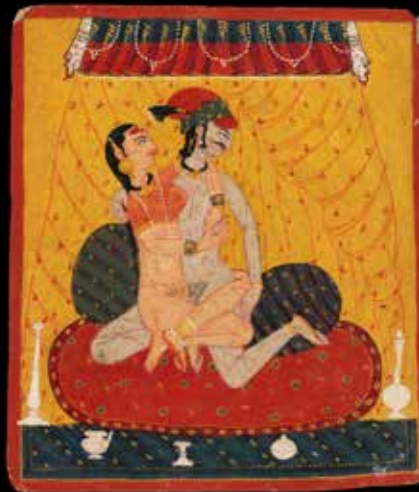
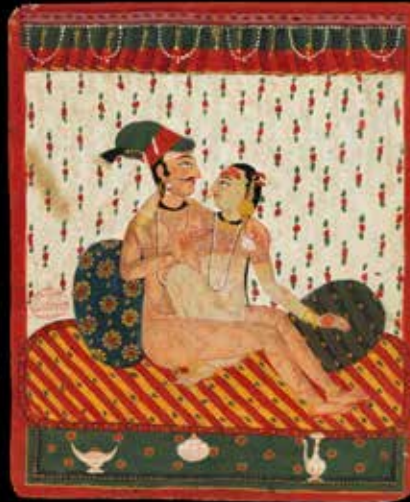
£4,000 - 6,000  
 €5,200 - 7,700  
 US\$5,700 - 8,600

**Provenance:**

Hubert Cornish (1757-1823), private secretary to Sir John Shore, later Baron Teignmouth, Governor-General of India 1793-1798.  
 The Rev. J. G. Cornish, Sidmouth, Devon.  
 Hubert Cornish Fox (from 1970).  
 Private UK collection.

The album includes many scenes commonly found in Patna depictions of tradespeople, religious mendicants, and performers, but there are a number of unusual and well-composed paintings, depicting reapers, the burning of a funeral pyre, washermen on a river bank, and irrigation methods. It seems likely, given that Cornish left India in 1797, that he in fact acquired the paintings once he had returned to England, since the late 18th Century would be too early for such types (as argued by Giles Eyre in a letter of 1972 to Hubert Cornish Fox).

Hubert Cornish was the eighth son of the family, and was a lawyer by profession, though also an artist and musician. One of his sisters married John Shore, who almost immediately left for India for a seat on the Supreme Council of the East India Company. He returned to England in 1790 to give evidence at the trial of Warren Hastings, and left again in late 1792 to take up his post as Governor-General, relieving Lord Cornwallis. With him he took Cornish as his private secretary. The two remained in India until 1798, when Shore was relieved by Lord Wellesley. (Information adapted from a note by Hubert Cornish Fox inside the album). For a group of watercolour views of Indian scenes by Cornish, see Christie's, *Exploration and Travel with Visions of India*, 21st September 2000, lots 218-227.



238

**FIVE PAINTINGS, ORIGINALLY FROM AN ALBUM, DEPICTING PRINCES IN EROTIC EMBRACES WITH THEIR MISTRESSES NEPAL, BHAKTAPUR, EARLY 18TH CENTURY**

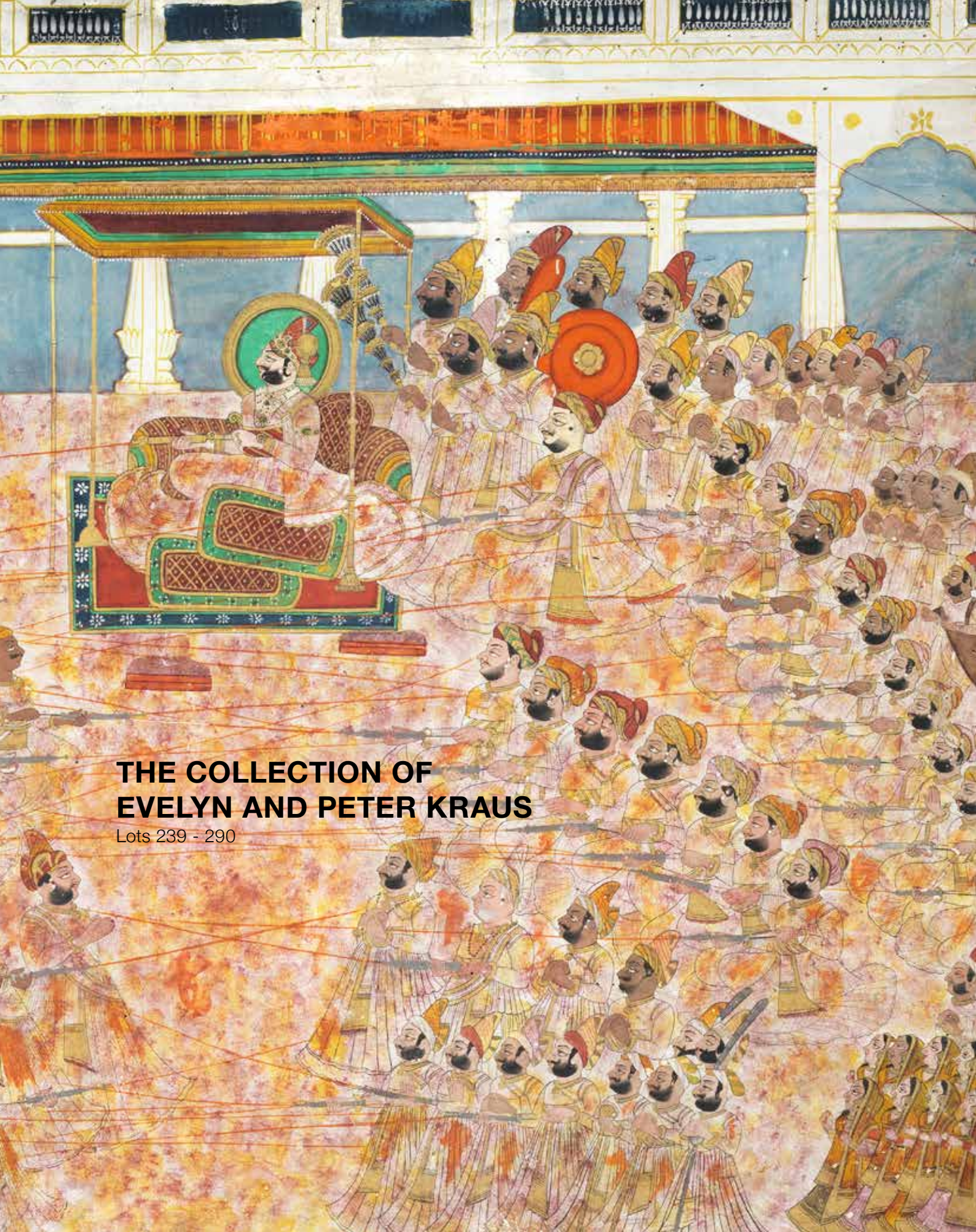
gouache on paper, green borders  
233 x 195 mm.(5)

£2,500 - 3,500  
€3,200 - 4,500  
US\$3,600 - 5,000

**Provenance**

Private UK collection.

For comparative examples see, P. Pal, *Art of Nepal*, Los Angeles 1985, p. 220, P.24; *Tantra*, Hayward Gallery, London 1971, pp. 29-30, nos. 96-102; and Sotheby's, *The Sven Gahlin Collection*, 6th October 2015, lots 112 and 113.



**THE COLLECTION OF  
EVELYN AND PETER KRAUS**

Lots 239 - 290



Peter Kraus is a rare books dealer in Manhattan, New York. He was born in England, his father was a surgeon and he would have been the fifth generation of medical men, had he become a doctor. While at Epsom College, he came under the spell of his uncle, the book seller, H.P. Kraus. On leaving school, after his eighteenth birthday, he went to work for his uncle and stayed for nine years.

In 1972, he left to start his own business, Ursus Books, dealing in scholarly art books and rare books of all kinds. After their two daughters were born, Evelyn, a librarian by profession, started Ursus Prints, dealing in rare decorative prints, and it has been a part of Ursus ever since. Besides a passion for rare books, Peter loved and collected Indian miniatures. Growing up in England in the 1940s and 50s, he felt 'India was omnipresent in my childhood'. He would try to use spare profits from his book selling business to go hunting at rare book dealers such as Maggs Brothers, Hamill and Barker, and Colin Franklin, looking for interesting and unusual subjects, simultaneously developing over time a good reference library on Indian painting. He also visited sales of oriental manuscripts and miniatures at Spink, Sotheby's and other auction houses, as well as dealers specialising in Indian art, such as Doris Wiener. Indian miniatures 'had a fantasy' about them which drew him in.

Harroson

*Gloriosa Superba - Lima*





239

239\*  
**PRINCE DARA SHIKOH (1615-59), SON OF SHAH JAHAN MUGHAL, CIRCA 1640-50**

pen and ink, wash and gold on paper, identifying inscription in *nasta'liq* script at upper right, blue floral border  
*drawing 159 x 97 mm.; with border 213 x 139 mm.*

£1,200 - 1,800  
 €1,600 - 2,300  
 US\$1,700 - 2,600

**Provenance:**

The Collection of Evelyn and Peter Kraus.

The inscription reads *dara shokoh baradar-e kalan-e 'alamgir padshah-e ghazi*, Dara Shekooch, the elder brother of 'Alamgir, the Warrior King [i.e. Aurangzeb].



240

240\*  
**SULTAN ALI ADIL SHAH II, OR SULTAN ABUL HASAN, SEATED HOLDING A FLOWER ON A PALACE TERRACE DECCAN, LATE 18TH CENTURY**

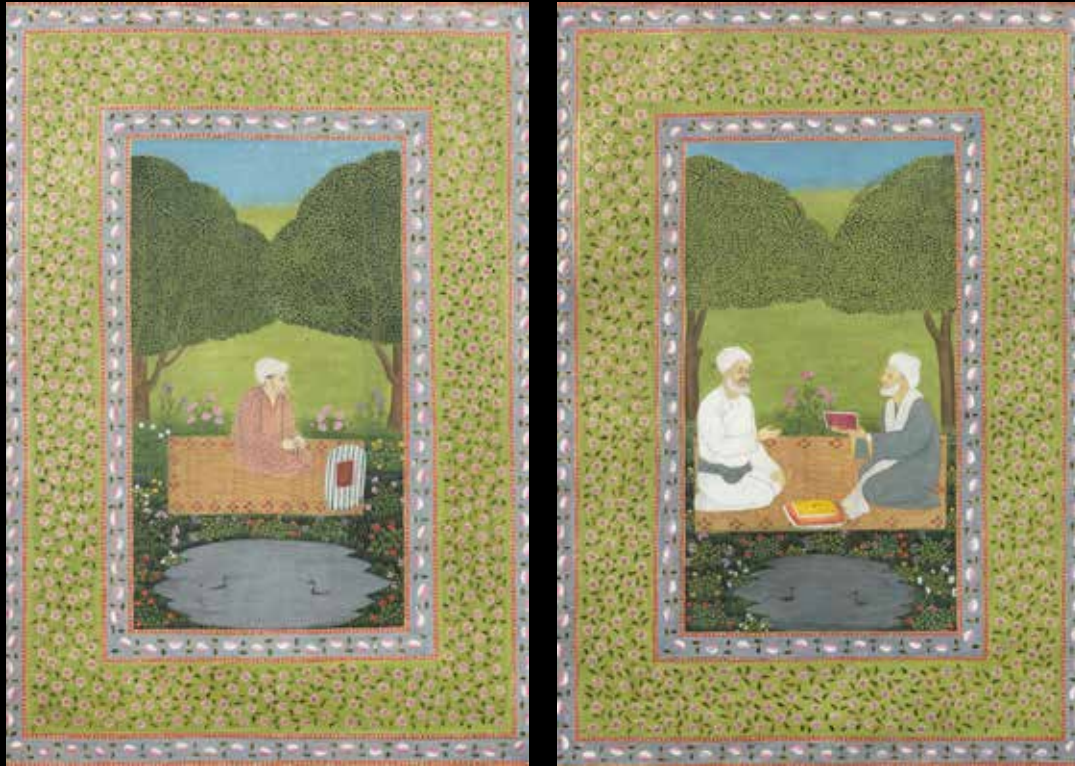
*gouache and gold on paper, laid down on an album page with alternating floral and gilt borders*  
*painting 220 x 138 mm.; album page 320 x 238 mm.*

£2,000 - 3,000  
 €2,600 - 3,900  
 US\$2,900 - 4,300

**Provenance:**

The Collection of Evelyn and Peter Kraus.

For another 18th Century Deccan painting depicting a ruler, apparently from the same series, with identical patterns on the bolster, carpets, and the album page border, see Christie's New York, *Indian and Southeast Asian Art including 20th Century Indian Paintings*, 17th September 2003, lot 123.



240A\*

**A HOLY MAN SEATED BESIDE A POOL; TWO HOLY MEN IN DISCUSSION**

**PROVINCIAL MUGHAL, PROBABLY JAIPUR, 18TH CENTURY**

gouache and gold on paper, laid down on album pages with profuse floral motifs on a lime-green ground, outer border with floral motifs on a mauve ground

paintings 185 x 103 mm.; album pages 290 x 210 mm.(2)

£3,000 - 4,000

€3,900 - 5,200

US\$4,300 - 5,800

**Provenance:**

Herbert Reichner, book collector.

Otto Ranschburg.

Thomas Peter Kraus.

The Collection of Evelyn and Peter Kraus.

**Exhibited:**

The Grolier Club.

*Nature's Handmaid Art: Landscape Architecture from the Garden of Eden to Central Park.*



241

241\*

**TWO ELEPHANTS IN COMBAT, URGED ON BY MAHOUTS**  
**MUGHAL, MID-17TH CENTURY**

gouache and gold on paper  
 147 x 207 mm.

£2,000 - 3,000  
 €2,600 - 3,900  
 US\$2,900 - 4,300

**Provenance:**

The Collection of Evelyn and Peter Kraus.

242\*

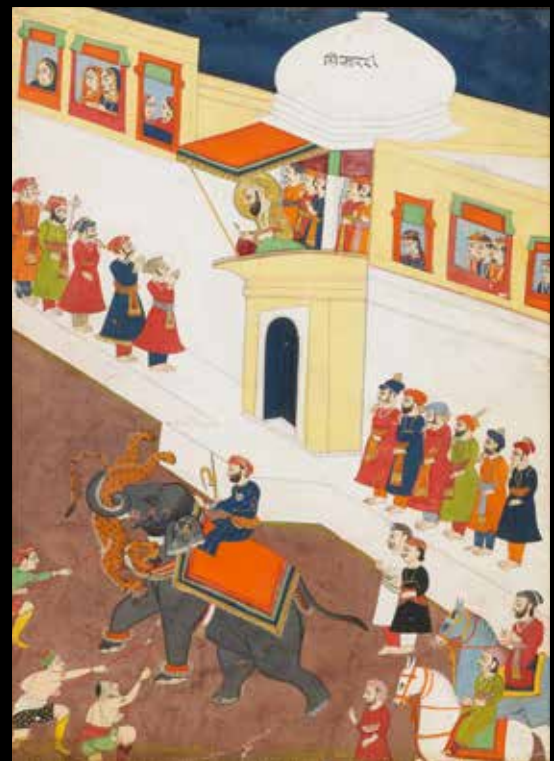
**SHAH JAHAN OBSERVING AN ELEPHANT AND TIGER FIGHT**  
**FROM A COURTYARD BALCONY**  
**ORCHHA, EARLY 19TH CENTURY**

gouache and gold on paper, *nagari* inscription *sikari* (hunter) on painted surface  
 310 x 223 mm.

£1,200 - 1,800  
 €1,600 - 2,300  
 US\$1,700 - 2,600

**Provenance:**

The Collection of Evelyn and Peter Kraus.  
 Maggs Bros., *Oriental Miniatures and Illumination*, Bulletin no. 27, June 1977, no. 28 (which compares it to another similar painting featured in Bulletin no. 10, p.85).



242



243

243\*  
**ACROBATS PERFORMING ON A STRUCTURE OF ROPE AND CANE**  
**TANJORE, LATE 18TH/EARLY 19TH CENTURY**

gouache and gold on paper, orange border  
 273 x 425 mm.

£2,000 - 3,000  
 €2,600 - 3,900  
 US\$2,900 - 4,300

**Provenance:**

The Collection of Evelyn and Peter Kraus.

For a similar depiction of acrobats performing on a perilous structure, of slightly later date, see A. L. Dallapiccola, *South Indian Paintings: a catalogue of the British Museum Collection*, London 2010, p. 182, no. 14.11.



244

244\*  
**RAJA SARABHOJI OF TANJORE (REG. 1798-1832) ENTHRONED**  
**UNDER A CANOPY**  
**TANJORE, SOUTH INDIA, MID-19TH CENTURY**

gouache and gold on paper, inset coloured glass segments  
 440 x 358 mm.

£1,500 - 2,000  
 €1,900 - 2,600  
 US\$2,200 - 2,900

**Provenance:**

The Collection of Evelyn and Peter Kraus.

Raja Sarabhoji of Tanjore was a popular ruler with the British and was described by Charlotte Clive, wife of the Governor of Madras, in her diary following her visit to him in 1799, as 'a handsome, tall, stout-looking man.' As a child the Raja was tutored by two Danish Lutheran missionaries, the Revs. Geriche and Swartz, who also taught him drawing. European visitors were impressed by his self-portraits and those of his father, and the Clives and Lord Valentia were presented with paintings by the Raja following their visits. The Clives' Italian governess, Anna Tonelli, also painted a portrait of the Raja during the visit. See M. Archer, *Company Paintings*, London 1992, pp. 43-44.



245

245\*  
**TWO REVERSE GLASS PAINTINGS DEPICTING SIVA AND  
 PARVATI RIDING ON NANDI  
 WESTERN INDIA, EARLY 19TH CENTURY**

gouache on glass  
 343 x 495 mm. (2)

£1,000 - 1,500  
 €1,300 - 1,900  
 US\$1,400 - 2,200

**Provenance:**  
 The Collection of Evelyn and Peter Kraus.

246\*  
**A BOCCA FAKIER, OR A MOOR PRIEST AND HIS WIFE  
 TANJORE, SOUTH INDIA, EARLY 19TH CENTURY**

watercolour on paper, identifying inscription in lower border  
 265 x 350 mm.

£1,000 - 1,500  
 €1,300 - 1,900  
 US\$1,400 - 2,200

**Provenance:**  
 The Collection of Evelyn and Peter Kraus.

For a very similar depiction of a religious couple see the sale in these rooms, Bonhams, *Islamic and Indian Art*, 8th October 2009, lot 299.



246



247

247\*

**AN ILLUSTRATION TO THE SAT SA/ OF BIHARI: NOBLEMEN CONVERSING ON A TERRACE WITH AN ATTENDANT DATIA, CIRCA 1770**

gouache and gold on paper, two lines of *nagari* script in upper blue border  
223 x 235 mm.

£1,500 - 2,000  
€1,900 - 2,600  
US\$2,200 - 2,900

**Provenance:**

The Collection of Evelyn and Peter Kraus.

248\*

**AN ILLUSTRATION TO A RAMAYANA SERIES: RAMA, SITA AND LAKSHMANA VISITING ASCETICS JAIPUR, CIRCA 1830**

gouache, gold and silver on paper, silver inner border, wide yellow outer border with extensive text in *nagari* script in black ink  
360 x 498 mm.

£2,000 - 3,000  
€2,600 - 3,900  
US\$2,900 - 4,300

**Provenance:**

The Collection of Evelyn and Peter Kraus.



248

249\*

**DEVOTEES WORSHIPPING SRI NATH-JI: THE PERFORMANCE OF ARATI ON SHARADA PURNIMA, THE FESTIVAL OF THE FULL MOON NATHDWARA, RAJASTHAN, CIRCA 1820**

gouache, silver and gold on paper, yellow and red borders  
243 x 333 mm.

£2,000 - 3,000  
€2,600 - 3,900  
US\$2,900 - 4,300

**Provenance:**

The Collection of Evelyn and Peter Kraus.

*Arati* is the ceremonial waving of lamps before an image of the deity.



249

250\*

**A LARGE TANTRIC DIAGRAM, WITH EMBLEMS OF THE ACTIVITIES OF THE TRANSMUTED SELF  
RAJASTHAN, PROBABLY JAIPUR, 19TH CENTURY**

gouache on cloth, the composition divided into three vertical registers, with ten panels depicting devotee maidens and various tantric symbols including the *devata* in the ceremonial water pot  
930 x 580 mm.

£1,000 - 1,500  
€1,300 - 1,900  
US\$1,400 - 2,200

**Provenance:**

The Collection of Evelyn and Peter Kraus.

251\*

**A JAIN COSMIC DIAGRAM  
JODHPUR, MID-19TH CENTURY**

gouache on paper, red border  
388 x 300 mm.

£800 - 1,200  
€1,000 - 1,600  
US\$1,100 - 1,700

**Provenance:**

The Collection of Evelyn and Peter Kraus.



250



251



252\*

**A PRINCE SAILING ON A LAKE IN AN ORNAMENTAL BARGE,  
AN EXTENSIVE LANDSCAPE BEYOND; A MOATED CITADEL  
WITH HORSEMEN AND MEN AT ARMS  
JAIPUR, EARLY 19TH CENTURY**

*gouache and gold on paper  
235 x 300 mm.; 235 x 280 mm.(2)*

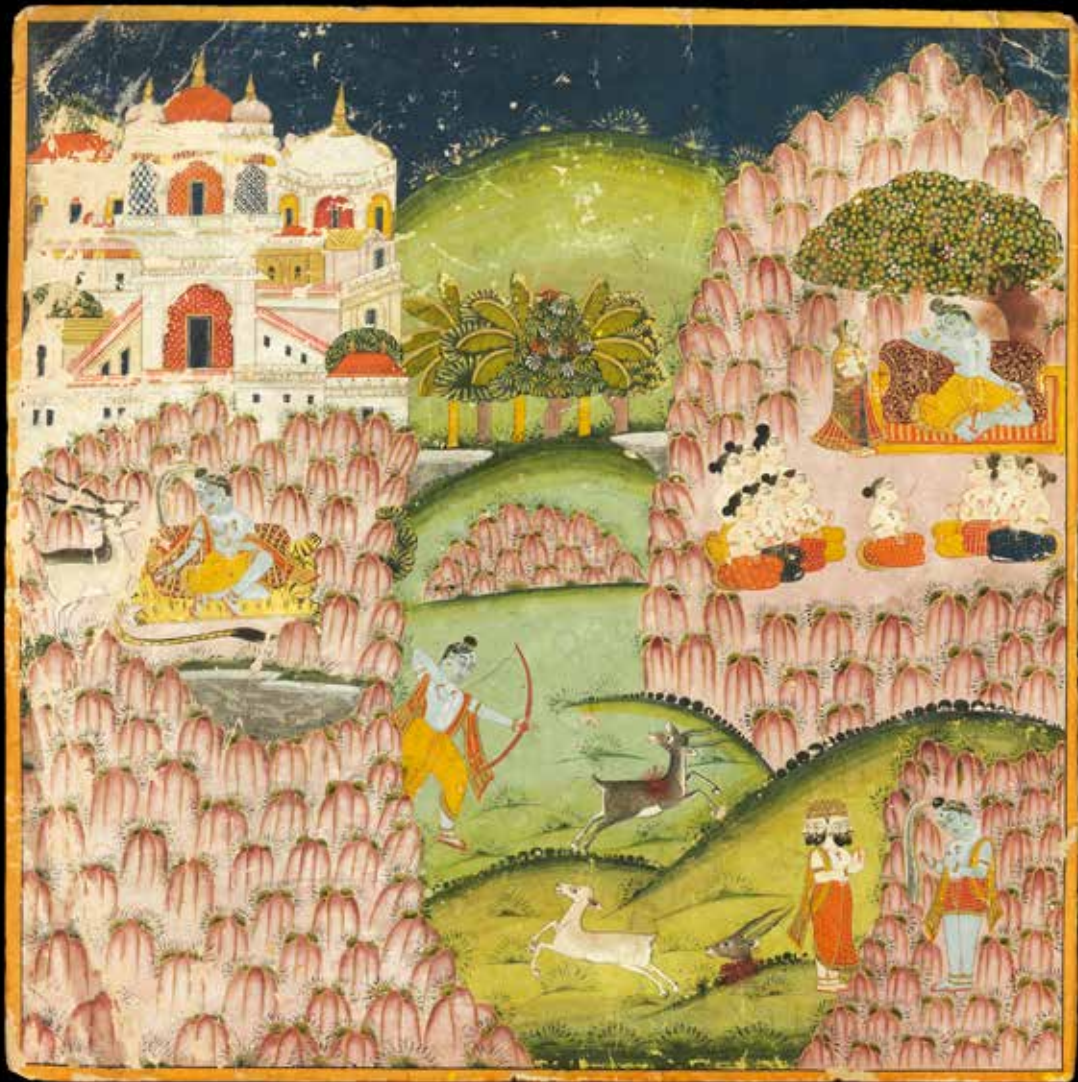
£4,000 - 6,000  
€5,200 - 7,700  
US\$5,700 - 8,600

**Provenance:**

The Collection of Evelyn and Peter Kraus.

Such idiosyncratic landscape views are sometimes related to late 18th Century Jaipur types which were inspired by European prints of Italian and other cities. For four similar views, see Christie's South Kensington, *Arts and Textiles of the Islamic and Indian Worlds*, 11th October 2013, lot 565.





253\*

**AN ILLUSTRATION, PROBABLY TO A SIVA RAHASYA SERIES  
JODHPUR, CIRCA 1827**

gouache and gold on paper, yellow border  
440 x 443 mm.

£4,000 - 6,000  
€5,200 - 7,700  
US\$5,700 - 8,600

**Provenance:**

The Collection of Evelyn and Peter Kraus.

For another very similar large-scale illustration, see the sale in these rooms, Bonhams, *Islamic and Indian Art*, 24th April 2012, lot 280.

The *Siva Rahasya* manuscript in the royal collection at Mehrangarh Fort, Jodhpur, dated *samvat* 1884/AD 1827, consists of 101 folios, and describes the 'boundaries, mountains and rivers of the three worlds' (see D. Diamond, C. Glynn, and K. Singh Jasol, *Garden and Cosmos: the Royal Paintings of Jodhpur*, London 2008, pp. 238-239, no. 54). The stylised rocks and foliage are unique to Jodhpur painting in the late 18th and early 19th Century and their depiction reflects the luxuriant nature of the home of the gods.

254\*

**MAHARAJA MAN SINGH (REG. 1803-43) CELEBRATING THE  
FESTIVAL OF HOLI  
JODHPUR, CIRCA 1810-20**

gouache and gold on paper, yellow and orange borders  
540 x 708 mm.

£20,000 - 30,000

€26,000 - 39,000

US\$29,000 - 43,000

**Provenance:**

The Collection of Evelyn and Peter Kraus.

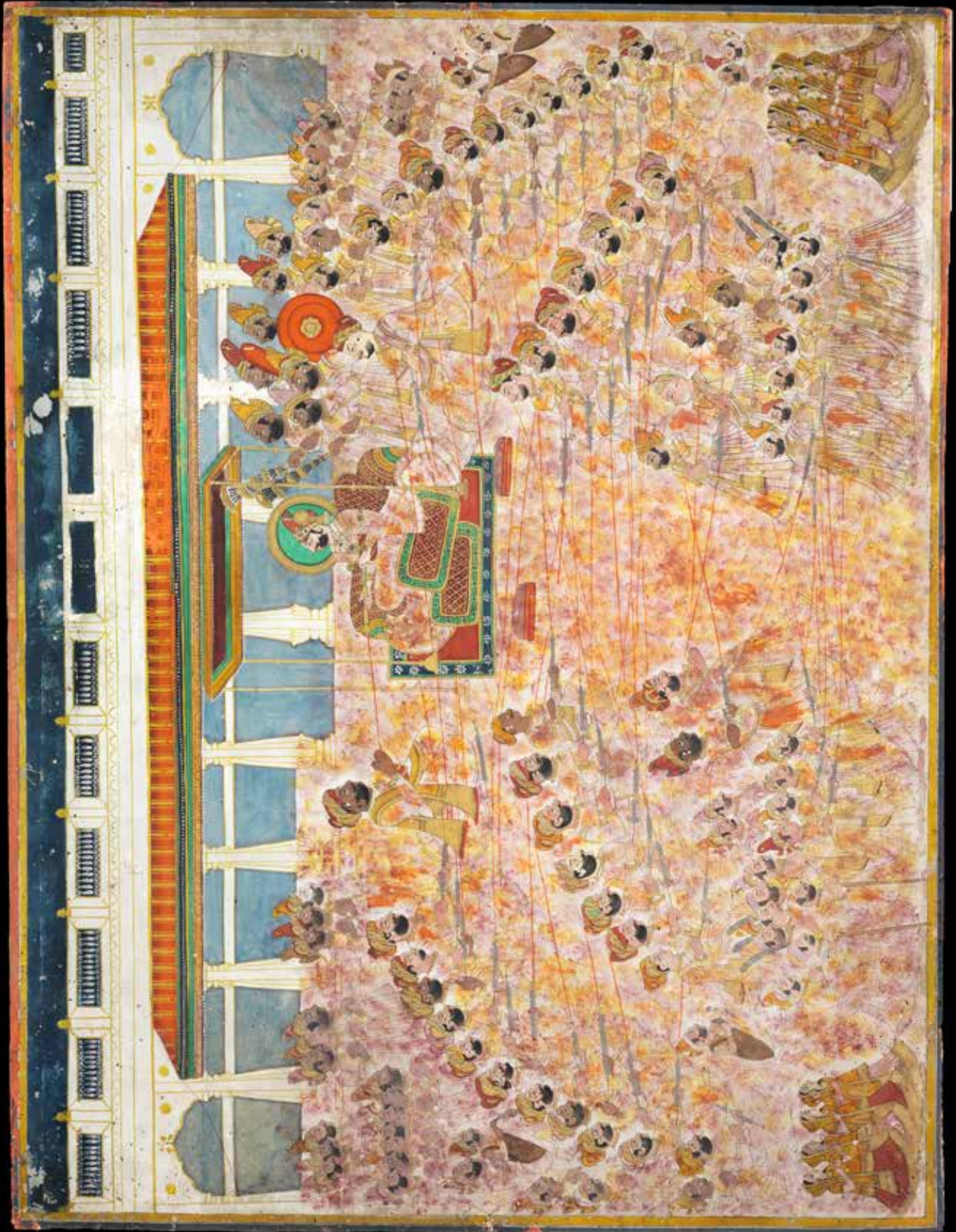
Holi is the Hindu celebration of spring, celebrated at the approach of the spring equinox, on the *Phalgun Purnima* (Full Moon). It is a chaotic outburst of high spirits and a carnival of colour, though in many cases (as in this painting) formalised. Water, coloured with red and orange dye, is sprayed from large syringes.

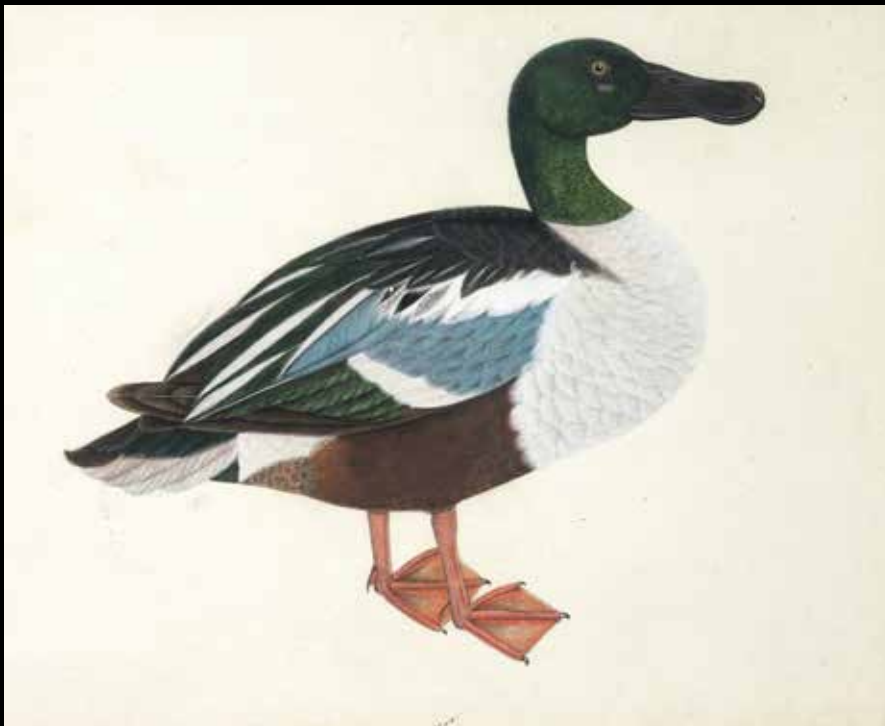
An exuberance and colourful vitality characterises the paintings from the reign of Maharaja Man Singh, seen in both secular and religious illustrations. This is noteworthy as Man Singh's rule was troubled by personal, political and financial turmoil.

Several paintings of palace activities, festivals and pastimes were commissioned at Man Singh's court. There also existed a custom of presenting paintings as *nazar* (offerings) at court at certain festivals such as Holi and Diwali. Festivals provided occasion and suitable subject matter for the artists of Rajput courts, with Holi being the most commonly painted festival. By gracing the religious festival, Man Singh is fulfilling the duties of a Hindu king. Many illustrations of Man Singh playing Holi survive, some of them (like our example) quite large in scale and composition. A large example in the collections of the Mehrangarh Museum in Jodhpur depicting Man Singh playing Holi with the ladies of the court (no. 6(2)) is illustrated in R. Crill, *Marwar Painting: a History of the Jodhpur Style*, 1999, pg. 138, fig. 111 (dated circa 1830, 836 x 635 mm. without border). There are two known examples in the Umaid Bhavan Palace (nos. 6(4) and 6(5)) where he is shown sitting passively while being squirted with coloured water by a seated Nath yogi. Although the impression is of riotous colour, Man Singh's Holi illustrations are usually quite sedate. For other examples depicting Man Singh celebrating Holi which sold at auction, see Sotheby's New York, *Important Miniatures from the Paul F. Walter Collections*, 14 November 2002, lot 37; and Sotheby's, *Indian and Southeast Asian Art*, New York, 29th March 2006, lot 175.

Paintings showing Man Singh in *darbar* with his assembled nobles are relatively rare as he was at loggerheads with most of them over his adulation of the Nath. For a large-scale comparable composition of the Rajtilak Darbar Of Maharaja Man Singh, by Amardas Bhatti, circa 1804, in the Mehrangarh Museum (74 x 80 cm.), see D. Diamond, C. Glynn, K. Singh Jasol, *Garden and Cosmos: the Royal Paintings of Jodhpur*, London 2003, pp. 142-143, no. 31. In addition to this work there are four more *sire* (special) *darbar* paintings of Man Singh's complete court in the Mehrangarh collection (*op. cit.*, p. 280).

During his forty-year reign, large scale *darbar* paintings were relatively few in number. In our painting the most important nobles flank the maharaja, the least prominent participants (including women) stand in the lower courtyard. The nobility were required to attend the *darbar* on a schedule set by customary agreement. The gathering articulated the participants' rank and prestige at court through their insignia and dress. The noblemen's portraits recorded their attendance or allegiance to the Maharaja and their genealogical connection to him as hereditary seats established during the 17th Century placed the nobles in ranked proximity to the king. Dress codes and the custom of adopting the ruler's turban style expressed loyalty and deference. The identical dress worn by the noblemen is an attentive recording by the artist.





255



256

255\*

**A DUCK (A SHOVELLER)**

**COMPANY SCHOOL, CALCUTTA, EARLY 19TH CENTURY**

watercolour on paper, Persian inscription *morghabi* (duck) at lower centre

337 x 415 mm.

£3,000 - 4,000

€3,900 - 5,200

US\$4,300 - 5,700

**Provenance:**

The Collection of Evelyn and Peter Kraus.

256\*

**A RED-BREASTED FEMALE MOUSTACHED PARAKEET**

**(PSITTACULA ALEXANDRI)**

**COMPANY SCHOOL, CALCUTTA, EARLY 19TH CENTURY**

watercolour on paper, Persian inscription *tota* (parrot) at lower centre

383 x 260 mm.

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300

**Provenance:**

The Collection of Evelyn and Peter Kraus.

We would like to thank Elizabeth Butterworth for identifying the subject.



257



258

257\*

**GARCINIA MANGOSTANA (MANGOSTEEN)**  
**COMPANY SCHOOL, CALCUTTA, CIRCA 1850**

watercolour on paper, inscribed in pencil lower left *Mangosteen with the blossom*  
 365 x 274 mm.

£2,000 - 3,000  
 €2,600 - 3,900  
 US\$2,900 - 4,300

**Provenance:**

The Collection of Evelyn and Peter Kraus.

258\*

**A MANGOSTEEN**  
**COMPANY SCHOOL, CALCUTTA, CIRCA 1810**

watercolour on watermarked paper, inscribed lower centre *The Mangosteen*  
 240 x 343 mm.

£1,500 - 2,000  
 €1,900 - 2,600  
 US\$2,200 - 2,900

**Provenance:**

The Collection of Evelyn and Peter Kraus.



259

259\*  
**STUDY OF A CORN PLANT**  
**COMPANY SCHOOL, BY A CHINESE ARTIST, EARLY 19TH**  
**CENTURY**

watercolour on paper, two Chinese characters in ink lower left  
 375 x 490 mm.

£2,000 - 3,000  
 €2,600 - 3,900  
 US\$2,900 - 4,300

**Provenance:**  
 The Collection of Evelyn and Peter Kraus.



260

260\*  
**LYCHEES**  
**COMPANY SCHOOL, CALCUTTA, CIRCA 1820**

watercolour on paper, inscribed *Leechee* upper left (upside down)  
 326 x 207 mm.

£3,000 - 4,000  
 €3,900 - 5,200  
 US\$4,300 - 5,700

**Provenance:**  
 The Collection of Evelyn and Peter Kraus.



261



262

261\*

**LAROORA (OR LUTTORAH) WITH THE CHUMPAK PLANT  
COMPANY SCHOOL, CALCUTTA, CIRCA 1820**

pencil, pen and ink and watercolour on paper, inscribed in ink lower left *Michalia/Champaca Hind*, and stamped lower left and centre *Chumpak* and *Larroora or Luttorah*  
520 x 355 mm.

£3,000 - 4,000  
€3,900 - 5,200  
US\$4,300 - 5,700

**Provenance:**

The Collection of Evelyn and Peter Kraus.

From the same album as lot 262.

262\*

**A CUSTARD APPLE AND SEEREFFA  
COMPANY SCHOOL, CALCUTTA, CIRCA 1820**

pencil, pen and ink and watercolour on paper, inscribed in ink lower left *Annona squamosa L./Atta Hind*?, stamped inscriptions at lower left and centre *Seereffa/Custard Apple* and *Burrah Saut Suckie Kepee*  
448 x 340 mm.

£3,000 - 4,000  
€3,900 - 5,200  
US\$4,300 - 5,700

**Provenance:**

The Collection of Evelyn and Peter Kraus.

From the same album as lot 261.



263

263\*  
**GLORIOSA SUPERBA (MALABAR GLORY LILY) AND A BIRD,  
 THE HEURREEWAW [?]  
 COMPANY SCHOOL, PERHAPS BY A CHINESE ARTIST, EARLY  
 19TH CENTURY**

watercolour on paper, inscribed *Heurreewaw* lower left and *Gloriosa  
 Superba Linn.[aeus]* lower centre  
 403 x 315 mm.

£3,000 - 4,000  
 €3,900 - 5,200  
 US\$4,300 - 5,700

**Provenance:**

The Collection of Evelyn and Peter Kraus.

Cf. M. Archer, *Natural History Drawings in the India Office Library*,  
 London 1962, plate 16.



264

264\*  
**STUDY OF A FLOWERING PLANT  
 COMPANY SCHOOL, CALCUTTA, CIRCA 1820**

watercolour on paper, inscribed lower right *Averhoa bilimbi* [?]  
 355 x 257 mm.

£2,000 - 3,000  
 €2,600 - 3,900  
 US\$2,900 - 4,300

**Provenance:**

The Collection of Evelyn and Peter Kraus.





265

265\*  
**PERSIMMON (*DIOSPYROS KAKI*)**  
**COMPANY SCHOOL, CALCUTTA, CIRCA 1820**  
 watercolour on paper  
 348 x 257 mm.

£2,000 - 3,000  
 €2,600 - 3,900  
 US\$2,900 - 4,300

**Provenance:**  
 The Collection of Evelyn and Peter Kraus.



266

266\*  
**ANONA SQUAMOSA (CUSTARD APPLE)**  
**COMPANY SCHOOL, CALCUTTA, CIRCA 1820**  
 watercolour on paper, inscribed in pencil lower left *Anona squamosa*  
 363 x 260 mm.

£2,000 - 3,000  
 €2,600 - 3,900  
 US\$2,900 - 4,300

**Provenance:**  
 The Collection of Evelyn and Peter Kraus.



267

267\*

**A FLOWERING PLANT WITH NUTS (RAMBUTAN)  
COMPANY SCHOOL, CALCUTTA, EARLY 19TH CENTURY**

watercolour on watermarked paper, inscribed in pencil lower right  
*Rambootan...* [undeciphered]  
433 x 335 mm.

£2,000 - 3,000  
€2,600 - 3,900  
US\$2,900 - 4,300

**Provenance:**

The Collection of Evelyn and Peter Kraus.



268

268\*

**A BRANCH OF A FRUIT TREE  
COMPANY SCHOOL, BY A CHINESE ARTIST, PERHAPS IN  
MALAYA, EARLY 19TH CENTURY**

watercolour on paper, two Chinese characters lower left  
330 x 445 mm.

£2,000 - 3,000  
€2,600 - 3,900  
US\$2,900 - 4,300

**Provenance:**

The Collection of Evelyn and Peter Kraus.



269

269\*

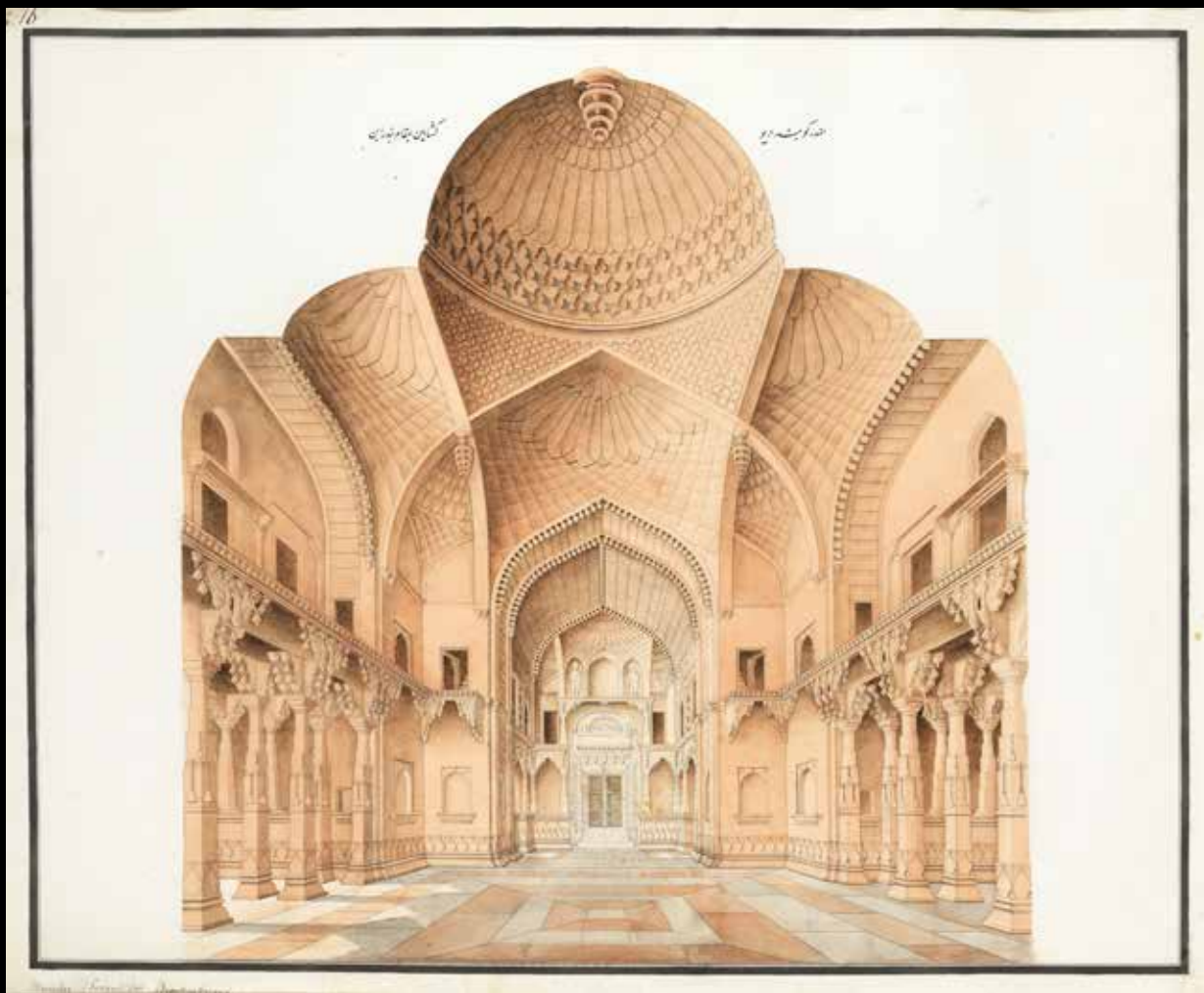
**A FLOWERING PLANT  
COMPANY SCHOOL, PERHAPS BY A CHINESE ARTIST, CIRCA  
1810**

watercolour on paper  
353 x 277 mm.

£1,500 - 2,000  
€1,900 - 2,600  
US\$2,200 - 2,900

**Provenance:**

The Collection of Evelyn and Peter Kraus.



270\*

**THE INTERIOR OF THE TEMPLE OF GOVIND DEO (KRISHNA)  
AT VRINDAVAN**

**COMPANY SCHOOL, DELHI, EARLY 19TH CENTURY**

watercolour on paper, inscribed upper centre in *nasta'liq* script, black margin rules, inscribed in border at upper left No. 16, and at lower left *Mundee of Govind Deo, Biandrabund*

562 x 690 mm.

£5,000 - 7,000

€6,500 - 9,000

US\$7,200 - 10,000

**Provenance:**

The Collection of Evelyn and Peter Kraus.

The Persian inscription reads: *munder gavind dio kisha'in* [sic.?] *be-maqam-e bindrabin*, Temple of Govind Deo (Lord Krishna) at Vrindavan.

The temple was built by Raja Man Singh of Jaipur in 1590.

271\*

**AGRA FORT, FROM THE EAST, BY THE ARTIST SITA RAM,  
FROM AN ALBUM COMMISSIONED BY LORD HASTINGS,  
GOVERNOR-GENERAL OF BENGAL  
NORTH INDIA, POSSIBLY FATEHGARH, 1815**

watercolour on paper watermarked 1806, laid down on a larger sheet watermarked 1811, inscribed in lower border *Fort of Agra at a distance from the East*  
painting 365 x 560 mm.; larger sheet 430 x 595 mm.

£15,000 - 20,000

€19,000 - 26,000

US\$22,000 - 29,000

**Provenance:**

The Collection of Evelyn and Peter Kraus.

Anon. sale, Sotheby's London, 9 June 1974, lot 263.

This watercolour was part of an important album titled *Views by Seeta Ram from Secundra to Agra. Vol. IX*, one of two albums of works by Sita Ram sold at auction in London in June 1974, the other titled *Views of Seeta Ram from Moorsheedabad to Patna. Vol. 1*. The albums each contained 23 large watercolours of topographical views of the landscape and various monuments in Bengal and the north-western provinces of India. Our watercolour was number 17 from Volume IX. The albums were subsequently dispersed and acquired by museums and collectors worldwide including prominent collectors of Indian painting such as Paul Walter, Stuart Cary Welch, Krishna Riboud and Edward Binney III.

These two albums were part of a much larger set of watercolours. The remaining albums (numbered II-VIII and X) were acquired by the British Library in 1995. The albums had been commissioned by Lady and Lord Hastings, who was Governor General of Bengal from 1813 to 1823. They had been illustrated by Sita Ram who was a topographical painter working in the employment of Lady Hastings. He accompanied the Hastings on their tour from Calcutta to the Punjab and back from 1814 to 1815 and executed many watercolours of the landscape and architecture during their travels. Lord Hastings made the journey upcountry to inspect British territories in India, to meet Indian rulers and to keep a closer eye on the current war with Nepal.

Although Sita Ram was working in Calcutta around 1810-15, he was trained in the contemporary Murshidabad style which was a shift from the earlier Mughal style of painting and more in tune with British sensibilities. The influence of English aquatints is seen in the compositions of Murshidabad artists as well as in their choice of colours. Sita Ram's painting style displays the considerable influence of British artists working in India such as William Hodges, Thomas and William Daniell. He also demonstrated a good grasp of the principles of the English Picturesque Movement. He worked in a landscape style, unknown to Indian artists until then, incorporating a European receding perspective. Most of Sita Ram's paintings are landscapes which include buildings. He was influenced by Hodges in the placement of buildings in his compositions and the landscape elements he selected to surround the buildings with. Thomas Daniell's influence can be observed in compositions with a less dramatic sense of perspective and the centering of subjects a third of the way up the page. Sita Ram starts the journey with views reflecting the topographical accuracy seen in Daniell's works but as he gains confidence along the way, his works exhibit an impressionistic mode akin to Hodges' works.

The drawing for this watercolour would have been done when Hastings and his party reached Agra in early 1815. Lord Hastings' journal mentions that they arrived in Agra on the 23rd of February 1815 and left on the 28th. It is possible that the drawings were painted and pasted down on their backing folios in Fatehgarh during the summer of 1815 where the travelling contingent remained for the entire hot season. The drawings would have been bound into albums when they returned to Calcutta. The inscriptions may have been added by Sita Ram or an Indian clerk, copying from an English source.

Examples of Sita Ram's work at auction include:

[no.8] *Taj at Agra from the South East*, Christie's, *Exploration and Travel with Visions of India*, 21st September 2000, lot 297.

[no.11] *Taj at Agra and part of the garden in the morning from the east* (formerly Paul Walter Collection), Christie's, *Arts of India*, 24th September 2003, lot 119.

[no. 20] *Interior of the Aenu Khanah*, Christie's, *Travel, Science and Natural History*, 29th September 2011, lot 221, now in a private collection in London.

Other images of the Agra Fort from the same album in museum collections are:

[no.18] *South Gate of the Fort at Agra* [i.e. the Moti Masjid], British Library, Add. Or. 5678.

[no. 19] *Am Khass and Aenu Khanah within the Fort at Agra*, Peabody Essex Museum, Salem, Mass., M18841.

See, in particular, J. P. Losty, *Sita Ram: Picturesque Views of India: Lord Hastings's Journey from Calcutta to the Punjab, 1814-15*, New Delhi 2015.



*Fort of Agra at a distance from the Base*



272\*

**THREE ARCHITECTURAL VIEWS: THE MOTI MASJID OR PEARL MOSQUE; THE TOMB OF ITIMAD-UD-DAULAH; THE TAJ MAHAL**

**DELHI, CIRCA 1810-20**

watercolours on paper, the first with black margin rules  
 235 x 360 mm.; 100 x 155 mm.; 98 x 150 mm.(3)

£4,000 - 6,000

€5,200 - 7,700

US\$5,700 - 8,600

**Provenance:**

The Collection of Evelyn and Peter Kraus.

273\* Y Φ

**THREE FRAMED GROUPS OF FIVE VIEWS OF MONUMENTS IN DELHI, AGRA AND LUCKNOW  
DELHI OR AGRA, MID/LATE 19TH CENTURY**

gouache and gold on ivory, ovals, set in decoupage mounts with lattice work and floral cornerpieces in white on a pink ground, handwritten identifying inscriptions in English beneath each painting, framed and glazed

67 x 55 mm.; 53 x 42 mm.; 40 x 33 mm.; mounts 224 x 275 mm.(3)

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300

**Provenance:**

The Collection of Evelyn and Peter Kraus.

The subjects are as follows: Chounsut Khumba ka Durwaza, Delhi; the Qutb Minar, Delhi (two views); Roumee Durwazah, Lucknow (two views); Chounsut Khumba, or sixty-four pillars near the Qutb; the Golden Temple, Amritsar; Madurdah, Multan; Kalee Masjid, Agra; the tomb of Salim Chishti at Fatehpur Sikri; the Jumma Masjid, Delhi; Nadir Shah's Masjid, Delhi; Shimshim Tabraaz ka Durgah, Multan; the Diwan-i-Khas, Delhi; the Koorseah Begum, Delhi.

274\*

**A KHITMUTGHAR (MANSERVANT), ATTRIBUTED TO SHAYKH MUHAMMAD AMIR OF KARRAYA  
CALCUTTA, CIRCA 1830-40**

watercolour on paper watermarked 1830 [?], inscribed *Khitmuthghar* in lower border

268 x 183 mm.

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300

**Provenance:**

The Collection of Evelyn and Peter Kraus.

Shaykh Muhammad Amir came from Karraya, an outlying district of Calcutta, and was the best-known artist working for the British in that city. His career began in the 1830s and his watercolours of the grand buildings of Calcutta, its gardens, animals and servants, were popular commissions from his British patrons, capturing well the elegance of the period. For comparison see: S. C. Welch, *Room for Wonder*, New York 1978, nos. 20-23; M. Archer, *Company Drawings in the India Office Library*, London 1972, cat. no. 61; M. Archer, *Company Paintings*, London 1992, nos. 80 and 81.



273 (part)



274



275



276

275\*  
**A MUGHAL PRINCE SEATED AGAINST A BOLSTER,  
 HOLDING A SWORD  
 DELHI, CIRCA 1840**

gouache and gold on paper, gold border  
 140 x 123 mm.

£2,000 - 3,000  
 €2,600 - 3,900  
 US\$2,900 - 4,300

**Provenance:**  
 The Collection of Evelyn and Peter Kraus.

276\*  
**THE EMPEROR AKBAR IN DURBAR SURROUNDED  
 BY PRINCES AND OFFICIALS OF THE COURT  
 DELHI OR NORTH INDIA, LATE 19TH CENTURY**

gouache and gold on paper, *nasta'liq* identifying inscriptions on painted surface, perhaps added later, cloth inner border, inscription cartouche in lower border  
 430 x 577 mm.

£1,000 - 1,500  
 €1,300 - 1,900  
 US\$1,400 - 2,200

**Provenance:**  
 The Collection of Evelyn and Peter Kraus.

The figures are identified (from right to left) as follows: Mirza Kukaltash (foster brother of Akbar); Abu'l-Fazl (historian and Chief secretary to Akbar); Fayzi (brother of Abu'l-Fazl, a poet and scholar); Abu'l-Hasan (the royal painter); Navvab Khan-e Khana (a general); Bayrum Khan (Commander-in-Chief and statesman); Raja Man (a general); Hakim Humam [?] (a physician); and Raja Todar Mal (Finance Minister). Above Akbar's head is the phrase *Jalal al-Din Akbar Padshah*.

The identification of the scene in the lower margin has a word between 'court' and 'Akbar', *nurtan* [?], perhaps 'luminous body', which does not appear in any Persian, Hindu or Urdu dictionary.



277





278

277\*

**A NOBLEMAN  
PROBABLY DELHI, PERHAPS BY A EUROPEAN HAND,  
CIRCA 1860**

*gouache on paper  
192 x 130 mm.*

£600 - 800  
€780 - 1,000  
US\$860 - 1,100

**Provenance:**

The Collection of Evelyn and Peter Kraus.

278\*

**AN ELEPHANT RIDDEN BY A MAHOUT  
DELHI, CIRCA 1830-40**

*gouache and gold on paper  
116 x 168 mm.*

£600 - 800  
€780 - 1,000  
US\$860 - 1,100

**Provenance:**

The Collection of Evelyn and Peter Kraus.

279\*

**TIGERS HUNTING DEER IN A LANDSCAPE  
KOTAH, LATE 19TH CENTURY**

*pen and ink with some watercolour on paper  
473 x 665 mm.*

£800 - 1,200  
€1,000 - 1,600  
US\$1,100 - 1,700

**Provenance:**

The Collection of Evelyn and Peter Kraus.



279



280



281

280\*  
**TWO NOBLEMEN, SEATED, ARMED WITH SWORDS, IN EUROPEAN-STYLE INTERIORS  
 UDAIPUR, LATE 19TH CENTURY**

gouache and gold on paper, yellow and green borders  
 395 x 300 mm. (2)

£1,200 - 1,500  
 €1,600 - 1,900  
 US\$1,700 - 2,200

**Provenance:**  
 The Collection of Evelyn and Peter Kraus.

281\*  
**A GENTLEMAN SEATED HOLDING A STAFF IN A EUROPEAN-STYLE INTERIOR  
 INDIA, PROBABLY A MUSLIM STATE, LATE 19TH CENTURY**

gouache and gold on paper, *nagari* inscription on painted surface  
 380 x 293 mm.

£600 - 800  
 €780 - 1,000  
 US\$860 - 1,100

**Provenance:**  
 The Collection of Evelyn and Peter Kraus.

The inscription reads *qur'an sharif*[?].



282

282\*  
**A BEJEWELLED COURTESAN  
 JAIPUR, CIRCA 1860**

gouache and gold on paper, in a painted oval, silver and mauve border  
 317 x 235 mm.

£1,500 - 2,000  
 €1,900 - 2,600  
 US\$2,200 - 2,900

**Provenance:**  
 The Collection of Evelyn and Peter Kraus.



283\*

**VAMANA AVATAR OF VISHNU TRANSFORMS INTO  
TRIVIKRAMA, WITH MAHABALI TOUCHING HIS FEET AND THE  
GODS SHOWERING BLESSINGS FROM ABOVE  
PAHARI, CIRCA 1830-40**

*gouache and gold on paper, blue floral inner border, red outer border  
235 x 320 mm.*

£4,000 - 6,000

€5,200 - 7,700

US\$5,700 - 8,600

**Provenance:**

The Collection of Evelyn and Peter Kraus.

284\*

**A SIKH PRINCE AND SEVERAL NOBLEMEN ENTERTAINED BY  
MUSICIANS AND DANCERS ON A PALACE TERRACE  
KANGRA, MID-19TH CENTURY**

gouache and gold on paper, blue floral inner border, pink outer border  
242 x 317 mm.

£10,000 - 15,000

€13,000 - 19,000

US\$14,000 - 22,000

**Provenance:**

The Collection of Evelyn and Peter Kraus.

The collection of the Rajkumar and Kunwarani of Wankaner (label on  
backboard).

Formerly on extended loan to the Williams College Museum of Art from  
the above.





285\*

**THREE ILLUSTRATIONS TO THE *BHAGAVATA PURANA*,  
DEPICTING KRISHNA WITH DEVOTEES**

**NEPAL, LATE 18TH/EARLY 19TH CENTURY**

*gouache and gold on paper, framed together  
each 173 x 287 mm.; frame 695 x 465 mm.*

£1,500 - 2,000

€1,900 - 2,600

US\$2,200 - 2,900

**Provenance:**

The Collection of Evelyn and Peter Kraus.



286

286\*

**A DEVOTEE PICTURED IN CONTEMPLATION OF FIVE SCENES  
DEPICTING VISHNU, KRISHNA AND RAMA AND SITA  
MANDI, CIRCA 1830**

gouache and gold on paper, blue floral border  
275 x 347 mm.

£1,200 - 1,800  
€1,600 - 2,300  
US\$1,700 - 2,600

**Provenance:**

The Collection of Evelyn and Peter Kraus.

The subjects depicted are: Krishna holding up Mount Govardhan; Vishnu and Lakshmi on the coils of the serpent Shesha; Siva and Parvati with Nandi on Mount Kailasa; Vishnu and Lakshmi on Garuda; Hanuman paying obeisance to Rama and Sita; a devotee in contemplation.

287\*

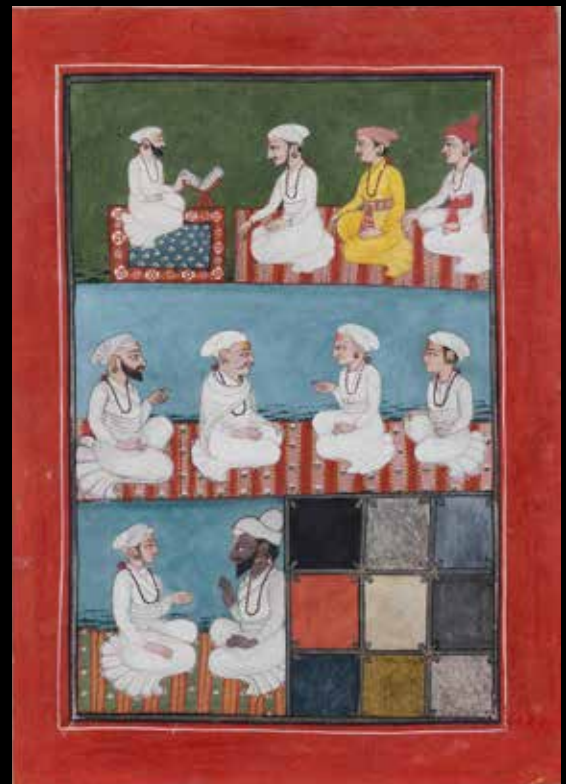
**COURTIERS SEATED IN CONVERSATION: AN ILLUSTRATION  
TO THE RASIKAPRIYA OF KESHAV DAS  
MANDI, CIRCA 1780-90**

gouache and gold on paper, red border, cover paper with *nagari* text  
253 x 180 mm.

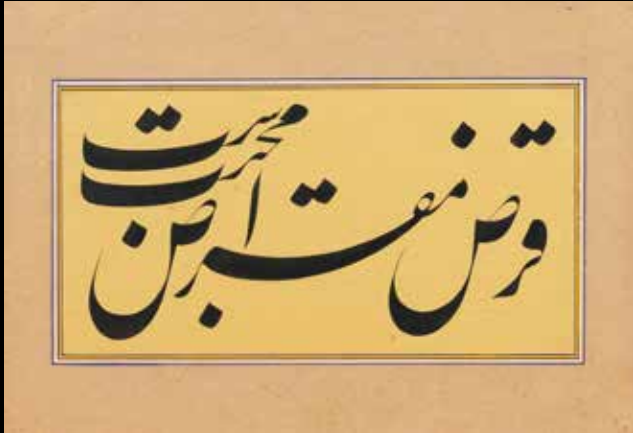
£700 - 900  
€900 - 1,200  
US\$1,000 - 1,300

**Provenance:**

The Collection of Evelyn and Peter Kraus.  
Maggs Bros., *Oriental Miniatures and Illumination*, Bulletin no. 30 (12th Californian Antiquarian Bookfair, San Francisco), January 1979, no. 53.



287



288

288\*

**A GROUP OF FOUR CALLIGRAPHIC PANELS WITH PERSIAN SAYINGS WRITTEN IN LARGE NASTA'LIQ SCRIPT  
IRAN, 20TH CENTURY**

ink on paper, laid down on album pages with coloured and gold-sprinkled borders

245 x 357 mm.; 360 x 260 mm.; 360 x 260 mm.; 260 x 358 mm.(4)

£600 - 800

€780 - 1,000

US\$860 - 1,100

**Provenance:**

The Collection of Evelyn and Peter Kraus.

One panel reads *al-haqq marr*, 'Truth goes on'; another, *qarz meqraz-e mohabbat ast*, 'Borrowing [money] is like scissors which cut friendship'. Two panels are undeciphered.



289

289\*

**A RULER SEATED ON AN ELEPHANT WITH A LARGE RETINUE MOUNTED ON HORSEBACK, ON ELEPHANTS AND ON FOOT  
INDIA, IN A MURSHIDABAD STYLE, 20TH CENTURY**

gouache on paper

287 x 410 mm.

£800 - 1,200

€1,000 - 1,600

US\$1,100 - 1,700

**Provenance:**

The Collection of Evelyn and Peter Kraus.



290

290\*

**SUGAR APPLE (*MORINDA CITRIFOLIA*)  
MANG HANG HO (AMERICAN, 20TH CENTURY)**

watercolour on paper, signed centre right, executed in 1995  
420 x 540 mm.

£800 - 1,200

€1,000 - 1,600

US\$1,100 - 1,700

**Provenance:**

The Collection of Evelyn and Peter Kraus.





**A PRINCELY COLLECTION OF INDIAN JEWELLERY**  
**LOTS 291 - 295**

291~

**A RARE GEM-SET ENAMELLED DAGGER**  
**PROBABLY RAJASTHAN, 18TH CENTURY**

the hilt of hourglass shape, gold sheet on lac core, enamelled and set with foiled gem stones in gold mounts including diamonds, rubies and emeralds, central stepped moulding decorated with a band of single rubies in raised circular settings, dividing the hilt in two halves, each half with arched panels decorated with diamond-set buds and accompanying red enamelled leaves, on a dark green enamelled ground, narrow borders with a band of single emeralds in raised circular settings on a red enamelled ground, the circular surface of the top of the hilt with a central diamond and ruby-set flower head surrounded by gold stems from which emanate ruby-set floral motifs, the 17th century Ottoman double-edged watered steel blade of slightly curved tapering form

40cm. long

£30,000 - 50,000

€39,000 - 65,000

US\$43,000 - 72,000

**Provenance**

Collection of an Indian princely family in the UK

This hilt is of a type rarely produced in Mughal India. The quality of the enamelling and the enamel colours suggest that the hilt was probably made in Rajasthan. A complete dagger with a very similarly decorated hilt is in the Nasser D. Khalili Collection of Islamic Art and another classified as Iranian in the State Hermitage Museum, St Petersburg (no. OP-261). See P.M.Carvalho, *Gems and Jewels of Mughal India - Jewelled and Enamelled Objects from the 16th to 20th Centuries*, London, 2010, pp. 212-213, no. 112.

Examples of two Iranian 18th century daggers with faceted jade hilts of a type on whom our Indian dagger was presumably modelled are illustrated in R. Hales, *Islamic and Oriental Arms and Armour*, Farnham Common, 2013, nos. 179-180.



lot 291 (detail)



292<sup>7</sup>

**A DIAMOND, RUBY AND EMERALD-SET  
GOLD 'MANGA MALAI' NECKLACE,  
TAMIL NADU, SOUTH INDIA, 19TH CENTURY**

composed of forty linked mango-shaped elements, each set with a diamond in the centre surrounded by rubies, surmounted by a ruby and emerald-set floral motif, interspersed with trefoil shaped elements set with rubies and diamonds, the units strung on a flexible flat woven gold cord, the fan-shaped pendant (*padakkam*) with central octagonal carved emerald surrounded by scrolling floral vines in an open framework, a fringe of gold beads suspended below, the clasp in the form of two adorsed peacocks, verso plain gold  
31 cm. length, 427.4 g.

£50,000 - 70,000

€65,000 - 90,000

US\$72,000 - 100,000

**Provenance**

Collection of an Indian princely family in the UK

The *manga malai* (mango garland) is unique to South India and was traditionally worn for special occasions such as weddings and also by devadasis or temple dancers. The forms of the *manga malai* are derived from nature. The mango, in Indian mythology, symbolises love. The *manga malai* has its origins in the Chola period and even earlier, with bronze and stone sculptures adorned with multiple necklaces of similar design. For two comparable illustrations, see U. Balakrishnan, *Indian Jewellery - Dance of the Peacock*, ill. 229 & 230, pp. 158 – 159.

Examples in museum collections include one in the David Collection, Copenhagen (illustrated in O. Untracht, *Traditional Jewellery of India*, London 1997, p. 234, no. 494) and others in the Museum of Islamic Art, Doha, the Khalili Collection, London (illustrated in *India: Jewels that Enchanted the World*, Kremlin Museum, Moscow 2014, exhibition catalogue, nos. 18 & 19)

Another example sold at Sotheby's London, *Art of Imperial India*, 8 October 2014, lot 302.





293



294

293

**A GEM-SET ENAMELLED JADE 'HALDILI' PENDANT  
INDIA, 19TH CENTURY**

composed of a cartouche form jade *haldili* (amulet) set in gold, bearing an engraved inscription in *nasta'liq*, surrounded by foliate motifs set with diamonds and rubies in gold mounts, surmounted by a pearl, green gem stone and pearl suspended below, verso decorated in polychrome enamels depicting birds, floral and foliate motifs  
5.2 x 6 cm., 53.1 g.

£5,000 - 7,000

€6,500 - 9,000

US\$7,200 - 10,000

**Provenance**

Collection of an Indian princely family in the UK.

Inscription: Qur'an, chapter CXII, *al-ikhlas*, without the *basmalah*.

*Haldili* forms are often derived from decorative cartouches found on Mughal buildings, manuscripts or on objects framing an inscription, usually religious in nature, as are *haldili* inscriptions. It was considered that wearing these amulets would control heart palpitations. For comparable illustrations and a note on *haldili* amulets, see O. Untracht, *Traditional Jewelry of India*, London, 1997, pg. 104, ill. 172, pp. 116-117.

294

**A DIAMOND-SET ENAMELLED ARMBAND (BAZUBAND)  
INDIA, 19TH CENTURY**

of slightly convex rectangular form, with a central octagonal diamond surrounded by smaller diamonds in the form of a stylised flower head, within a green enamelled cusped petal surround, flanked by diamond-set floral motifs in an open framework, verso enamelled with gold scrolling floral motifs on a dark green ground, two small enamelled attachment loops at the ends  
2.7 x 5.7 cm., 34 g.

£8,000 - 12,000

€10,000 - 15,000

US\$11,000 - 17,000

**Provenance**

Collection of an Indian princely family in the UK



295

**AN EMERALD AND DIAMOND-SET ENAMELLED BELT BUCKLE  
NORTH INDIA, 19TH CENTURY**

of oval form, set with emeralds and diamonds in gold in an open framework, central octagonal carved emerald with a diamond surround in the form of a flower head, surrounded by smaller octagonal, square and drop form emeralds and diamond floral clusters and scrolling diamond-set foliate motifs, verso enamelled with green and gold floral and foliate motifs, attachment loop with white and green enamelled chevron pattern with a central flowerhead

8.6 x 6.1 cm., 79.6 g.

£18,000 - 25,000

€23,000 - 32,000

US\$26,000 - 36,000

**Provenance**

Collection of an Indian princely family in the UK

For a comparable example, set with spinels and diamonds, similar green and gold enamelled foliage and chevron pattern to reverse, see Christie's London, *Magnificent Mughal Jewels*, 6 October 1999, lot 210.



lot 295 (reverse)



296

296<sup>≈</sup>

**A DIAMOND AND RUBY-SET GREEN JADE BOWL  
INDIA, 19TH CENTURY**

of deep rounded form with sides rising to slightly flaring rim, on short circular foot, the exterior with a frieze of engraved arched panels decorated with inlaid gold tendrils bearing ruby and diamond-set floral and foliate motifs, with thinly carved lobed border to top and inlaid gold wire borders below, exterior of rim with ruby-set scrolling gold tendril  
10.7 cm. diameter

£2,000 - 3,000  
€2,600 - 3,900  
US\$2,900 - 4,300

297<sup>≈</sup>

**A GEM-SET PALE GREEN JADE DISH  
INDIA, 19TH CENTURY**

of oval form, with shallow flaring sides rising to lobed rim, outlined in gold wire and divided into sections comprising single floral sprays with rubies, emeralds and blue sapphires set in gold, the centre decorated with an oval band of scrolling floral vine within gold wire borders, the base carved with a flower head  
15.4 cm. long

£2,000 - 3,000  
€2,600 - 3,900  
US\$2,900 - 4,300

**Provenance**

Christie's New York, *Fine Chinese Ceramics, Jades and Works of Art*, 19 September 2007, lot 111 (label to reverse)

For an earlier, 18th century Mughal jade dish of similar form, see *Passion and Tranquility*, Spink & Son Ltd., London, 12 October - 12 November 1998, p. 42, no. 24.



297

298<sup>≈</sup>

**A RUBY AND TURQUOISE-SET  
GOLD-MOUNTED JADE PLAQUE  
INDIA AND PERSIA, 17TH CENTURY AND LATER**

the jade plaque of oval form supported by an openwork carved foliate base inlaid with turquoise and rubies, mounted to one side with a gold plate set with rubies and turquoise in the form of a large flowerhead, carved to the reverse in relief with a floral spray, mounted on to a velvet handbag  
8.6 x 6 cm.

£2,000 - 3,000  
€2,600 - 3,900  
US\$2,900 - 4,300

**Provenance**

La Comtesse de Broissia-Tortillia, Alexandria; and by descent.



298



299

**A DIAMOND AND SPINEL-SET ENAMELLED GOLD DISH  
INDIA, PROBABLY JAIPUR, 19TH CENTURY**

of shallow circular form, with slightly flaring rim, raised hexagonal central section with diamond and spinel-set flower head, decorated with polychrome enamel depicting birds and stylised floral motifs on a white ground, surrounded by a frieze of medallions with combatant animals alternating with flowers and birds on a white ground, interstices decorated with quadruped, birds and vegetal motifs on a green ground, the sides with a scrolling floral vine, a band of diamond-set linked floral motifs to rim on a dark blue enamelled ground, verso plain gold with central raised hexagonal section depicting blue enamelled elephant amidst foliage, further blue and green enamelled borders to underside of rim  
13.6 cm. diam.; 236.7 g.

£6,000 - 8,000

€7,700 - 10,000

US\$8,600 - 11,000



299



300

300<sup>≈</sup>

**A GEM-SET ENAMELLED GAZELLE  
JAIPUR, RAJASTHAN, LATE 19TH/ 20TH CENTURY**

the quadruped with central section in the form of a baroque pearl, front and hind sections decorated with dark blue and white enamel and set with single diamonds in drop form, lower sections of legs gilded, ruby-set eyes and long curved gilded horns with ends enamelled in dark blue, on wooden stand

4.4 cm (height) x 4.2 cm. (width) approx. without stand

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300

**Provenance**

Private UK Collection.

There is a comparable menagerie of enamelled animals on display in the British Museum, London (G34 John Addis Gallery, acc.no. 2001,0521.2-22). The animals are decorated in polychrome enamels, set with gems and with baroque pearls, similar to this lot.



301

301<sup>≈</sup>

**A RUBY, DIAMOND AND EMERALD-SET  
GOLD PENDANT (PADAKKAM)  
SOUTH INDIA, 19TH CENTURY**

in the form of a shrine depicting a dancing figure of Krishna under a five-headed hood of the serpent *Kaliya* with seed pearl fringe, on a circular stepped pedestal above a semi-circular base, framed by a curved arch with a central *kirtimukha*, suspension loop above, verso plain gold with three attachment loops to top of arch  
8.9 cm., 119.1 g.

£4,000 - 6,000  
€5,200 - 7,700  
US\$5,700 - 8,600

Krishna dances in victory after vanquishing the demon snake Kaliya. This pendant would have functioned as a portable shrine featuring the favourite deity of a devout patron. Jewels such as these are believed to bestow blessings, good health and prosperity upon the wearer. Similar pendants were also gifted by devotees to temples to adorn deities during religious processions and temple festivals.



302

302

**AN INDIAN DIAMOND-SET DOUBLE-SIDED PENDANT**

of drop form, with central oval medallion surrounded by diamond and gem-set foliate motifs, one side with diamond-set lotus flower against a tessellation of foiled red gem-set plaques, the other side set with diamonds in lattice form, suspension loops above and below  
6 cm. long; 37.5 g.

£3,000 - 5,000  
€3,900 - 6,500  
US\$4,300 - 7,200



302 (reverse)



303

**A GOLD COIN NECKLACE (KASUMALAI)  
SOUTH INDIA, 19TH CENTURY**

composed of sixty-four French and three English 19th century gold coins, variously dated, linked to a gold chain with floral motifs and bud finials, the clasp with repoussé decoration depicting a pair of birds amidst foliage flanking central section, set with red synthetic corundums, bearing screws; reverse plain gold, engraved with initials 'N V', two halves and two quarter sections of coins attached to sides and lower edge

36 cm. length, 357.5 g.

£10,000 - 15,000

€13,000 - 19,000

US\$14,000 - 22,000



lot 303 (detail)

The term *kasu* is included in all compound names of any South Indian necklace that includes coins. A *kasumalai* was originally made with a gold coin issued by a Chola king in the name of a toddy drawer (*sanar*) who had secretly discovered some gold. Upon being discovered, he was condemned to death. Just before his execution, the king granted him a last wish, that his name, Sanar Kasu, would be perpetuated by the issue of a pure gold coin. This tradition, of making necklaces out of gold coins continues in Tamil Nadu and elsewhere in India. (For a note on *kasumalai* and comparable examples, see Oppi Untracht, *Traditional Jewelry of India*, London 1997, pp. 123, 192, ill. 207, 367.)

For another comparable example, composed of British coins, see U. Balakrishnan, *Indian Jewellery - Dance of the Peacock*, Mumbai, 2001, ill. 9a&b, pp.18-19. In the 19th century, it became fashionable to string English guineas in this manner. The purity and intrinsic value of the gold coin made this ornament a popular instrument of savings.



304

304<sup>≈</sup>

**A PAIR OF DIAMOND-SET ENAMELLED BRACELETS  
NORTH INDIA, 19TH CENTURY**

each of circular form, the hinged clasp rendered in the form of two confronting *makara* heads set with diamonds, one head with articulated tongue of ruby bead (others missing bead), the exterior with diamond-set floral meander on dark blue and gold enamelled ground, the interior with polychrome enamelled decoration comprising birds amidst floral pattern

*external diam. 7.6 cm. (approx.), 146 g. (total weight)(2)*

£3,000 - 4,000  
€3,900 - 5,200  
US\$4,300 - 5,700



305

305

**AN ENAMELLED SILVER-GILT ARCHER'S RING  
LUCKNOW, LATE 18TH CENTURY/ EARLY 19TH CENTURY**

of typical form, with slightly pointed back, floral and foliate enamelled motifs to exterior in dark blue, pale and dark greens, black and white

*4.4 cm. long, 32 g.*

£2,000 - 3,000  
€2,600 - 3,900  
US\$2,900 - 4,300

**Provenance**

Private UK collection.



306



306 (reverse)

306<sup>≈</sup>

**A DIAMOND AND RUBY-SET HEAD ORNAMENT (JHUMAR)  
INDIA, 19TH CENTURY**

of semi-circular form, set with diamonds on one side and rubies the other, in an open framework, with enamelled sides, eleven strands of pearls, emerald and glass beads suspended below with diamond and ruby-set terminals in the form of stylised flower heads with enamelled sides and further bead suspensions, the terminals linked by a bead strand

12.5 cm. approx. length, 115.6 g.

£6,000 - 8,000

€7,700 - 10,000

US\$8,600 - 11,000

Usually worn by Muslim brides, the ornament is worn pinned to the hair on one side of the head. For a comparable example in the collection of the National Museum, New Delhi, see U. Balakrishnan, *Alamkara - The Beauty of Ornament*, New Delhi, 2014, pg. 91 (Acc. No. 89.1030).

307<sup>≈</sup>

**AN GEM-SET ENAMELLED BOTTLE  
NORTH INDIA, PROBABLY JAIPUR,  
LATE 19TH/EARLY 20TH CENTURY**

of squat baluster form, on slightly splayed circular foot, the body and foot decorated with polychrome enamels and diamond and ruby-set floral and foliate motifs, the base with enamelled floral motifs, the separate dome-shaped lid similarly decorated with gem-set enamelled parrots and bud finial

10cm. high, 117.4 g.

£7,000 - 9,000

€9,000 - 12,000

US\$10,000 - 13,000



307



308

308

**AN INDIAN DIAMOND AND EMERALD-SET NECKLACE**

composed of a pendant in the form of a flowerhead, set with diamonds around a central square foiled emerald in an open framework, an emerald bead suspended below, verso enamelled with polychrome floral decoration, on string composed of alternating cultured pearls and emerald beads

*the pendant 7.5 cm. long; 57 g.*

£3,000 - 4,000

€3,900 - 5,200

US\$4,300 - 5,700

309

**A PAIR OF INDIAN DIAMOND-SET ENAMELLED PENDENT EARRINGS**

each in the form of a flower head, set with diamonds in gold in an open framework, a drop form diamond-set element suspended below, verso enamelled with floral and foliate gold motifs on a dark green ground  
*each 4.7 cm. long; 24 g.(total weight)(2)*

£3,000 - 4,000

€3,900 - 5,200

US\$4,300 - 5,700



309

310

**A INDIAN DIAMOND AND SPINEL NECKLACE**

composed of a drop form pendant, a crescent set with diamonds surmounted by diamond-set foliate motifs in an open framework, with seed pearl edge and spinel bead fringe, verso enamelled with green and white floral decoration on gold ground, on string composed of spinel beads and seed pearl spacers

*the pendant 5 cm. long; 33 g. total weight*

£4,000 - 5,000

€5,200 - 6,500

US\$5,700 - 7,200



311

**A PAIR OF INDIAN DIAMOND-SET ENAMELLED BRACELETS**

each composed of seven flower heads alternating with narrow waisted elements, terminating in floral sprays, set with diamonds, with a seed pearl surround, verso with polychrome floral enamelled decoration

£5,000 - 7,000

€6,500 - 9,000

US\$7,200 - 10,000



312

312

**A PAIR OF INDIAN DIAMOND-SET PENDENT EARRINGS**

each comprising three linked sections, set with diamonds, the top section of eye form, the middle section of circular form, the lower section of drop form with central diamond and diamond surround, seed pearl on wire suspended below, verso with polychrome floral enamelled decoration, bearing ear post and screw  
5 cm. long approx; 16.8 g.(2)

£3,000 - 4,000

€3,900 - 5,200

US\$4,300 - 5,700

313

**AN INDIAN DIAMOND-SET ENAMELLED RING**

the head composed of table-cut diamond backed with foil, set in gold, the sides enamelled with gold scrolling motifs on dark blue ground, verso enamelled with polychrome floral decoration on cream ground, the enamelled band with floral motifs to shoulders  
2.1 x 1.7 cm.; ring size K; 13 g.

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300



313



314

314

**A PAIR OF INDIAN DIAMOND-SET PENDENT EARRINGS**

each of chandelier design, set with diamonds, with emerald bead fringe, verso with polychrome floral enamelled decoration  
each 7 cm. long approx; 28.5 g. total weight(2)

£4,000 - 5,000

€5,200 - 6,500

US\$5,700 - 7,200



315<sup>Y</sup>≈

**AN INDIAN GEM-SET ENAMELLED 'NAVRATNA' BRACELET**

comprising nine hinged octagonal elements set with chrysoberyl, pearl, coral, blue sapphire, ruby, diamond, emerald, yellow sapphire, garnet; alternating with slender waisted diamond-set elements covering the hinges, verso with polychrome floral enamelled decoration  
*9.3 cm. long approx., 55 g.*

£4,000 - 6,000

€5,200 - 7,700

US\$5,700 - 8,600

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### Provenance:

E.W.L. Atterbury, England  
Sotheby's, London, 19 July 1949,  
lot 154  
Henry Tozer, England  
Sotheby's London, 26 July 1960,  
lot 135  
An English private collection and  
thence by descent  
Eskenazi Ltd., London

### Exhibited:

Arts Council of Great Britain/ Oriental  
Ceramic Society, *The Arts of the Ming  
Dynasty*, London, 1957, no.344

### Published:

Arts Council of Great Britain/ Oriental  
Ceramic Society, *The Arts of the Ming  
Dynasty*, London, 1957, no.344  
H.M. Garner, et. al., 'The Arts of the  
Ming Dynasty', *Transactions of the  
Oriental Ceramic Society*, 1955-57,  
vol.30, London, 1958, pl.93, no.344  
Eskenazi, *Early Chinese Metalwork in  
Gold and Silver; Works of Art of the  
Ming and Qing Dynasties*, New York,  
March 2011, no.18  
R. Davids and D. Jellinek,  
*Provenance*, Oxon, 2011, p.424



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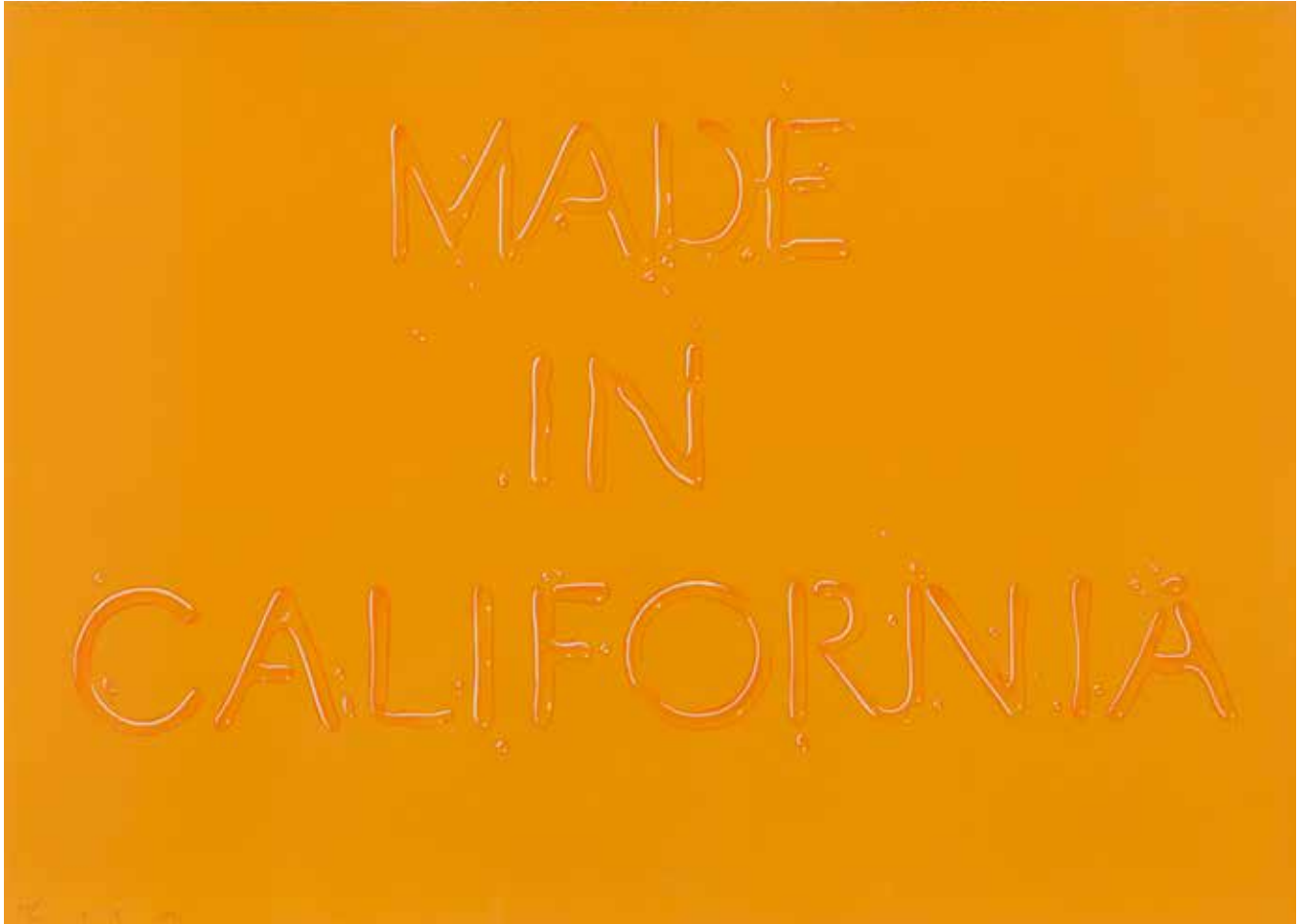
Made in California (Engberg 52)  
Screenprint in colours, 1971, on Arches,  
signed, dated and numbered 65/100 in  
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Arts Foundation, University of California,  
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