

# ISLAMIC AND INDIAN ART INCLUDING MODERN AND CONTEMPORARY SOUTH ASIAN ART

Tuesday 24 April 2018

Bonhams

LONDON



# ISLAMIC AND INDIAN ART INCLUDING MODERN AND CONTEMPORARY SOUTH ASIAN ART

Tuesday 24 April 2018 at 11am  
101 New Bond Street, London

## VIEWING

Thursday 19 April 9am to 4.30pm  
Friday 20 April 9am to 4.30pm  
Sunday 22 April 11am to 3pm  
Monday 23 April 9am to 4.30pm

## SALE NUMBER

24623

## CATALOGUE

£30.00

## BIDS

+44 (0) 20 7447 7447  
+44 (0) 20 7447 7401 fax  
[bids@bonhams.com](mailto:bids@bonhams.com)

To bid via the internet please visit [bonhams.com](http://bonhams.com)

Please note that bids should be submitted no later than 4pm on the day prior to the sale. New bidders must also provide proof of identity when submitting bids. Failure to do this may result in your bid not being processed.

## Live online bidding is available for this sale

Please email [bids@bonhams.com](mailto:bids@bonhams.com) with 'live bidding' in the subject line 48 hours before the auction to register for this service

## Please note:

Telephone bidding is available only on lots where the lower end estimate is at £1000 or above.

## ENQUIRIES

Oliver White  
(Head of Department)  
+44 207 468 8303  
[oliver.white@bonhams.com](mailto:oliver.white@bonhams.com)

Matthew Thomas  
+44 207 468 8270  
[matthew.thomas@bonhams.com](mailto:matthew.thomas@bonhams.com)

## Flavia Deakin

+44 207 468 8203  
[flavia.deakin@bonhams.com](mailto:flavia.deakin@bonhams.com)

## CONDITION REPORTS

Requests for condition reports for this sale should be emailed to:  
[islamic@bonhams.com](mailto:islamic@bonhams.com)

## CUSTOMER SERVICES

Monday to Friday  
8.30am to 6pm  
+44 (0) 20 7447 7447

As a courtesy to intending bidders, Bonhams will provide a written Indication of the physical condition of lots in this sale if a request is received up to 24 hours before the auction starts. This written Indication is issued subject to Clause 3 of the Notice to Bidders.

## ILLUSTRATIONS

Front cover: lot 321 (detail)  
Back cover: lot 368  
Inside front cover: lot 275  
Inside back cover: lot 265

## IMPORTANT INFORMATION

In February 2014 the United States Government announced the intention to ban the import of any ivory into the USA. Lots containing ivory are indicated by the symbol  $\Phi$  printed beside the Lot number in this catalogue.

Please note that all lots marked with the symbol R (Persian/Iranian in origin) may be subject to restrictions on import into the USA. US based bidders are therefore strongly advised to consider their shipping arrangements before bidding on such lots.

## Bonhams 1793 Limited

Registered No. 4326560  
Registered Office: Montpelier Galleries  
Montpelier Street, London SW7 1HH

+44 (0) 20 7393 3900  
+44 (0) 20 7393 3905 fax

## Bonhams International Board

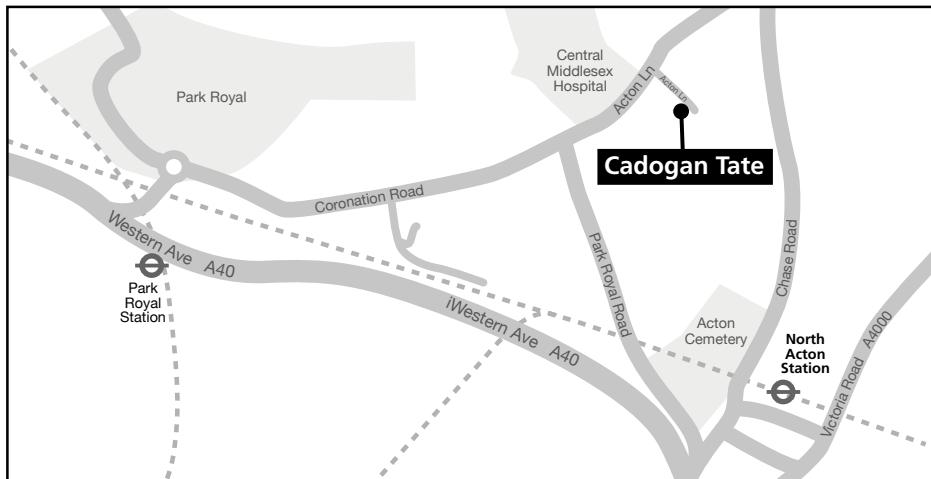
Robert Brooks Co-Chairman,  
Malcolm Barber Co-Chairman,  
Colin Sheaf Deputy Chairman,  
Matthew Girling CEO,  
Patrick Meade Group Vice Chairman,  
Jon Baddeley, Rupert Banner, Geoffrey Davies,  
Jonathan Fairhurst, Asaph Hyman, James Knight,  
Caroline Oliphant, Shahin Virani,  
Edward Wilkinson, Leslie Wright.

## Bonhams UK Ltd Directors

Colin Sheaf Chairman,  
Harvey Cammell Deputy Chairman,  
Antony Bennett, Matthew Bradbury,  
Lucinda Bredin, Simon Cottle, Andrew Currie,  
Jean Ghika, Charles Graham-Campbell,  
Matthew Haley, Richard Harvey, Robin Herford,  
David Johnson, Charles Lanning, Grant Macdougall

Gordon McFarlan, Andrew McKenzie,  
Simon Mitchell, Jeff Muse, Mike Neill,  
Charlie O'Brien, Giles Peppiatt, India Phillips,  
Peter Rees, John Sandon, Tim Schofield,  
Veronique Scorer, Robert Smith, James Stratton,  
Ralph Taylor, Charlie Thomas, David Williams,  
Michael Wynell-Mayow, Suzannah Yip.

# SALE INFORMATION



## BIDS

+44 (0) 20 7447 7447  
+44 (0) 20 7447 7401 fax  
To bid via the internet please visit  
[www.bonhams.com](http://www.bonhams.com)

## PAYMENTS

Buyers  
+44 (0) 20 7447 7447  
+44 (0) 20 7447 7401 fax

Sellers  
Payment of sale proceeds  
+44 (0) 20 7447 7447  
+44 (0) 20 7447 7401 fax

## VALUATIONS, TAXATION & HERITAGE

+44 (0) 20 7468 8340  
+44 (0) 20 7468 5860 fax  
[valuations@bonhams.com](mailto:valuations@bonhams.com)

## CATALOGUE SUBSCRIPTIONS

To obtain any Bonhams catalogue or to take out an annual subscription:  
Subscriptions Department  
+44 (0) 1666 502200  
+44 (0) 1666 505107 fax  
[subscriptions@bonhams.com](mailto:subscriptions@bonhams.com)

## SHIPPING

For information and estimates on domestic and international shipping as well as export licenses please contact Alban Shipping on +44 (0) 1582 493 099  
[enquiries@albanshipping.co.uk](mailto:enquiries@albanshipping.co.uk)

## BUYERS COLLECTION & STORAGE AFTER SALE LOTS MARKED TP

All sold lots marked TP will be removed to Cadogan Tate, 241 Acton Lane, London, NW10 7NP from 9am Wednesday 25 April 2018

## COLLECTION

Sold lots marked TP will be available for collection from Cadogan Tate from 9am Friday 27 April 2018 and then every working day between 9am - 4.30pm.

Collections are by appointment only & a booking email or phone call are required in advance to ensure lots are ready at time of collection, photographic id will be required at time of collection & if a third party is collecting written authorisation from the successful buyer is required in advance. Photographic id of the third party will be requested at the time of collection.

To arrange a collection time please send a booking email to: [collections@cadogantate.com](mailto:collections@cadogantate.com) or telephone call to +44 (0)800 9886 100 6100.

All other sold lots will remain in the Collections room at Bonhams New Bond Street without charge until 5.30pm Tuesday 8 May 2018 lots not collected by this time will be returned to their departments. Storage charges may apply.

## STORAGE AND HANDLING CHARGES ON SOLD LOTS RETURNED TO CADOGAN TATE

### Storage

Storage will be free of charge for the first 14 calendar days from & including the sale date Tuesday 28 April 2018

### Charges will apply from 9am Tuesday 8 May 2018.

Pictures and small objects:  
£2.85 per day + VAT

Furniture, large pictures and large objects: £5.70 per day + VAT

(Note: Charges apply every day including weekends and Public Holidays)

### Handling

After the first 14 calendar days following the sale, the following handling charges apply per Lot:

Pictures and small objects:  
£21.00 + VAT

Furniture, large pictures £42.00 + VAT

### Loss and Damage

Extended Liability cover for the value of the Hammer Price will be charged at 0.6% but will not exceed the total value

of all other transfer and storage charges

**(Note: Charges apply every day including weekends and Public Holidays)**

### VAT

Will be applied at the current rate on all above charges

The following symbol is used to denote that VAT is due on the hammer price and buyer's premium

† VAT 20% on hammer price and buyer's premium

\* VAT on imported items at a preferential rate of 5% on hammer price and the prevailing rate on buyer's premium

Y These lots are subject to CITES regulations, please read the information in the back of the catalogue.

### Payment

All charges due to Cadogan Tate may be paid to them in advance or at the time of collection from their warehouse. Payment may be made by cash, cheque with banker's card, credit, or debit card (Please note: Amex is not accepted).

### Information on charges

due is available by email at [collections@cadogantate.com](mailto:collections@cadogantate.com) or telephone on +44 (0)800 988 6100

### Payment in Advance

(Telephone to ascertain amount due) by: cash, cheque with banker's card, credit or debit card.

**Payment at time of collection by:**  
cash, cheque with banker's card, credit or debit card.

# **IMPORTANT NOTICE TO ALL BUYERS**

## **Condition**

Condition is not stated in the catalogue. The absence of such reference does not imply that the lot is in good condition or free from faults. Prospective buyers should satisfy themselves by inspection as to the condition of each lot. Condition reports can, however, be provided on request, but are for general guidance only and any such report is, of necessity, subjective.

**Please note that all lots marked with the symbol R (Persian/Iranian in origin) may be subject to restrictions on import into the USA. US based bidders are therefore strongly advised to consider their shipping arrangements before bidding on such lots.**

## SPECIALISTS FOR THIS AUCTION

---



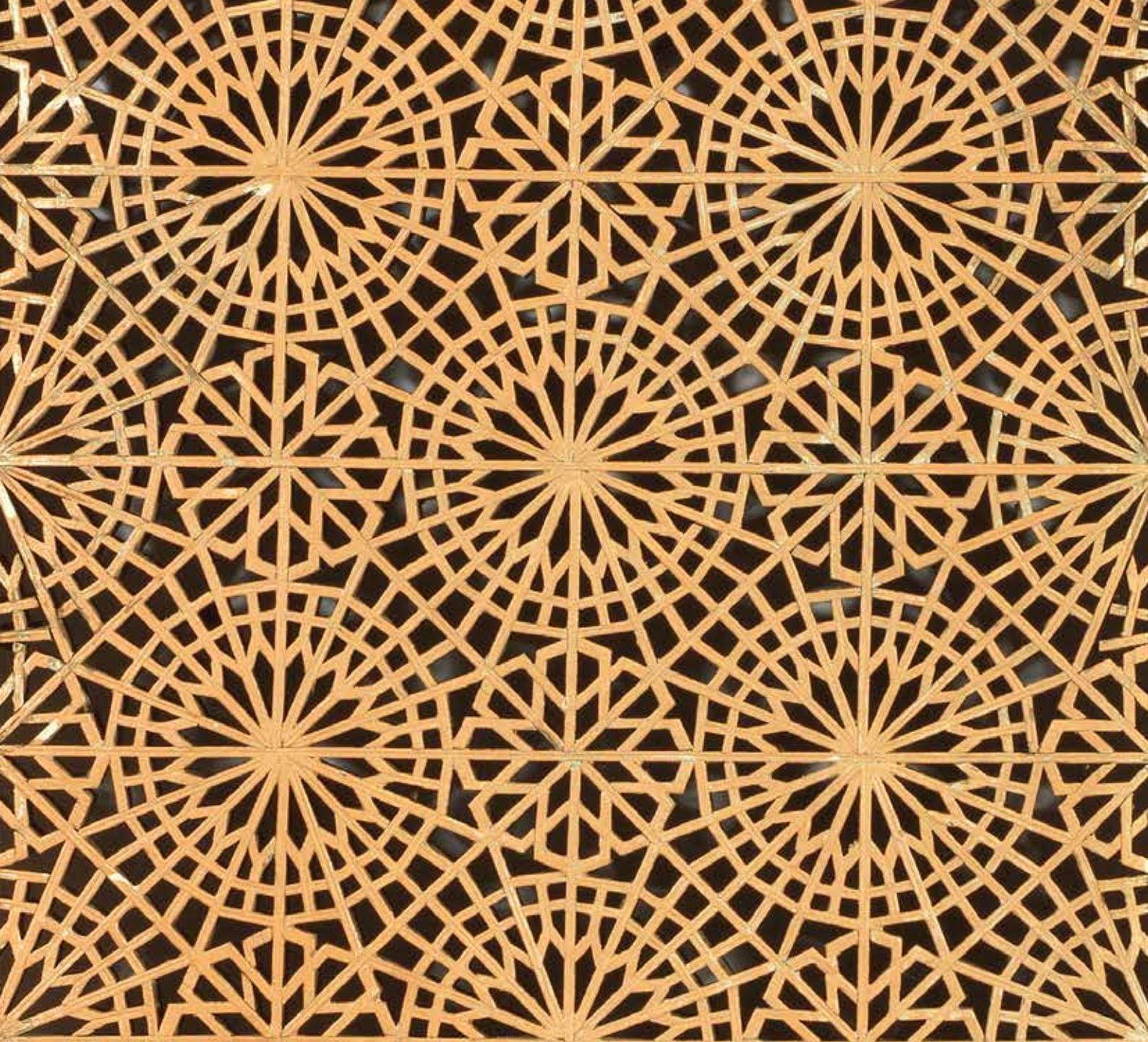
**OLIVER WHITE**  
Head of Department



**MATTHEW THOMAS**  
Specialist



**FLAVIA DEAKIN**  
Trainee



## CONTENTS

---

<b>MANUSCRIPTS INCLUDING THE COLLECTION OF THE LATE JAFAR GHAZI</b>	<b>LOTS 1 - 156</b>
<b>ISLAMIC WORKS OF ART</b>	<b>LOTS 157 - 266</b>
<b>INDIAN AND SOUTH EAST ASIAN WORKS OF ART</b>	<b>LOTS 267 - 317</b>
<b>INDIAN PAINTINGS</b>	<b>LOTS 318 - 335</b>
<b>MODERN AND CONTEMPORARY SOUTH ASIAN ART</b>	<b>LOTS 356 - 368</b>



1

1

**TWO SMALL LEAVES FROM A DISPERSED MANUSCRIPT OF THE QUR'AN WRITTEN IN KUFIC SCRIPT ON VELLUM NEAR EAST OR NORTH AFRICA, 9TH-10TH CENTURY**

Arabic manuscript on vellum, 7 lines to the page written in *kufic* script in brown ink with diacritics and vowel points in black and red, gold roundels marking the verses  
113 x 158 mm.(2)

£1,500 - 2,000  
\$2,100 - 2,800  
€1,700 - 2,300

**Text**

A.: *Sura XIV, Ibrahim*, Abraham, part of verse 6 to part of verse 7.  
B.: *Sura XII, al-Ra'd*, Thunder, part of verse 31 to verse part of 32.



2

**A FRAGMENT OF A LEAF FROM A DISPERSED MANUSCRIPT OF THE QUR'AN WRITTEN IN ELONGATED KUFIC SCRIPT ON VELLUM**

**PROBABLY KAIROUAN, TUNISIA, FIRST HALF OF THE 10TH CENTURY**

Arabic manuscript on vellum, three lines of text written in elongated *kufic* script in black ink with diacritics and vowel points in red and green, a pyramid-shaped cluster of six gold dots marking the verse-endings, circular marginal device, losses, irregularly shaped, framed 184 x 252 mm.

£1,500 - 2,000  
\$2,100 - 2,800  
€1,700 - 2,300

**Provenance**

Private European Collection.

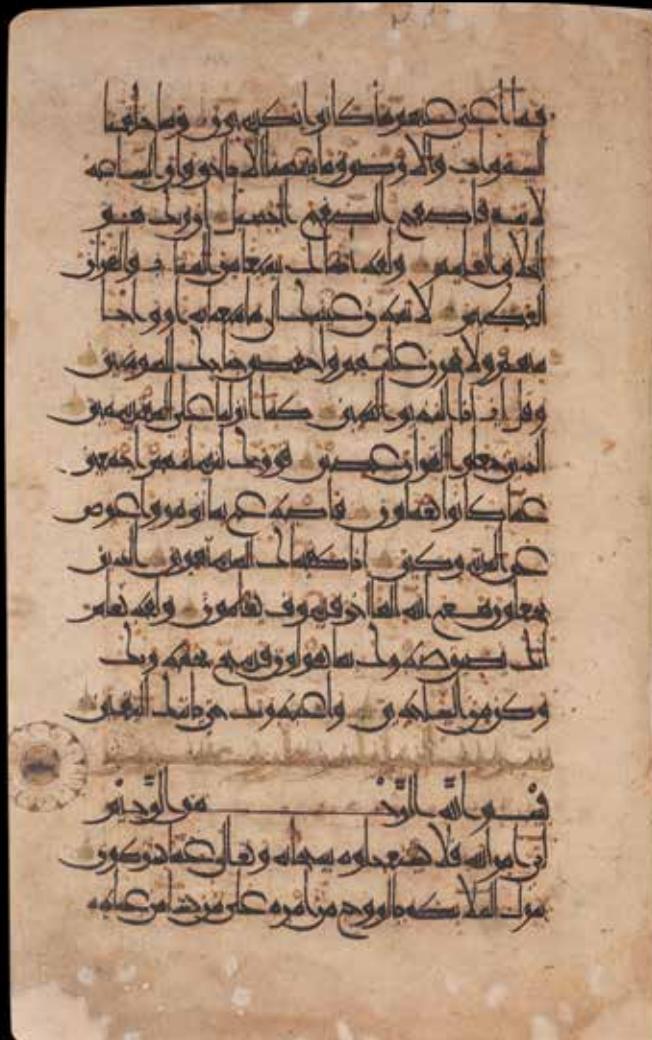
**Text**

*Sura XXX, al-Rum*, The Roman Empire, part of verse 20 and part of verse 21.

This fragment derives from a now dispersed manuscript of the Qur'an copied in Tunisia in the first half of the 10th Century, almost certainly at Kairouan, the most obvious centre for the production of the highest quality manuscripts, and a seat of power of the Fatimid dynasty until around AD 972. Its most distinctive features are the fact that it has only three lines to the page - hence contributing to the expense and luxury of the manuscript, because of the amount of vellum and other materials required, and the time spent on it - and the tightly curved shape of the letters falling below the line. The verse-markers (six dots in the shape of a pyramid) are also notable. The original size of each leaf was around 23 x 33 cm. or slightly smaller.



2



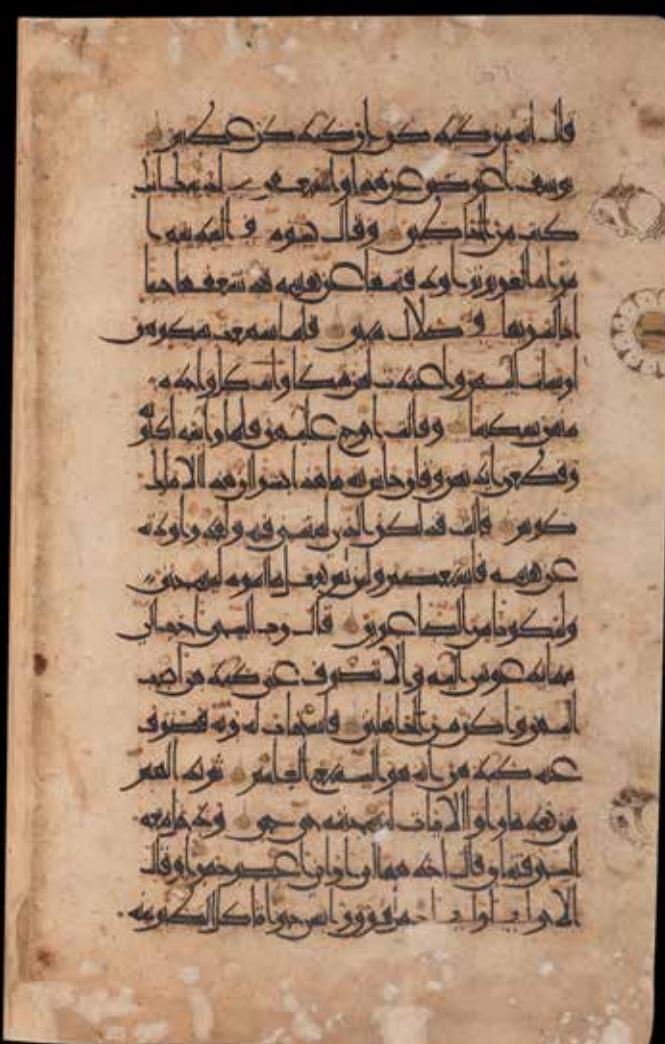
3\*

**A FRAGMENT FROM A MANUSCRIPT OF THE QUR'AN  
WRITTEN IN EASTERN KUFIC SCRIPT**

**NEAR EAST, 12TH CENTURY**

Arabic manuscript on paper, 17 leaves, 17 lines to the page written in eastern *kufic* script in black ink with diacritics and vowel points in black and gold, gold palmettes marking the verses, illuminated devices in margins, *sura* headings in eastern *kufic* script in gold, trimmed with some loss of marginal devices, browned, waterstaining mostly restricted to outer margins, repairs to lower corners, modern gold-embossed leather binding  
277 x 180 mm.

£20,000 - 30,000  
\$28,000 - 42,000  
€23,000 - 34,000



The text is as follows:

*Sura XI, Hud*, part of verse 123 to end of *sura*.

*Sura XII, Yusuf*, Joseph.

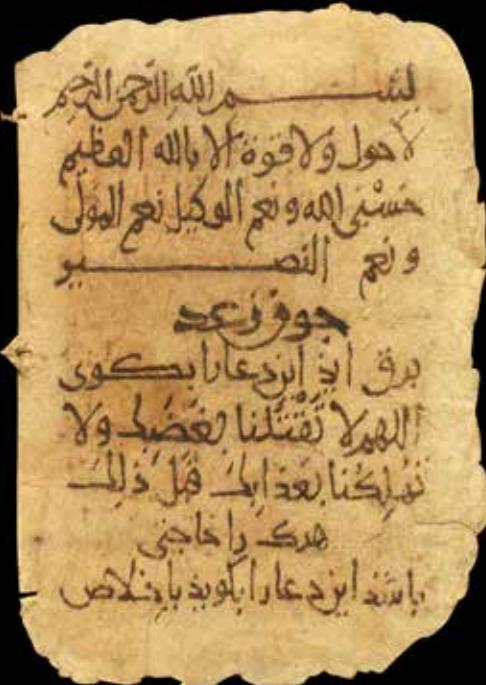
*Sura XIII, al-Ra'd*, Thunder.

*Sura XIV, Ibrahim*, Abraham.

*Sura XV, al-Hijr*, The Crowd.

*Sura XVI, al-Nahl*, The Bee, verse 1 to part of verse 59.

Eastern *kufic* first developed in the 9th Century and was sometimes referred to as *al-kufi al-farisi*, which attests to its possible Persian origins. It is notable for its slight diagonal slant and for the triangular formation of its letters. For a Qur'an section in eastern *kufic* script, with a similar compact style and *sura* headings, and with 17 lines to the page, see Christie's, *Art of the Islamic and Indian Worlds*, 21st April 2016, lot 63.



4

•

**A SMALL EARLY PRAYER BOOK IN EASTERN KUFIC SCRIPT PROBABLY AFGHANISTAN, DATED AH 485/AD 1092-93**

Arabic and Persian manuscript on beige coloured paper, 13 leaves and one flyleaf, 10 lines to the page written in eastern *kufic* and *naskhi* script in brown ink, headings written in eastern *kufic* script in darker brown ink, discolouration, waterstaining, edges frayed, patterned boards, probably made from the doublures of a cut-down contemporary binding, edges defective and repaired, modern patterned silk textile case  
105 x 78 mm.

£5,000 - 7,000  
\$7,100 - 9,900  
€5,700 - 8,000

The text includes prayers, with instructions, explanations and narratives from the life of the Prophet Muhammad for various occasions.



5

**ABU'L-LAITH NASR BIN MUHAMMAD BIN AHMAD BIN IBRAHIM AL-SAMARQANDI (AD 983-1002), KITAB BUSTAN AL-'ARIFIN, A RELIGIOUS AND ETHICAL COMPENDIUM, COPIED BY AHMAD BIN YUSUF BIN 'UTHMAN BIN MUHAMMAD BIN HUSAIN BIN 'UTHMAN AL-TARAZI, BETTER KNOWN AS JALALAL-AL-DIN AL-TARAZI OR TARARI**

**MAMLUK, PROVINCIAL, PROBABLY SYRIA, EGYPT OR PALESTINE, DATED 16TH SAFAR 797/10TH DECEMBER 1394**

Arabic manuscript on paper, 136 leaves, 15 lines to the page written in *naskhi* script in black ink, significant words underlined in red ink, headings picked out in red, upper inner margins waterstained affecting small areas of text, rather browned, some crude repairs, brown morocco with stamped central medallions, upper part of covers defective and repaired, rebacked, with flap, later replacement  
243 x 170 mm.

£2,000 - 3,000  
\$2,800 - 4,200  
€2,300 - 3,400

Two other copies of this work, dated [AD] 22nd January 1242 and 4th February 1449, are in the Chester Beatty Library, Dublin: see A. Arberry, *A Handlist of the Arabic Manuscripts*, vols. I & V, Dublin 1955 & 1962, pp. 104 & 60, nos. 3245 & 4189 respectively; and C. Brockelmann, GAL, I, 196, 397; S. I, 348, 685.



6

**AN IMPRESSIVE BIFOLIUM FROM A LARGE DISPERSED  
MANUSCRIPT OF THE QUR'AN  
PROBABLY OTTOMAN CAIRO, AH 969/AD 1561-62**

Arabic manuscript on paper, each leaf with 11 lines written in bold *muhaqqaq* script in black ink with diacritics and vowel points in black and red, gold roundels between verses, the name *Allah* and the *bismillah* written in gold, inner margins ruled in gold and blue, *sura* heading written in *thuluth* script in white within an illuminated panel, good condition  
each leaf 500 x 370 mm.; bifolium 500 x 740 mm.

£4,000 - 6,000  
\$5,700 - 8,500  
€4,600 - 6,900

**Text**

*Qur'an, sura XXXIV, Saba', beginning of verse 42-sura XXXV, Fatir, middle of verse 13.*

A bifolium from the same manuscript is in the Nasser D. Khalili Collection: in his discussion of it, David James notes that the original manuscript was with the Habib Anavian Gallery, New York, in 1979, and was apparently dispersed after that date. The gallery catalogue attributed the manuscript to Egypt (Cairo), and stated that it had the date AH 969/AD 1561-62. James notes that the style looks back to the finest Mamluk Qur'ans of the 14th Century. (See D. James, *After Timur: Qur'ans of the 15th and 16th Centuries*, London 1992, pp. 238-241, no. 59). Another bifolium from the same manuscript appeared at Christie's, *Art of the Islamic and Indian Worlds*, 5th October 2010, lot 136.



7

<sup>\*</sup>  
AN ILLUSTRATED LEAF FROM A MAMLUK MANUSCRIPT ON HORSEMANSHIP, DEPICTING TWO LANCERS ENGAGED IN A COMBAT EXERCISE  
EGYPT, SECOND HALF OF THE 14TH CENTURY

Arabic manuscript on paper, 15 lines to the page written in *naskhi* script in black ink, heading and significant words picked out in red, staining, slight losses to edges  
237 x 166 mm.

£3,000 - 5,000  
\$4,200 - 7,100  
€3,400 - 5,700

#### Provenance

Private Swiss collection.

This leaf appears to derive either from an incomplete manuscript in the Keir Collection, referred to as 'The Furusiyya Manuscript', or from another, closely related to it. See B. W. Robinson, E. J. Grube, G. M. Meredith-Owens, R. W. Skelton, Islamic Painting and the Arts of the Book, London 1976, pp. 72-81 (where two illustrations of lancers are listed), and especially Plate 12 (no. II.8), where the leaf shown bears a strong resemblance to the present leaf, both in terms of the illustration and the hand in which the text is written.

Comparison can be made with another illustrated folio depicting two mounted lancers in an Arabic manuscript on the sciences by Muhammad bin Ya'qub ibn Khazzam al-Khattali, entitled *Kitab al-makhzun fi djami' al-funun*, copied in AD 1474: see De Bagdad a Ispahan, exhibition catalogue, Milan 1994, pp. 170-177, no. 34. See also S. Carboni, 'The Arabic Manuscripts', in Pages of Perfection: Islamic Paintings and Calligraphy from the Russian Academy of Sciences, St. Petersburg, Milan 1995, pp. 84-89; J-P Digard, Chevaux et Cavaliers Arabes dans les Arts d'Orient et d'Occident, Paris 2002, pp. 103-107.



8

<sup>8\*</sup>  
AL-ARBA'IN, THE FORTY HADITH OF THE PROPHET MUHAMMAD, TRANSLATED BY JAMI, COPIED BY MUHAMMAD BIN JUNAID BIN MAHMUD AL-HAFIZ AL-ISFAHANI  
TIMURID PERSIA, PROBABLY ISFAHAN, DATED AH 880/AD 1475-76

Arabic and Persian manuscript on paper, 9 leaves, Arabic text written in three lines of *naskhi* script in black ink, and interlinear Persian translation written diagonally in small *nasta'liq* script, illuminated cornerpieces, remargined with blue and beige paper, one illuminated headpiece in colours and gold, inner margins crudely repaired, discoloration, waterstaining, modern light brown leather with marbled paper covers  
208 x 133 mm.

£3,000 - 5,000  
\$4,200 - 7,100  
€3,400 - 5,700



9

g<sup>R</sup>

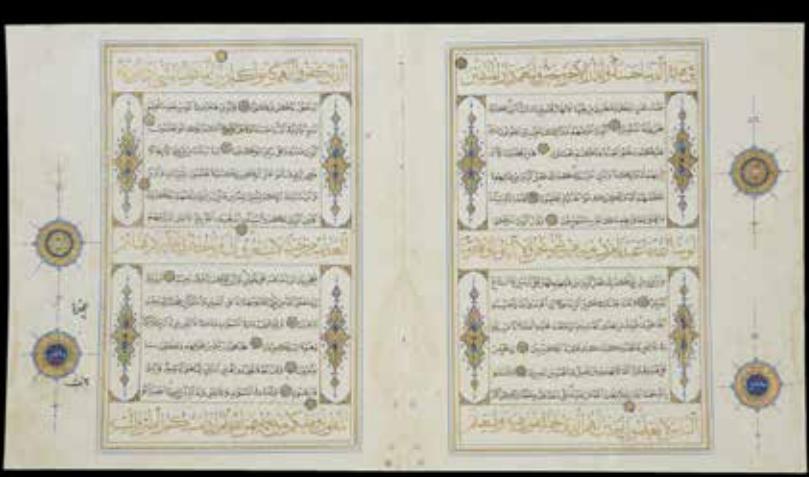
**TWO BIFOLIA FROM A DISPERSED MANUSCRIPT OF THE QUR'AN  
PERSIA, 16TH CENTURY**

Arabic manuscript on paper, 17 lines to the page, first, ninth and seventeenth lines written in *muhaqqaq* script in blue and gold, remainder of text written in *naskhi* script in black ink with diacritics and vowel points in black, gold roundels between verses, *naskhi* text bordered by vertical illuminated panels containing stylised swirling motifs, inner margins ruled in colours and gold, illuminated devices in wide margins, in two mounts  
each leaf 380 x 270 mm.(2)

£4,000 - 6,000  
\$5,700 - 8,500  
€4,600 - 6,900

**Text**

A. *Sura IX, al-Taubah*, Repentance, part of verse 79 to part of verse 114.  
B. *Sura XXXVII, al-Saffat*, Those Ranged in Ranks, part of verse 38 to verse 182 (end of the sura).



10

10

**AN ILLUMINATED BIFOLIUM FROM A DISPERSED MANUSCRIPT OF THE QUR'AN  
HERAT, CIRCA 1550**

Arabic manuscript on paper, two conjoined leaves, 15 lines to each page, first, eighth and fifteenth lines written in *thuluth* script in gold, remainder of text in smaller *naskhi* script in black ink with diacritics and vowel points in black and red, gold and blue roundels between verses, *naskhi* text bordered by illuminated vertical devices within cartouches, inner margins ruled in blue and gold, illuminated circular devices in wide outer margins, bifolium trimmed along upper and lower edges  
each leaf 250 x 223 mm.; bifolium 250 x 447 mm.

£3,000 - 5,000  
\$4,200 - 7,100  
€3,400 - 5,700

**Text**

*Sura XVI, al-Nakhl*, verses 17-64.



11



12

11<sup>R</sup>

**A FOLIO FROM THE HAFT PAYKAR OF NIZAMI'S KHAMSA, DEPICTING THE SHEPHERD ADVISING BAHRAM GUR PERSIA, PROVINCIAL, IN TIMURID STYLE, 16TH CENTURY**  
gouache and gold on paper, text recto in 11 lines of *nasta'liq* in black ink written in four columns  
leaf 260 x 178 mm.

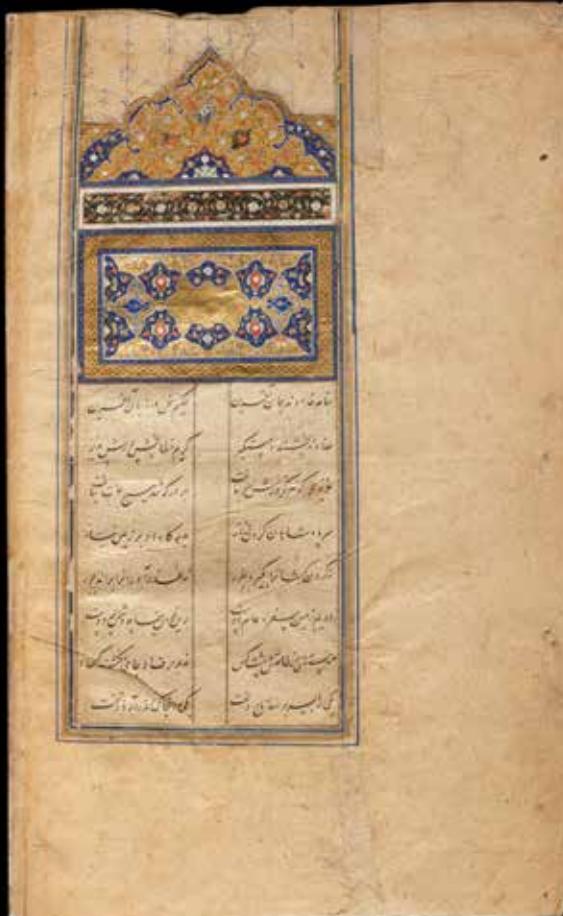
£6,000 - 8,000  
\$8,500 - 11,000  
€6,900 - 9,200

12<sup>R</sup>

**A FOLIO FROM A MANUSCRIPT OF FIRDAUSI'S SHAHNAMA, DEPICTING BAHRAM-E CHUBINEH'S NIGHT ATTACK ON KHUSRAW PARVIZ'S ARMY PERSIA, TURKOMAN STYLE, CIRCA 1500**

gouache and gold on gold-sprinkled paper, 12 lines of text written in four columns in *nasta'liq* script in black ink, floral intercolumnar margins, one heading written in *nasta'liq* script in white within an illuminated panel, inner margins ruled in colours and gold  
leaf 335 x 220 mm.

£6,000 - 8,000  
\$8,500 - 11,000  
€6,900 - 9,200



13



14

13<sup>•R</sup>

**SA'DI, BUSTAN, POETRY**

**SAFAVID PERSIA OR OTTOMAN TURKEY, 16TH CENTURY**

Persian manuscript on gold-sprinkled paper, 21 leaves, 12 lines to the page written in two columns of elegant *nasta'liq* script in black ink, double intercolumnar rules in gold, inner margins ruled in colours and gold, catchwords, illuminated rectangular panels between sections, one illuminated headpiece in colours and gold, remargined, inner margins repaired, waterstaining, rubbed with loss of some words, modern marbled-paper covers, with flap  
220 x 140 mm.

£5,000 - 7,000  
\$7,100 - 9,900  
€5,700 - 8,000

A note on the front flyleaf in Turkish refers to the taking of Baghdad by Murad IV from the Safavids on 18th Sha'ban 1048/25th December 1638.

14<sup>•R</sup>

**JALAL AL-DIN RUMI, MATHNAVI (SELECTIONS), SUFI POETRY  
SAFAVID PERSIA, 17TH CENTURY**

Persian manuscript on gold-sprinkled coloured paper, 37 leaves, text written diagonally in two columns of elegant *nasta'liq* script in black ink, double intercolumnar rules in gold, inner margins ruled in gold, headings written in *nasta'liq* script in white within gold panels, one illuminated headpiece in colours and gold slightly retouched, outer margins of three folios at beginning and end richly decorated with animals and birds in their natural habitat in gold, a few crude repairs otherwise in good condition, four seal impressions of previous owners on flyleaf, the earliest dated AH 1114/AD 1702-03, later red morocco  
179 x 99 mm.

£2,000 - 3,000  
\$2,800 - 4,200  
€2,300 - 3,400



15

15<sup>R</sup>

**A FOLIO FROM A MANUSCRIPT OF FIRDAUSI'S SHAHNAMA,  
DEPICTING A PRISONER BROUGHT BEFORE A PRINCE,  
PERHAPS AN EPISODE IN THE BATTLE BETWEEN AFRASIYAB  
AND THE IRANIAN ARMY**

**PERSIA, SECOND HALF OF THE 16TH CENTURY**

gouache and gold on paper, inner margins ruled in blue and gold,  
outer borders with floral motifs against a light pink ground  
245 x 145 mm.

£3,000 - 4,000

\$4,200 - 5,700

€3,400 - 4,600

The scene depicted is perhaps the moment when Hujir, an Iranian and the keeper of the White Citadel, is caught and asked to tell the whereabouts of Rustam.



16

16<sup>R</sup>

**YOUTHS PICNICKING WITH MUSICIANS IN A LANDSCAPE  
NORTH PERSIA, LATE 16TH CENTURY**

gouache and gold on paper, an illuminated headpiece probably excised from another manuscript, four columns of text written in *nasta'liq* script in black ink, also from another manuscript, inner margins ruled in blue and gold  
328 x 210 mm.

£3,000 - 5,000

\$4,200 - 7,100

€3,400 - 5,700

The text is from Firdausi's *Shahnama*, from the section in which Zal is married to Rudabah then becomes governor of Sistan, while his father Sam goes to Mazandaran. However, the illustration does not feature Zal (who should be depicted with white hair or a woman), and therefore the leaf may combine elements from different illustrated manuscripts.

17<sup>R</sup>

**TWO ILLUSTRATED LEAVES FROM A PERSIAN PROSE  
MANUSCRIPT, DEPICTING A GIRL AND HER NURSE  
WATCHING A MAN SINKING BENEATH THE WATER, AND A  
YOUNG PRINCE OFFERING A GOLD CUP TO A RULER**

**PERSIA, 16TH CENTURY**

gouache and gold on paper, one leaf with a line of text in *nasta'liq* script in black ink, the phrase *The Sultan* in *kufic* script in gold above the door of the pavilion, the borders of both sprinkled with gold, in one frame  
155 x 98 mm.

£2,000 - 3,000

\$2,800 - 4,200

€2,300 - 3,400

The prose text has not been identified.



17



18

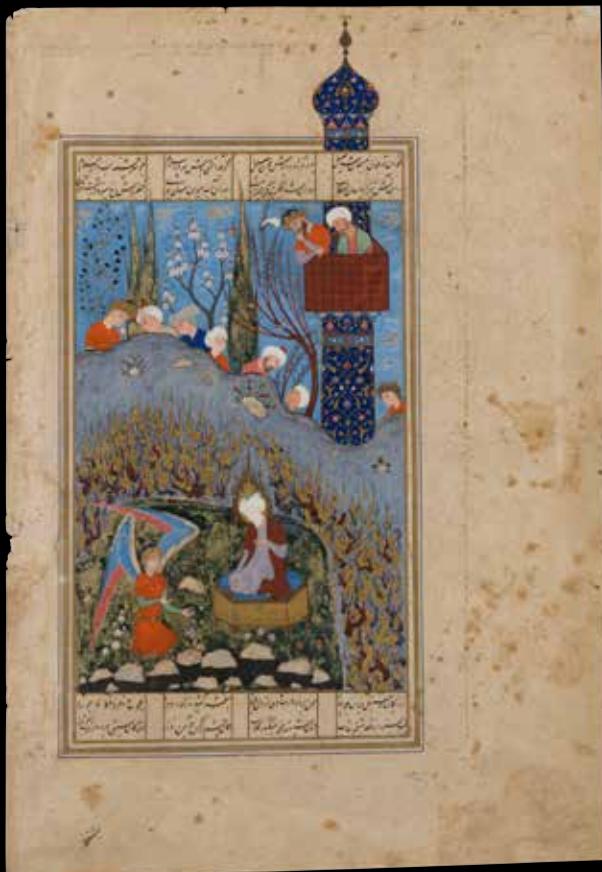
<sup>18</sup>R  
**A FOLIO FROM A MANUSCRIPT OF FIRDAUSI'S SHAHNAMA, DEPICTING GUSHTASP SLAYING THE DRAGON**  
PERSIA, ISFAHAN, EARLY 17TH CENTURY

gouache and gold on paper, 13-19 lines of text written in *nasta'liq* script in black ink in four columns, interlinear rules in gold, inner margins ruled in blue, red and gold, outer margins with wild beasts amidst trees and foliage in colours and gold  
leaf 335 x 210 mm.

£6,000 - 8,000  
\$8,500 - 11,000  
€6,900 - 9,200

#### Provenance

H. Kevorkian (Sotheby's, *Important Oriental Manuscripts and Miniatures*, 3rd April 1978, lot 36, illustrated).



19

<sup>19</sup>\*R  
**A FOLIO FROM A DISPERSED MANUSCRIPT OF PERSIAN POETRY: A PROPHET WITH AN ANGEL IN A LANDSCAPE**  
PERSIA, SECOND HALF OF THE 16TH CENTURY

gouache and gold on paper, four lines of text written in *nasta'liq* script in black ink in four columns, inner margins ruled in blue and gold  
painting 185 x 123 mm.; leaf 325 x 228 mm.

£3,000 - 5,000  
\$4,200 - 7,100  
€3,400 - 5,700



20<sup>R</sup>

**A FOLIO FROM A MANUSCRIPT OF FIRDAUSI'S SHAHNAMA,  
DEPICTING RUSTAM PULLING THE EMPEROR OF CHINA  
FROM HIS ELEPHANT**

**PERSIA, 17TH CENTURY**

gouache and gold on paper, four lines of text written in four columns  
in *nasta'liq* script in black ink within cloudbands on a gold ground,  
inner margins ruled in gold, blue and green  
leaf 212 x 170 mm.

£10,000 - 15,000  
\$14,000 - 21,000  
€11,000 - 17,000



21<sup>R</sup>

**A FOLIO FROM MIR KHWAND'S RAWDAT AL-SAFAT FI SIRAT AL-ANBIYA' WA AL-MULUK WA AL-KHULAFĀ, DEPICTING BAHRAM GUR KILLING THE LIONS AND SO CLAIMING THE THRONE**

**PERSIA, PROVINCIAL, 16TH CENTURY**

gouache and gold on paper, text written in *nasta'liq* script in black ink within cloudbands on a gold ground, inner margins ruled in colours and gold, outer border with gilt decoration depicting simurghs amidst floral motifs, verso 13 lines of prose text written in *nasta'liq* script, interspersed by three rows of single lines of *nasta'liq* written diagonally in four columns, interspersed with illuminated panels  
leaf 380 x 255 mm.

£20,000 - 30,000

\$28,000 - 42,000

€23,000 - 34,000

Mir Khwand's text was composed in AH 836/AD 1497-98.



22<sup>•R</sup>

**AN ILLUMINATED QUR'AN COPIED BY IBRAHIM AL-QUMI, A BROTHER OF THE CELEBRATED ARTIST MUHAMMAD ZAMAN, WITH AN INSCRIPTION IN THE HAND OF MUZAFFAR AD-DIN SHAH QAJAR DATED AH 1323/AD 1905, IN CONTEMPORARY FLORAL LACQUER BINDING  
QAJAR PERSIA, DATED AH 1101/AD 1689-90**

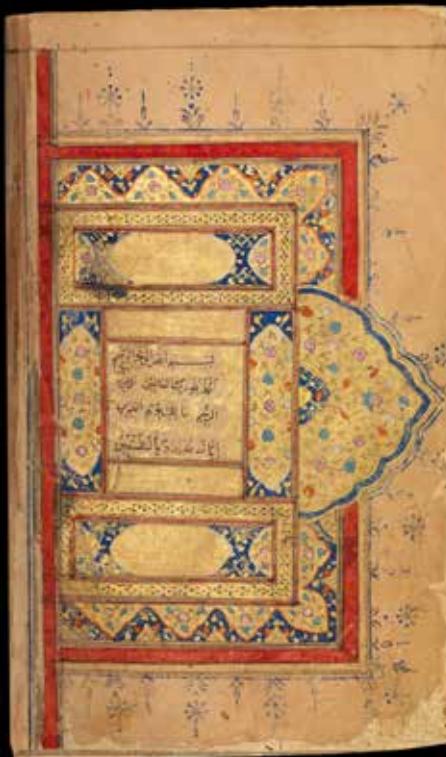
Arabic manuscript on cream-coloured paper, 197 leaves, 19 lines to the page written in elegant *naskhi* script in black ink with diacritics in black and red, gold roundels between verses, inner margins of gilt double rules decorated with undulating vegetal motifs in gold, catchwords, illuminated circular devices in wide outer margins, Arabic commentaries written horizontally and diagonally in elegant *nasta'līq* script, *sura* headings written in *thuluth* script in red within gilt cloudbands, creased, corners rather thumbed, one double-page illuminated frontispiece in colours and gold, remargined, index of chapters and notes on the benefits of reciting different chapters added at a later date, contemporary floral lacquer binding, cover painted with central medallions on fields richly decorated with intertwining floral and vegetal motifs on a green ground, doublures with central medallions and outer borders painted in gold, slightly cracked  
212 x 124 mm.

£20,000 - 30,000  
\$28,000 - 42,000  
€23,000 - 34,000

Muhammad Ibrahim Qumi was a celebrated calligrapher and illuminator. No contemporary biographical record is available and all that is known about him is derived from information contained in his colophons. He was the son of Haji Yusif Qumi, and the brother of Muhammad Zaman, the celebrated painter. His recorded works are dated between 1658 and 1706. He was employed in the royal library in Isfahan in 1694, when he used the title *al-sultani*. A year later, the title was transferred to Ahmad Nayrizi who is reported as having been a pupil of Muhammad Ibrahim. See Mehdi Bayani, *ahval va asar-e khoshnesan-e nasta'līq*, vol. 3, pp. 625-6 & 629-30; and M. Bayani et al, *The Decorated Word: Qur'ans of the 17th to 19th Centuries*, The Nasser D. Khalili Collection of Islamic Art, London 1999, pp. 154-56, cat. no. 50.

The Qur'an once belonged to Muzaffar ad-Din Shah Qajar (reg. 1896-1907), who in a note on a flyleaf at the beginning says that he presented it to Agha Sayyid Ahmad Khan Mu'tamid al-Haram on 17 Sha'bān 1323/17 October 1905, and asked him to recite it for the soul of the martyred king (i.e. Nasir al-Din Shah).

Agha Sayyid Ahmad Khan Mu'tamid al-Haram was a eunuch working at the Qajar court. He held the post of Agha Bashi (chief in charge of eunuchs) at the court of Prince Muzaffar, and was titled *Mu'tamid al-Haram* after the Prince's accession to the throne. See M. Bamdad, *Dictionary of National Biography of Iran, 1700-1900*, vol. 5, Tehran 1966, p. 108.



23

23<sup>\*R</sup>**AN ILLUMINATED QUR'AN  
PERSIA, 17TH CENTURY AND LATER**

Arabic manuscript on gold-sprinkled paper, 377 leaves, 15 lines to the page written in elegant *naskhi* script in black ink with diacritics and vowel points in red and black, gilt discs between verses, inner margins ruled in blue and gold, catchwords, illuminated marginal devices and cornerpieces, commentaries written in *shikasteh* script in wide margins, *sura* headings written in *thuluth* script in blue and white ink within gilt rectangular panels, illuminated frontispiece and finispiece later replacements except for folio 1, some retouching, Qajar lacquer binding, covers and doublures decorated with floral sprays including wild red roses, carnations and tulips on black and gold grounds, rebacked, outer borders retouched  
139 x 94 mm.

£1,500 - 2,000  
\$2,100 - 2,800  
€1,700 - 2,300



24

24<sup>\*R</sup>**NASIR AL-DIN ABU JA'FAR MUHAMMAD IBN MUHAMMAD AL-TUSI (AD 1201-1274), SHARH AL-ISHARAT, A COMMENTARY  
ON THE INDICATIONS OF IBN SINA  
PERSIA, LATE 15TH CENTURY/EARLY 16TH CENTURY**

Arabic and Persian manuscript on paper, in *safinah* form, 136 leaves, 21 lines to the page written in *nasta'līq* script in black ink, significant words picked out in red ink, extensive later commentaries written horizontally and diagonally in outer margins, catchwords, rather browned, some crude repairs, tears mostly limited to edges, later brown morocco, some repairs to lower edges, worn  
228 x 95 mm.

£6,000 - 8,000  
\$8,500 - 11,000  
€6,900 - 9,200

See B. A. Rosenfeld & E. Ihsanoglu, *Mathematicians, Astronomers and Other Scholars of Islamic Civilization and their Works (7th-19th C.)*, Istanbul 2003, pp. 211-219, no. PH. 3. Also C. Brockelmann, GAL, I. 670 - 676; S. I. 924 - 933.



25

25\*

**AN UNUSUAL OCTAGONAL QU'RAN  
PROBABLY PROVINCIAL INDIA OR AFGHANISTAN, 15TH/16TH  
CENTURY**

Arabic manuscript on paper, 267 leaves, 17 lines to the page written in *naskhi* script in black ink with diacritics and vowel points in red and black, small red roundels between verses, *sura* headings written in red ink, incomplete at end, first two folios remargined, brown morocco with stamped central medallions of paper onlay, rebacked, worn, detached  
100 x 102 mm.

£2,000 - 3,000  
\$2,800 - 4,200  
€2,300 - 3,400

**Provenance**

Private collection, Oregon, USA.

The manuscript is unusually large for a portable or 'pocket' Qur'an.



26

26\*

**AN ILLUMINATED QUR'AN  
NORTH INDIA, PROBABLY KASHMIR, 19TH CENTURY**

Arabic and Persian manuscript on thin paper, 240 leaves, 16 lines to the page written in *naskhi* script in black ink within gilt bands with diacritics and vowel points in red and black, white florets between verses, interlinear Persian translation written in *nasta'liq* script in red ink, inner margins ruled in blue and gold, catchwords, illuminated devices in wide outer margins, *sura* headings written in *thuluth* script in blue ink within gilt panels, illuminated frontispiece and finispiece in colours and gold, discolouration, slight waterstaining mostly restricted to outer margins, lacquer floral binding, rebacked, chipping, repainted, doublures decorated with stylised floral trees on a red ground  
230 x 145 mm.

£4,000 - 6,000  
\$5,700 - 8,500  
€4,600 - 6,900



27



28

27\*

#### A LARGE ILLUMINATED MANUSCRIPT OF THE FIRST HALF OF THE QUR'AN NORTH INDIA, LATE 18TH CENTURY/19TH CENTURY

Arabic and Persian manuscript on paper, 220 leaves, 11 lines to the page written in clear *naskhi* script in black ink with diacritics and vowel points in black, interlinear Persian translation written in smaller *nasta'lq* script in red, interlinear gilt rules, significant words and sentences picked out in red, interlinear gilt cloudband decoration, illuminated devices in wide outer margins, *sura* headings written in *thuluth* script in gold or blue within illuminated rectangular panels, some crude repairs mostly restricted to outer margins, one double-page illuminated frontispiece in colours and gold, reddish-brown morocco with stamped central medallions, cornerpieces and border cartouches richly decorated with floral motifs, worn, rebacked, doublures of brown morocco decorated with a diaper pattern in gold

417 x 280 mm.

£4,000 - 6,000  
\$5,700 - 8,500  
€4,600 - 6,900

28\*

#### A LARGE ILLUMINATED QUR'AN NORTH INDIA, 19TH CENTURY

Arabic manuscript on paper, 445 leaves, 11 lines to the page written in *naskhi* script in black ink with diacritics and vowel points in red and black, gold discs between verses, significant letters and words picked out in red ink, several folios written so that the letter *alif* is positioned at the beginning of each line, inner margins ruled in red, blue and gold, catchwords in wide outer margins, *sura* headings written in *naskhi* script in red ink, illuminated large roundels in outer margins, one double-page illuminated frontispiece in colours and gold preceded by the index, two further illuminated double-pages at the end and in the middle of the text, corners rather thumbed, crude repairs to the outer margins of some folios, modern red leather with gilt central medallions and cornerpieces

370 x 250 mm.

£4,000 - 6,000  
\$5,700 - 8,500  
€4,600 - 6,900



29



30

29\*

#### **AN ILLUMINATED QUR'AN**

**NORTH INDIA, SECOND HALF OF THE 18TH CENTURY**

Arabic and Persian manuscript on paper, 504 leaves, 11 lines to the page written in *naskhi* script in black ink with diacritics and vowel points in black and red, gold discs between verses, interlinear Persian translation written in *nasta'liq* script in red ink within double interlinear rules in gold, inner margins ruled in blue and gold, catchwords in wide outer margins, large gilt discs outlined in blue and illuminated stylised floral vases in outer margins, *sura* headings written in *naskhi* script in red ink, one illuminated frontispiece in colours and gold, outer margins of folios 2v and 3r and several others richly decorated with intertwining floral and vegetal motifs in gold and some colour, corners rather thumbed, discoloration, brown morocco with stamped central medallions and cornerpieces of gilt paper onlay, repaired and rebacked, with flap  
230 x 163 mm.

**£1,200 - 1,500**

**\$1,700 - 2,100**

**€1,400 - 1,700**

30\*

#### **AN ANTHOLOGY OF PERSIAN POETRY, INCLUDING WORKS**

**BY 'ATA'I, NASIH, SADIQ ABU YAZID BASTAMI, JAMI,**

**AMIR KHUSRAW DEHLAVI AND FIRDAUSI, AND OTHERS,**

**ILLUSTRATED WITH FIVE MINIATURES**

**KASHMIR OR NORTH INDIA, LATE 18TH/EARLY 19TH**

**CENTURY**

Persian manuscript on paper, 63 leaves, 12 lines to the page written in *nasta'liq* script in black and red ink in two columns, and diagonally in outer margins, intercolumnar rules and inner margins ruled in gold, one illuminated headpiece in colours and gold, five illustrations in colours and gold, a few leaves replaced and recopied in a more cursive hand, five folios near beginning partially detached, black morocco  
231 x 144 mm.

**£3,000 - 4,000**

**\$4,200 - 5,700**

**€3,400 - 4,600**

It has not been possible to identify all the poets included in the anthology, or the exact subjects of the illustrations.

31

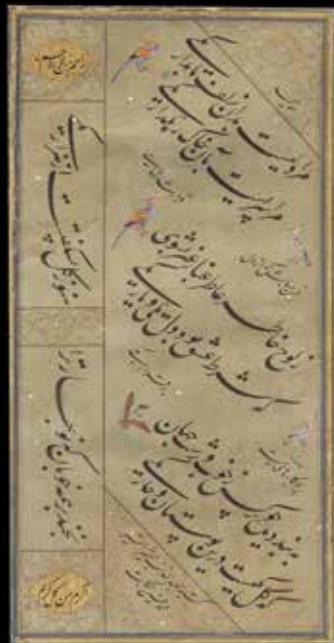
**A CALLIGRAPHIC ALBUM PAGE IN NASTA'L/Q SCRIPT, SIGNED BY MUHAMMAD HUSAIN**

**NORTH INDIA, LATE 16TH/EARLY 17TH CENTURY**

Persian manuscript on gold-sprinkled olive green paper, six lines written diagonally in *nasta'l/q* script in black ink, one further couplet written vertically, cornerpieces in colours and gold, text interspersed with five small studies of birds, inner margins ruled in colours and gold, trimmed of original outer borders and pasted down on a modern sheet of card  
214 x 107 mm.

£6,000 - 8,000  
\$8,500 - 11,000  
€6,900 - 9,200

Muhammad Husain al-Katib Kashmiri (d. 1611) was the foremost calligrapher at the court of the Mughal Emperor Akbar, who awarded him the title of *Zarrin Qalam*, or Golden Pen. He continued to work in the reign of Jahangir, his recorded works dating from AH 988/AD 1580-81 to AH 1017/AD 1608-09. (See Mehdi Bayani, *Ahval va asar-e khosh-nevisan*, vol. III, Tehran 1348 sh., pp. 702-704). Many of his calligraphic works feature the small birds seen here.

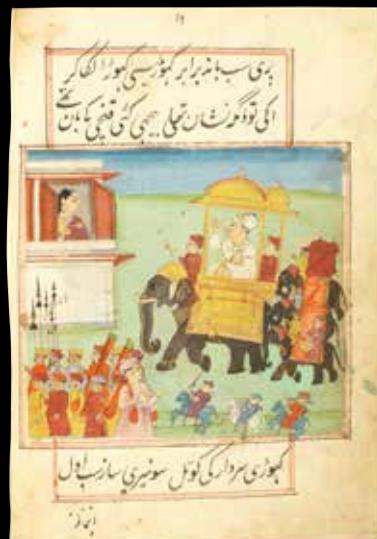


31

**AN ILLUSTRATED VERSE ROMANCE IN URDU  
HYDERABAD, DATED 25TH DH'I'L-HAJJAH 1244/28TH JUNE  
1829**

Urdu manuscript on European watermarked paper, 56 leaves, 9 lines to the page written in *nasta'l/q* script in black ink, inner margins ruled in black and red, 13 illustrations in gouache and gold  
212 x 147 mm.

£1,200 - 1,500  
\$1,700 - 2,100  
€1,400 - 1,700



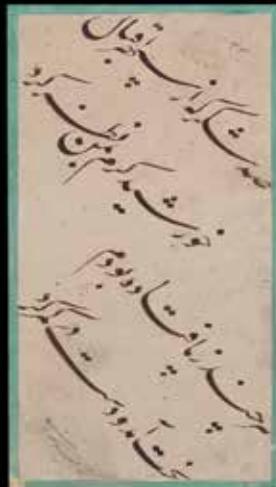
32

**A GROUP OF ELEVEN CALLIGRAPHIC ALBUM PAGES  
WRITTEN IN NASTA'L/Q SCRIPT  
NORTH INDIA, 19TH CENTURY**

Persian manuscript on plain or marbled paper, the group comprising:

1. A couplet in Persian, signed by Mir 'Ali Bakhsh (unrecorded), orange margin rules, 107 x 196 mm.
2. Examples of various letters in *nasta'l/q* script in brown ink, signed by 'Ibadullah and dated AH 1287/AD 1870-71, 172 x 310 mm.
3. Two couplets in Persian, name and date damaged, perhaps [Diy] *a'l-Din*, 12[?]6, on marbled paper, 200 x 110 mm.
4. A couplet in Persian, signed Sayyid Ahmad Husain Razavi, dated AH 1275/AD 1858-59, black margin rules, 95 x 182 mm.
5. Benedictory Persian couplets from Sa'di and Daqiqi, signed by Muhammad Sharif, copied for Mir 'Abd al-Qadir Sahib (unidentified), text within cloudbands on a dull gold ground, 170 x 83 mm.
6. A benedictory quatrain, signed by Sayyid Muhammad Khan (unrecorded), dated AH 1233/AD 1817-18, text written diagonally within cloudbands, coloured borders and margin rules, 215 x 138 mm.
7. Two couplets, signed by Muhammad Amir Razavi, dated AH 1270/AD 1853-54, written diagonally, green border, 203 x 115 mm.; and a page with two couplets written diagonally within cloudbands on a gold ground with floral motifs, not signed, coloured borders, 210 x 130 mm.; a page with two couplets written diagonally in brown ink, not signed, 218 x 121 mm.; a page with a single line of bold *nasta'l/q* script, 122 x 250 mm.; a page with various phrases written vertically and horizontally, black margins  
317 x 195 mm.(11)

£1,500 - 2,000  
\$2,100 - 2,800  
€1,700 - 2,300



33

توفیق و متفاہل آن

نوجہ

توافق و قطابی مور

لَهُمْ مُّنْهَاجٌ مُّسْتَقِيمٌ  
وَإِذَا حَدَّثُوكُمْ  
أَنَّكُمْ تُحَمَّلُونَ  
فَلَا يَرَوْنَ  
عَذَابًا أَلِيمًا

## موقع وسیله سست

قوالی و نوادر

# PROPERTY FROM THE COLLECTION OF THE LATE JAFAR GHAZI

**Lots 34 - 112**

Jafar Ghazi, who was born in Iran but eventually settled in Germany, was for decades a well-known figure in the Islamic art market as a purchaser of Arabic, Persian and Ottoman Turkish manuscripts. He was particularly interested in calligraphy, of which the present collection has a variety of examples, mostly Persian and Ottoman, of the 16th-19th Centuries, providing a survey of Persian poetry, both religious and secular. But the collection also moves through a range of other types, from prayer books and medical manuscripts of early date, to polished examples of Qajar astronomical works, illustrating the enthusiasms of a lifetime's collecting.





34

34<sup>•R</sup>

**A SMALL QUR'AN SECTION (JUZ CXIX)  
PERSIA OR AFGHANISTAN, 12TH CENTURY**

Arabic manuscript on paper, 15 leaves, four lines to the page written in clear *naskhi* script in black ink with diacritics and vowel points in black, waterstaining, lacking verse-markers, later brown morocco, worn, rebacked, edges crudely repaired, doublures of brown morocco

153 x 125 mm.

£3,000 - 4,000  
\$4,200 - 5,700  
€3,400 - 4,600

**Provenance**

The collection of the late Jafar Ghazi.



35

35<sup>\*</sup>

**AN EARLY QUR'AN SECTION (JUZ III), WITH A RARE  
CONTEMPORARY BINDING  
ANATOLIA, EASTERN PERSIA OR NORTH SYRIA, DATED AH  
440/AD 1048-49**

Arabic manuscript on paper, 12 leaves, 8 lines to the page written in *naskhi* script in sepia with diacritics and vowel points in red and sepia, red inverted heart-shaped markers, the word *ashr* (marking the tenth verse) written in red ink in the outer margins, edges frayed, rather browned, waterstaining, early brown morocco with blind-stamped arabesques and stylised vegetal scrolls, worn, rebacked, with flap

150 x 120 mm.

£600 - 800  
\$850 - 1,100  
€690 - 920

**Provenance**

The collection of the late Jafar Ghazi.



36

36\*

**A LARGE QUR'AN  
JAZIRA, ANATOLIA OR MESOPOTAMIA,  
PROBABLY 13TH CENTURY**

Arabic manuscript on paper, 308 leaves, 13 lines to the page, first, seventh and thirteenth lines written in *muhadqaq* script in black ink, the remaining lines in *naskhi* script in black, with diacritics and vowel points in red and black, red spiral-shaped motifs between verses, *sura* headings written in *naskhi* script in red ink, 12 replacement leaves of a recent date (four at the beginning, four in the middle and four at the end), trimmed, waterstaining to upper half of manuscript, modern red velvet binding, rebacked  
285 x 230 mm.

£2,000 - 3,000  
\$2,800 - 4,200  
€2,300 - 3,400

**Provenance**

The collection of the late Jafar Ghazi.

37\*

**A COMMENTARY ON SHIHAB AL-DIN 'UMAR BIN MUHAMMAD AL-SUHRAWARDI'S 'AWARIF AL-MA'ARIF, ON SUFISM, COPIED BY JAMAL BAKHTIAR [?] AL-BARUJARDI ANATOLIA, DATED RAMADAN 774/FEBRUARY-MARCH 1373**

Persian manuscript on paper, 126 leaves, 27 lines to the page in *naskhi* script in black ink, significant words and phrases in red, first six leaves later replacements, waterstaining, modern gilt stamped brown morocco  
265 x 180 mm.

£500 - 700  
\$710 - 990  
€570 - 800

**Provenance:**  
The collection of the late Jafar Ghazi.

Shihab al-Din Abu Hafs 'Umar bin 'Abdullah al-Suhrawardi (d. 1234) was the nephew of the founder of the Sufrawardiya order, Abu al-Najib (d. 1168). The translation, with adaptations, of his work was produced by 'Izz al-Din Muhammad bin 'Ali al-Kashani (d. 1352-53).



37



38

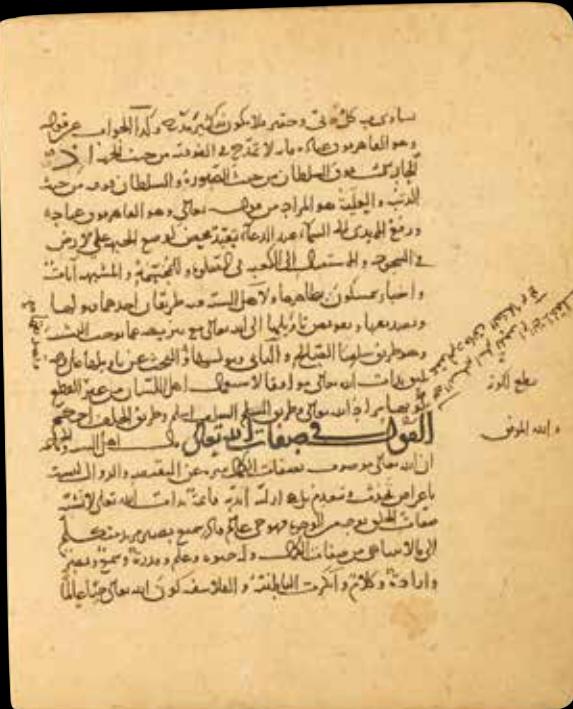
38\*

**KHAWAJAH MUHAMMAD KAHAJANI [?], RISALAH F'I'L TASAWUF, A TREATISE ON ISLAMIC MYSTICISM, COPIED BY UWAIS BIN ABI ISHAQ BIN MASHAIKH AL-KAJAJI ANATOLIA, PROBABLY SIVAS, DATED RABI' AL-AWWAL 816/JUNE 1413**

Persian manuscript on paper, 62 leaves, 15 lines to the page written in elegant *nastaliq* script in black ink, catchwords in wide outer margins, headings written in *nastaliq* script in red ink, discoloration and waterstaining, later brown morocco with original blind-tooled covers, doublures of brown morocco  
180 x 115 mm.

£1,000 - 1,500  
\$1,400 - 2,100  
€1,100 - 1,700

**Provenance:**  
The collection of the late Jafar Ghazi.



39

39\*

**A COLLECTION OF WORKS INCLUDING AL-BUKHARI, AL-BIDAYA MIN AL-KIFAYA, A SUMMARY OF AL-KIFAYA FI'L-HIDAYA, THE AUTHOR'S TREATISE ON THE PRINCIPLES OF ISLAMIC THEOLOGY**

**JAZIRA, ANATOLIA OR MESOPOTAMIA, DATED AH 703/AD 1303-04**

Arabic manuscript on paper, 60 leaves, 17 lines to the page written in *naskhi* script in black ink, titles written in *thuluth* script, commentaries in wide margins, leather binding with applied marbled papers

177 x 146 cm.

£4,000 - 6,000  
\$5,700 - 8,500  
€4,600 - 6,900

**Provenance**

The collection of the late Jafar Ghazi.

This manuscript appears to be a grouping of various works, bound together at a later date. It comprises: *al-bidaya min al-kifaya* by Nur-al-Din Ahmad ibn Mahmud al-Sabuni al-Bukhari (colophon dated AH 703/AD 1303-04); and two poems, one by al-Marghinani (d. 1197), entitled *al-nuniya* (colophon with a date of AH 701/AD 1301-02); and one apparently unrecorded work entitled *Lisan al-'ugul fi mabani al-usul*, copied in AH 702/AD 1302-03. A near-contemporary copy of *al-bidaya min al-kifaya*, dated AH 701/AD 1301, is in the Chester Beatty Library (Arberry 1958, p. 41, no.3599; see also Brockelmann: GAL, I. 375; suppl. I. 643).



40

40<sup>R</sup>

**ABI MUHAMMAD AL-QASIM BIN 'ALI BIN MUHAMMAD AL-HARIRI, MAQAMAT AL-HARIRI**

**PERSIA, 13TH CENTURY**

Arabic and Persian manuscript on paper, 179 leaves, 15 lines to the page written in clear *naskhi* script in black ink, interlinear Persian translation of some words written in red ink, extensive Arabic commentaries written horizontally in outer margin of each page, rather browned, waterstaining mostly restricted to wide outer margins, later light brown morocco, worn 298 x 205 mm.

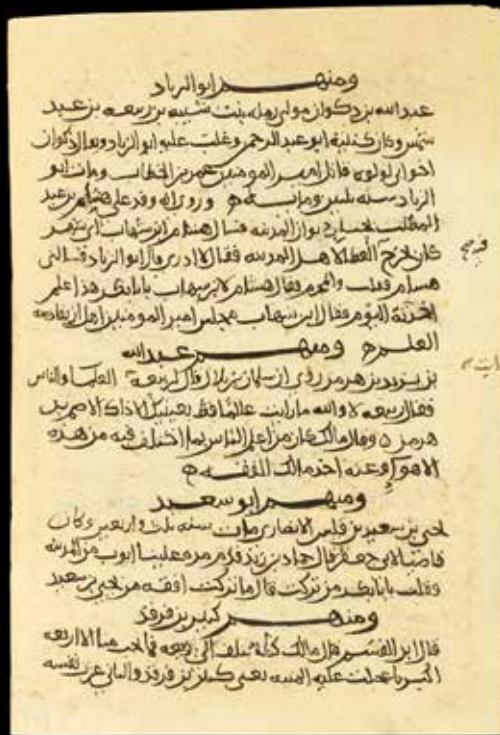
£3,000 - 5,000  
\$4,200 - 7,100  
€3,400 - 5,700

**Provenance**

The collection of the late Jafar Ghazi.



41



42\*

41\*<sup>R</sup>

**ABU SA'ID MUHAMMAD BIN KARAMAH AL-JUSHAMI, AL-TAHDIB FI-L-TAFSIR [AL-QUR'AN], A COMMENTARY ON THE QUR'AN, VOL. V ONLY**

**SELJUK PERSIA, DATED 4TH JUMADA I 593/25TH MARCH 1197**

Arabic manuscript on paper, 27 leaves, incomplete at beginning, 20 lines to the page written in *naskhi* script in brown ink, significant words picked out or underlined in red, missing catchwords, defects as a result of waterstaining crudely repaired, modern red leather  
263 x 183 mm.

£1,500 - 2,000  
\$2,100 - 2,800  
€1,700 - 2,300

**Provenance**

The collection of the late Jafar Ghazi.

For the author, see Brockelmann, GAL, I, 412, 524; SB1, 731-732, where his full name is given as Abu Sa'id al-Muhsin bin Muhammad bin Karamah al-Jushami al-Bayhaqi al-Zamakhshari, and his dates as AD 1039-1101. This is probably the earliest known copy of the text. The hand is reminiscent of the inscriptions on lustre pottery in this period.

42\*

**AL-IMAM ABI ISHAQ IBRAHIM BIN 'ALI AL-FIRUZABADI, BETTER KNOWN AS AL-SHIRAZI, TAQABAT AL-FUQAHAA', BIOGRAPHIES OF ISLAMIC JURISTS**

**ABBASID SYRIA, PROBABLY DAMASCUS, 11TH CENTURY, BEFORE AD 1079**

Arabic manuscript on paper, 40 leaves, 21 lines to the page written in clear *naskhi* script in black ink, headings written in bold and thick *naskhi* script, trimmed, early brown morocco with stamped blind-tooled central medallions, repaired and rebacked, with flap, worn  
200 x 140 mm.

£1,000 - 1,500  
\$1,400 - 2,100  
€1,100 - 1,700

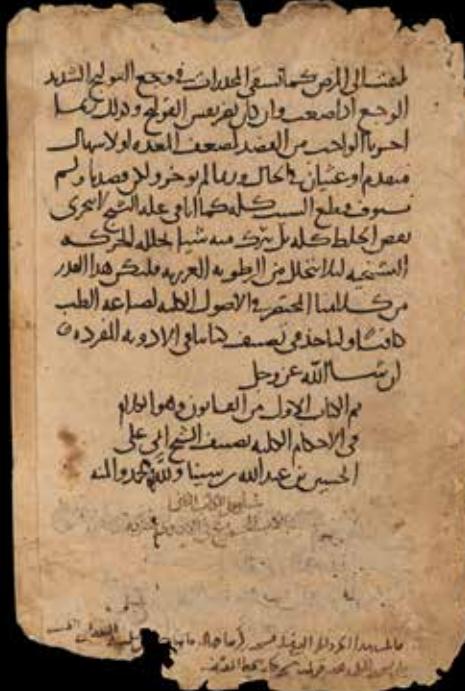
**Provenance**

The collection of the late Jafar Ghazi.

There are five separate notes relating to the collation of this manuscript, of which the earliest is dated AH 472/AD 1079.



43



44

43\*

**IMRU' AL-QAYS BIN HUJR AL-KINDI, AN ANTHOLOGY OF PRE-ISLAMIC POEMS BY ZUHAYR BIN SALMA, TARFA BIN AL-'AB AL-BAKRI AND AMR BIN KALTHUM, ENTITLED AL-SAB'IYAT, SEVEN POEMS, COPIED BY AMIR KATIB BIN AMIR 'UMAR 'AMID AL-ITQANI NEAR EAST, PROBABLY IRAQ, DATED WEDNESDAY 15TH DHU AL-HIJJA 710/4TH MAY 1311**

Arabic manuscript on brown paper, 47 leaves, 7 lines to the page written in large *naskhi* script, interlinear and marginal commentaries written in smaller *naskhi* script, catchwords, waterstaining mostly restricted to margins, discoloration, brown morocco, worn, rebacked, doublures of yellow paper, waterstaining  
164 x 146 mm.

£4,000 - 6,000  
\$5,700 - 8,500  
€4,600 - 6,900

#### Provenance

The collection of the late Jafar Ghazi.

The scribe appears to be the same as the author of a treatise on the question of the raising of hands during prayer in the Garrett Collection, Princeton University Library (see Philip K. Hitti, *Descriptive Catalog of the Garrett Collection of Arabic Manuscripts in the Princeton University Library*, reprint, Princeton 1938, no. 1723, p. 513). His full name was Abu Hanifah Amir Katib bin 'Umar 'Amid, known as Qiwam al-Din Faryabi al-Itqani. He was born in Itqan in modern-day Turkmenistan in AH 685/AD 1286 and travelled to Damascus, Cairo and Baghdad. Apparently he left his home town in either AD 1320 or 1330, so the present lot would have been copied before then.

44\*

**AL-SHAHKH ABI 'ALI AL-HUSAIN BIN ABDALLAH BIN SINA (AD 980-1037) [AVICENNA], AL-QANUN FI'L TIBB, A FRAGMENT COMPRISING ELEMENTS OF VOLS. I AND III, COPIED WITHIN ONE HUNDRED YEARS OF HIS DEATH, COVERING SUCH AILMENTS AS DIARRHOEA AND NAUSEA, THE BENEFITS OF YAWNING AND STRETCHING, ADVICE ON AVOIDING THE HEAT WHILE TRAVELLING, AND A SECTION ON URINE**  
**ABBASID CALIPHATE, PROBABLY BAGHDAD, 12TH/FIRST HALF OF THE 13TH CENTURY**

Arabic manuscript on paper, 93 leaves, *misbound and incomplete*, 17 lines to the page written in large *naskhi* script in black ink, missing catchwords, extensive later Arabic commentaries written horizontally, vertically and diagonally on each page, edges frayed, discoloration, folios loose, lacking binding  
217 x 148 mm.

£2,000 - 3,000  
\$2,800 - 4,200  
€2,300 - 3,400

#### Provenance

The collection of the late Jafar Ghazi.

'Ibn Sina, Abu 'Ali al-Husain ibn 'Abdallah, the great physician and philosopher, known in Europe as Avicenna, was born in Afshana near Bukhara and worked at the court of the Samanid Amir Nuh ibn Mansur (AD 976-996) in Bukhara. After the conquest of Mawerannahr by the nomad tribe the Qarakhanids, he worked in Gurgan at the court of the Ziyarid Sultan Qabus ibn Wushmagir (AD 978-1012), and in Gurganj at the court of the Khwarizmshah al-Ma'mun (AD 1009-1017). Following the conquest of Khwarizm by Mahmud Ghaznavi (AD 998-1030), he worked in Hamadhan at the court of the Buyid Sultan Shams al-Dawla (AD 997-1010), and the court of Kakuid Sultan 'Ala' al-Dawla (AD 1008-1041) in Isfahan. Ibn Sina died in Hamadhan'. (B. A. Rosenfeld and E. Ihsanoglu, *Mathematicians, Astronomers & Other Scholars of Islamic Civilisation and their Works* (17th – 19th c.), Istanbul 2003, pp. 122-128, no. 317).



45



46



47

**45\***  
**A MEDICAL TREATISE ON THE  
DIAGNOSIS OF AILMENTS AND THEIR  
TREATMENTS, COPIED BY JALAL AL-DIN  
BIN MAHMUD AL-'ALA'**  
**OTTOMAN TURKEY, DATED AH 810/AD  
1407-08**

Ottoman Turkish and Arabic manuscript on paper, 68 leaves, 15 lines to the page written in *naskhi* script in black ink, the names of ailments and remedies picked out in red, inner margins ruled in red, missing catchwords, occasional commentaries written in small *nasta'lq* script in black ink, waterstaining affecting large areas of text, later brown morocco with marbled paper covers, worn and faded, rebacked with adhesive tape  
 $205 \times 150$  mm.

£3,000 - 5,000  
 \$4,200 - 7,100  
 €3,400 - 5,700

**Provenance**

The collection of the late Jafar Ghazi.

An inscription in a later hand in the upper margin of folio 1v gives the title as *Kitab tibb hukama' sugrat*, 'a medical book of the physicians of Socrates'.

**46\***  
**MUHAMMAD BIN AL-MUHYAWI MUHYI  
AL-DIN AL-KAFIYAJI AL-BARJAMI  
AL-HANAFI (D. AH 879/AD 1474), *AL-  
MUKHTASAR FI 'ILM AL-TARIKH*, A  
TREATISE ON HISTORY**

**NEAR EAST, PROBABLY EGYPT, THIRD  
QUARTER OF THE 15TH CENTURY**

Arabic manuscript on paper, 20 leaves, 18 lines to the page written in a cursive script in black ink, catchwords, some pages trimmed, colophon giving the apparent date of composition of the text as AH 867/AD 1462-63, marbled paper covers, crudely rebacked  
 $185 \times 140$  mm.

£600 - 800  
 \$850 - 1,100  
 €690 - 920

**Provenance**

The collection of the late Jafar Ghazi.

The colophon states that the author completed the work on the 3rd Rajab 867/23rd March 1463. This manuscript can be considered an early copy written in the lifetime of the author, who died in 1474. His name written in the title page and colophon implies that he was still alive. This title is not listed in Brockelmann, but a work of the same subject, entitled *al-Mukhtasar al-mufid fi'l tarikh* is given in the list: see C. Brockelmann, GAL, II, 114; S. II, 140.

**47\***  
**THREE WORKS IN ONE VOLUME: A.  
ABU'L-FADA'IL 'IZZ AL-DIN 'ABD AL-  
AZIZ IBN MUHAMMAD WAFA'I (D. AD  
1469), MU'ADHDHIN AND TIMEKEEPER  
OF THE UMAYYAD MOSQUE IN CAIRO,  
*AL-NUJJUM AL-ZAHIRAT FI'L-'AMAL  
BI'RUB'AL-MUQANTARAT*, BRILLIANT  
STARS ON OPERATIONS WITH THE  
ALMUCANTAR QUADRANT**  
**PROBABLY EGYPT OR SYRIA, 16TH  
CENTURY**

and B. Abu Zayd 'Abd al-Rahman ibn Muhammad ibn Ahmad al-Tarabulusi al-Tajuri (d. AD 1552), *Risalah fi'l-'amal bi'l-rub' al-muqantarat*, treatise on the Operations of the Almucantar Quadrant; and C. Jamal al-Din 'Abdallah ibn Khalil ibn Yusuf al-Mardini (d. AD 1406), *Risalah fi'l-'amal bi'l-rub' al-mujayyab*, treatise on Operations with the Sine Quadrant, Arabic manuscript on paper, 54 leaves, first treatise incomplete at beginning, approximately 19-21 lines to the page written in a cursive script and small *nasta'lq* script in black ink, significant words picked out in red ink, second treatise with some diagrams and tables, edges frayed and browned, discolouration, later green cotton binding faded and stained, small tears  
 $185 \times 140$  mm.

£1,500 - 2,000  
 \$2,100 - 2,800  
 €1,700 - 2,300

**Provenance**

The collection of the late Jafar Ghazi.



48



50



51

48\*

**SADID AL-DIN MUHAMMAD BIN MUHAMMAD BIN YAHYA  
'AWFI BUKHARI HANBALI, JAWAMI' AL-HIKAYAT WA LAWAMI'  
AL-RIWAYAT, A COLLECTION OF HISTORICAL ANECDOTES  
OTTOMAN EMPIRE, PROBABLY ANATOLIA, 17TH CENTURY**

Persian manuscript on paper, 319 leaves, approximately 25 lines to the page written in *naskhi* and *nasta'lq* script in more than one hand and at different dates, colophon with the date Rabi' al-Awwal 702/November 1302 (the date of composition of the text), waterstaining, some crude repairs, reddish-brown morocco with marbled paper covers, worn, with flap  
260 x 185 mm.

£800 - 1,200  
\$1,100 - 1,700  
€920 - 1,400

**Provenance**

The collection of the late Jafar Ghazi.

This text appears to be an abridgement (*mukhtasar*) by an anonymous author of the original work. The author was born in Bukhara around the middle of the 12th Century. Another copy is in the Bibliotheque Nationale, Paris: see F. Richard, *Catalogue des Manuscrits Persans*, Paris 1989, pp. 102-103, no. 75.

49\*

**A FACSIMILE COPY OF THE QUR'AN MANUSCRIPT, COPIED  
BY IBN AL-BAWWAB, BAGHDAD, DATED AH 391/AD 1000-1001,  
IN THE COLLECTION OF THE CHESTER BEATTY LIBRARY,  
DUBLIN  
20TH CENTURY**

in a modern Mamluk-style binding, 185 x 150 mm.; and two leaves from a dispersed manuscript of the Qur'an, Persia, 16th Century, Arabic manuscript on paper, seven lines to the page written in elegant *muhaqqaq* script in alternating gold and blue with diacritics and vowel points in red and black, text on folio 1r within cloudbands on a gold ground with floral motifs in colours, inner margins ruled in colours and gold, illuminated devices in wide margins, modern purple velvet binding  
217 x 143 mm.(2)

£400 - 600  
\$570 - 850  
€460 - 690

**Provenance**

The collection of the late Jafar Ghazi.

50\*

**AN ANTHOLOGY OF ARABIC POETRY INCLUDING POEMS BY  
SIBT AL-MARIDINI, ABU SIRI, AL-TUGHRAI AL-ISFAHANI, AL-  
MA'ARI, AL-JAUHARI AND HASAN AL-SHAM  
NEAR EAST, 17TH/EARLY 18TH CENTURY**

Arabic manuscript on European paper made for the Levantine market, 68 leaves, *incomplete at beginning*, approximately 21 lines to the page written in a cursive script in black ink, red dots and commas between verses, corners rather thumbed, some smudging, brown morocco with paper covers, worn, 205 x 155 mm.; and another manuscript of Arabic poetry entitled *al-Tarji'a*, with interlinear Persian translation, Persia, 15th/16th Century, 7 leaves, *naskhi* script in black ink, headings and verses marked in red  
189 x 135 mm.(2)

£800 - 1,200  
1,100 - 1,700  
€920 - 1,400

**Provenance**

The collection of the late Jafar Ghazi.

51\*

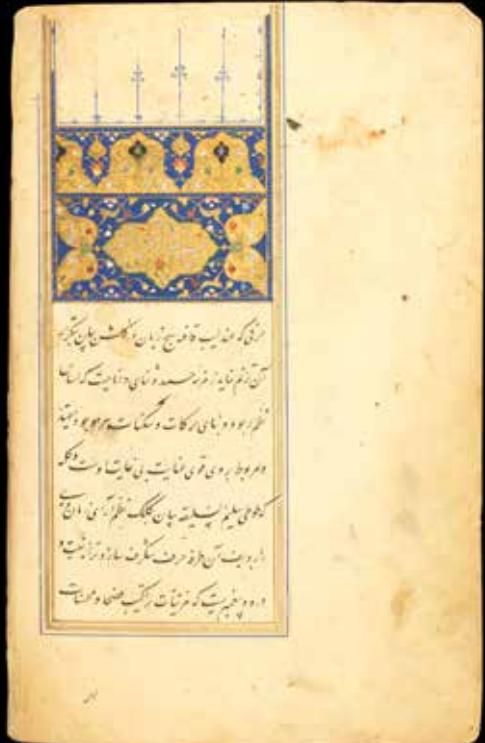
**[ANONYMOUS], A TREATISE ON THE ARABIC LANGUAGE,  
COPIED BY IBN MUHAMMAD MU'MIN MUHAMMAD 'ALI  
NASRABADI AL-ISFAHANI  
PERSIA, PROBABLY ISFAHAN, DHU'L-QADA 1102/AUGUST  
1691**

Arabic manuscript on paper, 53 leaves, 8 lines to the page written in elegant *nasta'lq* script in black ink, significant words picked out in red ink, extensive interlinear and marginal commentaries in Arabic written horizontally and diagonally in small *nasta'lq* script in black ink, inner margins ruled in gold, one illuminated headpiece in colours and gold added later, corners rather rubbed, waterstaining mostly restricted to outer margins, later paper covers  
225 x 132 mm.

£600 - 800  
\$850 - 1,100  
€690 - 920

**Provenance**

The collection of the late Jafar Ghazi.

52<sup>R</sup>**A TREATISE ON RHYME (QAFIYAH)****PERSIA, QAZWIN, DATED AH 957/AD 1550-51**

Persian manuscript on paper, text area sprinkled with gold, 22 leaves, 10 lines to the page written in *nasta'liq* script in black ink, significant words picked out in red and blue, inner margins ruled in gold and blue, one illuminated headpiece in colours and gold and containing the *bismallah* written in *nasta'liq* script in white, brown leather binding with stencilled floral motifs, worn, flap missing  
185 x 124 mm.

£2,000 - 3,000  
\$2,800 - 4,200  
€2,300 - 3,400

**Provenance**

The collection of the late Jafar Ghazi.

52

53<sup>R</sup>**MIR KHWAND, RAUDAT AL-SAFĀ, VOL. VI ONLY, ON TIMUR AND HIS DESCENDANTS****PERSIA, DATED 20TH SAFAR 1030/14TH JANUARY 1621**

Persian manuscript on paper, 293 leaves, 21 lines to the page written in *naskhi* script in black ink, significant words and sentences picked out in red ink, inner margins ruled in green, blue, red and gold, catchwords in wide outer margins, one illuminated headpiece in colours and gold, some crude repairs mostly restricted to outer margins, rather browned, some worming, brown morocco with stamped central medallions and cornerpieces of gilt leather onlay, worn, crudely rebacked, doublures of brown morocco with central medallions and cornerpieces decorated with gilt filigree and coloured grounds, some filigree now missing  
380 x 240 mm.

£3,000 - 5,000  
\$4,200 - 7,100  
€3,400 - 5,700

**Provenance**

The collection of the late Jafar Ghazi.

53

A note on the last leaf, dated AH 1202/AD 1787-88, states that the manuscript was presented to a certain Muhammad Taqi. There is also a 19th Century owner's name and seal impressions of a certain Muhammad Vali Qovanlu (unidentified).



54



55



56



57

54<sup>\*</sup>**MUNAJAT AMIR AL-MU'MININ, PRAYERS OF THE IMAM 'ALI BOKHARA, LATE 16TH CENTURY**

Arabic and Persian manuscript on paper with gold-sprinkled coloured borders decorated with illuminated circular devices, 7 leaves, variously 7, 9 or 11 lines to the page written in alternating *naskhi* and *thuluth* script in black, blue and red, interlinear gilt decoration, two illuminated headpieces preceded by a drawing of a seated mullah (20th Century, added later), waterstaining, folios detached, brown morocco, rebacked  
222 x 143 mm.

£1,200 - 1,800  
\$1,700 - 2,500  
€1,400 - 2,100

**Provenance**

H. Kevorkian Collection, New York.  
The collection of the late Jafar Ghazi.

55<sup>\*R</sup>**JAMI, SUBHAT AL-ABRAR, THE ROSARY OF THE PIous,  
COPIED BY HUSAIN BIN MUHAMMAD TUSI  
PERSIA, DATED AH 915/AD 1509-10**

Persian manuscript on paper, 111 leaves, 14 lines to the page written in one and two columns of *nasta'liq* script in black ink, inner margins ruled in black and blue, titles in *nasta'liq* script in red, folio 1a with added Safavid illuminated headpiece, numerous seal impressions and notes on endpapers, some folios remargined at a later date, some staining, rather browned, later brown morocco with stamped central medallions of gilt leather onlay with an embossed Persian inscription, probably giving the name of the binder, worn  
185 x 115 mm.

£500 - 700  
\$710 - 990  
€570 - 800

**Provenance:**

The collection of the late Jafar Ghazi.

*Subhat al-abrar* is a poem on ethical and religious subjects, and the present lot was copied within eighteen years of Jami's death in 1492. The scribe states in the colophon that he wrote this manuscript in haste.

56<sup>\*</sup>R**[ANONYMOUS], RISALAH SHURUT AL-SALAT, A TREATISE ON PRAYERS****PERSIA, DATED SAFAR 955/MARCH 1548**

Persian manuscript on paper, 20 leaves, 12 lines to the page written in elegant *nasta'liq* script in black ink, inner margins ruled in blue and gold, catchwords in wide outer margins, one illuminated headpiece in colours and gold, the preface with a dedication to Shah Tahmasp from the original text, waterstaining, some crude repairs, later brown morocco, worn and faded  
189 x 115 mm.

£1,000 - 2,000  
\$1,400 - 2,800  
€1,100 - 2,300

**Provenance**

The collection of the late Jafar Ghazi.

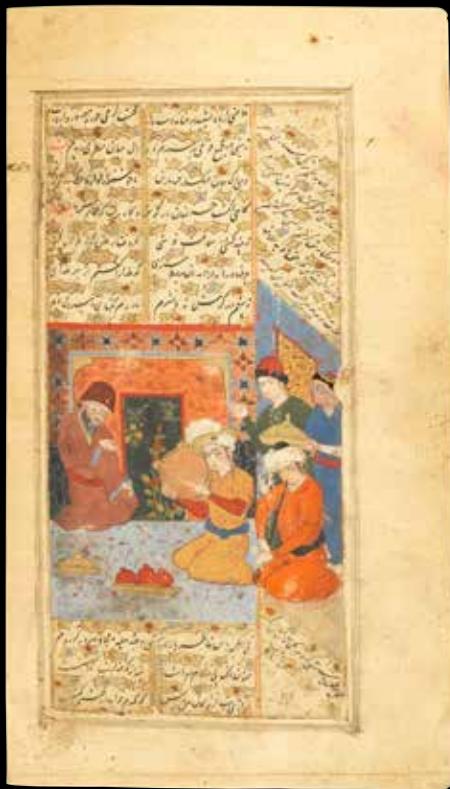
57<sup>\*R</sup>**SHAYKH HAMDAN, THREE RELIGIOUS TREATISES IN ONE VOLUME****PERSIA OR OTTOMAN TURKEY, EARLY 17TH CENTURY**

Persian and Arabic manuscript on paper, 13 leaves, 19 lines to the page written in small *nasta'liq* script in black ink, significant sentences and headings written in *nasta'liq* script in red ink, inner margins ruled in blue and gold, three illuminated headpieces in colours and gold, worming, some crude repairs, later Ottoman red morocco gilt  
230 x 161 mm.

£800 - 1,200  
\$1,100 - 1,700  
€920 - 1,400

**Provenance**

The collection of the late Jafar Ghazi.



58

**58<sup>•R</sup>**  
**SA'DI, KULLIYAT, PERSIAN POETRY, WITH ONE MINIATURE  
DEPICTING A TEACHER AND HIS PUPILS**  
**PERSIA, PROVINCIAL, EARLY 17TH CENTURY**

Persian manuscript on paper, 44 leaves, approximately 20 lines to the page written in one or two columns of *nasta'līq* script in black ink, more verses written diagonally in inner margins of each page, double interlinear gilt rules incorporating headings and significant words in red ink, inner margins ruled in green and gold, one illuminated headpiece in colours and gold, trimmed, some crude repairs with loss of small areas of text, some worming, contemporary reddish-brown morocco with stamped gilt central medallions and cornerpieces of gilt leather onlay now darkened, doublures of reddish-brown morocco with central medallions and cornerpieces decorated with fine gilt paper filigree, one medallion damaged, edges defective, detached  
210 x 125 mm.

£1,500 - 2,000  
\$2,100 - 2,800  
€1,700 - 2,300

**Provenance**

The collection of the late Jafar Ghazi.

**59<sup>•R</sup>**  
**SA'DI, BUSTAN, PERSIAN POETRY, COPIED BY AL-HAFIZ  
KIRMANI SHAMS AL-DIN BIN GHUYATH AL-DIN AL-SHARIF**  
**PERSIA, DATED AH 902/AD 1496-97**

Persian manuscript on paper, 166 leaves, 12 lines to the page written in one or two columns of elegant *nasta'līq* script in black ink, interlinear and intercolumnar rules in blue ink, inner margins ruled in blue, headings written in *nasta'līq* script in red ink, one illuminated headpiece, damaged and crudely repaired, waterstaining mostly restricted to outer margins, later red morocco gilt, rebacked, with flap  
213 x 131 mm.

£800 - 1,200  
\$1,100 - 1,700  
€920 - 1,400

**Provenance**

The collection of the late Jafar Ghazi.



59



60

60•R

**JAMI, SUBHAT AL-ABRAR, COPIED BY 'IMAD AL-HASANI  
PERSIA, DATED RABI' II 998/FEBRUARY-MARCH 1590**

Persian manuscript on gold-sprinkled paper, 104 leaves, 15 lines to the page written in fine *nasta'liq* script in black ink, headings and significant words in red, planned illumination probably left uncompleted, later green cloth binding, stained  
243 x 143 mm.

£2,000 - 3,000

\$2,800 - 4,200

€2,300 - 3,400

**Provenance**

The collection of the late Jafar Ghazi.

The scribe 'Imad al-Hasani is one of the most celebrated *nasta'liq* calligraphers of Persia. He was born in Qazvin, lived in Tabriz, and travelled in the Ottoman lands as far as the Hijaz. On his return to Persia he joined the scriptorium of Farhad Khan Qaramanlu, a high Safavid official and patron of art. After the murder of Farhad Khan, he eventually returned to Qazvin, copying manuscripts and calligraphic pages, and soon moved to Isfahan where he found his way to the court of Shah 'Abbas I (reg. 1587-1629). Shah 'Abbas's special esteem for Mir 'Imad caused jealousy among other calligraphers and later accusations that he had Sunni tendencies finally cost him his life and he was murdered in AH 1024/AD 1554-55. Numerous manuscripts and calligraphic pages by him are recorded and are dated between AH 972/AD 1564-65 and AH 1024/AD 1615. (See Mehdi Bayani, *ahval va asar-e khosh-navisan*, vol. ii, pp. 518-38).



61

61•R

**HAFIZ, DIVAN, PERSIAN POETRY  
PERSIA, LATE 16TH-17TH CENTURY**

Persian manuscript on paper, 196 leaves, 10-12 lines to the page written in two columns in *nasta'liq* script in black ink, intercolumnar rules in gold, inner margins ruled in colours and gold, text interspersed with floral sprays, catchwords, one illuminated headpiece in colours and gold with text on ff. 1v-2r within cloudbands on a gold ground, brown morocco with gilt-stamped panels and cornerpieces containing intertwining floral motifs and palmettes  
227 x 140 mm.

£3,000 - 4,000

\$4,200 - 5,700

€3,400 - 4,600

**Provenance**

The collection of the late Jafar Ghazi.

62<sup>•</sup>R

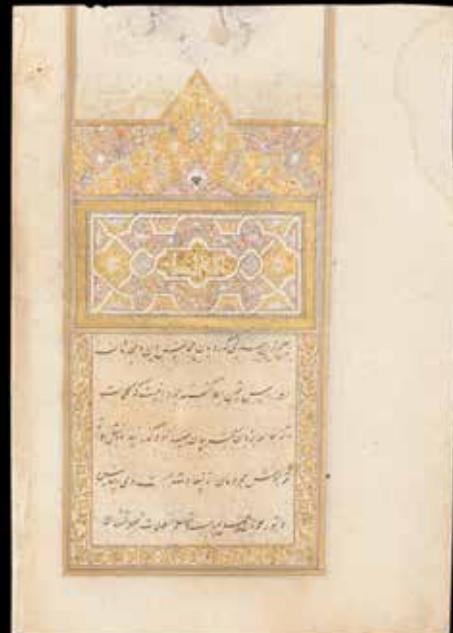
**THE FORTY SAYINGS OF THE PROPHET MUHAMMAD, A PERSIAN VERSE TRANSLATION BY 'ABD AL-RAHMAN JAMI, IN ARABIC AND PERSIAN PERSIA, 16TH CENTURY**

Persian manuscript on paper, 9 leaves, 13 lines to the page written in fine *nasta'liq* script, second, seventh and twelfth lines written horizontally, variously in gold, blue, orange or black, these interspersed by two panels of four lines each written diagonally in black ink, interlinear rules in gold, inner margins ruled in gold and blue, one illuminated headpiece in colours and gold with the title in *kufic* script in white, inner margins on folios 1v-2r decorated with floral motifs in gold, waterstaining mostly confined to outer margins, occasionally affecting text, brown leather binding with stamped central medallions, worn  
200 x 145 mm.

£1,000 - 2,000  
\$1,400 - 2,800  
€1,100 - 2,300

**Provenance**

The collection of the late Jafar Ghazi.



62

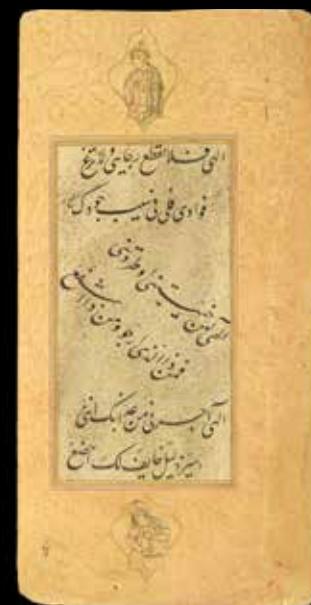
63<sup>•</sup>R  
**A MURAQQA', CONTAINING FOUR ALBUM PAGES OF MUNAJAT, COPIED BY NUR AL-DIN MUHAMMAD AL-LAHIFI, WITH OUTER BORDERS RICHLY DECORATED WITH INTERTWINING FLORAL MOTIFS AND PORTRAITS PERSIA, 17TH CENTURY**

Arabic manuscript on silver-sprinkled blue paper, 4 leaves, 6 lines to the page written horizontally and diagonally in *nasta'liq* script in black ink, inner margins ruled in blue and gold, detached, waterstaining, inscription of previous owner on flyleaf dated Rabi' al-Thani 1197/March 1783, marbled paper laid on board, rebacked  
247 x 130 mm.

£400 - 600  
\$570 - 850  
€460 - 690

**Provenance**

H. Kevorkian (sold at Sotheby's in the early 1980s).  
The collection of the late Jafar Ghazi.



63

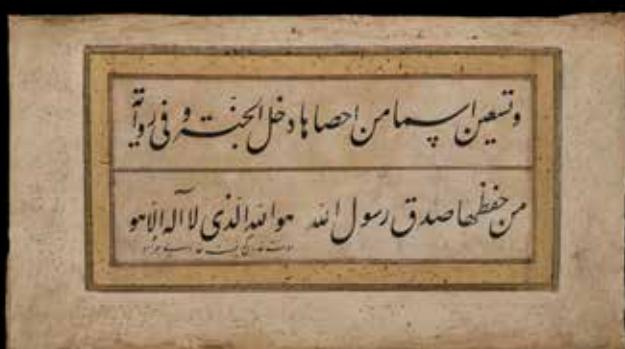
64<sup>•</sup>  
**AN ILLUMINATED CALLIGRAPHIC MURAQQA', COMPRISING THE NINETY-NINE NAMES OF GOD ON TWELVE ALBUM PAGES, COPIED BY HUSAIN FAIZI OTTOMAN EMPIRE, PROBABLY CONSTANTINOPLE, DATED AH 1090/AD 1679-80**

Arabic manuscript on paper laid down on board, two lines to the page written in elegant *nasta'liq* script in black ink, interlinear rules in gold, inner margins ruled in gold, gold-sprinkled outer margins, creased, brown morocco gilt, marbled paper covers, faded, some staining, some crude repairs to edges  
202 x 115 mm.

£1,000 - 2,000  
\$1,400 - 2,800  
€1,100 - 2,300

**Provenance**

The collection of the late Jafar Ghazi.



64

65<sup>\*R</sup>

**BADR AL-DIN HILALI, KITAB SHAH VA DERVISH, ALSO KNOWN AS SHAH U GADA, PERSIAN MASNAVI, WITH TWO MINIATURES  
PERSIA, MID-16TH CENTURY**

Persian manuscript on paper, 36 leaves, 15 lines to the page written in two columns of small *nasta'liq* script in black ink, double interlinear and intercolumnar rules in gold, inner margins ruled in green and gold, split to some margins as a result of verdigris in reaction to moisture, the miniatures depicting a school scene, and the arrival at a palace, crudely repaired, catchwords, one illuminated headpiece in colours and gold, headings in blue and gold, waterstaining, later brown morocco, crudely rebacked and repaired, with flap  
164 x 95 mm.

£1,000 - 1,500  
\$1,400 - 2,100  
€1,100 - 1,700

**Provenance**

The collection of the late Jafar Ghazi.

66<sup>\*R</sup>

**MAULANA 'AMIDI, QASA'D, PERSIAN POETRY  
PERSIA, 16TH CENTURY AND LATER**

Persian manuscript on paper, 29 leaves, 15 lines to the page written in one and two columns of elegant *nasta'liq* script in black ink, gilt intercolumnar and interlinear rules, inner margins ruled in blue and gold, catchwords, one illuminated headpiece in colours and gold, waterstaining, some worming and crude repairs, rather browned, floral lacquer binding richly decorated with stylised serrated leaves and flowerheads, signed by Sayyid and with the date AH 1167/AD 1753-54, crackled, rebacked, with flap, doublures of brown morocco decorated with a diaper pattern in silver  
209 x 147 mm.

£800 - 1,200  
\$1,100 - 1,700  
€920 - 1,400

**Provenance**

The collection of the late Jafar Ghazi.

The inscription on the binding reads: *asar-e khameh-ye chaker sayyid 1167, 'A mark of the pen of the servant Sayyid 1167 (1753-4)'*. The maker is unrecorded.

67<sup>\*R</sup>

**JAMI, PERSIAN POETRY, COPIED BY BAQIR BIN MIR 'ALI AL-KATIB  
PERSIA, EARLY 16TH CENTURY**

Persian manuscript on white paper with coloured outer margins, 28 leaves, 10 lines to the page written diagonally in two columns of elegant *nasta'liq* script in black ink, interlinear and intercolumnar rules in gold, inner margins ruled in green, blue and gold, one illuminated headpiece and cornerpieces in colours and gold, some folios detached, waterstaining, discoloration, edges frayed, later Ottoman red morocco gilt, tears to spine  
203 x 145 mm.

£800 - 1,200  
\$1,100 - 1,700  
€920 - 1,400

**Provenance**

The collection of the late Jafar Ghazi.

68<sup>\*R</sup>

**GHAZZALI, NAQSH-I BADI' GHAZZALI, A MASNAVI, COPIED BY BABA SHAH (D. AH 1012/AD 1603-04) AND ILLUSTRATED WITH ONE MINIATURE DEPICTING LAYLA AND MAJNUN IN THE WILDERNESS**

**SAFAVID PERSIA, PROBABLY HERAT, CIRCA 1580-1600**

Persian manuscript on gold-sprinkled paper, 43 leaves, 12 lines to the page written in two columns of elegant *nasta'liq* script in black ink, double intercolumnar rules in gold, inner margins ruled in colours and gold, catchwords in wide outer margins, headings written in *nasta'liq* script in red ink, one illuminated headpiece in colours and gold, some crude repairs, waterstaining, browned contemporary brown morocco, outer covers and doublures now reversed, covers with stamped central panels of gilt leather decorated with cloudbands and stylised serrated leaves in gold, doublures of brown morocco with stamped central medallions and cornerpieces decorated with gilt paper filigree, worn and now missing some areas of filigree  
240 x 153 mm.

£1,000 - 1,500  
\$1,400 - 2,100  
€1,100 - 1,700

**Provenance**

H. Kevorkian (offered for sale at Sotheby's in the early 1980s): notes apparently written by him on a sheet of paper inside the manuscript. The collection of the late Jafar Ghazi.

69<sup>\*R</sup>

**A CALLIGRAPHIC ALBUM OF PERSIAN POETRY, ATTRIBUTED TO THE SCRIBE MIR 'ALI  
PERSIA, PERHAPS HERAT, 16TH CENTURY**

Persian manuscript on paper, laid down on album pages, 7 leaves, 10 lines to the page written diagonally in elegant minute *nasta'liq* script in black ink, outer borders of gilt-sprinkled boards, one illuminated headpiece, first two album pages repaired, later Ottoman dark red gilt-tooled binding, slightly worn  
175 x 115 mm.

£800 - 1,200  
\$1,100 - 1,700  
€920 - 1,400

**Provenance:**

The collection of the late Jafar Ghazi.

70<sup>\*R</sup>

**MUHAMMAD MUJJIR BIN WAJAH AL-DIN, MIFTAH AL-JINAN, THE KEY OF PARADISE, A GUIDE TO A GODLY LIFE, CONTAINING DIRECTIONS RELATING TO PRAYERS, RELIGIOUS OBSERVANCES, AND MORAL CONDUCT, BASED UPON THE PRECEPTS OF THE PROPHET MUHAMMAD AND OTHER HOLY MEN, COPIED BY KHAWAJA JAN BIN SULTAN AHMAD SIYAWUSHANI  
PERSIA, DATED RAJAB 965/MAY 1558**

Persian manuscript on paper, 300 leaves, 15 lines to the page written in elegant *nasta'liq* script in black ink, significant words and sentences picked out in red ink, inner margins ruled in blue and gold, catchwords written in wide outer margins, one illuminated headpiece in colours and gold, some margins crudely repaired, some worming, rather browned, edges frayed, later brown morocco covers with blind-tooled diaper pattern, spine and edges worn  
245 x 168 mm.

£1,000 - 1,500  
\$1,400 - 2,100  
€1,100 - 1,700

**Provenance**

The collection of the late Jafar Ghazi.

Another copy, dated AH 1084/AD 1673, is in the British Library, London (see C. Rieu, *Catalogue of the Persian Manuscripts in the British Museum*, vol. I, Oxford 1966, p. 44, Egerton 691).



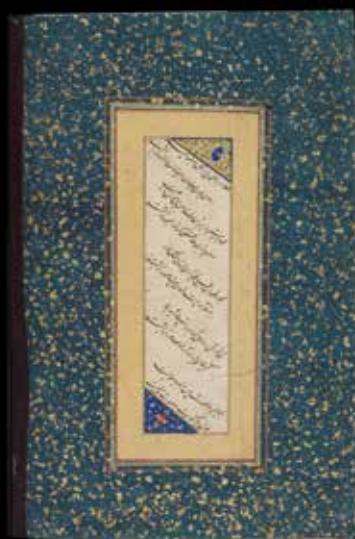
65



68



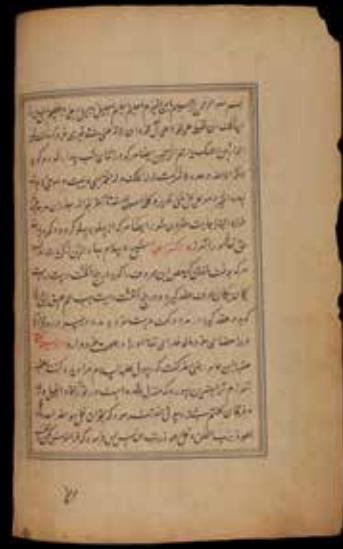
66



69



67



70

71  
No lot

72<sup>• R</sup>

**AN ANTHOLOGY IN PERSIAN VERSE AND PROSE INCLUDING A RISALAH ENTITLED AL-FARIDHIYA  
MUGHAL INDIA, WRITTEN AT AHMEDABAD, DATED AH 1000/  
AD 1591-92**

Persian manuscript on paper, 43 leaves, 17 lines to the page written in one or two columns of small *nasta'liq* script in black ink, inner margins ruled in blue and gold, catchwords, significant words picked out in red ink, two illuminated headpieces in colours and gold, rather browned, some waterstaining, soiling, marbled paper covers, rebacked, worn  
177 x 112 mm.

£800 - 1,200  
\$1,100 - 1,700  
€920 - 1,400

**Provenance**

The collection of the late Jafar Ghazi.

73<sup>• R</sup>

**HAFIZ, DIVAN, PERSIAN POETRY  
PROBABLY OTTOMAN TURKEY, 16TH CENTURY**

Persian manuscript on paper, 120 leaves, approximately 15-16 lines to the page written in two columns of elegant *nasta'liq* script in black ink, interlinear and intercolumnar rules in gold, inner margins ruled in gold, trimmed with loss of catchwords, one illuminated headpiece in colours and gold, dampstaining, some crude repairs, later brown morocco gilt, covers of patterned textile, with flap, doublures of gold-sprinkled mauve paper, faded, 193 x 125 mm.; and Hafiz, *Divan, Persian poetry, Persia, Turkman, dated Rabi'* al-Awwal 868/November 1463, Persian manuscript on paper, 191 leaves, approximately 13-14 lines to the page written in two columns of elegant *nasta'liq* script in black ink, double interlinear and intercolumnar rules in gold, inner margins ruled in blue and gold, catchwords in wide outer margins, two illuminated headings with loss of some pigments as a result of waterstaining, three miniatures, defective, rather browned, some crude repairs, later brown morocco, worn  
169 x 117 mm.(2)

£600 - 800  
\$850 - 1,100  
€690 - 920

**Provenance**

The collection of the late Jafar Ghazi.

74<sup>• R</sup>

**JAMI, SUBHAT AL-AHRAR, PERSIAN POETRY  
PERSIA, DATED AH 925/AD 1519-20**

Persian manuscript on paper, 126 leaves, 12 lines to the page written in two columns of *nasta'liq* script in black ink, double intercolumnar rules in gold, margins ruled in blue and gold, headings written in *nasta'liq* script in red ink, one illuminated headpiece, probably from a contemporaneous manuscript, some worming and waterstaining mostly restricted to outer margins, later marbled paper covers, worn, some tears to edges  
160 x 105 mm.

£600 - 800  
\$850 - 1,100  
€690 - 920

**Provenance**

The collection of the late Jafar Ghazi.

75<sup>• R</sup>

**RIYAZI SAMARQANDI (D. 1479), DIVAN, PERSIAN POETRY**

**TIMURID PERSIA OR CENTRAL ASIA, LATE 15TH CENTURY**

Persian manuscript on pink and cream-coloured paper, 31 leaves, 11 lines to the page written horizontally and vertically in elegant *nasta'liq* script in black ink, intercolumnar and interlinear gilt rules, inner margins ruled in gold, catchwords in wide outer margins, slightly trimmed, one illuminated headpiece in colours and gold, probably from a contemporaneous manuscript, waterstained, some smudging, seal impression erased, brown morocco with marbled paper covers  
157 x 103 mm.

£600 - 800  
\$850 - 1,100  
€690 - 920

**Provenance**

The collection of the late Jafar Ghazi.

76<sup>• R</sup>

**JAMI, YUSUF U ZULAYKHA, LOVE POETRY**

**PROVINCIAL PERSIA, DATED AH 971/AD 1563-64**

Persian manuscript on paper, 122 leaves, 17 lines to the page written in two columns of *nasta'liq* script in black ink, double intercolumnar rules in gold, inner margins ruled in blue and gold, catchwords in wide margins, headings written in *nasta'liq* script in red ink, one illuminated headpiece in colours and gold, repaired, one folio a later replacement, edges frayed, rather browned, waterstaining, brown morocco with richly decorated covers of stamped rectangular panels depicting animals and geese in their natural habitat on a gilt ground, doublures with central rectangular panels richly decorated with paper filigree on a coloured ground, worn with loss of small areas of filigree, rodent damage to edges  
149 x 154 mm.

£600 - 800  
\$850 - 1,100  
€690 - 920

**Provenance**

The collection of the late Jafar Ghazi.

77<sup>• R</sup>

**TWO MANUSCRIPTS OF PERSIAN POETRY IN ONE VOLUME:**

**THE FIRST, VAHSHI, FARHAD U SHIRIN, COPIED BY KAMAL  
AL-YAZDI; THE SECOND, THE SUPREME ABODE OF  
HAPPINESS, A MASNAVI IN IMITATION OF THE MAKHZAN AL-  
ASRAR**

**PERSIA, 16TH/17TH CENTURY**

Persian manuscript on gold-sprinkled paper, 123 leaves, 15 lines to the page written in elegant *nasta'liq* script in black ink, interlinear and intercolumnar rules in gold, catchwords, inner margins ruled in green, red, blue and gold, one illuminated headpiece in colours and gold, some dampstaining and crude repairs, Ottoman brown morocco with stamped central medallions decorated with floral and vegetal motifs on a gilt ground, rebacked, 205 x 127 mm.; and an unidentified manuscript of Persian poetry, Persia, 16th Century, Persian manuscript on paper, 18 leaves, *incomplete at beginning and end*, text written diagonally in three columns of elegant *nasta'liq* script in black ink, headings in alternating red and blue ink, late 15th/early 16th Century brown morocco with stamped central medallions decorated with wild geese amongst flowerheads  
175 x 110 mm.(2)

£500 - 700  
\$710 - 990  
€570 - 800

**Provenance**

H. Kevorkian Collection (the second manuscript).

The collection of the late Jafar Ghazi.



72



75



73



76



74



77



78

78\*

**SA'DI, GULISTAN**

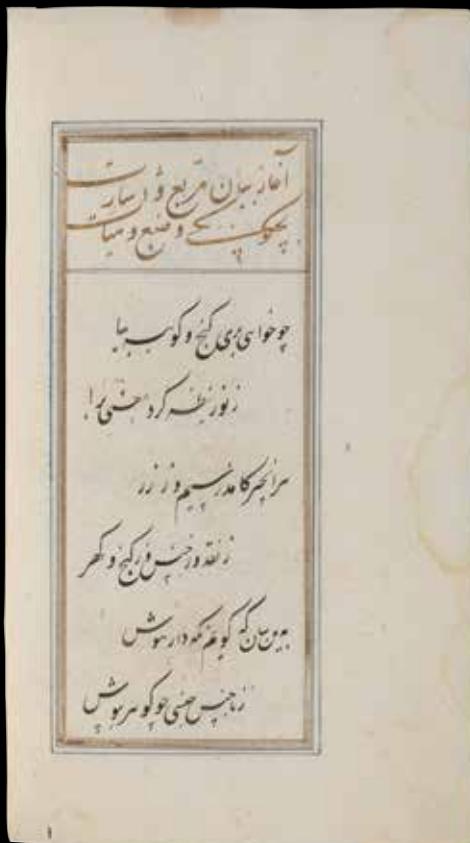
**OTTOMAN TURKEY, CONSTANTINOPLE, DATED AH 955/AD 1548-49**

Persian manuscript on paper, 123 leaves, 11 lines to the page written in *nasta'liq* script in black ink, significant words picked out in red, inner margins ruled in blue and gold, one illuminated headpiece in colours and gold, later red morocco with gilt-stamped central medallions and outer border, doublures of marbled paper, with flap 168 x 108 mm.

£3,000 - 4,000  
\$4,200 - 5,700  
€3,400 - 4,600

**Provenance**

The collection of the late Jafar Ghazi.



79

79

**A POEM IN PRAISE OF SHAHZADEH SELIM, SON OF SULTAN SULEYMAN THE MAGNIFICENT, AND COMMISSIONED FOR HIS LIBRARY, COPIED BY NAZAR BIN HASAN GILANI AL-SHUKURI, BETTER KNOWN AS AL-NAQIB OTTOMAN EMPIRE, PROBABLY CONSTANTINOPLE, DATED AH 959/AD 1551-52**

Persian manuscript on paper, 18 leaves, 8 lines to the page written in elegant *nasta'liq* script in black ink, inner margins ruled in blue and gold, catchwords written in wide outer margins, headings written in *nasta'liq* script in gold preceded by a dedicatory inscription written in gold stating that this manuscript was commissioned for the library of Shahzadeh Selim, son of Sultan Suleyman the Magnificent, Imperial seal impression on last page erased, seal impression on folio 1r added at a later date, some folios detached otherwise in good condition, later marbled paper cover, slightly worn 177 x 105 mm.

£2,000 - 3,000  
\$2,800 - 4,200  
€2,300 - 3,400

**Provenance**

The collection of the late Jafar Ghazi.

Shahzadeh Selim later reigned as Sultan Selim II from 1566-74, succeeding Suleyman the Magnificent.



80

**80\***  
YAHYA BIN PIR 'ALI NEV'I (D. 1598), *NETA'ICU'L-FUNUN VE MAHASINU'L-MUTUN*, AN ENCYCLOPAEDIA OF HISTORY, RELIGION, MYSTICISM, JURISPRUDENCE, MEDICINE AND ASTROLOGY, COPIED BY MAHMUD AL-QARAHISARI OTTOMAN TURKEY, DATED 27TH RABI' AL-AWWAL 1090/7TH MAY 1679

Ottoman Turkish manuscript on paper, 96 leaves, 19 lines to the page written in *nasta'liq* script in black ink, significant words picked out in or underlined in red, catchwords in wide outer margins, extensive commentaries written diagonally in outer margins, Arabic proverbs written in *naskhi* script in upper margins of some pages, one astronomical diagram, brown leather, worn, doublures of marbled paper  
198 x 145 mm.

£800 - 1,200  
\$1,100 - 1,700  
€920 - 1,400

#### Provenance

The collection of the late Jafar Ghazi.

The work was compiled in AH 1007/AD 1589–99 and dedicated to Sultan Murad III. Two copies of this work are in the Bodleian Library, Oxford (see G. Kut, *Supplementary Catalogue of Turkish Manuscripts in the Bodleian Library*, Oxford 2003, pp. 213–214, nos. 299 and 300).



81

**81\***  
*KITAB ADWIYA SHARIFA*, A MANUAL OF TRADITIONAL CURES FOR VARIOUS AILMENTS, ACCORDING TO IBN MASYUH, JALINUS, AL-TABARI, AND OTHERS, WITH THE SEAL IMPRESSION OF SULTAN SELIM I (REG. 1512-20) OTTOMAN TURKEY, CONSTANTINOPLE, LATE 15TH/EARLY 16TH CENTURY

Arabic manuscript on paper, 19 leaves, 9 lines to the page written in disciplined *naskhi* script in black ink, significant words picked out in gold, inner margins ruled in gold, letters written in wide outer margins, some catchwords missing, some folios detached, probably incomplete or misbound, waterstaining mostly restricted to outer margins, contemporary brown morocco with stamped central medallions decorated with a vegetal motif, outer borders tooled in gilt, worn, with flap, doublures defective as a result of fire damage  
177 x 117 mm.

£1,500 - 2,000  
\$2,100 - 2,800  
€1,700 - 2,300

#### Provenance

The collection of the late Jafar Ghazi.



82

82\*

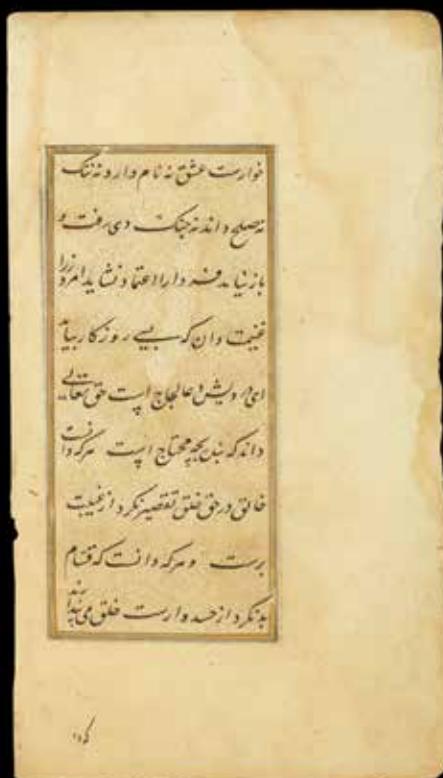
**AN ILLUMINATED CALLIGRAPHIC MURAQQA'  
OTTOMAN TURKEY, CIRCA 1550**

Arabic manuscript on paper, laid down on card, 6 leaves, 10 album pages, 5 lines to the page, the first line written in large *thuluth* script in black ink, the remaining four lines written in smaller *naskhi* script in black ink on a brown ground in a separate panel, gold roundels marking verse-endings, inner margins ruled in gold and red, fine marbled outer borders, last page with panel signed by Mustafa Dede, probably from a different manuscript, red morocco gilt, 18th-19th Century  
226 x 147 mm.

£5,000 - 7,000  
\$7,100 - 9,900  
€5,700 - 8,000

**Provenance**

The collection of the late Jafar Ghazi.



83

83\*

**'ABDALLAH AL-ANSAR, NASAYIH, MAXIMS OF 'ABDALLAH,  
COPIED BY MUHAMMAD AMIN AL-HUSAINI TURMUDI  
OTTOMAN TURKEY, PROBABLY CONSTANTINOPLE, DATED AH  
988/AD 1580-81**

Persian manuscript on gold-sprinkled paper, 15 leaves, 9 lines to the page written in elegant *nasta'iq* script in black ink, inner margins ruled in gold, catchwords in wide outer margins, one illuminated headpiece in colours and gold, discoloration, waterstaining, marbled-paper covers, worn  
190 x 112 mm.

£1,500 - 2,000  
\$2,100 - 2,800  
€1,700 - 2,300

**Provenance**

The collection of the late Jafar Ghazi.

An inscription on folio 1r states: *From the library of Abu Bakr bin Rustam bin Ahmad al-Shirvani (the celebrated bibliophile).*

84  
No lot



85

**A CALLIGRAPHIC ALBUM (MURAQQA'), COPIED BY HAFIZ OTHMAN**

**OTTOMAN TURKEY, SECOND HALF OF THE 17TH CENTURY**

Arabic manuscript on paper laid down on card in concertina form, 8 album pages, each with one line in bold *thuluth* script in black ink, and 13 lines of diagonally-written *naskhi* script or 4 or 5 lines of horizontally-written *naskhi* script, verse-markers in colours and gold, inner margins ruled in gold, inner and outer margins of marbled paper, some staining, otherwise in good condition, contemporary black morocco with gilt-stamped central medallions and borders, doublures of marbled paper, spine torn  
242 x 180 mm.

£1,500 - 2,000  
\$2,100 - 2,800  
€1,700 - 2,300

**Provenance**

The collection of the late Jafar Ghazi.

Osman bin 'Ali, who was better known as Hafiz Othman (d. 1698), studied calligraphy under 'Ali the Elder and Nefes-zade Isma'il Effendi, and in 1694 was made calligraphy teacher to Sultan Mustafa II. He was a member of the Sunbuliye order of dervishes in Istanbul, and is known to have copied twenty-five Qur'ans. There are thirty calligraphic albums by him in the Topkapi Museum and other collections. To him is attributed the invention of the *hilyeh*, the calligraphic composition comprising the attributes of the Prophet Muhammad.

**AL-IMAM 'IZZ AL-DIN AL-MAQDISI, KITAB HALL AL-RUMUZ WA MAFATIH AL-KUNUS**

Arabic manuscript on paper, 30 leaves, approximately 27-28 lines to the page written in *naskhi* script in black ink, headings written in red ink, catchwords, detailed index written at beginning at a later date, dampstaining, rather browned, later brown morocco, worn and repaired at edges  
225 x 155 mm.

£1,000 - 2,000  
\$1,400 - 2,800  
€1,100 - 2,300



86



87



88



89

87\*

**TWO WORKS IN ONE VOLUME: ABD AL-RAHMAN JAMI, LAMA'AT, PERSIAN RELIGIOUS POETRY; RISALAH 'JAMI 'ALA AL-HAFIZ', COPIED BY MUHAMMAD QASIM AL-JAMI  
OTTOMAN TURKEY, DATED AH 955/AD 1548-49**

Persian manuscript on paper, 34 leaves, approximately 14-15 lines to the page written in elegant *nasta'liq* script in black ink, inner margins ruled in blue and gold, catchwords, two illuminated headpieces in colours and gold, contemporary brown morocco with stamped central medallions and cornerpieces decorated with intertwining floral and vegetal motifs in red on a gold ground, rebacked, tears to spine, with flap 208 x 125 mm.

£800 - 1,200  
\$1,100 - 1,700  
€920 - 1,400

**Provenance**

The collection of the late Jafar Ghazi.

88\*

**KITAB TADHKIRAT AL-SHU'ARA, AN ANTHOLOGY IN PROSE AND VERSE INCLUDING THE WORK OF THE POETS FAIZI CELEBI, FURUGHI, MAJDI CELEBI AND MEHDI CELEBI  
OTTOMAN EMPIRE, DATED DHU'L-QADA 992/NOVEMBER 1584**

Ottoman Turkish and Persian manuscript on paper, 162 leaves, 17 lines to the page written in one and two columns of *nasta'liq* script in black ink, double intercolumnar and interlinear rules in red, inner margins ruled in red, catchwords in wide outer margins, significant words picked out in red ink, one illuminated headpiece in colours and gold preceded by a roundel incorporating the title written in gold, numerous ownership inscriptions and seal impressions, waterstaining mostly restricted to upper part of pages, contemporary reddish-brown morocco with stamped central medallions, worn, with flap, doublures of black morocco 215 x 130 mm.

£800 - 1,200  
\$1,100 - 1,700  
€920 - 1,400

**Provenance**

The collection of the late Jafar Ghazi.

89\*

**HAFIZ, DIVAN, PERSIAN POETRY, COPIED BY YUSUF ZIA AL-DIN AL-ASSAWI  
OTTOMAN TURKEY, DATED AH 1247/AD 1831-32**

Persian manuscript on paper, 138 leaves, 15 lines to the page written in one and two columns of *nasta'liq* script in black ink, intercolumnar and interlinear rules in red, inner margins ruled in red, catchwords, headings written in *nasta'liq* script in red ink, one coloured headpiece in red, discolouration, brown morocco, worn, tears to edges, with flap, 213 x 135 mm.; and another Persian manuscript, entitled *Kitab al-Insha'*, by Abd al-Rahman Jami, Ottoman Turkey, 19th Century, 50 leaves, 19 lines to the page written in *nasta'liq* script in black and red, one illuminated headpiece 217 x 140 mm.(2)

£600 - 800  
\$850 - 1,100  
€690 - 920

**Provenance**

The collection of the late Jafar Ghazi.



90

90°

**AN ILLUMINATED QUR'AN, COPIED BY HUSAIN BIN MUHAMMAD BIN NAJM AL-DIN AL-HUSAINI AL-SHANBAKI OTTOMAN EMPIRE, DATED AH 1087/AD 1676-77**

Arabic manuscript on paper, 257 leaves, 19 lines to the page written in neat *naskhi* script in black ink with diacritics and vowel points in red and black, gilt discs between verses, inner margins ruled in blue and gold, *sura* headings written in *thuluth* script in gold, one illuminated frontispiece, defective, rather browned, later dark green binding, covers richly decorated with a gilt diaper pattern, rebacked, with flap, doublures of pink patterned paper, some fading  
128 x 85 mm.

£1,500 - 2,000  
\$2,100 - 2,800  
€1,700 - 2,300

**Provenance**

The collection of the late Jafar Ghazi.



91

91°

**AN ILLUMINATED QUR'AN  
NORTH AFRICA, 19TH CENTURY**

Arabic manuscript on paper, 186 leaves, 17 lines to the page written in *maghribi* script in black ink with diacritics and vowel points in yellow and red, yellow devices between verses, *sura* headings written in eastern *kufic* script in yellow, two illuminated headpieces, trimmed, waterstaining, some crude repairs, modern black leather with stamped gilt central medallions and cornerpieces, doublures of modern patterned paper, with flap  
280 x 205 mm.

£2,000 - 3,000  
\$2,800 - 4,200  
€2,300 - 3,400

**Provenance**

The collection of the late Jafar Ghazi.



92



93

92\*

**MEHMED BIN SALIH YAZICIOGLU (D. 1451), MUHAMMEDIYYE, POETRY IN PRAISE OF THE PROPHET MUHAMMAD, THE AUTHOR'S OWN TRANSLATION INTO OTTOMAN TURKISH VERSE OF HIS ARABIC WORK ENTITLED MEGARIBU'Z-ZAMAN OTTOMAN TURKEY, PROBABLY CONSTANTINOPLE, 18TH CENTURY**

Ottoman Turkish and Arabic manuscript on paper, 233 leaves, 19 lines to the page written in two columns of *naskhi* script in black ink, double intercolumnar rules in gold, inner margins ruled in gold, catchwords in wide outer margins, Arabic titles written in *naskhi* script in red ink, one illuminated headpiece in colours and gold, edges of first folio frayed, small tears restricted to outer margins otherwise in good condition, contemporary brown morocco with stamped central medallions and cornerpieces decorated with intertwining stylised serrated leaves and flowerheads, spine rebossed, edges defective, doublures of marbled paper  
400 x 272 mm.

£2,000 - 3,000  
\$2,800 - 4,200  
€2,300 - 3,400

**Provenance**

The collection of the late Jafar Ghazi.

Another copy of this work, dated AH 1005/AD 1597, is in the Bodleian Library, Oxford (see G. Kut, *Supplementary Catalogue of Turkish Manuscripts in the Bodleian Library*, Oxford 2003, p. 47, no. 63).

93\*

**SULTAN SELIM I (REG. 1512-20), DIVAN, POETRY OTTOMAN TURKEY, PROBABLY CONSTANTINOPLE, 16TH CENTURY/EARLY 17TH CENTURY**

Persian manuscript on paper, 53 leaves, 13 lines to the page written in one or two columns of elegant *nasta'iq* script in black ink, interlinear and intercolumnar rules in gold, inner margins ruled in gold, catchwords in wide outer margins, one illuminated headpiece in blue and gold, first folio rebossed otherwise in good condition, contemporary brown morocco covers with stamped central medallions decorated with intertwining serrated leaves and flowerheads outlined in gilt, rebossed, edges repaired, flap replaced at a later date  
172 x 106 mm.

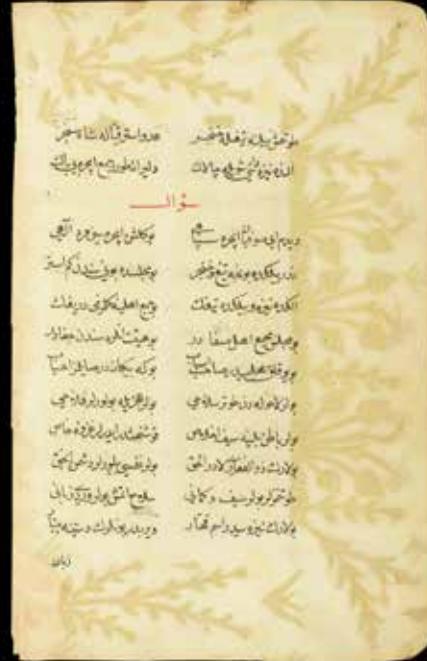
£3,000 - 5,000  
\$4,200 - 7,100  
€3,400 - 5,700

**Provenance**

The collection of the late Jafar Ghazi.



94



95

94°

**SHAHAB AL-DIN ABU'L-'ABBAS AHMAD AL-MAHARI AL-SHAFI'I, ZAD AL-MUSAFIR FI MA'RIFAT RASM FASL AL-DAYIR, A TREATISE ON ASTROLOGY, ABRIDGED BY THE AUTHOR FROM HIS WORK IRSHAD AL-HAYIR ILA MA'RIFAT WADHA' KHUTUT FASL AL-DAYIR**

**NORTH AFRICA, PROBABLY MOROCCO, CIRCA 1800**

Arabic manuscript on paper, 13 leaves, 16 lines to the page written in disciplined *maghribi* script in black ink, significant words and headings picked out in blue and red, catchwords, two tables, extensive worming crudely repaired, modern brown binding  
199 x 147 mm.

£1,500 - 2,000  
\$2,100 - 2,800  
€1,700 - 2,300

## Provenance

The collection of the late Jafar Ghazi.

95°

AN ANTHOLOGY OF RELIGIOUS POETRY IN ONE VOLUME,  
INCLUDING A POEM BY SHAMS EFFENDI, IRSHAD 'AWAM,  
ARRANGED IN THE FORM OF QUESTIONS AND ANSWERS,  
WRITTEN ON STENCILLED PAPER DEPICTING FLORAL AND  
VEGETAL SPRAYS INCLUDING TULIPS AND CYPRESS TREES  
OTTOMAN TURKEY, EARLY 18TH CENTURY

Ottoman Turkish manuscript on stencilled paper, 69 leaves, 11-13 lines to the page written in more than one in two columns of *naskhi* script in black ink, headings written in red, edges frayed, *misbound*, catchwords, brown morocco, worn, tears to spine  
184 x 125 mm.

£800 - 1,200  
\$1,100 - 1,700  
€920 - 1,400

## Provenance

H. Kevorkian (offered as lot 109 (pencilled on front doublure) in a Sotheby's sale in the 1980s)

The collection of the late Jafar Ghazi.

A colophon states that this poem was copied by its composer, Shams al-Din, who resided in Sivas, and which is dated Rabi al-Awwal 986/June 1578.

96\*

**SAZAY HASAN DE DE ZADA, DIVAN,  
COPIED BY DERVISH HUSAIN AL-  
RUDUSI (FROM THE ISLAND OF  
RHODES)**  
**OTTOMAN EMPIRE, PROBABLY  
RHODES, DATED 5TH SAFAR 1165/23RD  
DECEMBER 1751**

Ottoman Turkish manuscript on paper, 93 leaves, 17 lines to the page written in two columns of *naskhi* script in black ink, double intercolumnar rules in red, inner margins ruled in red, catchwords, headings and significant words including the name of the poet picked out in red, one illuminated headpiece in colours and gold, some folios towards the end detached, edges frayed, some soiling, later brown morocco with marbled paper covers, worn  
202 x 150 mm.

£600 - 800  
\$850 - 1,100  
€690 - 920

**Provenance**

The collection of the late Jafar Ghazi.

97\*

**MAJMU'A, A COLLECTION OF PERSIAN  
POETRY ARRANGED ALPHABETICALLY**  
**OTTOMAN EMPIRE, EARLY 19TH  
CENTURY**

Persian manuscript on white, yellow, pink and green paper, 95 leaves, verses written diagonally in three columns of neat *nasta'liq* script in black ink, significant words and titles picked out in red ink, intercolumnar rules in gold, detailed index with titles written in *nasta'liq* script in red ink and the letters of the alphabet picked out in gold, in good condition, contemporary brown morocco gilt, slightly worn, doublures of patterned paper  
235 x 128 mm.

£800 - 1,200  
\$1,100 - 1,700  
€920 - 1,400

**Provenance**

The collection of the late Jafar Ghazi.

98\*

**RIDA EFFENDI, TURKISH POETRY**  
**OTTOMAN EMPIRE, LATE 19TH  
CENTURY**

Ottoman Turkish manuscript on paper, 162 leaves, 17 lines to the page written in *nasta'liq* script in black ink, the name *Rida* picked out in red, catchwords written in wide margins, green morocco gilt, edges worn, with flap, doublures of yellow paper  
250 x 147 mm.

£600 - 800  
\$850 - 1,100  
€690 - 920

**Provenance**

The collection of the late Jafar Ghazi.

99\*<sup>R</sup>

**BADR AL-DIN ABU 'ABDALLAH  
MUHAMMAD IBN MUHAMMAD IBN  
AHMAD AL-MISRI AL-DIMASHQI (1423-  
1506), TWO ASTRONOMICAL TREATISES  
(RISALAH) IN ONE VOLUME: KIFAYAT  
AL-QUNU' FI'L-'AMAL BI'L-RUB' AL-  
MAQTU'; AND RISALAH FI'L-RUB' BI'L-  
'AMAL MUJIB**

**QAJAR PERSIA OR OTTOMAN TURKEY,  
19TH CENTURY**

Arabic manuscript on paper, 10 leaves, 21 lines to the page written in a cursive script in black ink, significant words and headings picked out in red, extensive commentaries in wide outer margins added at a later date, a few tables and diagrams, waterstaining affecting areas of text, discoloration, marbled paper covers, 198 x 147 mm.; and a calendar (*ruznama*), Ottoman Turkey, 19th Century, Ottoman Turkish manuscript on paper, 7 leaves, composed of tables in red and black ink, preceded by a preface written in *naskhi* script, interlinear red rules, inner margins ruled in red, marbled paper covers, 207 x 134 mm.; and another calendar composed of *jadawil* (tables), Ottoman Turkey, 19th Century, marbled paper covers, slipped inside the previous manuscript  
198 x 113 mm.(3)

£600 - 800  
\$850 - 1,100  
€690 - 920

**Provenance**

The collection of the late Jafar Ghazi.

The author was known by the name of Sibt (Ibn Bint) al-Maridini. He lived in Cairo and Damascus and was timekeeper of the al-Azhar mosque in Cairo.

100\*

**ISMA'IL HAQQI AL-BURSAVI, RISALAH  
AL-MUTAHAJI FI HURUF AL-NAHJI, A  
TREATISE ON ASTRONOMY, ASTROLOGY  
AND OTHER SUBJECTS**  
**OTTOMAN TURKEY, PROBABLY  
CONSTANTINOPLE, CIRCA AH 1287/AD  
1870-71 (THE DATE IN SOME MARGINAL  
NOTES)**

Arabic and Ottoman Turkish manuscript on paper, 31 leaves, 16 lines to the page written in *divani* script in black ink, stencilled borders with floral and vegetal motifs, some prepared folios left blank, some worming, one illuminated headpiece in colours and gold, lacquer binding with intertwining vines and grapes in gold on red ground, some chipping, doublures of red morocco gilt, spine defective, upper cover detached  
288 x 168 mm.

£600 - 800  
\$850 - 1,100  
€690 - 920

**Provenance**

The collection of the late Jafar Ghazi.

101\*

**AN UNUSUAL ADMINISTRATIVE MANUAL  
(KANUNNAME) IN SAFINAH FORM,  
RELATING TO LAND ADMINISTRATION  
AND ITS REGULATIONS AND FORMULAS**  
**OTTOMAN EMPIRE, LATE 18TH  
CENTURY**

Ottoman Turkish manuscript on watermarked paper, 96 leaves, text written horizontally and diagonally in *divani* script in black and red ink, red morocco gilt, doublures of marbled paper  
214 x 150 mm.

£800 - 1,200  
\$1,100 - 1,700  
€920 - 1,400

**Provenance**

The collection of the late Jafar Ghazi.

On folio 1r are notices about various land holdings in the Kocaeli district, dated Safar 1192/March 1778. On the following pages are several records relating to the administration in Crete, all dated AH 1191/AD 1777-78. This is followed by the main text, the contents of which concerns the laws of land tenure; a list of the names of the divisions of the various regions (*eyalet*) of the empire; as well as the titles to be used when addressing dignitaries (*wazir, beylerbey* etc.) in official correspondence, as well as the format for writing official commands (*berat*).

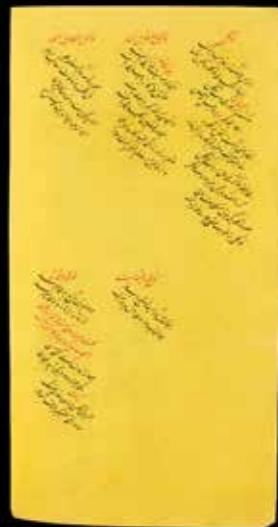
At the end are numerous administrative records and accounts, as well as various gold-sprinkled *tughras*. Three of these belong to the supervisors of the imperial shipyard (*tersane-i amire*) and another, on the final folio, belongs to a certain Süleyman, the governor of Adana (Adana Vali). In several places is the seal impression of Hasan Tahsin, dated AH 1306[?]/AD 1888-89.



96



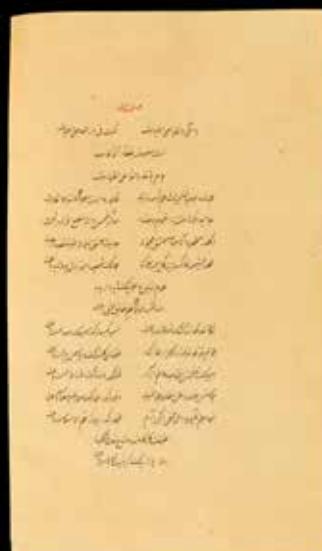
99



97



100



98



101

102\*

**AN ILLUMINATED CALLIGRAPHIC MURAQQA', IN CONCERTINA FORM  
OTTOMAN TURKEY, 19TH CENTURY**

Arabic manuscript on yellow paper, laid down on card, 16 album pages, each page with two lines of text in large bold *thuluth* script in black ink, illuminated roundels between verses, one illuminated headpiece in colours and gold, floral sprays around and interspersing text, gold-sprinkled and coloured inner margins, outer borders of various colours, sprinkled with gold, final page with incorrect attribution to Hafiz Osman, leather binding with marbled covers

299 x 231 mm. (closed)

£4,000 - 6,000  
\$5,700 - 8,500  
€4,600 - 6,900

**Provenance**

The collection of the late Jafar Ghazi.

103\*

**A CALLIGRAPHIC MURAQQA'  
OTTOMAN TURKEY, 19TH CENTURY**

Arabic manuscript on paper laid down on card, three album pages folding into an album, each page with one line of elegant *thuluth* script in black on cream paper, below this a panel with nine lines written diagonally in *naskhi* script (on two of the pages), and five lines written horizontally (on the third), gold roundels between verses, margins ruled in gold, gold-sprinkled coloured borders, marbled paper boards, doublures of marbled paper, 221 x 158 mm.; and another calligraphic muraqqa', Ottoman Turkey, 19th Century, comprising one page, incomplete, marbled boards

247 x 185 mm.(2)

£600 - 800  
\$850 - 1,100  
€690 - 920

**Provenance**

Formerly in the collection of the late Dr. Zia Sofu (1918-94) (the first item).

The collection of the late Jafar Ghazi.

104

**THREE FIRMAN RELATING TO THE HOLDERS OF LAND GRANTS**

**OTTOMAN TURKEY, 18TH CENTURY, DATED DURING THE REIGNS OF SULTAN AHMED III (REG. 1703-30) AND OSMAN III (1754-57)**

A. A firman confirming a certain Yusuf, son of Sefer, as the hereditary lease-holder of the Siğla Sancak (Izmir district), dated the end of Safar 1127/March 1715, Ottoman Turkish manuscript on paper, in scroll form, seven lines of text written in *divani* script in black ink, *tughra* of Sultan Ahmed III at top, 580 x 380 mm.  
B. A firman, confirming a certain Ibrahim, described as medium height, with hazel eyes and light-coloured eyebrows, as the holder of a land grant (timar) worth 45,000 akçes, dated on the back 21st Ramadan 1118/27th December 1706, Ottoman Turkish manuscript on paper, in scroll form, nine lines of *divani* script written in black and red ink, *tughra* of Sultan Ahmed III, perforation, 840 x 360 mm.

C. A firman confirming a certain Tursun Mustafa, described as tall, with hazel eyes and light-coloured eyebrows, as the holder of a land grant (zeamet) of the value of 26,500 akçes in the village of Revan, dated verso 19th Shawwal 1170/7th July 1757, Ottoman Turkish manuscript on paper, in scroll form, six lines of text written in *divani* script in black and red ink, *tughra* of Sultan Osman III in red at top

785 x 440 mm.(3)

£1,500 - 2,000  
\$2,100 - 2,800  
€1,700 - 2,300

**Provenance**

The collection of the late Jafar Ghazi.

105

**AN ILLUMINATED *HILYEH*, THE ATTRIBUTES OF THE PROPHET MUHAMMAD, INCORPORATING AN *IJAZET*, SIGNED BY 'UMAR AL-WASFI, 'ABDULLAH SALEH AND AHMAD AL-ZIHNI  
OTTOMAN TURKEY, DATED (TWICE) AH 1281/AD 1864-65**

Arabic manuscript on paper laid down on card, in three folding sections, the *hilye* within an oval in the centre, written in *naskhi* script in black ink within stylised cloudbands on a gold ground, outside this four roundels containing the names of the Four Caliphs, a single line of *thuluth* script above and below the oval, the *ijazet* at the bottom with three lines of *naskhi* script above cartouches containing the names of the scribes, Ahmad al-Zihni in the left, Abdullah Saleh in the right, 'Umar al-Wasfi in both, all on a blue ground with illuminated floral sprays and motifs in colours and gold, pink and blue outer borders

327 x 185 mm. (folded out)

£600 - 800  
\$850 - 1,100  
€690 - 920

**Provenance**

The collection of the late Jafar Ghazi.



102

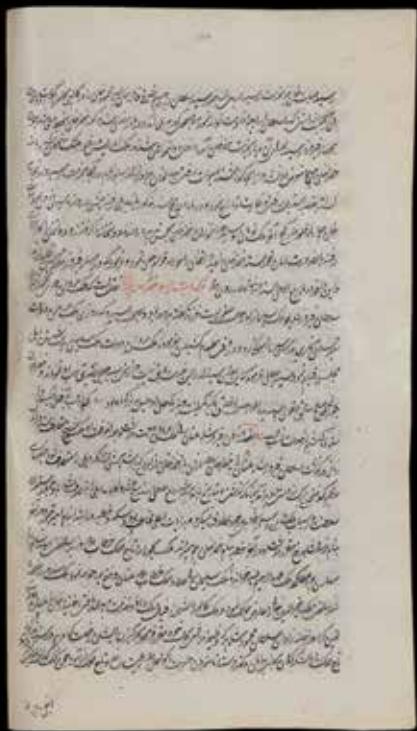


103



104

105



106

106\*

**NIZAM AL-DIN AHMAD BIN MUHAMMAD MUQIM AL-HARAVI,  
TARIKH-I TABAQAT-I-AKBAR, THE HISTORY OF AKBAR  
MUGHAL INDIA, 18TH CENTURY (BEFORE 1797)**

Persian manuscript on paper, 363 leaves, approximately 21 lines to the page written in more than one hand in clear *nasta'liq* script in black ink, significant words picked out or underlined in red ink, some sections with catchwords in wide outer margins, in good condition, contemporary brown morocco with stamped central medallions and cornerpieces of leather onlay incorporating a couplet from Jami's *Yusuf va Zulaykha*, worn, spine defective 415 x 247 mm.

£1,000 - 2,000  
\$1,400 - 2,800  
€1,100 - 2,300

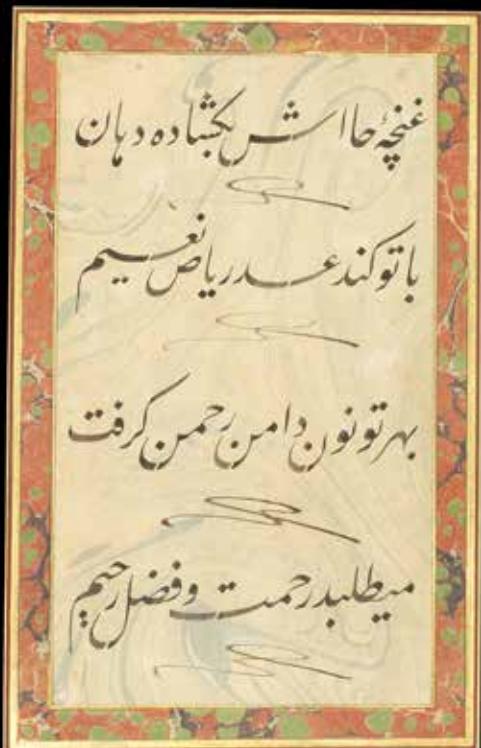
**Provenance**

Alexander Ramsay, apparently an East India Company officer or official.

H. Kevorkian Collection.

The collection of the late Jafar Ghazi.

The front flyleaf has a list of Persian manuscripts (including this manuscript) belonging to the library of Alec Ramsay (written *Mr Alec Ramsay*), giving the titles and numbers of volumes, and folio 1r has an English inscription *A. Ramsay* and the date 1797. He has not been identified.



107

107\*<sup>R</sup>

**A CALLIGRAPHIC ALBUM WRITTEN IN FINE NASTA'L/Q SCRIPT  
PERSIA, 19TH CENTURY**

Persian manuscript on marbled paper laid down on card, six leaves, ten calligraphic pages, inner borders of marbled paper, plain blue outer border, brown morocco with gilt central stamped medallions 325 x 220 mm.

£800 - 1,200  
\$1,100 - 1,700  
€920 - 1,400

**Provenance**

The collection of the late Jafar Ghazi.

The text consists of a *ghazal* on the *bismallah* by 'Abd al-Rahman Jami.



108

108<sup>• R</sup>  
**MUHAMMAD BAQIR IBN MUHAMMAD TAQI MAJLISI (D. 1698), ZAD AL-MA'AD, PROVISIONS FOR THE RESURRECTION, PRAYERS FOR EACH DAY OF THE YEAR PERSIA, PROBABLY ISFAHAN, DATED AH 1227/AD 1812-13**

Arabic and Persian manuscript on paper, 299 leaves, 17 lines to the page written in *naskhi* script in black ink, significant words and sentences picked out or underlined in red, interlinear Persian translation at the beginning, inner margins ruled in gold, catchwords in wide outer margins, one illuminated headpiece in colours and gold, outer borders of folios 1b-2a decorated with intertwining floral and vegetal motifs in gold, edges frayed, rather browned, the colophon, which is partially erased, states that the manuscript was copied by the author at Isfahan in AH 1107/AD 1695-96, and gives the date AH 1227/AD 1812-13 in gold, floral lacquer binding, covers decorated with sprays of wild roses on a brown ground, doublures decorated with intertwining floral motifs in gold on a red ground, rebacked, patterned printed cloth case  
282 x 172 mm.

£1,500 - 2,000  
\$2,100 - 2,800  
€1,700 - 2,300

**Provenance**

The collection of the late Jafar Ghazi.

Muhammad Baqir bin Muhammad Taqi bin Maqsud 'Ali al-Majlisi al-Isfahani was born in 1627, and was one of the foremost religious writers and thinkers of the period. He was Shaykh al-Islam during the reign of Shah Sulayman (d. 1694), and Mulla Bashi under Shah Sultan Husayn (d. 1713). His works include *Bihar al-Anwar*, Seas of Lights, and the present text consisting of prayers.



109

109<sup>• R</sup>  
**AHMAD BIN MUHAMMAD BIN 'ABD AL-RAHMAN KIYA GILANI, SIRAJ AL-ANSAB, SAFAVID BIOGRAPHIES, COMMISSIONED FOR MUHAMMAD IBRAHIM (SIHAM AL-MULK), COPIED BY ABD AL-GHAFFAR AL-ISFAHANI**

QAJAR PERSIA, DATED FRIDAY 17TH RABI' AL-THANI 1290/14TH JUNE 1873  
Persian manuscript on paper, 127 leaves, 15 lines to the page written in clear and neat *naskhi* script in black ink, significant words and sentences picked out or underlined in red, catchwords in wide outer margins, in good condition, contemporary blue morocco with stamped central medallions and cornerpieces decorated with intertwining floral and vegetal motifs, tears to spine  
251 x 158 mm.

£1,000 - 2,000  
\$1,400 - 2,800  
€1,100 - 2,300

**Provenance**

H. Kevorkian (offered for sale at Sotheby's in the early 1980s).  
The collection of the late Jafar Ghazi.

The patron of the manuscript is Muhammad Ibrahim, a son of Mirza Reza Khan. He was given the title *Siham al-Mulk* when appointed Colonel in charge of the army in Isfahan in AH 1273/AD 1856-57. He was governor of Mazandaran in AH 1300/AD 1882-83, a post he held for about two years, and governor of Kurdistan between 1886-1889. He was titled *Siham al-Dawlah* in AH 1291/AD 1874-75 (a year after this manuscript was produced) and *Nizam al-Dawlah* in AH 1306/AD 1888-89. (See M. Bamdad, *Dictionary of National Biography of Iran, 1700-1900*, vol. 3, Tehran 1966, pp. 291-3). He should not be confused with Prince Mahdi-qoli Siham al-Mulk, a grandson of Fath'ali Shah. The name of the patron in this manuscript is hidden in the reference to 'Khalil' in the colophon, which is an attribute of the prophet Abraham (Ibrahim).



110

110<sup>• R</sup>  
**[ANONYMOUS], MUKHTASAR BIST DAR MA'RIFAT ASTRULAB, A TREATISE, OR AN ABRIDGEMENT OF A TREATISE, ON THE ASTROLABE**

PERSIA, 18TH/19TH CENTURY

Persian manuscript on paper, 77 leaves, 17 lines to the page written in *nasta'liq* script in black ink, significant sentences underlined in red, inner margins ruled in red, occasional commentaries written diagonally in outer margins, catchwords, text mentions the date Safar 1075/ August 1664, probably the date of composition, brown morocco, worn, 210 x 155 mm.; and an astronomical treatise consisting of numerous tables (*jadawil*), Persia, 19th Century, 33 leaves, marbled paper covers, worn  
230 x 145 mm.(2)

£800 - 1,200  
\$1,100 - 1,700  
€920 - 1,400

**Provenance**

[the first manuscript] H. Kevorkian (offered for sale at Sotheby's in the early 1980s).  
The collection of the late Jafar Ghazi.



#### A QAJAR ROYAL ASTRONOMICAL MANUSCRIPT

111<sup>• R</sup>

**ABU'L HASAN 'ALI IBN RADWAN BIN JA'FAR AL-MUTATABIB,  
TAFSIR LI-KITAB AL-ARBA'H LI BATLUMIYUS AL-QALUDI,  
A COMMENTARY ON THE FOUR ESSAYS OF PTOLEMY,  
COMMISSIONED FOR PRINCE MUHAMMAD VALI MIRZA, THE  
FOURTH SON OF FATH 'ALI SHAH QAJAR (REG. 1797-1834),  
COPIED BY MUHAMMAD ISMA'IL, SON OF SAYYID ABI'L-  
HASAN AL-MUSAWI AL-'ARIZI AL-YAZDI  
QAJAR PERSIA, DATED TOWARDS THE END OF JUMADI II  
1240/MID-FEBRUARY 1825**

Arabic and Persian manuscript on thin paper, 549 leaves, 14 lines to the page written in disciplined *naskhi* script in black ink, interlinear Persian translation written in smaller *nasta'iq* script in red ink, double interlinear gilt rules, inner margins ruled in red, blue and gold, catchwords, chapter numbers and titles written in *thuluth* script in red ink in the upper corner of each page, four illuminated headpieces in colours and gold, in good condition, light brown morocco, doublures of marbled paper, slightly worn  
337 x 210 mm.

£4,000 - 6,000  
\$5,700 - 8,500  
€4,600 - 6,900

#### Provenance

The collection of the late Jafar Ghazi.

Muhammad Vali Mirza (AH 1203-81/AD 1789-1864) was the fourth son of Fatah'ali Shah Qajar, appointed Governor of Semnan and Khorasan and responsible for defeats of various attacks in Khorasan. He was opposed by various groups and chiefs and was finally recalled to Tehran. He was appointed governor of Yazd in AH 1238/AD 1822-23, where he stayed until AH 1243/AD 1827-28, during which time this manuscript was made for him. He spent the rest of his life in Tehran mainly as a member of the Supreme Council. He is recorded as a capable and decent prince and knowledgeable in astronomy. (See M. Bamdad, *Dictionary of National Biography of Iran, 1700-1900*, vol. 4, Tehran 1966, pp. 26-33).

The only other manuscript recorded by the scribe, Muhammad Isma'il, is a copy of *Miqyas al-masabih*, also commissioned by Muhammad Vali Mirza and dated AH 1239/AD 1823-24, where he gives his father's name as 'Abd al-Latif (rather than his father's kunyah, Abu'l-Hasan, which he has used in the present manuscript). (See Mehdi Bayani, *ahval va asar-e khosh-navisan*, vol. 4, Tehran 1358, p. 132).

The note on the blank leaf (recto, before *maqalat* III) states that the text of The Four Essays (*arba'ah maqalat*) of Ptolemy, which was translated by Mulla 'Abd al-Wahhab Mashhadī by the order of the Prince, was illustrated by royal painters under the supervision of Muhammad 'Ali [?] Mirza Baba in Yazd and was entered into the library in Ramadan 1236/June-July 1821. This appears to refer to another manuscript altogether, which further demonstrates the prince's interest in astronomical texts. The present manuscript does not appear to be recorded in any of the standard reference works.



112<sup>R</sup>

**A LITHOGRAPHED EDITION OF FIRDAUSI'S SHAHNAMA, WITH  
A PREFACE, FROM A COPY WRITTEN BY 'ASKAR IBN HUSAIN  
BAYG URDUBADI, WITH ILLUSTRATIONS BY KARBALA'I  
AKBAR AND KARBALA'I MUHAMMAD TAQI  
QAJAR PERSIA, TABRIZ, AT THE PRINTING HOUSE OF  
MASHHADI HAJI AQA, DATED JUMI I 1275/DECEMBER  
1858-JANUARY 1859 AND DHIL-HAJJAH 1275/JULY-AUGUST  
1859**

lithograph on paper, 414 leaves, main text in six columns of *nasta'liq* script with headings in bold and interspersed with numerous illustrations, prefaces with floral headpieces with Qajar lions, at the end a full-page portrait of the printer's father, European style gilt calf binding  
folio (362 x 230 mm.)

£1,000 - 1,500  
\$1,400 - 2,100  
€1,100 - 1,700

**Provenance**

The collection of the late Jafar Ghazi.

This interesting lithographed copy of the *Shahnama* was commissioned by and produced under the supervision of Mashhadi Haji Aqa the printer (*basmeh-chi*), son of the deceased Aqa Ahmad Tabrizi, whose portrait appears at the end of the book. According to the preface, written by Muhammad Mahdi Isfahani, he acquired a *Shahnama* printed in Calcutta from an unnamed British person, which became the basis for his work in AH 1248/AD 1822. He lists all other copies produced in India and Persia which he used, and after having compared these texts he produced this printed copy, adding some parts and taking certain sections out which were clearly not by Firdausi, and putting them at the end. The added parts include the story of Jamshid and Zahhak and that of Barzu.



113



114

#### OTHER PROPERTIES

113\*

**A LARGE ILLUMINATED QUR'AN  
MAMLUK OR OTTOMAN, EGYPT OR SYRIA, 16TH CENTURY**  
Arabic manuscript on paper, 299 leaves, 13 lines to the page written in *naskhi* script in black ink with diacritics and vowel points in red and black, pyramidal clusters of three inverted commas in red ink marking the verses, *sura* headings written in large *thuluth* script in red ink, one double-page illuminated frontispiece, and a rectangular panel at end, in colours and gold, an inscription dating the manuscript to AH 979/AD 1571-72 added at a later date, trimmed, badly wormed, modern marbled synthetic binding  
320 x 250 mm.

£5,000 - 7,000

\$7,100 - 9,900

€5,700 - 8,000

114\*

**AN'AM SHARIF, PRAYERS, WITH THREE ILLUMINATED  
DIAGRAMS INCORPORATING VERSES FROM THE QUR'AN  
AND TALISMATIC TABLES RELATING TO THE IMAM 'ALI AND  
SHAYKH AHMAD BUNI  
OTTOMAN, PROBABLY ANATOLIA, CIRCA 1500**

Arabic and Ottoman Turkish manuscript on paper, 57 leaves, 7 lines to the page written in elegant *naskhi* script in black ink, illuminated roundels between verses, inner margins ruled in blue and gold, lacking catchwords, five illuminated headpieces in colours and gold, rather browned, waterstaining, edges crudely repaired, brown morocco gilt, covers decorated with stamped central medallions decorated with flowerheads on a gilt ground, rebacked, with flap with similar decoration  
163 x 115 mm.

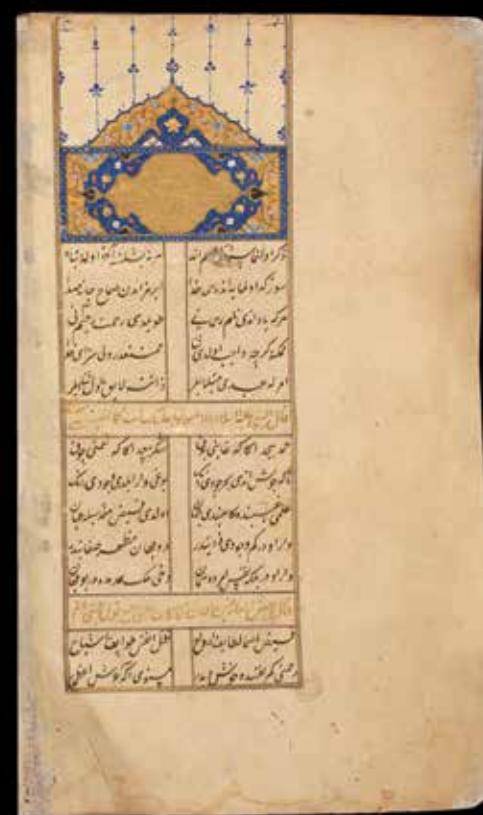
£4,000 - 6,000

\$5,700 - 8,500

€4,600 - 6,900



115



116

**115<sup>•</sup>**  
**A SMALL ILLUMINATED QUR'AN WRITTEN IN MAGHRIBI  
SCRIPT**

**NORTH AFRICA, PROBABLY MOROCCO, 17TH CENTURY**

Arabic manuscript on paper, 133 leaves, 23 lines to the page written in minute *maghribi* script in brown ink with diacritics and vowel points in brown and red, red dots between verses, inner margins ruled in yellow, blue and red, catchwords, illuminated devices in wide outer margins, *sura* headings written in eastern *kufic* or *thuluth* script in gold, one illuminated double-page frontispiece and one-page frontispiece in colours and gold, some crude repairs with the loss of text, contemporary brown morocco, covers richly decorated with geometric motifs in gold, with flap, doublures decorated with a gilt diaper pattern on a green ground, slightly worn  
84 x 88 mm.

£2,000 - 3,000  
\$2,800 - 4,200  
€2,300 - 3,400

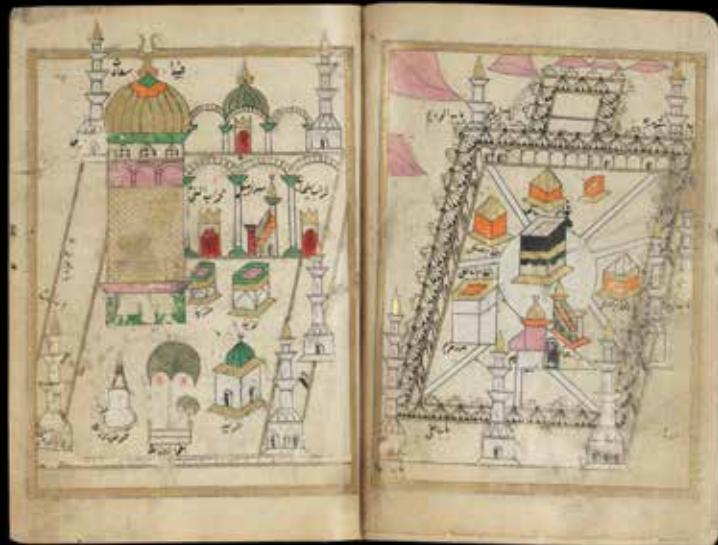
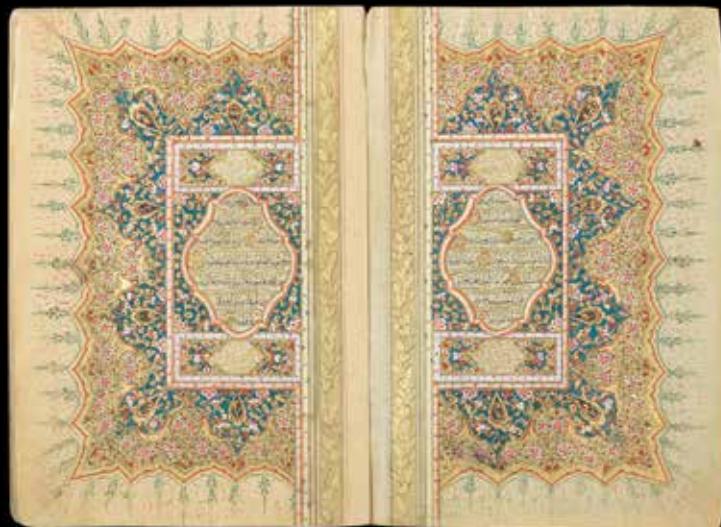
**116<sup>•</sup>**  
**HAMDULLAH BIN AK-SHAMS AL-DIN HAMDI (1449-  
1503), YUSUF U ZULEYKHA, POETRY, WITH EIGHT LATER  
ILLUSTRATIONS**  
**OTTOMAN TURKEY, PROBABLY CONSTANTINOPLE, LATE  
16TH CENTURY**

Ottoman Turkish manuscript on paper, 168 leaves, 17 lines to the page written in two columns of *nasta'liq* script in black ink, double intercolumnar rules in gold, inner margins ruled in gold, catchwords in wide outer margins, titles written in *nasta'liq* script in gold, one illuminated headpiece in colours and gold, 8 miniatures in the Ottoman style probably added at a later date, Ottoman brown morocco, covers of gilt stencilled panels richly decorated with intertwining serrated leaves, cloudbands and floral motifs, with flap  
197 x 125 mm.

£1,500 - 2,000  
\$2,100 - 2,800  
€1,700 - 2,300

**Provenance**

Hugo Friedmann (1901-45), Vienna (his bookplate); and thence by descent.  
Acquired in Istanbul in June 1935 (his handwritten note on one doublure).



117\*

**AN ILLUMINATED QUR'AN  
OTTOMAN TURKEY, 19TH CENTURY**

Arabic manuscript on thin paper, 267 leaves, 15 lines to the page written in *naskhi* script in black ink with diacritics and vowel points in red and black, small gold discs between verses, inner margins ruled in red and gold, catchwords in wide outer borders, illuminated devices in colours and gold, *sura* headings written in *thuluth* script in white on gold rectangular panels, one double-page illuminated frontispiece, two folios detached and loosely inserted at the beginning and end, contemporary red morocco with gilt-painted central medallions, cornerpieces and bands, lacking flap, with red morocco slipcase, edges defective  
135 x 100 mm.

£1,500 - 2,000  
\$2,100 - 2,800  
€1,700 - 2,300

118\*

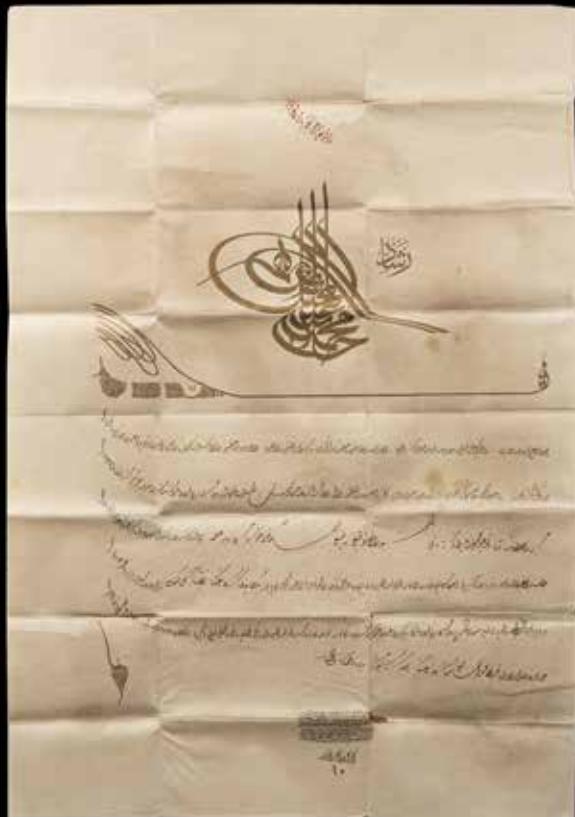
**ABU 'ABDALLAH MUHAMMAD BIN SULEYMAN AL-JAZULI,  
DALA'L AL-KHAYRAT WA SHAWARIQ AL-ANWAR, PRAYERS,  
WITH TWO FULL-PAGE ILLUSTRATIONS OF THE HOLY  
SHRINES IN MECCA AND MEDINA, COPIED BY DERVISH  
AHMED, BETTER KNOWN AS QARA JAWUSH ZADEH  
OTTOMAN TURKEY, DATED AH 1146/AD 1733-34**

Arabic manuscript on paper, 131 leaves, 9 lines to the page written in clear *naskhi* script in black ink, significant words picked out in red, gold discs between verses, inner margins ruled in gold, catchwords in wide outer margins, one illuminated headpiece in colours and gold, extensive commentaries in outer margins, now faded, some rubbing, tears to edges towards the end, corners rather thumbed, some repairs to borders, last two folios with prayers written in a cursive script added at a later date, brown morocco with stamped gilt central medallion, crudely rebacked, worn  
134 x 100 mm.

£5,000 - 7,000  
\$7,100 - 9,900  
€5,700 - 8,000



119



120

119\*

**AN UNUSUAL BOOK OF PRAYERS, INCLUDING THE NAMES OF GOD AND THE PROPHET MUHAMMAD, HILYEHS OF THE FOUR CALIPHS, AND ELEVEN DIAGRAMS INCLUDING THE SWORD OF THE IMAM 'ALI AND NOAH'S ARK, COPIED BY ABDUL-QADIR AL-HISARI  
OTTOMAN TURKEY, DATED AH 1180/AD 1766-67**

Arabic manuscript on paper, 85 leaves, 10 lines to the page written in *naskhi* script in black ink, gold roundels between verses, inner margins ruled in gold, catchwords in wide outer margins, one illuminated headpiece, rubbed, badly waterstained throughout, contemporary brown morocco, covers decorated with stamped central medallions decorated with intertwining stylised serrated leaves and flowerheads, rebacked, worn, with flap  
158 x 110 mm.

£2,000 - 3,000  
\$2,800 - 4,200  
€2,300 - 3,400

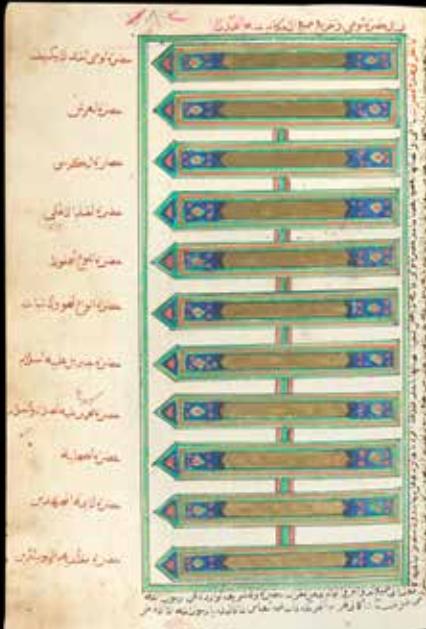
120

**A FIRMAN RELATING TO A NEW APPOINTMENT TO THE OFFICE OF SWEEPER OF THE HOLY PLACES IN MECCA AND MEDINA**

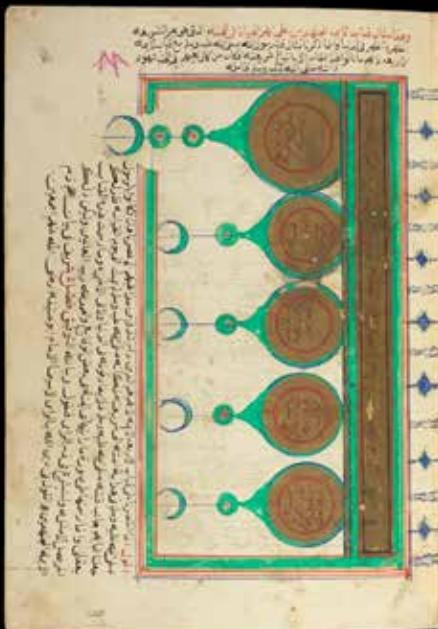
**OTTOMAN TURKEY, DATED 72TH RAJAB 1327/25TH JULY 1909**  
Ottoman Turkish manuscript and print on paper, six lines written in red ink or printed in gold in *divani* script, *tughra* of Sultan Mehmed V at top, creased and folded  
812 x 567 mm.

£2,000 - 3,000  
\$2,800 - 4,200  
€2,300 - 3,400

The document deals with the new appointment to the office of the sweeper of the Holy Places (*feraset-i serife*) in Mecca and Medina, of the rank of a quarter-carat, following the death of the previous incumbent (a certain Hasan bin Mustafa).



121



122



121\*

**SHAYKH 'ABD AL-WAHAB BIN AHMAD AL-SHA'RANI (D. AD 1565), *KITAB AL-MIZAN*, A TREATISE ON THE FOUR SUNNI SCHOOLS OF LAW, WITH SEVERAL DIAGRAMS  
OTTOMAN, PROBABLY EGYPT, DATED 6TH SHA'BAN  
1273/31ST MARCH 1857**

Arabic manuscript on paper, 396 leaves, 29 lines to the page written in *naskhi* script in black ink, significant words picked out in red ink, inner margins ruled in red, catchwords in wide outer margins, headings written in *naskhi* script in red ink, one illuminated headpiece in colours and gold, waterstaining mostly restricted to upper outer margins, trimmed, corners rather thumbed, European style brown morocco gilt with stamped gilt *tughras* of Sultan 'Abd al-Majid I (reg. 1839-61), rebacked, doublures of marbled paper, with flap  
300 x 230 mm.

£6,000 - 8,000  
\$8,500 - 11,000  
€6,900 - 9,200

Another copy of this work, with similar diagrams, was sold at Christie's South Kensington, *Arts and Textiles of the Islamic and Indian Worlds*, 28th April 2017, lot 174.

The colophon states that the author al-Sha'rani completed this work in Ramadan 966/June 1559, at Cairo.

122\*

**BAHA' AL-DIN MUHAMMAD IBN AL-HUSAIN AL-'AMILI (1547-1622), *KHULASAT AL-HISAB*, THE ESSENCE OF ARITHMETIC, ILLUSTRATED WITH DIAGRAMS AND TABLES  
OTTOMAN TURKEY, DATED AH 1116/AD 1704-05**

Arabic manuscript on paper, 56 leaves, 15 lines to the page written in *naskhi* script in black ink, headings picked out in red ink, catchwords in wide outer margins, extensive commentaries written horizontally and diagonally in the outer margins of each page, some discolouration, patterned paper covers, rebacked, very worn, one cover defective  
213 x 147 mm.

£1,500 - 2,000  
\$2,100 - 2,800  
€1,700 - 2,300

The author, a mathematician, astronomer and philosopher, was born in Ba'albek, Lebanon, and studied in Persia where he was Shaykh al-Islam under the Safavid ruler Shah 'Abbas I (1587-1629) in Isfahan. See B. A. Rosenfeld & E. Ihsanoglu, *op. cit.*, pp. 348-50, no. 1058, M1; C. Brockelmann, GAL, II, 546 - 547; S. II, 595 - 597. For another mathematical work by the same author, see the sale in these rooms, Bonhams, *Islamic and Indian Art*, 23rd October 2017, lot 25.



123

123\*

**A COMPILATION OF THE SAYINGS (HADITH) OF THE PROPHET MUHAMMAD, BEGINNING WITH THE CHAPTER ON FASTING, ONE VOLUME ONLY**

**NORTH AFRICA, PROBABLY MOROCCO, LATE 19TH CENTURY**

Arabic manuscript on European watermarked paper, 159 leaves, approximately 14-16 lines to the page written in neat *maghribi* script in black ink, significant letters and words picked out in red or blue, headings picked out in various colours including red, blue, green and yellow, inner margins ruled in red, catchwords in wide outer margins, one coloured headpiece at beginning preceded by five full-page coloured panels, and another five panels at the end, and decorated with geometric designs and incorporating prayers and invocations to God and to the Prophet Muhammad, these apparently unfinished, slight waterstaining and some waterstaining not affecting text, some edges repaired, contemporary brown morocco with stamped central medallions and cornerpieces of leather onlay, covers decorated with stamped florets, rebacked, some worming, with flap  
350 x 250 mm.

£5,000 - 7,000  
\$7,100 - 9,900  
€5,700 - 8,000



124

124\*

**SHARAF AL-DIN ABU 'ABDALLAH MUHAMMAD BIN SA'ID AL-SANHAJI (1211-1294), QASIDAH AL-BURDAH, A PRAYER BOOK, COPIED BY MUHAMMAD IBN AL-HASAN IBN MUHAMMAD IBN AL-HASHIM AL-SHINI**

**PROBABLY NORTH AFRICA, OR PERHAPS SUB-SAHARAN AFRICA, DATED 13TH RAJAB 1283/21ST NOVEMBER 1866**

Arabic manuscript on paper, 24 leaves, 8 lines to the page written in *maghribi* script in black ink, outer borders richly decorated with crescents and roundel motifs reminiscent of decoration found in sub-Saharan manuscripts, large roundels incorporating prayers to the Prophet Muhammad and his companions in the upper corner of each page, discoloration, some edges frayed, red morocco binding, reconstructed, probably not belonging  
108 x 120 mm.

£1,500 - 2,000  
\$2,100 - 2,800  
€1,700 - 2,300

The author's most famous work is *al-Kawakib al-durriya fi madh khayr al-bariya*, the celebrated panegyric of the Prophet Muhammad. See A. Arberry, *The Chester Beatty Library: a Handlist of the Arabic Manuscripts*, vol. V, Dublin 1962, p. 55, no. 4168; also C. Brockelmann, GAL, I, 264; S. I, 467.



125



126

125\*

**ABU 'ABDALLAH MUHAMMAD BIN SALMAN AL-JAZULI,  
DALA'IL AL-KHAYRAT WA SHAWARIQ AL-ANWAR, PRAYERS,  
WITH TWO COLOURED DIAGRAMS OF THE HOLY TOMBS AT  
MECCA AND MEDINA  
NORTH AFRICA, PROBABLY MOROCCO, DATED AH 1292/AD  
1875-76**

Arabic manuscript on paper, 268 leaves, 11 lines to the page written in *maghribi* script, significant words picked out in different colours, predominantly red, green and blue, inner margins ruled in blue, yellow and red, catchwords in wide margins, headings incorporated within coloured rectangular panels, one double-page coloured frontispiece in yellow, red, green and blue, in good condition, contemporary brown morocco, covers stamped with central medallions and florets, rebacked, with flap, doublures of patterned paper

118 x 120 mm.

£3,000 - 5,000  
\$4,200 - 7,100  
€3,400 - 5,700

126\*

**A QUR'AN IN A HIDE CARRYING-CASE**

**SUB-SAHARAN AFRICA, PROBABLY SUDAN, CIRCA 1900**

Arabic manuscript on European watermarked paper, 480 leaves, approximately 13-14 lines to the page written in *sudani* script in sepia ink with diacritics and vowel points in red, pyramidal clusters of yellow roundels outlined in red and circular markers between verses, catchwords and coloured devices in wide outer margins, *sura* headings written in *sudani* script in red ink, loose, edges frayed, contemporary brown leather binding and animal skin carrying case with strap

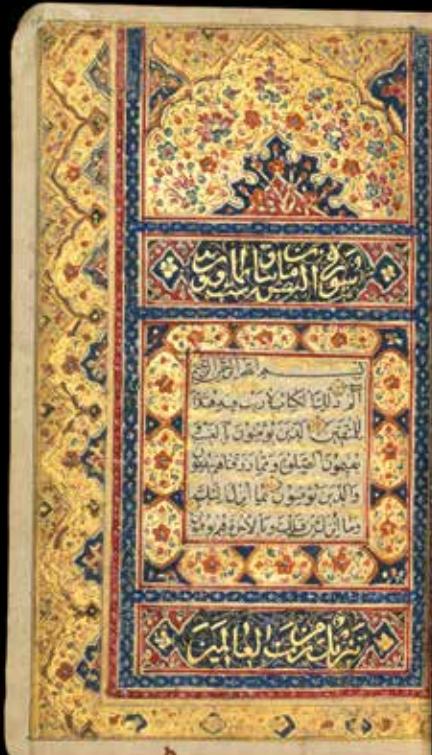
215 x 185 mm.; case 200 x 230 x 100 mm.

£5,000 - 7,000  
\$7,100 - 9,900  
€5,700 - 8,000

Compare with a similar Qur'an sold at Christie's South Kensington, *Arts and Textiles of the Islamic and Indian Worlds*, 28th April 2017, lot 169.



127



128

127\*

**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.

£1,200 - 1,800  
\$1,700 - 2,500  
€1,400 - 2,100

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.

128\*<sup>R</sup>**A SMALL ILLUMINATED QUR'AN, COPIED BY IBN MUHAMMAD  
TAQI MUHAMMAD KAZEM AL-SHIRAZI  
QAJAR PERSIA, DATED 15TH JUMADA AL-AWWAL 1216/22ND  
SEPTEMBER 1801**

Arabic manuscript on thin paper, 210 leaves, 19 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 cloudband decoration, inner margins ruled in gold, catchwords, *sura* headings written in *thuluth* script in red within illuminated rectangular panels, occasional commentaries written diagonally in *shikasteh* script in black ink within gilt cartouches, one frontispiece and two illuminated full pages incorporating prayers in colours and gold, in good condition, floral lacquer binding, crudely rebacked 89 x 65 mm.

£2,000 - 3,000  
\$2,800 - 4,200  
€2,300 - 3,400

The scribe states in the colophon that this is the fifty-second Qur'an which he has copied.



129<sup>• R</sup>

**A PRAYER BOOK IN SAFINAH FORM, COPIED BY THE FAMOUS CALLIGRAPHER AHMAD AL-NAYRIZI (D. AH 1155/AD 1742-43), COMMISSIONED BY A CERTAIN MUHAMMAD 'ALI KHAN QARAGUZLU  
PERSIA, DATED AH 1133/AD 1720-21**

Arabic and Persian manuscript on paper, 103 leaves, 10 lines to the page written in *naskhi* in black ink with diacritics and vowel points in black, within cloudbands on a gold ground, inner and outer margins ruled in black and gold, headings written in *naskhi* script in blue on gold rectangular panels, one illuminated headpiece in colours and gold, index and magical and talismanic tables, numerous ownership inscriptions and seal impressions on flyleaves, red morocco gilt, worn

153 x 75 mm.

£4,000 - 6,000  
\$5,700 - 8,500  
€4,600 - 6,900

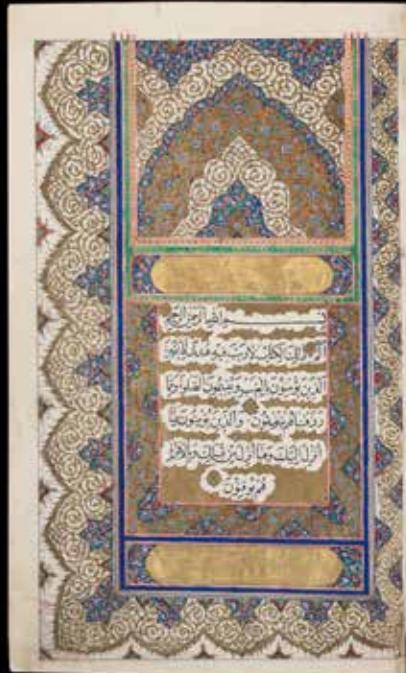
The commissioner, Muhammad 'Ali Khan Qaraguzlu, is unidentified. The ownership inscriptions state that the manuscript was given to Mirza Reza Quli by his father Mirza Muhammad Rinan [?], in charge of the Royal Court, on 13th Ramadan 1271/30th May 1855. It was then given to Murtaza Quli Khan by his father Muhammad Rinan [?] in Shawwal 1282/February-March 1866: it seems, therefore, that the father took the manuscript from one son and gave it to another. None of these persons has been otherwise identified.

Ahmed Nayrizi (who flourished between 1682 and 1722) was born in the town of Nayriz in Fars, and studied under Muhammad Ibrahim bin Muhammad Nasir Qumi, known as Aqa Ibrahim Qumi (fl.1659-1707), primarily in *naskhi* script. In the late 17th century Nayrizi settled in Isfahan where he came to the attention of Shah Sultan Husayn (reg. 1694-1722) who became an important patron and by whom Nayrizi was given the honorific surname Sultani.

His repertoire of works include numerous copies of the Qur'an, prayer books, and a Qur'anic inscription in the Chihil Sutun palace in Isfahan. His style of *naskhi* has been described as 'a particularly confident one, characterized by exceptionally well-formed letters'. A prayer book copied by Nayrizi is in the collection of the Metropolitan Museum in New York (inv.2003.239, illustrated in *Masterpieces from the Department of Islamic Art in the Metropolitan Museum of Art*, New York 2011, no. 191, pp. 272-274).



130



131

130<sup>•R</sup>

**AN ILLUMINATED QUR'AN  
EAST PERSIA OR AFGHANISTAN, 19TH CENTURY, WITH  
LACQUER BINDING FROM THE SECOND HALF OF THE 19TH  
CENTURY**

Arabic and Persian manuscript on paper, 353 leaves, 13 lines to the page written in *naskhi* script in black ink with diacritics and vowel points in black and red ink, interlinear Persian translation written in minute *shikasteh* script in red ink, interlinear gilt rules throughout, gold discs between verses, inner margins ruled in black, red, green and gold, catchwords, *sura* headings written in *thuluth* script in white within illuminated rectangular panels, illuminated frontispiece preceded by two full-page illuminated panels each incorporating a medallion containing opening prayers, one illuminated finispiece and two full-page illuminated panels, near-contemporary Qajar lacquer binding with covers depicting nightingales (*bulbul*) perched on wild red roses on a black ground, rebacked

225 x 150 mm.

£2,000 - 3,000  
\$2,800 - 4,200  
€2,300 - 3,400

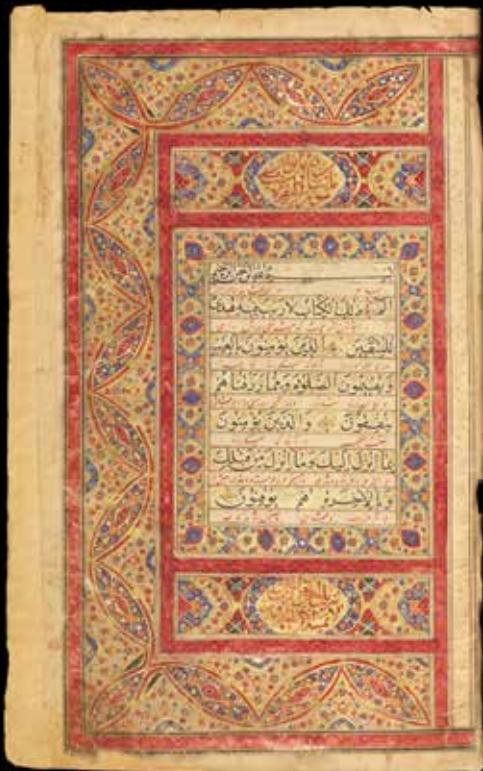
The depiction of nightingales (*bulbul*) perched on wild roses in lacquer work was popular in the second half of the 19th Century. For a similar cover, on a mirror case, signed by Fathallah Shirazi, perhaps Shiraz, dated AH 1289/AD 1872-73, see N. D. Khalili, B. W. Robinson, T. Stanley, *Lacquer of the Islamic Lands: Part Two*, London 1997, pp. 124-125, no. 329.

131<sup>•R</sup>

**A LARGE ILLUMINATED QUR'AN, COPIED BY ABU TALIB  
QAJAR PERSIA, DATED AH 13[00]/AD 1882-83**

Arabic manuscript on paper, 264 leaves, 15 lines to the page written in *naskhi* script in black ink with diacritics and vowel points in black and red, inner margins ruled in blue, red and gold, small red circles between verses, illuminated devices in wide outer margins, double-page illuminated frontispiece in colours and gold, preceded by a double page of illuminated *shamsas*, left blank, and another double page containing the index, left unfinished, *sura* headings written in *thuluth* script in red, the colophon stating that the manuscript was copied for a certain Shaykh Isma'il (partially rubbed), floral lacquer binding, the central medallion with a bird perched on a flowering branch on a black ground, doublures lacquered in red with a central floral design of gold on black, rebacked  
340 x 220 mm.

£2,000 - 3,000  
\$2,800 - 4,200  
€2,300 - 3,400



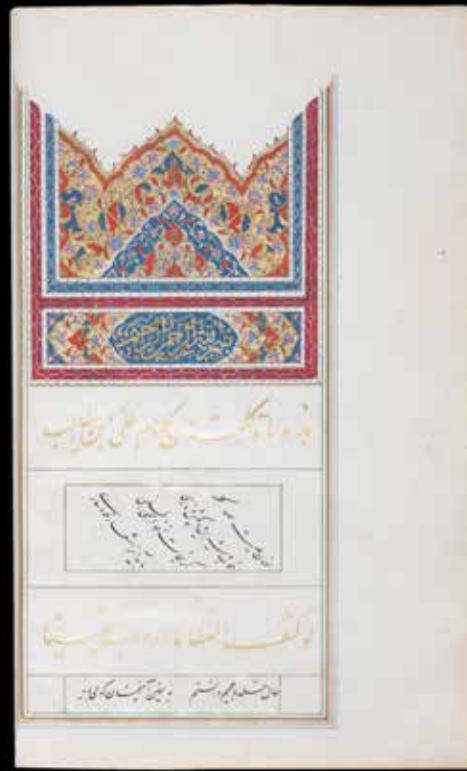
132

132<sup>•R</sup>  
**AN ILLUMINATED QUR'AN COMMISSIONED FOR AQA 'ABBAS,  
COPIED BY IBN MUHAMMAD TAHER MUHAMMAD AL-  
KHAVANSARI  
QAJAR PERSIA, DATED AH 1253/AD 1837-38**

Arabic and Persian manuscript on paper, 314 leaves, 14 lines to the page written in *naskhi* script in black ink with diacritics and vowel points in red and black, interlinear Persian translation written in *nasta'līq* script in red ink, interlinear rules in gold, inner margins ruled in gold and blue, gold roundels with blue dots between verses, *sura* headings written in larger *naskhi* script in red on a gold ground and within illuminated panels, marginal commentaries in *nasta'līq* script in wide outer margins, one illuminated frontispiece in colours and gold, some staining mostly confined to outer margins, corners rather thumbed, contemporary floral lacquer binding, covers decorated with floral sprays, doublures decorated with intertwining floral motifs in gold on a black ground, rebacked  
263 x 170 mm.

£1,500 - 2,000  
\$2,100 - 2,800  
€1,700 - 2,300

The scribe states in the colophon that this is the 113th Qur'an manuscript which he has copied.



133

133<sup>•R</sup>  
**RASHID-AD-DIN AL-WATWAT, MATLUB KULL TALIB, A  
VERSION IN PERSIAN POETRY OF THE ONE HUNDRED  
SAYINGS (MI'AH KALIMAH) OF THE IMAM 'ALI, COLLECTED  
BY ABU 'UTHMAN 'AMR AL-BASRI KNOWN AS AL-JAHIZ (D.  
AD 868)  
PERSIA, TEHRAN, DATED 12TH RAJAB 1241/20TH FEBRUARY  
1826**

Persian manuscript on paper, 18 leaves, 13 lines to the page, second, seventh and twelfth lines on each page written in gold in larger *nasta'līq* script, first and last lines written horizontally in *nasta'līq* script, third to the sixth and eighth to eleventh lines written in two groups of four written diagonally in *nasta'līq* script in black ink, interlinear rules in gold, inner margins ruled in gold, green, red and blue, one illuminated headpiece in colours and gold, generally good condition, green morocco with stamped central medallions, worn, old marks and scratches, doublures of pink paper  
265 x 173 mm.

£2,000 - 3,000  
\$2,800 - 4,200  
€2,300 - 3,400

There is no scribe's name.

134<sup>R</sup>

**A COMMENTARY ON THE GHURAR AL-HIKAM WA DURAR AL-KALAM, A COLLECTION OF THE SHORTER SAYINGS OF THE IMAM 'ALI, VOL. III OF AL-BIHAR AND VOL. VII OF AL-'AWALIM QAJAR PERSIA, 19TH CENTURY**

Arabic manuscript on paper, 232 leaves, 14 lines to the page written in elegant *nasta'liq* script in black ink, small illuminated diamonds between verses, inner margins ruled in gold, red and blue, headings written in *nasta'liq* script in black, red and blue within cloudbands against a ground of floral motifs in colours and gold within rectangular panels, marginal commentaries in *nasta'liq* script, green leather binding, covers replaced with burgundy velvet  
353 x 220 mm.

£2,000 - 3,000  
\$2,800 - 4,200  
€2,300 - 3,400

The *Ghurar al-hikam wa durar al-kalam* is considered the most comprehensive collection of Imam 'Ali's short sayings, arranged alphabetically, as in this manuscript. It was composed in the 11th Century by Abu'l-Fath Amidi, and a commentary was written on it in the 18th Century. The heading reads: 'In the Seventh volume of *al-Bihar* [al-anwar of Majlis] and the third of *al-'Awalim* [*al-'ulum wa al-ma'arif wa al-ahwal min al-ayat wa al-akhbar wa al-aqwa'*], by Shaykh 'Abdullah Bahrani, a Shi'a hadith writer.



134

135<sup>R</sup>  
**MUHAMMAD SHARIF IBN SHAMS AL-DIN KASHIF AL-SHIRAZI, SURAJ AL-MUNIR, A COLLECTION OF MORAL ANECDOTES WRITTEN IN SHIKASTEH SCRIPT, COPIED BY MUHAMMAD HUSAIN**

**QAJAR PERSIA, DATED 15TH RABI' I 1230/15TH FEBRUARY 1815, WITH LATER ADDITIONS**

Persian manuscript on paper, 88 leaves, between eight and eleven lines to the page written horizontally and diagonally in *shikasteh* script in black ink, significant words in red, interlinear rules in gold, inner margins ruled in gold, blue and red, one late 19th Century double-page illuminated frontispiece in colours and gold, several pages ruled but left blank at end, five later illustrations in Safavid and earlier styles, accession note written by Prince Farhad Mirza, floral lacquer binding, doublures with floral sprays, cracked, rebacked  
151 x 97 mm.

£1,000 - 1,500  
\$1,400 - 2,100  
€1,100 - 1,700

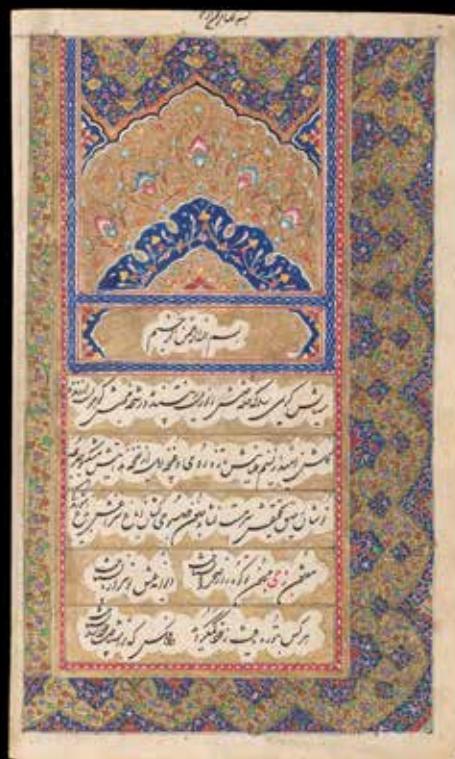
**Provenance**

Formerly in the library of Prince Farhad Mirza (1817-1888), a brother of Muhammad Shah Qajar, and uncle of Nasr al-Din Shah.

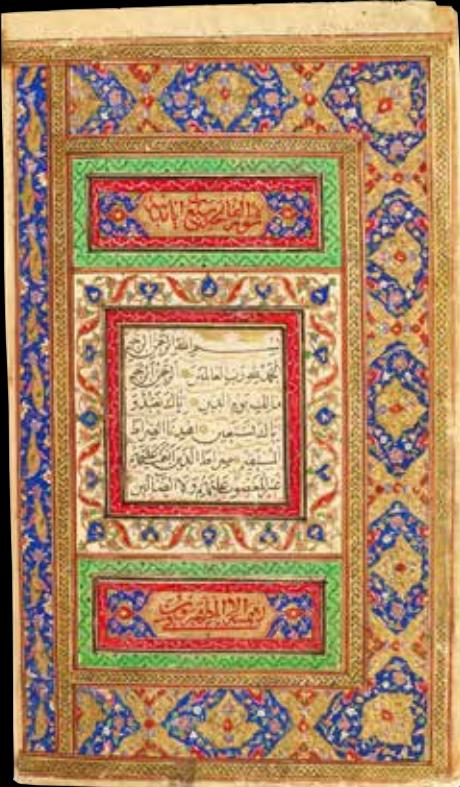
The text, *Suraj al-munir*, was composed towards the end of Rabi' I 1032/late January 1632: this date is given at the end of the main text, a few pages before the colophon. The scribe, Muhammad Husain, is unidentified.

The front flyleaf has a note written by the Qajar Prince Farhad Mirza that the manuscript entered his library on Rabi' I 1299/January-February 1882. The later illustrations are copied probably from a manuscript of Nizami's *Khamsa* and are unrelated to the text. The illumination, other than a part of the heading on the opening page, are late 19th century.

A copy of this work, dated AH 1079/AD 1668-69 (Add. 26,293), is in the British Library, London: see C. Rieu, *Catalogue of the Persian Manuscripts in the British Museum*, Part II, London 1966, pp. 861-62.



135



136

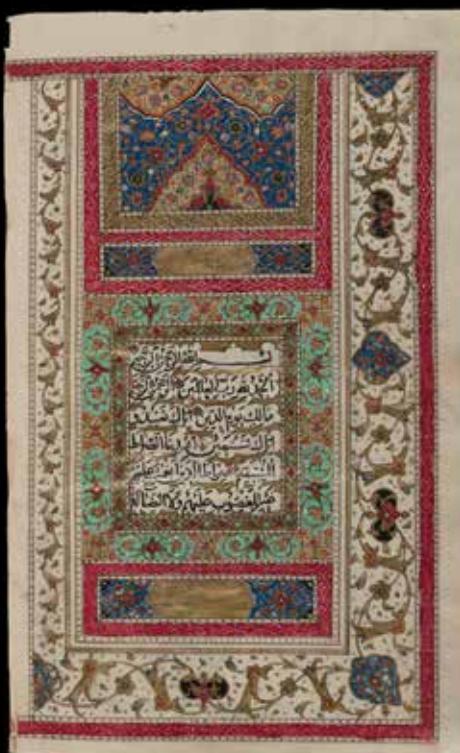
136•R

**AN ILLUMINATED LITHOGRAPHED QUR'AN, THE ORIGINAL  
COPIED BY AHMAD IBN MUHAMMAD AL-TABRIZI  
QAJAR PERSIA, DATED AH 1266/AD 1849-50**

Arabic lithograph on paper, 152 leaves, 21 lines to the page in *naskhi* script in black ink with diacritics and vowel points, gold dots marking verses, inner margins ruled in gold, marginal commentaries in *shikasteh* script within illuminated cartouches copied by Abdullah bin Haji Abul-Qasim Iravani and dated AH 1266/AD 1849-50, Qajar lacquer binding depicting floral sprays, rebacked  
145 x 95 mm.

£3,000 - 5,000  
\$4,200 - 7,100  
€3,400 - 5,700

Lithography can be seen as part of the sweeping modernisation of Persian life which began under Muhammad Shah and continued through the remainder of the 19th Century and into the 20th. The tendency can be seen in a number of areas, from European style oil painting, furniture, male dress, and, importantly, photography (the first daguerreotype appeared in Persia in 1844, and by 1860 photography was a formal field of study at the national art school; members of the court were accompanied by official photographers). Under Nasr al-Din Shah the first official state-sponsored lithographed newspaper went into production, and the Shah's court painter was appointed as its editor and chief illustrator. See, *inter alia*, J. Y. Chi (ed.), *The Eye of the Shah: Qajar Court Photography and the Persian Past*, New York 2016, p. 135; S. Vernoit, *Occidentalism*, The Nasser D. Khalili Collection of Islamic Art, London 1997, pp. 106-121; L. Diba, *Royal Persian Paintings: the Qajar Epoch 1785-1925*, New York 1998, pp. 264-266.



137

137•R

**AN ILLUMINATED LITHOGRAPHED QUR'AN, COMMISSIONED  
BY MIRZA AHMED, BETTER KNOWN AS HUSH YUNUS  
TABRIZI, LITHOGRAPHED BY MUHAMMAD 'ALI BIN 'ALIQULI  
QAJAR PERSIA, DATED AH 1265/AD 1848-49**

Arabic lithograph on paper, 180 leaves, 19 lines to the page in *naskhi* script in black ink with diacritics and vowel points in black and red, gold dots marking verses, inner margins ruled in blue and gold, illuminated marginal devices, illuminated *sura* headings written in *naskhi* script in red on a gold ground within rectangular panels, marginal commentaries in *shikasteh* within illuminated cartouches, one double-page illuminated frontispiece in colours and gold, modern leather binding  
213 x 140 mm.

£2,500 - 3,000  
\$3,500 - 4,200  
€2,900 - 3,400

138<sup>R</sup>

**FIVE CALLIGRAPHIC COMPOSITIONS COMPRISING  
SAYINGS OF THE PROPHET MUHAMMAD, THE NAMES OF  
THE SHIA IMAMS, AND RELIGIOUS PROVERBS**

**QAJAR PERSIA, LATE 19TH CENTURY**

gouache and gold on card, the compositions in bold *nasta'līq* script in black, outlined in yellow, against a gold ground within a quatrefoil, this against a blue ground with floral motifs in gold bordered by red cartouches and spandrels, coloured margin rules

the largest 246 x 390 mm.; the remainder each approximately 240 x 240 mm.(5)

£1,500 - 2,000  
\$2,100 - 2,800  
€1,700 - 2,300

The compositions read as follows:

1. *wa al-nar haqq*, 'And Fire [i.e. Hell] is Truth' (part of a saying attributed to the Prophet).
2. *wa musa bin ja'far*, 'And Musa bin Ja'far' (Musa is the seventh Shi'i Imam, son of Ja'far, the sixth Imam).
3. '*Ali bin Musa*., referring to the Imam 'Ali.
4. *wa al-nushur haqq*, 'And resurrection is Truth'.
5. *wa al-islam dini*, 'And Islam is my religion'.



138

139<sup>R</sup>

**A LARGE CALLIGRAPHIC COMPOSITION IN BOLD  
*NASTA'LIQ* SCRIPT**

**QAJAR PERSIA, SECOND HALF OF THE 19TH CENTURY**

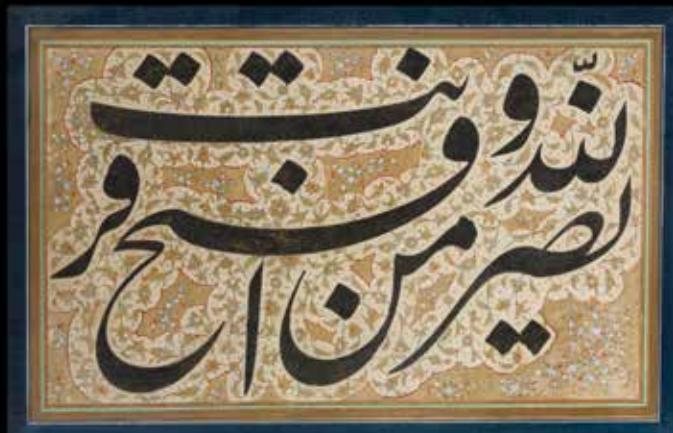
ink, gouache and gold on paper, the text in black ink sprinkled with gold, within cloudbands and against a ground of floral motifs in colours and gold, all on a gold ground with further floral sprays, laid down on an album page with coloured borders

267 x 412 mm.

£1,500 - 2,000  
\$2,100 - 2,800  
€1,700 - 2,300

**Text**

*Qur'an, sura LXI, al-Saff, part of verse 13.*



139



140

140<sup>R</sup>

**A LARGE AND IMPRESSIVE MARRIAGE CERTIFICATE OF  
AQĀ MUHAMMAD ISMA'IL, SON OF AQĀ MUHAMMAD RIZA,  
WITH MARYAM BAYGUM, DAUGHTER OF HAJI MUHAMMAD  
IBRAHIM**

**PERSIA, DATED SHA'BAN 1228/AUGUST 1813**

Persian and Arabic manuscript on paper, 19 lines of text written in *shikasteh* in black, orange and blue ink, the first four lines interspersed with floral motifs in gold, an extensive headpiece consisting of the witnesses' signatures interspersed by floral sprays in colours and gold, this surmounted by three lines of text written in Arabic in *thuluth* script in gold and black ink, including the *bismallah* and an uppermost illuminated cartouche containing a further Arabic inscription in orange, inner margins ruled in green, gold, and black, wide right-hand margin with small floral sprays in green and gold, slight creasing and wear, framed

137 x 47.5 cm.

£5,000 - 7,000

\$7,100 - 9,900

€5,700 - 8,000

The absence of any titles makes it impossible to identify any of those mentioned.

141<sup>R</sup>

**MAHMUD SHABASTARI (D. 1339), GULSHAN-E RAZ, SUFI  
POETRY, WITH A DEDICATION TO MUHAMMAD SHAH QAJAR  
(REG. 1834-48)**

**PERSIA, CIRCA 1840**

Persian manuscript on paper, 43 leaves, 12 lines to the page written in two columns of elegant *nasta'liq* script in black ink, double intercolumnar rules in gold, inner margins ruled in gold, catchwords in wide outer margins, headings written in *thuluth* script in red within illuminated panels, one illuminated headpiece in colours and gold, outer borders of folios 1v-2r richly decorated with intertwining floral and vegetal motifs in gold and some colour, two illuminated *shamsas* at beginning and end, the first with a dedication to Muhammad Shah Qajar, folios loose, edges frayed, brown morocco gilt with patterned cotton textile covers

176 x 110 mm.

£1,200 - 1,500

\$1,700 - 2,100

€1,400 - 1,700

**Provenance**

Formerly in the H. Kevorkian Collection (label in front doublure).

Since Muhammad Shah Qajar reigned for a relatively short time, it is unusual to find dedications to him in manuscripts.



141

142<sup>•R</sup>

**WAHSI, FARHAD U SHIRIN, LOVE POETRY**

**PERSIA, 18TH CENTURY**

Persian manuscript on paper, 110 leaves, 10 lines to the page written in two columns of elegant *shikasteh* script in black ink, double intercolumnar and interlinear rules in gold, inner margins ruled in blue and gold, catchwords in wide margins, headings written in *shikasteh* in red ink, one fine double-page illuminated frontispiece in colours and gold, in good condition, later Qajar lacquer binding, covers with drawings depicting bulbuls perched on hazelnut branches, signed by Ghulam Reza, rebacked  
123 x 82 mm.

£3,000 - 5,000

\$4,200 - 7,100

€3,400 - 5,700



142

143<sup>•R</sup>

**NIZAMI, KHUSRAU VA SHIRIN, LOVE POETRY, PERHAPS COPIED BY THE WELL-KNOWN CALLIGRAPHER MUHAMMAD SHAFI', KNOWN AS VESAL, OR MIRZA KUCHAK QAJAR PERSIA, FIRST HALF OF THE 19TH CENTURY AND LATER**

Persian manuscript on paper, 129 leaves, approximately 12-13 lines to the page written horizontally and diagonally in three columns of elegant *shikasteh* script in black ink, gilt interlinear and intercolumnar rules, inner margins ruled in blue and gold, headings written in *shikasteh* in red ink, catchwords, one illuminated frontispiece in colours and gold, five full-page miniatures added in the 20th Century with loss of some text, in good condition, 19th Century floral lacquer binding, missing lower cover, rebacked, double decorated with a gilt iris on a red ground  
183 x 112 mm.

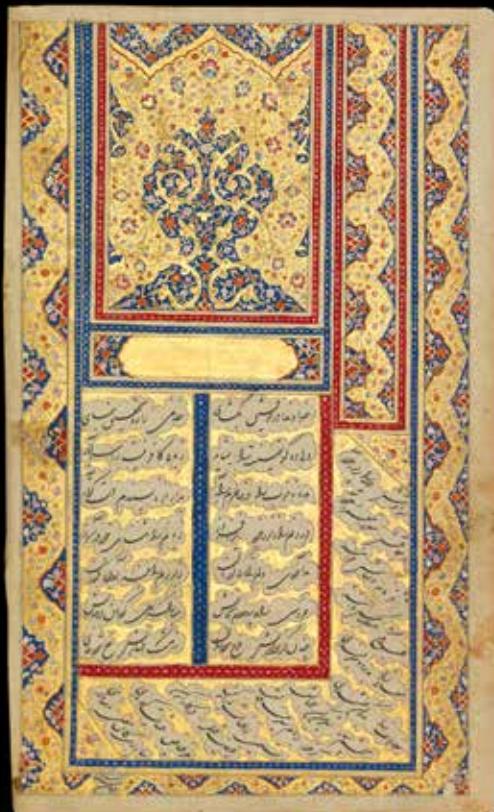
£1,500 - 2,000

\$2,100 - 2,800

€1,700 - 2,300

The manuscript is not signed, but it has been suggested that it was probably copied Vesal, the famous calligrapher of *naskhi*, *nasta'liq* and *shikasteh*, also known as Mirza Kuchak (d. AH 1262/AD 1846). Comparison can be made with the *shikasteh* in a manuscript dated AH 1239/AD 1823-24 in the Nasser D. Khalili Collection (see M. Bayani, T. Stanley, J. M. Rogers, *The Decorated Word*, Part 2, pp. 70-75, in particular p. 73). For more on Visal and his recorded works, see Mehdi Bayani, *ahval va asar-e khosh-navisan*, vol. III, pp. 755-62.

A note on the front flyleaf reads: 'I gave it to my son Taqi Khan in Ramadan 1310/March-April 1893' and bears the seal impression of Muhammad Taqi's mother as 'the mother' (*walidah*).



143



144<sup>R</sup>

**MAKTABI SHIRAZI, KITAB LAYLA U MAJNUN, A LOVE POEM,  
COPIED BY KARAM'ALI, WITH 26 ILLUSTRATIONS, IN  
CONTEMPORARY FLORAL LACQUER BINDING**

**QAJAR PERSIA, DATED AH 1[2]54/AD 1838-39**

Persian manuscript on thin paper, 73 leaves, 16 lines to the page written in two columns of clear *naskhi* script in black ink, intercolumnar rules in black, inner margins ruled in red, blue and gold, catchwords, headings written in *nasta'liq* script in red ink, one illuminated headpiece in colours and gold, small tears, discoloration, date in colophon tampered with to read AH 1054, contemporary floral lacquer binding decorated with floral sprays including wild red roses and tulips on a gold ground, doublures with verses from the text on a red ground, rebacked, split to spine 183 x 110 mm.

£2,500 - 3,500  
\$3,500 - 5,000  
€2,900 - 4,000

The manuscript was possibly in the possession of Mirza Mahmud Khan, Persian *charge d'affaires* in The Hague, Netherlands, in the late 19th or early 20th Century, whose visiting card is enclosed, along with two postcards depicting a member of parliament, Djelil-Khan.

According to Jan Rypka, 'Nizami found an unusually large number of imitators of his poem *Layla u Majnun*, in Iran and in the areas falling under the influence of Persian culture – in Turkey, Central Asia, India and so on. They imitate his form, choice of material, treatment of analogous and sometimes like subjects, preferably in the same *Khamsa* form. Amir Khusrav, the first in point of time, occupies a prominent place and he in his turn also influences his successors. Among these, Maktabi of Shiraz approaches his model most nearly in his admirable epic poem *Layla u Majnun*, which dates from AH 895/AD 1489–90 and is a work that even achieves new effects by means of lyrical *ghazal* insertions. Tremendous admiration for Nizami is reflected also in the miniatures and in the minor arts in general, where the themes are for the great part taken from the *Khamsa*.' See J. Rypka, *History of Persian Literature*, Dordrecht 1968, pp. 98 and 213.

The illustrations are as follows:

1. The birth of Layla.
2. Layla and Majnun at school.
3. Majnun in the wilderness.
4. Majnun returns from the wilderness.
5. Majnun with two bearded men in front of a cave.
6. Majnun taken to the Ka'ba by his father.
7. An encounter with Majnun.
8. A visit to Layla's bedside.
9. Layla and her companions in a garden.
10. A meeting of Majnun and Naufal.
11. An evening audience with Naufal.
12. Battle of the tribes watched by Majnun.
13. A huntsman encounters Majnun in chains in the wilderness.
14. Layla and Ibn Salam in a chamber at night.
15. Layla in her tent watched by Majnun.
16. Majnun meets Layla's messenger.
17. An encounter with Majnun under a tree.
18. Majnun mourns his brother.
19. Majnun surrounded by animals.
20. The reunion of Layla and Majnun.
21. The death of Majnun's mother .
22. Majnun mourns his mother.
23. Majnun watches Ibn Salam killed by wild animals.
24. Night scene with Layla and Majnun.
25. The death of Layla.
26. Majnun dies on the grave of Layla.

Further images are available online.



145

145<sup>R</sup>

**A VIEW OF THE ORNAMENTAL GARDENS SURROUNDING A PALACE PAVILION, WITH A MOUNTAINOUS LANDSCAPE BEYOND, SIGNED BY AHMAD  
QAJAR PERSIA, DATED AH 1[2]21/AD 1806-07**

watercolour on paper, inscribed in *nasta'liq* script at lower centre, laid down on an album page with gilt-decorated floral borders  
painting 103 x 175 mm.; album page 202 x 290 mm.

£3,000 - 5,000  
\$4,200 - 7,100  
€3,400 - 5,700

**Provenance**

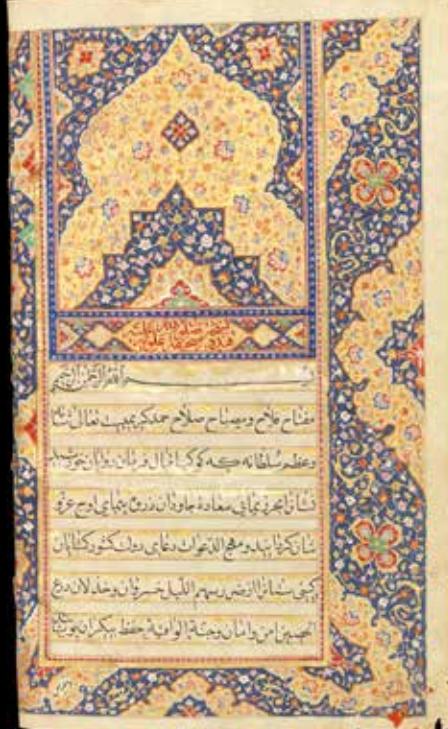
Francesco Maria, Marchese Taliani de Marchio (1887-1968), Commander of the Order of Pius IX (Ordine Piano).  
The Property of a Noblewoman.

The inscription reads: *raqam be safheh ze farman-e shah-e giti zad gholam-zadeh-ye shahanshah-e jahan ahmad sanah 1221*.

'By the order of the King of the World, signed on the page, Ahmad, born a slave to the World's King of Kings. The year 1221/1806-07' (one digit has been changed to read AH 1121/AD 1709-10).

Three painters with the name Ahmad, and signing in that name, are recorded by Karimzadeh Tabrizi, working under both Fath' Ali Shah and Nasir al-Din Shah, and none have reliable information. It seems therefore that the present artist was working in the reign of Fath' Ali Shah and perhaps of Muhammad Shah, and was perhaps a royal painter.

A view of a palace garden in a similar style, signed by a certain Ahmad, 'son of the slave of the King of the World', and dated AH 1222/AD 1807, was offered at Sotheby's, *Oriental Manuscripts and Miniatures*, 26th April 1991, lot 177. It depicted (according to a note on the reverse) the Hasht Bihišt Palace in Isfahan. The note also stated that the artist was the Prince 'Izad al-Dawla Ahmad Mirza, known as Muchul Mirza.



146

146<sup>R</sup>

**SAHIFAH 'ALAWIYYAH, PRAYERS AND RECOMMENDATIONS ATTRIBUTED TO THE IMAM 'ALI, COPIED BY MUHAMMAD KAZIM AL-NAYRIZI, COMMISSIONED BY A CERTAIN MIRZA SAYYID 'ALI IBN SAYYID MUHAMMAD AL-HUSAINI  
QAJAR PERSIA, DATED RABI' AL-AWWAL 1240/NOVEMBER-DECEMBER 1824**

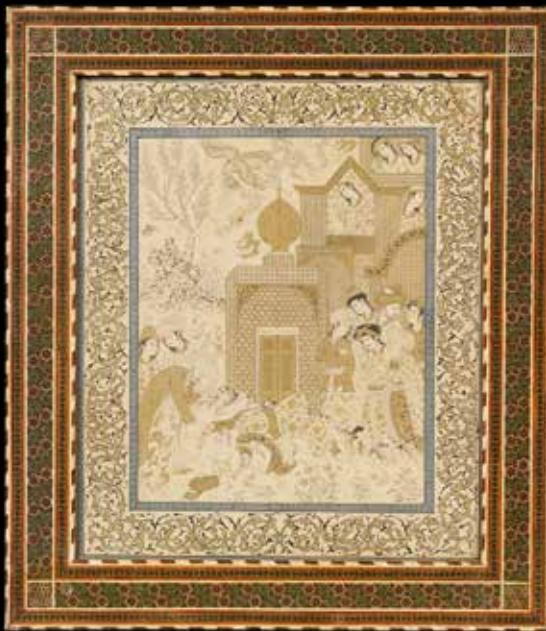
Arabic and Persian manuscript on paper, 187 leaves, 12 lines to the page written in clear *naskhi* script in black ink, double interlinear rules in gold, inner margins ruled in blue and gold, significant words picked out in red, headings written in *thuluth* script in red ink within illuminated panels, one illuminated frontispiece in colours and gold, in good condition, contemporary floral lacquer binding, covers decorated with floral sprays including wild red roses, bluebells, violets and hazelnuts on gold ground, doublures decorated with narcissi on a red ground, rebacked  
233 x 150 mm.

£1,500 - 2,000  
US\$2,100 - 2,800  
€1,700 - 2,300

The name of the commissioner is given in full in the preface, though he is unidentified. The only other work by the scribe is a calligraphic page in which he signed as a son of Muhammad Rahim and which is dated Rajab 1248/November-December 1832 (see Mehdi Bayani, *ahval va asar-e khosh-navisan*, vol. 4, Tehran, 1358, p. 184).



147



147 R

**TWO SCENES FROM THE STORY OF SHAYKH SAN'AN AND  
THE CHRISTIAN MAIDEN, DEPICTING THE MAIDEN OFFERING  
A BOWL OF WINE TO THE SHAYKH, AND SAN'AN LOOKING AT  
A BEARDED MAN LYING ON THE GROUND**

**PERSIA, ISFAHAN, FIRST HALF OF THE 20TH CENTURY**

ink drawing in black and gold on cream-coloured paper, inner and outer margins decorated with a geometric motif in silver, couplets of Persian poetry written in *nasta'līq* script in panels above doors, outer borders richly decorated with an intertwining vegetal motif in black and arabesques in gold, in original *khatamkari* frames  
340 x 285 mm.(2)

£2,000 - 3,000  
\$2,800 - 4,200  
€2,300 - 3,400

**Provenance:**

H. A. Whishaw and thence by descent.

Whishaw was an employee of the Anglo-Iranian Oil Company between the wars, and was familiar with Iranian artists of the period, acquiring a number of their works directly from them (including Haj Muzaffar al-Mulk and Hajji Mirza Husain al-Mussavar), some of which were exhibited at the International Exhibition of Persian Art at the Royal Academy in London in 1931. See the sale in these rooms, Bonhams, *Islamic and Indian Art*, 10th April 2008, lots 50-53.



148

148\* R

**SA'DI, GULISTAN, POETRY**

**QAJAR PERSIA, FIRST HALF OF THE 19TH CENTURY**

Persian manuscript on paper, 113 leaves, 11 lines to the page written in *nasta'līq/shikasteh* script in black ink, significant sentences and words picked out in red, inner margins in blue and gold, catchwords in wide margins, one illuminated headpiece in colours and gold, outer margins of folios 1v and 2r richly decorated with an intertwining vegetal motif in gold, in good condition, visting card of E. Bernay pasted in, contemporary floral lacquer binding, covers decorated with bulbuls amidst red roses, tulips, irises and hydrangeas on a brown ground, doublures with scenes of teachers and pupils in the Qajar period, cracked  
216 x 145 mm.

£2,000 - 3,000  
\$2,800 - 4,200  
€2,300 - 3,400

149<sup>o</sup> R

**NAFIS IBN 'IWAD AL-KIRMANI (D. 1449), SHARH AL-ASBAB WA'L-'ALAMAT, A COMMENTARY ON THE CAUSES AND SYMPTOMS BY NAJIB-AL-DIN AL-SAMARQANDI  
PERSIA, DATED AH 1126/AD 1714-15**

Arabic manuscript on paper, 225 leaves, 24 lines to the page written in *naskhi* script in black ink, significant sentences underlined in black and red ink, inner margins ruled in red, catchwords, occasional commentaries written diagonally in outer margins, names of ailments and diseases written horizontally in *naskhi* script in red ink in outer margins, two illuminated headpieces in colours and gold, waterstaining mostly confined to the beginning of the manuscript, some crude repairs, later lacquer binding, some chipping  
299 x 205 mm.

£3,000 - 4,000  
\$4,200 - 5,700  
€3,400 - 4,600

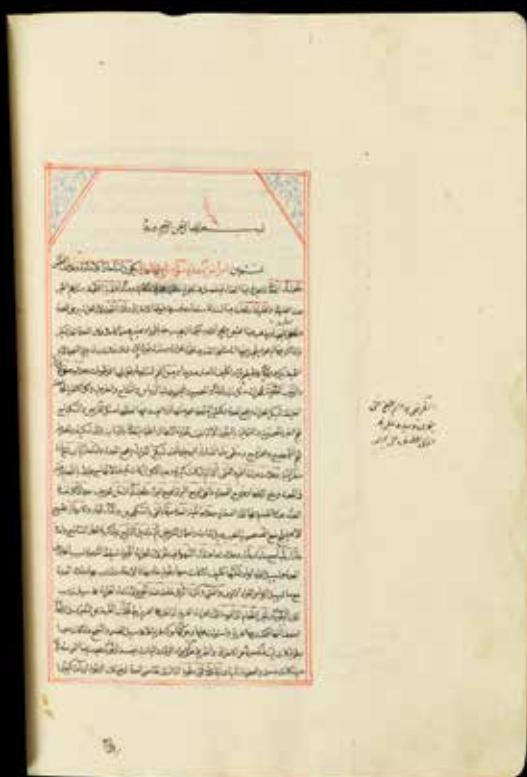
Three copies of this work are in the Bodleian Library, Oxford (see E. Savage-Smith, *A New Catalogue of Arabic Manuscripts in the Bodleian Library*, Oxford 2011, pp. 499–505, no. 128. See also C. Brockelmann, GAL, I, 491 (646); S. I, 895).

150<sup>o</sup>

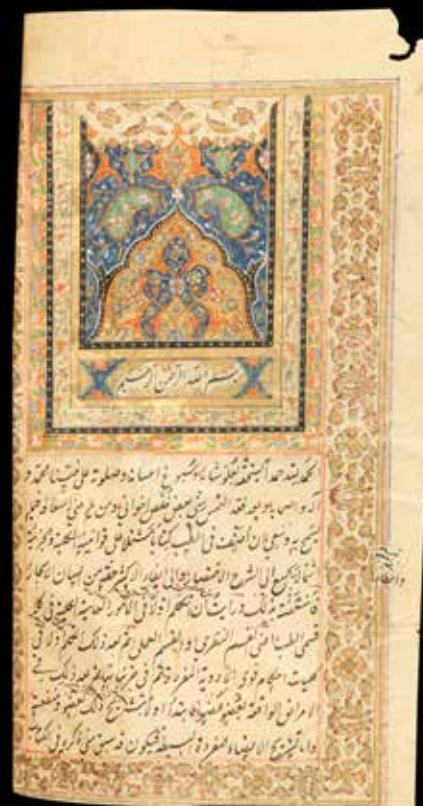
**IBN SINA, AL-QANUN FI'L-TIBB, VOL. I ONLY  
NORTH INDIA, PROBABLY KASHMIR, DATED AH 1060/AD 1650-51**

Arabic manuscript on paper, 217 leaves, 19 lines to the page written in *nasta'liq* script in black ink, inner margins ruled in red, missing catchwords, headings picked out in red, one illuminated headpiece in colours and gold, outer borders of folios 1v-2r decorated with floral and vegetal motifs in gold with some colour, crude repairs mostly restricted to outer margins, worming, brown morocco with stamped gilt central medallions, stained, gilt faded, doublures of brown morocco with central medallions of gilt paper filigree on light blue ground, crudely rebacked  
241 x 160 mm.

£4,000 - 6,000  
\$5,700 - 8,500  
€4,600 - 6,900



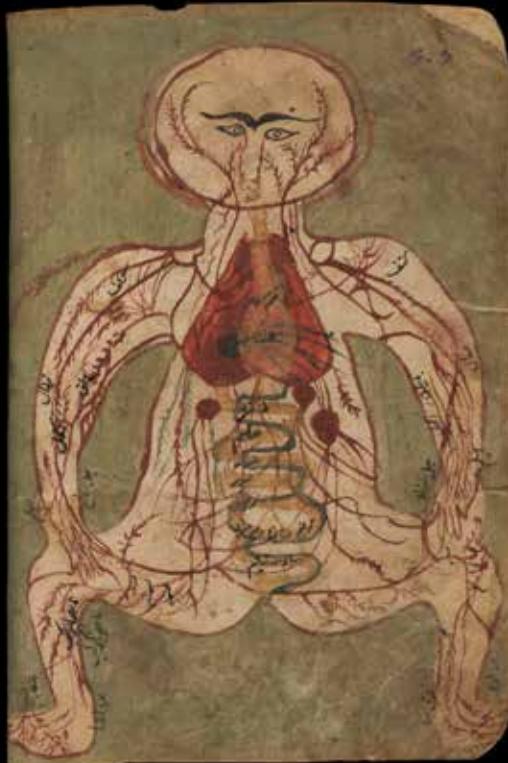
149



150



151



152

151<sup>•R</sup>

**THREE MEDICAL TREATISES IN ONE VOLUME, THE LAST WORK WITH SIX ANATOMICAL DIAGRAMS  
QAJAR PERSIA, PROVINCIAL, DATED AH 1230-31/AD 1814-15**

Persian manuscript on paper, 141 leaves, 21 lines to the page written in *nasta'liq* script in black ink, significant words picked out in red, catchwords, illustrated with four full-page drawings of the human body and two smaller ones, some folios detached, browned, waterstaining and smudging mostly restricted to outer margins, brown morocco, covers worn, spine and edges defective  
218 x 160 mm.

£2,500 - 3,500  
\$3,500 - 5,000  
€2,900 - 4,000

The works are as follows:

1. Anonymous (the name begins with 'Yusuf'), *Jami' al-Fawa'id*.
2. Muzaffar bin Muhammad Husain al-Shifa'i, *Kital Jami'*.
3. Mansur bin Muhammad bin Ahmad Salah, *Tashrih badan*, known as *Tashrih Mansuri*, the well-known Persian illustrated anatomical treatise.

The six diagrams are: the upper jaw; the lower jaw; the body, showing the skeleton; the body, showing the muscles; the body, showing the veins; the body, showing the arteries.

152<sup>•R</sup>

**THREE MEDICAL TREATISES IN ONE VOLUME: MANSUR BIN MUHAMMAD BIN AHMAD SALAH, *TASHRIH-I BADAN*, A WELL-KNOWN PERSIAN ILLUSTRATED ANATOMICAL TREATISE WITH FIVE DIAGRAMS OF THE HUMAN BODY, PRECEDED BY TWO OTHER MEDICAL TREATISES, ON MEDICAMENTS  
QAJAR PERSIA, PROVINCIAL, 19TH CENTURY**

Persian manuscript on paper, 308 leaves, *incomplete at beginning and end*, 15 lines to the page written in a cursive script in black ink, significant words picked out in red ink, occasional commentaries in outer margins, catchwords, badly waterstained, edges frayed, discoloration, brown morocco, worn, spine defective  
210 x 150 mm.

£2,000 - 3,000  
\$2,800 - 4,200  
€2,300 - 3,400

The five diagrams are as follows:

The human body showing the skeleton; the muscles; the nervous system; the arteries; the veins.



153<sup>•R</sup>

**QUTB AL-DIN MUHAMMAD IBN SHAYKH 'ALI SHARIF LAHIJI DAYLAMI (17TH-18TH CENTURY), AN ILLUSTRATED ASTRONOMICAL AND ASTROLOGICAL TREATISE ON THE PLANETS, SPHERES (FOUR DIAGRAMS), CONSTELLATIONS AND FIXED STARS (FORTY-TWO DRAWINGS)**  
QAJAR PERSIA, WRITTEN AT TEHRAN, 19TH CENTURY

Persian manuscript on paper, 25 leaves, 15 lines to the page written in elegant *nasta'iq* script in black ink, headings written in larger *thuluth* script in black ink, catchwords in wide outer margins, 46 diagrams and drawings in grey ink with some gold, edges slightly frayed otherwise in good condition, brown morocco, slightly worn  
224 x 175 mm.

£6,000 - 8,000  
\$8,500 - 11,000  
€6,900 - 9,200

The constellations of the Northern Hemisphere are as follows:

1. *Dubb al-Asghar*, Ursa Minor.
2. *Dubb al-Akbar*, Ursa Major.
3. *Tin'in*, Draco.
4. *Qaiqa'us*, Cepheus.
5. *al-Jathi*, Hercules.
6. *Shaylak*, Lyra.
7. *Dajajah*, also called *Taya'ir*, Cygnus.
8. *Zat al-Kursi*, Cassiopeia.
9. *Mumsik Ra's al-Ghul*, Holder of the Div's Head, Perseus, also called *Barsavush*.

10. *Mumsik al-A'innah*, Auriga.
11. *Hawa wa'l-Hayya*, Serpentarius.
12. *al-'Uqab*, Aquila.
13. *Dalfin*, Delphinus.
14. *Qat'at al-Faras*, Equuleus.
15. *Faras A'zam*, Pegasus.
16. *Mar'ah al-Musalsalah*, Andromeda.
17. *Muthalath*, Triangulum.

The signs of the zodiac:

The Signs of the Zodiac: 18. *al-Hammal*, Aries; 19. *al-Thaur*, Taurus; 20. *al-Jauza'*, Gemini, also called *Tawa'im*; 21. *al-Saratan*, Cancer; 22. *al-Asad*, Leo; 23. *Sunbula*, Virgo; 24. *al-Mizan*, Libra; 25. *al-'Aqrab*, Scorpio; 26. *al-Qaus*, Sagittarius; 27. *Jadi*, Capricorn; 28. *Dalu*, Aquarius; 29. *al-Hut*, Pisces.

The Constellations of the Southern Hemisphere: 30. *Qitas*, Cetus; 31. *al-Jabbar*, Orion; 32. *al-Nahr*, Eridanus; 33. *al-Arnab*, Lepus; 34. *Kalb Akbar*, Canis Maior; 35. *Kalb Asghar*, Canis Minor; 36. *al-Safinah*, Argo Navis; 37. *al-Shuja'*, Hydra; 38. *al-Ghurab*, Corvus; 39. *Qantaurus*, Centaurus; 40. *Saba'*, ....; 41. *al-Mijmarah*, Ara, and *al-Iklil al-Janubi*, Corona Australis; 42. *al-Hut al-Janubi*, Piscis Australis, also called *al-Samakah al-Janubiyah*.



154

**154<sup>•R</sup>**  
**NIZAM AL-DIN 'ABD AL-'ALI IBN 'ALI IBN MUHAMMAD IBN AL-HUSAIN AL-BIRJANDI (D. AD 1525), SHARH MUKHTASAR-BIST BAB DAR MA'RIFAT-I USTRULAB, A COMMENTARY ON THE CONCISE [TREATISE] ON THE TWENTY CHAPTERS ON THE KNOWLEDGE OF THE ASTROLABE BY AL-TUSI QAJAR PERSIA, LATE 18TH/EARLY 19TH CENTURY**

Persian manuscript on paper, 102 leaves, 16 lines to the page written in clear *nasta'liq* script in black ink, significant sentences underlined in red, catchwords, trimmed, some diagrams and tables, occasional commentaries written diagonally in wide outer margins, two folios detached, slight waterstaining otherwise in good condition, dark brown morocco with stamped central medallions, rebacked  
 212 x 150 mm.

£2,000 - 3,000  
 \$2,800 - 4,200  
 €2,300 - 3,400

The author, al-Birjandi, worked at the courts of the Safavid Shahs Isma'il I (reg. 1501-1524) and Tahmasp I (reg. 1524-1576) in Isfahan, and was an astronomer and jurist. He was a pupil of the scholars al-Kashi and Taftazani, and wrote commentaries on Tusi's *Tadhkirah*, *Tahrir Majisti* and *Zij Ulugh Beg*. He also wrote a treatise on the distances and sizes of the planets, and another on the constructions of almanacs, and was considered among the great scholars of the reign of Shah Tahmasp.

Another copy of this commentary is to be found in the British Library, London (see C. Rieu, *Catalogue of the Persian Manuscripts in the British Museum*, vol. II, London 1966, pp. 452-54, Add. 22,752). See also Rosenfeld & Ihsanoglu, pp. 314-16, no. 938; C. Brockelmann, *GAL*, II, 591.



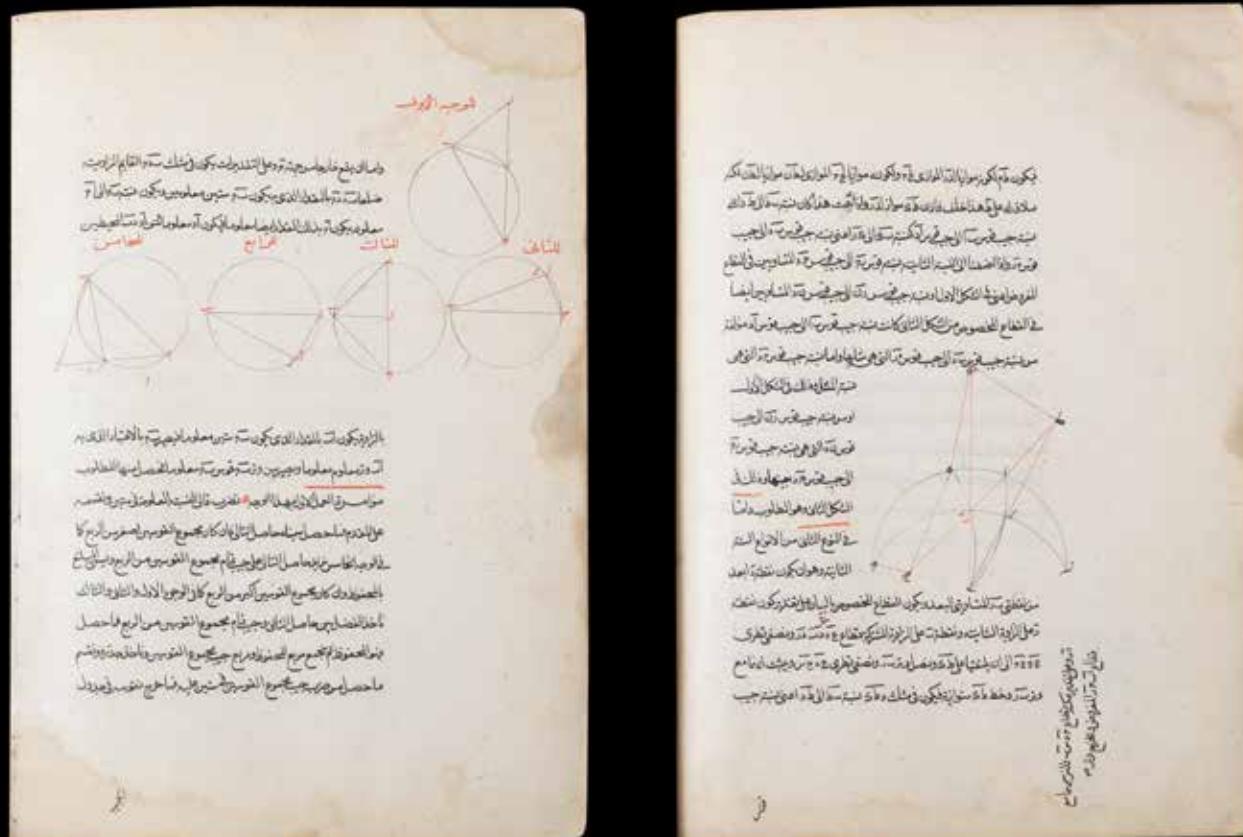
155

**155<sup>•R</sup>**  
**THREE WORKS ON ASTRONOMY IN ONE VOLUME: A. & B., 'ALI JA'FARI RUMI, RISALAT ASTROLAB, TREATISES ON THE ASTROLABE; C., ALI SHAH BIN MUHAMMAD QASIM AL-KHWARAZMI, KNOWN AS 'ALA', THE ASTROLOGER (AL-MUNAJIM) AL-BUKHARI, ZIH 'UMADAT AL-KHANIYYAH, COPIED BY SAYYID TURAB 'ALI PERSIA OR INDIA, 19TH CENTURY**

Persian manuscript on paper, 15 leaves, approximately 17 lines to the page written in *nasta'liq* script in black ink, headings written in red ink, modern brown binding  
 203 x 142 mm.

£1,500 - 2,000  
 \$2,100 - 2,800  
 €1,700 - 2,300

The scribe is unrecorded. The three treatises comprise a work on astrolabes (eight leaves) and one on making globes (three leaves) both by Sayyid 'Ali Ja'fari Rumi; and *Zih 'umadat al-khaniyyah* (four leaves), by 'Ali-shah ibn Muhammad Qasim al-Khwarazmi, known as 'Ala', the astrologer (*al-munajim*) al-Bukhari (d. circa 1295). According to Rosenfeld and Ihsanoglu, 'Ali Ja'fari Rumi was an astronomer from Turkey, and they list only two known works by him: *Risala dar sifat-i kura*, Treatise on Description of the Sphere; *Nihaya al-bayan fi ma'rifat maqadir al-zaman*, The Limit of Lucidity in Determining the Magnitudes of Time (see Rosenfeld & Ihsanoglu, *op. cit.*, pp. 426-427, no. 58).



156<sup>•R</sup>

[ANONYMOUS], AN ARABIC TRANSLATION OF A PERSIAN TREATISE ON THE QITA', AN ASTRONOMICAL INSTRUMENT, WITH NUMEROUS DIAGRAMS AND TABLES

QAJAR PERSIA, 19TH CENTURY

Arabic manuscript on thin paper, 77 leaves, 18 lines to the page written in clear *naskhi* script in black ink, text interspersed with numerous diagrams and tables, headings picked out in red, catchwords in wide outer margins, waterstaining mostly restricted to outer margins, folios 1v, 2r smudged affecting some areas of text, brown morocco gilt, slightly worn  
255 x 180 mm.

£2,000 - 3,000  
\$2,800 - 4,200  
€2,300 - 3,400

There is the seal impression, throughout the manuscript, of the library of Hajji Munaf Hakimi Zanjani, dated AH 1331/AD 1912-13.



157

157<sup>R</sup>**A LARGE NISHAPUR BLUE GLASS BOTTLE  
PERSIA, 10TH CENTURY**

of flaring cylindrical form with wide flat shoulder and tapering neck with wide flaring rim, concave base with pontil mark to centre  
22.5 cm. high

£3,000 - 5,000  
\$4,200 - 7,100  
€3,400 - 5,700



158

158<sup>YΦ</sup>**A FATIMID IVORY FIGURE  
EGYPT, 10TH/ 11TH CENTURY**

depicted standing, with rounded hips and flattened back, the face with large almond eyes, the shoulders with mortices for arms, the back of the head drilled with two holes, some losses  
10cm. high

£2,000 - 3,000  
\$2,800 - 4,200  
€2,300 - 3,400

A bone head from a similar figurine was found in Fustat, published by R. P. Gayraud in 'Istabl 'Antar (Fostat), 1985. Rapport des Fouilles' in *Annales Islamologiques*, vol XXII, Cairo, 1986, pp. 25-7. On this particular example, the holes in the back of the head would indicate that the piece was suspended and worn as a talisman. Two female figures similar in style, but in wood, were also found at Fustat (D.S. Rice, 'A drawing of the Fatimid period', *Bulletin of the School of Oriental Studies*). Other figures of this type were sold at Christie's: *Islamic Art, Indian Miniatures, Rugs and Carpets*, 18th October 1994, lot 379; and 25th April 1995, lot 275.

159<sup>R</sup>

**A SASSANIAN FACET-CUT YELLOW GLASS VESSEL**

**PERSIA, 5TH-7TH CENTURY**

of cylindrical form, cut with a repeat pattern of interlocking elongated hexagonal facets, a band of pentagonal facets near the foot, an octagonal facet to base

24 cm. long

£8,000 - 12,000

\$11,000 - 17,000

€9,200 - 14,000

It is not known what the function of such cylindrical vessels was although it has been suggested that they could either have been used as document holders or as pen cases. A few examples retain their original silver or copper alloy caps. For a similar vessel in green glass at The Corning Museum and a further discussion of the type, see David Whitehouse, *Sassanian and Post-Sassanian Glass*, New York, 2005, pp. 56-57, no. 66.





160

**A SOGDIAN WOVEN SILK FRAGMENT**

**CENTRAL ASIA, 8TH CENTURY**

of polygonal form, woven in blue, green, red, gold and cream, depicting six roundels and two part roundels containing confronting pheasants with halos and outspread wings standing atop split palmettes, surrounded by smaller roundels containing quatrefoils, all within a border of pearls, the interstices filled with roundels comprising eight palmettes around central stellar motifs, with quatrefoils to the centre, mounted  
*fragment 41.5 x 64 cm.; mount 47 x 68 cm.*

£8,000 - 12,000  
\$11,000 - 17,000  
€9,200 - 14,000

The Sogdians were a mercantile community from Transoxiana who dominated Silk Road trade during the seventh and eighth centuries. Whilst not a united political entity, the confederation of city states which made up Sogdiana were centered around the main city of Samarkand, corresponding to the modern provinces of Samarkand and Bokhara in modern Uzbekistan, as well as the Sughd province of modern Tajikistan. Evidence found at Sogdian sites such as Panjikent and Afrasiab shows a rich artistic tradition imbued with elements and materials derived from their trading partners along the Silk Road. Sogdian silk textiles are notable for their fine quality, created with raw materials from China and assimilating designs from Chinese, Persian and Byzantine art.

For a further discussion of Sogdian silk textiles, see Watt, J. and A. Wardwell, *When Silk was Gold: Central Asian and Chinese Textiles*, Exhibition Catalogue, Metropolitan Museum of Art, New York, 26th October 1997 – 4th January 1998, pp. 21-37



161

161

**A FATIMID LUSTRE POTTERY BOWL  
EGYPT, 12TH CENTURY**

of deep rounded form on a short foot, decorated in a yellowish lustre on a white ground with a central roundel containing a bird flanked by vegetal interlace, the walls with a band of inscription in floriated kufic  
19.6 cm. diam.

£6,000 - 8,000  
\$8,500 - 11,000  
€6,900 - 9,200

Inscriptions: [barakah kamilah wa shamilah ...], 'Perfect blessing and complete ...'.

For a similar lustre dish in the Cairo Museum dated to the 12th Century see *Trésors fatimides du Caire*, exhibition catalogue, Institut du Monde Arabe, Paris, 1998, p 176, no. 117.



162

162

**A FATIMID LUSTRE GLASS VESSEL  
EGYPT, 10TH/ 11TH CENTURY**

of deep slightly flaring form, the bluish glass decorated in a brownish gold lustre with a series of cross-hatched lozenge motifs interspersed by large foliate motifs, the rim with a band of inscription in kufic, pontil mark to base  
12.3 cm. diam.

£8,000 - 12,000  
\$11,000 - 17,000  
€9,200 - 14,000

Inscriptions: undeciphered.

The present lot is comparable to a Fatimid glass vessel blown from a similar bluish glass in the Metropolitan Museum of Art, New York (accession number 1974.74) which also has an undeciphered inscription in kufic to the rim.



163



164

163<sup>R</sup>

**A NISHAPUR BUFFWARE POTTERY BOWL  
PERSIA, 9TH/ 10TH CENTURY**

of deep slightly rounded form on a short foot, decorated in green, mustard yellow and manganese with a central square containing a cruciform motif, surrounded by four partial squares overlapping the rim with triangular motifs within, interspersed by further triangle motifs

24.2 cm. max

£2,000 - 3,000

\$2,800 - 4,200

€2,300 - 3,400

**Provenance**

Private UK Collection.

164<sup>R</sup>

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

of conical form on a short foot, decorated in manganese on a cream ground with a central roundel containing a foliate motif, the side with a band containing a repeat design of cartouches containing foliate motifs

24.5 cm. diam.

£1,000 - 1,500

\$1,400 - 2,100

€1,100 - 1,700

**Provenance**

Private European Collection.

165<sup>R</sup>

**A SLIP-PAINTED CALLIGRAPHIC POTTERY DISH  
PERSIA, 10TH CENTURY**

of shallow form on a short foot with wide slightly flaring rim, decorated in manganese on a cream ground with a band of undeciphered inscription to the rim, a circle motif to the centre of the well, incorporating some elements from another dish

36.2 cm. diam.

£2,000 - 3,000

\$2,800 - 4,200

€2,300 - 3,400

**Provenance**

Private European Collection.



165



166



167

166<sup>R</sup>**A LARGE NISHAPUR 'IMITATION LUSTRE' POTTERY BOWL  
PERSIA, 10TH CENTURY**

of slightly flaring conical form on a short foot, decorated in ochre on a cream ground with a bird flanked by foliate motifs, a smaller bird below, the rim with a band of inscriptions in *kufic*, the exterior with a series of cartouches containing circle motifs on a hatched ground, Emanouel Galleries label to base

32 cm. diam.

£2,500 - 3,500  
\$3,500 - 5,000  
€2,900 - 4,000

**Provenance**

Private European Collection.

Inscriptions: *barak[ah]* 'blessing'.

167<sup>R</sup>**A KASHAN LUSTRE POTTERY DISH  
PERSIA, 13TH CENTURY**

of shallow form with flaring rim on a splayed foot, decorated in a brownish gold lustre with a central roundel containing a fox on a riverbank beneath a tree surrounded by a band of inscriptions interspersed by foliate motifs and a further band containing radiating panels of abstract vegetal motifs, the rim with a band of inscription, the exterior with concentric bands and radiating panels of abstract vegetal motifs, Emanouel Galleries label to base

31.8 cm. diam.

£3,000 - 5,000  
\$4,200 - 7,100  
€3,400 - 5,700

**Provenance**

Private European Collection.

Inscriptions: to the walls, parts of a couplet from Firdausi's *Shahnama*: *be-khor [har-cheh] dari [fozuni be-deh] to ranjideh-'i bahr-doshman mane*, 'Eat whatever you have, and give excess away, If you are vexed, do not put it on the account of the enemy'; to the rim, undeciphered.



168



169

168 R  
**AN ILKHANID LAJVARDINA POTTERY TILE**  
**PERSIA, 13TH CENTURY**

of hexagonal form, moulded and decorated in manganese, red and gold leaf on a turquoise ground with a mythical quadruped on a ground of vegetal interlace  
21.6 cm. diam.

£1,500 - 2,000  
\$2,100 - 2,800  
€1,700 - 2,300

**Provenance**  
Private UK collection.

169 R  
**A MONOCHROME MOULDED POTTERY INKWELL**  
**PERSIA, 12TH CENTURY**

of square form with five circular recesses to the top, the sides moulded with bands of inscription in *kufic*, all under a turquoise glaze  
9.7 x 9 x 4.8 cm.

£1,500 - 2,000  
\$2,100 - 2,800  
€1,700 - 2,300

Inscriptions: possibly a repeat of *al-'izz*, 'Glory'.

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

of deep rounded form on a short foot, decorated in polychrome on a cream ground with a central roundel containing a lattice design, surrounded by a series of seated figures interspersed by stylised trees, the rim with a series of panels containing stylised vegetal motifs, the exterior with a band of inscription  
17 cm. diam.

£1,200 - 1,500  
\$1,700 - 2,100  
€1,400 - 1,700

**Provenance**  
Private UK Collection.

Inscriptions: possibly, a repeat of *al-'izz*, 'Glory'.



170



171 R

**AN IMPRESSIVE KASHAN MOULDED MONOCHROME**

**POTTERY EWER**

**PERSIA, 12TH/ 13TH CENTURY**

of inverted piriform on a splayed foot, the flaring neck with curved spout and everted lip, the ribbed strap handle surmounted by a thumb rest in the form of a bird, moulded with ribbed decoration to the lower half, the upper half with a band of roundels formed of paired split-palmettes, the interstices filled with vegetal motifs, above a band of inscriptions in kufic on a ground of vegetal interlace, a band of quadrupeds to the shoulder, the rim with a band of inscriptions in kufic, the interior glazed in cobalt blue  
58 cm. high

£20,000 - 30,000

\$28,000 - 42,000

€23,000 - 34,000

**Provenance**

Formerly in the Jay Gluck Collection.

Inscriptions: to the shoulder, al-'izz al-da'im, 'perpetual glory'; to the rim, al-'izz wa al-iqbal ... al-iqbal, 'Glory and prosperity ... prosperity'.

The decoration on the present lot relates closely to that on a large Kashan storage jar sold at Christie's, Islamic Art and Manuscripts, 23 April 2002, lot 156 and to a similar vase in the Metropolitan Museum of Art, New York, which has inscriptions in kufic (see Arthur Lane, Early Islamic Pottery, London, 1947, pl. 44).

Jay Gluck (1927-2000) was an American archaeologist and historian of Persian Art. He studied under Arthur Upham Pope who became a lifelong mentor and invited him to Iran where he took up the post of Acting Director of the Asia Institute of the Pahlavi University. Gluck was responsible for republishing The Survey of Persian Art after the printing plates were destroyed in London in the Second World War and went on to produce Surveyors of Persian Art: A Documentary Biography of Arthur Upham Pope & Phyllis Ackerman in memory of Pope, published in 1996.



172

172<sup>R</sup>

**A KASHAN UNDERGLAZE-PAINTED POTTERY COCKEREL  
HEAD EWER  
PERSIA, EARLY 13TH CENTURY**

of piriform on a short splayed foot with strap handle, the waisted neck terminating in a cockerel head, decorated underglaze in cobalt blue and black on a white ground with a series of alternating panels containing hatched decoration, circle motifs and undulating vines, the head with vegetal interlace  
26.8 cm. high

£6,000 - 8,000

\$8,500 - 11,000

€6,900 - 9,200



173

173<sup>R</sup>

**A KASHAN LUSTRE POTTERY STAR TILE  
PERSIA 13TH/ 14TH CENTURY**

of eight-pointed stellar form, decorated in cobalt blue, turquoise and brownish gold lustre on a cream ground with a central octagonal panel containing a lotus flower surrounded by a band of circle motifs, the corners with vegetal motifs, the border with a band of inscription  
21.2 cm diameter

£3,000 - 5,000

\$4,200 - 7,100

€3,400 - 5,700

Inscriptions: couplets from the beginning of the story of Rustam and Isfandiyr from Firdausi's Shahname, followed by benedictory couplets.



174



174<sup>R</sup>

**A PAIR OF SELJUK NIELLO SILVER ARMLETS  
PERSIA, 11TH CENTURY**

each of oval form tapering towards the clasps, decorated in repoussé and niello to the centres with cartouches containing quadrupeds surrounded by knot motif, near the clasps with cartouches containing an interlace of palmettes and other foliate motifs, the sides with niello inscriptions in floreated kufic

13.3 cm. max., 227 g. (total weight)(2)

£5,000 - 7,000  
\$7,100 - 9,900  
€5,700 - 8,000

Inscriptions: al-barakah wa al-yumn wa al-surur wa, 'Blessing and good-fortune and joy and' [...]

The inscriptions on the present lot are similar in style to those on a silver niello flask in The State Hermitage Museum, St. Petersburg (see Linda Komaroff, Gifts of the Sultan, New Haven, 2011, p. 41, Fig. 33). For a pair of bracelets attributed to 11th Century Syria decorated with animals in a similar repoussé technique, see Rachel Hasson, *Early Islamic Jewellery*, Jerusalem, 1987, p. 69, no. 81.

175<sup>R</sup>  
**A KHORASAN BRONZE INKWELL  
PERSIA, 12TH CENTURY**

of cylindrical form with lifting lid, the lid secured by three pins, engraved to the body with roundels containing birds, the borders with bands of pseudo-inscription, the lid with a band of inscription to the top  
7.8 cm. high

£2,000 - 3,000  
\$2,800 - 4,200  
€2,300 - 3,400

Inscriptions: possibly a repeat of al-mulk [li'laha], 'Sovereignty is God's'.



175



176

**A MAMLUK BRASS BASIN MADE FOR SABIQ AL-DIN BUZBA**

**THE CUP-BEARER (AL-SAQI)**

**EGYPT OR SYRIA, EARLY 14TH CENTURY**

of deep rounded form tapering towards the rim, engraved with a band of inscription on a ground of vegetal interlace interspersed by roundels containing seated figures, three roundels with later engraved cup-bearer blazons, a band of pendant palmettes below, the well with a roundel containing a sun motif surrounded by a band of interlocked paired fish motifs, incised inscription to lower body  
44 cm. diam.

£5,000 - 7,000

\$7,100 - 9,900

€5,700 - 8,000

Inscriptions: mimma 'umila bi-rasm al-janab al-'ali al-mawlawi/ al-amiri al-ajalli al-kabiri al-aw/hadi al-amjadi al-akmali al-'adudi/ al-dhukhri al-nasiri al-ghazi al-huma/mi al-sabiqi sabiq buzba a/l-saqi damat sa'adatihi amina lahu majd, 'One of what was made for His Excellency, the high, the lordly, the commander, the most splendid, the great, the unique, the most glorious, the most perfect, the powerful, the treasure house of excellence, the helper, the conqueror, the valiant, of the Sabiqi [lineage], Sabiq [al-Din] Buzba, the cup-bearer, may his happiness be secure for ever, splendour to him'; the incised inscription, bi-rasm al-dar al-karimah ibn nasir al-din, 'For the noble house of the son of Nasir al-Din'.

Buzba al-Saqi is listed by al-Miqrizi among the amirs in Shawwal 709 (March-April 1310) (al-Maqrizi, Taqi al-Din Ahmad, Kitab al-Suluk li-ma'rifat duwal al-muluk, eds. M. Ziyadah and S. Ashur, Cairo 1970-73, vol. II, p. 77).



Detail of interior



177

177<sup>R</sup>

**A TIMURID BRONZE JUG (MASHRABAH)  
PERSIA, LATE 15TH/ EARLY 16TH CENTURY**

of compressed globular form on a short foot with waisted cylindrical neck and serpentine handle terminating in a dragon head, engraved to the shoulder with a band of inscription-filled cartouches interspersed by roundels containing geometric motifs, above and below bands of undulating vines, the neck with an undulating vine  
12.8 cm. high

£3,000 - 4,000  
\$4,200 - 5,700  
€3,400 - 4,600

Inscriptions: a benedictory Persian quatrain wishing good life to the owner if drinking from this jug.

178<sup>YR</sup>

**A SAFAVID WALRUS IVORY-HILTED DAGGER (KARD)  
PERSIA, 17TH CENTURY**

the hilt with walrus ivory grips, the spines of steel with gold damascened decoration depicting cartouches with animals alternating with plants, the bolster with floral stems, the watered steel blade with forte depicting animals in a landscape  
41 cm. long

£2,500 - 3,500  
\$3,500 - 5,000  
€2,900 - 4,000



178



179

179<sup>R</sup>**A SAFAVID OPENWORK STEEL 'ALAM SECTION  
PERSIA, LATE 16TH/ EARLY 17TH CENTURY**

of teardrop form surmounted by a palmette and flanked by two dragon heads, the base of tapering cylindrical form with spherical top, decorated in openwork with inscriptions on a ground of scrolling vines  
35.7 cm. high

£3,000 - 5,000  
\$4,200 - 7,100  
€3,400 - 5,700

Inscriptions: Tawakkaltu 'ala allah, 'I put my trust in God'.

For a similar piece dated to the late 16th or early 17th Century, see James Allan & Brian Gilmour, Persian Steel: The Tanavoli Collection, Oxford 2000, p. 271, E.4.



180

180<sup>R</sup>**A SAFAVID PIERCED-STEEL CALLIGRAPHIC BUCKLE AND  
FITTING  
PERSIA, 17TH CENTURY**

the buckle of circular form with scalloped edges, the face decorated in openwork with five lines of inscription in naskhi, the steel back plate faced with gilt silver foil; the fitting of palmette form decorated in openwork in the same technique  
the buckle 5 cm. diam.(2)

£1,500 - 2,500  
\$2,100 - 3,500  
€1,700 - 2,900

The buckle: Qur'an, sura III, al 'Imran, verse 27.

For a similar buckle in the Nasser D. Khalili Collection see David Alexander, The Arts of War, Arms and Armour of the 7th to 19th centuries, London, 1992, p. 150. For an almost identical buckle sold in these rooms see Bonhams, Islamic and Indian Art, 4 October 2011, lot 202.



181<sup>R</sup>

**A SAFAVID OPENWORK STEEL DOOR PLAQUE  
PERSIA, LATE 16TH/ EARLY 17TH CENTURY**

of cusped rectangular form, decorated in openwork with a band of inscription in nastaliq on a ground of scrolling vines with foliate motifs, palmettes and small flowers  
39.3 x 14.1 cm.

£15,000 - 20,000  
\$21,000 - 28,000  
€17,000 - 23,000

**Provenance**

Private European collection formed in the mid 20th Century and thence by descent.

Inscriptions: the opening verse to a long Shi'i invocation to 'the Fourteen Innocents', 'By the truth of the Arab Prophet and the Madani Messenger'.

Elegant steel panels of this type were used to adorn important monuments of the Safavid period. A very similar panel reputed to come from the tomb of Shah Tahmasp (reg. 1524-76) in Kashan was sold at Sotheby's (12 October 1982, lot 71) and a group of six panels, one dated AH 972/AD 1564-65, were exhibited at the Louvre in 2007 (see A. S. Melikian-Chirvani, *Le Chant du monde: l'Art de l'Iran safavide 1501-1736*, exhibition catalogue, Paris 2007, nos. 61-62). For a similar plaque in the David Collection, see Kjeld von Folsach, *Art from the World of Islam in the David Collection*, Copenhagen, 2001, p. 328, no 526. Another similar plaque is in the Victoria and Albert Museum (Museum number M.5- 1919)

Technically steel panels of this type required great skill to make. First a master scribe would have copied the inscription on paper and transferred it to the steel by means of a stencil or pounce. Steel being primarily used for weapons, it is likely that the maker was a swordsmith trained in the discipline of cutting and forging pattern-welded steel.

182 R

**A LARGE SAFAVID SILK AND METAL THREAD BROCADE  
PANEL**

**PERSIA, 16TH/ 17TH CENTURY**

of rectangular form, decorated in polchrome silks, some wrapped in metal-thread, with a repeat design of large floral sprays, borders to each side separated by a chevron band and filled with undulating vines issuing flowerheads and foliate motifs, framed

106 x 69 cm.

£20,000 - 30,000

\$28,000 - 42,000

€23,000 - 34,000

For a comparable brocade fragment with a repeat design of large floral sprays in the Tehran National Museum see Arthur Upham-Pope, *A Survey of Persian Arts*, Vol XI – Textiles, 1938-9, pl. 1007.

For a comprehensive survey of Persian silks with naturalistic floral forms and repeat patterns, see Schümann, *Persische Seiden des 16–18 Jahrhunderts*, Krefeld, 1988, pp. 20-1 & 76-7, nos. 11, 14 & 124-6.





183

**183 R  
A SAFAVID SILK AND METAL THREAD BROCADE SASH  
FRAGMENT  
PERSIA, 18TH CENTURY**

of elongated rectangular form, woven in polychrome silks and metal thread with a series of horizontal bands containing undulating floral vines, a small border of palmette motifs to one side and a further border containing an undulating floral vine, the top with two large rosettes on a ground of floral interlace  
138 x 30 cm.

£2,000 - 3,000  
\$2,800 - 4,200  
€2,300 - 3,400

**184 R  
THREE TIMURID JADE PENDANTS  
PERSIA, 15TH/ 16TH CENTURY**

each in the form of palmette cartouches, one with lobed edges, engraved to each side with concentric bands of vines and flowerheads, one with repoussé silver mounts  
the largest 6.8 x 5.5 cm.(3)

£2,500 - 3,500  
\$3,500 - 5,000  
€2,900 - 4,000



185

**185 R  
A GROUP OF CALLIGRAPHIC JADE PLAQUES  
PERSIA, 16TH – 19TH CENTURY**

comprising four of rectangular form with suspension loops to the top, engraved with inscriptions; one of triangular form with three lines of inscription; one of circular form with inscriptions and another of palmette form, engraved with a foliate vine, set with a turquoise to the centre  
the largest 5.4 x 3.3 cm.(8)

£3,000 - 5,000  
\$4,200 - 7,100  
€3,400 - 5,700

Inscriptions: 1. Talismanic, in negative, a prayer; 2. Talismanic, in positive, The nada 'ali quatrain, with ya allah, 'O God!' above; 3. Talismanic, in positive, The nada 'ali quatrain, ending with, ya rahman ' O The Most Compassionate!'; 4. Talismanic, in positive, The basmalah, and Qur'an, chapter, XLVIII (al-al-Fath), verse 1; 5. Talismanic, in positive, The shahadah and the name 'Mir Ahmad' above; 6. Talismanic, in positive, Qur'an, chapter, LXVIII (al-Qalam), verses 51 and 52; 7. Talismanic, in negative, allah wali al-tawfiq, 'God is the Guardian of success'.



186

186 R

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

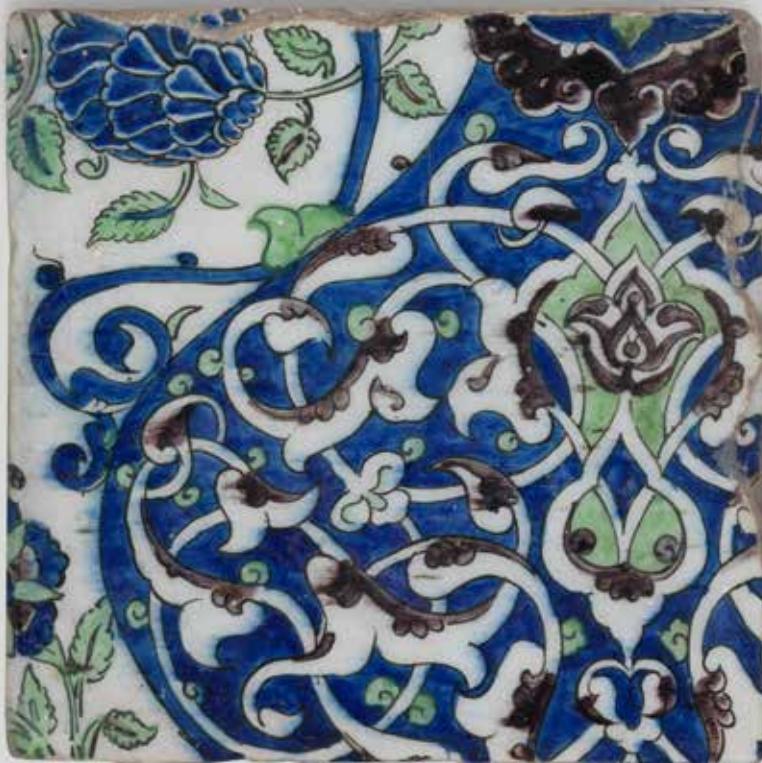
decorated in green, white, yellow, cobalt-blue, turquoise and black with a partial palmette vine overlaid with tendrils issuing flowerheads and foliate motifs

23 x 22.2 cm.

£2,000 - 3,000

\$2,800 - 4,200

€2,300 - 3,400



187

**A DAMASCUS UNDERGLAZE-PAINTED  
POTTERY TILE**

**SYRIA, LATE 16TH CENTURY**

of square form, decorated in cobalt blue, manganese and green with black outline on a white ground with a partial ewer filled with arabesques on a ground of floral interlace consisting of a rose and another partial flower  
26.3 x 26.3 cm.

£1,000 - 1,500

\$1,400 - 2,100

€1,100 - 1,700

**Provenance**

Private UK Collection.

Formerly in the collection of William Hawkins Wilson (1866-1956), a British Physiologist and member of the Faculty of Medicine at Cairo University from 1895-1928 who later became the dean of the Kasr El Aini Hospital; gifted to his brother and thence by descent.



188



189



## 188

**TWO DAMASCUS UNDERGLAZE-PAINTED POTTERY TILES  
SYRIA, CIRCA 1575-90**

the first of square form, the second rectangular, each decorated in cobalt blue, turquoise and green with black outline on a white ground with vines, bunches of grapes and tulips within partial lattices containing floral vines and floral sprays  
the square tile 27.2 x 27 cm.(2)

£2,000 - 3,000  
\$2,800 - 4,200  
€2,300 - 3,400

**Provenance**

Private UK Collection.

Formerly in the collection of William Hawkins Wilson (1866-1956), a British Physiologist and member of the Faculty of Medicine at Cairo University from 1895-1928 who later became the dean of the Kasr El Aini Hospital; gifted to his brother and thence by descent.

An almost identical tile is in the Fitzwilliam Museum, Cambridge (object number C.4G-1928). Other variations on the vine trellis pattern can be seen in the prayer hall of the Darwishiyya Mosque in Damascus dated to 1571, and in the Arab Hall at Leighton House (see Arthur Millner, Damascus Tiles, London, 2015, pp. 142-143).

## 189

**A GROUP OF DAMASCUS UNDERGLAZE-PAINTED POTTERY  
TILES****SYRIA, 16TH-18TH CENTURY**

each variously decorated in cobalt blue, manganese, turquoise and green with black outline on white grounds, the first with a pool flanked by floral sprays; the second with a partial ewer filled with repeat cloud motifs; the third with a partial ewer flanked by floral sprays, the lower border with a frieze of foliate motifs filled with flowerheads; the fourth with a central rosette with issuing foliate motifs  
the largest 27 x 24 cm.(4)

£1,000 - 1,500  
\$1,400 - 2,100  
€1,100 - 1,700

**Provenance**

Private UK Collection.

Formerly in the collection of William Hawkins Wilson (1866-1956), a British Physiologist and member of the Faculty of Medicine at Cairo University from 1895-1928 who later became the dean of the Kasr El Aini Hospital; gifted to his brother and thence by descent.

190

**AN IZNIK POTTERY TILE**

**TURKEY, CIRCA 1540**

of hexagonal form, decorated in cobalt blue and turquoise on a white ground with a six pointed star containing a rosette surrounded by blossoms interspersed by flowerheads, partial blossoms between the points of the stars  
25.3 cm. diam.

£3,000 - 4,000

\$4,200 - 5,700

€3,400 - 4,600

**Provenance**

Private UK Collection.

The present lot comes from a group of tiles produced for the Cinili Hammam in Istanbul (c. 1540-45). Other tiles from the same group are in the Victoria and Albert Museum (1019-1892) and the Sadberk Hanim Museum (SHM 9310-P.322, see Hulya Bilgi, Dance of Fire, Istanbul, 2009, p. 90, no. 24.)



190

191

**AN IZNIK POTTERY TILE**

**TURKEY, LATE 16TH CENTURY**

of rectangular form with sloped lower edge, decorated in cobalt blue, raised-red and green with black outline on a white ground with an interlace consisting of a tulip, carnation and lotus flower, to the left, a partial lobed cartouche containing a floral spray, the lower edge with a band containing partial flower heads  
25 x 16 cm.

£1,500 - 2,000

\$2,100 - 2,800

€1,700 - 2,300

**Provenance**

Private UK Collection.



191

192

**AN IZNIK POTTERY JUG**

**TURKEY, LATE 16TH CENTURY**

with globular body, flaring neck and 's' shaped handle, decorated underglaze in green, cobalt blue and black on a white ground with alternating wavy stripes, the handle with hatched design  
24 cm. high

£2,000 - 3,000

\$2,800 - 4,200

€2,300 - 3,400

**Provenance**

Private European Collection.

For a similar jug in the Sadberk Hanim Museum (SHM 9303-P.317) see Hulya Bilgi, Dance of Fire, Istanbul, 2009, p. 376, no. 234.



192



193

193

**AN IZNIK BLUE AND WHITE POTTERY DISH  
TURKEY, CIRCA 1600**

of deep rounded form with flaring rim on a short foot, decorated in cobalt blue on a white ground with a central roundel containing an interlace of pomegranates, saz leaves and other flowers, the rim with an undulating vine, the exterior with floral motifs  
31 cm. diam.

£3,000 - 5,000  
\$4,200 - 7,100  
€3,400 - 5,700

**Provenance**

Private European Collection.



194

194

**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 and green with black outline with a floral spray consisting of tulips and roses issuing from a leafy tuft, above an arabesque cartouche containing flowerheads, the border with rock and wave design, the exterior with alternating flowerheads and foliate motifs  
31 cm. diam.

£1,500 - 2,000  
\$2,100 - 2,800  
€1,700 - 2,300

**Provenance**

Private UK collection.



195

195

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

of shallow rounded form with everted rim on a short foot, decorated in cobalt-blue, emerald-green, raised-red and black outline on a white ground with a spray of tulips, carnations, hyacinths and flowerheads issuing from a leafy tuft, with central saz leaf, the rim with wave motifs, the exterior with a band of alternating spirals and abstract foliate motifs  
30.5 cm. diam.

£1,000 - 1,500  
\$1,400 - 2,100  
€1,100 - 1,700

**Provenance**

Sir Sydney Cockerell (1867-1962); director of the Fitzwilliam Museum, Cambridge, 1908-1937.

Private UK collection: given to the owner by Sir Sydney Cockerell as a gift in 1960.



196

**AN OTTOMAN GILT COPPER (TOMBAK) BOWL AND COVER  
TURKEY, DATED AH 1233/ 1818 AD**

of deep rounded form on a stepped, splayed foot, the lid of domed form with brass knob finial, the body and lid engraved with undulating bands alternately filled with floral vines and palmette motifs, inscription to foot

24.5 cm. high

£6,000 - 8,000  
\$8,500 - 11,000  
€6,900 - 9,200

Inscriptions: sahibü'l-hayrat kapucuk-darı gürci osman ağa'nın sofa-i hassa ocağına vakfidur fi 25 z sene 1233, 'Pious endowment (vakıf) of the munificent Gatekeeper Gürci Osman Ağa to the Corps of the Imperial Terrace on 25th z (i.e. Dhu'l-Qa'ada) year 1233 (26 September 1818).'

The Sofa Ocağı was the corps of Terrace Keepers in the Topkapi Palace. This lidded bowl was presumably endowed to a mosque or charitable foundation associated with them.



Detail of inscription



197

**197  
THREE PAIRS OF OTTOMAN GOLD-DAMASCENED CALLIGRAPHER'S SCISSORS**

**TURKEY, 19TH CENTURY**

of typical form with elongated blades, with openwork handles, one with stylised openwork inscription, each profusely decorated in gold with foliate interlace  
the largest 27 cm. long(3)

£1,200 - 1,500  
\$1,700 - 2,100  
€1,400 - 1,700

Inscriptions: the invocation to one of the names of God, ya fattah, "O opener!".



198

**AN OTTOMAN GEM-SET JADE-HILTED DAGGER**  
**TURKEY, 19TH CENTURY**

the single-edged watered steel blade of tapering form, the jade hilt of flaring form with domed pommel, inlaid with rubies, diamonds, silver and gold forming floral sprays, the gilt-copper forte engraved with floral sprays, the pommel with later mount, with associated wood sheath clad in yellow fabric  
37.5 cm. long

£2,000 - 3,000  
\$2,800 - 4,200  
€2,300 - 3,400



199

**AN OTTOMAN TURQUOISE AND CORAL-INLAID GOLD DAMASCENED STEEL DAGGER (JAMBIYYA)**

**TURKEY, 19TH CENTURY**

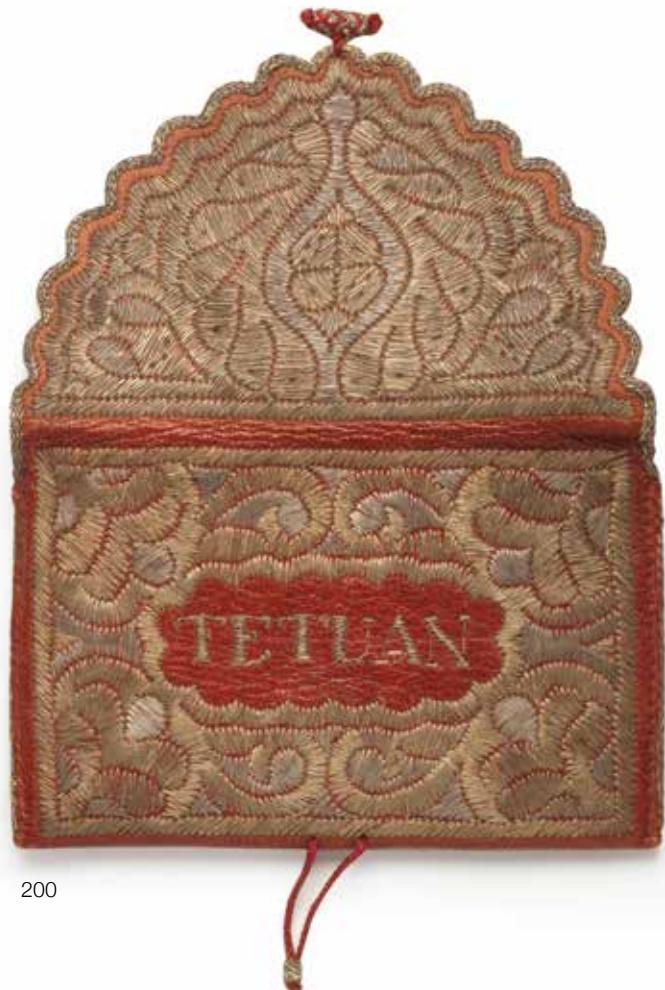
the double edged steel blade of curved form, inlaid in gold to the forte to each side with a cartouche containing inscription and scrolling vines, the sheath and hilt inlaid to one side with almond shaped coral elements interspersed by turquoise beads, the reverse decorated in repoussé with undulating floral vines; and another steel dagger with applied brass decoration and glass beads  
the Ottoman dagger 26.5 cm. long(2)

£1,000 - 1,500  
\$1,400 - 2,100  
€1,100 - 1,700

**Provenance**

Private UK collection. Acquired by the vendor's grandfather who was a captain in the Russian Army and the Russian Consul in Liverpool in the first decade of the 20th Century.

Inscriptions: olasin daima zevk [ü] safada, 'May you always live in delight and purity.'



200

200

**A MOROCCAN METAL THREAD-EMBROIDERED LEATHER PURSE**

**TETUAN, DATED 1763**

of rectangular form, the scalloped flap opening to reveal an interior leather flap and two compartments, embroidered in metal thread with a cartouche containing the word 'TETUAN' surrounded by scrolling vines, the reverse with a palmette, the flaps opening to reveal the name 'GORE- TOWNSEND ESQ.' and the date '1763', containing two letters  
17 x 11 cm.

£2,500 - 3,500

\$3,500 - 5,000

€2,900 - 4,000

**Provenance**

Anon. sale, Phillip's Oxford, 22nd May 1997, lot 328

The inscription tells us that this purse was made for Gore Townsend of Honington Hall, Warwickshire. It is assumed that he gave the purse to his daughter, Harriet, who married Sir Grey Skipwith, 8th Baronet (1771-1852) since one of the letters inside is written to him from his son Thomas George Skipwith, who would later become the 9th Baronet. The letter contains a short note from T.G. Skipwith to his father, with a poem on the reverse, dated August 8th 1821. A second enclosed page bears a copy of a letter on each side from King George III to his son Augustus, dated June 17th 1780 and August 8th 1786 respectively.



201

201

**THREE PAIRS OF GOLD-DAMASCENED STEEL CALLIGRAPHER'S SCISSORS INCLUDING A PAIR MADE FOR HATIMI EFENDI, CHIEF CLERK TO THE SECRETARY OF THE GRAND VIZIER OTTOMAN TURKEY, 19TH CENTURY, ONE PAIR DATED AH 1279/ 1859-60 AD**

each of typical form, two terminating in stylised openwork inscription, each profusely decorated in gold with foliate interlace, the largest pair with two lines of inscription, one with small lock and maker's stamp the largest 27.5 cm. long(3)

£2,000 - 3,000

\$2,800 - 4,200

€2,300 - 3,400

**Provenance**

The collection of the late Jafar Ghazi.

Inscriptions: mektubi-i sadr-i ali ser halifesi hatimi efendi hazretleri sene 1276, 'His excellence Hatimi Efendi, Chief Clerk to the Secretary to the Grand Vizier, year 1276 (1859-60)'; the handles of two of them are in the form of the invocation to one of the names of God, ya fattah, "O opener!".



202

202

**AN OTTOMAN METAL-THREAD EMBROIDERED LEATHER  
WALLET**

**TURKEY, DATED AD 1768**

of rectangular form with cusped flap, the red morocco embroidered in silver thread with cartouches containing floral sprays, the flap lifting to reveal the inscription 'Constantinople 1768'

22 x 12.5 cm.

£1,500 - 2,000  
\$2,100 - 2,800  
€1,700 - 2,300



203

203

**AN OTTOMAN METAL-THREAD EMBROIDERED LEATHER  
WALLET**

**TURKEY, DATED AD 1755**

of rectangular form with cusped flap, the red morocco embroidered in silver thread with two floral sprays to one side, the inscription 'Constantinople 1755, to the reverse, the flap lifting to reveal the inscription 'Jques Blondela'

20.3 x 11.6 cm.

£2,000 - 3,000  
\$2,800 - 4,200  
€2,300 - 3,400



204

**A RARE ARMENIAN ENAMELLED SILVER CUP AND SAUCER  
WITH THE MONOGRAM OF CATHOLIKOS GHOUKAS  
KARNETSI, HEAD OF THE ARMENIAN CHURCH 1780-99**

**TURKEY, SECOND HALF OF THE 18TH CENTURY**

the saucer of shallow circular form with everted rim, decorated in repoussé with a central roundel containing a lion surrounded by four heart-shaped cartouches containing monograms, the rim with a band of diaper motifs; the cup with monograms flanked by paired angels beneath a church tower, interspersed by heart shaped cartouches containing monograms, a diaper band to the rim, traces of green, turquoise and blue enamel  
the saucer 16.9 cm. diam., 247 g. (total weight)(2)

£3,000 - 5,000

\$4,200 - 7,100

€3,400 - 5,700

**Provenance**

Private European Collection.

Inscriptions: ՂԿՍ / ԿԹՎ Ղ [ՈՒ] Կ [Ա] Ս Կ [Ա] Թ [ՈՂԻ] Կ [ՈՒ],  
Gh[ou]k[a]s K[a]th[oghi]k[os], Catholico Goukas.

The present lot bears the monogram of Catholico Ghoukas I Karnetsi. Born in Karin in 1722, he was consecrated bishop and appointed diocesan bishop of Izmir in 1763. He was later elected Catholico (head of the Armenian church) in 1780 and remained in the post till his death in 1799. He is buried in the Monastery of Saint Gayane in Holy Etchmidzin. A patron of the arts, the frescoes of the cathedral of Holy Etchmidzin by the artist Hovnatanian were commissioned by Catholico Ghoukas and painted during his Catholicate.

A similar bowl and saucer bearing the same monogram were sold at Christies, Arts of the Islamic & Indian Worlds, London, 21st April 2016, Lot 198.



205

205

**A SILVER-GILT VESSEL IN THE FORM OF A PEACOCK  
HUNGARY, LATE 18TH CENTURY**

standing upright, naturalistically depicted with feathers engraved, the tail extending out behind the body, with removable head to reveal hollow interior, the head surmounted by a floral spray, the lobed base with repoussé decoration depicting insects and floral and foliate motifs, the base stamped with maker's mark 'ISB', possibly Mi(u)nakacs 1797  
28.5 cm. high, 646 g.

£4,000 - 6,000  
\$5,700 - 8,500  
€4,600 - 6,900

For a similar example, see Judit H. Kolba Hungarian Silver, The Nicolas M. Salgo Collection (London 1996), plate number 99, page 122.

**206  
THREE OTTOMAN SILVER SPOON HOLDERS  
(SAKIZLIK)  
TURKEY, PERIOD OF SULTAN ABDULHAMID II  
(1876-1909)**

each of flaring form with undulating rims, the first on six columnar feet interspersed by floral sprays, the others on five feet, variously decorated with aznavour design and engraved foliate decoration, each with tughra stamp  
the largest 16.3 cm. high, 921 g. (total weight)(3)

£2,000 - 3,000  
\$2,800 - 4,200  
€2,300 - 3,400

**Provenance**  
Private UK Collection.



206



207

**AN OTTOMAN NIELLO SILVER-GILT VESSEL  
AND COVER**  
**TURKEY, PERIOD OF SULTAN ABDULHAMID II  
(1876-1909)**

of bulbous form with two 's' shaped foliate handles surmounted by thumb rests in the form of birds, the domed lid with finial in the form of a pomegranate, profusely decorated in niello with a large roundel containing the Ottoman coat of arms to one side, a smaller roundel containing a tugra to the other, panels and bands of floral sprays, gilding to lid, thumb rests and finial, maker's stamps to rim of lid  
15.5 cm. high, 608 g.

£2,000 - 3,000  
\$2,800 - 4,200  
€2,300 - 3,400

**Provenance**

Private European Collection.

Inscriptions: *padişahim çok yaşa*, 'Long live my Emperor!'; stamp to lid, *amel-i zühre*, 'Work of Zühre.'

208  
**A CHINESE JADE INCENSE BURNER WITH  
OTTOMAN SILVER-GILT MOUNT**  
**CHINA AND TURKEY, 19TH CENTURY**

the spinach green jade circular tray with flaring rim, originally an incense burner, with ribbed parcel-gilt silver bud-shaped terminal  
11 cm. diam.

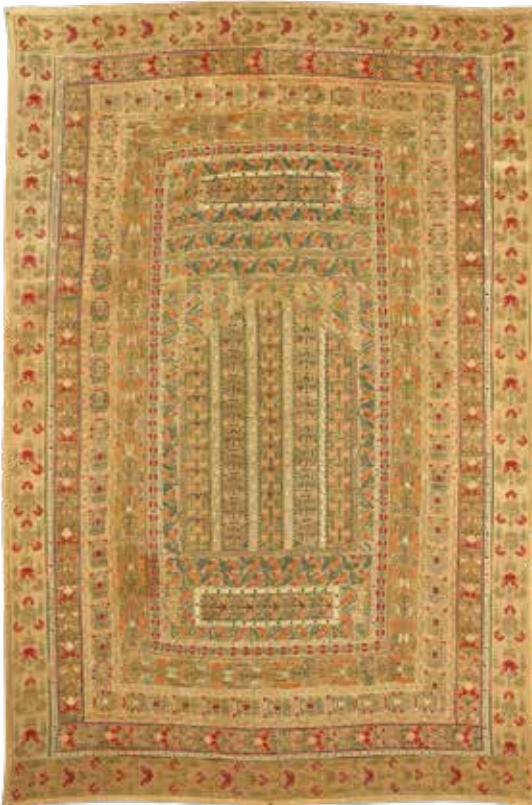
£3,000 - 4,000  
\$4,200 - 5,700  
€3,400 - 4,600



208



209



210

209

**AN OTTOMAN SILK AND METAL THREAD PANEL  
SYRIA, 17TH/ 18TH CENTURY**

of rectangular form, woven in polychrome silks and metal thread with a series of bands containing inscriptions in naskhi interspersed by bands containing undulating floral vines, backed and framed  
66 x 47.5 cm.

£4,000 - 6,000  
\$5,700 - 8,500  
€4,600 - 6,900

Inscriptions: malbus al-'afiyah mubarak, 'Wear [it] in health [may it be] blessed'.

210

**AN OTTOMAN SILK AND METAL THREAD EMBROIDERED  
COMPOSITE MIHRAB PANEL  
TURKEY, 19TH CENTURY**

of rectangular form, comprised of a number of natural linen conjoined elements variously embroidered in polychrome silks and metal thread with floral sprays, floral vines and geometric designs forming a mihrab, backed  
166 x 110 cm.

£2,000 - 3,000  
\$2,800 - 4,200  
€2,300 - 3,400



211

211

**AN OTTOMAN GILT WOOD CRADLE  
TURKEY, 19TH CENTURY**

the cylindrical body on two rocking chair feet, an openwork circular screen to each end joined by a circular post above, carved in relief with floral and foliate motifs and bows  
62 cm. x 104 cm. x 72.5 cm.

£3,000 - 5,000  
\$4,200 - 7,100  
€3,400 - 5,700

212\*

**A GREEK ISLANDS SILK EMBROIDERED PANEL  
PROBABLY IONIAN ISLANDS, 18TH CENTURY**

square, embroidered in polychrome silks on a fine cotton ground with five eight-pointed stars within a square in the border and centre, the central square with a building on each side, the ground filled with birds and floral sprays, the border with zig-zag design, framed  
the textile 49 x 49 cm.

£1,200 - 1,500  
\$1,700 - 2,100  
€1,400 - 1,700

**Provenance**

Private US collection.



212



213

**A STRING OF OTTOMAN AMBER AND BLACK CORAL PRAYER BEADS  
TURKEY, 19TH CENTURY**

the string comprising six amber beads spaced by filigree silver and black coral beads with inset metal pins, the silver chains made up of polyhedral elements, terminating in an amber pendant of flaring form mounted with silver filigree with a replacement black bead set with white crescents and metal pins  
62 cm. long from pendant to clasp

£2,000 - 3,000  
\$2,800 - 4,200  
€2,300 - 3,400



214

**AN OTTOMAN SILK AND METAL-THREAD EMBROIDERED WOOL PANEL  
TURKEY, CIRCA 1800**

of rectangular form, the red wool ground embroidered in polychrome silks and metal thread with vertical bands of repeat cornucopias interspersed by floral vines, mounted  
120 x 115 cm.

£4,000 - 6,000  
\$5,700 - 8,500  
€4,600 - 6,900

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

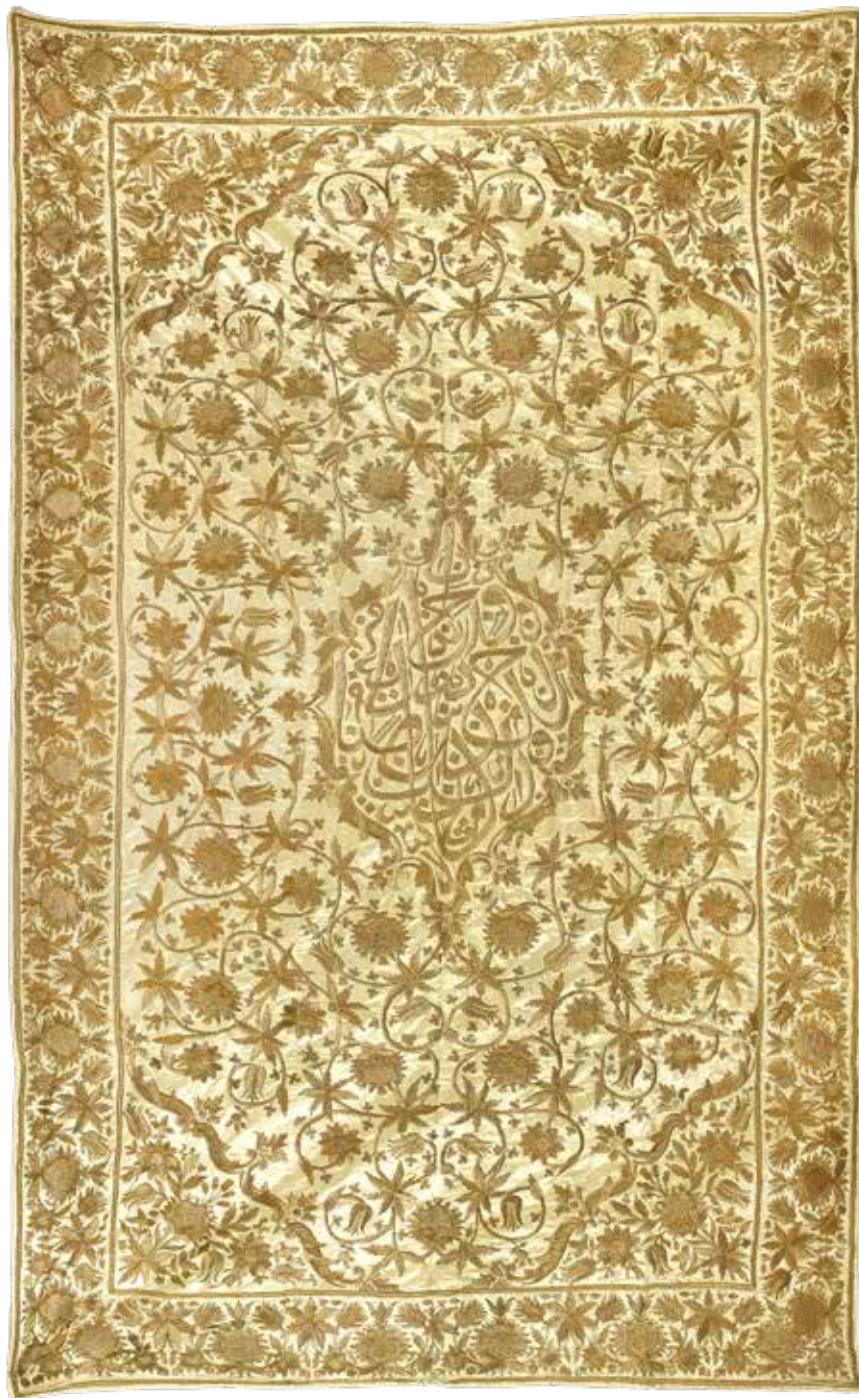


215

**AN OTTOMAN SILK AND METAL-THREAD EMBROIDERED SILK PANEL  
TURKEY, 19TH CENTURY**

of rectangular form, the brown silk ground embroidered in polychrome silk and metal thread with five cartouches containing seated Sultans or Pashas interspersed by floral sprays, the border with figures in a stylised pastoral landscape, the corners with lacework tassels, mounted  
128 x 118 cm.

£2,000 - 3,000  
\$2,800 - 4,200  
€2,300 - 3,400



216

**AN OTTOMAN METAL THREAD-EMBROIDERED SILK PANEL  
TURKEY, 19TH CENTURY**

of rectangular form, the cream silk ground embroidered in gold coloured metal thread with a central inscription-filled cartouche on ground of floral interlace, the spandrels with floral sprays, the border with a repeat design of floral sprays, corners with tassels, backed  
292 x 182 cm.

£4,000 - 6,000  
\$5,700 - 8,500  
€4,600 - 6,900



217

217

**AN ENGRAVING OF MECCA BY HENRI ABRAHAM CHATELAIN  
FRANCE, EARLY 18TH CENTURY**

on paper, hand coloured, depicting worshippers surrounding the Qa'ba, two further depictions of prayer below, extensive description in French, framed

47.5 cm. x 53 cm.; framed 57 cm. x 62.5 cm.

£1,000 - 1,500

\$1,400 - 2,100

€1,100 - 1,700



218

218

**A SILK LAMPAS CALLIGRAPHIC KAFTAN  
EGYPT OR TURKEY, 19TH/ 20TH CENTURY**

of typical form, formed of panels of green silk decorated in cream with a series of inscription-filled zig-zag bands, green cloth lining  
99 x 73 cm.

£2,000 - 3,000

\$2,800 - 4,200

€2,300 - 3,400

Inscriptions: in the two wide bands, a repeat of the *shahadah* and Invocations to God, *ya mannan ya hanan dhu'l-jalal wa al-ikram*, 'O Propitious! O Most Compassionate! Lord of Majesty and Generosity'; in the two narrow bands, *Qur'an, sura II, al-baqarah*, part of verse 144, and *sura III, al-'Imran*, verse 96.



219 (detail)

219

**AN OTTOMAN CALLIGRAPHIC WOVEN SILK LAMPAS PANEL  
SYRIA, CIRCA 1900**

woven in green and cream silk with a series of alternating wide and narrow zig-zag bands filled with inscription in *thuluth* and *naskhi*, backed

210 x 77 cm.

£2,000 - 3,000

\$2,800 - 4,200

€2,300 - 3,400

Inscriptions: in the wide bands, *al-salat wa al-salam ya rasul allah*, 'Salutation and peace be upon you, O Messenger of God!' and *allahu rabbi wa la sawahu muhammad habib [allah]* 'God is my Lord and there is none but Him, Muhammad is [God's] friend'; in the narrow bands, *allahumma sall wa sallam 'ala ashraf jami' al-anbiya'* *wa al-mursilin*, 'O God bless the most noble of all prophets and messengers (i.e. the Prophet Muhammad)', *wa radi allah ta'al'a 'an abi bakr wa 'umar wa 'uthman wa 'ali wa 'an baqiyat al-sahabah ajma'in*, 'And may Mighty God be satisfied with Abu Bakr and 'Umar and 'Uthman and 'Ali and the rest of the Companions, all of them'.



220

**A METAL-THREAD EMBROIDERED MIHRAB PANEL  
EGYPT, 20TH CENTURY**

the red, yellow and green grounds embroidered in gilt-silver and silver thread with a large inscription-filled cartouche in the form of a mosque lamp within an arch, the spandrels with foliate sprays, flanked by cartouches containing floral sprays, above two inscription-filled cartouches, the border with a band of inscription-filled cartouches  
168 x 178 cm.

£5,000 - 7,000  
\$7,100 - 9,900  
€5,700 - 8,000

Inscriptions: Qur'an, sura III, *al-'Imran*, part of verse 37, sura XXCII, *al-naml*, verse 30; to the borders a repeat of 'Mention or praise God', and 'May his victory be glorified and may God make his sovereignty eternal', with fanciful date AH 1239/AD 1823-24.

**221  
AN OTTOMAN METAL-THREAD EMBROIDERED PORTIÈRE  
EGYPT OR SYRIA, 19TH CENTURY**

in the form of a *mihrab*, the black velvet ground embroidered in metal-thread with a mosque lamp beneath an arch to each pier, above inscription-filled cartouches and floral sprays, the top with an inscription-filled cartouche flanked by floral interlace, the spandrels with floral interlace, the borders with bands of inscriptions, backed  
283 x 166 cm.

£4,000 - 6,000  
\$5,700 - 8,500  
€4,600 - 6,900



221



222\*

**A FINE OTTOMAN DIAMOND-SET GOLD DIADEM  
TURKEY, 19TH CENTURY**

consisting of seven hinged rectangular panels slightly tapering to each end decorated in openwork with floral sprays surmounted by foliate sprays with crests in the form of crescents, pendant floral motifs to the lower edge, hinged triangular panels with loops to each end, profusely set with rose cut diamonds, the hinges mounted to the top edge with pearls, the gold edges engraved with hatching and zig-zag designs  
*30 cm. long; 111g.*

£8 000 - 12 000

£8,000 - £12,000  
\$11,000 - \$17,000

€9.200 - 14.000

## Provenance

Provenance  
Private US collection.

This lot is accompanied by a copy of a valuation report including the diadem carried out by Feagans & Company, Los Angeles, dated June 21, 1923.



223\*

**AN IMPRESSIVE OTTOMAN DIAMOND AND SPINEL-SET GOLD  
BUCKLE TURKEY, 19TH CENTURY**

set with a mixture of brilliant and rose cut diamonds, in the form of an openwork floral cartouche, the central rosette with a large faceted spinel, surrounded by floral sprays with scrolling and foliate ornament, the reverse fitted with two hooks and attachment loop  
*10.9 cm. wide; 146 g.*

£15,000 - 20,000

\$21,000 - 28,000

€17,000 - 23,000

**Provenance**

Private US collection.

Formerly the property of a Lady of Title. Acquired in the 19th Century by a Persian ruling family; and by descent.



224

224 R

**A PRINTED MAP OF PERSIA AND THE SURROUNDING COUNTRIES****QAJAR PERSIA, PRODUCED BY 'ALI ASHRAF QARAJAH-DAGHI, AT THE GOVERNMENT PRINTING HOUSE, DATED AH 1287/AD 1870-71**

on paper, folding, names of regions in larger *naskhi* script, smaller captions in *nasta'iq* script, provinces outlined in pink, yellow and blue, scale, key to features and production details at lower left  
108 x 134.5 cm.

£2,000 - 3,000

\$2,800 - 4,200

€2,300 - 3,400



225

225 R

**A PRINTED MAP OF THE CITY OF TABRIZ, COMMISSIONED BY THE CROWN PRINCE, MUZAFFAR AL-DIN MIRZA QAJAR PERSIA, PRODUCED AT THE PRINTING HOUSE OF KARBALA'I ASAD AQA IN TABRIZ, DATED 12 SHA'BAN 1297/20TH JULY 1880**

on paper, folding, larger captions in *naskhi* script, smaller captions in *nasta'iq* script, the various quarters of the city outlined in orange, pink and blue, legend at upper right, gazetteer of places at lower left  
87 x 109 cm.

£2,000 - 3,000

\$2,800 - 4,200

€2,300 - 3,400

The details of publication state that the map was prepared by Colonel Mirza 'Abbas Khan, director of Tabriz Government School, Muhammad Mirza Muhanis, the mathematics teacher, and written by Muhammad Reza, son of General Hasan 'Ali Khan.

For a slightly earlier map of the city of Tehran, dated 1859, see Christie's, *Art of the Islamic and Indian Worlds*, 5th October 2010, lot 253.



226

226 R

**A WOOD PANEL WITH CARTOUCHES CONTAINING VERSES FROM THE QUR'AN FROM THE QUR'AN QAJAR PERSIA, 19TH CENTURY**

rectangular, with ten recessed cartouches, in two vertical rows of five, containing phrases from verses of the Qur'an written on paper in large, bold *naskhi* script in black ink on a ground of scrolling floral motifs, the cartouches separated by a central vertical row of small quatrefoil recessed mirrored panels  
the panel 45.5 x 65 cm.

£2,500 - 3,500

\$3,500 - 5,000

€2,900 - 4,000

The text consists of Qur'an, *sura* XXIV, *al-Nur*, most of verse 35.



227

227

**THE COURT OF PERSIA: FATH 'ALI SHAH QAJAR ENTHRONED WITH PRINCES, NOBLEMEN, MINISTERS AND FOREIGN ENVOYS, AFTER THE ORIGINAL WALL PAINTING IN THE NEGARESTAN PALACE, NEAR TEHRAN**

**LONDON, PRINTED BY ROBERT HAVELL, 1834**

coloured aquatint on paper, depicting Fath 'Ali Shah on a throne to centre flanked by the court, a further six figures below, with extensive description to each side, after a painting (in the possession of Thomas Alcock of Kingswood) copied from the mural, dedicated to the Royal Asiatic Society  
113 cm. x 29 cm.; with frame 125 cm. 47.3 cm.

£6,000 - 8,000  
\$8,500 - 11,000  
€6,900 - 9,200

For further information on this lot please see online catalogue.

228 R

**A YOUTH STANDING IN A LANDSCAPE, THE SON OF A CERTAIN MUHAMMAD HUSAIN KHAN, BY THE ARTIST LUTF-'ALI AL-SHIRAZI**

**QAJAR PERSIA, DATED AH 1266/AD 1849-50**

gouache and gold on paper, identifying inscriptions in *nasta'liq* script on painted surface, the painting with arched top and surrounded with a printed border with floral motifs highlighted in gold, at the top of which is a small roughly circular portrait of Fath 'Ali Shah Qajar, laid down on an album page with floral border in gold on a buff ground  
painting 130 x 95 mm.; album page 272 x 185 mm.

£1,500 - 2,000  
\$2,100 - 2,800  
€1,700 - 2,300

The inscriptions read: *timthal-e bi-mithal-e khan-zadeh 'azim al-sha'n muhammad husain khan*, 'The unequal portrait of the son of the Khan, the splendid Muhammad Husain Khan'.

The artist's signature reads: 'Drawn by the most humble Lutf-'ali al-Shirazi', and the date AH 1266/AD 1849-50.

For further information on this lot please see online catalogue.

229 R

**A REVERSE-GLASS PAINTING OF AHMAD SHAH QAJAR (REG. 1909-25)**

**QAJAR PERSIA, CIRCA 1910-15**

gouache and gold on glass, framed  
290 x 255 mm.

£1,500 - 2,000  
\$2,100 - 2,800  
€1,700 - 2,300



228



229



230



231

231 R

**A PAINTED LACQUER AND PAPIER-MÂCHÉ PANEL DEPICTING SHAH 'ABBAS I RECEIVING AN AMBASSADOR  
QAJAR PERSIA, LATE 19TH CENTURY**

rectangular, with two cartouches containing inscriptions in nasta'liq script, floral border

41.5 x 61 cm.

£1,500 - 2,000  
\$2,100 - 2,800  
€1,700 - 2,300

The artist seems to confuse two or more scenes depicted in wall paintings in the Chihil Sutun palace, Isfahan, dated circa 1647, which were frequently adapted in the 19th Century. His moustache marks the Shah out as 'Abbas I, who in one scene meets Wali Muhammad Khan Uzbek; but the pose of the ambassador, and his headdress, resemble more closely the painting depicting Shah 'Abbas II meeting the Indian ambassador - which the writer of the inscriptions follows, since they read: Ta'mas [Tahmasp?] Shah; and Ismir [Ahmad?], the Indian King.



detail of lid

230 R

**A LARGE QAJAR LACQUER PAPIER-MÂCHÉ BOX DEPICTING FATH 'ALI SHAH QAJAR  
PERSIA, EARLY 19TH CENTURY**

of rectangular form on four feet, the lid with curved sides, decorated in polychrome and gold with Fath 'Ali Shah and his sons hunting to the sides, a series of raised cartouches containing figural scenes to the side of the lid on a ground of floral sprays, the top of the lid with Fath 'Ali Shah leading his army in battle, the interior of the lid with Fath 'Ali Shah hunting, surrounded by architectural scenes, the base gold floral sprays on a red ground

42 x 29 x 20 cm.

£2,000 - 3,000  
\$2,800 - 4,200  
€2,300 - 3,400

**Provenance**

The collection of the late Jafar Ghazi.

The prototype for such hunting scenes was a series of monumental oil paintings in the Tehran Palace depicting Fath 'Ali Shah and his sons hunting. Although now mostly missing, they were described by English and French Envoys including James, Morier, George Keppel, Charles Texier and George Curzon. For further discussion and a similar casket depicting Fath 'Ali Shah hunting see L. Diba, *Royal Persian Paintings: the Qajar Epoch 1785-1925*, New York 1998, p. 179, no 36.

232 R

**A QAJAR LAQUER QIBLA INDICATOR, SIGNED BY HUSAIN QULI, THE CHIEF ASTROLOGER  
PERSIA, DATED AH 1282/AD 1865-66**

of rectangular form with smaller rectangular recess, a circular recessed dial within, decorated in polychrome and gold with four large inscription-filled cartouches to the top, a series of inscription-filled cartouches to the sides and lower edge, the interstices of the top edge with floral and foliate motifs

13.9 x 9.4 cm.

£5,000 - 7,000  
\$7,100 - 9,900  
€5,700 - 8,000

For a comparable qibla indicator in brass dated to AH 1222/AD 1807-08, see Christie's, *Islamic Art and Manuscripts*, 29 April, 2003, lot 9.

Inscriptions: to the top, two couplets in Persian, *khaneh-ye aftab ast o/ borj-e qamar ast/ tale' meymun o vaqt-e sahar ast/ dawlat bakht o rokh-e mah-ruyan/ har daqiqeh rokh-e niku-ye qamar ast*, 'It is the house of the Sun and the sign of the Moon/ It is a fortunate horoscope and it is at [its?] dawn/ Good turn of fortune is the horoscope and moon-faced ones/ Are [as] beautiful [as] the good face of the Moon, every minute'.

Signed '*'amal-e husayn-qoli munajjim-bashi fi-sanah 1282*', 'The work of Husayn-qoli, the Chief astrologer, in the year 1282 [1865-66]'.

The cities mentioned, other than the Persian ones, are Najaf, Baghdad, Medina, Moscow, Ganja, Hillah, Samarkand, Mecca, Samarra and Dushanbe.



232

233 R

**A PAIR OF QAJAR LACQUER BOOK BINDINGS IN THE SAFAVID  
STYLE**

**PERSIA, 19TH CENTURY**

each of rectangular form, decorated in polychrome, gold and crushed mother of pearl with a deer pursued by a quadruped in a sylvan setting, flowers in the foreground, a tree in the background, the sky with stylised clouds, the borders with cloud bands, the reverse with three cartouches filled with floral interlace, borders with undulating floral vines

307 x 198 mm.(2)

£2,000 - 3,000

\$2,800 - 4,200

€2,300 - 3,400

**Provenance**

Private UK Collection.

The present lot is comparable to a pair of lacquer bindings dated to the 16th Century sold at Sotheby's, *Arts of the Islamic World*, 3 May 2001, lot 56.



233



234

234 R

**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 interlace, the border with a band containing a floral vine  
each tile 23 x 23 cm.(24)

£4,000 - 6,000

\$5,700 - 8,500

€4,600 - 6,900

**Provenance**

Rafi Y. Mottahedeh Collection.



235

235 R

**LADIES TAKING TEA IN AN INTERIOR, SIGNED BY MUHAMMAD 'ALI MAGASH**

**QAJAR PERSIA, DATED AH 1322/AD 1904-1905**

oil on canvas, signed and dated in *nasta'liq* script lower left  
28 x 35 cm.

£2,000 - 3,000

\$2,800 - 4,200

€2,300 - 3,400



236

**A LARGE CANTONESE EXPORT PORCELAIN BOWL AND DISH  
MADE FOR ZILL AL-SULTAN  
CHINA, DATED AH 1297/ AD 1879-80**

the bowl of deep rounded form on a short foot, the dish of shallow rounded form, extensively enamelled in polychrome with lotus sprays on a blue ground, with cartouches depicting figural scenes alternating with cartouches depicting floral sprays and birds, divided by bands of trellis motifs, inscription filled roundels to the well of the dish and to the exterior of the bowl  
the dish 36.7 cm. diam.(2)

£3,000 - 5,000  
\$4,200 - 7,100  
€3,400 - 5,700

Prince Masoud Mirza Yamin al-Dawla Zill al-Sultan was born to Nasr al-Din Shah and a commoner, so was not in line to the Qajar throne, which would be inherited by his brother, Muzaffar al-Din. He held the post of governor in various provinces of Persia, including Isfahan, where he was renowned for his cruelty and for the destruction of the extant Safavid palaces. For further information, see M. Bamdad, Dictionary of National Biography of Iran, Vol. 4, Tehran, 1966, pp. 78-100.

For a bowl and dish from the same set in the Chinese Porcelain Company Collection, see Daniel Nadler, 'Chinese export porcelain with Arabic inscriptions', Antiques, March 2000, p. 473, Pl. XVI.

**237  
A PAIR OF BOHEMIAN OPALINE GLASS LAMPS DEPICTING  
NASR AL-DIN SHAH QAJAR  
LATE 19TH CENTURY**

each of blue glass with baluster supports on splayed feet with domed drip trays and flaring tops, with removable clear glass shades, the drip trays with pendant cut glass shards of varying sizes, decorated in polychrome enamels with floral and foliate designs, the shades with two transfer-printed portrait medallions depicting the Shah  
each 55 cm. high(2)

£4,000 - 6,000  
\$5,700 - 8,500  
€4,600 - 6,900



237



238

238<sup>R</sup>

**A QAJAR ENAMELLED GILT-COPPER DRINKING SET  
PERSIA, 19TH CENTURY**

comprising a ewer, tray and ten cups, each engraved and decorated in polychrome enamels with cartouches containing floral sprays and vegetal motifs, the tray and ewer with oval medallions containing portraits of men and youths  
the ewer 25.3 cm. high; the tray 27.3 cm. diam.(12)

£4,000 - 6,000  
\$5,700 - 8,500  
€4,600 - 6,900



239

239<sup>R</sup>

**A QAJAR ENAMELLED PLAQUE MOUNTED AS A GOLD  
BROOCH  
PERSIA, 19TH CENTURY**

of oval form, decorated in polychrome enamel with a maiden, the gold mount with a border of pearls, pin to reverse  
4.2 cm long

£1,500 - 2,000  
\$2,100 - 2,800  
€1,700 - 2,300

**Provenance**  
Private UK Collection.



240



241

240<sup>R</sup>

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

of typical form, profusely engraved with a band of inscription to the shoulder, above a band containing an undulating floral vine, the base with a large cartouche containing floral sprays, some parts unfinished, with brass suspension loops and chain  
31 cm. long

£2,000 - 3,000  
\$2,800 - 4,200  
€2,300 - 3,400

Inscriptions: Qur'an, sura II, al-Baqarah, verse 255 and the beginning of verse 256.

241<sup>R</sup>

**A QAJAR ENGRAVED STEEL CASKET  
PERSIA, 19TH CENTURY**

of rectangular form on four feet with hinged bronze handles to each side and to lid, hinged bronze clasp to front, profusely engraved with roundels containing seated figures, mounted warriors, divs and animals in combat, the interstices with floral interlace, blue fabric interior  
20 x 14.6 x 14.8 cm.

£1,500 - 2,000  
US\$2,100 - 2,800  
€1,700 - 2,300

242<sup>R</sup>

**A QAJAR GOLD DAMASCENED STEEL STAG  
PERSIA, 19TH CENTURY**

standing upright, decorated in gold overlay, the back with a cartouche filled with vegetal interlace and botehs, a further cartouche to the chest, a band of vegetal interlace around the body  
32 cm. high

£1,500 - 2,000  
\$2,100 - 2,800  
€1,700 - 2,300

**Provenance**  
Private UK Collection.



242



243

243 R

**A LARGE QAJAR DIAMOND-SET GOLD PENDANT  
PERSIA, 19TH CENTURY**

in the form of a drop, the openwork gold set with diamonds forming floral interlace, the silver ground beneath with traces of blue enamel, three pendent floral sprays flanked by pendent spinels below, suspension loops to reverse  
11 cm. long, 107 g.

£5,000 - 7,000

\$7,100 - 9,900

€5,700 - 8,000



244

244 R

**A SILVER-MOUNTED ROCK CRYSTAL TALISMATIC  
PENDANT****PERSIA, LATE 19TH/ EARLY 20TH CENTURY**

the rock crystal of octagonal form with sloped edges, inscribed with five bands of inscription in nastaliq to the top and further inscriptions to the sides, the interstices with floral tendrils, the silver mount in the form of a flowerhead, the reverse engraved with bochehs on a ground of scrolling tendrils, suspension loop to top  
6.8 x 6.2 cm.

£1,500 - 2,000

\$2,100 - 2,800

€1,700 - 2,300

Inscriptions: to the top, a short Arabic poem in praise of Imam 'Ali; to the sides, prayers for Imam Husayn and invocations to his children, 'Ali Akbar, 'Ali Asghar, Bi Bi Ruqiyah and Bi Bi Sakinah.



245 R

**A QAJAR CALLIGRAPHIC EMERALD, DIAMOND AND SPINEL-SET GOLD TURBAN ORNAMENT**  
**PERSIA, 19TH CENTURY**

in the form of an openwork floral quatrefoil with crown at the top, the hexagonal central emerald engraved with four lines of inscription in nasta'liq, suspension loops to reverse  
8.2 cm. high, 25 g.

£8,000 - 12,000  
\$11,000 - 17,000  
€9,200 - 14,000

Inscriptions: al-'izzah li'llah, 'Might is God's', and Qur'an, sura CXII, al-Ikhlas.



246



248

**246  
A BOKHARA SILK-EMBROIDERED COTTON PANEL (SUSANI)  
CENTRAL ASIA, 19TH CENTURY**

rectangular, the natural cotton ground embroidered in polychrome silks with a central panel containing a rosette surrounded by floral interlace, the border with large flowerheads interspersed by foliate motifs, the outer border with a repeat design of floral motifs  
220 x 144 cm.

£1,500 - 2,000  
\$2,100 - 2,800  
€1,700 - 2,300

**Provenance**  
Private UK collection.



247

**247  
A BOKHARA SILK-EMBROIDERED COTTON PANEL (SUSANI)  
CENTRAL ASIA, 19TH CENTURY**

rectangular, the natural cotton ground embroidered in polychrome silks with a central panel containing a central rosette surrounded by floral interlace, the border with large flowerheads interspersed by foliate motifs, the outer border with an undulating vine  
222 x 148 cm.

£2,000 - 3,000  
US\$2,800 - 4,200  
€2,300 - 3,400

**Provenance**  
Private UK Collection.

**248 R  
A QAJAR APPLIQUÉ-WOOL EMBROIDERED RESHT PANEL  
PERSIA, 19TH CENTURY**

of square form, decorated in polychrome threads and appliquéd wool elements with a central panel containing a repeat design of scrolling tendrils and flowerheads surrounded by a band with a series of cartouches filled with flowerheads with borders of undulating vines, the border with a band containing botah motifs, velvet edging, red cotton backing  
209 x 207 cm.

£2,500 - 3,500  
\$3,500 - 5,000  
€2,900 - 4,000

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

249

**AN ENAMELLED GOLD AND MALACHITE PRESENTATION PLAQUE MADE TO COMMEMORATE THE VISIT OF MOHAMMED REZA SHAH PAHLAVI TO THE IMAM REZA SHRINE**

**BY CESARE JOHNSON, MILAN, DATED 21 MARCH 1977**

the rectangular malachite base inset with a circular gold medallion depicting the Shah praying before a window at the shrine, an inscription above, below a gold representation of the shrine, to the lower left, an inscription-filled cartouche with maker's mark, the borders with gold bands decorated in blue, red and white enamel with a design imitating a tile-mosaic, the corners and centres of each band with applied circular gold roundels containing the dome of the mosque, gilt-copper stand to reverse, with fitted green box embossed with Pahlavi crown to the front

17.8 x 12.1 cm.(2)

£6,000 - 8,000

\$8,500 - 11,000

€6,900 - 9,200

**Provenance**

Formerly in the collection of a Belgian diplomat.

The Imam Reza Shrine in Mashhad is a complex which contains the mausoleum of Imam Reza, the eighth Imam of Twelver Shiites and is the largest mosque in the world by area. This plaque was made to commemorate the visit of Mohammed Reza Shah Pahlavi to the mosque in 1977. The design of the circular medallion closely relates to a medal in the British Museum struck to commemorate a visit by the Shah to the same shrine in 1970 (museum number 2007,4210.2).

Inscriptions: to the circular medallion, shahanshah arya-mehr dar haram-e motahhar-e hazrat-e emam reza 'alayhi al-salam, 'The King of Kings, Ara-mehr, at the Holy Sanctuary of His Holiness Imam Reza, peace be upon him'; to the cartouche, nawruz-e sal-e 2536 astan-e qods-e razavi, 'Nawruz of the year 2536 (21 March 1977 AD). The Holy Shrine of [Imam] Reza'.

250

**A GROUP OF TEN ENGRAVED WINE GLASSES MADE FOR SORAYA PAHLAVI, EMPRESS OF IRAN, EUROPE, 20TH CENTURY**

each on square bases with tapering faceted stems beneath cut lobed bowls, engraved with a crown above the initials S.P., decorated in gilt with three bands to the rim, foliate motifs to the foot at each corner, a thin band around the exterior; four larger, six smaller  
14.7 cm. high; and 14.1 cm. high(10)

£2,500 - 3,500

\$3,500 - 5,000

€2,900 - 4,000

The glasses are likely to have been one of the numerous presents given on the occasion of her marriage to the Shah in 1951.



249



250



251



252

251

**A GROUP OF EGYPTIAN ROYAL PRESENTATION BOXES  
EGYPT, 20TH CENTURY**

comprising a silver-gilt box of circular form with applied royal monogram to the top, stamped with the date mark for 1943-44 AD, with fitted box from AH Naghib Bey; a silver cigarette box with applied royal monogram to the top, with fitted box from AH Naghib Bey; a small circular silver box, the lid decorated in guilloche under blue enamel, with applied silver 'F' monogram surmounted by a crown, 'AUCOC' stamp to base  
the largest 13.4 cm. diam., 567 g. (total weight)(3)

**£2,000 - 3,000**  
**\$2,800 - 4,200**  
**€2,300 - 3,400**

**Provenance**

Private European Collection.

252

**A GRADUATED SUITE OF FOUR GERMAN SILVER PLATES  
MADE FOR QUEEN NAZLI OF EGYPT BY KOCH & BERGFELD  
BREMEN, EARLY 20TH CENTURY**

each of shallow circular form with cusped edges, the rims with reeded rocaille decoration, each with applied N surmounted by a crown to the rim and Koch & Bergfeld stamp to the base  
the largest 35 cm. diam., 3732 g. (total weight)(4)

**£2,500 - 3,500**  
**\$3,500 - 5,000**  
**€2,900 - 4,000**

**Provenance**

Private UK Collection.

Nazli Sabri (1894-1978) was the second wife of King Fuad and the first queen of Egypt between 1919 and 1936 when her son Farouk acceded to the throne.



253

**A SILVER-GILT BOX MADE TO COMMEMORATE THE MARRIAGE OF MOHAMMED REZA PAHLAVI OF PERSIA (REG. 1941-79) AND PRINCESS FAWZIA BINT FUAD OF EGYPT BY AH. NAGUIB BEY, PARIS AND CAIRO, DATED 24TH MUHARRAM 1358/15TH MARCH 1939**

in the form of a scalloped cartouche with hinged cover, the lid with a raised cartouche decorated with an applied silver gilt 'M F' monogram surmounted by a Pahlavi crown, swags to either side, engraved inscription to interior of lid, maker's mark to base, with original fitted box

12 x 7.3 cm; 208 g.(2)

£4,000 - 6,000  
\$5,700 - 8,500  
€4,600 - 6,900

**Provenance**

Private European Collection.

Inscriptions: Qasr Abedin al-amer 24 Muhamarram 1358, 'The prosperous Abedin Palace 15 March 1939.'

This box was made to commemorate the wedding of Mohammed Reza Pahlavi, who in 1941 would become the last Shah of Iran, and Princess Fawzia, daughter of King Farouk of Egypt. The wedding took place at the Abedin Palace, Cairo on the 16th of March 1939 and another ceremony was held at the Gulestan Palace, Tehran on the 25th of April 1939. On the 15th of March, Fawzia became an Iranian national and was granted the title of Princess (Shahdokht) with the style of Her Imperial Highness. The marriage lasted until 1948 and produced one daughter, Princess Shahnaz Pahlavi.

For an identical box sold in these rooms see Bonhams, Islamic and Indian Art, 25 October 2007, lot 236.

**254  
AN ENAMELLED SILVER-GILT BOX MADE TO COMMEMORATE THE MARRIAGE OF MOHAMMAD REZA PAHLAVI OF PERSIA (REG. 1941-79) AND PRINCESS FAWZIA BINT FUAD OF EGYPT BY AH. NAGUIB BEY, PARIS AND CAIRO, DATED 1939**

of deep rounded form, the domed lid decorated in guilloche beneath a blue enamel, a band of lozenges to the border, the centre with applied silver-gilt 'FM' monogram surmounted by a Pahlavi crown surrounded by three five-pointed stars, maker's stamp to base, engraved inscriptions to interior of lid  
11.9 cm. diam., 316 g.

£4,000 - 6,000  
\$5,700 - 8,500  
€4,600 - 6,900

**Provenance**

Private European Collection.

Inscriptions: Qasr Abedin al-amer 24 Muhamarram 1358, 'The prosperous Abedin Palace 15 March 1939.'

See footnote to previous lot..

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



254



255

**A MAMLUK STYLE SILVER-GILT BUCKET AND SPOON BY**

**SAZIKOV**

**RUSSIA, DATED 1885**

the bowl of tapering form with everted rim and hinged handle, engraved with a band of inscription on a ground of scrolling vines interspersed by a roundel containing the initials 'C K' to one side, and a roundel containing a rosette to the other, above and below bands of stylised cable design, the lower edge with an undulating vine, the base with arabesques and an undulating vine, Sazikov mark to base, assayer's initials for Ivan Vonifatiyevich Yevstigneyev of St. Petersburg and date stamp for 1885; the spoon with pierced geometric design to the bowl, the handle with arabesques and cable design

*the bowl 15.4 cm. diam., 654 g. (total weight)(2)*

£5,000 - 7,000

\$7,100 - 9,900

€5,700 - 8,000

Inscriptions: *al-maqarr al-'ali ... al-maliki al-'alimi al-maliki a ..., 'The high authority..., the possessor, the learned of the Malik ...'*.

Sazikov was one of the foremost silver makers in Russia in the 19th century and, along with Fabergé, was one of the few official suppliers to the Imperial Court. The firm was awarded a gold medal at the Great Exhibition in London in 1851 and the Légion d'honneur at the Paris Exposition Universelle of 1867.



256

**AN IMPRESSIVE MAMLUK STYLE POTTERY BASIN BY  
THÉODORE DECK  
PARIS, 19TH CENTURY**

of tapering form with wide flaring rim and rounded base, moulded and decorated in cobalt blue, turquoise and white with a band of inscription interspersed by pole medallions containing rosettes surrounded by floral interlace, above and below arabesques, Théodore Deck stamp to base  
47.6 cm. diam.

£6,000 - 8,000  
\$8,500 - 11,000  
€6,900 - 9,200

Inscriptions: *al-maqarr al-'ali a'l-mawlawi al-amiri a'l-kabiri al-ghazi a'l-mujahidi al-murabiti/al-maliki al-nasiri*, 'The high authority, the lordly, the great Amir, the conqueror, the holy warrior, the defender, [an official of] al-Malik al-Nasir'.

Théodore Deck (1823-1891) was one of the most highly esteemed French ceramicists in the late 19th Century; stimulated by the zeitgeist of Orientalism which pervaded French society at the time, he was known for taking inspiration from Middle Eastern artefacts and developing colourful glazes which mimicked those found on Iznik and other Islamic ceramics. He was celebrated particularly for the deep turquoise which he developed, known as "bleu de Deck". His work was displayed at the 1862 International Exhibition in London, from which the South Kensington Museum (now the V&A) purchased three of his works. Thanks to his technical ability and innovations he was appointed the art director of the Sèvres manufactory in 1887; the first ceramicist to hold the position. For a similar basin in the Mamluk style by Théodore Deck sold at Christie's see *Arts & Textiles of the Islamic & Indian Worlds*, 22 April 2016, lot 436.



257

257

**A PERSIAN STYLE POTTERY BOWL BY THÉODORE DECK  
PARIS, 19TH CENTURY**

of tapering form with slightly everted rim and rounded base, moulded and decorated in cobalt blue, white and turquoise with a series of inscription-filled cartouches interspersed by roundels containing figures, the base with a large rosette surrounded by a design of interlocking palmette motifs  
24 cm. diam.

£1,500 - 2,000  
\$2,100 - 2,800  
€1,700 - 2,300



258

The present lot is an almost exact copy of a silver and gold inlaid brass bowl made in Persia in the mid 14th Century in the Freer Gallery of Art (see Esin Atil et al., Islamic Metalwork in the Freer Gallery of Art, Washington DC 1985, pp. 162-63, no. 21). For a similar ceramic bowl by Théodore Deck sold at Sotheby's Paris see, Orientalist Sale, 24 October 2007, lot 128.

Inscriptions: 'Glory to our master, the greatest Sultan, lord of the necks of the nations, the Sultan of Sultans of the Arabs and non-Arabs, the wise king' [?].

258

**A SAMSON IZNIK STYLE PORCELAIN 'GRAPE DISH'  
FRANCE, 19TH CENTURY**

of shallow rounded form on a short foot with everted cusped rim, decorated in cobalt blue and green on a white ground with a central roundel containing vines and bunches of grapes, surrounded by floral sprays, the rim with rock and wave design, Samson mark to base  
40.5 cm. diam.

£2,000 - 3,000  
\$2,800 - 4,200  
€2,300 - 3,400



259

259

**A LARGE BOCH KERAMIS IZNIK STYLE POTTERY VASE  
BELGIUM, 20TH CENTURY**

of baluster form with two handles, decorated in raised-red, cobalt blue and green with black outline on a white ground with large lotuses flanked by saz leaves overlaid with prunus branches, above and below bands of floral vines and quatrefoils filled with flowerheads to the handles, 'K409' stamp and signed 'B.F.K/69' to base  
54.8 cm. high

£1,500 - 2,000  
\$2,100 - 2,800  
€1,700 - 2,300



260

260

**A LARGE SAMSON IZNIK STYLE PORCELAIN BOWL  
FRANCE, 19TH CENTURY**

of deep rounded form with slightly splayed foot decorated underglaze in polychrome with a series of cartouches containing arabesques flanked by prunus branches interspersed by further arabesques, Samson mark to base  
38.4 cm. diam.

£3,000 - 5,000  
\$4,200 - 7,100  
€3,400 - 5,700

261

**A SAMSON IZNIK STYLE PORCELAIN WATER BOTTLE  
(SURAHI)  
PARIS, 19TH CENTURY**

the bulbous body on a splayed foot with flaring neck and torus molding, decorated in raised-red, cobalt blue and green with black outline on a white ground with lobed cartouches containing arabesques interspersed by floral and split-palmette interlace, Samson mark and old collection label to base  
42.5 cm. high

£2,000 - 3,000  
\$2,800 - 4,200  
€2,300 - 3,400

262\*

**A QUANTITY OF CHRISTIE'S ISLAMIC AND INDIAN ART SALE CATALOGUES**

from various auctions between 1984-2015, including catalogues for rugs and carpet sales, from sales in New York, Paris, Mumbai, South Kensington and notable collections  
(approx. 85)

£200 - 300  
\$280 - 420  
€230 - 340

263\*

**A QUANTITY OF SOTHEBY'S ISLAMIC AND INDIAN ART CATALOGUES**

from various auctions between 1977-2017, including catalogues for Oriental Manuscripts and Miniatures, Turkish Art, Dubai, Geneva, Colonnade sales and notable collections  
(approx. 100)

£200 - 300  
\$280 - 420  
€230 - 340



261



Fikret Moualla in 1938 by İlhan Arakon

#### A PRIVATE COLLECTION OF PAINTINGS BY FIKRET MOUALLA SAYGI

Born into a wealthy family in 1903 in Kadıköy, Istanbul, Fikret Moualla is recognised alongside Abidin Dino as one of Turkey's most important 20th Century artists. As a child, injury prevented him from realising his sporting career, resulting in a permanent limp, thus rendering him an easy object of abuse. His difficult childhood was the root of a lifetime's mental torment, anxiety and illness later necessitating numerous periods in psychiatric hospitals and institutions.

Although he struggled academically, his period of study in Germany was paramount in laying the foundations for his artistic career.

German expressionism strongly influenced his work, encouraging his already evident detachment from a classical approach to painting.

The violence, lack of harmony, and clashes in form and colour of expressionism, resonated in Moualla's increasingly unstable character,

and aroused a desire to produce work of a similar nature. His mental volatility, accompanied by a growing dependency on alcohol, developed even more so upon his move to Paris in 1939.

The Parisian social scene proved to be a subject worthy of gouache, his preferred medium. He would work quickly, frequenting the taverns, bars and cafes which would prove to be places detrimental to his addiction.

In the present and following lots, Moualla depicts social gatherings in the familiar spaces of a cafe and a bar. He uses vivid, bold blocks of colour, suggestive of Fauvism, to translate the busy scenes onto paper and applies the paint in an urgent manner, quickly and fluently. See Abidin Dino and Ara Guler, *Fikret Mualla*, Istanbul, 1980.



264

**FIKRET MOUALLA SAYGI (TURKEY, 1903-67)**  
**L'ETALAGE DE POISSONS**

gouache and pencil on paper, signed upper left  
556 x 745 mm.

£18,000 - 20,000  
\$25,000 - 28,000  
€21,000 - 23,000

**Provenance**

Private US collection in Paris.  
Formerly in the collection of Mrs Fernande Anglès, a close friend of the artist.



265

**FIKRET MOUALLA SAYGI (TURKEY, 1903-67)**

**LES BALLONS**

gouache and pencil on paper, signed lower right  
529 x 680 mm.

£18,000 - 20,000  
\$25,000 - 28,000  
€21,000 - 23,000

**Provenance**

Private US collection in Paris.

Formerly in the collection of Mrs Fernande Anglès, a close friend of the artist.



266

**FIKRET MOUALLA SAYGI (TURKEY, 1903-67)**

**PROMENADE AU COUCHER DU SOLEIL**

gouache and pencil on paper, signed lower left  
547 x 740 mm.

£18,000 - 20,000

\$25,000 - 28,000

€21,000 - 23,000

**Provenance**

Private US collection in Paris.

Formerly in the collection of Mrs Fernande Anglès, a close friend of the artist.



**INDIAN & SOUTHEAST ASIAN ART**  
**Lots 267 - 355**



267

267 \*

**A SANDSTONE STELE  
CENTRAL INDIA, 10TH-12TH CENTURY**

carved in relief, depicting Shiva to centre holding attributes, standing underneath a columned arch on a plinth, two attendants below, flanked by an elephant on either side, a lion to each end, mounted on stand  
28 cm. x 48.5 cm.

£2,000 - 3,000  
\$2,800 - 4,200  
€2,300 - 3,400

**Provenance**

Private collection  
Bonhams, *Antiquities, Asian Art and Tribal Art*, 3rd October 1990, lot 162

268 YΦ

**A CARVED IVORY HEAD OF A YALI  
KERALA, 17TH/18TH CENTURY**

intricately carved in high relief, with bulging eyes and open jaw, wearing an elaborate headdress, mounted  
7.6 cm. high

£3,000 - 4,000  
\$4,200 - 5,700  
€3,400 - 4,600



268

This would likely have formed part of a complete figure of a *yali* or *vyal*, which may have functioned as a bracket support for a *mandapa*; a processional structure which houses a god as it is processed around a temple and surrounding streets to allow the god to be seen and venerated during a festival. Comparable ivory *yali* figures can be found in the Victoria and Albert Museum (see A. Jaffer, *Luxury Goods from India*, 2002, p. 26) and in the Los Angeles County Museum of Art (see P. Pal, *Elephants and Ivories*, 1981, no. 78).



270



271



269

**269  
A PALM-LEAF MANUSCRIPT PAGE  
PROBABLY NEPAL, 15TH CENTURY**

pen and ink and gouache on palm leaf, six lines of newari script, illustration of a seated multi-armed deity to centre, possibly one of the Pancharaksha  
48 x 297 mm.

£1,500 - 2,000  
\$2,100 - 2,800  
€1,700 - 2,300

**270  
A COPPER-ALLOY POURING VESSEL  
(BUMPA)**

**TIBET, 19TH CENTURY**

piiform, on a sloping foot, the flaring neck with raised ring and everted rim, a faceted spout with silver tip emerging from a makara head surrounded by intertwined serpents, the body profusely engraved with quatrefoils, floriate motifs, auspicious Buddhist symbols and makaras, the engraving filled in with black inlay engraved inscription to foot  
24.1 cm. high

£1,500 - 2,000  
\$2,100 - 2,800  
€1,700 - 2,300

**271<sup>Y</sup>  
A PAIR OF TURQUOISE-SET GOLD  
TEMPLE PENDANTS (AKOR) AND A  
CORAL AND TURQUOISE-SET SILVER  
NECKLACE**

**TIBET, CIRCA 1900**

the pendants comprised of three sections set in gold and mounted on silver, two sections of foliate form, the central section in the form of a flowerhead; the necklace comprising a central medallion decorated with foliate sprays, overlaid with brass decorative elements and inlaid with semi-precious stones, strung with amber, turquoise and coral beads  
the pendants 6.3 cm. high; the necklace 70 cm. long(2)

£2,000 - 3,000  
\$2,800 - 4,200  
€2,300 - 3,400



272

**A SILVER-GILT NIELLO OFFERING DISH  
THAILAND, 19TH CENTURY**

of shallow rounded form on a raised sloping foot, the rim in typical lotus leaf form, profusely decorated with dense floral and foliate motifs  
22.3 cm. diameter, 13.1 cm. high, 675 g.

£2,000 - 3,000

\$2,800 - 4,200

€2,300 - 3,400

273<sup>YΦ</sup>

**AN IMPRESSIVE CARVED IVORY SWORD (DHA) HANDLE  
BURMA, 19TH CENTURY**

of oblong form, intricately carved from a single piece of ivory, with four demonic figures wearing armour balancing on top of one another, with monkeys, serpentine creatures and a peacock to reverse, the eyes with black inlay  
35.1 cm. high

£2,000 - 3,000

\$2,800 - 4,200

€2,300 - 3,400



273

This is an extremely large example of an ivory sword (dha) handle from Burma; most items of the same type are thought to originate from the Shan States close to the border of China, Laos and Thailand. It is believed that locals carried weapons with handles such as the present example carved with demons, which may also have been imbued with magical properties by a shaman, in order to protect themselves against the dangers of their surroundings. For related examples and a further discussion of the subject see Robert Hales, Islamic and Oriental Arms and Armour, 2013, pp. 148-158.



274

274

**AN IMPRESSIVE SILVER-GILT NIELLO BOWL**

**THAILAND, CIRCA 1800**

of deep rounded form, profusely engraved and decorated in niello with a repeat design of Singha lions and birds amongst dense floral sprays, bands of foliate motifs above and below, a roundel to base containing a Singha lion in a landscape of a stylised stream and floral sprays, surrounded by a further band of vegetal and floriate motifs  
28.5 cm. diameter, 14.3 cm. high, 789 g.

£8,000 - 12,000

\$11,000 - 17,000

€9,200 - 14,000

This particularly large and impressive bowl is an example of the niello work which was introduced to Thailand during the Ayutthaya period; much of the best early niello was produced in Nakhon Si Thammarat. It has been variously suggested that the technique was introduced from China, Persia or Portugal, all of which had links with Thailand. Thai niello ware has a royal association, and has long existed in both royal Thai collections and been given as State gifts by Thai royalty. It has been suggested that large, deep bowls such as this were used as a ceremonial water vessel for lustrations: for a related example see Theodore Bowie (ed.), *The Arts of Thailand*, New York, 1960, fig. 153.

Some of the finest examples of Thai niello work exist from the 18th and 19th Century, by which time much was being produced in Bangkok and in Northern Thailand. Particularly fine and notable examples of Thai niello include a water bottle sold in these rooms (see Bonhams, Islamic and Indian Art, 18th October 2016, lot 240) and several items in the Victoria and Albert Museum, including a teapot dated to the 18th Century (inv. no. 76-1894).



detail of base

275

**A LARGE INDO-PORTUGUESE MOTHER-OF-PEARL BASIN  
GUJARAT, 17TH CENTURY**

of rounded shallow form on a short foot with everted cusped rim, constructed of sections of mother-of-pearl secured with metal pins on either side of a probably wood base, a flowerhead to the centre with further lobed plaques radiating outward, the wall and border formed of curved rectangular plaques

45.6 cm. diameter

£20,000 - 30,000

\$28,000 - 42,000

€23,000 - 34,000

**Provenance**

Private UK collection.

Mother-of-pearl wares were a favoured luxury material produced in Gujarat, both for export to the Middle East and Africa, and for domestic patrons. The iridescence and luminous shades of green and pink made it an appealing material for luxury items. It was used to create objects either which appear to be entirely constructed of mother-of-pearl, such as the present lot, or inlaid to create intricate and lustrous designs on furniture and other opulent items such as a spectacular inlaid wood and black-lac tray sold in these rooms (see Bonhams, *Islamic and Indian Art*, 6th October 2015, lot 102.)

The Western shape of items such as the present lot belie their origin as items commissioned by the Portuguese in Gujarat. The present example is unusual for its impressive size and may have originally been accompanied by a matching ewer; despite its design as a functional item, it was almost certainly produced for display rather than for use. A basin of similar design, with accompanying ewer, is published in *Exotica, The Portuguese discoveries and the Renaissance Kunstkammer*, Calouste Gulbenkian Museum, 2001, p. 123, no. 26.

A pair of related ewers and basins are in the collection of the Victoria and Albert Museum (inv.no. 4282-1857 and 4283-1857). For further discussion on these Gujarati mother-of-pearl articles, see A. Jaffer, *Luxury Goods From India: the art of the Indian Cabinet-Maker*, London 2002, pp. 38-39.





276

276<sup>YΦ</sup>  
**AN INDO-PORTUGUESE IVORY FIGURE  
OF ST. JOHN THE BAPTIST  
GOA, 17TH/ 18TH CENTURY**

naturalistically carved, clad in a typical animal skin robe tied at the waist, with long hair and beard, standing on a rectangular base with chamfered edges, the base decorated with floral motifs carved in low relief on three sides

21 cm. high

£4,000 - 6,000  
\$5,700 - 8,500  
€4,600 - 6,900



277

277<sup>YΦ</sup>  
**AN INDO-PORTUGUESE IVORY FIGURE  
OF SAINT BARBARA  
GOA, 17TH CENTURY**

standing on a lotus base, the ivory stained, dressed in thick robes with naturalistic drapery and a border of circular motifs to hem, the left hand holding a tower, the right hand outstretched

18.2 cm. high

£2,000 - 3,000  
\$2,800 - 4,200  
€2,300 - 3,400



278

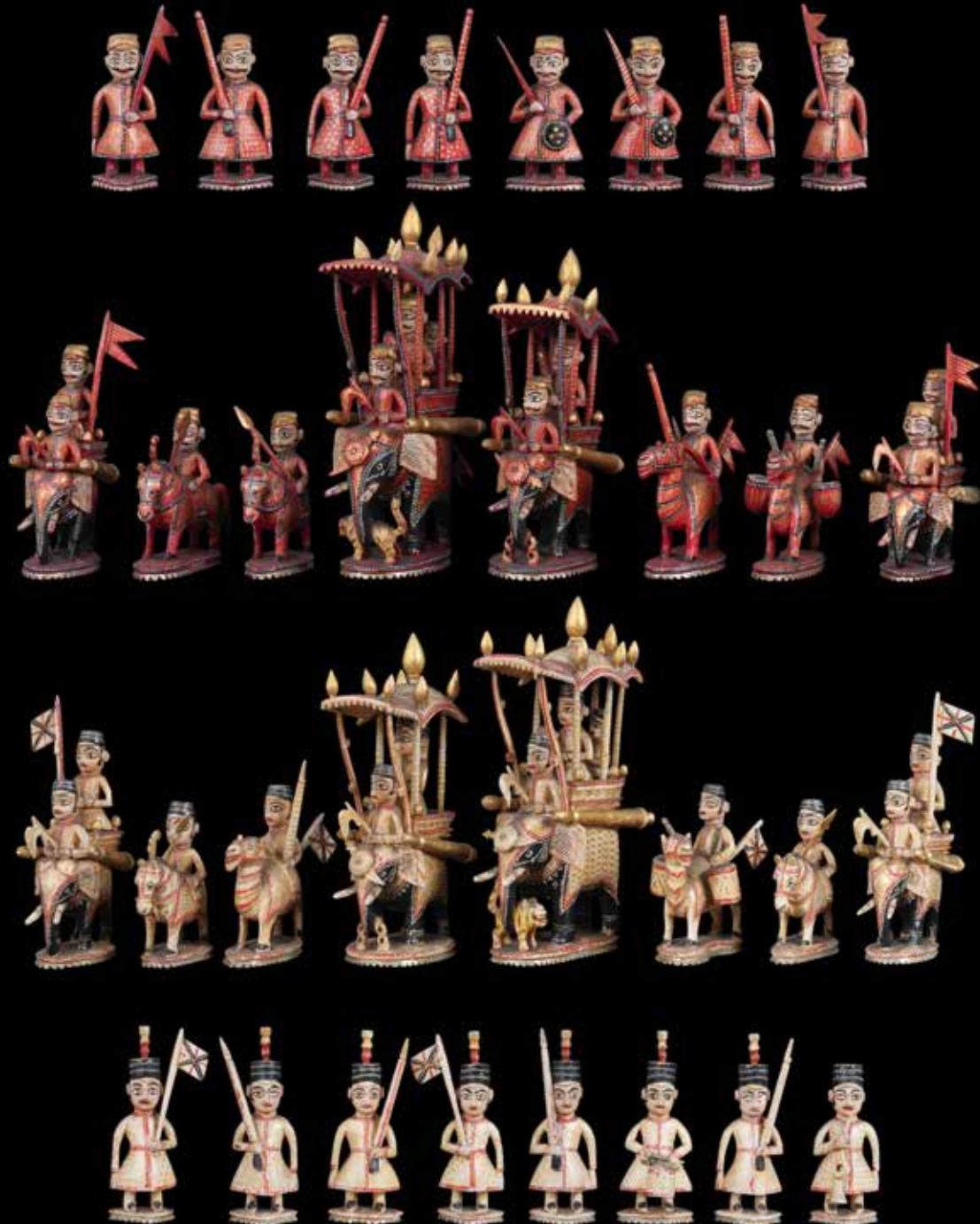
278<sup>YΦ</sup>  
**AN INDO-PORTUGUESE IVORY FIGURE  
OF CHRIST AS THE GOOD SHEPHERD  
GOA, 17TH/18TH CENTURY**

seated on top of a stylised mound or hill, with eyes closed, leaning on his right hand, a lamb on his left shoulder and another at his knee, a gourd of water under his elbow, the mount formed of four tiers with long necked birds drinking from a fountain and lambs, the bottom tier with a recumbent Saint reading a book, tigers to reverse

17.5 cm. high

£3,000 - 5,000  
\$4,200 - 7,100  
€3,400 - 5,700

Christ as the Good Shepherd was a popular subject matter in Indo-Portuguese ivories and in Goa specifically. These depictions assimilate Christian subject matter with elements of iconography which would have been more familiar to the indigenous Indian populace: in particular, the depiction of Christ as a child is reminiscent of the God Krishna, whilst his sleeping, serene expression evokes depictions of the Buddha. It has been variously suggested that the Saint lying at the bottom of the mount may be either Saint Catherine of Alexandria or Mary Magdalene.



279<sup>YΦ</sup>

### A PAINTED IVORY FIGURAL CHESS SET

RAJASTHAN, CIRCA 1850

The figures depicting the British East India Company versus Indian Forces, one side predominantly cream, the other side predominantly red, all with gilt highlights, kings as elephants with howdahs and rockets, queens similar but of smaller size, bishops as camels with drums and spear, knights as horsemen with spears, rooks as elephants with rockets, the East India elephant with the Union Flag, pawns as musicians, archers, spearmen and drummers  
the kings 14.5 cm. high

£4,000 - 6,000  
\$5,700 - 8,500  
€4,600 - 6,900

### Provenance

Private UK collection. Acquired in Hyderabad in 1943 by the vendor's father, a Major in the Royal Army Medical Corps.

For a discussion of the type see Gareth Williams, *Master Pieces, the architecture of chess*, 2000, pp. 92-93. For a very similar chess set sold in these rooms see Bonhams, *Chess Sets, Playing Cards and Games*, 1 May 2012, lot 128.



280

280

**A DECCANI TINNED-COPPER BOWL  
INDIA, 17TH/ 18TH CENTURY**

of squat, shallow form with everted rim, the neck with a band of nastaliq calligraphy with lotus filled roundels, the lower body with a frieze of floral half pole medallions, the rim with trailing foliate vine  
26.5 cm. diam.

£3,000 - 5,000  
\$4,200 - 7,100  
€3,400 - 5,700

Inscriptions: the call to God to bless Muhammad and The Twelve Imams.

281

**A DECCANI TINNED-COPPER BOWL  
INDIA, 16TH/ 17TH CENTURY**

of deep rounded form on a splayed foot, engraved with a band of inscription in thuluth to the rim, below a band containing an undulating floral vine and a series of partial cartouches with pendant palmettes forming an arcade, the interstices with lobed pole medallions, the cartouches filled with an interlace of split-palmettes, possibly later tinning  
28.4 cm. max.

£3,000 - 5,000  
\$4,200 - 7,100  
€3,400 - 5,700

Inscriptions: parts of a long prayer (with one part repeated) known as 'The Taj', a call to God to bless the Prophet, including his various attributes, such as 'the one who has the crown (taj), the Mi'raj, Buraq, the standard ('alam), the intercessor for the sinful (shafi' al-mudhribin), whose servant (khadim) is Jabra'il, whose horse (markab) is Buraq and who is generous and beneficent (sahib al-jud wa karam).

282

**AN UNUSUAL BRONZE POURING VESSEL  
INDIA, 17TH/ 18TH CENTURY**

of flaring form on a splayed foot with spout in the form of a peacock head issuing from a makara's mouth, cast with a frieze of large acanthus motifs, the lower body and foot with further bands of foliate motifs  
10.9 cm. high

£2,000 - 3,000  
\$2,800 - 4,200  
€2,300 - 3,400

**Provenance**

Private UK collection.



281



282



283

283

**TWO BRONZE LOTAS****NORTH INDIA, 17TH/ 18TH CENTURY**

each of bulbous form on splayed feet with long flaring necks and wide everted rims, the tapering spouts terminating in lotus buds, palmette motifs to the body below  
the larger 25.6 cm. high(2)

£1,500 - 2,000

\$2,100 - 2,800

€1,700 - 2,300



284

284

**A DECCANI BRONZE 'ALAM SECTION****INDIA, 18TH CENTURY**

of tear drop form surmounted by an inscription-filled hamsa flanked by two dragon heads, the base of tapering cylindrical form with raised bands to the top and bottom, engraved with a central cartouche containing inscription on a ground of vegetal interlace  
52.7 cm. high

£3,000 - 5,000

\$4,200 - 7,100

€3,400 - 5,700

**Provenance**

Private UK Collection.

Inscriptions: an invocation to the Prophet and the 12 Imams.



285\*

**A GROUP OF UNDERGLAZE-PAINTED POTTERY TILES  
BIJAPUR, 17TH CENTURY**

comprising six tiles of hexagonal form and one tile fragment, decorated in cobalt blue, turquoise and white, with palmettes, split-palmettes and vegetal interlace issuing from a central diamond, four tiles with borders 16 cm. diameter(7)

£2,000 - 3,000  
\$2,800 - 4,200  
€2,300 - 3,400

**Provenance**

Private European Collection. Acquired by the vendor's father in India in the 1950s.

Tiles of the same design in the British Museum are illustrated in Venetia Porter Islamic Tiles, London 1999, p. 90, no. 82. The colour scheme is similar to those produced in Sindh and Multan; like Bijapur, these were areas with a large Muslim population and strong connections to the rest of the Islamic world. The design of the tiles displays a distinctly Timurid aesthetic, probably due to the presence of a great many Persians resident in the Deccan at the time.



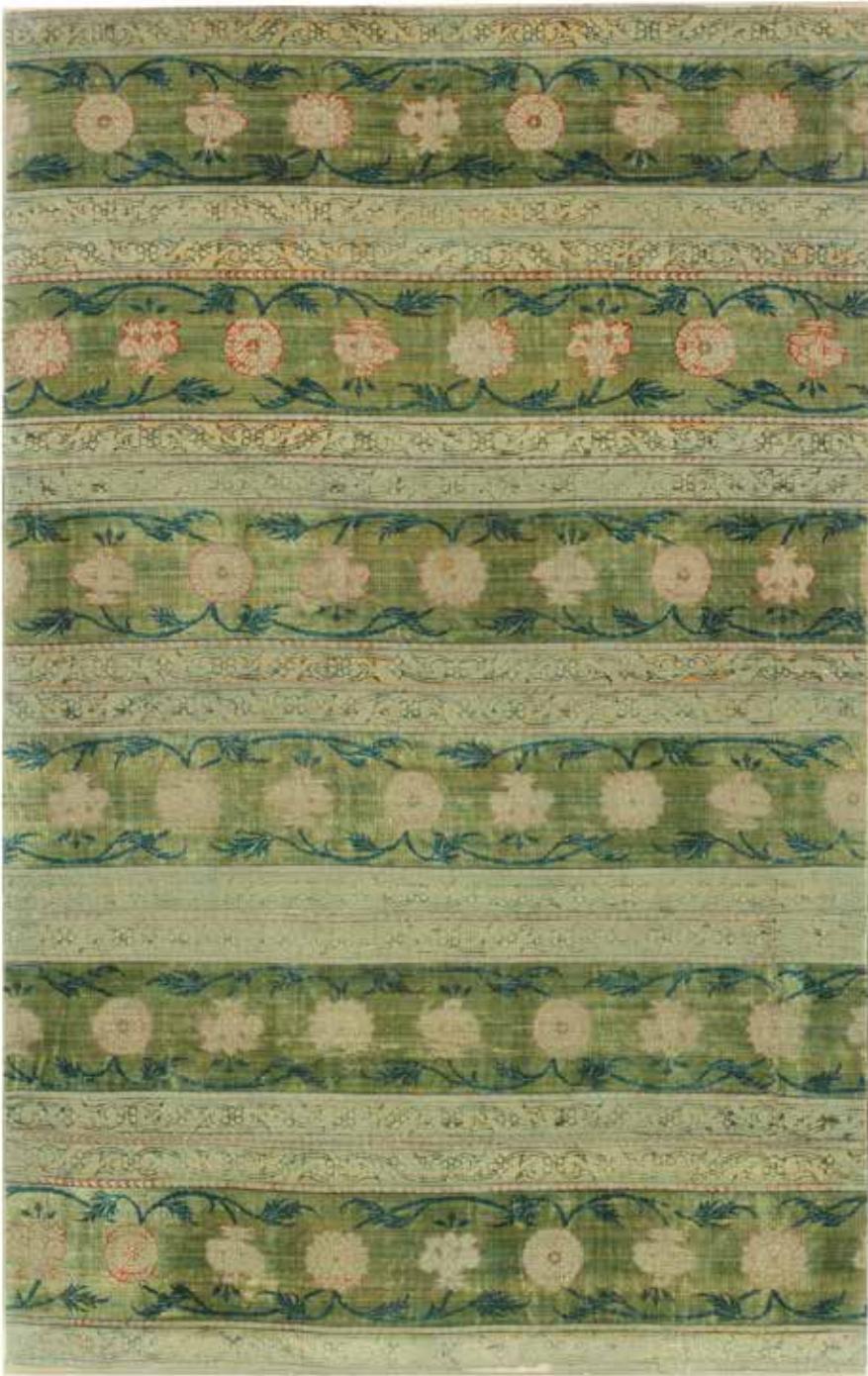
286

**A SILVER-INLAID ALLOY BIDRI HUQQA BASE  
BIDAR, DECCAN, 18TH CENTURY**

of bell shaped form, the short flaring neck with moulding and neck ring, the body decorated with a frieze of repeated floral sprays, bands of foliate vines to shoulder and foot, the neck with a further band of floral sprays

17.5 cm. high

£1,200 - 1,500  
\$1,700 - 2,100  
€1,400 - 1,700



287

**A MUGHAL SILK VELVET PANEL  
INDIA, MID 17TH CENTURY**

of rectangular form, comprising six horizontally joined border fragments, woven in green, red and blue silks with foliate vines issuing lillies and other flowerheads, above and below bands of chevron motifs and further bands of undulating floral vines, framed  
105 x 66.5 cm.

£12,000 - 15,000  
\$17,000 - 21,000  
€14,000 - 17,000

For details of the charges payable in addition to the final Hammer Price of each Lot  
please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



288

**288  
A MUGHAL SILVER-GILT PANDAN AND TRAY (KASHTI)  
DELHI, EARLY 19TH CENTURY**

the lidded pandan of octagonal form, decorated with cartouches separated by palmettes, with bands of circle and diamond motifs, the domed removable lid surmounted by a finial in the form of a bird, surrounded by lotus blossom leaves and a border with pendent silver beads; the tray of octagonal form on eight feet, a central impression for the pandan decorated with a flowerhead, with bands of circle and diamond motifs, with a band of foliate motifs to the rim, with pendent silver beads around the edge

17.5 cm high, 30.2 cm. wide, 948 g. (total weight)(2)

£4,000 - 6,000  
\$5,700 - 8,500  
€4,600 - 6,900

**Provenance**

Oppi Untracht collection and thence by descent

**Published**

Oppi Untracht, Marjatta and Asko Parpola, Metal Marvels: South Asian Handiworks, exhibition catalogue, Museum of Far Eastern Antiquities, Stockholm, 12 February - 30 April 1994, p. 23, no. 11

This pandan and tray are likely to have formed part of an elaborate durbar set which may have included other pieces such as rosewater sprinklers, huqqas and perfume stands, such as the gold example which previously belonged to the Maharaja of Mysore, now in the V&A: see Anna Jackson and Amin Jaffer, Maharaja, The Splendour of India's Royal Courts, 2009, p. 136, no. 110.

**289  
A MUGHAL SILVER BOWL  
INDIA, 18TH CENTURY**

of deep rounded form on a short foot, with everted lobed rim, incised with a design of foliate motifs, stamped with Finnish import marks for the year 1977

17.4 cm. diameter, 355 g.

£800 - 1,200  
\$1,100 - 1,700  
€920 - 1,400

**Provenance**

Oppi Untracht collection and thence by descent



289



290

**A PARCEL-GILT LIME CONTAINER AND TRAY (THALI)**  
**DECCAN OR CENTRAL INDIA, EARLY 18TH CENTURY**

the screw on lime container of tapering form on a short foot, with hinged domed lid and knob finial, the thali in the shape of a betel leaf, decorated with incised foliate designs, two bands of impressed ribs below the rim, on three feet

29.6 cm. across, 17 cm. high, 811 g.

£3,000 - 5,000  
\$4,200 - 7,100  
€3,400 - 5,700

**Provenance**

Private UK Collection.

A rosewater-sprinkler in the form of a heron on a tray of similar design, and possibly from the same set, is illustrated in Mughal Silver Magnificence, XVI-XIXth C., Brussels 1987, p. 51, no. 24.



291

**A SILVER-GILT REPOUSSÉ HUQQA BASE**  
**INDIA, 18TH/19TH CENTURY**

of bell-shaped form on an octagonal foot, the slightly flaring neck with an octagonal moulding and rim, decorated with floral and foliate sprays separated by flanges, a band of foliate motifs to foot, with further horizontal bands of circular and foliate patterns

16.2 cm. high, 764 g.

£2,000 - 3,000  
\$2,800 - 4,200  
€2,300 - 3,400

**Provenance**

Oppi Untracht collection and thence by descent



292

**A SILVER-GILT REPOUSSÉ PAN TRAY**  
**INDIA, 18TH/19TH CENTURY**

of rectangular form with everted rim, decorated with a central lobed cartouche containing flowerheads, surrounded by birds amongst floral and foliate interlace, with a trailing floral border, the rim with oval cartouches, some with floral sprays and birds, inlaid with turquoise beads to edge, hinged turquoise inlaid handle to each end

32 cm. x 21.5 cm., 560 g.

£1,500 - 2,000  
\$2,100 - 2,800  
€1,700 - 2,300

**Provenance**

Private UK Collection.



293



294

293

**A MUGHAL INSCRIBED JADE SAUCER  
INDIA, 18TH/ 19TH CENTURY**

spinach green jade, of lobed circular form, the central roundel containing an engraved inscription in *nasta'iq*  
9.5 cm. max. diam.

£4,000 - 6,000  
\$5,700 - 8,500  
€4,600 - 6,900

Inscription: *jami ze yashm o zar khwahad labi yaqut-e ahmar*, 'A cup of jade and gold desires lips [like] red rubies'.

294

**TWO GEM-SET JADE SHIELD BOSSES  
INDIA, 19TH CENTURY**

each of circular form with domed centre, the dome with a ruby-set flower, engraved inscription to the edge  
5.2 cm. diameter each(2)

£2,500 - 3,500  
\$3,500 - 5,000  
€2,900 - 4,000

**Provenance**  
Private UK collection

Inscriptions: Qur'an, chapter LXI (*al-Saff*), part of verse 13.



295

295

**A GEM-SET ROCK-CRYSTAL BEAKER  
INDIA, 19TH CENTURY**

of cylindrical form, set with gems including spinels and white sapphires in gold with an undulating floral vine with perching birds, a border of gems above and below  
8.2 cm high

£5,000 - 7,000  
\$7,100 - 9,900  
€5,700 - 8,000

**Provenance**  
Private UK collection



296

296

**A MUGHAL STYLE GEM-SET ROCK-CRYSTAL BOX  
INDIA, 20TH CENTURY**

of circular form with separate domed lid, carved in low relief with niches filled with flowering plants, with vegetal motifs between the niches, the flowerheads set with gemstones in gold mounts, the foot carved in relief in the form of a flowerhead, the lid with further niches with flowering plants and gadrooned finial surmounted by a gem-set flowerhead surrounded by a frieze of leaves  
9.2 cm. high, 8.4 cm. diameter

£3,000 - 5,000  
\$7,100 - 9,900  
€5,700 - 8,000



297

297

**A MUGHAL STYLE JADE-HILTED PAPER KNIFE WITH GOLD BLADE POSSIBLY MADE FOR RETAIL BY VAN CLEEF & ARPELS, PARIS**

**INDIA, CIRCA 1900**

the gold blade of slightly curved form, engraved to one side with a five pointed star, French mark for foreign gold and further stamp reading MD, V C & A stamp to other side, the jade hilt in the form of a horse head with inlaid floral sprays to each side, the wood scabbard clad in metal thread fabric  
26.4 cm. long

£2,000 - 3,000  
\$4,200 - 7,100  
€3,400 - 5,700



298

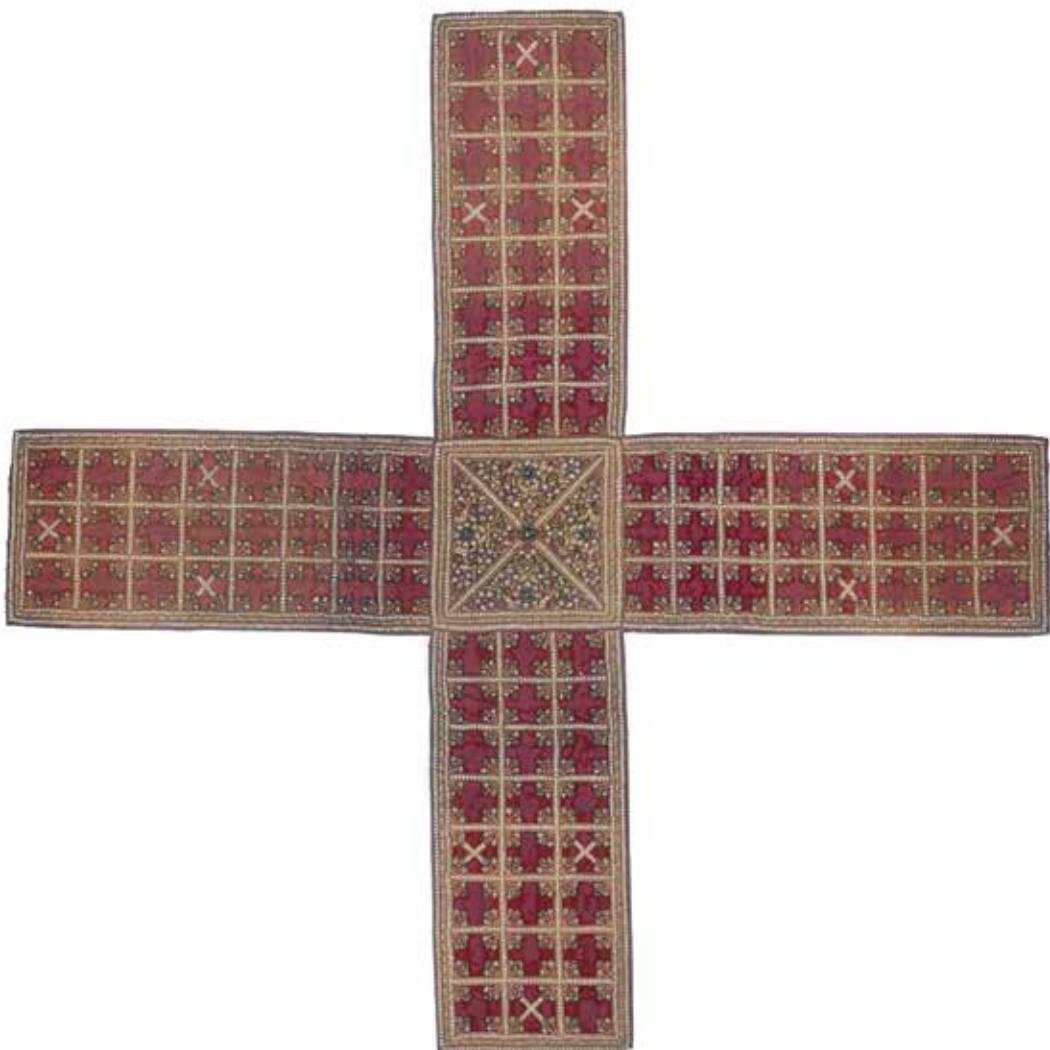
298

**A ROCK CRYSTAL HILTED STEEL DAGGER (KARD)**  
**NORTH INDIA, 18TH/ 19TH CENTURY**

the single-edged watered steel blade decorated in gold koftgari to the forte with a flower-filled cartouche, the clear rock crystal hilt of pistol form

30.7 cm. long

£2,000 - 3,000  
\$2,800 - 4,200  
€2,300 - 3,400



299

**A PEARL AND GEM-SET VELVET CHAUPAR BOARD  
INDIA, 19TH CENTURY**

cruciform, the red velvet ground embroidered in gold thread with bands of pearls to the borders and to the edge of each square, floral sprays of emeralds and pearls to the corners of each square, the large central square divided into four sections each decorated with floral sprays of emeralds, rubies and pearls, blue silk backing  
67 x 67 cm.

£8,000 - 12,000  
\$11,000 - 17,000  
€9,200 - 14,000



**A PAIR OF GOLD PENDENT EARRINGS FROM THE  
COLLECTION OF MAHARANI JINDAN KAUR (1817-63), WIFE  
OF MAHARAJAH RANJIT SINGH, THE LION OF THE PUNJAB  
(1780-1839)**

**PUNJAB, PROBABLY LAHORE, FIRST HALF OF THE 19TH  
CENTURY**

each crescentic and on gold loops, finely decorated with granulation, the terminals with floral motif, the lower edge with a band of suspension loops, each with a seed pearl and small gold leaf pendant, verso undecorated; in a fitted box covered in an Indian cotton with inscription stating: 'From the Collection of the Court of Lahore formed by H.H the Maharajah Runjeet Singh & lastly worn by Her Highness the late Maharanee Jeudan Kower'

6.5 cm. high; the case 8 x 14.5 cm., 46. g. (total weight)(3)

£20,000 - 30,000

\$28,000 - 42,000

€23,000 - 34,000

**Provenance**

Collection of Maharani Jindan Kaur (1817-63), wife of Maharajah Ranjit Singh (1780-1839).

Sold by Frazer and Hawes from Garrards of Regent Street, London. Formerly in a European private collection (early 1930s-present).

Two necklaces from the Maharani in similar fitted cases have been sold at auction: Bonhams, Islamic and Indian Art, 8th October 2009, lot 366; and Christie's, Magnificent Mughal Jewels, London, 6th October 1999, lot 178.

Between 1849 and 1850, when the British took control of the court in Lahore, they entered the Treasury, where they found the court jewels wrapped in cloth. The Treasury was fabled to be the greatest and largest treasure ever found. The most famous and well-known jewels were taken away as gifts for Queen Victoria, including the Koh-i-Noor and the Timur Ruby. Confiscated treasures were sold by Messrs Lattie Bros. of Hay-on-Wye in the Diwan-i-Am of the Lahore Fort. The items were listed in seven printed catalogues and the sales took place over five successive days, the last one starting on 2nd December 1850. It is also known that some of the jewels were boxed in Bombay by Frazer and Hawes and were sent to London, where they were sold by Garrards. Based on the case, this would have been done after the Maharani's death.

**Maharani Jindan Kaur**

Maharani Jindan Kaur was born in 1817 in Chahar, Sialkot, Punjab. Of humble origins, she grew into a young lady of exquisite beauty and came to the attention of Maharajah Ranjit Singh at a young age. In 1835, she became Ranjit Singh's seventeenth wife and in 1838 bore him a son, Duleep. Duleep was his last child and just ten months later Ranjit Singh died. Jindan was the Maharajah's only surviving widow, rejecting the practice of 'Sati' or throwing herself on the funeral pyre with his other wives, choosing to bring up her young son instead.

Ranjit Singh's empire stretched from the Indian Ocean to the Himalayas, with its southern boundary bordering British India. His court was fabled for its patronage of the arts and sciences, and for its riches. Immediately after his death, Ranjit Singh's golden empire began to crumble. His eldest son, Kharak Singh, took the throne but was murdered two years later; the reign of Sher Singh was similarly short-lived and he was assassinated in 1843 upon which the five year old Duleep was proclaimed Maharajah with his mother as Regent. As Jindan came to power, she was swiftly confronted by the British army in the hope of conquering one of the last independent states of Northern India.

As Regent, Jindan became a thorn in the side of the East India Company: she waged two unsuccessful wars against the British, the First and Second Anglo-Sikh Wars of 1846-49, which brought about the annexation of the Punjab. In 1846 she was deposed and in February 1847 the British took possession of Lahore. The British continued to see her as a major threat and thus in August 1847, to halt her influence on the young king, Duleep was sent away from the palace and Jindan was incarcerated. In 1849 she escaped from captivity and fled to the Himalayas, where she found troubled sanctuary in Kathmandu, Nepal.

Under pressure from the British officials at Kathmandu, the Nepalese imposed humiliating restrictions upon her; meanwhile, the British press began a campaign to blacken her name, calling her the 'Messalina of the Punjab'. Like Messalina, the wife of the Roman Emperor Claudius, Jindan was portrayed as a licentious seductress, who was powerful and influential and too rebellious to control.

The young Maharajah, Duleep, was moved to Fategarh eventually to Britain in 1854, where he was adopted as a godson by Queen Victoria. He converted to Christianity and was brought up as a young English gentleman. In 1860, Duleep sought information about his mother and a report came back that: "The Rani had much changed, was blind and lost much of her energy". The Governor General agreed to a meeting based on this report of the Rani's condition, thinking that the last queen of the Punjab no longer posed a threat. When they met in 1861 Duleep found her almost blind and suffering from poor health. It was agreed that the Rani would travel to England: her private property and jewels, previously taken by the British authorities, would be restored to her on the basis that she left India.

Upon their return to London, a change was noted in the Maharajah and he was heard to talk about his private property in the Punjab; information that only Jindan could have given to him. During this time, she reawakened her son's faith and royal heritage, sowing the seeds of discontent in his mind which would bring about his fall from grace in later life.

On the 1st August 1863, Jindan died in her Kensington home in the country of her sworn enemy, just two and a half years after being reunited with her son and leaving him inconsolable.

As a Sikh queen, cremation was the traditional practice, but one that was not allowed under English law. The Maharani's body was moved to the Dissenters Chapel at Kensal Green Cemetery until such time that it could be taken to India for the last rites. Her body remained at Kensal Green for nearly a year: at the time, Charles Dickens wrote: "Down here... rests the Indian dancing woman whose strong will and bitter enmity towards England caused Lord Dalhousie to say of her, when in exile, that she was the only person our Government near feared".

In 1864, permission was granted to take the body to India and she was cremated at Bombay. In 1924, her ashes were later moved to Lahore and deposited at the samadhi of Ranjit Singh. Finally the 'Messalina of the Punjab' returned home to rest.

**Bibliography:**

Peter Bance, *The Duleep Singhs. The Photograph Album of Queen Victoria's Maharajah*, Stroud, 2004

Peter Bance, *Sovereign, Squire and Rebel. Maharajah Duleep Singh*, London, 2009

Christy Campbell, *The Maharajah's Box*, London, 2000

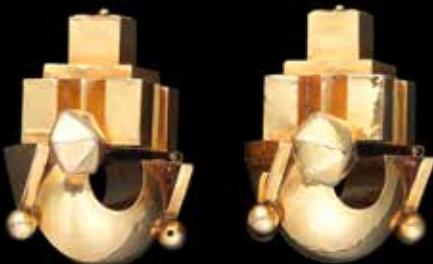
Patwant Singh and Jyoti M. Rai, *Empire of the Sikhs. The Life and Times of Maharaja Ranjit Singh*, London, 2008

FROM THE COLLECTION  
OF THE COURT OF LAHORE FORMED BY  
H.H. THE MAHARAJAH RUNJEET SINGH  
& LASTLY WORN BY HER HIGHNESS THE LATE  
MAHARANEE JEUDAN KOWER.





301



303



302



304

301

**A PAIR OF GOLD DISK EAR ORNAMENTS (POKHANI)  
GUJARAT, 19TH CENTURY**

formed of two discs attached to a straight cylinder, profusely decorated with a concentric series of small flat granulated circular elements on a ground of filigree  
5.2 cm. diam., 36 g. (total weight)(2)

£2,000 - 3,000  
\$2,800 - 4,200  
€2,300 - 3,400

**Provenance**

Private UK collection. Acquired in Alexandria between 1916-1919 by Captain George Fenwick-Owen (born 1882) and thence by descent.

302

**A JAIPUR DIAMOND-SET GOLD RING**

of oval form, inlaid to the bezel with a diamond surrounded by four diamond petals within a roundel decorated in green and white enamel with floral sprays, the remainder of the exterior decorated in red, green, blue and white enamel with lotuses amongst floral interlace  
15.9g.

£1,000 - 1,500  
\$1,400 - 2,100  
€1,100 - 1,700

**Provenance**

Oppi Untracht collection and thence by descent.

**Published**

Oppi Untracht, *Traditional Indian Jewelry*, London, 1997, p. 266, no. 626.

303

**A PAIR OF SHEET-GOLD EAR ORNAMENTS (THANDATTI)  
TAMIL NADU, 19TH CENTURY**

each comprising two hinged sections with fastening screw, one section of stepped square form, the other hemispherical with a triangle topped by a small sphere at each end  
4 cm. long, 28 g. (total weight)(2)

£2,000 - 3,000  
\$2,800 - 4,200  
€2,300 - 3,400

The term *Thandatti* means the stem of the sandalwood tree and originates from the custom of wearing pieces of wood to stretch the earlobes. Fashioned from thin sheet gold over a lac core, *thandatti* can be quite large in size but are light in weight. These geometric form ear ornaments are variously thought to represent a three-dimensional *mandala*, to represent Mount Meru, or to be a stylized version of the snake earrings worn by Lord Shiva when as Nataraja he performed the *tandava*, the cosmic dance of creation. It has also been suggested that the composition may be inspired by a *yantra*; geometric diagrams linked to deities and mysticism, thought to aid with meditation. For a similar illustrated example, see U. Bala Krishnan and M.S. Kumar, *Indian Jewellery: Dance of the Peacock*, Mumbai, 1999, pg. 172, no. 259.

304

**AN INDIAN DIAMOND AND RUBY-SET GOLD RING  
PROBABLY DECCAN,**

the gold bezel with lobed lattice design inlaid with diamonds, the shoulders with two birds inset with rubies, foliate openwork to reverse, the edge of the bezel and the band decorated with scrolling foliate motifs  
3.2 cm. long, 14 g.

£1,500 - 2,000  
\$2,100 - 2,800  
€1,700 - 2,300

A comparable 17th century ring from the Deccan with birds flanking the bezel is in the Metropolitan Museum, New York (accession no.2008.565).



305

**AN INDIAN DIAMOND-SET GOLD NECKLACE**

formed of 43 circular gold elements graduating in size set with diamonds in the *kundan* technique, the square pendant set with further diamonds in an open framework, a ruby suspended below, floral decoration in polychrome enamel to reverse, on a red and gold thread with tassel

52 cm. long (approx.), 45 g.

£4,000 - 6,000

\$5,700 - 8,500

€4,600 - 6,900



306

**A DIAMOND AND SPINEL-SET GOLD NECKLACE**

**INDIA, THE PENDANT 19TH CENTURY**

the pendant in the form of a bird in flight holding a flowerhead in its talons, profusely set with gemstones, naturally engraved to reverse, with spheres of gold and polychrome enamel interlinked by strings of seed pearls

25 cm. long (approx.) 48 g.

£2,000 - 3,000

\$2,800 - 4,200

€2,300 - 3,400



307

307

**A LARGE REPOUSSÉ SILVER CASKET  
RAJASTHAN, 19TH CENTURY**

of rectangular form with hinged lid, profusely chased and embossed with scrolling foliate decoration on a finely stippled ground, with peacocks and other birds amongst the foliage, the lid with a tiger eating an antelope within an oval cartouche, a border of undulating vine and grapes, handles to each end, a foliate lock to front, the interior lined with red velvet  
20.3 cm. x 47 cm. x 32.3 cm.

£4,000 - 6,000

\$5,700 - 8,500

€4,600 - 6,900



308

308

**A KUTCH SILVER ROSEWATER SPRINKLER IN THE FORM OF A  
CORMORANT AND ANOTHER SILVER SPRINKLER  
INDIA, 19TH CENTURY**

the cormorant standing upright on two feet on a round stepped base, with head pointed upwards and a fish in its beak, with wings slightly raised, a silver finial emerging from the mouth of the fish; the other of typical form with faceted neck, decorated with bands of acanthus leaves and scrolling vine motifs  
29.5 cm. high, 567 g. (total weight)(2)

£1,500 - 2,000

\$2,100 - 2,800

€1,700 - 2,300

**Provenance**

Private UK Collection.

For a similar cormorant rosewater sprinkler see Vidya Dehejia Delight in Design: Indian Silver for the Raj, 2008, p. 148, fig. 57.



309

309

**A PARCEL GILT ROSEWATER CONTAINER IN THE FORM OF A  
BIRD**

**CENTRAL INDIA OR DECCAN, 19TH CENTURY**

the bird standing on a circular base, holding a floral spray in its beak, the plume unscrewable, with allover naturalistic detailing  
13.5 cm. high, 567 g.

£2,500 - 3,500

\$3,500 - 5,000

€2,900 - 4,000

This bird belongs to a group of vessels datable to the 18th Century. For a similar bird, although fitted with a sprinkler on its back, see Sotheby's, Arts of the Islamic World, 25th October, 2017, lot 176.



310

**310  
A MONUMENTAL REPOUSSÉ SILVER ALMS BOWL (THAIBEK)  
BURMA, CIRCA 1900**

of typical shape, decorated in high relief with a frieze depicting scenes from the Jatakas, with figures and animals amongst a landscape of architecture and trees, the frieze bordered by cusped arches separated by foliate sprays, a band of scrolling foliate vine above, a row of foliate motifs to base  
24 cm. high, 41 cm. diam., 3407 g.

£4,000 - 6,000  
\$5,700 - 8,500  
€4,600 - 6,900

For further information on Burmese bowls of this type, see Wynyard R.T. Wilkinson, Indian Silver 1858-1947, London, 1999, pp. 28-53.



311

**311  
THREE REPOUSSÉ SILVER VESSELS BY OOMERSI MAWJI  
BHUJ, 19TH CENTURY**

comprising a vase of tapering form with flaring neck decorated in repoussé with a band containing animals in combat, all on a ground of vegetal interlace, O.M. BHUJ stamp to base; a jug decorated in repoussé with an elephant, a monkey and a hare on a ground of vegetal interlace, O.M. BHUJ stamp to base; and a vase in the form of a cornucopia decorated in repoussé with vegetal interlace, O.M. stamp to base  
the largest 15 cm. high, 584 g.(3)

£1,500 - 2,000  
\$2,100 - 2,800  
€1,700 - 2,300

**Provenance**

Oppi Untracht collection and thence by descent



312

**312  
A REPOUSSÉ SILVER COFFEE POT BY OOMERSI MAWJI  
BHUJ, CIRCA 1860-1890**

of tall conical form with angular handle and triangular spout, profusely chased and embossed with birds and combatant animals amongst scrolling interlace on a finely stippled ground, a band of acanthus leaves to rim and to base, the hinged lid with a silver and wood finial, wood handle  
21.5 cm. high, 491 g.

£2,000 - 3,000  
\$2,800 - 4,200  
€2,300 - 3,400

**Provenance**

Private UK Collection.



313

313<sup>YΦ</sup>

**A VIZAGAPATAM IVORY VENEERED BOX  
INDIA, CIRCA 1780-90**

of rectangular form on four feet, profusely decorated with bands of trailing floriate motifs, the lid decorated with a central lobed cartouche containing an extensive arcaded building flanked by trees, each side with a lobed cartouche with further architectural scenes and trees, the hinged lid opening to display a sandalwood interior containing several compartments and two drawers  
45.7 x 24 x 11.8 cm.

£2,000 - 3,000  
\$2,800 - 4,200  
€2,300 - 3,400



314

314

**A METAL-THREAD EMBROIDERED LACE PANEL  
INDIA, LATE 19TH CENTURY**

of square form, decorated in gilt-metal and polychrome threads with a repeat design of scrolling tendrils issuing small and large flowerheads, the corners with floral sprays issuing from urns, the border with an undulating floral vine, tasseled edges  
120 x 120 cm.

£3,000 - 5,000  
\$4,200 - 7,100  
€3,400 - 5,700

315

**A LARGE CALLIGRAPHIC CARVED WOOD PANEL DEPICTING  
THE NADA 'ALI QUATRAIN IN THE FORM OF A FALCON  
INDIA, PERHAPS DECCAN, 19TH CENTURY**

rectangular, the recessed centre carved in relief, the frame with carved stylised palmettes  
95 x 71 cm.

£5,000 - 7,000  
\$7,100 - 9,900  
€5,700 - 8,000

The stylised Arabic calligraphic composition consists of the nada 'Ali quatrain:

*Call upon 'Ali who causes wonder  
You will find him helpful in misfortunes  
All anguish, all sorrow will disappear  
Through your prophethood, through your trusteeship,  
Oh 'Ali, Oh 'Ali, Oh 'Ali.*

For a a bird of similar form in gilt copper from the Deccan, see Stuart Cary Welch, India: Art and Culture 1300-1900, New York 1985, p. 324, no. 220.



315

316

**A LARGE CARVED WOOD PANEL WITH A CALLIGRAPHIC  
COMPOSITION IN THE FORM OF A HORSE  
INDIA, PERHAPS DECCAN, 19TH CENTURY**

rectangular, the recessed centre carved in relief, the frame with carved stylised palmettes  
64 x 89.5 cm.

£3,000 - 5,000  
\$4,200 - 7,100  
€3,400 - 5,700

The text, which has not been fully deciphered, perhaps relates to the golden horseshoe of the Imam 'Ali.



316

317

**A WOOD WINDOW SCREEN (JALI)  
NORTHERN INDIA, 18TH/ 19TH CENTURY**

of rectangular form, a central lattice of interlocking pieces of wood forming a geometric design of stellate forms within roundels alternating with polygonal shapes, in a wood frame with a border of stars and oblong cartouches containing traces of red and green paint, the central section painted pale brown  
109.3 cm. x 63.1 cm.

£1,500 - 2,000  
\$2,100 - 2,800  
€1,700 - 2,300

**Provenance**

Sotheby's, Arts of the Islamic World, 28th April 2004, lot 174



317



verso

318\*

**A MAIDEN STANDING BESIDE A CYPRESS TREE  
DECCAN, PROBABLY BY THE PAINTER MUHAMMAD 'ABID,  
LATE 18TH CENTURY, CIRCA AH 1201/AD 1786**

gouache and gold on paper, inner margins ruled in black and gold, buff outer border with *nasta'liq* inscription at top, verso a cartouche containing five lines of text in *nasta'liq* script in black ink, red margin rules

282 x 191 mm.

£1,500 - 2,000  
\$2,100 - 2,800  
€1,700 - 2,300

**Provenance**

Formerly in the collection of Gordon H. Mattison, Maryland, USA.

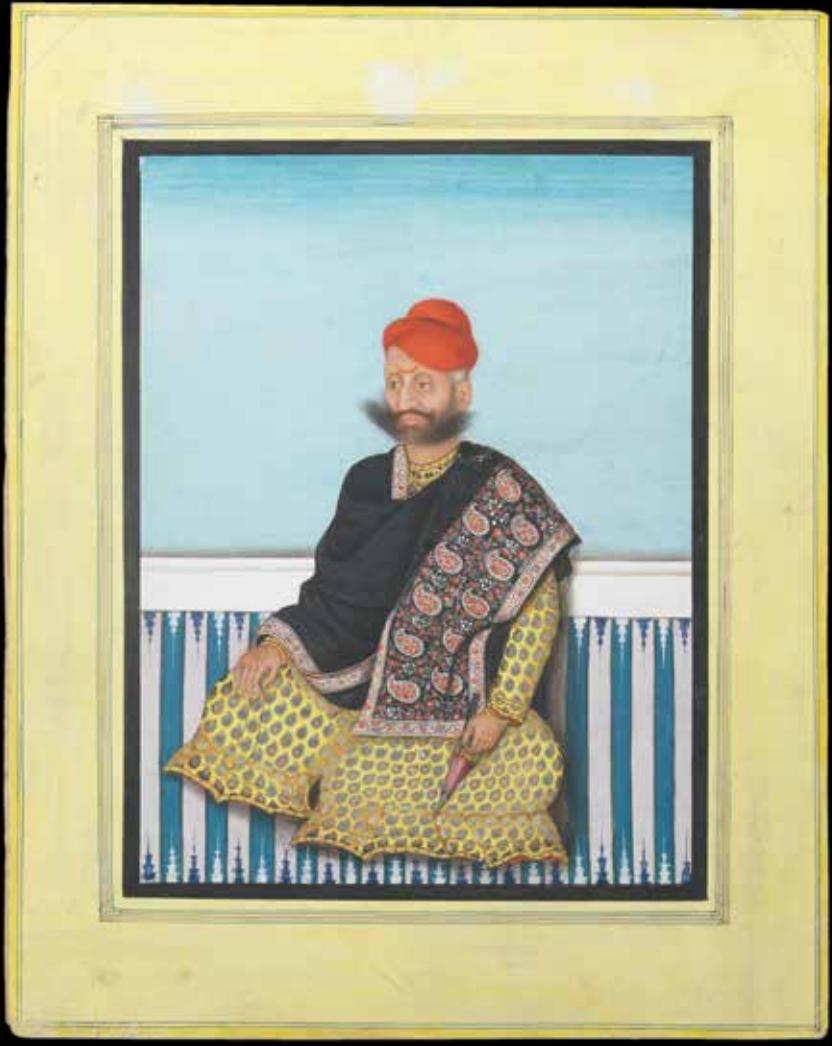
Gordon H. Mattison (1915-99) was a Foreign Service officer who was born in Washington and grew up in India, where his father was a missionary. He began his career in the US Foreign Service in 1937. He travelled widely in the Middle East, including to Iraq and Syria, and by the late 1940s was Chief of the State Department's Division of Near Eastern and South Asian Affairs. In the 1950s he was posted to the in US Embassies in Cairo and Tehran, and lastly was US Consul General in Calcutta and Kathmandu, Nepal.

The inscriptions read:

(recto): *dar naghmeh-ye abyaz usul-e chaharom-e sarv-e nazi*, which identifies the painting as an illustration of a musical mode on the theme of playing with a cypress tree (*sarv-e nazi*), corresponding to the colour white and the beginning of the winter season.

(verso): *dar naghmeh-ye abyaz usul-e chaharom-e sarv-e nazi hengam-e sara'idan in fasl-e avval zemestan va charkh khod-be-khod be-gardesh mi-ayad hasb al-hukm-e hozur-e lami' al-nur tasavir-e naghmeh az dast-e muhammad 'abid musavver be-tarikh-e panjom-e mah-e bahari sal-e sha sanah 1201 dar dar al-saltanah patan surat-e tarqim yaft*.

The inscription mentions the painter, Muhammad 'Abid, and that the painting was executed in Patan in the year *sha* [i.e. Tipu Sultan's regnal year 41 (1786-87)], or AH 1201/AD 1786.



319

319\*

**A MAN WITH HINDU FACIAL MARKINGS, HOLDING A KHATAR,  
SEATED ON A TERRACE  
DELHI, CIRCA 1820**

gouache and gold on paper, black inner margin rules, yellow outer border, cover paper with the stamp of the Royal Collection, Mandi 230 x 180 mm.

£5,000 - 7,000

\$7,100 - 9,900

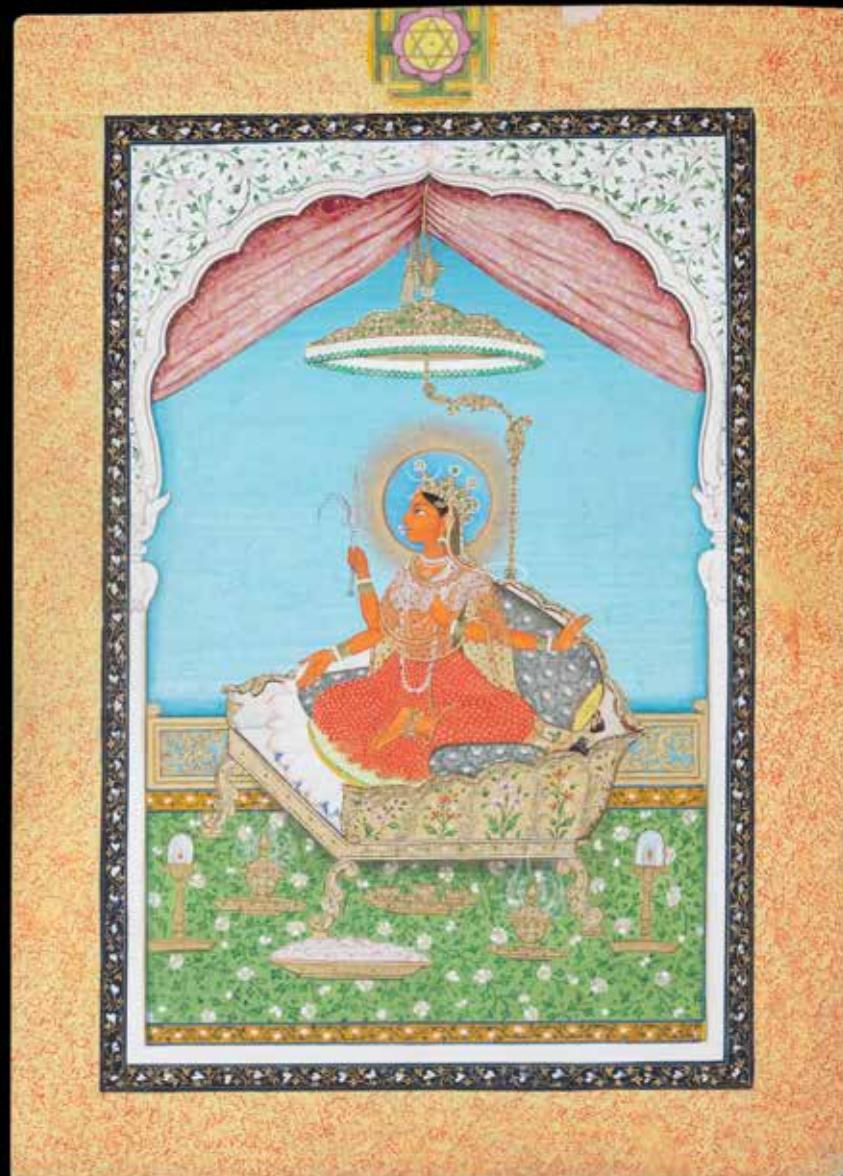
€5,700 - 8,000

**Provenance**

The royal collection, Mandi (stamp on cover paper).

Formerly in the collection of Gordon H. Mattison, Maryland, USA.

This fine Delhi portrait was possibly executed by an artist working in the studio of the Mughal court artist, Ghulam Ali Khan. For further discussion and comparisons including to the 'Fraser' artist, see: *Fine Oriental Manuscripts, Miniatures and Qajar Lacquer*, Sotheby's, 7th July 1980, lots 1-45; *Fine Oriental Miniatures, Manuscripts and Islamic Works of Art including the Fraser Album*, Sotheby's, New York, 9th December 1980, lots 130-187; *The Bachofen von Echt Collection: Indian Miniatures*, Sotheby's, 29th April 1992, lots 2-5. M. Archer and T. Falk, *India Revealed: The Art and Adventures of James and William Fraser, 1801-1835*, London 1988, pls. 84 and 118.



320\*

**THE DEVI SEATED ON A DAIS WITH VESSELS AND OFFERINGS**

**BEFORE HER**

**PAHARI, MANDI, CIRCA 1820-30**

gouache and gold on paper, inner floral border, stippled outer border  
in red and orange, a stylised sunburst within a lotus at upper centre  
298 x 210 mm.

£4,000 - 6,000  
\$5,700 - 8,500  
€4,600 - 6,900

**Provenance**

Royal Collection, Mandi (stamp verso).

Formerly in the collection of Gordon H. Mattison, Maryland, USA.

For a similar depiction, see Oliver Forge & Brendan Lynch, *Indian and Persian Painting 1590-1840*, London 2014, no. 27; and S. Stronge, (ed.), *The Arts of the Sikh Kingdoms*, London, 1999, p. 113, pl. 124.



321\*

**SHIVA AND PARVATI WITH GANESH, KARTTIKEYA AND NANDI  
ON MOUNT KAILASA**

**KANGRA, CIRCA 1820-30**

gouache and gold on paper, floral inner border, pink outer border,  
cover paper with five lines of text in *takri* script

248 x 298 mm.

£8,000 - 12,000

\$11,000 - 17,000

€9,200 - 14,000

**Provenance**

Royal collection, Mandi (stamp verso).

Formerly in the collection of Gordon H. Mattison, Maryland, USA.



322

322

**THE MUGHAL EMPEROR SHAH JAHAN (REG. 1628-57)  
STANDING HOLDING A SWORD AND A JEWEL  
MUGHAL, CIRCA 1700**

gouache and gold on paper, laid down on an album page with gilt-decorated brick-red and blue borders and coloured outer margin rules, partially trimmed inscription in *naskhi* script at top  
painting 188 x 112 mm.; album page 292 x 216 mm.

£2,500 - 3,500  
\$3,500 - 5,000  
€2,900 - 4,000

The inscription reads: *hazrat-e shah jahan padshah-e ghaz[!]*, 'His Majesty Shah Jahan, the conqueror king'.



323

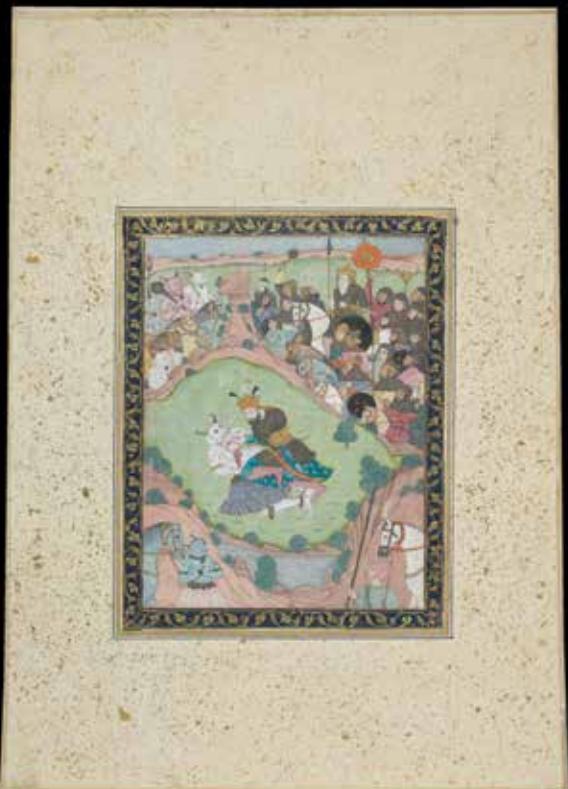
323

**RUSTAM KILLING THE DIV AKHAVAN: A SCENE FROM  
FIRDAUSI'S SHAHNAMA  
MUGHAL, CIRCA 1600**

gouache and gold on paper pasted down on card, text written in three and four columns of *nasta'lliq* script in black ink, heading written in red ink, within cloudbands against a gold ground, inner margins ruled in blue and gold, leaf trimmed of outer borders  
255 x 158 mm.

£4,000 - 6,000  
\$5,700 - 8,500  
€4,600 - 6,900

Another page from this manuscript is in the Asian Art Museum, San Francisco (B74D20).



324

**AN EPISODE FROM FIRDAUSI'S SHAHNAMA: RUSTAM  
SLAYING THE WHITE DIV**  
**DECCAN, CIRCA 1700**

gouache and gold on paper, laid down on an album page with a blue inner border with gold foliate meander, gold-sprinkled buff outer border  
painting 209 x 160 mm.; album page 440 x 308 mm.

£3,000 - 4,000  
\$4,200 - 5,700  
€3,400 - 4,600

**Provenance**

Collection Xavier Guerrand Hermes, Paris, 1990s.

The battle-standard ('alem) is inscribed with Qur'an, *sura LXI, al-Saff*, part of verse 13, 'Assistance from God and near victory'.



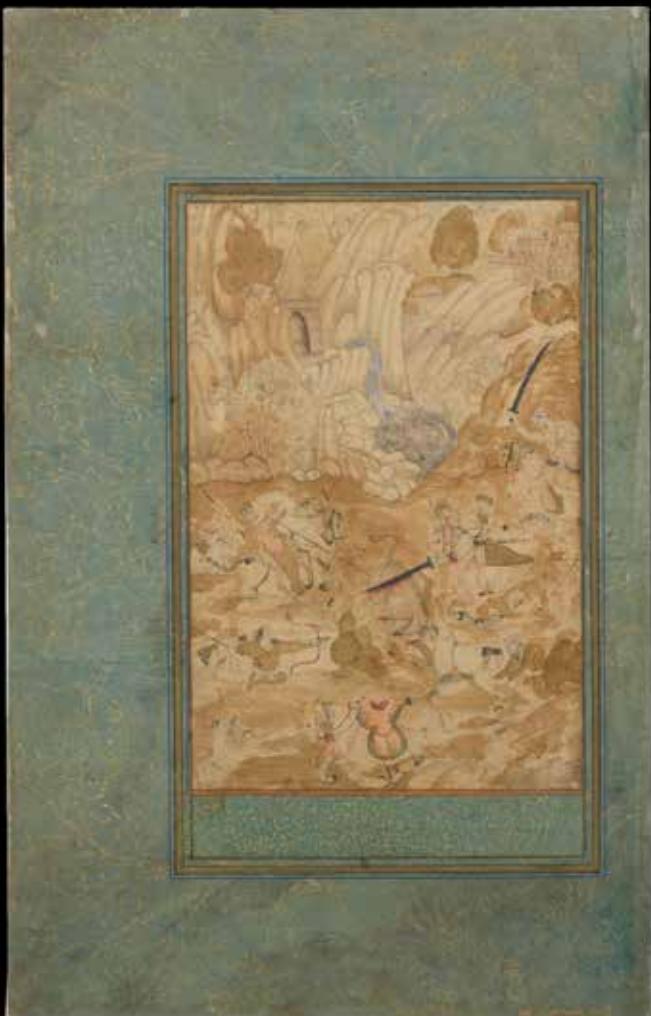
325

**THE MUGHAL EMPEROR JAHANGIR (REG. 1605-27),  
STANDING HOLDING A CUP**  
**MUGHAL OR DECCAN, CIRCA 1700**

gouache and gold on paper laid down on card, inner margins ruled in gold, green, blue and black, verso a calligraphic page in *shikasteh ta'līq*, nine lines of text in black ink on a marbled ground, later cloth border and ruled margins  
painting 150 x 95 mm.; card 250 x 188 mm.

£2,500 - 3,500  
\$3,500 - 5,000  
€2,900 - 4,000

The calligraphic text, in *shikasteh ta'līq*, consists of a Persian quatrain and the text of a letter to an unnamed person, ending with the phrase 'These couplets are by [me] the Qasid-e divaneh' (unidentified).



326

326

**NOBLEMEN AND THEIR ATTENDANTS ENGAGED IN A BOAR HUNT, A ROCKY LANDSCAPE BEYOND MUGHAL, CIRCA 1605**

pen and ink with some gouache on paper, laid down on an album page with inner margins ruled in blue and gold and a gold-sprinkled rectangular panel below the painting, outer borders depicting wild animals amidst foliage in gold on a blue ground  
*painting 200 x 132 mm.; album page 344 x 218 mm.*

£3,000 - 4,000  
\$4,200 - 5,700  
€3,400 - 4,600



327

327

**A PRINCE SEATED WITH THREE HOLY MEN PROVINCIAL MUGHAL, LATE 18TH/EARLY 19TH CENTURY**  
gouache and gold on paper, gold and blue floral inner border  
272 x 198 mm.

£2,000 - 3,000  
\$2,800 - 4,200  
€2,300 - 3,400



verso

328

**SHAH 'ABBAS STANDING IN A LANDSCAPE; VERSO, THE SUFI SHAH RAJU, SPIRITUAL GUIDE TO THE SULTANS OF GOLCONDA, SEATED ON A CHAIR**

**DECCAN, GOLCONDA, LATE 17TH/18TH CENTURY**

gouache and gold on paper, *nasta'liq* identifying inscriptions on painted surface, laid down on an album page with gilt floral borders  
paintings 242 x 115 mm.; album page 315 x 175 mm.

£2,000 - 3,000

\$2,800 - 4,200

€2,300 - 3,400

The inscription on the painting verso reads: *Shah Raju pir-e Abu'l-Hasan*, 'Shah Raju the spiritual guide of Abu'l-Hasan'. Shah Raju (d. AH 1092/AD 1681) was a sufi and the spiritual guide to both 'Abdullah Qutb Shah (reg. 1626-72) and Sultan Abu'l-Hasan (reg. 1672-87), Sultans of Golconda. See M. Zebrowski, *Deccani Painting*, London 1983, p. 189 and 195 on Shah Raju and his relationship with the rulers; and p. 196, fig. 161 for another (equestrian) portrait.



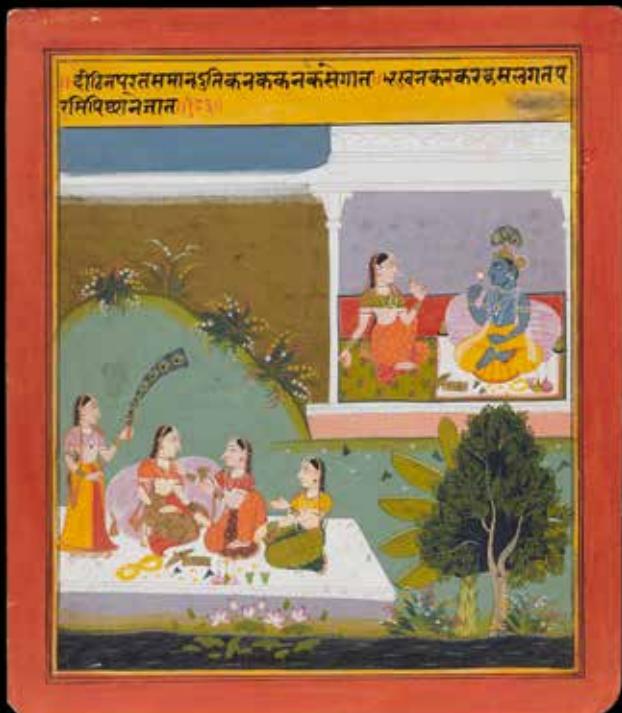
329\*

**AN ILLUSTRATED FOLIO (235) FROM THE BALAKANDA  
SECTION OF THE RAMAYANA: DASHARATHA CONSULTS WITH  
SAGES AND A FIRE PUJA  
MEWAR, CIRCA 1700-10**

gouache and gold on paper, yellow panel at top with two lines of  
*nagari* script, red outer border  
257 mm. x 403 mm.

£2,000 - 3,000  
\$2,800 - 4,200  
€2,300 - 3,400

Other folios from this vast Ramayana series can be found in the Cincinnati Art Museum (see Walker & Smart, *Pride of the Princes*, Cincinnati 1985, no. 28). Another is in the Los Angeles County Museum of Art (M86.345.3), formerly in the Paul Walter Collection (see P. Pal, *The Classical Tradition in Rajput Paintings*, Los Angeles 1978, pp. 100-101, no. 27). Ten pages are in the Norton Simon Museum of Art, Pasadena. Eleven more are in the Ducrot collection (see Ducrot, *Four Centuries of Rajput Painting*, Torino 2009, pp. 43-8, nos. ME 18-ME 28). A further page from this series is published in Hussein-Okada, *Ramayana by Valmiki: illustrated with Indian painting from the 16th to the 19th century*, Edition Diane de Selliers, 2011, p. 29. Also see two pages sold at Bonhams, New York, 19 March 2012, lots 1205 & 1206, and 17 March 2014, lots 118-21



330

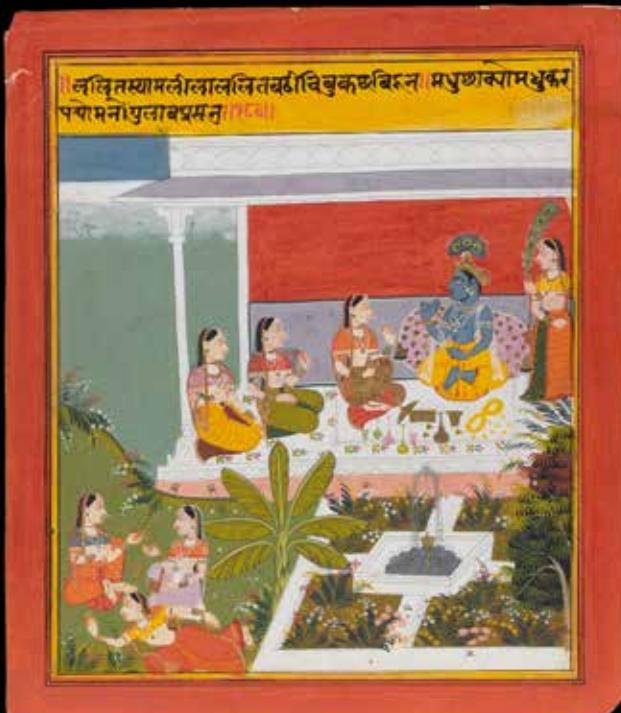
**AN ILLUSTRATION TO A BIHARI SAT SAI SERIES  
MEWAR, 1719**

gouache and gold on paper, yellow panel at top with two lines of text in *nagari* script, red border  
253 x 219 mm.

£2,500 - 3,500  
\$3,500 - 5,000  
€2,900 - 4,000

The text reads: 'Being equal in radiance, the gold jewellery on her gold-hued limbs is not visible. It is only by touching and feeling their hardness that one can recognise them.'

The *Sat Sai* of Bihari Lal, a late 17th Century poet at Amber and at the court of Shah Jahan, is in the tradition of religious texts exploring the romance of Radha and Krishna, containing couplets on love, devotion and moral lessons. The Mewar illustrated manuscript of this text, in seven hundred couplets, is dated 1719 in its colophon. See A. Topsfield, *Court Painting at Udaipur*, Zurich 2001, pp. 143-144. Another example appeared in these rooms, Bonhams, *Islamic and Indian Art*, 6th October 2008, lot 390; also Bonhams, New York, *Indian, Himalayan and Southeast Asian Art*, 14th September 2015, lot 107; 14th March 2016, lot 102.



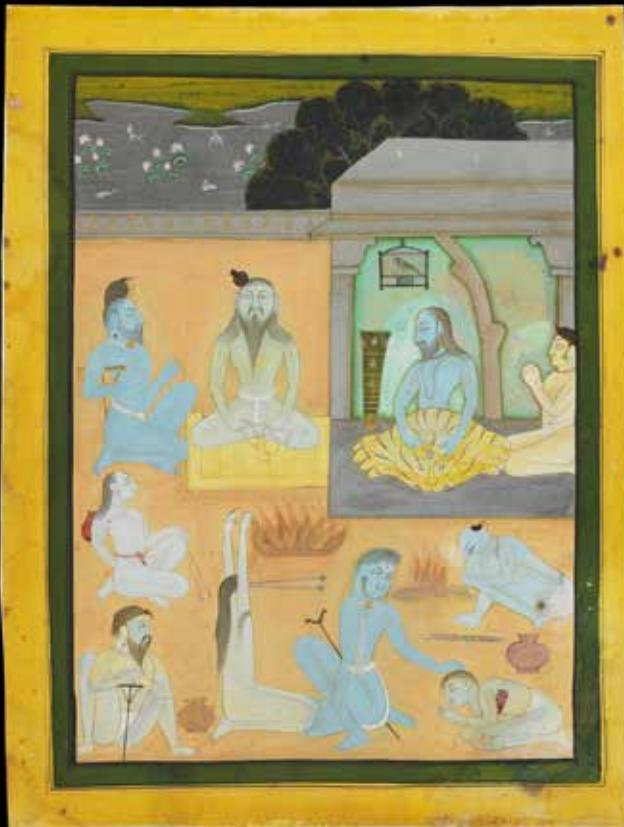
331

**AN ILLUSTRATION TO A BIHARI SAT SAI SERIES  
MEWAR, 1719**

gouache and gold on paper, yellow panel at top with two lines of text in *nagari* script, red border  
253 x 216 mm.

£2,500 - 3,500  
\$3,500 - 5,000  
€2,900 - 4,000

The text reads: 'Oh, the pretty dark mole on her chin has enhanced its beauty twofold. It seems as if a honey-intoxicated bee is lying on a rose.'



332

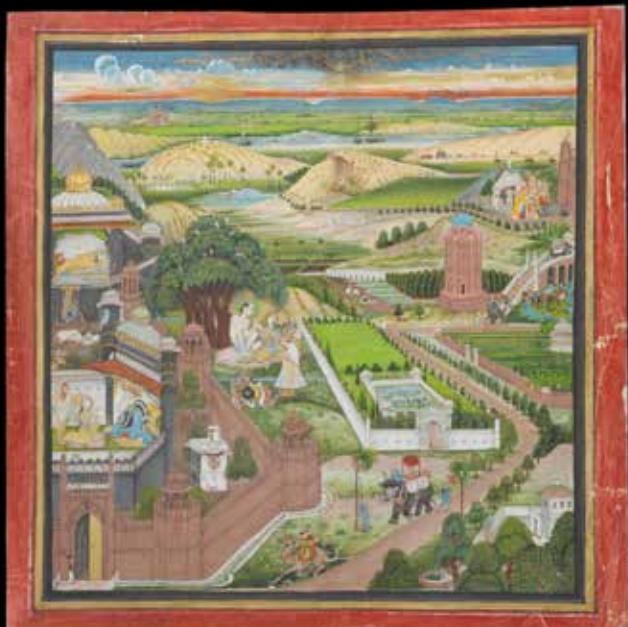
332

**TEN VISHNAVITE ASCETICS SEATED IN MEDITATION, OR IN YOGIC POSES, WITHIN THE COURTYARD OF A MONASTERY RAJASTHAN, PERHAPS BUNDI, CIRCA 1790**  
gouache and gold on paper, green and yellow borders  
268 x 203 mm.

£1,500 - 2,000  
\$2,100 - 2,800  
€1,700 - 2,300

**Provenance**

Sven Gahlin, London, 1960s.  
Private collection, New York, 1960s-2013.



333

333<sup>\*</sup>

**AN EXTENSIVE LANDSCAPE WITH SCENES FROM A ROMANCE, PERHAPS THE STORY OF LAYLA AND MAJNUN, SET AMONGST A PALACE AND GARDENS, LAKES AND HILLS BEYOND**

**RAJASTHAN, PERHAPS KOTAH, CIRCA 1880**  
gouache and gold on paper, black, gold and red borders  
322 x 319 mm.

£1,500 - 2,000  
\$2,100 - 2,800  
€1,700 - 2,300



334

**334  
A RULER, POSSIBLY RAO INDRAJIT OF ORCCHA (REG. 1733-62), ON HORSEBACK IN PROCESSION WITH ATTENDANTS  
PROVINCIAL MUGHAL, DATIA, CIRCA 1750**  
gouache with some gold on paper  
370 x 288 mm.

£2,000 - 3,000  
\$2,800 - 4,200  
€2,300 - 3,400

**Provenance**  
Private Italian collection.

The ruler depicted here bears a strong resemblance to Rao Indrajit of Orccha, depicted in a painting dated circa 1753, offered at Christie's, *Arts of India*, 26th May 2016, lot 39. See also S. C. Welch, M. C. Beach, *Gods, Thrones and Peacocks: Northern Indian Paintings from two traditions, 15th-19th Centuries*, New York 1965, p. 82, no. 38

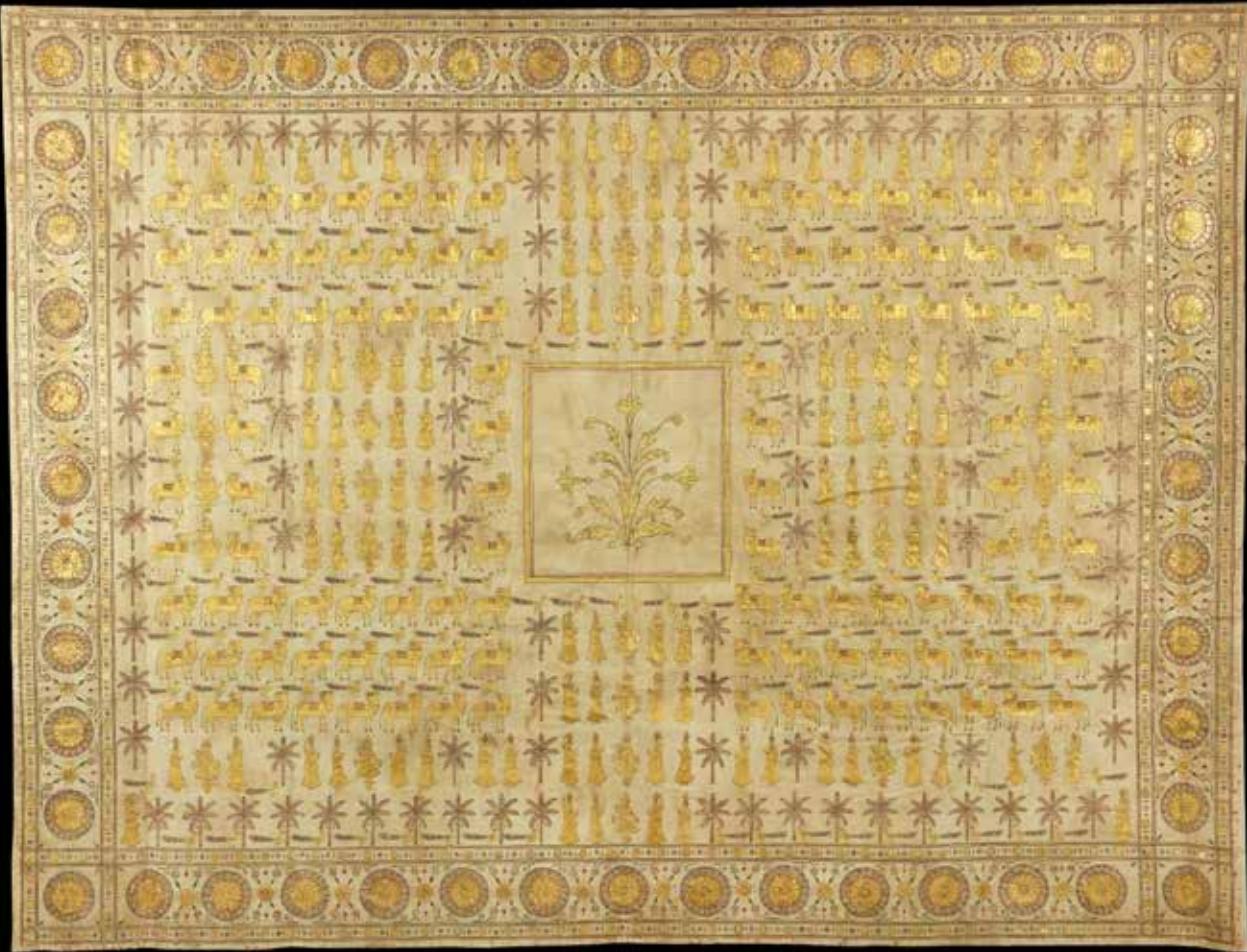


335

**335  
A NOBLEMAN WORSHIPPING AT A SHRINE DEDICATED TO  
VISHNU  
RAJASTHAN, MARWAR, MID-18TH CENTURY**  
gouache and gold on paper, *nagari* inscription at top, red border  
260 x 297 mm.

£1,500 - 2,000  
\$2,100 - 2,800  
€1,700 - 2,300

**Provenance**  
Private UK collection, acquired in 1968.



336\*

**A PICCHVAI FOR THE FESTIVAL OF GOPASHTAMI: THE  
FESTIVAL OF COWS**  
**DECCAN, 18TH CENTURY**

of rectangular form, decorated in opaque pigments, gold and silver on cloth, a central square containing a floral spray, surrounded by multiple rows of Krishna as the cowherd flanked by *gopis* and cows, with further rows of cows, a row of *gopis* to top, the rows separated by peacocks and palm trees, a border of flowerheads and foliate motifs, backed  
181 x 239 cm.

£8,000 - 12,000  
\$11,000 - 17,000  
€9,200 - 14,000

*Picchvais* such as the present example are large paintings on cloth relating to the worship of Krishna. They were commissioned for temples and shrines, often for specific festivals. *Gopashtami* represents a significant day for worshippers of Krishna, marking the day in which Krishna is elevated from a herder of calves to a fully-fledged cowherd.

Although most *picchvais* originate from Rajasthan, where many Krishna-worshipping sects such as the worshippers of Sri Nath-ji originate, this piece was produced in the Deccan. The profuse use of gold and silver is typical of Deccani *picchvais*, which began to be produced after a community of Sri Nath-ji devotees moved to the region. The symmetrical and ordered style of the floral spray to the centre typifies the influence of the Mughal aesthetic in the Deccan, which assimilates with the typically Rajasthani subject matter.



337

337

**A PICCHVAI FOR THE FESTIVAL OF ANNAKUTA: THE FESTIVAL OF FIFTY-SIX OFFERINGS  
KOTAH, CIRCA 1850**

opaque polychrome pigments and gold on cloth, Sri Nath-ji standing to centre with smaller depictions of the figure to each side and below, depicted within a pavilion decorated with floral sprays and topped with a flag, with worshippers on either side, a mound of rice and other offerings below the deity, a register below depicting further deities, worshippers and livestock, a band with 26 squares depicting scenes of veneration on three sides, *nagarī* inscription between each, with floral border  
232 x 147 cm.

£4,000 - 6,000  
\$5,700 - 8,500  
€4,600 - 6,900

The festival of *Annakuta*, or *Govardhana Puja* is one of the most important festivals in the worship of Sri Nath-ji: it commemorates Krishna lifting Mount Govardhana to protect the people of Vrindavan from rain storms sent by a wrathful Indra, after Krishna persuaded them to venerate the hill instead of Indra. The mound of rice represents Mount Govardhana.

The red handprints which mark the skin of the cows represent Krishna's protection of the cows and cowherds.



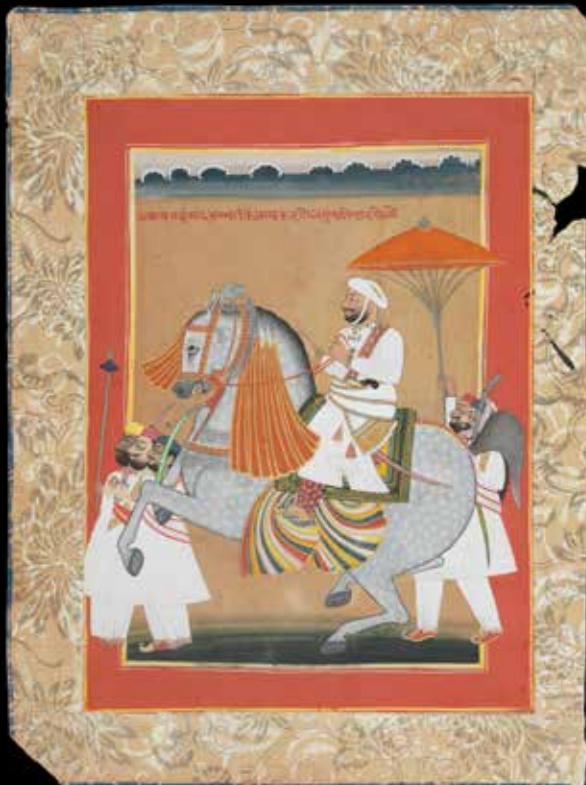
338

338<sup>YΦ</sup>

**A LARGE PAINTING ON IVORY DEPICTING A RULER, PERHAPS OF JODHPUR, CARRIED ON A PALANQUIN AMIDST AN EXTENSIVE PROCESSION OF NOBLEMAN, MUSICIANS AND ATTENDANTS  
NORTH INDIA, CIRCA 1900**

gouache and gold on ivory, the frame of ivory carved in shallow relief with entwined floral motifs, on easel stand, in velvet fitted box  
painting 276 x 373 mm.; with frame 358 x 454 mm.; box 420 x 525 mm.

£1,500 - 2,000  
\$2,100 - 2,800  
€1,700 - 2,300



339

**339  
NAWAB MUHAMMAD SA KHAN ON HORSEBACK WITH  
ATTENDANTS ON FOOT ALONGSIDE  
JODHPUR, BY THE ARTIST BHATTI SHIV DAS, DATED SAMVAT  
1880/AD 1824**

gouache and gold on paper, *nagari* inscription in red on painted surface, gold and red inner borders, outer border with stencilled floral motifs on a buff ground, two lines of *nagari* inscriptions verso  
377 x 277 mm.

£2,000 - 3,000  
\$2,800 - 4,200  
€2,300 - 3,400

**Provenance**  
Private collection, USA.



340

**340  
SHIVNATH SINGH OF THE SANDERAO THIKANA RIDING A  
CAMEL IN A LANDSCAPE  
JODHPUR, CIRCA 1840**

gouache and gold on paper, blue and gold inner borders, mauve outer border, *nagari* inscription verso  
335 x 250 mm.

£1,500 - 2,000  
\$2,100 - 2,800  
€1,700 - 2,300

The text on the reverse reads:  
*Prince Shivnath Singh, son of Sabal Singh, riding a camel.*



341

341

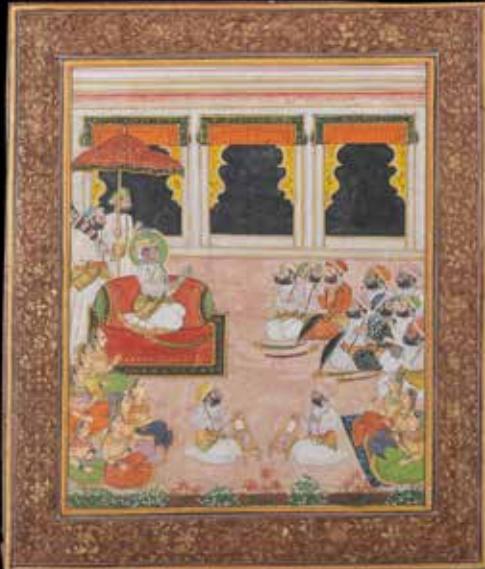
**THAKUR GUMAN SINGH OF THE SANDERAO THIKANA  
(ACCEDED 1708) IN PHILOSOPHICAL DISCUSSION WITH THE  
YOGI DHUNDHALI MAL IN A MOUNTAINOUS LANDSCAPE  
JODHPUR, CIRCA 1820**

gouache, gold and silver on paper, yellow and red borders,  
extensive *nagari* inscription verso  
237 x 308 mm.

£4,000 - 6,000  
\$5,700 - 8,500  
€4,600 - 6,900

The text on the reverse reads:

*Thakur Guman Singh, son of Dalpat Singh of Sanderao, Rajthan, Ranavat, descendant of Uda Singh, enjoying his morning in the hills. Here the yogic saint Dhundhali Mal granted him an audience [darshan]. The ruler is participating in philosophical discussion with the holy man.*



342

342

**MAHARAJAH SAJJAN SINGH (REG. 1874-1884) IN DURBAR  
WITH NOBLES OF NEARBY THIKANAS, AN ILLUSTRATED LEAF  
FROM A SIX SEASONS MANUSCRIPT  
UDAIPUR, CIRCA 1875**

gouache and gold on paper, border with gilt floral motifs on a brown ground, verso 22 lines of text in *nagari* script in black ink with some words highlighted in gold  
304 x 258 mm.

£4,500 - 5,000  
\$6,400 - 7,100  
€5,200 - 5,700

An illustration from a manuscript of the Six Seasons (*shadritu*) which depicts the Maharana in his various activities during the changing seasons, and the change in activity that each season brings. The genre is related to the *baramasa* series, which focuses on the behaviour of lovers in different seasons. Sajjan Singh was a poet and the poem on the reverse is probably his own composition. Paintings of his reign are rare: Topsfield (p. 283) estimates that only seventy are recorded in the royal paintings inventory.

The text verso reads:

*Depicting bhupati [lord of the land] Sajjan Singh during the changing seasons - six seasons - these magnificent miniatures, twelve in number were painted. It is spring, the king Sajjan is holding court in his palace with the nobles and chiefs of his princely state of Udaipur. (It then lists the noblemen present).*



343

**MAHARANA SARUP SINGH (REG. 1842-61) AND A NOBLEMAN WORSHIPPING JAGANNATH RAI, A FORM OF KRISHNA  
UDAIPUR, CIRCA 1860**

gouache and gold on paper, dark blue and sky blue borders  
362 x 277 mm.

£3,000 - 5,000  
\$4,200 - 7,100  
€3,400 - 5,700



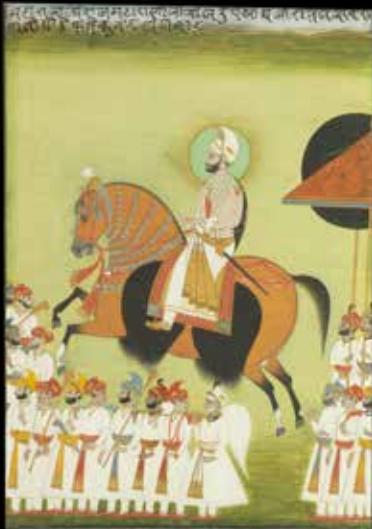
344

**MAHARANA SARUP SINGH (REG. 1842-61) HUNTING BOAR ON HORSEBACK WITH ATTENDANTS  
UDAIPUR, CIRCA 1855-60**

gouache and gold on paper, narrow gold border  
207 x 260 mm.

£2,500 - 3,000  
\$3,500 - 4,200  
€2,900 - 3,400

The overall style of this painting, as well as, in particular, the portrayal of the horse and its caparison, the hound and boar, are highly reminiscent of a painting offered in these rooms by the artist Parasuram, a follower of Tara, dated 1913 VS/AD 1855-56. See Bonhams, *Islamic and Indian Art*, 2nd October 2012, lot 185. Compare also a painting in the City Palace Museum, Udaipur, illustrated in A. Topsfield, *Court Painting at Udaipur: art under the patronage of the Maharanas of Mewar*, Zurich 2001, p. 266, fig. 243, depicting Sarup Singh riding out with Rawat Khuman Singh; and pp. 265-266 for Parasuram.



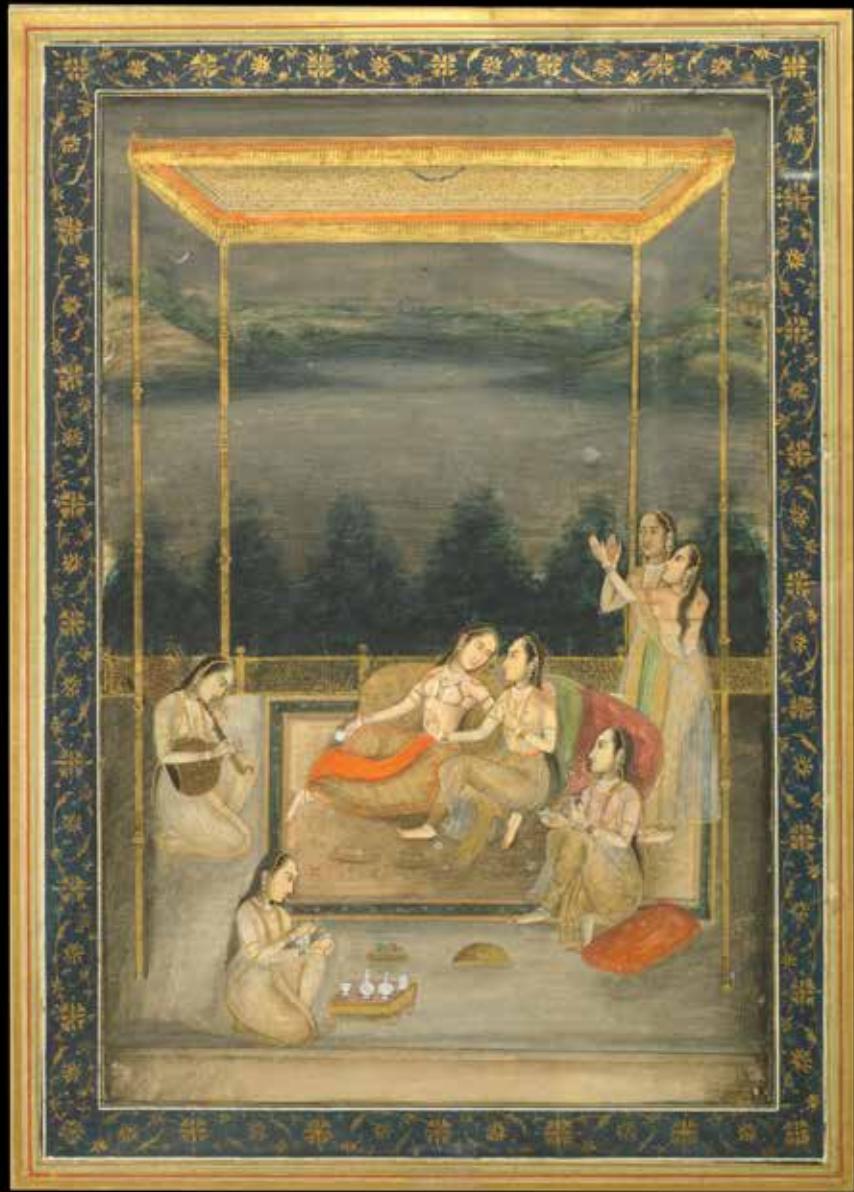
345

**MAHARANA SARUP SINGH (REG. 1842-61) RIDING IN PROCESSION WITH ATTENDANTS, THE PAINTING GIVEN AS A PRESENT BY ONE OF HIS SUCCESSORS, MAHARANA FATEH SINGH  
UDAIPUR, CIRCA 1850-60**

gouache and gold on paper, *nagari* inscription at top, borders trimmed; together with a letter from Maharana Fateh Singh of Udaipur (reg. 1884-1930), dated 16th November 1916, in transliterated Hindi and signed in *nagari* script  
355 x 253 mm.(2)

£1,500 - 2,000  
\$2,100 - 2,800  
€1,700 - 2,300

The Maharana's note, (illustrated online), addressed to an unnamed recipient (though perhaps a certain Mr Russell), reads as follows: *My esteemed friend, You have appreciated Maharana S[w]arup Singhji's painting. I am sending that with this and one of my photographs. I am also sending an album for Mrs Russell. I hope you will send me one of your photos.* (translation by a previous owner of the painting).



346

**MAIDENS SEATED IN A PAVILION ON A TERRACE,  
WITH ATTENDANTS AND A MUSICIAN, ADMIRING THE  
CRESCENT MOON**  
**DELHI, CIRCA 1780**

gouache and gold on paper, laid down on an album page with  
gilt floral and coloured borders  
315 x 223 mm.

£3,000 - 5,000  
\$4,200 - 7,100  
€3,400 - 5,700

**Provenance**

Formerly in the Pozzi Collection.  
Christie's, *Important Islamic, Indian and South-East Asian  
Manuscripts, Miniatures and Works of Art*, 12th April 1988, lot  
120.



347

**FOUR PAINTINGS: TWO KANPHAT YOGIS SEATED  
BENEATH A TREE IN A LANDSCAPE  
BENGAL, 18TH CENTURY**

gouache on paper, blue border, 250 x 178 mm.; an illustration to the **Ramayana**, also an avatar of Vishnu: Hanuman paying obeisance to Rama and Sita, enthroned on a terrace with an attendant, Bengal, 18th Century, gouache and gold on paper, blue border, inscribed verso *Ram Avtar* and in *nasta'liq* script *Ram Avtar*, 250 x 180 mm.; **Vamana Avatar**, the dwarf avatar of Vishnu, Bengal 18th Century, gouache and gold on paper, blue border, inscribed verso *Boon Avtar* and in *nasta'liq* script *Bun Avtar*, 247 x 175 mm.; **Matsya Avatar**: the Fish Avatar of Vishnu, attended by devotees, Bengal, 18th Century, gouache and gold on paper, blue border, inscribed verso *Machha Avtar* and in *nasta'liq* script *Machha Avtar* 243 x 174 mm.(4)

£2,000 - 3,000

\$2,800 - 4,200

€2,300 - 3,400

**Provenance**

Scottish private collection.



348

**FIVE STUDIES OF BIRDS  
COMPANY SCHOOL, PROBABLY CALCUTTA, CIRCA  
1815-20**

watercolours on paper, one watermarked *Smith & Allnutt  
1815*  
two 262 x 206 mm., three 218 x 176 mm.(5)

£1,200 - 1,500

\$1,700 - 2,100

€1,400 - 1,700



349

**FOUR SCENES, THREE DEPICTING AVATARS OF VISHNU:  
NARASIMHA AVATAR; MATSYA AVATAR; PARASHURAMA,  
RAMA WITH THE AXE; DEVOTEES CONDUCTING PUJA IN A  
PALACE COURTYARD**

**PROVINCIAL MUGHAL, MID-18TH CENTURY**

gouache and gold on paper, elements of some figures and inner borders filled with an unusual minute abstract repeat motif, outer borders with floral and vegetal motifs in gold on a maroon ground  
*230 x 170 mm. and slightly smaller(4)*

£3,000 - 5,000  
 \$4,200 - 7,100  
 €3,400 - 5,700



350\*

**A GROUP OF SIX PORTRAITS OF SIKH AND OTHER RULERS  
PUNJAB, PROBABLY LAHORE, CIRCA 1840-50**

gouache and gold on paper, each depicted in an interior underneath an arch, one at a balcony, four with mottled pink borders, one with orange-red border, one with mottled yellow border, identifying labels underneath

114 x 144 mm. (max.) (6)

£2,000 - 3,000  
\$2,800 - 4,200  
€2,300 - 3,400

The subjects depicted are Maharajah Sher Singh, Raja Dhian Singh, Maharajah Khuak [Kharak?] Singh, Sirdar Larna Singh, and the Afghan rulers Badshah Mahomed Shah and Dost Mahomed Khan.



351

**351  
RANBIR SINGH, LATER MAHARAJAH OF JAMMU AND KASHMIR (REG. 1857-1885) SEATED AGAINST A BOLSTER ON A TERRACE  
PUNJAB, CIRCA 1845**

gouache and gold on paper, pink outer border, framed  
268 x 208 mm.

£2,500 - 3,500  
\$3,500 - 5,000  
€2,900 - 4,000

For comparative portrayals of Ranbir Singh, notable for his impressive moustache, see W. G. Archer, *Paintings of the Sikhs*, London 1966, figs. 57 and 58.



352

**352  
DE RUDDER AFTER A. SOLTYKOFF, MAHARAJAH SHER SINGH (1807-43) RIDING AN ELEPHANT WITH AN EXTENSIVE RETINUE ACCOMPANYING HIM ON HORSEBACK, ELEPHANTS AND ON FOOT**

lithograph on paper, entitled in lower margin *Chir Singh Maharaja des Sikhs Roi de Panjab avec sa suite/Lahore Avril 1842*  
485 x 690 mm. (to platemark); sheet 565 x 775 mm.

£2,500 - 3,000  
\$3,500 - 4,200  
€2,900 - 3,400



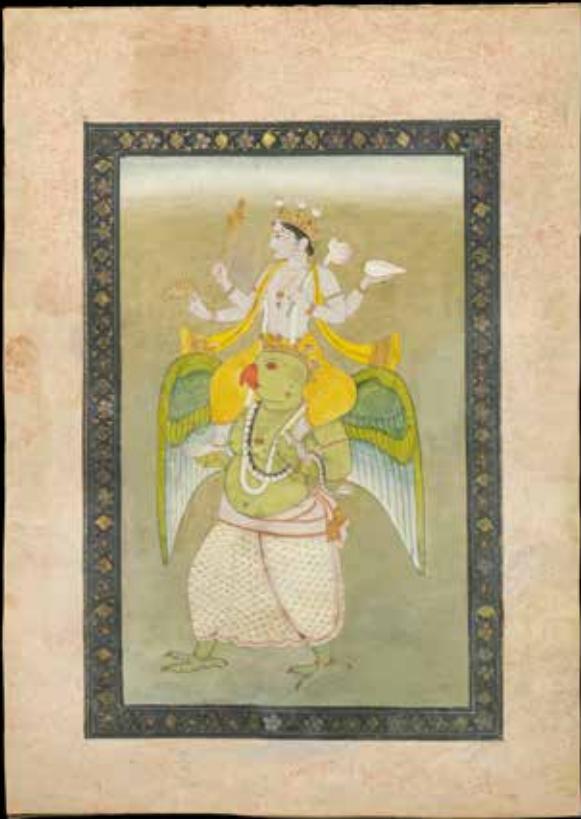
353

353\*  
**VASAKASSAJJA NAYIKA: A PRINCESS AWAITING THE ARRIVAL OF HER LOVER ON A TERRACE AT DAWN IN THE SPRING, DRAPED IN SAGE GREEN ROBES AND ADORNED WITH JEWELLERY, A PEACOCK AT HER FEET, FEMALE ATTENDANTS TO THE RIGHT, ONE HOLDING A HOOKAH, CHERRY TREES IN BLOSSOM BEYOND THE TERRACE**  
**PAHARI, PROBABLY SIBA, CIRCA 1770-80**

gouache and gold on paper, in a painted oval, blue floral border  
250 mm. x 183 mm.

£2,000 - 3,000  
\$2,800 - 4,200  
€2,300 - 3,400

Artists working at Siba, a small state and school of painting south of Guler and bordering on Jaswan and the Punjab Plains, often painted their subjects with distinctive eyes. Founded by Sibaram Chand, a younger brother of the Raja of Guler, in the mid-15th Century, Siba has a natural link to Guler. But Archer also states that artists from Nurpur are also a possible influence on the studio at Siba, as shown particularly by the use of the colour sage green in the drapes worn by the princess and the heavy-lidded, almond-shape eyes of all the figures in this soulful Pahari miniature. For further discussion and comparisons see: W. G. Archer, *Indian Paintings from the Punjab Hills*, London 1973, vol. I, p. 401, no. 38, pp. 409-412, vol. II, p. 317, no. 38, p. 324, no. 1.



354

354  
**VISHNU, BEARING THE SHANKHA (CONCH), THE GADA (MACE), THE PADMA (LOTUS FLOWER) AND THE CHAKRA (DISCUS), CARRIED ON THE SHOULDERS OF GARUDA**  
**MANDI, IN THE STYLE OF THE GULER ARTIST SAJNU, CIRCA 1810**

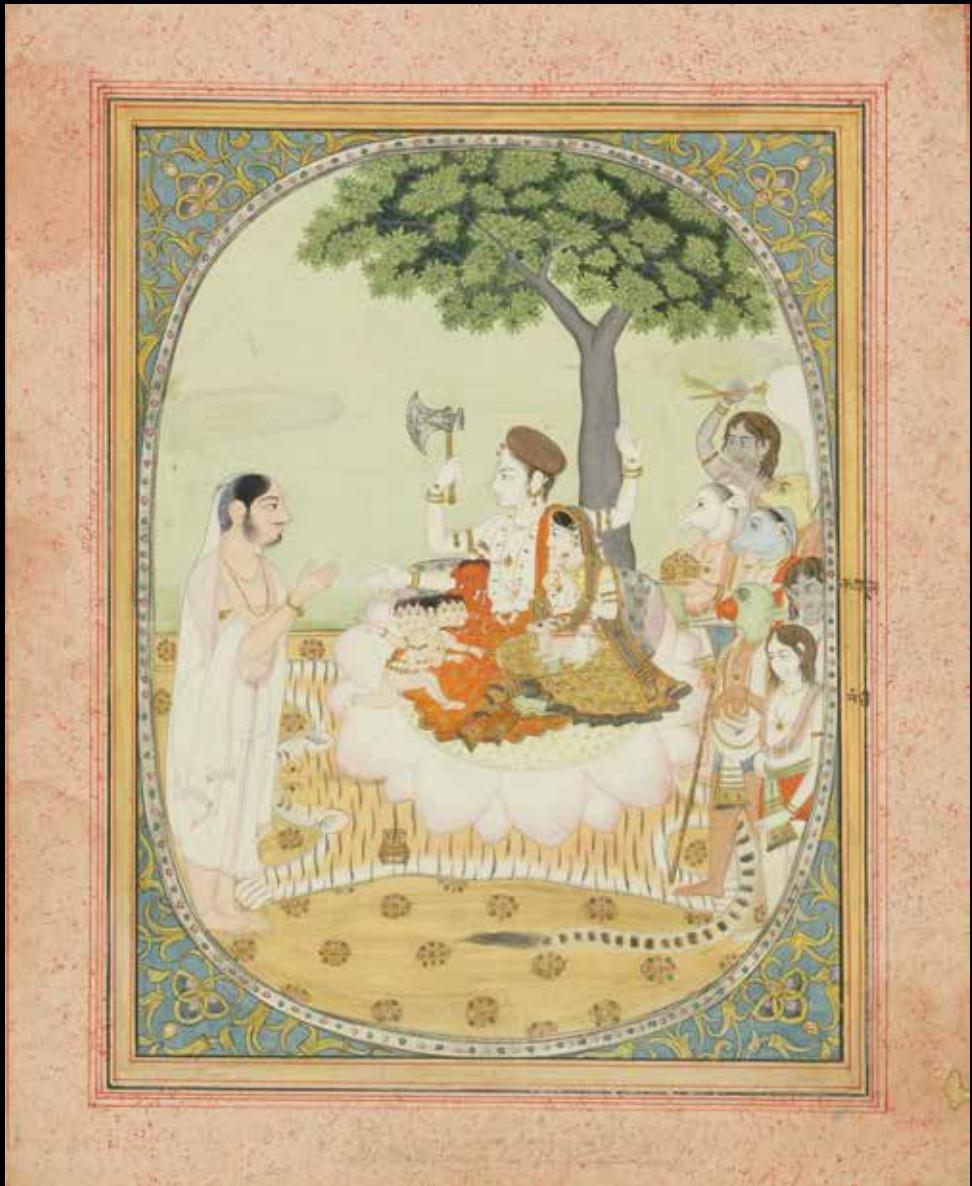
gouache and gold on paper, blue floral inner border, pink outer border  
281 x 197 mm.

£1,500 - 2,500  
\$2,100 - 3,500  
€1,700 - 2,900

#### Provenance

Private UK collection: acquired at auction, King & Chasemore, Sussex, 27th April 1978 (label on reverse of mount).

The influence of Guler painting at Mandi can be partly attributed to the Guler painter Sajnu, who worked at the Mandi studio under the patronage of Raja Ishvari Sen (reg. 1788-1826). This later, gentler Mandi style is quite different from the earlier 18th Century Mandi painting where fiery reds and oranges were dominant. For further discussion see: W. G. Archer, *Indian Paintings from the Punjab Hills*, London 1973, vol. I, pp. 361-366, vol. II, pp. 273-280, nos. 42-64; B. N. Goswamy and E. Fischer, *Pahari Masters*, Zurich 1992, no. 156; J. P. Losty, *A Mystical Realm of Love: Pahari Paintings from the Eva and Konrad Seitz Collection*, Francesca Galloway, London 2017, no. 55.



355

**SHIVA AND PARVATI WITH GANESH, NANDI AND KARTTIKEYA,  
A DEVOTEE STANDING BEFORE THEM AND A GROUP OF  
ANIMAL-HEADED FIGURES BEARING OFFERINGS**

**KANGRA, CIRCA 1820**

gouache and gold on paper, in a painted oval with floral cornerpieces on a sky-blue ground, two inscriptions in small *nagari* script at right-hand border, yellow inner border, pink outer border  
painting 237 x 180 mm.; page 308 x 250 mm.

£2,500 - 3,000  
\$3,500 - 4,200  
€2,900 - 3,400

**Provenance**

Acquired in Gwalior, 1931.  
Private UK collection, 1931-2017.



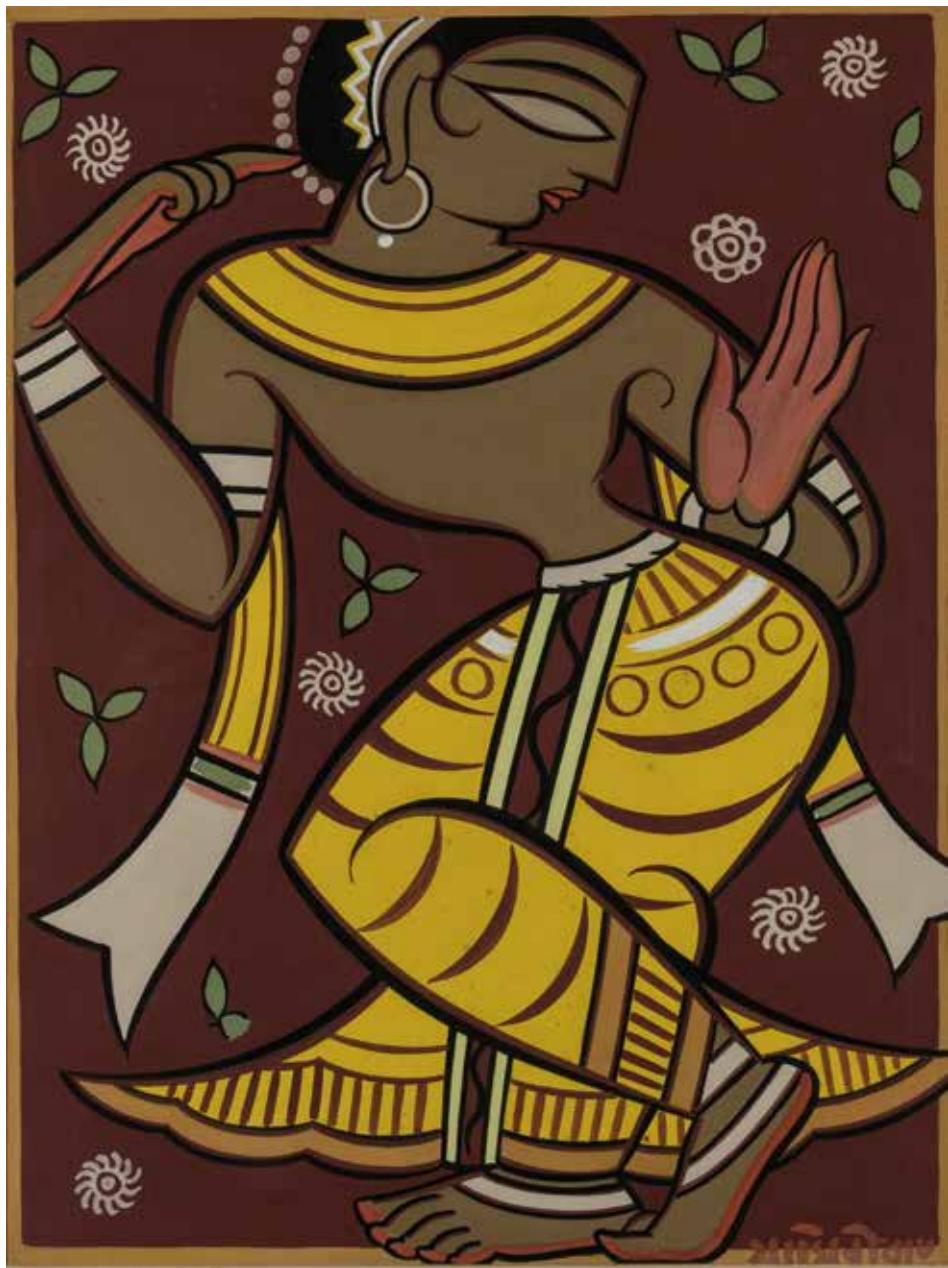
BAKRE

168

63Q

**MODERN AND CONTEMPORARY  
SOUTH ASIAN ART**

**Lots 356 - 368**



356\*

**JAMINI ROY (INDIA, 1887-1972)**

Gopini

signed in Bengali lower right

gouache on paper laid down on card

52 x 39cm (20 1/2 x 15 3/8in).

£6,000 - 8,000

\$8,500 - 11,000

€6,900 - 9,200

**Provenance**

Private collection, San Diego, USA: acquired in India in the 1950s.



357

**JAMINI ROY (INDIA, 1887-1972)**

circa 1950

Mother and Child

signed in Bengali lower right  
gouache on paper laid down on card,  
64 x 38cm (25 3/16 x 14 15/16in).

£6,000 - 8,000

\$8,500 - 11,000

€6,900 - 9,200



358

**JAMINI ROY (INDIA, 1887-1972)**

Gopini

signed in Bengali lower right

gouache on card

54 x 40cm (21 1/4 x 15 3/4in).

£6,000 - 8,000

\$8,500 - 11,000

€6,900 - 9,200

**Provenance**

Private UK collection: acquired Bonhams, Islamic and Indian Art, 1st  
May 2003, lot 160



359



360

359

**JAMINI ROY (INDIA, 1887-1972)**

Cat with Prawn

signed in Bengali lower right

tempera on paper laid down on board

35.5 x 43cm (14 x 16 15/16in).

£3,000 - 5,000

\$4,200 - 7,100

€3,400 - 5,700

**Provenance**

Private UK collection

360

**SADANAND K. BAKRE (INDIA, 1920-2007)**

Pipe Fish

Identification label on the reverse stating the artists name, title, medium, size and the date 1968

Oil on board

22.5 x 75cm (8 7/8 x 29 1/2in).

£3,000 - 5,000

\$4,200 - 7,100

€3,400 - 5,700

**Provenance**

Private UK collection: acquired from the artist in the 1960s or the early 1970s.



361

**SADANAND K. BAKRE (INDIA, 1920-2007)**

Untitled (Still Life with Bottles) signed and dated 1967 in devanagri and signed in English centre right, further signed in English and inscribed 27 St Helen's Gdns/London W10, on the reverse

Oil on canvas

52.5 x 65cm (20 11/16 x 25 9/16in).

£8,000 - 12,000

\$11,000 - 17,000

€9,200 - 14,000

**Provenance**

Private UK collection: acquired from the artist in the 1960s or early 1970s.



362

**SADANAND K. BAKRE (INDIA, 1920-2007)**

Seated Woman typewritten label on reverse with artist's name and title,  
and the date 1968

Oil on paper laid down on board

75.1 x 44.9cm (29 9/16 x 17 11/16in).

£8,000 - 12,000

\$11,000 - 17,000

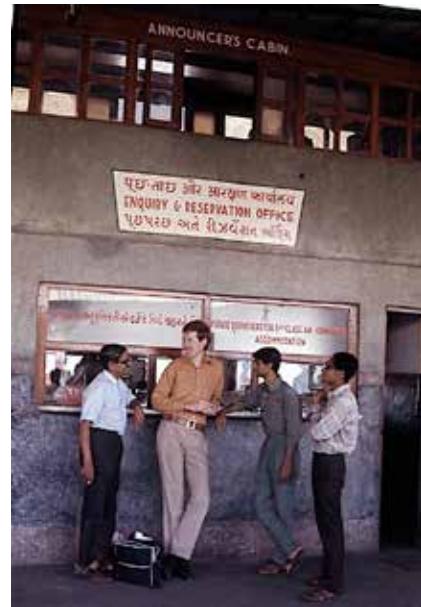
€9,200 - 14,000

**Provenance**

Private UK collection: acquired from the artist in the 1960s or early  
1970s.



Bhupen Khakhar and Gulam Mohammed Sheikh, 1968



The vendor at Baroda station with artists from the Shiv Mahal artist's community, 1968

## THE BARODA SCHOOL OF ARTISTS

The group known as the “Baroda School of Artists”, which came to the fore in the 1970s, focused around the faculty of Fine Arts at the Maharaja Sayajiro University of Baroda. Concerned with figuration, the group were recognised for developing a post-modernist style which moved away from the modernism developed by the Bombay Progressive Arts Group and sought to reconcile the notions of fine art and folk art.

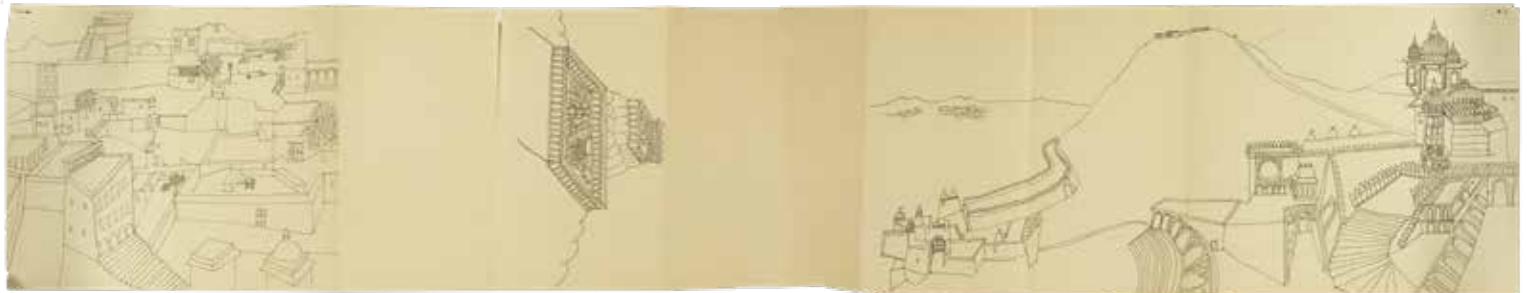
Two of the most pre-eminent artists of the Baroda school were Gulam Mohammed Sheikh (born 1937) and Bhupen Khakhar (1934-2003). Sheikh was trained at the Faculty of Fine Arts, Baroda and at the Royal College of Arts, London. His cityscapes are recognised for their multi-layered meaning and expression of his social and personal concerns. Khakhar was, similarly to Sheikh, known for his narrative paintings which expressed multiple layers of meaning and emotionally charged themes. In particular, his homosexuality which was at odds with the conservative Indian society in which he had been born. A notable example is his 1981 work “You Can’t Please All”, the work after which his 2016 posthumous exhibition at Tate Modern was named. The kitsch imagery and vivid colours in his paintings has led many to draw a link between his work and pop art. The works of both Sheikh and Khakhar are concerned with the reconciliation of the traditions, history and culture of India and its art with popular culture, Western art, and more provocative themes.

Both artists had a thorough knowledge of both Indian and European art and looked to many sources in the canon of Western art history, finding inspiration from varied sources such as 14th Century Sienese painters and Indian miniatures. Furthermore, both had strong artistic links with the U.K: Sheikh thanks to his time at the RCA, whilst Khakhar developed a friendship with the artist Howard Hodgkin in the 1970s which led him to take a residency at the Bath Academy of Art. He later had an exhibition at Anthony Stokes’ gallery in Covent Garden which provided exposure to the London art scene; a period which has been described as transformative for him both artistically and personally.

It is as a direct result of Sheikh’s time at the RCA that the following collection of works come to auction; it was here that Sheikh met the current owner whom he lived with whilst a student in London. The vendor went on to spend time in Baroda visiting Sheikh where he also met Khakhar. He says of the collection:

“My friendship with artists of the Baroda Group originated from sharing a flat in London with Gulam Mohammad Sheikh in 1965/6. I was then a newly qualified architect working in London and Gulam was on a Post Graduate painting scholarship at the RCA. During that time I became friends with other Indian artists then living in London such as Vivian Sundaram and Prafull Dave. In 1968 I travelled to Baroda and lived for some months in the Shiv Mahal Artists’ community with painters Gulam Mohammad Sheikh and Bhupen Khakhar, and sculptors Nagji Patel and Krishna Chatpar. During my stay at Shiv Mahal I enjoyed the times talking with Bhupen while he painted his scenes of Indian life and travelling with him to Bombay for his exhibitions. The art works in the sale are pieces given to me by the artists at that memorable time.”

The following works are immensely rare due to their personal nature: it is a privilege to bring these works from two of the leading figures from this seminal movement from Indian Art History to the market for the first time.



363

**BHUPEN KHAKHAR (INDIAN, 1934-2003)**

Three panoramic views of Baroda

three views on one rectangular sheet of paper, folded in concertina form

pen and black ink on paper

28.5 x 142.5cm (11 1/4 x 56 1/8in).

£9,000 - 12,000

\$13,000 - 17,000

€10,000 - 14,000

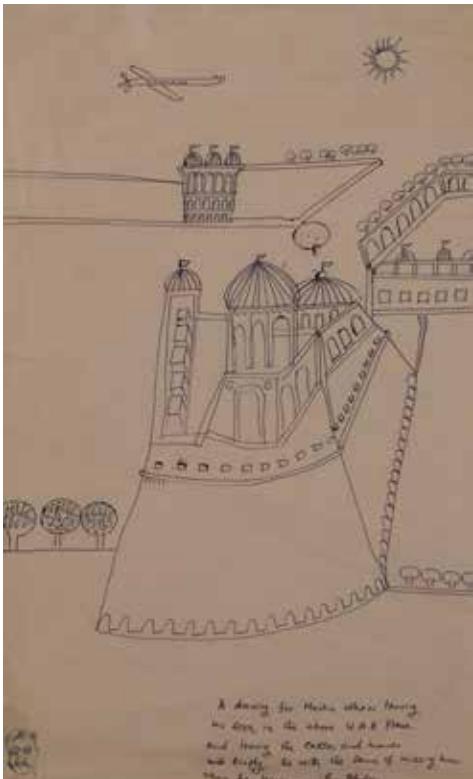
**Provenance**

Private UK collection, a gift to the vendor from the artist in 1968

This lot is accompanied by a 1967 exhibition leaflet from Gallery Chemould, alongside a printed booklet from the vendor containing personal photographs and information about his relationship with Khakhar and the Baroda group.



Bhupen Khakhar at work, 1968



364

364

**BHUPEN KHAKHAR (INDIAN, 1934-2003)**

A drawing for Martin who is leaving  
inscribed in dedication lower right  
pen and blue ink on paper  
32 x 20cm (12 5/8 x 7 7/8in).

£2,000 - 3,000  
\$2,800 - 4,200  
€2,300 - 3,400

**Provenance**

Private UK collection: presented to the vendor from  
the artist in 1968

The inscription reads:

*A drawing for Martin who is leaving  
us soon in the above U. A. R. plane  
and leaving the castles and houses  
empty. So with the sense of missing him  
when he leaves - from Bhupen.*



365

365

**VIVAN SUNDARAM (INDIAN, BORN 1943)**

Contours  
signed and dated Dec '66 and inscribed in pencil  
with title, artist's proof  
lithograph in colours  
35 x 24cm (13 3/4 x 9 7/16in).

£1,000 - 2,000  
\$1,400 - 2,800  
€1,100 - 2,300

**Provenance**

Private UK collection, a gift to the vendor from the  
artist

366

**GHULAM MOHAMMED SHEIKH (INDIA, BORN 1937)**

Horses

signed and dated '64 lower right  
pen and black ink on paper  
30.5 x 50cm (12 x 19 11/16in).

£4,000 - 6,000  
\$5,700 - 8,500  
€4,600 - 6,900

**Provenance**

Private UK collection, a gift to the vendor from the artist



366

367

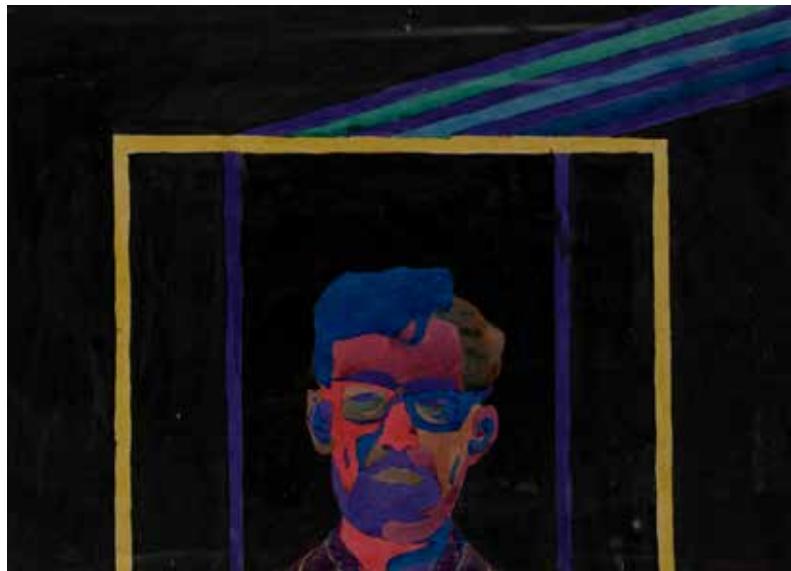
**GHULAM MOHAMMED SHEIKH (INDIA, BORN 1937)**

Self portrait  
poster paint on paper  
25 x 34cm (9 13/16 x 13 3/8in).

£4,000 - 6,000  
\$5,700 - 8,500  
€4,600 - 6,900

**Provenance**

Private UK collection, a gift to the vendor from the artist



367

368

**GHULAM MOHAMMED SHEIKH (INDIA, BORN 1937)**

Composition in green and black  
inscribed on the reverse with the artist's name  
oil on canvas  
*131.5 x 121.5cm (51 3/4 x 47 13/16in).*

£35,000 - 45,000  
\$50,000 - 64,000  
€40,000 - 52,000

**Provenance**

Private UK collection: a gift to the vendor from the artist

Ghulam Mohammed Sheikh was born in Surendranagar, Gujarat in 1937 and is acknowledged as one of the most influential artistic figures of his generation. A central figure of the Baroda school, he is also an art historian, Professor of painting and eminent Gujarati poet. His presence at the core of the Baroda school was deeply significant.

Whilst a student in London, he regularly visited the collection of Indian miniatures at the V&A: his work has often displayed the busy landscapes and multiple narratives found in miniature paintings. The present work is a departure from much of Sheikh's early pieces in terms of its simple composition with few figurative elements, however it continues to explore the use of pictorial space seen in some of his busier compositions. The few figurative elements which are depicted are placed disparately on the canvas but drawn together with line and colour: their relation to one another is left open to interpretation by the viewer. Much like a great deal of Sheikh's early work, it is imbued with a sense of the surreal and the fantastical; it explores the use of bright, almost psychedelic colours which is typical of his style in the 60s and 70s. The calm, thoughtful figure to the centre contrasts with the vivid colour and abstract linear motifs on the left of the canvas to highlight Sheikh's concern with bringing together the physical and the transcendental.

**END OF SALE**



IMPORTANT  
**DESIGN**  
500 YEARS OF FINE  
DECORATIVE ARTS

Wednesday 25 April  
New Bond Street, London

**AN EXCEPTIONAL 16TH  
CENTURY USHAK MEDALLION  
CARPET WEST ANATOLIA**  
430cm x 225cm  
150,000 - 200,000 \*

**VIEWINGS**  
22 April, 11am to 3pm  
23 April, 9am to 4.30pm  
24 April, 9am to 4.30pm  
25 April, 9am to 12pm

**ENQUIRIES**  
+44 (0)20 8963 2845  
nicholas.faulkner@bonhams.com



Bonhams

[bonhams.com/importantdesign](http://bonhams.com/importantdesign)

\* For details of the charges payable in addition to the final hammer price, please visit [bonhams.com/buyersguide](http://bonhams.com/buyersguide)

# FINE CHINESE ART

Thursday 17 May 2018  
New Bond Street, London

## A VERY RARE PAIR OF MONUMENTAL FAHUA BUDDHIST LIONS ON STANDS

Late Ming Dynasty, 16th/17th century  
203.3cm (80in) high  
£150,000 - 250,000 \*



### Provenance:

Collection of the grandson of the Daoguang Emperor, by repute  
C.T.Loo & Co. (labels)  
Cornelius Ruxton Love Jr. (1904 - 1971)  
and Audrey B. Love (1903 - 2003), New York  
Christie's New York, *The C. Ruxton and Audrey B. Love Collection*, 20 October 2004, lot 317  
A distinguished Western private collection

### ENQUIRIES

+44 (0) 20 7468 8248  
[chinese@bonhams.com](mailto:chinese@bonhams.com)



# Bonhams

LONDON

[bonhams.com/chineseart](http://bonhams.com/chineseart)

\* For details of the charges payable in addition to the final hammer price, please visit [bonhams.com/buyersguide](http://bonhams.com/buyersguide)

## NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, including *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as "*Bidders*" or "you". Our List of Definitions and Glossary is incorporated into this *Notice to Bidders*. It is at Appendix 3 at the back of the Catalogue. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics.

**IMPORTANT:** Additional information applicable to the *Sale* may be set out in the Catalogue for the *Sale*, in an insert in the Catalogue and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given orally before and during the *Sale* without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have been any.

### 1. OUR ROLE

In its role as Auctioneer of Lots, *Bonhams* acts solely for and in the interests of the Seller. *Bonhams'* job is to sell the *Lot* at the highest price obtainable at the *Sale* to a *Bidder*. *Bonhams* does not act for Buyers or *Bidders* in this role and does not give advice to Buyers or *Bidders*. When it or its staff make statements about a *Lot* or, if *Bonhams* provides a *Condition Report* on a *Lot* it is doing that on behalf of the Seller of the *Lot*. *Bidders* and Buyers who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them. The Seller has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, *Bonhams* acts only as agent for the Seller. Any statement or representation we make in respect of a *Lot* is made on the Seller's behalf and, unless *Bonhams* sells a *Lot* as principal, not on our behalf and any Contract for *Sale* is between the Buyer and the Seller and not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the Catalogue or an announcement to that effect will be made by the Auctioneer, or it will be stated in a notice at the *Sale* or an insert in the Catalogue.

*Bonhams* does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with the Buyer. The terms of that contract are set out in our Buyer's Agreement, which you will find at Appendix 2 at the back of the Catalogue. This will govern *Bonhams'* relationship with the Buyer.

### 2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the Catalogue (see paragraph 3 below), *Lots* are sold to the *Buyer* on an "as is" basis, with all faults and imperfections. Illustrations and photographs contained in the Catalogue (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. They may not reveal the true condition of the *Lot*. A photograph or illustration may not reflect an accurate reproduction of the colour(s) of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the Hammer Price). It is your responsibility to examine any *Lot* in which you are interested. It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition. Electronic or mechanical parts may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before doing so. Such items which are unsuitable for connection

are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

Any person who damages a *Lot* will be held liable for the loss caused.

### 3. DESCRIPTIONS OF LOTS AND ESTIMATES

#### *Contractual Description of a Lot*

The Catalogue contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective Seller to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the Catalogue. The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams'* opinion (given on behalf of the Seller) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the Seller.

#### *Estimates*

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams'* opinion made on behalf of the Seller of the range where *Bonhams* thinks the Hammer Price for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or Buyer's Premium payable or any other fees payable by the Buyer, which are detailed in paragraph 7 of the Notice to Bidders, below. Lots can in fact sell for Hammer Prices below and above the *Estimate*. Any *Estimate* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

#### *Condition Reports*

In respect of most *Lots*, you may ask for a *Condition Report* on its physical condition from *Bonhams*. If you do so, this will be provided by *Bonhams* on behalf of the Seller free of charge. *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. Nor does the Seller owe or agree to owe you as a *Bidder* any obligation or duty in respect of this free report about a *Lot*, which is available for your own inspection or for inspection by an expert instructed by you. However, any written *Description* of the physical condition of the *Lot* contained in a *Condition Report* will form part of the *Contractual Description* of the *Lot* under which it is sold to any Buyer.

#### *The Seller's responsibility to you*

The Seller does not make or agree to make any representation of fact or contractual promise, Guarantee or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any Contract for *Sale* between a Seller and a Buyer.

#### *Bonhams' responsibility to you*

You have the opportunity of examining the *Lot* if you want to and the Contract for *Sale* for a *Lot* is with the Seller and not with *Bonhams*; *Bonhams* acts as the Seller's agent only (unless *Bonhams* sells the *Lot* as principal).

*Bonhams* undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any Descriptions or opinions given by *Bonhams*, or by any person on *Bonhams'* behalf, whether in the Catalogue or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

*Bonhams* does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams'* behalf which is in any way descriptive of any *Lot*

or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our Buyer's Agreement.

#### *Alterations*

*Descriptions* and *Estimates* may be amended at *Bonhams'* discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE *LOT* IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE *SALE*.

### 4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We do reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for *Sale* in any order we choose notwithstanding the numbers given to *Lots* in the Catalogue. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for *Sale*. We have complete discretion to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%. However these do vary from *Sale* to *Sale* and from Auctioneer to Auctioneer. Please check with the department organising the *Sale* for advice on this. Where a Reserve has been applied to a *Lot*, the Auctioneer may, in his absolute discretion, place bids (up to an amount not equaling or exceeding such Reserve) on behalf of the Seller. We are not responsible to you in respect of the presence or absence of any Reserve in respect of any *Lot*. If there is a Reserve it will normally be no higher than the lower figure for any *Estimate* in the Catalogue, assuming that the currency of the Reserve has not fluctuated adversely against the currency of the *Estimate*. The Buyer will be the *Bidder* who makes the highest bid acceptable to the Auctioneer for any *Lot* (subject to any applicable Reserve) to whom the *Lot* is knocked down by the Auctioneer at the fall of the Auctioneer's hammer. Any dispute as to the highest acceptable bid will be settled by the Auctioneer in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the Auctioneer. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*. At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the Auctioneer. We do not accept any responsibility for any errors which may occur in the use of the screen.

### 5. BIDDING

We do not accept bids from any person who has not completed and delivered to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form*. You will be asked for proof of identity, residence and references, which, when asked for, you must supply if your bids are to be accepted by us. Please bring your passport, driving licence (or similar photographic proof of identity) and proof of address. We may request a deposit from you before allowing you to bid. We may refuse entry to a *Sale* to any person even if that person has completed a *Bidding Form*.

## Bidding in person

You should come to our *Bidder* registration desk at the *Sale* venue and fill out a *Bidder Registration Form* on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as "paddle bidding". You will be issued with a large card (a "paddle") with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer's*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder Registration Form*. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale*. At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

## Bidding by telephone

If you wish to bid at the *Sale* by telephone, please complete a *Telephone Bidding Form*, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our *Bids Office* that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

## Bidding by post or fax

Absentee *Bidding Forms* can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your Absentee *Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our *Bids Office* that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to Reserves and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer's* bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

## Bidding via the internet

Please visit our *Website* at <http://www.bonhams.com> for details of how to bid via the internet.

## Bidding through an agent

Bids will be accepted as placed on behalf of the person named as the principal on the *Bidding Form* although we may refuse to accept bids from an agent on behalf of a principal and will require written confirmation from the principal confirming the agent's authority to bid. Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact or the identity of his principal) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Subject to the above, please let us know if you are acting on behalf of another person when bidding for *Lots* at the *Sale*.

Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a *Telephone* or *Absentee Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and

*Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

## 6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable *VAT*. At the same time, a separate contract is also entered into between us as *Auctioneers* and the *Buyer*. This is our *Buyer's Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the *Catalogue* in case you are the successful *Bidder*. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. You should be alert to this possibility of changes and ask if there have been any.

## 7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it. For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers of Lots*:

25% up to £175,000 of the *Hammer Price*  
20% from £175,001 to £3,000,000 of the *Hammer Price*  
12.5% from £3,000,001 of the *Hammer Price*

Storage and handling charges may also be payable by the *Buyer* as detailed on the specific *Sale* Information page at the front of the catalogue.

The *Buyer's Premium* and all other charges payable to us by the *Buyer* are subject to *VAT* at the prevailing rate, currently 20%.

*VAT* may also be payable on the *Hammer Price* of the *Lot*, where indicated by a symbol beside the *Lot* number. See paragraph 8 below for details.

On certain *Lots*, which will be marked "AR" in the *Catalogue* and which are sold for a *Hammer Price* of €1,000 or greater (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*), the *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed €12,500 (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).

<i>Hammer Price</i>	Percentage amount
From €0 to €50,000	4%
From €50,000.01 to €200,000	3%
From €200,000.01 to €350,000	1%
From €350,000.01 to €500,000	0.5%
Exceeding €500,000	0.25%

## 8. VAT

The prevailing rate of *VAT* at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the *Sale*.

The following symbols, shown beside the *Lot* number, are used to denote that *VAT* is due on the *Hammer Price* and *Buyer's Premium*:

- † *VAT* at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- Ω *VAT* on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- \* *VAT* on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*
- G Gold bullion exempt from *VAT* on the *Hammer Price* and subject to *VAT* at the prevailing rate on the *Buyer's Premium*
- Zero rated for *VAT*, no *VAT* will be added to the *Hammer Price* or the *Buyer's Premium*
- ¤ *Buyers* from within the EU: *VAT* is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the EU: *VAT* is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise *Bonhams* immediately.

In all other instances no *VAT* will be charged on the *Hammer Price*, but *VAT* at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a *VAT* inclusive basis.

## 9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus *VAT* and any other charges and *Expenses* to us) in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the eighth working day after the *Sale*. Payments made by anyone other than the registered *Buyer* will not be accepted. *Bonhams* reserves the right to vary the terms of payment at any time.

### **Bonhams' preferred payment method is by bank transfer.**

You may electronically transfer funds to our *Trust Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Trust Account* details are as follows:

Bank: National Westminster Bank Plc  
Address: PO Box 4RY  
250 Regent Street  
London W1A 4RY  
Account Name: Bonhams 1793 Limited Trust Account  
Account Number: 25563009  
Sort Code: 56-00-27  
IBAN Number: GB 33 NWBK 560027 25563009

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

Payment may also be made by one of the following methods:

**Sterling personal cheque drawn on a UK branch of a bank or building society:** all cheques must be cleared before you can collect your purchases and should be made payable to Bonhams 1793 Limited.

**Cash:** you may pay for *Lots* purchased by you at this *Sale* with notes or coins in the currency in which the *Sale* is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000, or the equivalent in the currency in which the *Sale* is conducted, at the time when payment is made. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid otherwise than in coins or notes; this limit applies to both payment at our premises and direct deposit into our bank account.

Debit cards (including China Union Pay (CUP) cards and debit cards issued by Visa and MasterCard only). There is no limit on payment value if payment is made in person using Chip & Pin verification.

Payment by telephone may also be accepted up to £5,000, subject to appropriate verification procedures, although this facility is not available for first time buyers. If the amount payable by you for Lots exceeds that sum, the balance must be paid by other means.

Credit cards (including China Union Pay (CUP) cards and credit cards issued by Visa and MasterCard only). There is a £5,000 limit on payment value if payment is made in person using Chip & Pin verification.

It may be advisable to notify your debit or credit card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay.

Note: only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, please contact our Customer Services Department.

## 10. COLLECTION AND STORAGE

The Buyer of a Lot will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the Buyer). For collection and removal of purchased Lots, please refer to Sale Information at the front of the Catalogue. Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a Lot, the storage of a Lot and our Storage Contractor after the Sale are set out in the Catalogue.

## 11. SHIPPING

For information and estimates on domestic and international shipping as well as export licenses please contact  
Alban Shipping on +44 (0) 1582 493 099  
enquiries@albanshipping.co.uk

## 12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licensing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any Sale nor allow any delay in making full payment for the Lot. Generally, please contact our shipping department before the Sale if you require assistance in relation to export regulations.

## 13. CITES REGULATIONS

Please be aware that all Lots marked with the symbol Y are subject to CITES regulations when exporting these items outside the EU. These regulations may be found at <http://www.defra.gov.uk/ahvla-en/imports-exports/cites/> or may be requested from:

Animal Health and Veterinary Laboratories Agency (AHVLA)  
Wildlife Licensing  
Floor 1, Zone 17, Temple Quay House  
2 The Square, Temple Quay  
BRISTOL BS1 6EB  
Tel: +44 (0) 117 372 8774

## 14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the Seller to the Buyer of a Lot under the Contract for Sale, neither we nor the Seller are liable (whether in negligence or otherwise) for any error or misdescription or omission in any Description of a Lot or any Estimate in respect of it, whether contained in the Catalogue or

otherwise, whether given orally or in writing and whether given before or during the Sale. Neither we nor the Seller will be liable for any loss of Business, profits, revenue or income, or for loss of reputation, or for disruption to Business or wasted time on the part of management or staff, for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutive claim or otherwise. In any circumstances where we and/or the Seller are liable in relation to any Lot or any Description or Estimate made of any Lot, or the conduct of any Sale in relation to any Lot, whether in damages, for an indemnity or contribution, or for a restitutive remedy or otherwise, our and/or the Seller's liability (combined, if both we and the Seller are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the Purchase Price of the Lot irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist Stamp or Book Sales only) and 10 of the Buyer's Agreement. The same applies in respect of the Seller, as if references to us in this paragraph were substituted with references to the Seller.

## 15. BOOKS

As stated above, all Lots are sold on an "as is" basis, subject to all faults, imperfections and errors of Description save as set out below. However, you will be entitled to reject a Book in the circumstances set out in paragraph 11 of the Buyers Agreement. Please note that Lots comprising printed Books, unframed maps and bound manuscripts are not liable to VAT on the Buyer's Premium.

## 16. CLOCKS AND WATCHES

All Lots are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the Lot is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, Bonhams makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, Bidders should be aware that a general service, change of battery or further repair work, for which the Buyer is solely responsible, may be necessary. Bidders should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

## 17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

### Proof of Firearms

The term "proof exemption" indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term "Certificate of Unprovability" indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

### Guns Sold as Parts

Barrels of guns sold as parts will only be made available for

sleaving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

### Condition of Firearms

Comment in this Catalogue is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending Bidder unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective Bidders are advised to consult the ° of bore and wall-thickness measurements posted in the saleroom and available from the department. Bidders should note that guns are stripped only where there

is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

### Original Gun Specifications Derived from Gunmakers

The Sporting Gun Department endeavours to confirm a gun's original specification and date of manufacture with makers who hold their original records.

### Licensing Requirements

#### Firearms Act 1968 as amended

Bonhams is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, Bonhams is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

Please be advised that if a successful Bidder is then unable to produce the correct paperwork, the Lot(s) will be reoffered by Bonhams in the next appropriate Sale, on standard terms for Sellers, and you will be responsible for any loss incurred by Bonhams on the original Sale to you.

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed.

Lots marked 'S1' and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

Lots marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence.

Lots marked 'S5' and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

Lots marked with a 'S58' and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held.

Unmarked Lots require no licence.

Please do not hesitate to contact the Modern Sporting Gun Department should you have any queries.

### Taxidermy and Related Items

As a Seller of these articles, Bonhams undertakes to comply fully with Cites and DEFRA regulations. Buyers are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

## 18. FURNITURE

### Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no *Guarantee* as to the originality of the wood covered by fabric or upholstery.

## 19. JEWELLERY

### Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

### Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

### Signatures

#### 1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

#### 2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams'* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

#### 3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

## 20. PHOTOGRAPHS

### Explanation of Catalogue Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.

- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

## 21. PICTURES

### Explanation of Catalogue Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

## 22. PORCELAIN AND GLASS

### Damage and Restoration

For your guidance, in our *Catalogues* we detail, as far as practicable, recorded all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

## 23. VEHICLES

### The Veteran Car Club of Great Britain

#### Dating Plates and Certificates

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this *Catalogue*, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

## 24. WINE

*Lots* which are lying under Bond and those liable to VAT may not be available for immediate collection.

### Examining the wines

It is occasionally possible to provide a pre-Sale tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details.

It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

### Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm  
15 to 30 years old – top shoulder (ts) or up to 5cm  
Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

### Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer*'s sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

### Wines in Bond

Wines lying in Bond are marked Δ. All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price*. If the *Buyer* wishes to take the *Lot* as Duty paid, UK Excise Duty and VAT will be added to the *Hammer Price* on the invoice.

*Buyers* must notify *Bonhams* at the time of the *sale* whether they wish to take their wines under Bond or Duty paid. If a *Lot* is taken under Bond, the *Buyer* will be responsible for all VAT, Duty, clearance and other charges that may be payable thereon.

*Buyers* outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

### Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

- CB – Château bottled
- DB – Domaine bottled
- EstB – Estate bottled
- BB – Bordeaux bottled
- BE – Belgian bottled
- FB – French bottled
- GB – German bottled
- OB – Oporto bottled
- UK – United Kingdom bottled
- owc – original wooden case
- iwc – individual wooden case
- oc – original carton

<b>SYMBOLS</b>	1.4	The contract is made on the fall of the <i>Auctioneer's hammer</i> in respect of the <i>Lot</i> when it is knocked down to you.	4.2	The Seller will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the <i>Lot</i> or its fitness for any purpose.
<b>THE FOLLOWING SYMBOLS ARE USED TO DENOTE</b>				
Y	2.1	The Seller undertakes to you that:	5	<b>RISK, PROPERTY AND TITLE</b>
TP	2.1.1	the Seller is the owner of the <i>Lot</i> or is duly authorised to sell the <i>Lot</i> by the owner;	5.1	Risk in the <i>Lot</i> passes to you when it is knocked down to you on the fall of the <i>Auctioneer's hammer</i> in respect of the <i>Lot</i> . The Seller will not be responsible thereafter for the <i>Lot</i> prior to you collecting it from <i>Bonhams</i> or the <i>Storage Contractor</i> , with whom you have separate contract(s) as <i>Buyer</i> . You will indemnify the Seller and keep the Seller fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the <i>Lot</i> after the fall of the <i>Auctioneer's hammer</i> until you obtain full title to it.
W	2.1.2	save as disclosed in the <i>Entry</i> for the <i>Lot</i> in the <i>Catalogue</i> , the Seller sells the <i>Lot</i> with full title guarantee or, where the Seller is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the <i>Lot</i> ;		
Δ	2.1.3	except where the <i>Sale</i> is by an executor, trustee, liquidator, receiver or administrator the Seller is both legally entitled to sell the <i>Lot</i> , and legally capable of conferring on you quiet possession of the <i>Lot</i> and that the <i>Sale</i> conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);	5.2	Title to the <i>Lot</i> remains in and is retained by the Seller until the <i>Purchase Price</i> and all other sums payable by you to <i>Bonhams</i> in relation to the <i>Lot</i> have been paid in full to, and received in cleared funds by, <i>Bonhams</i> .
AR	2.1.4	the Seller has complied with all requirements, legal or otherwise, relating to any export or import of the <i>Lot</i> , and all duties and taxes in respect of the export or import of the <i>Lot</i> have (unless stated to the contrary in the <i>Catalogue</i> or announced by the <i>Auctioneer</i> ) been paid and, so far as the Seller is aware, all third parties have complied with such requirements in the past;	6	<b>PAYMENT</b>
○	2.1.5	subject to any alterations expressly identified as such made by announcement or notice at the <i>Sale</i> venue or by the <i>Notice to Bidders</i> or by an insert in the <i>Catalogue</i> , the <i>Lot</i> corresponds with the <i>Contractual Description</i> of the <i>Lot</i> , being that part of the <i>Entry</i> about the <i>Lot</i> in the <i>Catalogue</i> which is in bold letters and (except for colour) with any photograph of the <i>Lot</i> in the <i>Catalogue</i> and the contents of any <i>Condition Report</i> which has been provided to the <i>Buyer</i> .		Your obligation to pay the <i>Purchase Price</i> arises when the <i>Lot</i> is knocked down to you on the fall of the <i>Auctioneer's hammer</i> in respect of the <i>Lot</i> .
▲	3	<b>DESCRIPTIONS OF THE LOT</b>		
◆	3.1	Paragraph 2.1.5 sets out what is the <i>Contractual Description</i> of the <i>Lot</i> . In particular, the <i>Lot</i> is not sold as corresponding with that part of the <i>Entry</i> in the <i>Catalogue</i> which is not printed in bold letters, which merely sets out (on the Seller's behalf) <i>Bonhams'</i> opinion about the <i>Lot</i> and which is not part of the <i>Contractual Description</i> upon which the <i>Lot</i> is sold. Any statement or representation other than that part of the <i>Entry</i> referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any <i>Description</i> or <i>Estimate</i> , whether made orally or in writing, including in the <i>Catalogue</i> or on <i>Bonhams'</i> <i>Website</i> , or by conduct, or otherwise, and whether by or on behalf of the Seller or <i>Bonhams</i> and whether made prior to or during the <i>Sale</i> , is not part of the <i>Contractual Description</i> upon which the <i>Lot</i> is sold.	7	<b>COLLECTION OF THE LOT</b>
Φ	3.2	Except as provided in paragraph 2.1.5, the Seller does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any <i>Description</i> of the <i>Lot</i> or any <i>Estimate</i> in relation to it, nor of the accuracy or completeness of any <i>Description</i> or <i>Estimate</i> which may have been made by or on behalf of the Seller including by <i>Bonhams</i> . No such <i>Description</i> or <i>Estimate</i> is incorporated into this <i>Contract for Sale</i> .	7.1	Unless otherwise agreed in writing with you by <i>Bonhams</i> , the <i>Lot</i> will be released to you or to your order only when <i>Bonhams</i> has received cleared funds to the amount of the full <i>Purchase Price</i> and all other sums owed by you to the Seller and to <i>Bonhams</i> .
•, †, *, G, Ω, α	4	<b>FITNESS FOR PURPOSE AND SATISFACTORY QUALITY</b>		
see clause 8, VAT, for details.	4.1	The Seller does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the <i>Lot</i> or its fitness for any purpose.	7.2	The Seller is entitled to withhold possession from you of any other <i>Lot</i> he has sold to you at the same or at any other <i>Sale</i> and whether currently in <i>Bonhams'</i> possession or not until payment in full and in cleared funds of the <i>Purchase Price</i> and all other sums due to the Seller and/or <i>Bonhams</i> in respect of the <i>Lot</i> .
DATA PROTECTION – USE OF YOUR INFORMATION			7.3	You will collect and remove the <i>Lot</i> at your own expense from <i>Bonhams'</i> custody and/or control or from the <i>Storage Contractor</i> 's custody in accordance with <i>Bonhams'</i> instructions or requirements.
Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our Website www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com			7.4	You will be wholly responsible for packing, handling and transport of the <i>Lot</i> on collection and for complying with all import or export regulations in connection with the <i>Lot</i> .
<b>APPENDIX 1</b>			7.5	You will be wholly responsible for any removal, storage or other charges or <i>Expenses</i> incurred by the Seller if you do not remove the <i>Lot</i> in accordance with this paragraph 7 and will indemnify the Seller against all charges, costs, including any legal costs and fees, <i>Expenses</i> and losses suffered by the Seller by reason of your failure to remove the <i>Lot</i> including any charges due under any <i>Storage Contract</i> . All such sums due to the Seller will be payable on demand.
<b>CONTRACT FOR SALE</b>				
<b>IMPORTANT:</b> These terms may be changed in advance of the <i>Sale</i> of the <i>Lot</i> to you, by the setting out of different terms in the <i>Catalogue</i> for the <i>Sale</i> and/or by placing an insert in the <i>Catalogue</i> and/or by notices at the <i>Sale</i> venue and/or by oral announcements before and during the <i>Sale</i> at the <i>Sale</i> venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.				
Under this contract the Seller's liability in respect of the quality of the <i>Lot</i> , its fitness for any purpose and its conformity with any <i>Description</i> is limited. You are strongly advised to examine the <i>Lot</i> for yourself and/or obtain an independent examination of it before you buy it.				
<b>1 THE CONTRACT</b>				
1.1 These terms govern the <i>Contract for Sale</i> of the <i>Lot</i> by the Seller to the Buyer.				
1.2 The Definitions and Glossary contained in Appendix 3 in the <i>Catalogue</i> are incorporated into this <i>Contract for Sale</i> and a separate copy can also be provided by <i>Bonhams</i> on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.				
1.3 The Seller sells the <i>Lot</i> as the principal to the <i>Contract for Sale</i> , such contract being made between the Seller and you through <i>Bonhams</i> which acts in the sole capacity as the Seller's agent and not as an additional principal. However, if the <i>Catalogue</i> states that <i>Bonhams</i> sells the <i>Lot</i> as principal, or such a statement is made by an announcement by the <i>Auctioneer</i> , or by a notice at the <i>Sale</i> , or an insert in the <i>Catalogue</i> , then <i>Bonhams</i> is the Seller for the purposes of this agreement.				

<b>8</b>	<b>FAILURE TO PAY FOR THE LOT</b>	<b>9</b>	<b>THE SELLER'S LIABILITY</b>	
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the Seller will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1	The Seller will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the Auctioneer's hammer in respect of the <i>Lot</i> .	10.3
8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the Seller will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the Seller, whether implied by the Sale of Goods Act 1979 or otherwise.	10.4
8.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.3	Unless the Seller sells the <i>Lot</i> in the course of a <i>Business</i> and the Buyer buys it as a <i>Consumer</i> ,	10.4
8.1.3	to retain possession of the <i>Lot</i> ;	9.3.1	the Seller will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the Seller (whether made in writing, including in the Catalogue, or on the Website, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;	10.5
8.1.4	to remove and store the <i>Lot</i> at your expense;	9.3.2	the Seller will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the Buyer or of the Buyer's management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	10.6
8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.3	in any circumstances where the Seller is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the Seller's liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.7
8.1.6	to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the Seller's negligence (or any person under the Seller's control or for whom the Seller is legally responsible), or (iii) acts or omissions for which the Seller is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.8
8.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the Buyer buys the <i>Lot</i> as a <i>Consumer</i> from the Seller selling in the course of a <i>Business</i> ) you hereby grant an irrevocable licence to the Seller by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;	10	<b>MISCELLANEOUS</b>	10.9
8.1.8	to retain possession of any other property sold to you by the Seller at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;	10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .	10.10
8.1.9	to retain possession of, and on seven days written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the Seller and/or of <i>Bonhams</i> (as bailee for the Seller) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the Seller or to <i>Bonhams</i> ; and	10.2	The Seller's failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the Seller's ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .	10.11
8.1.10	so long as such goods remain in the possession of the Seller or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the Seller at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the Seller or to <i>Bonhams</i> by you.			10.12
8.2	You agree to indemnify the Seller against all legal and other costs of enforcement, all losses and other Expenses and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i> ) incurred by the Seller (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the Seller becomes liable to pay the same until payment by you.			
8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the Seller will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the Seller and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.			

## 11 GOVERNING LAW

All transactions to which the *Contract for Sale* applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes place and the Seller and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the Seller may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

## APPENDIX 2

### BUYER'S AGREEMENT

**IMPORTANT:** These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the Catalogue for the Sale and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or by oral announcements before and during the Sale at the Sale venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

### 1 THE CONTRACT

- 1.1 These terms govern the contract between Bonhams personally and the Buyer, being the person to whom a Lot has been knocked down by the Auctioneer.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the Catalogue for the Sale are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the Notice to Bidders, printed in the Catalogue for the Sale, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the Notice to Bidders the Contract for Sale of the Lot between you and the Seller is made on the fall of the Auctioneer's hammer in respect of the Lot, when it is knocked down to you. At that moment a separate contract is also made between you and Bonhams on the terms in this Buyer's Agreement.
- 1.4 We act as agents for the Seller and are not answerable or personally responsible to you for any breach of contract or other default by the Seller, unless Bonhams sells the Lot as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
  - 1.5.1 we will, until the date and time specified in the Notice to Bidders or otherwise notified to you, store the Lot in accordance with paragraph 5;
  - 1.5.2 subject to any power of the Seller or us to refuse to release the Lot to you, we will release the Lot to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the Seller;
  - 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, Guarantee, warranty, representation of fact in relation to any Description of the Lot or any Estimate in relation to it, nor of the accuracy or completeness of any Description or Estimate which may have been made by us or on our behalf or by or on behalf of the Seller (whether made orally or in writing, including in the Catalogue or on Bonhams' Website, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the Sale. No such Description or Estimate is incorporated into this agreement between you and us. Any such Description or Estimate, if made by us or on our behalf, was (unless Bonhams itself sells the Lot as principal) made as agent on behalf of the Seller.

### 2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the Seller under the Contract for Sale in respect of the Lot.

### 3 PAYMENT

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the Notice to Bidders, you must pay to us by not later than 4.30pm on the second working day following the Sale:
  - 3.1.1 the Purchase Price for the Lot;
  - 3.1.2 a Buyer's Premium in accordance with the rates set out in the Notice to Bidders on each lot, and
  - 3.1.3 if the Lot is marked [AR], an Additional Premium which is calculated and payable in accordance with the Notice to Bidders together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the Sale.
- 3.2 You must also pay us on demand any Expenses payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the Sale was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the Notice to Bidders. Our invoices will only be addressed to the registered Bidder unless the Bidder is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the Buyer's Premium, the Commission payable by the Seller in respect of the Lot, any Expenses and VAT and any interest earned and/or incurred until payment to the Seller.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the Purchase Price, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of Lots have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the Purchase Price of each Lot and secondly pro-rata to pay all amounts due to Bonhams.

### 4 COLLECTION OF THE LOT

- 4.1 Subject to any power of the Seller or us to refuse to release the Lot to you, once you have paid to us, in cleared funds, everything due to the Seller and to us, we will release the Lot to you or as you may direct us in writing. The Lot will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the Lot at your own expense by the date and time specified in the Notice to Bidders, or if no date is specified, by 4.30pm on the seventh day after the Sale.
- 4.3 For the period referred to in paragraph 4.2, the Lot can be collected from the address referred to in the Notice to Bidders for collection on the days and times specified in the Notice to Bidders. Thereafter, the Lot may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the Notice to Bidders.

- 4.4 If you have not collected the Lot by the date specified in the Notice to Bidders, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "Storage Contract") with the Storage Contractor for the storage of the Lot on the then current standard terms and conditions agreed between Bonhams and the Storage Contractor (copies of which are available on request). If the Lot is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per Lot per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our Expenses.

- 4.5 Until you have paid the Purchase Price and any Expenses in full the Lot will either be held by us as agent on behalf of the Seller or held by the Storage Contractor as agent on behalf of the Seller and ourselves on the terms contained in the Storage Contract.

- 4.6 You undertake to comply with the terms of any Storage Contract and in particular to pay the charges (and all costs of moving the Lot into storage) due under any Storage Contract. You acknowledge and agree that you will not be able to collect the Lot from the Storage Contractor's premises until you have paid the Purchase Price, any Expenses and all charges due under the Storage Contract.

- 4.7 You will be wholly responsible for packing, handling and transport of the Lot on collection and for complying with all import or export regulations in connection with the Lot.

- 4.8 You will be wholly responsible for any removal, storage, or other charges for any Lot not removed in accordance with paragraph 4.2, payable at our current rates, and any Expenses we incur (including any charges due under the Storage Contract), all of which must be paid by you on demand and in any event before any collection of the Lot by you or on your behalf.

### 5 STORING THE LOT

- We agree to store the Lot until the earlier of your removal of the Lot or until the time and date set out in the Notice to Bidders, on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the Sale) and, subject to paragraphs 6 and 10, to be responsible as bailee to you for damage to or the loss or destruction of the Lot (notwithstanding that it is not your property before payment of the Purchase Price). If you do not collect the Lot before the time and date set out in the Notice to Bidders (or if no date is specified, by 4.30pm on the seventh day after the Sale) we may remove the Lot to another location, the details of which will usually be set out in the relevant section of the Catalogue. If you have not paid for the Lot in accordance with paragraph 3, and the Lot is moved to any third party's premises, the Lot will be held by such third party strictly to Bonhams' order and we will retain our lien over the Lot until we have been paid in full in accordance with paragraph 3.

### 6 RESPONSIBILITY FOR THE LOT

- 6.1 Only on the payment of the Purchase Price to us will title in the Lot pass to you. However under the Contract for Sale, the risk in the Lot passed to you when it was knocked down to you.

- 6.2 You are advised to obtain insurance in respect of the Lot as soon as possible after the Sale.

<b>7</b>	<b>FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</b>	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i> ) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i> ) and thirdly to any other sums due to us.	9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i> ):	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.	9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
7.1.1	to terminate this agreement immediately for your breach of contract;			9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
7.1.2	to retain possession of the <i>Lot</i> ;			9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;			9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , VAT and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i> ) and/or damages for breach of contract;			9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;			9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i> ) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:	9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or		
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i> ) until all sums due to us have been paid in full;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or		
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or		
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i> ) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.		
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	8.2	The discretion referred to in paragraph 8.1:	<b>10</b>	<b>OUR LIABILITY</b>
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and	10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
		8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
		<b>9</b>	<b>FORGERIES</b>	10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
		9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.2	changes in atmospheric pressure; nor will we be liable for:
		9.2	Paragraph 9 applies only if:	10.2.3	damage to tension stringed musical instruments; or
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and	10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and		
		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .		

10.3.1	We will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or	12.7	The headings used in this agreement are for convenience only and will not affect its interpretation.
10.3.2	Unless you buy the <i>Lot</i> as a <i>Consumer</i> , in any circumstances where we are liable to you in respect of a <i>Lot</i> , or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution for a restitutive remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> plus <i>Buyer's Premium</i> (less any sum you may be entitled to recover from the <i>Seller</i> ) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	it can be established that the <i>Lot</i> is a non-conforming <i>Lot</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or	12.8	In this agreement "including" means "including, without limitation".
		the <i>Lot</i> comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or	12.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
		the <i>Lot</i> was listed in the <i>Catalogue</i> under "collections" or "collections and various" or the <i>Lot</i> was stated in the <i>Catalogue</i> to comprise or contain a collection, issue or <i>Books</i> which are undescribed or the missing text or illustrations are referred to or the relevant parts of the <i>Book</i> contain blanks, half titles or advertisements.	12.10	Reference to a numbered paragraph is to a paragraph of this agreement.
		If we are reasonably satisfied that a <i>Lot</i> is a non-conforming <i>Lot</i> , we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> and <i>Buyer's Premium</i> paid by you in respect of the <i>Lot</i> .	12.11	Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
		The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.	12.12	Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of <i>Bonhams</i> , it will also operate in favour and for the benefit of <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
10.4	Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.	<b>12 MISCELLANEOUS</b>	13	<b>GOVERNING LAW</b>
11	<b>BOOKS MISSING TEXT OR ILLUSTRATIONS</b>	12.1	You may not assign either the benefit or burden of this agreement.	All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
	Where the <i>Lot</i> is made up wholly of a <i>Book</i> or <i>Books</i> and any <i>Book</i> does not contain text or illustrations (in either case referred to as a "non-conforming <i>Lot</i> "), we undertake a personal responsibility for such a non-conforming <i>Lot</i> in accordance with the terms of this paragraph, if:	12.2	Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.	<b>DATA PROTECTION – USE OF YOUR INFORMATION</b>
	the original invoice was made out by us to you in respect of the <i>Lot</i> and that invoice has been paid; and	12.3	If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.	Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our Website <a href="http://www.bonhams.com">www.bonhams.com</a> or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from <a href="mailto:info@bonhams.com">info@bonhams.com</a> .
	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a non-conforming <i>Lot</i> , and in any event within 20 days after the <i>Sale</i> (or such longer period as we may agree in writing) that the <i>Lot</i> is a non-conforming <i>Lot</i> ; and	12.4	Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to <i>Bonhams</i> marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the <i>Contract Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.	<b>APPENDIX 3</b>
	within 20 days of the date of the relevant <i>Sale</i> (or such longer period as we may agree in writing) you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a non-conforming <i>Lot</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .	12.5	If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.	<b>DEFINITIONS AND GLOSSARY</b>
	but not if:	12.6	References in this agreement to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.	Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.
	the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> indicates that the rights given by this paragraph do not apply to it; or			<b>LIST OF DEFINITIONS</b>
				"Additional Premium" a premium, calculated in accordance with the <i>Notice to Bidders</i> , to cover <i>Bonhams'</i> Expenses relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the <i>Buyer</i> to <i>Bonhams</i> on any <i>Lot</i> marked [AR] which sells for a Hammer Price which together with the <i>Buyer's Premium</i> (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the <i>Sale</i> using the European Central Bank Reference rate prevailing on the date of the <i>Sale</i> ). "Auctioneer" the representative of <i>Bonhams</i> conducting the <i>Sale</i> .

**"Bidder"** a person who has completed a *Bidding Form*.

**"Bidding Form"** our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

**"Bonhams"** Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

**"Book"** a printed *Book* offered for *Sale* at a specialist *Book Sale*.

**"Business"** includes any trade, *Business* and profession.

**"Buyer"** the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

**"Buyer's Agreement"** the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

**"Buyer's Premium"** the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

**"Catalogue"** the Catalogue relating to the relevant *Sale*, including any representation of the Catalogue published on our *Website*.

**"Commission"** the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

**"Condition Report"** a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

**"Conditions of Sale"** the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

**"Consignment Fee"** a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

**"Consumer"** a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

**"Contract Form"** the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

**"Contract for Sale"** the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

**"Contractual Description"** the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract of Sale* the *Lot* corresponds.

**"Description"** any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

**"Entry"** a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

**"Estimate"** a statement of our opinion of the range within which the hammer is likely to fall.

**"Expenses"** charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale*, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer*, plus VAT if applicable.

**"Forgery"** an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

**"Guarantee"** the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement*.

**"Hammer Price"** the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*.

**"Loss and Damage Warranty"** means the warranty described in paragraph 8.2 of the Conditions of Business.

**"Loss and Damage Warranty Fee"** means the fee described in paragraph 8.2.3 of the Conditions of Business.

**"Lot"** any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

**"Motoring Catalogue Fee"** a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

**"New Bond Street"** means *Bonhams'* saleroom at 101 New Bond Street, London W1S 1SR.

**"Notional Charges"** the amount of *Commission* and VAT which would have been payable if the *Lot* had been sold at the *National Price*.

**"Notional Fee"** the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

**"Notional Price"** the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

**"Notice to Bidders"** the notice printed at the back or front of our Catalogues.

**"Purchase Price"** the aggregate of the *Hammer Price* and VAT on the *Hammer Price* (where applicable), the *Buyer's Premium* and VAT on the *Buyer's Premium* and any *Expenses*.

**"Reserve"** the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

**"Sale"** the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

**"Sale Proceeds"** the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any VAT chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

**"Seller"** the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), "*Seller*" includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".

**"Specialist Examination"** a visual examination of a *Lot* by a specialist on the *Lot*.

**"Stamp"** means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

**"Standard Examination"** a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

**"Storage Contract"** means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

**"Storage Contractor"** means the company identified as such in the *Catalogue*.

**"Terrorism"** means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

**"Trust Account"** the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams'* normal business bank account.

**"VAT"** value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

**"Website"** *Bonhams* Website at www.bonhams.com

**"Withdrawal Notice"** the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

**"Without Reserve"** where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

**"artist's resale right":** the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

**"bailee":** a person to whom goods are entrusted.

**"indemnity":** an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

**"interpleader proceedings":** proceedings in the Courts to determine ownership or rights over a *Lot*.

**"knocked down":** when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

**"lien":** a right for the person who has possession of the *Lot* to retain possession of it.

**"risk":** the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

**"title":** the legal and equitable right to the ownership of a *Lot*.

**"tort":** a legal wrong done to someone to whom the wrong doer has a duty of care.

## SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the *seller* that in the case of a *sale* he has a right to sell the goods, and in the case of an *agreement* to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
  - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the *buyer* before the contract is made, and
  - (b) the *buyer* will enjoy quiet possession of the goods except in so far as it may be disturbed by the *owner* or other person entitled to the benefit of any charge or encumbrance so disclosed or known to the *buyer*.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the *seller* should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the *seller* and not known to the *buyer* have been disclosed to the *buyer* before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the *buyer's* quiet possession of the goods, namely:
  - (a) the *seller*;
  - (b) in a case where the parties to the contract intend that the *seller* should transfer only such title as a third person may have, that person;
  - (c) anyone claiming through or under the *seller* or that third person otherwise than under a charge or encumbrance disclosed or known to the *buyer* before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

## GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

# Bonhams Specialist Departments

<b>19th Century Paintings</b> UK Charles O' Brien +44 20 7468 8360 U.S.A Madalina Lazen +1 212 644 9108	<b>British Ceramics</b> UK John Sandon +44 20 7468 8244	<b>Furniture</b> UK Thomas Moore +44 20 8963 2816 U.S.A Andrew Jones +1 415 503 3413	<b>Modern, Contemporary &amp; Latin American Art</b> U.S.A Alexis Chompaisal +1 323 436 5469	<b>Russian Art</b> UK Daria Chernenko +44 20 7468 8334 U.S.A Yelena Harbick +1 212 644 9136
<b>20th Century British Art</b> Matthew Bradbury +44 20 7468 8295	<b>California &amp; American Paintings</b> Scot Levitt +1 323 436 5425	<b>European Sculptures &amp; Works of Art</b> UK Michael Lake +44 20 8963 6813	<b>Modern &amp; Contemporary Middle Eastern Art</b> Nima Sagharchi +44 20 7468 8342	<b>Scientific Instruments</b> Jon Baddeley +44 20 7393 3872 U.S.A. Jonathan Snellenburg +1 212 461 6530
<b>Aboriginal Art</b> Francesca Cavazzini +61 2 8412 2222	<b>Carpets</b> UK carpets@bonhams.com U.S.A. +1 415 503 3392	<b>Greek Art</b> Anastasia Orfanidou +44 20 7468 8356	<b>Modern &amp; Contemporary South Asian Art</b> Tahmina Ghaffar +44 207 468 8382	<b>Scottish Pictures</b> Chris Brickley +44 131 240 2297
<b>African, Oceanic &amp; Pre-Columbian Art</b> U.S.A Fredric Backlar +1 323 436 5416	<b>Chinese &amp; Asian Art</b> UK Asaph Hyman +44 20 7468 5888 U.S.A Dessa Goddard +1 415 503 3333 HONG KONG +852 3607 0010 AUSTRALIA Yvett Klein +61 2 8412 2222	<b>Golf Sporting Memorabilia</b> Kevin Mcimpsey +44 131 240 2296	<b>Modern Design</b> Gareth Williams +44 20 7468 5879	<b>Silver &amp; Gold Boxes</b> UK Ellis Finch +44 20 7393 3973 U.S.A Aileen Ward +1 323 436 5463
<b>American Paintings</b> Liz Goodridge +1 917 206 1621	<b>Irish Art</b> Penny Day +44 20 7468 8366	<b>Impressionist &amp; Modern Art</b> UK India Phillips +44 20 7468 8328 U.S.A Nathania Nisonson +1 917 206 1617	<b>Motor Cars</b> UK Tim Schofield +44 20 7468 5804 U.S.A Mark Osborne +1 415 503 3353 EUROPE Philip Kantor +32 476 879 471	<b>South African Art</b> Giles Peppiatt +44 20 7468 8355
<b>Antiquities</b> Francesca Hickin +44 20 7468 8226	<b>Clocks</b> UK James Stratton +44 20 7468 8364 U.S.A Jonathan Snellenburg +1 212 461 6530	<b>Indian, Himalayan &amp; Southeast Asian Art</b> H.K. Edward Wilkinson +852 22 918 4321 U.S.A Mark Rasmussen +1 917 206 1688	<b>Automobilia</b> UK Toby Wilson +44 8700 273 619 Adrian Piroos +44 8700 273621	<b>Sporting Guns</b> Patrick Hawes +44 20 7393 3815
<b>Antique Arms &amp; Armour</b> UK David Williams +44 20 7393 3807 U.S.A Paul Carella +1 415 503 3360	<b>Coins &amp; Medals</b> UK John Millensted +44 20 7393 3914 U.S.A Paul Song +1 323 436 5455	<b>Islamic &amp; Indian Art</b> Oliver White +44 20 7468 8303	<b>Motorcycles</b> Ben Walker +44 8700 273616	<b>Travel Pictures</b> Veronique Scorer +44 20 7393 3962
<b>Art Collections, Estates &amp; Valuations</b> Harvey Cammell +44 (0) 20 7468 8340	<b>Contemporary Art</b> UK Ralph Taylor +44 20 7447 7403 U.S.A Jeremy Goldsmith +1 917 206 1656	<b>Japanese Art</b> UK Suzannah Yip +44 20 7468 8368 U.S.A Jeff Olson +1 212 461 6516	<b>Native American Art</b> Ingmars Lindbergs +1 415 503 3393	<b>Urban Art</b> Gareth Williams +44 20 7468 5879
<b>Art Nouveau &amp; Decorative Art &amp; Design</b> UK Mark Oliver +44 20 7393 3856 U.S.A Benjamin Walker +1 212 710 1306 Dan Tolson +1 917 206 1611	<b>Entertainment Memorabilia</b> UK Katherine Schofield +44 20 7393 3871 U.S.A Catherine Williamson +1 323 436 5442	<b>Jewellery</b> UK Jean Ghika +44 20 7468 8282 U.S.A Caroline Morrissey +1 212 644 9046 HONG KONG Graeme Thompson +852 3607 0006	<b>Old Master Pictures</b> UK Andrew Mckenzie +44 20 7468 8261 U.S.A Mark Fisher +1 323 436 5488	<b>Watches &amp; Wristwatches</b> UK Jonathan Darracott +44 20 7447 7412 U.S.A. Jonathan Snellenburg +1 212 461 6530
<b>Australian Art</b> Merryn Schriever +61 2 8412 2222 Alex Clark +61 3 8640 4088	<b>European Ceramics</b> UK Sebastian Kuhn +44 20 7468 8384 U.S.A +1 415 503 3326	<b>Marine Art</b> UK Veronique Scorer +44 20 7393 3962	<b>Orientalist Art</b> Charles O'Brien +44 20 7468 8360	<b>Whisky</b> UK Martin Green +44 1292 520000 U.S.A Erin McGrath +1 415 503 3363 HONG KONG Daniel Lam +852 3607 0004
<b>Australian Colonial Furniture and Australianiana</b> +61 2 8412 2222		<b>Mechanical Music</b> Jon Baddeley +44 20 7393 3872	<b>Photography</b> U.S.A Laura Paterson +1 917 206 1653	<b>Wine</b> UK Richard Harvey +44 (0) 20 7468 5811 U.S.A Kate Wollman +1 415 503 3221 Erin McGrath +1 415 503 3363 HONG KONG Daniel Lam +852 3607 0004
<b>Books, Maps &amp; Manuscripts</b> UK Matthew Haley +44 20 7393 3817 U.S.A Catherine Williamson +1 323 436 5442			<b>Prints and Multiples</b> UK Lucia Tro Santafe +44 20 7468 8262 U.S.A Morisa Rosenberg +1 323 447 9374	
<b>British &amp; European Glass</b> UK John Sandon +44 20 7468 8244 U.S.A. Suzy Pai +1 415 503 3343				

## UNITED KINGDOM

**London**  
101 New Bond Street •  
London W1S 1SR  
+44 20 7447 7447  
+44 20 7447 7400 fax

Montpelier Street •  
London SW7 1HH  
+44 20 7393 3900  
+44 20 7393 3905 fax

### South East England

**Guildford**  
Millmead,  
Guildford,  
Surrey GU2 4BE  
+44 1483 504 030  
+44 1483 450 205 fax

**Isle of Wight**  
+44 1273 220 000

Representative:  
**Brighton & Hove**  
Tim Squire-Sanders  
+44 1273 220 000

**West Sussex**  
+44 (0) 1273 220 000

### South West England

**Bath**  
Queen Square House  
Charlotte Street  
Bath BA1 2LL  
+44 1225 788 988  
+44 1225 446 675 fax

**Cornwall – Truro**  
36 Lemon Street  
Truro  
Cornwall  
TR1 2NR  
+44 1872 250 170  
+44 1872 250 179 fax

**Exeter**  
The Lodge  
Southernhay West Exeter,  
Devon  
EX1 1JG  
+44 1392 425 264  
+44 1392 494 561 fax

**Tetbury**  
Eight Bells House  
14 Church Street  
Tetbury  
Gloucestershire  
GL8 8JG  
+44 1666 502 200  
+44 1666 505 107 fax

Representatives:  
**Dorset**  
Bill Allan  
+44 1935 815 271

**East Anglia and Bury St. Edmunds**  
Michael Steel  
+44 1284 716 190

**Norfolk**  
The Market Place  
Reepham  
Norfolk NR10 4JJ  
+44 1603 871 443  
+44 1603 872 973 fax

## Midlands

**Knowle**  
The Old House  
Station Road  
Knowle, Solihull  
West Midlands  
B93 0HT  
+44 1564 776 151  
+44 1564 778 069 fax

**Oxford**  
Banbury Road  
Shipton on Cherwell  
Kidlington OX5 1JH  
+44 1865 853 640  
+44 1865 372 722 fax

## Yorkshire & North East England

**Leeds**  
The West Wing  
Bowcliffe Hall  
Bramham  
Leeds  
LS23 6LP  
+44 113 234 5755  
+44 113 244 3910 fax

## North West England

**Chester**  
2 St Johns Court,  
Vicars Lane,  
Chester,  
CH1 1QE  
+44 1244 313 936  
+44 1244 340 028 fax

**Manchester**  
The Stables  
213 Ashley Road  
Hale WA15 9TB  
+44 161 927 3822  
+44 161 927 3824 fax

## Channel Islands

**Jersey**  
La Chasse  
La Rue de la Vallee  
St Mary  
Jersey JE3 3DL  
+44 1534 722 441  
+44 1534 759 354 fax

Representative:  
**Guernsey**  
+44 1481 722 448

## Scotland

**Edinburgh** •  
22 Queen Street  
Edinburgh  
EH2 1JX  
+44 131 225 2266  
+44 131 220 2547 fax

**Bonhams West of Scotland**  
Kirkhill House  
Broom Road East  
Newton Mearns  
Glasgow  
G77 5LL  
+44 141 223 8866  
+44 141 223 8868 fax

Representatives:  
**Wine & Spirits**  
Tom Gilbey  
+44 1382 330 256

## Wales

Representatives:  
**Cardiff**  
Jeff Muse  
+44 2920 727 980

## EUROPE

**Belgium**  
Boulevard  
Saint-Michel 101  
1040 Brussels  
+32 (0) 2 736 5076  
belgium@bonhams.com

**France**  
4 rue de la Paix  
75002 Paris  
+33 (0) 1 42 61 10 10  
paris@bonhams.com

**Germany - Hamburg**  
Annabelle Hosie  
+49 (0)157 596 17473  
hamburg@bonhams.com

**Germany - Munich**  
Maximilianstrasse 52  
80538 Munich  
+49 (0) 89 2420 5812  
munich@bonhams.com

**Germany - Stuttgart**  
New Bridge Offices  
Neue Brücke 2  
70173 Stuttgart  
+49 (0)711 219 52640  
stuttgart@bonhams.com

**Greece**  
7 Neofytou Vamva Street  
Athens 10674  
+30 (0) 210 3636 404  
athens@bonhams.com

**Ireland**  
31 Molesworth Street  
Dublin 2  
+353 (0) 1 602 0990  
ireland@bonhams.com

**Italy - Milan**  
Via Boccaccio 22  
20123 Milano  
+39 0 2 4953 9020  
milan@bonhams.com

**Italy - Rome**  
Via Sicilia 50  
00187 Roma  
+39 0 6 48 5900  
rome@bonhams.com

**The Netherlands**  
De Lairessestraat 154  
1075 HL Amsterdam  
+31 (0) 20 67 09 701  
amsterdam@bonhams.com

**Portugal**  
Rua Bartolomeu Dias nº  
160, 1º  
Belem  
1400-031 Lisbon  
+351 218 293 291  
portugal@bonhams.com

**Spain - Barcelona**  
Teresa Ybarra  
+34 930 156 686  
barcelona@bonhams.com

**Spain - Madrid**  
Nunez de Balboa no 4-1C  
28001 Madrid  
+34 915 78 17 27  
madrid@bonhams.com

**Sweden**  
Ingrid Bjäringer  
+46 (0)709 79 90 07  
sweden@bonhams.com

## Switzerland - Geneva

Rue Etienne-Dumont 10  
1204 Geneva  
+41 (0) 22 300 3160  
geneva@bonhams.com

**Switzerland - Zurich**  
Andrea Bodmer  
Dreikönigstrasse 31a  
8002 Zürich  
+41 44 281 9535  
zurich@bonhams.com

## MIDDLE EAST

**Israel**  
Joslynne Halibard  
+972 (0)54 553 5337  
joslynne.halibard@bonhams.com

## NORTH AMERICA

### USA

**San Francisco** •  
220 San Bruno Avenue  
San Francisco  
CA 94103  
+1 (415) 861 7500  
+1 (415) 861 8951 fax

**Los Angeles** •  
7601 W. Sunset Boulevard  
Los Angeles  
CA 90046  
+1 (323) 850 7500  
+1 (323) 850 6090 fax

**New York** •  
580 Madison Avenue  
New York, NY  
10022  
+1 (212) 644 9001  
+1 (212) 644 9007 fax

Representatives:  
**Arizona**  
Terri Adrian-Hardy  
+1 (602) 859 1843  
arizona@bonhams.com

**California Central Valley**  
David Daniel  
+1 (916) 364 1645  
sacramento@bonhams.com

**California Palm Springs**  
Brooke Sivo  
+1 (760) 350 4255  
palmsprings@bonhams.com

**California San Diego**  
Brooke Sivo  
+1 (323) 436 5420  
sandiego@bonhams.com

**Colorado**  
Lance Vigil  
+1 (720) 355 3737  
colorado@bonhams.com

**Florida**  
Jon King  
**Palm Beach**  
+1 (561) 651 7876  
**Miami**  
+1 (305) 228 6600  
**Ft. Lauderdale**  
+1 (954) 566 1630  
florida@bonhams.com

## Georgia

Mary Moore Bethea  
+1 (470) 393 7322  
georgia@bonhams.com

## Illinois

Ricki Blumberg Harris  
+1 (773) 267 3300  
chicago@bonhams.com

## Massachusetts

Amy Corcoran  
+1 (617) 742 0909  
boston@bonhams.com

## Nevada

David Daniel  
+1 (775) 831 0330  
nevada@bonhams.com

## Oregon

Sherly Acheson  
+1 (971) 727 7797  
oregon@bonhams.com

## Texas

Amy Lawch  
+1 (713) 621 5988  
texas@bonhams.com

## Virginia

Gertraud Hechl  
+1 (202) 422 2733  
virginia@bonhams.com

## Washington

Heather O'Mahony  
+1 (206) 566 3913  
seattle@bonhams.com

## Washington DC

Gertraud Hechl  
+1 (202) 422 2733  
washingtonDC@bonhams.com

## CANADA

### Toronto, Ontario

Jack Kerr-Wilson  
340 King St East  
2nd Floor, Office 213  
Toronto ON  
M5A 1K8  
+1 (416) 462 9004  
info.ca@bonhams.com

### Montreal, Quebec

David Kelsey  
+1 (514) 894 1138  
info.ca@bonhams.com

## SOUTH AMERICA

### Brazil

+55 11 3031 4444  
+55 11 3031 4444 fax

## AFRICA

### Nigeria

Neil Coventry  
+234 (0)8110 033 792  
+27 (0)7611 20171  
neil.coventry@bonhams.com

### South Africa - Johannesburg

Penny Culverwell  
+27 (0)71 342 2670  
penny.culverwell@bonhams.com

## ASIA

### Hong Kong •

Suite 2001  
One Pacific Place  
88 Queensway  
Admiralty  
Hong Kong  
+852 2918 4321  
+852 2918 4320 fax  
hongkong@bonhams.com

### Beijing

Jessica Zhang  
Suite 511  
Chang An Club  
10 East Chang An Avenue  
Beijing 100006  
+86(0) 10 6528 0922  
+86(0) 10 6528 0933 fax  
beijing@bonhams.com

### Singapore

Bernadette Rankine  
11th Floor, Wisma Atria  
435 Orchard Road  
Singapore 238877  
+65 (0) 6701 8038  
+65 (0) 6701 8001 fax  
bernadette.rankine@bonhams.com

### Taiwan

Summer Fang  
37F Floor, Taipei 101 Tower  
Nor 7 Xinyi Road, Section 5  
Taipei, 100  
+866 2 8758 2898  
+866 2 8758 2897 fax  
summer.fang@bonhams.com

## AUSTRALIA

### Sydney

97-99 Queen Street,  
Woolloola, NSW 2025  
Australia  
+61 (0) 2 8412 2222  
+61 (0) 2 9475 4110 fax  
info.aus@bonhams.com

### Melbourne

Como House  
Como Avenue  
South Yarra  
Melbourne VIC 3141  
Australia  
+61 (0) 3 8640 4088  
+61 (0) 2 9475 4110 fax  
info.aus@bonhams.com

# Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

--	--	--	--

## Paddle number (for office use only)

This sale will be conducted in accordance with Bonhams' Conditions of Sale and bidding and buying at the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale Information relating to this Sale which sets out the charges payable by you on the purchases you make and other terms relating to bidding and buying at the Sale. You should ask any questions you have about the Conditions before signing this form. These Conditions also contain certain undertakings by bidders and buyers and limit Bonhams' liability to bidders and buyers.

## Data protection – use of your information

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our website ([www.bonhams.com](http://www.bonhams.com)) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR United Kingdom or by e-mail from [info@bonhams.com](mailto:info@bonhams.com).

## Notice to Bidders.

Clients are requested to provide photographic proof of ID - passport, driving licence, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bank reference.

## If successful

I will collect the purchases myself

Please contact me with a shipping quote  
(if applicable)

Sale title: Islamic and Indian Art & Modern and Contemporary South Asian Art	Sale date: 24 April 2017
Sale no. 24623	Sale venue: New Bond Street, London

If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.

## General Bid Increments:

£10 - 200 .....by 10s	£10,000 - 20,000 .....by 1,000s
£200 - 500 .....by 20 / 50 / 80s	£20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s
£500 - 1,000 .....by 50s	£50,000 - 100,000 .....by 5,000s
£1,000 - 2,000 .....by 100s	£100,000 - 200,000 .....by 10,000s
£2,000 - 5,000 .....by 200 / 500 / 800s	above £200,000 .....at the auctioneer's discretion
£5,000 - 10,000 .....by 500s	

The auctioneer has discretion to split any bid at any time.

Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	Fax
Preferred number(s) in order for Telephone Bidding (inc. country code)	
E-mail (in capitals)	
By providing your email address above, you authorise Bonhams to send to this address information relating to Sales, marketing material and news concerning Bonhams. Bonhams does not sell or trade email addresses.	
I am registering to bid as a private buyer <input type="checkbox"/>	I am registering to bid as a trade buyer <input type="checkbox"/>
If registered for VAT in the EU please enter your registration here: ____ / ____ - ____ - ____	
Please tick if you have registered with us before <input type="checkbox"/>	

Please note that all telephone calls are recorded.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in GBP (excluding premium & VAT)	Covering bid *

## FOR WINE SALES ONLY

Please leave lots "available under bond" in bond  Please include delivery charges (minimum charge of £20 + VAT)

**BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE AND WISH TO BE BOUND BY THEM, AND AGREE TO PAY THE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES MENTIONED IN THE NOTICE TO BIDDERS. THIS AFFECTS YOUR LEGAL RIGHTS.**

Your signature: Date:

\* Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.

Please email or fax the completed Auction Registration form and requested information to:

Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447 Fax: +44 (0) 20 7447 7401, [bids@bonhams.com](mailto:bids@bonhams.com)

Bonhams 1793 Limited. Montpelier Street, London SW7 1HH. Incorporated in England. Company Number 4326560.

**Bonhams**



BB | 1793

**Bonhams**  
101 New Bond Street  
London  
W1S 1SR

+44 (0) 20 7447 7447  
+44 (0) 20 7447 7400 fax

