



CHISWICK
AUCTIONS

Islamic & Indian Art

Tuesday 31 October, 2pm

Islamic & Indian Art , 31st Oct, 2023 14:00

100



A FRAGMENTARY CARVED RED SANDSTONE STATUE OF LORD SHIVA
Possibly Rajasthan or Madhya Pradesh, India, 11th - 12th century A FRAGMENTARY CARVED RED SANDSTONE STATUE OF LORD SHIVA

Possibly Rajasthan or Madhya Pradesh, India, 11th - 12th century

The bust of the Hindu deity carved on three sides, showcasing several strands of beaded necklaces on Shiva's chest, large earrings, serene, almond-shaped eyes underneath exaggerated arched eyebrows, and an elaborate conical headdress produced with the deity's matted curled hair, held together by a lobed diadem with four rounded beads above his forehead, mounted on a black wooden stand, 34.7cm high.

Provenance: previously in the collection of Cecil Stack, who worked for The Dunlop Rubber Company from the 1920s to the 1960s, and was for many years the Managing Director of The Dunlop Rubber Company in India. He relocated back to the UK in the late 1960s.

£300-500

101



102



A CARVED RED SANDSTONE FIGURE OF FEMALE WARRIORS Madhya Pradesh, Chandela period, 12th - 13th century A CARVED RED SANDSTONE FIGURE OF FEMALE WARRIORS
PROPERTY FROM A PRIVATE LONDON COLLECTION

Madhya Pradesh, Chandela period, 12th - 13th century

Carved on three sides, capturing two female warriors intertwined in an animated, dynamic battle, each woman wearing a diaphanous *choli* top and thin *dhoti* over their legs, with beaded belts and accessories around their waists, their earlobes carrying large and heavy circular earrings, their hair combed backward and tied in a rounded knot with a flower in the centre, the torso of each fighter twisted and their arms bent behind their shoulders, holding tight a sword and club respectively, in a stance suggesting they are about to deliver a lethal blow, the reverse flat, mounted on a black metal stand, 48.5cm x 61cm x 20.4cm including the stand.

Provenance: part of a private London collection since the early 1980s.

The animated stance and fine modelling of these female warriors' bodies show a degree of great affinity with another Chandela red sandstone figure dated to the 12th - 13th century, part of a private London collection in 1998, subsequently in the hands of a Manhattan collector, and then sold at Christie's New York, 21 September 2007, lot 74 for \$15,000 USD hammer.

£4,000-6,000

Islamic & Indian Art , 31st Oct, 2023 14:00

A SMALL CARVED SANDSTONE STELE WITH FOUR-ARMED GANESHA Possibly Vietnam or Cambodia, South East Asia, 13th - 15th century
A SMALL CARVED SANDSTONE STELE WITH FOUR-ARMED GANESHA

Possibly Vietnam or Cambodia, South East Asia, 13th - 15th century

Carved with a four-armed Ganesha standing in a squatting stance under a small arched flaming stele, each hand holding one of the typical attributes of this deity including the *mala* rosary beads, his broken tusk, a sweet *laddoo*, and a stylised lotus flower, wearing a thin diaphanous *dhoti* around his waist and legs, and a long ceremonial garland, below his pedestal a figural panel with an elephant, a mound reminiscent of Buddhist stupas, and another four-legged animal, possibly a calf or cow, mounted on a black stand, 57.5cm including the stand.

Provenance: recently purchased at a provincial countryside auction in the UK and prior to that, in a private UK estate in Cheshire.

£3,000-4,000

103



SCENES OF DEVOTION: OFFERINGS TO GANESHA AND LORD SHIVA Possibly Murshidabad, West Bengal, Eastern India, ca. 1780 - 1880
SCENES OF DEVOTION: OFFERINGS TO GANESHA AND LORD SHIVA

Possibly Murshidabad, West Bengal, Eastern India, ca. 1780 - 1880

Opaque pigments, ink, pencil and gold on paper, comprising two horizontal-format devotional scenes with haloed female deities (*shaktis*), possibly Sarasvati and Parvati, seated on lotus flowers and paying their respect to the elephant-headed Hindu god Ganesha at the top, and Lord Shiva at the bottom, each goddess holding a bowl of rice or wheat *halwa* in front of the male gods, each *prasad* offering scene overseen by a half-clad *pundit* with the body covered in Shaiva *tripundra* marks, wearing a diaphanous white *dhoti* and wooden clogs, the gods depicted with their attributes including the *mala* rosary bead, the *ankus* (goad), and a broken tusk for Ganesha, and the tiger skin and *trisula* (trident) for Shiva, the reverse plain, 35.5cm x 29cm.

£800-1,200

104



A CARVED RED SANDSTONE FEMALE BUST
Rajasthan or Madhya Pradesh, late Chandela period, 12th century
A CARVED RED SANDSTONE FEMALE BUST

Rajasthan or Madhya Pradesh, late Chandela period, 12th century

Carved on three sides, presenting the bust of a heavily adorned female figure, possibly a *Yakshini* or an Indian female deity, in a typical *tribhanga* stance reminiscent of the *salabhanjika* statue on the arch of Sanchi's stupa, wearing a diaphanous *dhoti* embellished with braided belt and tassels, with a heavy necklace on her chest and large floral earrings, a blooming lotus crown resting on top of her head, mounted on a black metal stand, 32.5cm high excluding the stand.

£1,000-1,500

Note that charges apply, see website for details

Islamic & Indian Art , 31st Oct, 2023 14:00

105



A CARVED WOODEN GILT AND POLYCHROME-PAINTED YAKSHINI STATUE
Possibly Karnataka or Tamil Nadu, Southern India, 18th - 19th century A CARVED WOODEN GILT AND POLYCHROME-PAINTED YAKSHINI STATUE

Possibly Karnataka or Tamil Nadu, Southern India, 18th - 19th century
Carved in the round, presenting a standing naked *yakshini* (Hindu female nature spirit) on a lotus pedestal, one hand covering her breast, the latter raised up high in an offering gesture, gilt and polychrome-painted, wearing several traditional accessories including braided armbands, a heavy necklace and earrings, and numerous anklets, mounted on a wooden stand, 44cm high including the stand.
£300-500

106



A PAIR OF HARDWOOD POLYCHROME-PAINTED LACQUERED SOUTHERN INDIAN MARAPACHI DOLLS (MARAPACHI BOMMAIS)
Possibly Karnataka or Tamil Nadu, Southern India, 19th century A PAIR OF HARDWOOD POLYCHROME-PAINTED LACQUERED SOUTHERN INDIAN MARAPACHI DOLLS (MARAPACHI BOMMAIS)

Possibly Karnataka or Tamil Nadu, Southern India, 19th century
Carved in the round, paired as male and female, standing on a square pedestal with the arms stretched to the sides, polychrome-painted and lacquered, the male doll wearing a pair of thin short trousers and an elaborate gilt turban, his female counterpart wearing a worn purple velvet *choli* (top) and a pair of tight trousers, her black hair made of natural hair braided at the back, now missing their original clothing, accessories and paraphernalia, the tallest 55.5cm high.
£400-600

107



A CARVED WOODEN GILT AND POLYCHROME-PAINTED STATUE OF A WINGED APSARA Possibly Karnataka or Tamil Nadu, Southern India, 18th century A CARVED WOODEN GILT AND POLYCHROME-PAINTED STATUE OF A WINGED APSARA
Possibly Karnataka or Tamil Nadu, Southern India, 18th century

Carved in the round, presenting a celestial figure with large wings standing on a circular lotus pedestal, heavily bejewelled, wearing a long ceremonial garland with flowers, and the black curly hair in a tight, high bun, the right foot resting on a rock or stylised floral bulb, mounted on a black wooden square base, 112cm high.
£800-1,200

Islamic & Indian Art , 31st Oct, 2023 14:00

108



A TINTED DRAWING OF A TRADITIONAL NORTH INDIAN RED-HOODED TONJON PALANQUIN Possibly Benares, India, ca. 1880 - 1900, attributed to Madhu and Beni Prasad A TINTED DRAWING OF A TRADITIONAL NORTH INDIAN RED-HOODED *TONJON* PALANQUIN

Possibly Benares, India, ca. 1880 - 1900, attributed to Madhu and Beni Prasad Opaque pigments and ink on European watermarked lined paper, the horizontal-format design sketch presenting a typical *Tonjon* palanquin with a foldable metal thread-embroidered red velvet cover and a sumptuous fluted seat showcasing a tiger attacking a bull against a dense ground of foliage and rose sprays, at the front a standing crowned celestial creature with wings, possibly an *apsara*, to each side a long pole for the bearers to lift the palanquin, with several annotations in *Devanagari* script both on the recto and verso, pasted onto a thin white cardboard frame, 17.2cm x 32cm.

Two almost identical design sketches of a red and a blue-hooded Tonjon palanquin, once part of the eminent Indian art scholar Stuart Cary Welch's collection, now belong to The Nelson-Atkins Museum of Art (inv. no. 2011.31.8 and 9). These tinted drawings together with twenty others showcasing various furniture designs typical of the North Indian tradition originally belonged to Stuart Cary Welch and have been attributed to the workshop of Madhu and Beni Prasad in Benares. The Nelson-Atkins Museum purchased the entire collection at Sotheby's London, *The Stuart Cary Welch Collection, Part Two, Arts of India*, 31 May 2011, and had them recently on display in their temporary exhibition *Silver Splendor: Conserving the Royal Thrones of Dungarpur, India*, The Nelson-Atkins Museum of Art, Kansas City, MO, 30 May 2020 - 9 May 2021.

£1,000-1,500

109



AN INDIAN MONUMENTAL BRASS TEMPLE TOY ELEPHANT CHARIOT WITH ITS HOWDAH (COVERED BACK CARRIAGE) Maharashtra or Karnataka, Western India, 18th century AN INDIAN MONUMENTAL BRASS TEMPLE TOY ELEPHANT CHARIOT WITH ITS *HOWDAH* (COVERED BACK CARRIAGE)

Maharashtra or Karnataka, Western India, 18th century

Comprising eight individually cast, detachable parts including the elephant chariot with four wheels, the *mahout* (elephant rider), the *murti* (icon) of the divine couple of Shiva and Uma / Parvati, and the *howdah* made of four poles and a rectangular openwork cover with a lotus bud in the middle, the figurines cast and worked in a traditional style with large, bulging eyes and adorned with long braided necklaces and heavy earrings, the elephant's forehead incised with flowers and vegetal motifs and decorated with ceremonial trappings, his truncated tusks adorned with rings, four small hoops around the base of the *howdah* once strung to pull the chariot during ceremonial processions, the chariot pedestal incised with chevron and geometric motifs, ca. 70cm high.

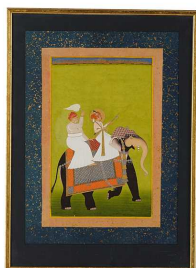
A similar Indian monumental brass horse, also attributed to Maharashtra or Karnataka and dated ca. 1600, was successfully sold earlier this year at Sotheby's New York, 21 March 2023, lot 185. However, the presence of wheels on the present lot suggests our figurine was originally conceived and reserved for a more practical and active use, perhaps getting paraded and strung along during ritual processions or temple ceremonies.

£4,000-6,000

Note that charges apply, see website for details

Islamic & Indian Art , 31st Oct, 2023 14:00

110



THE YOUNG MAHARAJA SAWAI OF AMBER, PRITHVI SINGH II (1762 - 1778), RIDING AN ELEPHANT Jaipur, Rajasthan, North-Western India, ca. 1770 - 1780, attributed to Ramji Das Chatera THE YOUNG MAHARAJA SAWAI OF AMBER, PRITHVI SINGH II (1762 - 1778), RIDING AN ELEPHANT
PROPERTY FROM A PRIVATE AMERICAN COLLECTION

Jaipur, Rajasthan, North-Western India, ca. 1770 - 1780, attributed to Ramji Das Chatera Opaque pigments heightened with gold and silver on wove paper, the large vertical-format portrait depicting the young adolescent Maharaja of Amber, Prithvi Singh II (r. 1768-1778), son of Madho Singh I, Raja of Jaipur, who ascended the throne when he was only five years old, riding an elephant bedecked in silver and gold trappings and tassels, seated behind him on the elephant's back his Prime Minister Khushhali Bohra holding a fly whisk, both noblemen wearing the typical Northern Indian white muslin *jama* outfit, vibrant and colourful turbans, and an earring with two pearls and a ruby, a distinctive sign of nobility common among both Rajput and Mughal high-society members, set within black and yellow rules, and pasted onto concentric decorative album borders in off-white and dark blue speckled with gold, the reverse with a black ink *Devanagari* caption, mounted, glazed, and framed, 45.5cm x 33cm including the frame.

Provenance: previously part of a private German collection.

£500-700

111



AN INDIAN BRASS ELEPHANT-SHAPED CONTAINER India, 18th - 19th century AN INDIAN BRASS ELEPHANT-SHAPED CONTAINER

India, 18th - 19th century

In the shape of an elephant clad with ceremonial trappings, tassels, and a tall plume on its head, surmounted by a hinged stopper with a peacock, possibly once used as an inkwell or essence container, 14cm x 12cm.

£800-1,200

112



A REPOUSSÉ SILVER SCROLL HOLDER Possibly Turkey or India for the Turkish market, 20th century A REPOUSSÉ SILVER SCROLL HOLDER

Possibly Turkey or India for the Turkish market, 20th century

Of typical cylindrical shape, with dome-shaped terminals and globular pommels, the body incised and chased in relief with an elongated plain cusped cartouche in the centre surrounded by vegetal scrollwork and arabesques, on the opposite side an almond-shaped medallion in-filled with two mirroring sunburst designs and a pair of dotted gridworks on the sides, lined in red velvet, 37cm long, 395 grams.

£300-500

Islamic & Indian Art , 31st Oct, 2023 14:00

113



TEN INDIAN BRONZE BOTTLES AND
ESSENCE HOLDERS India, 18th and 19th
centuries TEN INDIAN BRONZE BOTTLES
AND ESSENCE HOLDERS

India, 18th and 19th centuries

Comprising two fish-shaped cast essence holders without stoppers, the longest 10.7cm; two elongated drop-shaped bottles, with tapering bodies and crenelated ribs, the longest 17cm; two portable flasks, with hinged conical lids and engraved with a variety of floral and geometric motifs, the longest 16.5cm; and four more, mostly almond-shaped, the longest 9.3cm.

£400-600

114



THREE MINIATURE SOUTH INDIAN BRONZE
FIGURINES OF UMA / PARVATI Tamil Nadu,
Southern India, 17th - 18th century THREE
MINIATURE SOUTH INDIAN BRONZE
FIGURINES OF UMA / PARVATI

Tamil Nadu, Southern India, 17th - 18th century
Comprising two miniature figurines standing on an oval lotus pedestal in a bent stance reminiscent of the classical *tribhanga* pose, one arm resting next to the hip, the other bent and holding a lotus flower (one missing), wearing a tall tiered conical headdress, the tallest 9.8cm; and another miniature figurine with the divine couple of Shiva and Uma, the male deity seated cross-legged and his female counterpart seated on top of his knee, holding a lotus flower in her left hand, 5.8cm high.

£800-1,200

115



A SOUTH INDIAN BRONZE
ANTHROPOMORPHISED FIGURINE OF
VISHNU'S VAHANA (MOUNT), GARUDA Tamil
Nadu, Southern India, post-Vijayanagara period,
mid-17th - 18th century A SOUTH INDIAN
BRONZE ANTHROPOMORPHISED FIGURINE
OF VISHNU'S VAHANA (MOUNT), GARUDA
Tamil Nadu, Southern India, post-Vijayanagara
period, mid-17th - 18th century
Holding his hands together in prayer and
bending forward, kneeling on one leg, in a
typical honorific stance synonym for devotion
and respect, identified by a protruding
downward-curved beak, with a circular hoop at
the back, mounted on a metal stand, 12cm high.

£600-800

116



A LARGE DHOKRA BRONZE SCULPTURE OF
A HOLY COW Orissa (Odisha), Eastern India,
18th - 19th century A LARGE DHOKRA
BRONZE SCULPTURE OF A HOLY COW
Orissa (Odisha), Eastern India, 18th - 19th
century

In the shape of a holy cow adorned with
ceremonial trappings and processional
necklaces, standing on all fours on a stepped
rectangular pedestal, the back covered with a
chequered cloth and the hump with a circular
piece of fabric with almond-shaped tassels, the
decorative details throughout the cow's body
showcasing the traditional art of *Dhokra*
blacksmiths, 41.5cm x 48.7cm.

£2,500-3,000

Note that charges apply, see website for details

Islamic & Indian Art , 31st Oct, 2023 14:00

117



AN ENGRAVED BRASS BETEL NUT CUTTER WITH A HOLY COW Possibly Central or Southern India, 19th century AN ENGRAVED BRASS BETEL NUT CUTTER WITH A HOLY COW

Possibly Central or Southern India, 19th century In the shape of a cow bending forward, with inward-turned horns, a bump on its back, and a curved tail, the body engraved with clusters of four 'beaded eye' auspicious circles, concealing the thick blade to cut arepa nuts (also known as *supari* or betel nuts), 20.4cm long.

£300-500

118



A CARVED BLACK STEATITE FIGURINE OF BAL KRISHNA SUCKING HIS TOE Possibly Sindh or Punjab, Northern India, 19th century A CARVED BLACK STEATITE FIGURINE OF BAL KRISHNA SUCKING HIS TOE

Possibly Sindh or Punjab, Northern India, 19th century

Carved in the round, presenting the beloved scene of Bal Krishna sucking his toe lying on a leaf of the sacred Banyan tree, the divine baby heavily bejewelled with several strands of necklaces, a beaded belt around the waist, numerous armbands, a pair of heavy earrings, and several more accessories on his forehead and head, the concave leaf creating a natural cradle for him, incised with shallow lines to enhance its realistic rendering, truncated at the top, 26.5cm x 15cm.

£1,000-1,500

119



A NIELLOED THAI SILVER SAUCER Thailand, South East Asia, 20th century A NIELLOED THAI SILVER SAUCER

Thailand, South East Asia, 20th century Designed in the shape of a leaf of the Peepal tree (also known as Bodhi Tree, *ashvattha* or *figus religiosa*), considered a holy tree in Buddhism, Hinduism and Jainism and across the Indian Subcontinent and Indochina, resting on three globular feet, with an everted rim, the nielloed decoration on the interior featuring flowers amidst thick foliage reserved against a black background, the exterior plain, 23.5cm long, 185 grams.

£400-600

120



Islamic & Indian Art , 31st Oct, 2023 14:00

AN INDIAN DEVOTIONAL WHITE METAL ENAMELLED PENDANT WITH SHRI NATH JI INVOCATION Possibly Lucknow, Awadh (Oudh), or Jaipur, Rajasthan, India, late 19th century AN INDIAN DEVOTIONAL WHITE METAL ENAMELLED PENDANT WITH SHRI NATH JI INVOCATION

Possibly Lucknow, Awadh (Oudh), or Jaipur, Rajasthan, India, late 19th century
In the shape of a cusped downward-facing cartouche, painted in cobalt blue, turquoise, and green champlevé enamels, the front with an invocation in *Devanagari* script to Shri Nathji, a mystical, all-powerful idol of Krishna, manifested as a seven-year-old child (*Balak*) lifting Govardhan Hill, set in a roundel surrounded by floral meanderings, the reverse with Shri Nathji's aniconic symbol (two feet with *swastika* symbols) set in a roundel surrounded by vegetal sprays on a green-enamelled ground, with two hoops at the top attached to a suspension chain and link, 5.5cm x 3cm at widest points.

£200-300

121



TWO SMALL SOUTH INDIAN BRONZE FIGURAL FINIALS OF LORD KRISHNA Tamil Nadu, Southern India, Vijayanagara period, mid-16th to mid-17th century TWO SMALL SOUTH INDIAN BRONZE FIGURAL FINIALS OF LORD KRISHNA

Tamil Nadu, Southern India, Vijayanagara period, mid-16th to mid-17th century
Comprising a figurine of Dancing Krishna on a lotus pedestal, holding a ball of clarified butter (*ghee*) in his right hand and a flower bud in his left hand, 13.4cm high; and another, mounted on a cylindrical stopper-like base, with Bal Krishna eating *ghee* from a jar, 9cm high.

£800-1,200

122



A CARVED AND PIERCED SANDALWOOD LIDDED BOX WITH KALINGA NARDHANA Mysore, Karnataka, Southern India, 19th century A CARVED AND PIERCED SANDALWOOD LIDDED BOX WITH *KALINGA NARDHANA* Mysore, Karnataka, Southern India, 19th century

Of rectangular shape, surmounted by a detachable domed lid with hemispherical profile, the openwork top and sides intricately carved with a profusion of vegetal and animal motifs, the lid featuring a central lobed and flower-collared roundel with Krishna dancing on the Snake Demon Kaliya (*Kalinga Nardhana*), flanked by two griffins, set against scrolling vegetal trellis, the two longer side panels repeating the same composition of the lid with roundels in-filled with auspicious animals like a *Hamsa* duck and a spotted deer, a peacock and an elephant carved on the shorter side panels, 8cm x 22cm x 9cm.

£600-800

123



Islamic & Indian Art , 31st Oct, 2023 14:00

A PAINTING FROM A BHAGAVATA PURANA SERIES: THE BIRTH OF BALARAMA Possibly Guler, Punjab Hills, North India, late 18th - early 19th century A PAINTING FROM A BHAGAVATA PURANA SERIES: THE BIRTH OF BALARAMA

Possibly Guler, Punjab Hills, North India, late 18th - early 19th century

Opaque pigments heightened with gold on paper, the horizontal-format composition depicting different chronological sequences narrating the story of Balarama's birth, the scene divided by a raging river; King Kamsa, wearing a gold crown, firstly depicted outside the palace, standing by a river's bank in conversation with an attendant, portrayed a second time on the right-hand side, seated cross-legged in one of the palace rooms, awaiting; next to him, to the right-hand side of the painting Deviki, Balarama's biological mother, in despair, comforted by attendants; to the left-hand side a cross-section of the previous scene, showing Balarama's surrogate mother, Rohini, holding the pale-skinned newborn, surrounded by weeping women and an attendant preparing henna; a farming scene in the background highlighting Balarama as the God of Farming and Agriculture; the scene overseen by the Hindu deities Vishnu and Lakshmi seated on lotus flowers, framed by a thin gold border, mounted on cream-coloured cardboard, glazed and framed, the folio 23.3cm x 28.4cm excluding the mount.

£1,500-2,000

124



AN ILLUSTRATION TO A RUKMINI HARAN SERIES: BALARAMA FIGHTING THE ARMIES OF SHISHUPALA Possibly Mandi in Kangra style, Pahari School, Punjab Hills, first half 19th century AN ILLUSTRATION TO A RUKMINI HARAN SERIES: BALARAMA FIGHTING THE ARMIES OF SHISHUPALA PROPERTY FROM A PRIVATE AMERICAN COLLECTION

Possibly Mandi in Kangra style, Pahari School, Punjab Hills, first half 19th century Opaque pigments heightened with gold on paper, the crowded horizontal-format composition depicting a dynamic battle scene with two parties of soldiers on horseback shooting arrows and charging against each other, the Hindu deity Balarama, the eldest brother of Krishna, depicted seated on a chariot holding a club and a sickle, and hitting King Shishupala's soldiers, his character standing out from the crowd due to his gem-studded golden lotus crown and being the only one without an armour, possibly a visual reminder of his divine and unassailable status, to his side a charging elephant directed by a *mahout*, the troops on the right wearing similar attires to the ones on the left adding to the visual puzzlement and confusion of the scene, set on a green hilly landscape, within white and red rules, and typical Pahari Kangra decorative borders including a two-tone yellow and white floral spray on a blue ground and another pink, the reverse with a typed caption in German describing the scene and the inventory number K 528, 23.8cm x 28.4cm.

Provenance: previously part of a private German collection.

For a similar illustration to a *Rukmini Haran* series depicting Balarama's battle, please see Christie's New York, 23 March 2022, lot 472. For another crowded battle scene attributed to Mandi, showcasing an analogous dynamic rendering, please see Christie's New York, 22 September 202, lot 457.

£800-1,200

Islamic & Indian Art , 31st Oct, 2023 14:00

125



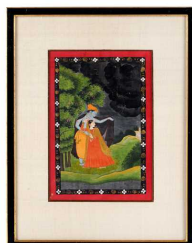
A SOUTH INDIAN POLYCHROME-PAINTED BRONZE FIGURINE OF LORD KRISHNA PLAYING THE FLUTE Possibly Tamil Nadu, Southern India, 18th - early 19th century A SOUTH INDIAN POLYCHROME-PAINTED BRONZE FIGURINE OF LORD KRISHNA PLAYING THE FLUTE

Possibly Tamil Nadu, Southern India, 18th - early 19th century

Standing on a splayed lotus pedestal in a bent stance reminiscent of the classical *tribhanga* pose, with a tight hair bun at the top held in place by a small crown-like diadem, holding his hands in position to play a side-blown flute, his lips, chest and necklace with residues of red paint, 19.5cm high.

£600-800

126



KRISHNA SHELTERING HIS BELOVED RADHA FROM A STORM APPROACHING Kangra, Pahari Hills, Northern India, second half 19th century KRISHNA SHELTERING HIS BELOVED RADHA FROM A STORM APPROACHING

Kangra, Pahari Hills, Northern India, second half 19th century

Opaque pigments heightened with gold on paper, the vertical-format composition depicting the yellow-clad blue-skinned Hindu god Krishna lifting his shawl to cover his beloved Radha from the rain brought along by a storm approaching on the upper right corner, the couple seeking shelter in the thick vegetation on the left-hand side, the profile of a palatial setting appearing in the distance on the right, set within concentric Kangra-style decorative borders with two-tone floral sprays on black ground and bright red ground, mounted, glazed and framed, the folio 22.3cm x 15cm, 35.8cm x 27.5cm including the frame.

£800-1,200

127



Islamic & Indian Art , 31st Oct, 2023 14:00

EIGHT LOOSE ILLUSTRATIONS TO A BIHARI SATSAI SERIES: THE GREAT ROMANCE OF RADHA AND KRISHNA Garhwal, Pahari School, Punjab Hills, Northern India, first half 19th century EIGHT LOOSE ILLUSTRATIONS TO A *BIHARI SATSAI* SERIES: THE GREAT ROMANCE OF RADHA AND KRISHNA Garhwal, Pahari School, Punjab Hills, Northern India, first half 19th century

Opaque pigments heightened with gold on paper, comprising eight individual illustrations to a Pahari *Bihari Satsai* series showcasing moments of devotion (*bhakti*), moral duties (*neeti*), and passionate love (*shringara*) in the unfolding romance between Lord Krishna and his beloved Radha, from courtship to tender embraces, from scolding to peace-making, each illustration acting as a compelling visual reminder of this couple's tumultuous yet gripping and fulfilling relationship, the protagonists at times accompanied by other female attendants occupied in a number of activities like washing *lota* vessels, plucking flowers to make garlands, carrying goods, or providing heartfelt advice to the main heroine, all illustrations set in a verdant, lush natural landscape with blossoming trees, within white rules and typical Pahari-style concentric decorative borders including one with two-tone floral sprays on a black ground and another on bright red ground, the folios between 16.8cm x 23.5cm and 16.2cm x 26cm, respectively 28cm x 34.5cm and 29cm x 38.5cm including the frames.

£6,000-8,000

128



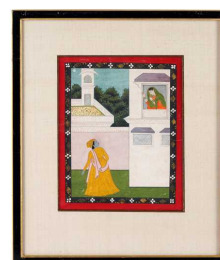
A NAYIKA RETURNING TO HER QUARTERS LATE AT NIGHT Kangra, Pahari Hills, Northern India, second half 19th century A *NAYIKA* RETURNING TO HER QUARTERS LATE AT NIGHT

Kangra, Pahari Hills, Northern India, second half 19th century

Opaque pigments heightened with gold on paper, the vertical-format composition depicting a starry night scene in a palatial courtyard with a pink-clad courtly maiden wrapped in a golden shawl being escorted back to her quarters by her *sakhi* (confidante), another female attendant waiting for them with a torch at the other end of the courtyard by a door with rolled-down curtain, drawing emphasis on the time of the night when the sky is most dark, Krishna witnessing the scene from a window on the upper right corner, set within concentric Kangra-style decorative borders with two-tone floral sprays on black ground and bright red ground, mounted, glazed and framed, the folio 19.3cm x 16cm, 33cm x 28.5cm including the frame.

£800-1,200

129



AN ILLUSTRATION TO A BIHARI SATSAI SERIES: THE LOVER DEPARTING Kangra, Pahari Hills, Northern India, second half 19th century AN ILLUSTRATION TO A *BIHARI SATSAI* SERIES: THE LOVER DEPARTING Kangra, Pahari Hills, Northern India, second half 19th century

Opaque pigments heightened with gold on paper, the vertical-format composition depicting a typical scene of Indian romances with the two lovers partying and wishing their goodbyes in a palatial courtyard, the *nayika* (female heroine) leaning out of the window to give a final glance at her lover, the yellow-clad Krishna, looking back at her from the courtyard ground, set within concentric Kangra-style decorative borders with two-tone floral sprays on black ground and bright red ground, mounted, glazed and framed, the folio 21cm x 16.3cm, 34cm x 29cm including the frame.

£800-1,200

Note that charges apply, see website for details

Islamic & Indian Art , 31st Oct, 2023 14:00

130



A RAJPUT RULER SEEKING ADVICE FROM KRISHNA Possibly Bundi, Rajasthan, North-Western India, 19th century A RAJPUT RULER SEEKING ADVICE FROM KRISHNA Possibly Bundi, Rajasthan, North-Western India, 19th century

Opaque pigments heightened with gold on paper, the vertical-format composition depicting a *Krishna Durbar* scene with Lord Krishna listening to a yellow-clad Rajput ruler seated in front of him, the ruler holding his hands in prayer gesture as a sign of devotion and respect to the Hindu god, the pair meeting on a palatial terrace, behind them lush vegetation, the scene encased within two rectangular cartouches with 4ll. each of black and red ink *Devanagari* script, set within concentric polychrome rules, and a cream border, mounted, glazed and framed, the folio 20.5cm x 11.7cm, 35cm x 26cm including the frame.

£300-400

131

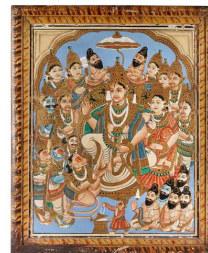


PARASHURAMA SLAYING THE HAIHAYA KING KARTAVIRYA ARJUNA Thanjavur (Tanjore), Tamil Nadu, Southern India, 19th century PARASHURAMA SLAYING THE HAIHAYA KING KARTAVIRYA ARJUNA Thanjavur (Tanjore), Tamil Nadu, Southern India, 19th century

Opaque pigments, ink, and gold leaf on paper, the large vertical composition depicting the Sixth *Avatara* (incarnation) of the Hindu god Vishnu, Parashurama, slaying the Haihaya King Kartavirya Arjuna, praised in the Mahabharata epic and in many Puranas script as a fair king who then became egotistical and too absorbed by his power, losing control of his senses and beginning to oppress humans, *Yakshas* and the Hindu gods themselves, Parashurama depicted standing in front of the multi-armed king ready to deliver a lethal blow with his axe, set in a natural landscape, within black rules and gold borders, mounted, glazed and framed, 67.5cm x 56.5cm including the frame.

£1,500-2,000

132



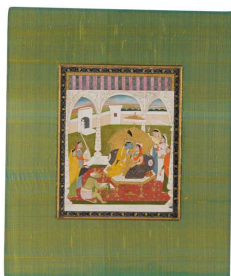
Islamic & Indian Art , 31st Oct, 2023 14:00

A LARGE ENTHRONEMENT SCENE WITH LORD RAMA AND HIS CONSORT SITA (RAMA DURBAR) Thanjavur (Tanjore), Tamil Nadu, Southern India, 19th century A LARGE ENTHRONEMENT SCENE WITH LORD RAMA AND HIS CONSORT SITA (*RAMA DURBAR*) Thanjavur (Tanjore), Tamil Nadu, Southern India, 19th century

Opaque pigments, ink, and gold leaf on paper, the large vertical composition depicting an enthronement scene with the Seventh *Avatara* (incarnation) of Lord Vishnu, Rama, and his consort Sita, the blessed couple surrounded by devotees and allies, in particular, the Monkey god Hanuman at the base of the throne holding up the god's foot; King Sugriva's and his army general on the lower left; the seven Rishis divided between two at the top next to Rama's caparisoned canopy and five seated on the lower right corner; on Rama and Sita's left the loyal Lakshmana, on their right Bharata and Shatrughna; the enthronement scene set inside a golden templar complex with polylobed golden arches, mounted and glazed on a double wooden frame painted with tiger stripes, 88cm x 72cm including the frame.

£1,500-2,000

133



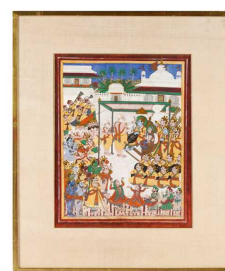
LORD RAMA AND SITA ENTHRONED Possibly Guler or Garhwal, Pahari Hills, Northern India, ca. 1810 - 1820 LORD RAMA AND SITA ENTHRONED PROPERTY FROM A PRIVATE AMERICAN COLLECTION

Possibly Guler or Garhwal, Pahari Hills, Northern India, ca. 1810 - 1820 Opaque pigments heightened with gold and silver on wove paper, the vertical-format composition depicting an intimate scene located in a white marble palatial pavilion featuring Lord Rama and his beloved consort Sita sitting on a gem-studded golden throne with a caparisoned parasol, talking to each other, at the base of the throne the loyal Monkey god Hanuman washing Rama's foot, the trio surrounded by a crowd of female attendants playing music for them and holding numerous attributes like a gem-set pandan box, a fly whisk, and Rama's bow and quiver, a male courtier observing the scene from a gate on the opposite side of the courtyard, set within typical Pahari-style concentric decorative borders including a two-tone floral spray on dark blue ground and red speckles on pink ground, mounted on a backless white card frame lined in green iridescent silk, the folio 25.5cm x 21cm, 42cm x 35cm including the mount.

Provenance: previously part of a private Finnish collection, originally purchased in India in the 1970s.

£2,000-3,000

134



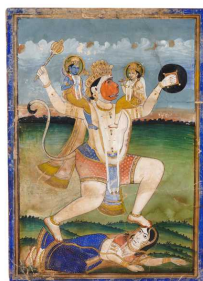
Islamic & Indian Art , 31st Oct, 2023 14:00

LORD RAMA'S CORONATION SCENE IN
AYODHYA Mewar, Rajasthan, North-Western
India, 19th century LORD RAMA'S
CORONATION SCENE IN AYODHYA
Mewar, Rajasthan, North-Western India, 19th
century

Opaque pigments heightened with gold and
silver on paper, the large vertical-format
composition depicting a crowded scene
featuring Lord Rama and his court (*Rama
Durbar*) witnessing the Hindu god's coronation
as the rightful king of Ayodhya, in the centre of
the scene Rama enthroned and seated under a
caparisoned golden parasol, his beloved Sita
seated next to him, in front of the couple two
Brahmin priests blessing the god's forehead with
a ritual *bindu* (mark) and holding a ceremonial
brazier, the scene observed by other major
Hindu gods like Brahma, Indra, Ganesha and
Shiva, several Indian rulers, and a contingent of
the Monkey King Sugriva's court including
Hanuman on the lower left corner, with dancers
in the foreground, and musicians in the
background, set within red and white rules, and
yellow and bright red borders, mounted, glazed,
and framed, 47.5cm x 40cm including the frame.

£1,500-2,000

135



HANUMAN'S DEVOTION TO RAMA AND
LAKSHMANA Jaipur, Rajasthan, North-Western
India, second half 19th century HANUMAN'S
DEVOTION TO RAMA AND LAKSHMANA
PROPERTY FROM A PRIVATE AMERICAN
COLLECTION

Jaipur, Rajasthan, North-Western India, second
half 19th century

Opaque pigments and ink heightened with gold
on wove paper, the vertical-format composition
depicting a large-sized version of the Monkey
god Hanuman carrying on his shoulders Rama
and Lakshmana, both with a circular flaming
halo around their heads, Rama portrayed with
his bow whilst Lakshmana with a flywhisk,
Hanuman's position and role as carrier
expressing his devotion and respect for the two
brothers, tramping over a large-sized body of a
woman, often conceived as Parvati, a
personification of baneful astrological
influences, set within black rules, and off-white
and blue borders, the reverse plain, 35.5cm x
25.3cm.

Provenance: previously part of a private British
collection.

£200-300

136



Islamic & Indian Art , 31st Oct, 2023 14:00

AN ENTHRONEMENT SCENE OF LORD RAMA (RAMA DURBAR) Jodhpur, Rajasthan, North-Western India, early 19th century AN ENTHRONEMENT SCENE OF LORD RAMA (*RAMA DURBAR*)

Jodhpur, Rajasthan, North-Western India, early 19th century

Opaque pigments heightened with gold on paper, the horizontal-format composition depicting a classical *Rama Durbar* scene with Lord Rama and his consort Sita seated on a throne, standing behind them Rama's brother Lakshmana with a fly whisk, in front of them the Monkey god Hanuman bowing down in sign of respect and devotion to the holy couple, on the far left a Maharaja standing with his hands in prayer, possibly the patron of the painting seeking Rama's blessing and good wishes, set within red and white rules, and concentric decorative borders including a floral spray in polychromes on white and a gold-sprinkled dark blue ground, mounted, glazed and framed, the folio 15.8cm x 23cm, 32.5cm x 38.5cm including the frame.

£1,200-1,600

137



LORD RAMA IN OBEISANCE TO A COMPOSITE MYTHICAL CREATURE WITH SHIVA'S HEAD Possibly Mewar, Rajasthan, North-Western India, first half 19th century LORD RAMA IN OBEISANCE TO A COMPOSITE MYTHICAL CREATURE WITH SHIVA'S HEAD

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

Possibly Mewar, Rajasthan, North-Western India, first half 19th century

Opaque pigments heightened with gold on wove paper, the horizontal-format composition depicting Lord Rama standing to the left with his hands held in prayer in front of a composite mythical creature in the form of a sphinx or chimera with Shiva's face, the Vaishnava *avatar* god identified by the quiver and bow on the floor next to him, the body of the composite creature made of different deities including Brahma, Indra, Vishnu and Durga, blended with a variety of real and mythical animals including an elephant, various felines, a dog, a bull, several birds and a dragon, the mythical creature being bathed and blessed in holy water by two winged and crowned angels in the sky, set within white, yellow and red rules, the reverse plain, mounted on a white cardboard frame, the folio 16.3cm x 25.4cm, 35.5cm x 28cm including the mount.

For an identical painting depicting the same whimsical composition and sharing the same dimensions as the present example, please see these Rooms, 16 April 2021, lot 328, which successfully sold for £8,800 GBP hammer. **£800-1,200**

138



Islamic & Indian Art , 31st Oct, 2023 14:00

HARIHARA SEATED ON A LOTUS FLOWER
Basohli style, possibly Pahari Hills, Northern
India, 20th century HARIHARA SEATED ON A
LOTUS FLOWER

Basohli style, possibly Pahari Hills, Northern
India, 20th century

Opaque pigments heightened with gold on wove
paper, the vertical-format composition depicting
the fused and unified *sattvika* characterisation
of Vishnu (Hari) and Shiva (Hara) seated on a
lotus flower emerging from a pond, the body of
the eight-armed deity split in half and painted in
blue and white, the four hands on the left holding
attributes typically associated with Vishnu like
the club, the lotus, the *chakram* (quoit), and the
conch shell, the four hands on the right with
Shiva's attributes like the *trisula* (trident), the
damaru drum, a begging bowl, and a noose or
rosary, set against a bright ochre yellow ground,
within brown and white rules, and bright red
borders, the reverse plain, 32.5cm x 23.5cm.

£600-800

139



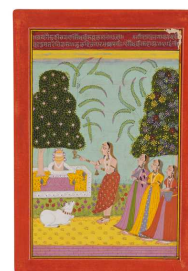
A LARGE CAST BRASS SHIVA LINGAM
COVER WITH NAGAS Maharashtra, Western
India, 19th century A LARGE CAST BRASS
SHIVA LINGAM COVER WITH NAGAS

Maharashtra, Western India, 19th century

Cast in two parts, the cover resembling the face
of the Hindu god Shiva, his matted dreadlocks
pulled to the back of his head, attached to his
earlobes five-headed Naga earrings, with a
beaded choker around his neck, surrounded by
a secondary piece with a seven-headed Naga
hovering over the cover, with three hoops to the
back and one below each snake's head, 38.5cm
high.

£800-1,200

140



AN ILLUSTRATION FROM A RAGAMALA
SERIES: THE BHAIRAVI RAGINI OF
BHAIRAVA RAGA Jodhpur, Rajasthan, North-
Western India, ca. late 18th - early 19th century

AN ILLUSTRATION FROM A RAGAMALA
SERIES: THE BHAIRAVI RAGINI OF
BHAIRAVA RAGA

PROPERTY FROM A PRIVATE AMERICAN
COLLECTION

Jodhpur, Rajasthan, North-Western India, ca.
late 18th - early 19th century

Opaque pigments heightened with gold and
silver on paper, the vertical-format composition
depicting a female devotee in the centre
worshipping a Shaiva *linga-yni* shrine covered
in floral garlands, in front of her a white bull,
perhaps a visual reminder of Nandi, Shiva's
vahana (vehicle), behind the devotee three
standing female musicians accompanying her
prayers and devotional chanting, at the top two
lines of silver *Devanagari* script against a
burgundy red ground, set within black and white
rules, and ochre yellow and bright red borders,
the reverse plain except for later-added
annotation in pencil, 25cm x 17.3cm.

£500-700

141



Islamic & Indian Art , 31st Oct, 2023 14:00

A CAST BRASS SHAIVA TEMPLE BELL WITH NANDI THE BULL Southern India, 17th - 18th century A CAST BRASS SHAIVA TEMPLE BELL WITH NANDI THE BULL

Southern India, 17th - 18th century

Of typical splayed conical shape, rising to a baluster-shaped stem, surmounted by a finial in the shape of Shiva's *vahana* (vehicle), Nandi the Bull, in front of it a *yoni-linga* symbol emphasising the ritual and ceremonial use of this bell in a religious, templar context, 25.5cm high.

£600-800

142



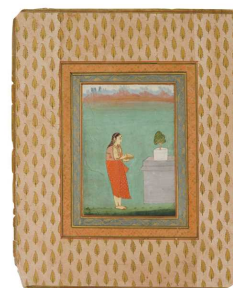
THREE TANJORE SILVER AND COPPER-OVERLAID VESSELS Thanjavur (Tanjore), Tamil Nadu, Southern India, late 19th - early 20th century THREE TANJORE SILVER AND COPPER-OVERLAID VESSELS

Thanjavur (Tanjore), Tamil Nadu, Southern India, late 19th - early 20th century

Comprising two *lota* vases (water vessels) of different sizes, each of typical compressed globular shape, resting on a flat and convex base, one plain, the latter engraved with a lotus flower, each rising to wide shoulders and a flared neck with everted, reinforced rim, the exterior decorated with silver-overlaid plaques showcasing Hindu deities in various poses including Krishna playing the flute, Shiva Nataraja, Durga, and Vishnu, the largest 9.5cm diam. and 17cm high; and a circular dish, with an everted, flattened rim, the central medallion featuring Bal Krishna shucking his toe, surrounded by oval medallions with Matsya (Vishnu's fish *avatara*) and Krishna dancing on a snake (*kalinga nardhana*), 25.5cm diam.

£400-600

143



A FEMALE DEVOTEE MAKING AN OFFERING Possibly Awadh (Oudh), Northern India, ca. 1760 - 1780 A FEMALE DEVOTEE MAKING AN OFFERING

Possibly Awadh (Oudh), Northern India, ca. 1760 - 1780

Opaque pigments heightened with gold on paper, the vertical-format standing portrait depicting a bare-chested, heavily bejewelled courtly maiden wrapped in her diaphanous red shawl standing in front of a shrine with a sapling, holding a golden tray filled with rounded treats, possibly *laddoos*, in a stance typical for Hindu devotees when performing ritual offerings (*prasad*), pasted onto a later card album border, set within concentric black, gold, blue and red rules, and blue, red and cream borders illuminated with vegetal scrollwork, rosettes, and foliage, the portrait 15.4cm x 10.8cm, 33.3cm x 27cm including the later borders.

£2,000-3,000

144



Islamic & Indian Art , 31st Oct, 2023 14:00

A LARGE SILVER-INLAID BRONZE SHAIVA CEREMONIAL BUTA MASK Tulunadu, Karnataka and Kerala, Southern India, 18th - 19th century A LARGE SILVER-INLAID BRONZE SHAIVA CEREMONIAL *BUTA* MASK Tulunadu, Karnataka and Kerala, Southern India, 18th - 19th century

145

Designed as an anthropomorphised lion head with wide serrated fangs, three pairs of symmetric wavy whiskers below a pointy nose, the whiskers, rounded, bulging eyes, and forehead overlaid with hammered silver sheets to boost the mask's impact on the beholder, the forehead marked with the typical Shaiva *tripundra* (three horizontal lines and a dot), the *tilaka* worn by Shaivas as an indication of their affiliation with the Hindu god Shiva, adorned with a wide double-lined headband with almond-shaped *paan*-leaf motifs crowned by ten *nagas* (cobra snakes), interspersed with spearheads, with traces of gilding throughout, ca. 47cm x 45.5cm.

Buta Kola, also known as *Daiva Kola*, is one of the most distinctive traditional performing arts of the coastal region of Tulunadu, encompassing parts of the modern Karnataka and Kerala states of Southern India. It is a highly stylised shamanistic dance performed by Tulu-speaking worshippers of *Butas*, local gods, protective spirits, and brave heroes celebrated in South India, in which the performer - a trained medium - invites these divine forces to possess him in an all-night festival. He then sings, dances, tells stories, gives advice, and solves problems for the sponsoring family or village group. Departing from Brahmin Hinduism, the *Buta* cult is rooted at the core of Indian folklore and village traditions, outlining a specific set of practices, and pantheon of divine figures. These ancestral spirits are represented by hundreds of different forms, including boars, buffalos, and tigers, and occasionally, fierce aspects of deities linked to the Hindu god Shiva, such as the present example. Another *Buta* mask of Shiva, entirely made of silver, was successfully sold at Christie's New York, 20 March 2009, lot 1303 for \$40,000 USD hammer.

£3,000-5,000



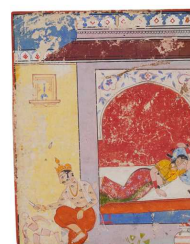
BRAHMA AND INDRA WORSHIPPING LORD VISHNU Jaipur, Rajasthan, North-Western India, ca. 1880 - 1920 BRAHMA AND INDRA WORSHIPPING LORD VISHNU

Jaipur, Rajasthan, North-Western India, ca. 1880 - 1920

Opaque pigments heightened with gold on paper, the horizontal-format composition depicting the blue-skinned Hindu god Vishnu standing in the middle on top of a lotus pedestal, with a large flaming halo, holding his traditional attributes, flanked by the multi-eyed Vedic god Indra with his attendants, and the four-faced Hindu god Brahma, part of the *Trimurti*, with two more attendants, set within black, yellow, and white rules, and concentric polychrome borders, the reverse with a small inscription in black ink *Devanagari* script at the top identifying the scene, 20cm x 26.4cm.

£300-500

146



Islamic & Indian Art , 31st Oct, 2023 14:00

AN ILLUSTRATION TO A BHAGAVATA PURANA SERIES: THE VEDIC GOD INDRA SLAYING DITI'S NEWBORN BABY Mewar (Udaipur), Rajasthan, North-Western India, ca. 1648, attributable to the studio of Sahibdin (active ca. 1628 - 55) AN ILLUSTRATION TO A *BHAGAVATA PURANA* SERIES: THE VEDIC GOD INDRA SLAYING DITI'S NEWBORN BABY

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

Mewar (Udaipur), Rajasthan, North-Western India, ca. 1648, attributable to the studio of Sahibdin (active ca. 1628 - 55)

Opaque pigments on thin wove paper, the small vertical-format composition depicting a scene narrated in the *Bhagavata Purana* (Canto 6, Chapter 18), the slaying of Diti's newborn child by the Vedic god Indra and the rise of the *Marutas*, storm deities assisting Indra as a group of young, fierce and often aggressive warriors, the illustration featuring the multi-eyed god holding a knife and chopping Diti's baby in seven pieces in the lower left corner, the oblivious mother peacefully resting in her bed chamber on the right-hand side, the palette, overall composition and characterisation of the architecture in the background reminiscent of the latest creations by the Mewar courtly painter Sahibdin, the reverse plain, 16.7cm x 13cm.

Provenance: previously in a private Finnish collection, purchased in India in the 1970s.

£400-600

147



AN ILLUSTRATED PAGE FROM A JAIN MANUSCRIPT: THE WORSHIP OF A TIRTHANKARA BY TWO HINDU GODS Possibly Gujarat or Rajasthan, North-Western India, 18th century AN ILLUSTRATED PAGE FROM A JAIN MANUSCRIPT: THE WORSHIP OF A TIRTHANKARA BY TWO HINDU GODS Possibly Gujarat or Rajasthan, North-Western India, 18th century

Opaque pigments and ink on wove paper, the small rectangular horizontal-format composition depicting a Jain Tirthankara seated in lotus position on a pedestal with an elaborate arched floral stele behind him, flanked by two Hindu deities, the Goddess of Knowledge Sarasvati on a swan (her *vahana*), and the Vedic king of all gods Indra, also god of the Sky and Thunder, riding an elephant, each multi-armed deity holding traditional attributes in their hands, the reverse plain, mounted on white card, the folio 11.5cm x 26cm, 70cm x 50cm including the mount.

£500-700

148



Islamic & Indian Art , 31st Oct, 2023 14:00

TWO ILLUSTRATIONS FROM A DEVI BHAGAVATA PURANA SERIES:
CHHINNAMASTA AND TARA Possibly Murshidabad school, West Bengal, Eastern India, early 19th century TWO ILLUSTRATIONS FROM A *DEVI BHAGAVATA PURANA* SERIES: TWO *MAHAVIDYA* GODDESSES, CHHINNAMASTA AND TARA Possibly Murshidabad school, West Bengal, Eastern India, early 19th century Opaque pigments and ink heightened with gold on paper, comprising two individual vertical-format portraits depicting Chhinnamasta and Tara, two of the ten Hindu Tantric goddesses (*Mahavidya*), the first portrayed in her typical stance standing in the middle of the composition with a sword in one hand, her decapitated head in another, the latter two hands resting on the side, with gushes and jets of blood spurting out of her bleeding neck being drunk by her two attendants, Dakini and Varnini, standing on each side of the deity's body, above her severed neck an inscription in blue ink *Devanagari* script identifying the goddess, set within concentric polychrome rules and bright red borders, mounted, glazed, and framed, 39cm x 26cm including the frame; and another similar illustration of Tara, seated cross-legged on an unanimated male corpse, holding her traditional attributes including a long ceremonial sword and a *trisula* (trident), wearing a floral garland and a necklace of the severed heads of her enemies on her chest, with the same identifying inscription in blue ink *Devanagari* script above her head, set within concentric polychrome rules and bright red borders, mounted on a teal cardboard, 36.8cm x 24.5cm including the mount.
£400-600

149



A DEVOTIONAL PANEL OF THE TEN HINDU TANTRIC GODDESSES (*MAHAVIDYA*) Possibly Kolkata (Calcutta), West Bengal, Eastern India, second half 19th century A DEVOTIONAL PANEL OF THE TEN HINDU TANTRIC GODDESSES (*MAHAVIDYA*) Possibly Kolkata (Calcutta), West Bengal, Eastern India, second half 19th century Opaque pigments heightened with gold on wove paper, the vertical-format composition depicting the ten Hindu tantric goddesses known as *Mahavidyas*, each one portrayed with her classical attributes, stance, and identifying features to make the figure easily identifiable by the devotee, each *devi* set underneath a polylobed cusped white marble arch reminiscent of Northern Indian architectures, the top row with Kali in the centre, flanked by the male multi-headed Hindu gods Brahma (the Creator) and Lord Murugan (heroic warrior later worshipped as a form of Skanda, the god of War), mounted, glazed, and framed, 43cm x 34cm including the frame.
£600-800

150



Islamic & Indian Art , 31st Oct, 2023 14:00

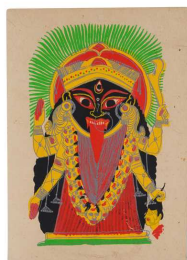
AN INDIAN COPPER ALLOY DEVOTIONAL
VILAKKU OIL LAMP WITH GAJALAKSHMI
India, 19th century AN INDIAN COPPER ALLOY
DEVOTIONAL *VILAKKU* OIL LAMP WITH
GAJALAKSHMI

India, 19th century

With a flared and stepped cylindrical base with an everted rim acting as a circular tray to gather oil, surmounted by an openwork hemispherical plaque decorated with the Hindu goddess of Wealth and Prosperity, Lakshmi, seated cross-legged and holding her hands in a praying gesture, being bathed by a pair of elephants (*Gajalakshmi*), encased within a rounded arch with stylised rosette festoon spraying from a *kirtimukha* mask in the middle and terminating by a pair of regardant peacocks, above the arch a circular hoop with the start of a long interlinked suspension chain, the hook at the top now missing, the lamp 17.5cm high, 101cm high including the suspension chain.

£1,000-1,500

151



A KALIGHAT PAINTING OF THE HINDU
GODDESS KALI Calcutta (Kolkata), West
Bengal, Eastern India, 20th century A
KALIGHAT PAINTING OF THE HINDU
GODDESS KALI

PROPERTY FROM A PRIVATE AMERICAN
COLLECTION

Calcutta (Kolkata), West Bengal, Eastern India,
20th century

Opaque pigments on wove paper, the small vertical-format composition depicting a standardised and typical representation of Kali's idol (*murti*) installed in the Kalighat Temple in Kolkata, around which the Kalighat School of painting developed in the 19th century, the reverse plain, 16.8cm x 11.8cm.

£100-150

152



AN ILLUSTRATION FROM A RAGAMALA
SERIES: THE ASAVARI RAGINI OF SHRI
RAGA Possibly Sirohi, Rajasthan, North-
Western India, late 17th - early 18th century AN
ILLUSTRATION FROM A RAGAMALA SERIES:
THE *ASAVARI RAGINI* OF *SHRI RAGA*
PROPERTY FROM A PRIVATE AMERICAN
COLLECTION

Possibly Sirohi, Rajasthan, North-Western India,
late 17th - early 18th century

Opaque pigments heightened with gold on wove paper, the vertical-format composition depicting a maiden seated at the top of a mountain surrounded by two peacocks, a gazelle, and a buck, all animals coming in pairs emphasising the loneliness and melancholy of the *ragini*, her sole companion the snake in her right hand, water *lotas* and ewers in the foreground, the scene set within white rules and bright red borders, an inscription in black ink *Devanagari* script at the top reading *Asavari*, the reverse with 18ll. of black ink *Devanagari* script with cropped and incomplete sentences, mounted on white cardboard, the folio 20.3cm x 15.5cm.

Provenance: once part of a private French collection.

For an analogous example of Sirohi school *ragamala*, following the same structural composition and profile portrait of the present lot, please see the *Asavari Ragini* at the Philadelphia Museum of Art (acc. no. 1996-120-11).

£500-700

Islamic & Indian Art , 31st Oct, 2023 14:00

153



AN INDIAN FAN WITH IRIDESCENT GREEN BEETLE WINGS Possibly Pahari province, Himalayan Foothills or Rajasthan, Northern India, 18th century AN INDIAN FAN WITH IRIDESCENT GREEN BEETLE WINGS Possibly Pahari province, Himalayan Foothills or Rajasthan, Northern India, 18th century The lobed fan head designed as a stylised arabesque palmette, made of compressed paper sheets wrapped in now-faded indigo-dyed cotton fabric, embroidered in metal thread and sequins throughout, enhanced with almond-shaped iridescent green beetle wings laid out in the shape of vegetal stems and leaves, attached to a tapering wooden handle with two brown leather hoops, 38cm x 20.5cm at widest points. **£400-600**

154



AN ILLUSTRATION TO A RAGAMALA SERIES: THE ABHIRI RAGINI OF HINDOL RAGA Bilaspur, Chhattisgarh, Eastern India, ca. 1700 - 1730 AN ILLUSTRATION TO A RAGAMALA SERIES: THE ABHIRI RAGINI OF HINDOL RAGA

Bilaspur, Chhattisgarh, Eastern India, ca. 1700 - 1730

Opaque pigments and ink heightened with gold on wove paper, the composition depicting a scene usually associated with the *Abhiri Ragini* of the *Hindola Raga*, showing a woman feeding three snakes emerging from rounded *lotas* (water vessels) with a golden cup filled with milk, standing behind her a mesmerised female attendant holding a long fly whisk, a white marble pavilion in the background, set within white and black rules, and burnished bright red borders, at the top a fainted black ink *Devanagari* inscription reading '*Ragini Aahiri*', the reverse plain, 22cm x 18.8cm.

Our painting shows a strong degree of affinity with another illustration of the *Abhiri Ragini* in a Ragamala series from Mankot, Punjab Hills, dated to the first quarter of the 18th century, purchased in India by Ananda K. Coomaraswamy in 1916, and now part of the Museum of Fine Art (MFA) Boston (inv. no. 17.3219).

£3,000-5,000

155



Islamic & Indian Art , 31st Oct, 2023 14:00

A BIDRI BRASS AND SILVER-INLAID FLY WHISK (CHAUR SAHIB) HANDLE WITH FLOWER GRID MOTIF Bidar, Deccan, Central India, 19th century A BIDRI BRASS AND SILVER-INLAID FLY WHISK (*CHAUR SAHIB*) HANDLE WITH FLOWER GRID MOTIF Bidar, Deccan, Central India, 19th century With a tapering baluster-like grip, terminating in a faceted bud-shaped pommel, rising to an everted lotus pedestal and tall cylindrical neck, surmounted by a conical red cotton-lined and metal thread-embroidered pad yielding to a large plume of cream-coloured and yellow-dyed horse or yak hair, the zinc alloy handle decorated with typical Indian Bidri brass and silver inlays in the form of two-tone ogival gridwork in-filled with flowerheads and serrated leaves, the handle 24.2cm, 71cm including the plume.
£600-800

156



AN ILLUSTRATION TO A RAGAMALA SERIES: THE TODI RAGINI OF HINDOL RAGA Possibly Northern Deccan or Bikaner, Rajasthan, India, ca. 1780 AN ILLUSTRATION TO A RAGAMALA SERIES: THE *TODI RAGINI* OF *HINDOL RAGA*

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

Possibly Northern Deccan or Bikaner, Rajasthan, India, ca. 1780

Opaque pigments heightened with gold and silver on paper, the vertical-format composition depicting a scene usually associated with the *Todi Ragini* of the *Hindola Raga*, a musical mode supposed to evoke both tenderness and sadness, commonly represented by a young heroine (*nayika*) in a forest separated from her lover, holding a *veena* (a traditional Hindustani stringed musical instrument) and offering a floral garland to a black buck as in the present example, here with a peacock to her left and two female deer behind the buck, in the foreground a lotus pond livened by a pair of ducks, in the background a river with a red boat and the entrance to a palace, set within black rules, and gold and red borders, the reverse plain, 26cm x 16.5cm.

Provenance: once part of a private British collection, sold through Maggs in the 1970's
£400-600

157



λ A POLYCHROME-PAINTED, IVORY-INLAID TAMBURA WITH HINDU ICONOGRAPHY Possibly Gwalior State or Maharashtra, Central India, mid to late 19th century λ A

POLYCHROME-PAINTED, IVORY-INLAID TAMBURA WITH HINDU ICONOGRAPHY Possibly Gwalior State or Maharashtra, Central India, mid to late 19th century

The long-necked, once four-stringed, hardwood instrument carved in the round, visually resembling a simplified *sitar* with a prominent, rounded drum, the exterior painted in polychromes and inlaid with ivory and coloured woods, the neck with seven musicians and acrobats climbing up a long yellow pole on the

Islamic & Indian Art , 31st Oct, 2023 14:00

front and floral scrollwork on the reverse, the drum with the beloved couple of Krishna dancing with Radha amidst floral stems with thick foliage, surrounded by a group of *gopis* dancing the *ras lila* with Krishna (*rasamandala*) multiplying himself several times, flanked by the larger figures of a *sitar* player, the sage Narada, Shiva with the Trident and Brahma with the Vedas, all set against an ochre yellow ground, the front of the drum painted with a seated figure of the elephant-headed god Ganesha flanked by a pair of peacocks, a *Ram Durbar* scene with enthroned Rama and Sita attended by Hanuman and Lakshmana respectively, and two holy cows below, the sides and edges decorated with ivory-inlaid geometric motifs and fretwork bands, the drum 25cm diam., the instrument 97cm high.

An almost identical example of our *tambura* is part of the South and South East Asian Art collection at the Victoria and Albert Museum (acc. no. IM.238-1922). Possibly made in Shivpuri, Gwalior State, Central India, in the second half of the 19th century, this *tambura* was acquired in Pune, Maharashtra, by the late Colonel John Biddulph (1840 - 1922) and entered the museum's collection upon his passing. Both examples are decorated with an analogous decorative programme, repeated in identical format and featuring beloved Hindu deities, vegetal motifs and geometric patterns. This suggests that several were made in the region and that the V&A *tambura* is not a one-off. Considering their profuse decoration, stringed instruments like ours and the one at the V&A would have most likely been created for display or for use at court. Another ivory-inlaid *tambura* painted with Hindu deities showing minor variations to our theme, once belonging to Richard Burnett, an eminent collector of musical instrument, was recently sold at Sotheby's London, 31 March 2021, lot 90. Oliver Hoare also had an example in his collection, which was sold at Christie's London in his Single Owner auction, 25 October 2019, lot 4. For three further comparable instruments in museums' collection, please see the Metropolitan Museum of Art, New York (acc. no. 89.4.189; acc. no. 46.34.64; acc. no. 1994.498).

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10), reference no VMYUA69V. It may also require Export or CITES licences in order to leave the UK. It is the buyer's

responsibility to ensure that lots have the relevant licences before shipping.
£1,000-1,500

158



A LADY SMOKING A HUQQA ON A TERRACE
Chamba, Himachal Pradesh, Pahari Hills,
Northern India, ca. 1800 - 1820 A LADY
SMOKING A *HUQQA* ON A TERRACE
PROPERTY FROM A PRIVATE AMERICAN
COLLECTION

Chamba, Himachal Pradesh, Pahari Hills,
Northern India, ca. 1800 - 1820
Opaque pigments heightened with gold on wove
wasli paper, the vertical composition portraying
a young fair-skinned Indian maiden seated on a
yellow floor spread with pink blossoms on a
terrace at night, holding the mouthpiece of a
huqqa (water pipe), her long-sleeved orange
dress in bright contrast with the dark background
of the night sky, the portrait set within an oval
frame with stylised vegetal scrollwork in red
against a white ground, the top with a later-
added Kangra Pahari border with red wavy lines
on a pink ground, 30cm x 19.2cm.

Provenance: once part of the private collection
of D. W. Samuelson, who purchased it in Delhi,
India, in March 1971.

£800-1,200

159



Islamic & Indian Art , 31st Oct, 2023 14:00

A PENSIVE LADY SMOKING A HUQQA IN THE WILDERNESS Mughal Style, possibly Northern India or Deccan, late 18th - 19th century A PENSIVE LADY SMOKING A HUQQA IN THE WILDERNESS PROPERTY FROM A PRIVATE AMERICAN COLLECTION

Mughal Style, possibly Northern India or Deccan, late 18th - 19th century
Opaque pigments, ink, and gold on paper, the small vertical-format composition possibly inspired by a *Ragamala* series and depicting a lady with a pensive and melancholic look holding a branch of the willow tree behind her with one hand and the mouthpiece of a *huqqa* pipe on the other, her golden trousers embroidered with small rose buds and long shawl covering her head and torso in line with 18th-century Mughal fashion canons, set within gold, black, and white rules, pasted onto off-white paper borders, the reverse plain except for Indian numerical annotations, 22.5cm x 13.5cm.
Provenance: once part of a private American collection
£400-600

160



A STANDING PORTRAIT OF AN INDIAN COURTLY MAIDEN Bikaner, Rajasthan, North-Western India, 18th century A STANDING PORTRAIT OF AN INDIAN COURTLY MAIDEN PROPERTY FROM A PRIVATE AMERICAN COLLECTION

Bikaner, Rajasthan, North-Western India, 18th century
Opaque pigments and ink on paper, the small vertical-format standing portrait depicting a courtly maiden holding a vase with a bouquet of flowers, wearing the typical North Indian *choli-ghagra* outfit in hues of pink and orange, and a diaphanous shawl over her head, several strands of pearls around her neck and forehead, set within black and silver rules and pasted onto washed orange borders, the reverse marked with the purple ownership's stamp of the Maharaja of Bikaner, last checked 3rd June 1964, inv. no. 63, and signed by Khet Singh, 20.5cm x 13cm.
Provenance: once part of a private Finnish collection, purchased in India in the 1970's
£400-600

161



Islamic & Indian Art , 31st Oct, 2023 14:00

A MUGHAL-REVIVAL KUNDAN-SET CARVED GREEN HARDSTONE LIDDED CUP WITH SAUCER Possibly Jaipur or Agra, Northern India, 20th century A MUGHAL-REVIVAL KUNDAN-SET CARVED GREEN HARDSTONE LIDDED CUP WITH SAUCER Possibly Jaipur or Agra, Northern India, 20th century

Comprising a lobed and fluted cup with lid, designed in the shape of a rosette, resting on a flattened circular base, and a matching saucer with a scalloped cavetto and everted rim, the base carved with a rosette medallion with eight curled petals, the exterior of the carved green hardstone set lavishly encrusted with Mughal-revival gold inlay, and untested rubies and pearls in *kundan* settings designed as floral stems with foliage, the lid's pommel repeating the rosette motif with a cluster of untested rubies and a diamond bead arranged in circular format, the carved interior plain, the cup 6.2cm high, the saucer 11.5cm diam., the set 7.2cm high.

£3,000-4,000

162



A SRI LANKAN GEM-SET PARCEL-GILT SILVER HAIRPIN (KONDAKOORA) Sri Lanka, South Asia, late 19th century A SRI LANKAN GEM-SET PARCEL-GILT SILVER HAIRPIN (KONDAKOORA)

Sri Lanka, South Asia, late 19th century The hairpin made of two sections joint together, the lower part with a tapering arrow-like terminal with a medial ridge to the bottom, the head shaped as a stylised curved boteh finial in-filled with floral bloom and curled petals, the upper two-thirds of the hairpin elegantly encrusted with untested, faceted rubies set in claw mounts, the shape and design usually attributed to the 'Low Country' regions of Sri Lanka from the 18th through to the early 20th century, 10.2cm long, 13grams.

£600-800

163



A NAYIKA PLUCKING A THORN FROM HER FOOT Jodhpur, Rajasthan, North-Western India, 19th century A NAYIKA PLUCKING A THORN FROM HER FOOT PROPERTY FROM A PRIVATE AMERICAN COLLECTION

Jodhpur, Rajasthan, North-Western India, 19th century

Opaque pigments and ink heightened with gold on paper, the small vertical-format composition depicting a *nayika* (female heroine) or courtly maiden plucking a thorn from her raised foot, standing in the middle of an empty landscape with high horizon, her feet and hands stained with red henna dye, her outfit (*choli-ghagra*) typical of North-Western Indian provinces, set within bright yellow and white rules, pasted onto tea-stained paper borders, the reverse plain except for numerical annotations, 25.4cm x 19.6cm.

Provenance: once part of a private British collection

£300-500

164



Islamic & Indian Art , 31st Oct, 2023 14:00

AN INDIAN NECKLACE WITH SEED PEARLS
AND MUGHAL CARVED EMERALD BEADS
Northern India, 18th and 20th centuries AN
INDIAN NECKLACE WITH SEED PEARLS AND
MUGHAL CARVED EMERALD BEADS
Northern India, 18th and 20th centuries

The necklace strung with eleven 18th-century
Mughal emerald beads of faceted ovoid shape,
each end carved with a rounded rosette head
irradiating concentric scalloped bands
throughout the body, pierced at the top,
interspersed amidst five intertwined strands of
untested seed pearls, the ends linked with a
braided metal and dark green silk threads string
with tassel, the largest emerald bead 2cm long,
the pearl-strung section 38cm long, the fully
opened necklace 46.8cm long.

£6,000-8,000

165

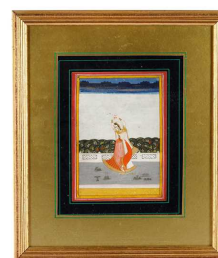


A RECONSTITUTED INDIAN NECKLACE
WITH SEED PEARLS AND GEM-SET
ENAMELLED BARREL PENDANTS Northern
India, late 19th and early 21st centuries A
RECONSTITUTED INDIAN NECKLACE WITH
SEED PEARLS AND GEM-SET ENAMELLED
BARREL PENDANTS
Northern India, late 19th and early 21st
centuries

The necklace strung with untested, unevenly
sized seed pearls and 19th-century hexagonal
barrel-like pendants, champlevé enamelled in
the traditional Jaipuri *meenakari* palette (white,
red and green) with floral motifs on the back and
encrusted with small faceted diamond beads in
circular and drop-shaped *kundan* settings on
the front, the ends linked with an intertwined
metal and coral silk threads string with tassel,
the pearl-strung section 36.5cm long, the fully
opened necklace 42.5cm long.

£3,000-4,000

166



A COURTLY LADY DANCING ON A PALATIAL
TERRACE Jodhpur, Rajasthan, North-Western
India, ca. 1840 - 1860 A COURTLY LADY
DANCING ON A PALATIAL TERRACE
Jodhpur, Rajasthan, North-Western India, ca.
1840 - 1860

Opaque pigments heightened with gold and
silver on paper, the vertical-format composition
depicting a sensuous courtly lady in a typical
Hindustani dancing pose, ready to take a spin,
with her hands interlinked and her little fingers
crossing and pointing outward, wearing a golden
choli top, at her feet several vessels including
drinking cups, *pandan* boxes, bottles, and a
spittoon, set within red, white and green rules,
and concentric polychrome borders, mounted,
glazed, and framed, 40.6cm x 34cm including
the frame.

£300-500

167



Islamic & Indian Art , 31st Oct, 2023 14:00

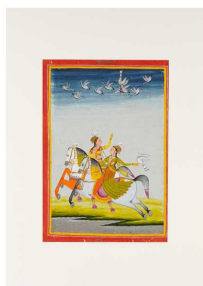
AN INDIAN GOLD-FOILED GEM-SET
NECKLACE Southern India, ca. 1880 - 1920 AN
INDIAN GOLD-FOILED GEM-SET NECKLACE
Southern India, ca. 1880 - 1920

A reconstituted modern necklace made of
twenty-one gold-foiled lac plaques of square
shape, set with untested, unevenly cut and sized
rubies, emeralds, and glass bead replacements
arranged on the four corners of each square and
in the centre of the raised diamond-shaped
cartouche, each necklace pendant with two pairs
of hoops on each side suggesting it was
originally strung on both ends and worn like a
garland-like long necklace, the reverse
hammered and chased in relief with a central
lotus flower spray, restrung on a modern thin
herringbone gold necklace, the largest plaque
3.7cm x 2cm, 13.5cm neck diam.

** The gold foils covering the lac plaques were
XRF tested. Result: 20k gold shellac.*

£300-400

168



A FALCONRY SCENE: TWO COURTLY
LADIES HUNTING Bundi, Rajasthan, North-
Western India, 19th century A FALCONRY
SCENE: TWO COURTLY LADIES HUNTING
Bundi, Rajasthan, North-Western India, 19th
century

Opaque pigments and ink heightened with gold
on wove paper, the vertical-format composition
portraying a falconry scene with two courtly
ladies riding their steeds in an open natural
landscape, the one on the left holding a falcon in
her hand ready to set him free to hunt, another
falcon already praying on a white bird in a
migrating flock, the lady on the right pointing at
the scene in the sky, set within black and white
rules, and concentric ochre yellow and bright red
borders, mounted on white card, the reverse
with 2ll. of black ink *Devanagari* script, 42cm x
29.8cm including the mount.

£2,000-3,000

169



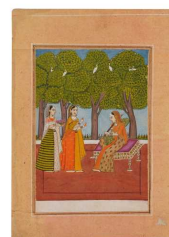
THE DUTIES OF A MAHARAJA Jodhpur
School, Rajasthan, North-Western India, mid to
late 19th century THE DUTIES OF A
MAHARAJA

Jodhpur School, Rajasthan, North-Western
India, mid to late 19th century

Opaque pigments and ink heightened with gold
on wove paper, the vertical-format composition
divided into two different chronological registers,
the scene on the upper right corner depicting a
Rajput Maharaja in conversation with his
beloved on a palatial terrace, underneath them
two courtiers portrayed debating and pointing to
a group of horses and an elephant with a
mahout, possibly a reference to an official
ceremonial procession or military expedition,
acting as a reminder of the Rajput rulers' duties,
portrayed in a typical Rajasthani palatial setting,
the reverse with an inscription in black ink
Devanagari script and later-added inventory
numbers and pencil annotations, 23.1cm x
18cm.

£600-800

170



Islamic & Indian Art , 31st Oct, 2023 14:00

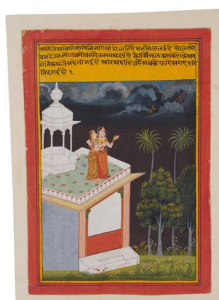
A COURTLY MAIDEN PLAYING THE VEENA
Bundi, Rajasthan, North-Western India, mid to
late 19th century A COURTLY MAIDEN
PLAYING THE *VEENA*

Bundi, Rajasthan, North-Western India, mid to
late 19th century

Opaque pigments and ink heightened with gold
on paper, the small vertical-format composition
depicting a courtly maiden seated on a gem and
pearl-studded golden seat playing the *veena*,
standing in front of her two female attendants,
one holding a bowl of freshly plucked rose
petals, the trees in the background livened by
pairs of white birds, pasted onto washed pink
borders with black, white, and gold rules, the
reverse plain, 21.5cm x 15.3cm.

£300-400

171



AN ILLUSTRATION TO AN ASHTA NAYIKA
SERIES: A LADY AWAITING HER LOVER
(VASAKASAJJA NAYIKA) Mewar, Rajasthan,
North-Western India, 18th century AN
ILLUSTRATION TO AN *ASHTA NAYIKA*
SERIES: A LADY AWAITING HER LOVER
(*VASAKASAJJA NAYIKA*)

PROPERTY FROM A PRIVATE AMERICAN
COLLECTION

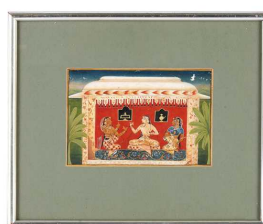
Mewar, Rajasthan, North-Western India, 18th
century

Opaque pigments and ink heightened with gold
on wove paper, the vertical-format composition
depicting a typical scene featured in *Ashta
Nayika* (Eight Heroines) series, with the *nayika*
awaiting her lover, showed here in distress,
pointing at the clouds and storm approaching,
worrying that her lover won't reach her due to
the meteorological conditions, her *sakhi*
(confidante) hugging and consoling her, the two
female characters standing on the terrace of a
white marble palatial compound with a lush
garden in the front, with 4ll. of black ink
Devanagari script at the top describing the
scene against an ochre yellow ground, set within
concentric black rules and bright red borders,
pasted onto a white card mount stamped on
reverse *Raja of Raghogarh Madhya Pradesh*,
30.7cm x 22cm.

Provenance: previously part of a private British
collection.

£500-700

172



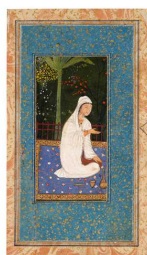
Islamic & Indian Art , 31st Oct, 2023 14:00

AN ILLUSTRATION TO A RASIKAPRIYA
SERIES: THREE LADIES IN CONVERSATION
In the style of 17th-century Malwa School,
Rajasthan, India, 18th - 19th century AN
ILLUSTRATION TO A *RASIKAPRIYA* SERIES:
THREE LADIES IN CONVERSATION

In the style of 17th-century Malwa School,
Rajasthan, India, 18th - 19th century
Opaque pigments on paper, the horizontal-
format composition depicting a scene in the
typical 17th-century Malwa pictorial style
featuring female figures with hourglass-shaped
waists, always in profile stances, with elongated
'fish eyes' and rounded black tassels
embellishing their hair and clothes, portraying
here three ladies in conversation seated in a
white marble pavilion surrounded by lush palm
trees and verdant hills, set within black and
yellow rules, mounted, glazed and framed, the
folio 12cm x 17.8cm, 26.5cm x 31.5cm including
the frame.

£600-800

173



A FRAGMENTARY PORTRAIT OF A MAIDEN
IN A GARDEN Mughal Provincial School,
possibly Bijapur, Deccan, Central India, 18th
century A FRAGMENTARY PORTRAIT OF A
MAIDEN IN A GARDEN

Mughal Provincial School, possibly Bijapur,
Deccan, Central India, 18th century
Opaque pigments heightened with gold on
paper, the small vertical-format fragmentary
portrait depicting a courtly maiden wrapped in a
white shawl, covering all her body except for the
hands and part of her knees, seated on a floral
floor spread in a blossoming garden in a palatial
setting, in front of her typical banqueting golden
vessels including a saucer, a drinking cup, and a
bottle, her gesture suggesting she is deep in
conversation with another character now
missing, set within gold, blue, white and black
rules, pasted onto concentric gold-speckled
album borders in blue, and marbled pink and
white, the reverse with a dark blue card, 17.5cm
x 9.5cm.

£600-800

174



A SEATED PORTRAIT OF A YOUNG MALIK
AMBAR (1548 - 1626) SMOKING A HUQQA
Possibly Aurangabad or Northern Deccan,
Central India, 18th century A SEATED
PORTRAIT OF A YOUNG MALIK AMBAR (1548
- 1626) SMOKING A *HUQQA*

Possibly Aurangabad or Northern Deccan,
Central India, 18th century
Opaque pigments, ink, pencil, white wash, and
gold on paper, the recto of this loose album
page featuring a seated portrait of a dark-
skinned gentleman clad in an elegant white
muslin *jama* outfit, resting against a large
bolster and smoking a *huqqa*, the physiognomy
reminiscent of the young military leader who
served as the Prime Minister of the Deccani
Ahmadnagar Sultanate, Malik Ambar, the
portrait surmounted by a Persianate illuminated
border with a fox amidst roses, pasted onto an
album page with several concentric decorative
borders illuminated with recurrent Persian
vegetal and floral meanderings on red and off-
white grounds, the verso with 14ll. of Persian
black ink *nasta'liq* script divided into two
columns, the poetry text reading section 21 from
Jami's *Haft Awrang*, in particular, the passage
when Yusuf discloses his identity as the *Aziz* of
Egypt to Zuleykha in a dream (*Yusuf o
Zuleykha*), set within the same concentric
borders of the recto, the text panel 14.8cm x
6.8cm, the folio 25.5cm x 15.5cm.
£3,000-5,000

175



Note that charges apply, see website for details

Islamic & Indian Art , 31st Oct, 2023 14:00

A LADY'S PORTRAIT AT NIGHT Mughal Provincial School, possibly Faizabad or Lucknow, Awadh (Oudh), Northern India, third quarter 18th century A LADY'S PORTRAIT AT NIGHT

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

Mughal Provincial School, possibly Faizabad or Lucknow, Awadh (Oudh), Northern India, third quarter 18th century

Opaque pigments heightened with gold on paper, the small vertical-format portrait depicting a well-dressed and heavily bejewelled courtly maiden, possibly a Mughal princess, wearing a diaphanous white *anarkali* with a see-through golden top over a pair of embroidered pink *pajama* trousers, her neck covered by several strands of pearl necklaces, on her head a golden gem-set conical headdress with a black heron feather as central aigrette, holding a golden encrusted staff, another symbol of power, in one hand and a green parakeet, a symbol of companionship, on the finger of the latter, flanked by two red poppy bouquets at her feet, set underneath a starry sky, the reverse plain, 13.7cm x 10.5cm.

Provenance: Once part of a private collection, Suzzex

£500-800

176



A LARGE ENGRAVED BRASS OFFICIAL SEAL BEARING THE NAME OF THE PASHTUN PRINCESS BIBI DURRANI Possibly Kandahar, Northern India, dated 1080 AH (1669 - 1670 AD) A LARGE ENGRAVED BRASS OFFICIAL SEAL BEARING THE NAME OF THE PASHTUN PRINCESS BIBI DURRANI

Possibly Kandahar, Northern India, dated 1080 AH (1669 - 1670 AD)

The flat seal plaque of circular shape, with 3ll. of *nasta'liq* script bearing the name of the Pashtun Princess (Shahzadi) Bibi Rab'ar Durrani and the date 1080 AH encased within a vegetal festoon with rosettes, surmounted by a tall, tapering, conical grip with drop-shaped finial, incised with three overlapping bands of vegetal motifs and geometric fretwork, the plaque 9cm diam., 18.8cm high including the grip.

£800-1,200

177



Islamic & Indian Art , 31st Oct, 2023 14:00

A LOOSE ILLUMINATED ALBUM PAGE WITH A SEATED MUGHAL COURTIER SMOKING A HUQQA AND NASTA'LIQ POETRY Provincial Mughal School, possibly Delhi or Awadh, Northern India, ca. 1750 - 1780 A LOOSE ILLUMINATED ALBUM PAGE WITH A SEATED MUGHAL COURTIER SMOKING A *HUQQA* AND *NASTA'LIQ* POETRY

Provincial Mughal School, possibly Delhi or Awadh, Northern India, ca. 1750 - 1780 Opaque pigments and black ink heightened with gold on wove paper, the verso featuring a traditional courtly palatial interior scene with a Mughal nobleman, possibly a prince, clad in a fur-lined gold-embroidered floral overcoat reminiscent of Persian hunting coats, seated on a white floor spread, smoking from a globular gilt green glass *huqqa* (water pipe), behind him a standing attendant with a fly-whisk, set within black, green, red and blue rules, and concentric decorative borders in gold and dark blue illuminated with elegant floral meanderings, the recto with a plain rectangular calligraphic panel in-filled with a black ink Persian *nasta'liq* love poem (*ghazal*), set within black and blue rules, and dark blue and illuminated cream borders, at the bottom of the page a cropped circular library stamp dated 1300 AH (1882 - 83 AD), mounted in a double glazed frame, 49cm x 36.5cm including the frame.

£3,000-5,000

178



A BIDRI BRASS AND SILVER-INLAID FLY WHISK (CHAUR SAHIB) HANDLE WITH CHEVRON AND FLOWER MOTIF Bidar, Deccan, Central India, 19th century A BIDRI BRASS AND SILVER-INLAID FLY WHISK (*CHAUR SAHIB*) HANDLE WITH CHEVRON AND FLOWER MOTIF

Bidar, Deccan, Central India, 19th century With a typical tapering cylindrical grip, terminating in a bud-shaped pommel, rising to a truncated rounded head with an everted sloping rim, surmounted by a hemispherical red cotton-lined and metal thread-embroidered pad yielding to a large plume of cream-coloured horse or yak hair, the zinc alloy handle decorated with typical Indian Bidri brass and silver inlays in the form of two-tone chevron bands on the grip and overlapping registers of foliage and rose stems on the head, the handle 28.3cm, 71.5cm including the plume.

£600-800

179



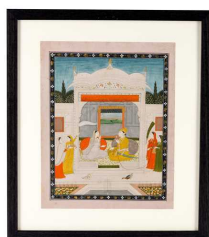
A LARGE ENGRAVED BRASS OFFICIAL MUGHAL SEAL BEARING THE NAME OF MUHAMMAD SHAH (1702 - 1748) Northern India, dated 1126 AH (1714 AD) A LARGE ENGRAVED BRASS OFFICIAL MUGHAL SEAL BEARING THE NAME OF MUHAMMAD SHAH (1702 - 1748)

Northern India, dated 1126 AH (1714 AD) The flat seal plaque of circular shape, with 4ll. of dense *nasta'liq* script bearing the name and honorific titles of Muhammad Shah, the 13th Mughal Emperor ruling from 1719 until 1748, and the date 1126 AH, scattered across a ground of miniature rosettes and stylised foliage, encased within a circular band featuring twelve calligraphic roundels in-filled with the names and royal titles of his predecessors, outlining the direct lineage of the Mughals from Timur-i Lang (Tamerlane), surmounted by a short flared grip with a button-like pommel, attached to a sloping bell-shaped base, the plaque 9.8cm diam., 14.2cm high including the grip.

£600-800

Islamic & Indian Art , 31st Oct, 2023 14:00

180



A PRINCE AND HIS BELOVED IN CONVERSATION IN A MARBLE PAVILION
Garhwal, Pahari School, Punjab Hills, Northern India, 19th century A PRINCE AND HIS BELOVED IN CONVERSATION IN A MARBLE PAVILION

Garhwal, Pahari School, Punjab Hills, Northern India, 19th century

Opaque pigments heightened with gold on paper, the vertical-format composition depicting a yellow-clad prince seated in front of his beloved, attentively listening to her whilst smoking a *huqqa* pipe, the couple surrounded by two pairs of female attendants holding a gem-set golden *pandan* box, a fly-whisk, a *morchal* fan with peacocks' feathers, and the *huqqa* pipe, the two ducks in the foreground next to a square fountain symbolising companionship and marital blessing, set within concentric Kangra-style decorative borders with two-tone floral sprays on dark blue ground and plain pink ground, mounted, glazed and framed, the folio 28.5cm x 22.5cm, 40cm x 35cm including the frame.

£2,000-3,000

181



AN OCTAGONAL INDIAN SILVER PANDAN BOX Northern India, late 19th century AN OCTAGONAL INDIAN SILVER PANDAN BOX Northern India, late 19th century Of octagonal shape, resting on a flat base, with a convex lid, the exterior divided into eight decorative sections, each one incised and chased in relief featuring a cascade of stylised vegetal stems or floral buds against a ring-punched ground, interspersed amidst friezes of inverted palmette leaves, 9.5cm x 13cm at widest points, 471 grams.

£200-300

182



COURTLY LOVERS STROLLING IN A COURTYARD Possibly Mandi in Kangra style, Pahari School, Punjab Hills, first half 19th century COURTLY LOVERS STROLLING IN A COURTYARD

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

Possibly Mandi in Kangra style, Pahari School, Punjab Hills, first half 19th century

Opaque pigments heightened with gold on paper, the vertical-format composition depicting a young prince with his beloved having a stroll in the courtyard of a palatial setting, the female attendants behind the couple holding a fly whisk and tall parasol, the ones greeting them on the right-hand side holding an ewer, a sword and quiver, and a gem-studded golden pandan box, the first and last vessel symbols of hospitality and usually employed in Indian guest welcoming rituals, a large fountain in the foreground and a maiden spying on the scene in the background, set within white rules, and typical Pahari Kangra decorative borders including a two-tone floral spray on a dark blue ground and another red-speckled pink, the reverse plain except for an inventory number K 396, 28.8cm x 23cm.

Provenance: previously part of a private German collection.

£600-800

Note that charges apply, see website for details

Islamic & Indian Art , 31st Oct, 2023 14:00

183



LOVERS IN THE MONSOON RAINS Garhwal, Pahari School, Punjab Hills, Northern India, ca. 1780 - 1800 LOVERS IN THE MONSOON RAINS

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

Garhwal, Pahari School, Punjab Hills, Northern India, ca. 1780 - 1800

Opaque pigments heightened with gold and silver on paper, the vertical-format composition featuring a beloved *topos* in Pahari paintings with a courtly couple enjoying a moment of relaxation in each other's company, smoking *huqqas* on a palatial terrace whilst the black clouds of Monsoon rains are approaching, an attendant standing behind them carrying a gem-studded golden *pandan* box, in the background a lotus pond on the left-hand side, mounted, glazed, and framed, 35.5cm x 28.5cm including the frame.

Provenance: previously part of a private German collection.

£1,500-2,000

184



A MODERN UNMARKED INDIAN SILVER HUQQA BASE Northern India, late 20th century A MODERN UNMARKED INDIAN SILVER HUQQA BASE

Northern India, late 20th century

Of typical shape, resting on a stylised, gadrooned, and fluted circular splayed lotus base, surmounted by a pyriform stem with a tapering neck, and a compressed rounded head and furnace at the top, the openwork lid decorated with several drooping chainlets, and incised with stylised foliage and floral motifs throughout, on the side of the base an angular, curved spout surmounted by a miniature duck, 40cm high, 1386gr.

£400-600

185



AN ILLUSTRATION TO A BARAMASA SERIES: THE TEEJ FESTIVAL DURING THE MONTH OF SHRAVANA Jodhpur, Rajasthan, North-Western India, late 18th - 19th century AN ILLUSTRATION TO A BARAMASA SERIES: THE TEEJ FESTIVAL DURING THE MONTH OF SHRAVANA

Jodhpur, Rajasthan, North-Western India, late 18th - 19th century

Opaque pigments, red and black ink heightened with gold on wove paper, the vertical-format composition depicting a traditional scene associated with the Hindu holy month of *Shravana* during which the *teej* festival (festival of swings) is celebrated, in the foreground two pairs of ladies standing on the left-hand side cheering for another pair pirouetting and spinning around on the right-hand side, behind them a courtly couple having a good time on a swing surrounded by a pair of peacocks and several other black, white and red birds, the top with a rectangular epigraphic cartouche in-filled with 5ll. of black and red ink *Devanagari* script, set within bright red and ochre yellow borders, mounted, glazed and framed, the folio 24cm x 16.2cm, 58cm x 43cm including the frame.

£300-500

Note that charges apply, see website for details

Islamic & Indian Art , 31st Oct, 2023 14:00

186



A LOOSE ILLUSTRATED FOLIO WITH THE QUEEN OF SHEBA AND KING SOLOMON IN CONVERSATION Possibly Delhi School or Kashmir, Northern India, 19th century A LOOSE ILLUSTRATED FOLIO WITH THE QUEEN OF SHEBA AND KING SOLOMON IN CONVERSATION

Possibly Delhi School or Kashmir, Northern India, 19th century

Opaque pigments, white wash, and ink heightened in gold on wove paper, the vertical-format composition depicting a heated debate between the Queen of Sheba and King Solomon seated on royal gem-studded gold thrones under a typical Mughal courtly tent setting in a lush and verdant garden, surrounded by numerous attendants holding fly-whisks, and bearing trays of precious goods and refreshments, set within black, gold, red and blue rules, and dense illuminated floral borders painted in polychromes, the recto featuring a large rectangular panel with four columns of eight squares, divided into blue and white triangles, in-filled with illuminated floral sprays, laid out to create charming geometric decorative motifs, set within similar concentric rules and borders of the verso, 28.5cm x 17.2cm.

£500-700

187



A PLAIN MUGHAL INDIAN BRASS AFTABA (EWER) Northern India, 17th - 18th century A PLAIN MUGHAL INDIAN BRASS AFTABA (EWER)

Northern India, 17th - 18th century

Of typical compressed pyriform shape, resting on a tall splayed foot, rising to a tapering faceted neck with a bulging ring at mid-height, and a deep almond-shaped head surmounted by a similarly shaped lid with a bulbous pommel, the sides with a flattened sinuous handle and upward-turned spout, 32cm high.

For an almost identical Mughal *aftaba* without its original lid, please see M. Zebrowski, *Gold, Silver and Bronze from Mughal India*, 1997, cat. 211, p. 157.

£800-1,200

188



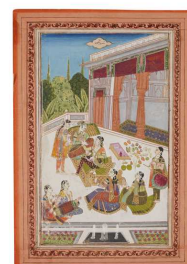
A PLAIN MUGHAL INDIAN BRONZE AFTABA (EWER) Northern India, 17th century A PLAIN MUGHAL INDIAN BRONZE AFTABA (EWER) Northern India, 17th century

Of typical compressed and tapering pyriform shape, resting on a tall splayed foot, rising to a flared neck with a bulging red-stained ring at mid-height, and a deep almond-shaped head, the lid now missing, the sides with a flattened sinuous handle and faceted, upward-turned, tall spout, 35.4cm high.

For an almost identical Mughal *aftaba*, please see M. Zebrowski, *Gold, Silver and Bronze from Mughal India*, 1997, cat. 212, p. 157.

£600-800

189



Islamic & Indian Art , 31st Oct, 2023 14:00

A COURTLY ENTERTAINMENT SCENE
Hyderabad, Deccan, Central India, early 19th century A COURTLY ENTERTAINMENT SCENE

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

Hyderabad, Deccan, Central India, early 19th century

Opaque pigments and ink heightened with gold on paper, the vertical-format composition depicting a crowded entertainment scene on a large terrace in a palace next to a lush garden, four female musicians in the foreground playing traditional Indian musical instruments to delight the Hyderabad ruler Nawab Sikandar Shikoh and his female companion, another attendant next to the courtly couple pouring wines in their drinking cups, behind them a low table with more beakers and decanters, and ripe fruits on the floor, the ruler identified by two inscriptions in black ink *nasta'liq* script next to him and at the top of the painting, set within black rules and pasted onto washed red borders, 35.7cm x 25.2cm.

Provenance: once part of a private American collection

£600-800

190



A PAIR OF ZINC ALLOY HUQQA BASES WITH SILVER MOUNTS Bidar, Deccan, Central India, 18th century A PAIR OF ZINC ALLOY HUQQA BASES WITH SILVER MOUNTS

Bidar, Deccan, Central India, 18th century

Each of tapering pyriform shape, resting on a short raised circular foot, rising to a narrow circular rim, the dark zinc alloy body plain except for the silver mounts on the foot, base, mid-height, and rim areas, alternating overlapping engraved bands with interlaced fretwork and palmette scrolls with plain registers, each 25cm high.

£1,500-2,000

191



A PAIR OF INDIAN MINIATURE SILVER SURAHÍ BOTTLES Possibly Lucknow, Awadh (Oudh), Northern India, 19th century A PAIR OF INDIAN MINIATURE SILVER SURAHÍ BOTTLES

Possibly Lucknow, Awadh (Oudh), Northern India, 19th century

Each of compressed pyriform shape, resting on a short circular foot, rising to a tall, slightly flared cylindrical neck surmounted by a dome-like stopper, hooked to the body with a chainlet, the exterior engraved with dense vegetal and floral meanderings throughout, an inverted lotus pedestal at the base of the neck with large, almond-shaped petals, and a decorative band of conch shells and curled palmettes underneath it, each base unmarked, each bottle ca. 16.5cm high, weighing respectively 134 grams and 132 grams.

£400-600

192



Islamic & Indian Art , 31st Oct, 2023 14:00

AN IMPRESSIVE GROUP OF ELEVEN
MUGHAL MOULD-BLOWN GLASS
ROSEWATER SPRINKLERS WITH SILVER
MOUNTS Gujarat, North-Western India, 18th
century AN IMPRESSIVE GROUP OF ELEVEN
MUGHAL MOULD-BLOWN GLASS
ROSEWATER SPRINKLERS WITH SILVER
MOUNTS

Gujarat, North-Western India, 18th century
Comprising four cobalt blue glass bottles, three
dark green ones, three clear ones, and an
amber yellow glass bottle, each of typical
bulbous pyriform shape, most bodies gadrooned
with irradiating vertical lines, resting on a short
splayed circular foot, rising to a tapering
cylindrical neck surmounted by Mughal silver
mounts including two parcel-gilt, three with
stylised *makara* heads encrusted with untested
rubies and turquoise cabouchon beads, two with
elephant heads, and the others chased in relief
and engraved with traditional floral motifs with
rosette roundels and fleshy palmettes, the tallest
30.2cm and the shortest 20.5cm including the
mounts.

£4,000-6,000

193



AN INDIAN MINIATURE CARVED EMERALD
SCENT BOTTLE WITH STOPPER Northern
India, 19th century AN INDIAN MINIATURE
CARVED EMERALD SCENT BOTTLE WITH
STOPPER

Northern India, 19th century
Of faceted, uneven square shape, resting on a
flattened and smooth base, surmounted by a
small rounded stopper, each side of the body
incised and carved with three elongated almond-
shaped leaves contained within two plain
horizontal lines, the top of the stopper
presenting four downward-curved leaves
followed by two carved overlapping lines, 4.5cm
high.

£800-1,200

194



THE DAILY LIFE IN THE PALACE: THE
WOMEN'S QUARTERS Rajasthan, North-
Western India, first half 20th century THE DAILY
LIFE IN THE PALACE: THE WOMEN'S
QUARTERS

Rajasthan, North-Western India, first half 20th
century

Opaque pigments heightened with gold on
paper, the two vertical-format compositions
depicting two different moments in the female
quarters of an Indian palace, comprising an
entertainment scene with a courtier entertained
by female musicians and attendants, watching a
flock of white doves flying in circles above them;
and another scene with a melancholic, sad-
looking lady waiting for her lover, being
comforted and cheered up by her *sakhi*
(confidante), a female attendant standing on the
far right on call, each scene set within black
rules and concentric polychrome borders,
mounted, glazed, and framed, the largest 38cm
x 28.8cm including the frame.

£200-300

195



Islamic & Indian Art , 31st Oct, 2023 14:00

A POLYCHROME-PAINTED LACQUERED
PAPIER-MÂCHÉ PANDAN BOX Rajasthan or
Northern India, late 19th - early 20th century A
POLYCHROME-PAINTED LACQUERED
PAPIER-MÂCHÉ PANDAN BOX

Rajasthan or Northern India, late 19th - early
20th century

Of rectangular shape, surmounted by a casket-
like, raised lid with sloping sides, painted in
polychromes and lacquered, the body decorated
with auspicious animals like a pair of ducks, an
elephant, a dappled horse, and a holy white
cow, and the lid with two pairs of courtly Rajput
couples, all set against a plain, dark red
background, the interior plain, 11.5cm x 14.7cm
x 10.8cm.

£300-400

196



THREE STANDING PORTRAITS OF INDIAN
MAHARAJAS Mewar and Bundi, Rajasthan,
North-Western India, 18th century THREE
STANDING PORTRAITS OF INDIAN
MAHARAJAS

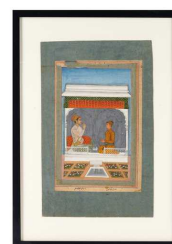
PROPERTY FROM A PRIVATE AMERICAN
COLLECTION

Mewar and Bundi, Rajasthan, North-Western
India, 18th century

Opaque pigments and ink heightened with gold
on wove paper, comprising two standing
portraits of the same Indian Maharaja with a
flaming golden halo, wearing a tall black heron
feather aigrette in his turban, in one portrait
dressed in a long orange *jama* tightened with a
silver sash, in the latter with a fine diaphanous
white muslin *jama* with a red sash, holding a
bunch of lotus flower buds in one hand, his
forehead marked with the Shaiva *tripundra*, set
within black rules, and a white-washed pink
border and bright red border respectively, with
annotations in black ink *Devanagari* script on
both reverse, the largest 27.7cm x 19.6cm; and
another similar standing portrait, smaller in size,
depicting a young yellow-clad Maharaja with a
flaming halo, holding a lotus bud and a tall
encrusted *tulwar* sword, the reverse with two
lines of black ink annotations, 19cm x 12cm.
Provenance: once part of a private German
collection

£400-600

197



Islamic & Indian Art , 31st Oct, 2023 14:00

TWO MUGHAL NOBLEMEN IN CONVERSATION SEATED IN A MARBLE PAVILION Mughal Provincial School, Northern India, 19th century TWO MUGHAL NOBLEMEN IN CONVERSATION SEATED IN A MARBLE PAVILION

Mughal Provincial School, Northern India, 19th century

Opaque pigments heightened with gold on paper, the vertical-format composition depicting a young Mughal prince holding and smelling a rose bud, seated against a large orange bolster, across him another nobleman holding a flower in his hands, both seated under a white marble pavilion leading to a *charbagh* (quadrilateral garden) with a fountain in the middle, set within red rules, and an illuminated light blue border with vegetal scrollwork, mounted on teal-coloured cardboard, glazed and framed, the full page 32.8cm x 20.8cm.

For a painting with an analogous composition and subject, please see Christie's London, 12 June 2018, lot 32.

£1,000-1,500

198



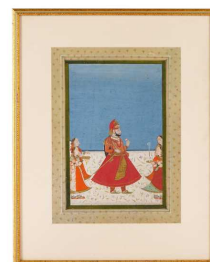
A PRIVATE AUDIENCE: A MAHARAJA DURBAR SCENE Mewar, Rajasthan, North-Western India, second half 19th century A PRIVATE AUDIENCE: A MAHARAJA DURBAR SCENE

Mewar, Rajasthan, North-Western India, second half 19th century

Opaque pigments heightened with gold on paper, the horizontal-format composition depicting a Maharaja holding an audience with his advisors and closest entourage, two standing attendants behind him holding tall *morchal* fans, the background showcasing a typical Northern Indian palace interior, set within black, yellow and white rules, and dark blue and bright red borders, mounted, glazed and framed, 31cm x 36.7cm including the frame.

£400-600

199



A STANDING PORTRAIT OF A RAJPUT RULER WITH FOUR ATTENDANTS Possibly Mewar (Udaipur), Rajasthan, North-Western India, ca. 1840 - 1860 A STANDING PORTRAIT OF A RAJPUT RULER WITH FOUR ATTENDANTS

Possibly Mewar (Udaipur), Rajasthan, North-Western India, ca. 1840 - 1860

Opaque pigments heightened with gold on paper, the large vertical-format portrait depicting a Rajput ruler standing in the middle of the scene on a palatial terrace, wearing a typical red *jama* outfit and an upward-curved turban decorated with a gilt rosette at the top attached to a string running under the ruler's chin, holding a rose blossom in one hand and a *tulwar* sword in the latter, preceded and accompanied by two pairs of courtly maidens, the ones in the front carrying a golden tray with a burning candle, the ones at the back a small golden mace each and a rectangular gem-set golden box, the scene indicating the start of a ceremonial procession or ritual *puja*, set within concentric polychrome rules, and green and illuminated off-white borders, the reverse featuring a blue ownership stamp, the *Devanagari* characters now hardly readable, and an inventory label describing the scene in English, mounted on a double glazed frame, 45.5cm x 36.2cm including the frame.

£1,200-1,600

200



Islamic & Indian Art , 31st Oct, 2023 14:00

THE MUGHAL EMPEROR MUHAMMAD SHAH (R. 1719 - 1748) HOLDING A SARPECH
Possibly Jaipur or Mewar, Rajasthan, North-Western India, late 18th - 19th century THE MUGHAL EMPEROR MUHAMMAD SHAH (R. 1719 - 1748) HOLDING A *SARPECH*
PROPERTY FROM A PRIVATE AMERICAN COLLECTION

Possibly Jaipur or Mewar, Rajasthan, North-Western India, late 18th - 19th century
Opaque pigments and ink heightened with gold on wove paper, the vertical-format composition portraying the 13th Mughal Emperor, Muhammad Shah (r. 1719 - 1748), standing in a green field, depicted with a large radiant golden halo and ornate turban with a black heron aigrette, holding an encrusted golden *sarpech* (turban ornament) in his right hand, in the left hand a long *tulwar* sword, set within later-added red borders, the reverse with a rectangular black ink ownership seal in Arabic, 27cm x 17cm.

Provenance: previously part of the private collection of Monroe Wheeler, Rosemont, New Jersey.

£500-700

201



A MINIATURE POLYCHROME ENAMELLED GOLD NINE-GEM (NAVRATNA) ARMLET (BAZUBAND) Jaipur, Rajasthan, North-Western India, first half 19th century A MINIATURE POLYCHROME ENAMELLED GOLD NINE-GEM (NAVRATNA) ARMLET (BAZUBAND) Jaipur, Rajasthan, North-Western India, first half 19th century

Of square shape, with sloping sides and a lobed, flower-like hinged hoop on each end, the gem-encrusted front of the gold foil *kundan*-set miniature plaque for *bazubands* (upper arm bracelets) designed as a floral burst with cusped buds and drop-shaped foliage, showcasing an elegant display of *navratna* gems (ruby, pearl, coral, garnet, blue sapphire, cat's eye, yellow topaz, emerald, and diamond - the latter two inverted on the present example), inspired by the *Navgraha Yantra*, a diagram representing the nine planets of the Hindu astrological system, the hoops set with rubies and white sapphires, the reverse enhanced with a champlévé white-enamelled field livened by a central red poppy flower and stylised star-like floral sprays around it, foliage in green, the sides in light blue, the enamel palette usually associated with Jaipur *meenakari* workshops, 5.5cm x 2.6cm.

£2,000-3,000

202



Islamic & Indian Art , 31st Oct, 2023 14:00

A PORTRAIT OF MAHARAJA RAI SINGH OF BIKANER (R. 1574 - 1612) Possibly Bikaner or Jaipur, Rajasthan, North-Western India, ca. 1880 - 1900 A PORTRAIT OF MAHARAJA RAI SINGH OF BIKANER (R. 1574 - 1612) Possibly Bikaner or Jaipur, Rajasthan, North-Western India, ca. 1880 - 1900

Opaque pigments heightened with gold on wove paper, the vertical-format standing portrait depicting Maharaja Rai Singh of Bikaner with an irradiating halo, leaning on a golden cane, wearing a white muslin *jama* with a bright orange sash around his waist and gold-embroidered red *pajama* trousers, the portrait set in an idealised landscape, within black and white rules, and a bright red border, with an identifying black ink *Devanagari* inscription at the top, the reverse with two further lines of black ink *Devanagari* script at the top and stamped in the middle with the mark of Bikaner Maharaja's personal collection, last checked 17 August 1964 and with inventory number 592, mounted on white cardboard, the folio 24.3cm x 16.2cm, 45cm x 35cm including the mount.

£400-600

203



A POLYCHROME-PAINTED RAJPUT COTTON BANNER Rajasthan, North-Western India, 19th century A POLYCHROME-PAINTED RAJPUT COTTON BANNER

Rajasthan, North-Western India, 19th century Of large rectangular shape, the vertically and horizontally joined hanging of white, plain weave, coarse cotton printed and brightly painted with a monumental, corpulent Rajput ruler facing right, heavily bejewelled and enthroned in the centre of the composition, holding a dagger in the right hand, and a lotus flower in the other, surveying his significant courtiers and generals, the ones in closer proximity of larger scale, the lower ranks located at a greater distance and in a smaller scale, including many registers of entertainers, animals, and mythical creatures, 148cm x 541cm.

£600-800

204



A STANDING PORTRAIT OF NIZAM ALI KHAN SIDDIQI, ASAF JAH II (1734 - 1803) Rajasthan, North-Western India, ca. mid-19th century A STANDING PORTRAIT OF NIZAM ALI KHAN SIDDIQI, ASAF JAH II (1734 - 1803) PROPERTY FROM A PRIVATE AMERICAN COLLECTION

Rajasthan, North-Western India, ca. mid-19th century

Opaque pigments, ink, pencil and gold on paper, the large vertical-format portrait depicting Mir Nizam Ali Khan Siddiqi, also known as Asaf Jah II, the 5th Nizam of Hyderabad State ruling between 1762 and 1803, with a large golden flaming halo, wearing a fine diaphanous white muslin *jama* in line with Mughal fashion canons, embellished with several strands of pearl necklaces and encrusted golden *bazubands* (armbands) on his chest and arms, around his waist a belt with a *tulwar* sword and another in his left hand, in the right hand a small golden ring, the face showing signs of ageing but serene and realistically drawn, set within black and white rules, and yellow and bright red borders, pasted onto a grey cardboard mount, the portrait 35cm x 25.3cm, 37.5cm x 28cm including the mount.

Provenance: once part of a private American collection

£200-300

205



A HEAVILY BEJEWELLED NAYA CHAND - NIYAM COMPOSITE PENDANT WITH DIAMONDS IN PACHCHIKAM SETTING Possibly Gujarat, Western India, late 19th

Note that charges apply, see website for details

Islamic & Indian Art , 31st Oct, 2023 14:00

century AN IMPRESSIVE HEAVILY
BEJEWELLED *NAYA CHAND* - *NIYAM*
COMPOSITE PENDANT WITH DIAMONDS IN
PACHCHIKAM SETTING
PROPERTY FROM AN IMPORTANT PRIVATE
LONDON COLLECTOR

Possibly Gujarat, Western India, late 19th
century

Made of five different components joint at the
back through an invisible sliding cross-like
reticulate, designed as a traditional *naya chand*
(crescent moon, also *hila*) - *niyam* (flower)
pendant very much *en vogue* throughout the
Mughal era, with three diamond-set roundels at
the top and sides, one surmounted by an
untested bulbous ruby bead, and an unfaceted,
drop-like carved emerald charm at the bottom,
the centre of the *niyam* flower section irradiating
five linear sprays set with narrow *baguette*
rubies, the faceted diamonds covering the rest
of the pendant's front set in a traditional Gujarati
pachchikam (claw-like silver) setting, the reverse
with a parcel-gilt sheet incised with dense
vegetal meanderings, interlocking foliage, and
floral blossoms, in a padded, velvet-lined
presentation case with tooled green leather, the
pendant 9.8cm x 7cm at widest points, the case
13.5cm x 10.5cm.

In the history of Indian jewellery, the Mughal
period remains a pivotal moment of maximal
experimentation and extravagance, an era rich
in developments and innovative juxtapositions. It
is exactly at this time that several necklaces
started incorporating long plaque-like pendants
in their centres, often made of several individual
adornments joint together. The *naya chand* -
niyam and *chand tara* designs are classical
examples of this trend. The first type usually
incorporates a crescent moon-shaped pendant,
either single or double, surmounted by a flower-
shaped pendant with cabochon-cut gemstones
(or glass); the latter has instead a crescent
moon surmounted by a star (Oppi Untracht,
Traditional Jewelry of India, 1997, reprinted
2008, pp. 353 - 354). The *Leitmotiv* of the
crescent is widely present in Indian jewellery
across the Subcontinent, acting as an
auspicious and protective symbol with several
meanings, and it is not a prerogative of a
specific social group or faith (for a North Indian
example, please see *Treasures of the Mughals*
and the *Maharajas: the Al-Thani Collection*,
exhibition catalogue, 2017, cat. 175, pp. 256 -
257). The composite and modular nature of
these pendants makes them easier to produce

but also ideal to wear in different forms, fashion,
and occasions, creating an evergreen piece of
personal adornment.

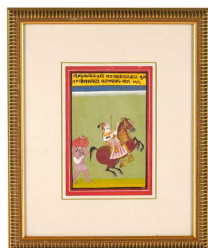
To a degree, their overall design and style are
reminiscent of European military decorations
and royal favours, which possibly sparked their
seminal development in India. In the specific
case of the present lot, the connection with
European adornments does not end there. In
fact, the faceted diamonds on the front of our
pendant are set in a specific technique called
pachchikam, a form of claw-like silver setting
which enables encasing uncut gemstones and
glass in a Western design, departing from the
more traditional gold foil *kundan* setting.
Pachchikam is an Indian jewellery craft
originating in the region of Kutch in the Western
Indian state of Gujarat, the home of exquisite
silverware production. The term derives from
'*pachchiga*' which means 'goldsmith' in the
local *bhasha* (language, dialect). Its history is
not well-researched or documented, therefore its
origins are still unclear, but some early
examples can be traced back to similar jewellery
designs worn by the European nobility in the
16th century. It is likely that having admired
these creations on their European counterparts,
Indian noblemen requested their jewellers to
produce analogous pieces, transforming them
extensively with a local flare. In *pachchikam*
settings, the first step is making a silver casing,
which is then hollowed with grooves. The uncut
gemstones and glasswork are then affixed and
kept in these grooves thanks to tiny metal claws.
The use of silver served a multitude of purposes:
firstly, it was cheaper than gold; secondly, it was
extremely malleable, making it easier to shape;
but lastly, its close resemblance to platinum
gave it that final Western touch so craved by
Indians, especially in the late 19th century, when
most of the members of prominent royal courts
like the Nizams and Patialas became fond
clients of European jewellery *maisons* like
Cartier and Van Cleef & Arpels.

For an analogous diamond-set *pachchikam*
floral pendant and necklace attributed to
Western India and dated late 19th century,
please see Usha R. Bala Krishnan and Meera
Sushil Kumar, *Dance of the Peacock: Jewellery
Traditions of India*, 1999, reprinted 2010, cat.
241, p. 165.
£8,000-12,000

Note that charges apply, see website for details

Islamic & Indian Art , 31st Oct, 2023 14:00

206



AN EQUESTRIAN PORTRAIT WITH A FOOT ATTENDANT Mewar, Rajasthan, North-Western India, ca. 1880 - 1920 AN EQUESTRIAN PORTRAIT WITH A FOOT ATTENDANT Mewar, Rajasthan, North-Western India, ca. 1880 - 1920

Opaque pigments heightened with gold on paper, the vertical-format composition depicting a Rajput ruler on a chestnut steed bedecked in gold ceremonial tassels and trappings, holding a tall spear, followed by a bare-footed and half-clad, humble foot attendant carrying a heavy bag on his head, the scene a strong visual reminder of the social difference between castes, with 2ll. of black ink *Devanagari* script at the top against an ochre yellow background, set within concentric black and white rules, and bright red borders, mounted, glazed, and framed, 36.3cm x 30.2cm including the frame.
£300-500

207



TWO INDIAN GILT-COPPER DECORATIVE ACCESSORIES Northern India or Deccan, mid to late 19th century TWO INDIAN GILT-COPPER DECORATIVE ACCESSORIES Northern India or Deccan, mid to late 19th century

Comprising a circular belt buckle with a lobed profile, decorated with two reversed pairs of peacocks with long dotted tails, in-between each pair a tall and narrow cypress tree, usually identified as a symbol of the Beloved, 6.8cm diam.; and a gilt-copper plaque in the shape of a cusped cartouche, possibly used as a headpiece in horse trappings, decorated with interlocking vegetal sprays, curled foliage and blossoming flowers, with two large hoops at the top and seven smaller hoops around its edges, 10.4cm x 9.8cm at widest points.

£200-300

208



λ A CARVED AND STAINED MARINE IVORY GUNPOWDER FLASK Possibly Iran or India, 18th - 19th century λ A CARVED AND STAINED MARINE IVORY GUNPOWDER FLASK Possibly Iran or India, 18th - 19th century Of typical curved shape, incised with a large cusped palmette on the front, the interior hollow, with a gold-damascened steel lever with two circular hoops mounted at the top, the lid now missing, showcasing traditional elements of Indo-Persian portable gunpowder flasks, 16.5cm long.

This item may require Export or CITES licences in order to leave the UK. It is the buyer's responsibility to ensure that lots have the relevant licences before shipping.

£200-300

Islamic & Indian Art , 31st Oct, 2023 14:00

209



AN EQUESTRIAN PORTRAIT OF THE SUFI MASTER PIR BUDHAN SHAH (D. 1643)
Possibly Hyderabad or Bijapur, Deccan, Central India, late 18th century AN EQUESTRIAN PORTRAIT OF THE SUFI MASTER PIR BUDHAN SHAH (D. 1643)

Possibly Hyderabad or Bijapur, Deccan, Central India, late 18th century
Opaque pigments and ink heightened with gold on wove paper, the vertical-format composition depicting a portrait of Pir Budhan Shah, also known as Baba Budhan Ali Shah and Sayyed Shamsuddin, riding a chestnut horse, wearing a typical Mughal-style white *jama* outfit embroidered with small golden leaves, the same motif repeated on his cap, with a quiver filled with arrows, against an empty green background with high horizon, set within black, gold, and white rules, and salmon pink borders, an identifying black ink *nasta'liq* inscription at the top reading *Pir Shah*, mounted on white cardboard, the folio 33cm x 23cm.

Pir Budhan Shah (d. 1643) was a venerated Sufi master who supposedly lived for over 500 years and had a religious *querelle* with Guru Nanak in Rawalpindi (though their dates make this impossible), but later accepted Sikhism and converted to this faith before dying during the time of Guru Hargobind (1595 - 1644).

£2,000-3,000

210



A TINTED LITHOGRAPHED SEATED PORTRAIT OF AN INDIAN MAHARAJA
Rajasthan, North-Western India, late 19th - early 20th century A TINTED LITHOGRAPHED SEATED PORTRAIT OF AN INDIAN MAHARAJA

Rajasthan, North-Western India, late 19th - early 20th century

Opaque pigments, ink, and pencil heightened with gold on cardboard, the vertical-format composition portraying an Indian Rajasthani Maharaja seated on a Western chair in a Europeanised interior next to a small occasional table with a floral arrangement, the setting imitating typical late 19th-century black and white photographs of Indian Maharajas, set within black and red rules, and concentric decorative borders in yellow, green and off-white with rose sprays, 29.3cm x 21.8cm.

£200-300

211



AN INDIAN SILVER AND GOLD-INLAID (KOF TGARI) STEEL SWORD HILT Possibly Punjab, Northern India, 19th century AN INDIAN SILVER AND GOLD-INLAID (KOF TGARI) STEEL SWORD HILT

Possibly Punjab, Northern India, 19th century Of typical shape, with a circular disc enhanced with a floral crown and a bulbous finial at the top, a T-shaped forte on the other end, and a short rounded and flattened grip in the middle, decorated with gold-inlaid tall rose bouquets and vegetal sprays reserved against a silver-inlaid ground, the reverse of the disc with more trellis and an almond-shaped cartouche with hatched lines on the edges, the small size suggesting it was probably commissioned for a child's *tulwar* sword, 14cm x 7cm.

£200-300

Islamic & Indian Art , 31st Oct, 2023 14:00

212



λ A HARDWOOD ANGLO-INDIAN IVORY AND EBONY-INLAID ARMCHAIR Hoshiarpur, Punjab, Northern India, late 19th century, attributable to Kanhaya Lal Brij Lan Jain's workshop λ A HARDWOOD ANGLO-INDIAN IVORY AND EBONY-INLAID ARMCHAIR

Hoshiarpur, Punjab, Northern India, late 19th century, attributable to Kanhaya Lal Brij Lan Jain's workshop

With typical crossed X-like sloping legs with leather straps on the base, a removable flat square seat, rising to curved sides, fluted armrests terminating in feline heads, possibly lions or tigers, with sharp fangs and rounded tongues sticking out, the openwork back carved with two confronting peacocks separated by a tall rose stem, profusely inlaid with ivory and ebony marquetry work in the form of vegetal meanderings, stylised diamond-shaped rosettes, and two-tone chevron fretwork bands around the edges of the armrests, embodying the typical Anglo-Indian mix of Western furniture design and Indian artistic traditions, 96cm x 76cm x 48cm.

For further reference and comparison, please see identical Hoshiarpur chairs offered in the auction market at Bonhams London, 4 October 2011, lot 297; and 8 April 2014, lot 228, reoffered earlier this year, 23 May 2023, lot 159.

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10), reference number S8AVNSSP. It may also require Export or CITES licences in order to leave the UK. It is the buyer's responsibility to ensure that lots have the relevant licences before shipping.

£1,000-1,500

213



λ A CARVED HARDWOOD ANGLO-INDIAN IVORY AND EBONY-INLAID DAVENPORT DESK WITH VEGETAL DESIGNS Hoshiarpur, Punjab, Northern India, ca. 1870 - 1890 λ A CARVED HARDWOOD ANGLO-INDIAN IVORY AND EBONY-INLAID DAVENPORT DESK WITH VEGETAL DESIGNS

Hoshiarpur, Punjab, Northern India, ca. 1870 - 1890

Of typical rectangular shape, resting on a stepped base, divided into two main registers, the upper register featuring a narrow rectangular drawer with two ebony knobs surmounted by a sloping tabletop cover, with a burgundy red felt-lined interior and a narrow desk organiser with small compartments to store writing tools and stationery, and a rectangular lidded storage unit at the top with fluted profile, the interior with more squared and rectangular compartments, the lower register featuring a central unit with double doors gaining access to document compartments, shelved cupboards and pigeonholes, each side with four squared drawers for storing writing implements, the exterior profusely inlaid with ivory and ebony marquetry work showcasing interlocking vegetal sprays, tall cypress trees, pairs of birds, swans, peacocks and fish, stylised rosette roundels, and geometric two-tone fretwork bands, above the rounded arch in the middle of the stepped base an ivory-inlaid inscription in Roman alphabet reading *"MIADA SMISTRI HOSHIARPUR"* (the Masters' Square Hoshiarpur), the whole desk embodying the typical Anglo-Indian mix of Western furniture design and Indian artistic traditions, 93cm x 70.5cm x 60cm.

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10), reference no 3946VFLB. It may also require Export or CITES licences in order to leave the UK. It is the buyer's responsibility to ensure that lots have the relevant licences before shipping.

£4,000-6,000

Note that charges apply, see website for details

Islamic & Indian Art , 31st Oct, 2023 14:00

214



THE INTERIOR OF THE DIWAN-I KHAS IN DELHI'S LAL QILA (RED FORT) Possibly Delhi School, Northern India, mid-19th century THE INTERIOR OF THE *DIWAN-I KHAS* IN DELHI'S *LAL QILA* (RED FORT)

Possibly Delhi School, Northern India, mid-19th century

Opaque pigments and ink heightened with gold on wove paper, the horizontal-format composition indebted to Company School paintings and attempting to faithfully represent the interior of the Hall of Private Audiences (*Diwan-i Khas*) in the *Lal Qila* (Red Fort) of Delhi, depicting the typical white marble arcades with polylobed arches resting on fluted columns, in the centre of the hall a high chair or throne and behind it a tall door underneath a horseshoe-shaped arch, the foreground livened by a striped floor spread with polychrome floral decoration, set within white, black, and gold rules, and illuminated blue and bright red borders, the lower right corner with an inscription in black ink *nasta'liq* script reading *Takht-i Diwan-i Khas* (the Throne of the Hall of Private Audiences) and the date 1264 AH (?), corresponding to 1848 AD, the opposite corner with another inscription now faded, 21.5cm x 32.5cm.

£600-800

215



FOUR MICA PAINTINGS Murshidabad, Patna, and Tiruchirappalli (Trichinopoly), India, 19th century FOUR MICA PAINTINGS Murshidabad, Patna, and Tiruchirappalli (Trichinopoly), India, 19th century Opaque pigments on mica, showcasing the different styles of mica painting across the Indian Subcontinent, comprising a horizontal-format crowded ceremonial procession of a Hindu god's *murti* (icon), most probably Vishnu holding his attributes including a club, a quoit, and a lotus flower, the statue contained inside a typical Southern Indian *nagara* tiered structure of pyramidal shape, topped with a flaming lotus finial; a landscape scene with a river and an Indian fort atop a mountain in the background; a village scene with two women grinding cereals to make flour in front of their humble abode; and a South Indian couple dressed in typical attires, each mounted on a white card frame, some with coloured cards as background, the largest mica 10.7cm x 16cm, the smallest 10.3cm x 5.8cm.

£300-500

216



Islamic & Indian Art , 31st Oct, 2023 14:00

TWO SOUTH INDIAN COMPANY SCHOOL
PAINTINGS OF PAIRS OF LOCAL VILLAGERS
AND TRADESPEOPLE Tanjore (Thanjavur),
Tamil Nadu, South India, ca. 1780 - 1800 TWO
SOUTH INDIAN COMPANY SCHOOL
PAINTINGS OF PAIRS OF LOCAL VILLAGERS
AND TRADESPEOPLE
PROPERTY FROM A PRIVATE AMERICAN
COLLECTION

Tanjore (Thanjavur), Tamil Nadu, South India,
ca. 1780 - 1800

Opaque pigments heightened with gold on
paper, comprising two vertical-format
compositions once probably part of a South
Indian Company School album collecting
images of local villagers and their attires, one
album page featuring a Brahmin couple showing
the man chewing *paan* (betel leaf) and the
female counterpart looking at him, both wearing
traditional attires and accessories from the
South Indian regions, an inscription in black ink
reading *Bramany Caste* to the left-hand side,
set within black rules and bright red borders,
30.8cm x 21.4cm; and another larger album
page with a locksmith and his consort, the man
wearing a typical turban from the Mysore area,
set within black rules and white borders, the
reverse with a bilingual inscription in sepia ink in
Tamil and English, the latter reading *Gollah
Pon*, 38.5cm x 28.5cm.

£400-600

217



A GOLD POLYCHROME ENAMELLED
DIAMOND-SET TOE RING Northern India, 19th
century A GOLD POLYCHROME ENAMELLED
DIAMOND-SET TOE RING
Northern India, 19th century

The ring's curved hemispherical head encrusted
with two overlapping rows of faceted and table-
cut diamonds in gold foil *kundan* setting,
decreasing in size towards the sides,
underneath them two hoops with a cluster of five
miniature champlévé enamelled gold bells, the
shanks embellished with three registers of
champlévé enamelled vegetal motifs divided by
two bands of gold granulation, the *meenakari*
palette typical of Jaipur workshops, 2.6cm
diam., 37grams.

Provenance: in the private collection of an
Indian family for at least two generations,
previously offered at Sotheby's New York, 20
September 2005, lot 89.

£5,000-7,000

218



Islamic & Indian Art , 31st Oct, 2023 14:00

λ A COMMEMORATIVE SILVER AND GOLD-MOUNTED PICHANGATTI DAGGER AND ITS SHEATH Karnataka, South-Western India, first quarter 20th century λ A COMMEMORATIVE SILVER AND GOLD-MOUNTED *PICHANGATTI* DAGGER AND ITS SHEATH IN AN ANGLO-INDIAN IVORY-INLAID WOODEN PRESENTATION BOX

Karnataka, South-Western India, first quarter 20th century

Comprising a traditional *Pichangatti* dagger, with a curved single-edged steel blade, the tip with a crescentic cutting edge, the silver handle with a parcel-gilt rounded pommel embellished with rosettes and three studs on each side, the wooden sheath fitted with plain silver sheets and braided gold bands, on one side a hemispherical commemorative plaque in gold engraved with *Coorg Forest Sports Club presented to H. C. Bennett Esq. President*, on the latter a gold moon and rosette roundel, and an interlinked short chainlet to wear the dagger on a belt, 29cm long; and a rectangular green velvet-lined wooden presentation box inlaid with a lobed floral ivory medallion engraved in black with the monogram *CFSC* (Coorg Forest Sports Club), 7cm x 35cm x 14.3cm.

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10), reference no G7KLUD3G. It may also require Export or CITES licences in order to leave the UK. It is the buyer's responsibility to ensure that lots have the relevant licences before shipping.

£1,000-1,500

219



AN IMPRESSIVE PAIR OF SILVER-MOUNTED WOODEN TEMPLE GUARDIANS (DVARAPALAS) SPEARS Possibly Rajasthan or Northern India, 19th century AN IMPRESSIVE PAIR OF SILVER-MOUNTED WOODEN TEMPLE GUARDIANS (DVARAPALAS) SPEARS

Possibly Rajasthan or Northern India, 19th century

Each wooden stem carved in the round with overimposed globular knobs, the top fitted with a spearhead with a spiky double-sided steel blade with a thick medial ridge and recessed forte, each blade attached to a silver mount in the shape of a lion's head, below it a silver cusped blazon inscribed in *Devanagari* script reading ठि

वस्सी (*Thi Vass*), the base embellished with a densely ornate bulbous silver mount with foliate chevron bands, gadrooned knobs, rope-twisted fretwork bands, and a globular pommel at the end, these motifs often interspersed amidst lobed flower collars with numerous petals, the three fluted silver-fitted grips repeating the same rope-twisted bands of the base and adding engraved fish-scale designs in the middle, each spear divided in half and joint with a screw located at the height of the second grip, each 231cm high.

£3,000-4,000

220



Islamic & Indian Art , 31st Oct, 2023 14:00

FIVE MICA PAINTINGS OF INDIAN TRADESPEOPLE, CRAFTSMEN, AND VILLAGERS Possibly Patna or Benares, India, 19th century FIVE MICA PAINTINGS OF INDIAN TRADESPEOPLE, CRAFTSMEN, AND VILLAGERS

Possibly Patna or Benares, India, 19th century
Comprising five rectangular panels of opaque pigments on mica, each leaf in vertical format, providing a faithful representation of 19th-century Indian society, its traditions, and castes, featuring male villagers in their typical white attires, each accompanied by a handwritten sepia ink caption in English identifying his trade, including a squire, a cook, a dog keeper, a water seller and a butter churner, mounted, glazed, and framed, 61.2cm x 32cm including the frame.

£150-200

221



A FAMILY OF JULAHA (WEAVERS) AT WORK Chamba, Pahari School, Punjab Hills, Northern India, ca. 1830 - 1840, attributed to Chhajju (1775 - 1850) A FAMILY OF *JULAHA* (WEAVERS) AT WORK
PROPERTY FROM A PRIVATE AMERICAN COLLECTION

Chamba, Pahari School, Punjab Hills, Northern India, ca. 1830 - 1840, attributed to Chhajju (1775 - 1850)

Opaque pigments on wove paper, the horizontal-format composition depicting a rare and socially accurate scene of Indian village workers' lives, featuring a family of Northern Indian *julaha* (weavers) engrossed in their work, the elder householder weaving on a loom a triangular piece of orange and yellow cloth, his son sitting next to him on another loom and working on a white and green cloth, the mother in the foreground grinding cereals and feeding the chickens, on the left-hand side their married daughter cooking a stew on an open fire whilst her husband entertains their toddler, set within white and red rules, and typical Pahari-style concentric decorative borders with a two-tone floral spray on a dark blue ground and a red-speckled pink ground, mounted, glazed, and framed, the folio 21cm x 28cm, 35.5cm x 41.5cm including the frame.

Provenance: previously part of a private French collection.

£1,500-2,000

222



Islamic & Indian Art , 31st Oct, 2023 14:00

THE DIFFERENT STAGES IN A PUNDIT'S
LIFE Mewar, Rajasthan, North-Western India,
19th century THE DIFFERENT STAGES IN A
PUNDIT'S LIFE

Mewar, Rajasthan, North-Western India, 19th
century

Opaque pigments and ink heightened with gold
on wove paper, the large horizontal-format
composition presenting a chronological narrative
outlining the different phases in the life of a
pundit, from its early days as a student listening
to his mentor and performing daily rites and
chores (foreground), all the way to becoming
himself a teacher and guru for a local ruler
(upper right corner), the pupils in the lower right
corner holding books inscribed in black ink
Devanagari script reading '*Sri Ram ji*', possibly
a reference to the Ramanandi Sampradaya, one
of the largest and most egalitarian Hindu sects
India, on the top of the composition a
rectangular cartouche with a line of black ink
Devanagari script against an ochre yellow
ground, set within black rules, and yellow and
red borders, the reverse plain, 25.6cm x 41.5cm.

£2,000-3,000

223



A CROWDED SCENE WITH PROCESSIONS
AND A MILITARY CAMP Possibly Murshidabad,
West Bengal, Eastern India, ca. 1780 - 1820 A
CROWDED SCENE WITH PROCESSIONS
AND A MILITARY CAMP

Possibly Murshidabad, West Bengal, Eastern
India, ca. 1780 - 1820

Opaque pigments heightened with gold on wove
paper, the vertical-format, miniature-like
composition depicting a densely populated
encampment scene with several chronological
registers, in the foreground a military procession
of numerous soldiers about to begin led by three
musicians part of the military band, in the middle
ground golden chariots and palanquins,
elephants with *howdahs*, horses and many
musicians possibly joining a ceremonial
procession or honouring the troops with a visit,
terminating in a crowded gathering of illustrious
men, the background featuring more animals
used in battle, cannons, and various tents in a
military camp, set within concentric polychrome
rules, mounted, glazed, and framed, 43.5cm x
31cm including the frame.

£500-700

224



Islamic & Indian Art , 31st Oct, 2023 14:00

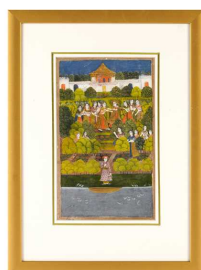
THE IMPORTANCE OF WATER Mewar,
Rajasthan, North-Western India, 19th century
THE IMPORTANCE OF WATER

Mewar, Rajasthan, North-Western India, 19th
century

Opaque pigments heightened with gold on
paper, the vertical-format composition divided
into two registers depicting different scenes at
once, at the top a characteristic well scene with
attendants pulling up a water bucket from a
deep well, a European figure standing on the
opposite side providing a man with the precious,
refreshing liquid from a *lota* vessel, the register
below with a maritime scene showing two typical
Northern Indian boats at sea, with 2ll. of black
ink *Devanagari* script at the top against an ochre
yellow background, set within concentric black
and white rules, and bright red borders,
mounted, glazed, and framed, 36cm x 30.2cm
including the frame.

£500-700

225



YUSUF BEING CHASED BY ZULEYKHA AND
HER MAIDENS IN A GARDEN Possibly
Murshidabad, West Bengal, Eastern India, ca.
1780 - 1820 YUSUF BEING CHASED BY
ZULEYKHA AND HER MAIDENS IN A
GARDEN

Possibly Murshidabad, West Bengal, Eastern
India, ca. 1780 - 1820

Opaque pigments heightened with gold on wove
paper, the vertical-format, miniature-like
composition depicting a densely populated
gathering in a palatial garden featuring the
Islamic Prophet Yusuf (Joseph) with a large
flaming halo being chased and pulled by
Zuleykha and her maidens, a beloved theme in
Medieval Persian poetry later translated in
Bengali, Punjabi and Urdu as well, more
attendants joining the scene from the verdant
bushes below the group, a young man clad in a
long pink *jama* outfit standing in front of a boat
on the shore of a pond in the foreground, the
profile of a white fortified wall and erected
pavilion dominating the background, set within
concentric polychrome rules, mounted, glazed,
and framed, 42.5cm x 31.4cm including the
frame.

£600-800

226



Islamic & Indian Art , 31st Oct, 2023 14:00

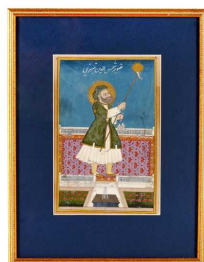
A STANDING PORTRAIT OF PROPHET YUSUF (JOSEPH) Possibly Hyderabad, Deccan, Central India, 19th century A STANDING PORTRAIT OF PROPHET YUSUF (JOSEPH)

Possibly Hyderabad, Deccan, Central India, 19th century

Opaque pigments and ink heightened with gold on paper, the small vertical-format standing portrait depicting Prophet Yusuf (Joseph in the Biblical tradition) with a flaming halo, holding a golden walking stick, clad in the fashion of Mughal emperors and courtly officials with a long gold-embroidered orange *jama*, tighten with a striped floral belt around the waist, the same design repeated on his turban, a pair of Persian-style tall black boots on his feet, and several strands of pearls around his chest, set against a field with three rows of red and white flowers, within black and gold rules, backed on fragments of *wasli* paper, 16.8cm x 13cm.

£400-600

227



A STANDING PORTRAIT OF THE SUFI MYSTIC SHAMS AL-DIN TABRIZI (1185 - 1248) Hyderabad, Deccan, Central India, ca. 1780 - 1800 A STANDING PORTRAIT OF THE SUFI MYSTIC SHAMS AL-DIN TABRIZI (1185 - 1248)

Hyderabad, Deccan, Central India, ca. 1780 - 1800

Opaque pigments heightened with gold and silver on paper, the vertical-format portrait depicting the beloved spiritual instructor of Mawlana Rumi, the Sufi mystic Shams al-Din Tabrizi with a large golden flaming halo, standing on a palatial terrace in front of a *charbagh* (quadripartite) garden with a central fountain, wearing a green overcoat over a white *jama* outfit, the two colours combined symbolising purity and religious devotion in the Islamic tradition, holding a spear with a fish at the top and three more fish in the latter hand, the composition charged with allegorical emblems of spirituality and reference to the holiness of the sitter, an inscription in white ink Persian *nasta'liq* script at the top identifying the subject, set within black and yellow rules, mounted, glazed, and framed, the folio 22.6cm x 14.4cm, 38.3cm x 29.1cm including the frame.

£800-1,200

228



Islamic & Indian Art , 31st Oct, 2023 14:00

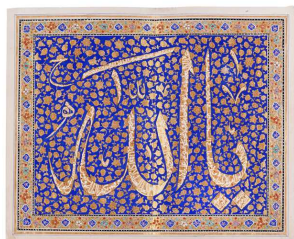
AN OPENWORK ENGRAVED BRONZE PROCESSIONAL STANDARD ('ALAM) WITH SIX DRAGON HEADS Possibly Deccan, Central India, 19th century AN OPENWORK ENGRAVED BRONZE PROCESSIONAL STANDARD ('ALAM) WITH SIX DRAGON HEADS

Possibly Deccan, Central India, 19th century Of typical gourd-like pyriform shape, pierced with two drop-shaped medallions in the centre reading the names of Allah, Muhammad, and the first Shi'a Imam, 'Ali, encased within an engraved calligraphic *naskh* band with a saying from Imam 'Ali stating that the only true victory comes from God, set against a hatched ground, surmounted at the top by three Timurid-style dragon heads on each side, joint to a ringed cylindrical shaft, mounted on a modern wooden stand, 69cm high including the stand.

Provenance: Christie's London (South Kensington), 28 April 2017, lot 317.

£3,000-5,000

229



AN ILLUMINATED CALLIGRAPHIC PANEL WITH 'YA ALLAH' Kashmir, Northern India, mid-20th century AN ILLUMINATED CALLIGRAPHIC PANEL WITH 'YA ALLAH' Kashmir, Northern India, mid-20th century Opaque pigments, ink, and gold on wove paper, the horizontal-format calligraphic panel inscribed with an illuminated invocation to Allah in monumental *thuluth* script, in-filled with Sura *Al-Baqara* (2), vv. 255 - 257, in white ink, diacritics and dots in black and red inks, set against a densely illuminated cobalt blue background with rosette sprays, within black and blue rules, and concentric decorative borders with white dots against black and traditional Kashmiri floral trellis and stylised scrollwork, the reverse plain, 34cm x 41.7cm.
£300-400

230



AN INDIAN LACQUERED PAPIER-MÂCHÉ DOUBLE-SIDED BOOKBINDING Possibly Kashmir or Deccan, India, late 18th - 19th century AN INDIAN LACQUERED PAPIER-MÂCHÉ DOUBLE-SIDED BOOKBINDING Possibly Kashmir or Deccan, India, late 18th - 19th century

Of rectangular shape, made of two separate covers joint together by a burgundy leather spine, polychrome-painted, gilt, and lacquered, the front decorated with a pair of tall almond-shaped cypress trees in-filled with a dense floral triumph in polychromes against a turquoise ground, the reverse with a pair of stylised red poppy bouquets with lush foliage against an olive green ground, both sides enhanced with a decorative floral border in polychromes marking the outer edges, mounted on a double-glazed frame, each cover 15cm x 9.5cm, together 15cm x 19.8cm, 31.8cm x 36.5cm including the frame.
£300-500

231



Islamic & Indian Art , 31st Oct, 2023 14:00

A LACQUERED AND GILT PAPIER-MÂCHÉ KASHMIRI PEN CASE Possibly Srinagar, Kashmir, Northern India, 19th century A LACQUERED AND GILT PAPIER-MÂCHÉ KASHMIRI PEN CASE Possibly Srinagar, Kashmir, Northern India, 19th century

With rounded ends and sliding tray, polychrome-painted, gilt, and lacquered, the top and sides decorated with rows of roundels in-filled with dense gold vegetal meanderings, the same foliated sprays repeated in the spaces in-between the roundels, all set against a black ground, the underside and the interior of the inner tray with stylised rosette sprays against green ground, the sides of the inner tray with blue and gold vegetal meanderings against a white ground, 29cm long.

£240-260

232



A GILT AND LACQUERED WOODEN LOW SIDE TABLE Kashmir, Northern India, 19th century A GILT AND LACQUERED WOODEN LOW SIDE TABLE

Kashmir, Northern India, 19th century Of rectangular shape, resting on four faceted, sloping legs with rounded feet, with a flat top, painted in red and white, gilt and lacquered, the decoration typical of Kashmiri lacquerware featuring dense scrolling vines, sprays of Chinar leaves, foliage and rosettes contained within cusped cartouches, arabesque medallions and geometric shapes, all set against a black-painted ground, 32.5cm x 40cm x 32.3cm.

£800-1,200

233



λ A SMALL INDO-PORTUGUESE CARVED ROSEWOOD IVORY-INLAID PORTABLE TABLE CABINET (VARGUENO) Goa, Southern India, 17th - 18th century λ A SMALL INDO-PORTUGUESE CARVED ROSEWOOD IVORY-INLAID PORTABLE TABLE CABINET (VARGUENO)

Goa, South-Western Indian coast, made for the export market, late 17th - 18th century Of rectangular shape, resting on a plain wooden base, the hinged outward-opening front panel revealing six rectangular drawers of different sizes used for stationary and writing implements storage, each one inlaid with a plain ivory plaque encased within a diamond-shaped fretwork band, each side of the cabinet including the interior of the front panel profusely inlaid with ivory interlocking and scrolling vegetal meanderings with minuscule drop-shaped leaves and rounded dots, set within thin ivory rules, the drawers' elongated brass knobs and front iron lockplate later Western replacements, 17.3cm x 27.8cm x 19cm.

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10), reference no PAB32SQG. It may also require Export or CITES licences in order to leave the UK. It is the buyer's responsibility to ensure that lots have the relevant licences before shipping.

£3,000-4,000

234



Note that charges apply, see website for details

Islamic & Indian Art , 31st Oct, 2023 14:00

λ AN IVORY-INLAID HARDWOOD FURNITURE
PANEL WITH BOLD NASTA'LIQ
CALLIGRAPHY Possibly Bijapur, Deccan, or
Goa, Western India, 18th - 19th century λ AN
IVORY-INLAID HARDWOOD FURNITURE
PANEL WITH BOLD NASTA'LIQ
CALLIGRAPHY

Possibly Bijapur, Deccan, or Goa, Western
India, 18th - 19th century

Of rectangular shape, possibly once used as a
panel of a chest or large cabinet, with a raised
centre finely inlaid with coloured woods, ebony
and ivory, the marquetry decoration featuring a
bold Persian *nasta'liq* calligraphic inscription
reading *A Fountain from Paradise*, a popular
saying in Bijapur and the Deccan area, set
against an elegant vegetal scrollwork with
serrated leaves and stylised flowers including
lotuses, roses and carnations, the calligraphy
inlaid with ebony plaques in-filled with vegetal
ivory tesserae, with the date 1082 AH (1671 - 72
AD) in Persian numerals to the lower left corner
the reverse plain, 50.5cm x 69.5cm.

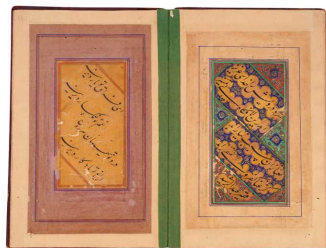
The decorative motifs and calligraphic
inscription presented on this panel are identical
to a carved architectural stone relief from the
Asar Mahal (Palace of Relics) in Bijapur, dating
to the end of the 'Adil-Shahi dynasty, published
in Stuart Cary Welch, *India: Art and Culture,
1300 - 1900*, 1985, cat. 206, p. 307. It is likely
that this composition was rather popular at the
time and was then possibly replicated across
different media as a standardised design,
including the original date 1082 AH.

The item within this lot containing ivory has been
registered in accordance with the Ivory Act
(Section 10), reference no 4M9LZZKE.

It may also require Export or CITES licences in
order to leave the UK. It is the buyer's
responsibility to ensure that lots have the
relevant licences before shipping.

£800-1,200

235



Note that charges apply, see website for details

AN INDIAN MURAQQA' ALBUM WITH
NASTA'LIQ CALLIGRAPHY Northern and
Central India, 19th century, assembled in the
20th century AN INDIAN *MURAQQA'* ALBUM
WITH NASTA'LIQ CALLIGRAPHY
Northern and Central India, 19th century,
assembled in the 20th century
Persian manuscript on paper, 8ff., with 16
calligraphic panels laid on polychrome cards,
each folio with poetic quatrains in bold *nasta'liq*
and *shikasteh nasta'liq* scripts, one folio a
facsimile of a signed piece by the calligrapher
Imad Al-Hasani, others variously illuminated in
polychromes and gold, bearing signatures and
seals including Fadawi Zafar Ullah, dated 1223
AH (1808 AD), Seyyed Hosseini Padshah,
Mushtaq Ahmad, Abdul Rashid, Imad Al-Hasani,
Mu'jiz Raqam in the 'span' of Deccan, Mir Fazl
Ali Urf Abdul Rahman, dated 9 Rajab 1226 AH
(30 July 1811 AD), bound with green tape, in
printed end paper, in burgundy binding, spine
and corners of deep burgundy calf, each panel
28cm x 18cm including the album borders.
£400-600

236



Islamic & Indian Art , 31st Oct, 2023 14:00

A LOOSE ILLUSTRATED FOLIO FROM AL-JAZULI (D. 1472)'S *DALA'IL AL-KHAYRAT* WITH AERIAL VIEW OF KA'BA Kashmir, Northern India, late 18th - early 19th century A LOOSE ILLUSTRATED FOLIO FROM AL-JAZULI (D. 1472)'S *DALA'IL AL-KHAYRAT* WITH AERIAL VIEW OF KA'BA Kashmir, Northern India, late 18th - early 19th century

Arabic manuscript on wove paper, the verso with 10ll. of black and red ink *naskh* script to the folio, the text '*describing the blessed garden in which the Prophet was buried*', the *bismillah* and significant words in red, set within red rules, the verso with fine illumination, painted in white, red, yellow, and black, depicting an aerial view of the sacred enclosure of Ka'ba and the holy Muslim shrines in Mecca, the *Masjid al-Haram* ground surrounded by an arcade surmounted by gilt domes, the text panel 15.8cm x 8cm, the folio 18cm x 11.5cm.

£200-300

237



TWO LOOSE FOLIOS FROM AN INDIAN SULTANATE QUR'AN Sultanate India, 16th century TWO LOOSE FOLIOS FROM AN INDIAN SULTANATE QUR'AN Sultanate India, 16th century

Sura *Az-Zumar* (39), vv. 56 - 67, and sura *Ghafir* (40), vv. 75 - 83, Arabic manuscript on wove paper, each folio with 11ll. of black ink *Bihari* script, interlinear Persian translations in red ink regional *naskh* script, full diacritic marks, some letters with *mashq* (elongated final letter), verse markers in yellow, green, and blue lobed flowerheads, the word '*Allah*' highlighted in the same tones, set within red and black rules, mounted in taped plexi sheets, each folio 38cm x 24cm, 41cm x 27cm including the mount.

£1,000-1,500

238



A POLYCHROME-PAINTED SOUTH-EAST ASIAN QUR'AN Possibly Sumatra, Indonesia, or Malay Peninsula, Muslim South-East Asia, late 19th century A POLYCHROME-PAINTED SOUTH-EAST ASIAN QUR'AN

Possibly Sumatra, Indonesia, or Malay Peninsula, Muslim South-East Asia, late 19th century

Arabic manuscript on wove paper, 270ff., each folio with 17ll. of black ink *Jawi* script, red circular verse markers, marginal markers in yellow circles and red lettering, chapter headings in red, the opening and closing bifolios with elaborate red and yellow illumination, the text panel set in lobed cartouches surrounded by dense vegetal meanderings and foliage, the colophon inscribed '*completed in the early evening, the 9th of Zul Haj, in this year, in this city*', in a black cotton-lined card binding with leather spine, the text panel 25cm x 12.3cm, the folio 32.9cm x 20cm.

£800-1,200

239



Islamic & Indian Art , 31st Oct, 2023 14:00

A LARGE MUSLIM INDIAN PRAYER PANEL WITH THE BISMILLAH AND MECCA AND MEDINA ROUNDELS Northern India, 19th century A LARGE MUSLIM INDIAN PRAYER PANEL WITH THE *BISMILLAH* AND MECCA AND MEDINA ROUNDELS

Northern India, 19th century

Opaque pigments and ink heightened with gold on thick stained card, the large prayer panel opening with a lobed cartouche in-filled with the *bismillah* in black ink *rayhani* script at the top, the cartouche inscribed 1252 AH (1836 AD), flanked by two rosette medallions containing aerial views of the two holiest sites in Islam, Ka'ba in Mecca and al-Masjid an-Nabawi in Medina, in the middle of the panel a large roundel containing v. 255 of Sura *al-Baqara* (2) in black ink *tawqi* script, surrounded by flower heads with the names of Allah and Muhammad, and more prayers at the bottom of the panel in black ink *rayhani* and *naskh* scripts, set within concentric decorative borders with gilt rosette sprays on black and bright red grounds, the reverse plain, 71.3cm x 56.5cm.

£400-600

240



A LARGE MUSLIM INDIAN PRAYER COTTON BANNER WITH IMAM 'ALI'S QUALITIES AND RELIGIOUS INVOCATIONS Northern India, 19th century A LARGE MUSLIM INDIAN PRAYER COTTON BANNER WITH IMAM 'ALI'S QUALITIES AND RELIGIOUS INVOCATIONS

Northern India, 19th century

Opaque pigments and ink heightened with gold on an off-white cotton canvas, the large prayer panel opening with a rectangular cartouche with an invocation to Allah in black ink intertwined *thuluth* script, the cartouche inscribed 1251 AH (1835 AD), framed within a vegetal festoon of pink and blue rosettes, in the middle a large oval medallion describing the physical qualities of the first Shi'a Imam 'Ali, the vertical-format lobed cartouche in the centre containing v. 103 of Sura *al-Imran* (3) in free-flowing black ink *naskh* script, ending with a large inscription in bold *rayhani* script, with nominal roundels on the corners referring to Sunni characters including Talheh and Ayrsha, the hot pink borders decorated with Persian-inspired illuminated cusped cartouches with polychrome flowers and gilt rosette bands, and crossing *khanjar* daggers with white curled hilts, at the top an image of Ka'ba, the reverse plain, 121.5cm x 70cm.

£400-600

241



Islamic & Indian Art , 31st Oct, 2023 14:00

A PAIR OF INDIAN POLYCHROME-PAINTED AND ILLUMINATED CELEBRATORY PANELS Northern India, dated Shaban 1324 AH (September 1906 AD) A PAIR OF INDIAN POLYCHROME-PAINTED AND ILLUMINATED CELEBRATORY PANELS

Northern India, dated Shaban 1324 AH (September 1906 AD)

Opaque pigments, black ink, and gold leaf on thick card, each panel presenting a similar vertical-format composition with minor variations, featuring the facade and main entrance of a typical Northern Indian building surmounted by a large stylised version of the British coat of arms of the chivalric Order of the Garter (*Honi soit qui mal y pense*) with rampant horse and spotted lion on the sides, the two animals holding a red *tughra* roundel in gold *diwani* script reading *Nur Mohammad Mo'in Sultan* and the date 1320 AH (1902 AD), above it the Ottoman crescent and star symbol, the ogival arch in the lower architectural register in-filled with black ink free-flowing *nasta'liq* inscriptions contained in orange-highlighted lobed cartouches, with *sabk-e Hendi* poetic hemistiches and laudatory, honorific statements to a high-member of society (*Huwa al-Mo'in*), one inscribed *submitted by Seyyed Mohammad Kamel Kazemi*, the latter *recommended by Mohammad Kabuli*, both dated 1324 AH at the bottom within a stylised *lota* vase flanked by a pair of peacocks, each set within black rules, and concentric decorative borders in yellow, gold with floral sprays in polychromes, and green, mounted, glazed and framed, the largest panel 49.5cm x 38cm, each 55.5cm x 44cm including the frame.

£1,200-1,800

242



A PREPARATORY STENCIL SKETCH WITH OVERLAPPING HORSE DESIGN Mughal India, 18th century A PREPARATORY STENCIL SKETCH WITH OVERLAPPING HORSE DESIGN

Mughal India, 18th century

Black ink and pencil on paper, finely tracing the pin-pricked stencilled outlines of six jumping horses, their bodies overlapping and creating a fantastical "impossible construction" acting as a precursor to 19th-century Western Surrealist art and Escher's sketches, the horses' tail, hoof, and other details rendered free-hand, in a cream mount, the verso with an old Christie's London numbered sticker and barcode, the folio 9.3cm x 18cm, 16cm x 23.7cm including the mount.

£150-200

243



A SMALL ENGRAVED GILT COPPER ISLAMIC CELESTIAL GLOBE Northern India, 19th century A SMALL ENGRAVED GILT COPPER ISLAMIC CELESTIAL GLOBE

Northern India, 19th century

Of spherical shape, pierced on either end of the main axis, engraved with constellations represented by mythical beasts and figures, many identified by small-sized, epigraphic inscriptions in a crude *naskh* script, with graduated equatorial and ecliptic, and gilt copper axis mounted on a horizon circle through the celestial poles, the cast horizon ring with crude graduations and Arabic letters, the circumference 34.5cm and 17cm diam.

£500-700

244



Islamic & Indian Art , 31st Oct, 2023 14:00

AN ASTRONOMICAL MANUSCRIPT ('ELM AN-NOJUM) Possibly Iraq or Iran, dated 1 Shawwal 1191 AH (2 November 1777 AD) AN ASTRONOMICAL MANUSCRIPT ('ELM AN-NOJUM)

Possibly Iraq or Iran, dated 1 Shawwal 1191 AH (2 November 1777 AD)

Persian manuscript on paper, 173ff. plus two fly-leaves, each folio with 17ll. of black ink *nasta'liq* script, significant words and underlinings in red, catchwords, several astronomical charts and graphs, names of stars, planets, and celestial bodies, three later-added naïve illustrations in the style of al-Sufi's Zodiac and 'fixed stars' images, the colophon of one chapter signed Abbas ibn Mulla Kazem al-Birjandi al-Qaeni, dated 1 Shawwal 1191 AH (2 November 1777 AD), in later light blue crocodile leather-style board binding with a printed paper and red morocco spine, the folio 19.2cm x 14.2cm, 20.2cm x 14.8cm including the binding.

Provenance: Galerie Fischer, Lucerne (CH), '*Persische Manuskripte und Miniaturen*' auction, 4 December 1968, lot 1340.

£800-1,200

245



TWO LOOSE ILLUSTRATED FOLIOS FROM AN ASTRONOMICAL MANUSCRIPT Punjab or Northern India, 19th century TWO LOOSE ILLUSTRATED FOLIOS FROM AN ASTRONOMICAL MANUSCRIPT

Punjab or Northern India, 19th century

Opaque pigments and ink on wove paper, each folio illustrated on both the verso and recto with vertical-format figural motifs depicting night sky star studies including the constellations of Pisces, the Big Dipper, and Aquila, following the study of Abd al-Rahman al-Sufi's astronomical text *The Book of Fixed Stars*, and other figures like a man holding a sword and a decapitated head and another man holding a long snake, possibly representing Ophiuchus constellation, some images accompanied by red ink *naskh* identifying inscriptions, and some with roundels locating the position of the fixed stars they represent, mounted on white cardboard, the largest folio 21.5cm x 14.2cm, 48.5cm x 38.5cm including the mount

£300-500

246



Islamic & Indian Art , 31st Oct, 2023 14:00

TWO 'MAKARA HEAD' SILVER BANGLES (KADA) Possibly Madras (Chennai), Tamil Nadu, South India, 19th century TWO 'MAKARA HEAD' SILVER BANGLES (KADA) Possibly Madras (Chennai), Tamil Nadu, South India, 19th century

Each of circular shape, made of silver, one encrusted with rounded turquoise beads and the sides made from an ascending repetition of the same *makara* head, the latter parcel-gilt, each *kada* worked with *repoussé* and high-chased decoration to effectively render the *makara* scales, snake-like bodies, crests, curved snout and bulging eyes, the pair of facing *makara* head terminals holding in their mouths a stylised *rudraksha* bead, the seed of the fruit of the *Elaeocarpus angustifolius*, an autochthonous tree believed to be dear to the Hindu god Shiva and by extension a symbol of Shaiva devotion, one decorated with a band of rosettes, the latter with geometric gridwork, 6cm and 5.5cm diam. respectively, the tallest 8cm high, 103gr.

Mostly made of gold but with some surviving examples in silver, these ornaments were worn by Rajas and male court members as a mark of favour and status (O. Untracht, *Traditional Jewelry of India*, 2008, p. 254, fig. 578). An almost identical bangle made of solid gold and encrusted with rubies was successfully sold in these Rooms earlier this year, 28 April 2023, lot 298.

£1,000-1,500

247



A SINHA (LION) HEAD BRONZE FINIAL Southern India or Sri Lanka, post-Vijayanagara period, mid-17th - 18th century A SINHA (LION) HEAD BRONZE FINIAL

Southern India or Sri Lanka, post-Vijayanagara period, mid-17th - 18th century

Cast in the round, zoomorphically shaped as a lion's head (*sinha*) with rounded eyes and an open mouth showing off its fangs and long tongue, the snout, eyes, forehead, and mane engraved with thin diagonal lines to imitate fur, mounted on a black metal stand, 10cm high including the stand.

£300-500

248



AN INDIAN POLYCHROME-ENAMELLED SILVER FIGURINE OF AN OWL Jaipur, Rajasthan, North-Western India, 20th century AN INDIAN POLYCHROME-ENAMELLED SILVER FIGURINE OF AN OWL

Jaipur, Rajasthan, North-Western India, 20th century

The hammered and worked silver sheet-made figurine designed in the shape of an owl perched on the cut trunk of a tree, painted in a variety of glossy polychrome enamels including yellow, green, purple, amber brown, black, and grey, the wings and eyes set with coloured glass beads, mounted on a carved wooden stand, 22.5cm high including the stand.

£500-700

249



Islamic & Indian Art , 31st Oct, 2023 14:00

A STUDY OF A BIRD Possibly Company School, Calcutta (Kolkata) or Patna, India, second half 19th century
A STUDY OF A BIRD Possibly Company School, Calcutta (Kolkata) or Patna, India, second half 19th century
Opaque pigments on paper, the small gouache study depicting a white-breasted bird with a black head and maroon wings perched on a short tree branch, set against a plain background, mounted, glazed, and framed, 31cm x 31.8cm including the frame.
£500-700

250



A BOUQUET OF YELLOW MARIGOLDS Deccan, Central India, late 17th - early 18th century
A BOUQUET OF YELLOW MARIGOLDS Deccan, Central India, late 17th - early 18th century

Opaque pigments and gold on thin wove paper, the vertical-format composition reminiscent of 17th and 18th-century Mughal floral album pages, painted with a rich bouquet of yellow marigold flowers in the centre flanked by two pairs of green and pink birds at the top and bottom, set against a solid gold ground, within red and black rules, and an illuminated border with rosette sprays against a light blue ground, the reverse plain, mounted on white cardboard, the folio 21.8cm x 13.7cm, 49.8cm x 34.7cm including the mount.

Mughal art is often associated with beautiful, lush flowers, often coming in a variety of vibrant colours and more or less botanically accurate forms. Flowers permeated the entire artistic Mughal vocabulary, from the arts of the book to textiles and architecture. Floral studies on paper, however, only started becoming desirable during Emperor Jahangir's reign (r. 1605 - 1627), who after a visit to Kashmir in 1620 became incredibly fond of this subject. The second quarter of the 17th century saw an unprecedented interest and production of floral studies, of which some of the best exemplars were drawn by renowned artists like Mansur and Muhammad Khan, one of the main contributors to the Dara Shikoh album, dated circa 1635. Some of these flower motifs were imaginary and inspired by European prints, but others, like the poppy, marigold, and narcissus, all autochthonous species, showed a higher degree of realism. For further reference and comparison, please see several other Deccani floral studies against gold ground similar to the present lot successfully sold at auctions like Christie's London (South Kensington), *The Saeed Motamed Collection - Part 1*, 22 April 2013, lot 279; then Christie's New York, 19 June 2019, lots 52 and 53; and earlier this year, Christie's London, 27 April 2023, lot 81, previously purchased at Dorotheum Auctions, Vienna, 2 December 2015, lot 9.
£4,000-6,000

Islamic & Indian Art , 31st Oct, 2023 14:00

251



A LARGE MUGHAL EMBROIDERED FLORAL PANEL Northern India, first half 19th century A LARGE MUGHAL EMBROIDERED FLORAL PANEL

Northern India, first half 19th century

Of rectangular shape, the panel of cherry red satin silk finely chain-stitched in polychrome silks in a *bazuband* (armband) grid of serrated ogival trellis, each cartouche in-filled with an un-repeated naturalistic bouquet of narcissi, roses, tulips, poppies, marigolds, and other flowers, encased within a triple border of scrolling floral and foliate registers, with a purple and white chevron inner border, the silk threads in off-white, yellow, dark green, magenta, and purple, laid onto a matching red cotton ground, tacked on to a padded panel, mounted on a stretcher, 147cm x 98cm.

The present panel shows a degree of strong affinity to the decorative program of the Mughal knotted-pile pashmina floral carpet on silk in the Victoria and Albert Museum (T.403-1910), attributed to Kashmir or Lahore, and dated ca. 1650. This example measures 142cm x 89cm as a result of having lost one of the floral outer borders. The present lot echoes then not only the motifs but also the dimensions of the V&A Mughal carpet, declaring itself a tribute to a classic of the Golden Age of Mughal textiles.

£2,000-3,000

252



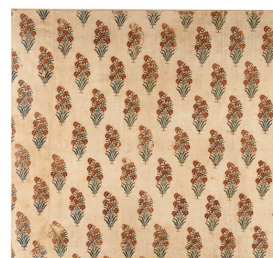
TWO CARVED TEAK WOOD ARCHITECTURAL PANELS WITH FLORAL MOTIFS Possibly Madhya Pradesh or Northern India, 18th and 19th centuries TWO CARVED TEAK WOOD ARCHITECTURAL PANELS WITH FLORAL MOTIFS

Possibly Madhya Pradesh or Northern India, 18th and 19th centuries

Each panel of narrow rectangular shape, deeply carved with vegetal motifs, the 18th-century panel featuring a typical Mughal floral gridwork in-filled with large lobed rosette roundels, the style reminiscent of 17th-century Mughal carpets, floor spreads, and silk panels with naturalistic flower designs, 25cm x 106cm; and the 19th-century panel repeating the same motif in a more stylised form, the gridwork in-filled with iris flowers and curled foliage, 19.5cm x 109cm.

£500-700

253



A FLORAL KALAMKARI PANEL WITH IRIS FLOWERS Mughal India, 18th century A FLORAL KALAMKARI PANEL WITH IRIS FLOWERS

Mughal India, 18th century

Of square shape, the ground of fine off-white muslin hand-printed and painted, mordant and resist-dyed in green and brown with staggered rows of swaying irises, mounted on off-white cotton on a stretcher, 79cm x 85.5cm, 80cm x 86cm including the mount.

£600-800

254



Note that charges apply, see website for details

Islamic & Indian Art , 31st Oct, 2023 14:00

THREE KALAMKARI BOCCHAS India made for the Persian market, lined and assembled in Iran, 19th century THREE *KALAMKARI BOCCHAS* PROPERTY FROM A PRIVATE LONDON COLLECTOR

India made for the Persian market, lined and assembled in Iran, 19th century
Comprising a *boccha* of square shape, the ground of white fine cotton hand-printed, painted, resist and mordant-dyed in madder red, blue, ochre, manganese purple, and green with peacocks and parakeets perched on scrolling hibiscus, the multiple borders of *buti*, foliage, and stylised floral friezes framing a broad polychrome floriate chevron band, edged with bias-cut Persian polychrome striped tape, lined in roller-printed Russian cotton, 108cm x 101cm; another with a glazed white cotton ground with staggered rows of floral *buti*, hand-edged with late 18th century bias-cut Kashmiri *jamawar* pashmina shawl cloth, woven with stylised carnations against a navy ground, lined in roller-printed floral cotton, 67cm x 68cm; and lastly, another with a glazed white ground with a fine trellis grid containing floral sprigs, narrow borders of miniscule floral scroll inserts, edged with a bias-cut border of red and white floral stripes, lined in European printed cotton (possibly from Manchester), 89cm x 90cm.
£500-700

255



SEVEN SATIN SILK FRAGMENTS WITH FLORAL MOTIF India or Iran, 18th century SEVEN SATIN SILK FRAGMENTS WITH FLORAL MOTIF PROPERTY FROM A PRIVATE LONDON COLLECTOR

India or Iran, 18th century
Comprising seven satin silk fragments, mostly of rectangular shape and with varying shades of red ground, woven with a repeating floral motif with frilled petals in gilt thread, two fragments with heat-stamped hexagonal lattice framing the buds, three fragments with intact selvedge, the longest 14cm x 51.5cm.

The absence of colour in the selvedge may favour a Persian provenance over India.
£400-600

256



TWO INDIAN SHAWLS Kashmir, Northern India, and Europe, late 19th century TWO INDIAN SHAWLS

Kashmir, Northern India, and Europe, late 19th century
Comprising a man's shawl of unbleached, twill-woven fine ivory pashmina wool, decorated with a narrow border of scrolling floral sprays added in re-weaving (*Rafu*) technique, the motifs in lavender-grey twill tapestry, outlined in purple and pink silk threads, the four corners of elegant embroidered *buti* (paisley leaves) in matching colours, the border selvedge in green, 310cm x 145cm excluding the loose fringe, 500gr.; and a paisley square shawl of polychrome wools, jacquard-woven with a symmetrical design of converging floral urns within elaborate floral palmettes, 184cm x 188cm.

The subtly sumptuous man's pashmina shawl is a living example of some of the finest accoutrements worn by Mughal noblemen portrayed in 18th and 19th-century miniatures, the survival of which is a small miracle.
£200-300

Islamic & Indian Art , 31st Oct, 2023 14:00

257



A PLUM VELVET COVER WITH PEACOCKS
Rawalpindi, modern-day Pakistan, 20th century
A PLUM VELVET COVER WITH PEACOCKS
Rawalpindi, modern-day Pakistan, 20th century
Of square shape, the joined plum silk velvet ground worked in metallic threads, spangles, and purple and pink silks in a variety of techniques including raised strapwork, in the middle a sunburst of long-stemmed flowers alternatively pointing towards and away from the centre, the sides with open-feathered peacocks in double floral festoons held aloft by birds in flight, with a silk red fringe, lined in brown cotton, dedicatory embroidered words unpicked from the lining at the back still reading '*Presented to Mohd Abdul Aziz Army Contractor Rawalpindi*', 120cm x 124cm excluding the fringe.
£400-600

258



A MUSLIN SASH WITH RED FLOWERS
Northern India, late 19th century
A MUSLIN SASH WITH RED FLOWERS
Northern India, late 19th century
Of long and narrow rectangular shape, the fine cream muslin ground plain, the borders and *pallu* chain-stitched and couched in red, green, yellow, and white, the *pallu* with four stylised flowering plants at each end, the border and inner *pallu* enhanced with a scrolling floral frieze, the design and style inspired by 17th-century Mughal examples, with an added fringe, and rolled hems, 336cm x 60cm excluding the fringe.
£1,400-1,600

259



A KASHMIRI POLYCHROME-PAINTED AND LACQUERED PAPIER-MÂCHÉ TRAY WITH FIGURAL MOTIFS
Possibly Srinagar, Kashmir or Punjab, Northern India, second half 19th century
A KASHMIRI POLYCHROME-PAINTED AND LACQUERED PAPIER-MÂCHÉ TRAY WITH FIGURAL MOTIFS
Possibly Srinagar, Kashmir or Punjab, Northern India, second half 19th century
Of circular shape, resting on a slightly convex blue-painted base, rising to an everted scalloped rim, the interior polychrome-painted, gilt, and lacquered, profusely decorated with numerous figural scenes irradiating towards the border from a central roundel, featuring lively courtly gatherings and entertainment scenes with kings and queens seated on octagonal thrones under tents or canopies, delighted by musicians and animals, alternating with demons, *asuras* and mischievous *divs* in an equivalent setting, seated on thrones, being entertained with execution scenes by their servants, the rim with a continuous band of wild animals running after each other, some pulling the tails of the forerunners and attacking them, all set against densely decorated red, blue, and green grounds livened with rosette sprays in polychromes, and highlights and scrollwork in gold, the exterior of the rim with a stylised polychrome and gilt floral collar, 46cm diam.
£800-1,200

260



Note that charges apply, see website for details

Islamic & Indian Art , 31st Oct, 2023 14:00

TWO KASHMIRI POLYCHROME-PAINTED AND LACQUERED PAPIER-MÂCHÉ LIDDED BOXES WITH FIGURAL MOTIFS Possibly Srinagar, Kashmir or Punjab, Northern India, second half 19th century TWO KASHMIRI POLYCHROME-PAINTED AND LACQUERED PAPIER-MÂCHÉ LIDDED BOXES WITH FIGURAL MOTIFS

Possibly Srinagar, Kashmir or Punjab, Northern India, second half 19th century

Comprising a rectangular box, resting on a flat blue-painted base, the exterior polychrome-painted, gilt, and lacquered, profusely decorated with numerous scenes featuring mythical and demonic creatures engaged in a variety of activities including a grooming scene on the lid with a white spotted *div* getting his beard trimmed, surrounded by two ogresses feeding and playing with baby demons, and other mythical creatures, the sides with a carousel of *divs* and *asuras* fighting, slaying monkeys, and playing polo with snakes, all interspersed amidst typical Kashmiri decorative bands with rosette sprays and stars in polychromes against a golden ground, the interior divided into three compartments and painted in dark blue, 9.5cm x 22cm x 17cm; and an octagonal box, the lid with sloping sides, the exterior also polychrome-painted, gilt, and lacquered, profusely decorated with courtly gathering and banqueting scenes, floating winged angels, and the Persian hero Rustam seated on an Indian throne, flanked by two female attendants, all set against a golden ground livened with flowers and foliage in polychromes, the interior painted in dark blue, 14cm x 22cm x 16.8cm.

Recently, Kashmiri polychrome-painted and lacquered items, including lidded boxes and occasional tables, decorated with mythical figures, demons, Hindu gods, and courtly gathering scenes have been sold with great success in the London auction market. For further reference, please see these Rooms, 13 July 2022, lot 555; 28 April 2023, lot 253; and 12 July 2023, lots 499 and 501.

£800-1,200

261



A GILT AND POLYCHROME-PAINTED LACQUERED PAPIER-MÂCHÉ SAMOVAR Possibly Srinagar, Kashmir, Northern India, mid to late 19th century A GILT AND POLYCHROME-PAINTED LACQUERED PAPIER-MÂCHÉ SAMOVAR

Possibly Srinagar, Kashmir, Northern India, mid to late 19th century

Of typical pyriform shape, resting on a tall splayed pierced foot, rising to a short everted neck, surmounted by a stepped, dome-like lid with an inverted, conical finial, with an upward-turned spout and sinuous handle in the shape of a vegetal trellis, painted in red, green and gold against a black ground, the exterior decorated with overlapping bands of geometric fretwork, stylised rosettes, beading, vegetal scrolls, and interlocking vegetal stems with *chinar* leaves, the plain interior painted in black, 32.8cm high.

£200-300

262



Islamic & Indian Art , 31st Oct, 2023 14:00

A CARVED EBONY ANGLO-INDIAN LIDDED BOX India, mid to late 19th century A CARVED EBONY ANGLO-INDIAN LIDDED BOX

India, mid to late 19th century

Of elongated rectangular shape, resting on a stepped base, surmounted by a hinged lid, the exterior carved with overlapping registers of rosette sprays intertwined with arabesque-like vegetal meanderings with foliage, encased within narrow bands of zig-zag fretwork, the centre of the lid enhanced with a large floral medallion, the interior fitted with plain sandalwood, with modern German Solingen brass hinges and lock plate, 10cm x 33.5cm x 11cm.

£400-600

263



A CARVED COCO-DE-MER (LODOICEA MALDIVICA) WITH FIGURAL MOTIFS Possibly West Coast of India or Ceylon, Sri Lanka, 19th century A CARVED COCO-DE-MER (LODOICEA MALDIVICA) WITH FIGURAL MOTIFS

Possibly West Coast of India or Ceylon, Sri Lanka, 19th century

Of typical elongated rounded shape, the base pierced, the body cut at the top with a horizontal opening surmounted by a later-added curved handle, the top incised with stylised birds' bodies with dense plumage, possibly peacocks, now missing their heads, the body carved with two overlapping registers with a variety of figures in various stances and poses underneath round arches, some figures dancing, another with a fishtail, another with a monkey face, 39.5cm x 30.5cm.

Carved coco-de-Mer vessels and containers were deemed quintessential *exotica* pieces sought after by many Western collectors throughout the 17th and 18th centuries as a valid addition to their curiosity cabinets. In reality, they are oddly shaped coconut shells coming from a palm endemic to the islands of Praslin and Curieuse in the Seychelles. Until their true source was revealed in 1768, many believed these nuts, whose shapes resembled female hips and buttocks, used to grow on a mythical tree at the bottom of the sea. For an almost identical 19th-century carved coco-de-mer with figural motifs divided on a double arcade attributed to the West Coast of India, please see Christie's London (South Kensington), 5 September 2013, lot 13.

£400-600

264



Islamic & Indian Art , 31st Oct, 2023 14:00

A CHILD'S CEREMONIAL GREEN COAT

Lucknow, Awadh (Oudh), Northern India,
second half 19th century A CHILD'S
CEREMONIAL GREEN COAT
Lucknow, Awadh (Oudh), Northern India,
second half 19th century

The ground of twill-woven green wool worked in silver and gilt metallic threads with repeating small floral sprigs in couched filigree stitch, the hems, collar, cuffs, side seams, and shoulders elaborately worked with pairs of *buti* interspersed with floral motifs, the back with a large scale *buti* in symmetrical arrangement with stylised flowerheads pointing towards the waist, edged in bias-cut pink ribbon, hemmed in green bias-cut cotton band, lined in bright pink silk, with a toggle neck fastening, the cuffs narrowed, 80cm long from the nape.

£150-200

265



AN INDIAN POLYCHROME ENAMELLED GEM-SET CHILD'S RING Rajasthan and Southern India, 19th century AN INDIAN POLYCHROME ENAMELLED GEM-SET CHILD'S RING

Rajasthan and Southern India, 19th century
The ring's encrusted head designed as a stylised floral blossom surrounded by minute foliage, set with untested rubies and diamonds in a typical Southern Indian fashion, the reverse and the circular gold shanks enamelled in Jaipuri *meenakari* palette (white, green and red) with standard aviary and vegetal motifs on a white ground, the head 2cm x 2.2cm, the shanks 1.5cm diam.

£2,000-3,000

266



AN INDIAN GOLD KUNDAN-SET PINK TOURMALINE FLORAL PENDANT Northern India, second half 19th century AN INDIAN GOLD KUNDAN-SET PINK TOURMALINE FLORAL PENDANT

Northern India, second half 19th century
The pendant designed in the shape of an elongated, oval flower head, with a large untested cabochon-cut pink tourmaline in the centre set in *kundan* technique, surrounded by a crown of cusped petals encrusted with faceted diamonds, with a minuscule circular hoop at the top, 3.2cm x 2.2cm at widest points.

£600-800

267



Islamic & Indian Art , 31st Oct, 2023 14:00

A PAIR OF POLYCHROME ENAMELLED
GEM-SET LOTUS EARRINGS Jaipur,
Rajasthan, North-Western India, 19th century,
the clips later A PAIR OF POLYCHROME
ENAMELLED GEM-SET LOTUS EARRINGS
Jaipur, Rajasthan, North-Western India, 19th
century, the clips later

Once part of a long necklace and now
reconstituted into a pair of earrings, each one
designed in the shape of a fully blossomed lotus
flower with eight drop-shaped petals, encrusted
with untested, unevenly sized, and faceted white
sapphires in gold foil *kundan* setting, the sides
and back enamelled in the typical Jaipur palette
(white, green, and red) with some addition of
blue enamel as well, the polychrome enamelled
decoration featuring a central drop-shaped
medallion in-filled with a bird amidst foliage
surrounded by floral sprays, the curved, incised
gold clip mounted at the back a later addition,
each ca. 3.2cm x 2.5cm at widest points.

£800-1,200

268



A MUGHAL PIETRA DURA WHITE MARBLE
ARCHITECTURAL ROUNDEL Agra, Mughal
India, 17th - 18th century A MUGHAL PIETRA
DURA WHITE MARBLE ARCHITECTURAL
ROUNDEL

Agra, Mughal India, 17th - 18th century
Of circular shape, decorated with polychrome
pietra dura inlays including segments of jasper,
yellow sandstone, green-speckled marble, and
black basalt, arranged in a central double eight-
pointed star medallion spraying bands of elegant
floral scrollwork, reminiscent of pietra dura
architectural panels at the Taj Mahal in Agra,
36.5cm diam.

Provenance: UK private collection since the
early 1980s.

£4,000-6,000

269



A MOULDED YELLOW-GLAZED MUGHAL
ARCHITECTURAL FLORAL TILE Mughal India,
late 18th century A MOULDED YELLOW-
GLAZED MUGHAL ARCHITECTURAL FLORAL
TILE

Mughal India, late 18th century

In the shape of a rosette with eight lobed petals,
the red earthenware body covered in a radiant
monochrome yellow glaze, the rounded
cylindrical graft at the back suggesting an
architectural use as an applied decorative
element, 16.5cm diam. at widest points.

An identical architectural tile to the present lot
was successfully sold in these Rooms, 28 April
2023, lot 283.

£500-700

270



SEVEN SIX-POINTED ARCHITECTURAL
STAR-SHAPED BLUE AND WHITE POTTERY
TILES Multan, Sindh or Sultanate India, 15th -
16th century and later SEVEN SIX-POINTED
ARCHITECTURAL STAR-SHAPED BLUE AND
WHITE POTTERY TILES

Multan, Sindh or Sultanate India, 15th - 16th
century and later

Each of hexagonal star shape, underglaze-
painted predominantly in cobalt blue on a white
ground, decorated in a vegetal pattern
reminiscent of cusped palmettes fitting into each
point and radiating from two concentric rings
with turquoise centres and blue outlines, the
largest measuring 11cm x 10.5cm.

£800-1,200

Note that charges apply, see website for details

Islamic & Indian Art , 31st Oct, 2023 14:00

271



A MULTAN COBALT BLUE AND TURQUOISE-PAINTED POTTERY CORNER TILE Multan, Sindh, Punjab, late 19th - early 20th century A MULTAN COBALT BLUE AND TURQUOISE-PAINTED POTTERY CORNER TILE

Multan, Sindh, Punjab, late 19th - early 20th century

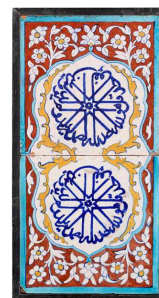
Of rectangular shape with a convex profile, painted in cobalt blue and turquoise on a white ground, featuring a chevron design of alternate blue and turquoise bands outlined in blue, each band in-filled with a repeating frieze of stylised lotus flower and rosette sprays, 28.3cm x 15.5cm.

£200-300

272



273



A PANEL OF TWO POLYCHROME-PAINTED MULTAN POTTERY TILES WITH CALLIGRAPHIC MEDALLIONS Multan, Sindh, Punjab, 19th century A PANEL OF TWO POLYCHROME-PAINTED MULTAN POTTERY TILES WITH CALLIGRAPHIC MEDALLIONS Multan, Sindh, Punjab, 19th century

Each tile of square shape, underglaze-painted in turquoise, red, yellow, and cobalt blue on a white ground, decorated with a large calligraphic medallion inscribed with the Quranic Sura *al-Ikhlās* (112) in a stylised intertwined *thuluth* script encircled by a stylised yellow laurel crown, underneath a turquoise-highlighted lobed and cusped arch, set against a red-painted background with white rosette stems, mounted on a modern wooden frame, each tile 30.7cm x 30.8cm, 34.3cm x 65.2cm including the frame.

£800-1,200

Islamic & Indian Art , 31st Oct, 2023 14:00

274



A SMALL NIELLOED THAI SILVER BOWL

Thailand, South East Asia, 19th century A

A SMALL NIELLOED THAI SILVER BOWL

Thailand, South East Asia, 19th century

Of typical rounded shape, resting on a flattened, convex base, rising to a circular, inward-turned rim, the nielloed exterior decorated with a wide band featuring vegetal sprays and foliage arranged as a *kirtimukha* mask reserved against a black ground, interspersed amidst stylised lotus flowers, encased within two typical friezes with flames, the base with a circular central medallion in-filled with a *kinnara*, a mythical creature from Hindu and Buddhist mythology, described as part human and part bird with a strong association with music and love, perched on a twisted branch and holding vegetal trellis in its hands, 13cm diam. and 6cm high.

£400-600

275



A SILVER-INLAID BRASS BETEL BOX

(LUTUAN) Islamic Mindanao, Southern Philippines, South East Asia, early 20th century

A SILVER-INLAID BRASS BETEL BOX

(LUTUAN)

Islamic Mindanao, Southern Philippines, South East Asia, early 20th century

Of elongated rectangular shape with flattened corners, resting on a flat base, surmounted by a hinged lid, the interior divided into four narrow lidded compartments, the exterior of the box and the lids of the inner compartments profusely silver-inlaid with a variety of motifs including a stylised version of the *sarimanok* bird's tail feathers, orchid blooms, interlocking sprays, and scrolling *obid-obid* (stylised rope) pattern around the borders, 8cm x 17cm x 7.7cm.

An almost identical Mindanao silver-inlaid brass betel box can be seen on Michael Backman's website, stock 2998.

£200-300

276



A COBALT BLUE AND COPPER LUSTRE-

PAINTED POTTERY CROSS-SHAPED TILE

Kashan, Pre-Mongol Iran, early 13th century A

A COBALT BLUE AND COPPER LUSTRE-

PAINTED POTTERY CROSS-SHAPED TILE

Kashan, Pre-Mongol Iran, early 13th century

Cross-shaped, painted in cobalt blue, turquoise, and copper lustre on an opaque white glaze, the decoration featuring a dense central arabesque motif with interlocking split palmette trellis and vegetal meanderings, some sprays highlighted in turquoise and blue, reserved against a lustre ground, the outer edge also highlighted in blue, 20cm at widest points.

£400-600

Islamic & Indian Art , 31st Oct, 2023 14:00

277



A COPPER LUSTRE-PAINTED POTTERY STAR TILE FRAGMENT Kashan, Iran, ca. 1260 - 1265 A COPPER LUSTRE-PAINTED POTTERY STAR TILE FRAGMENT Kashan, Iran, ca. 1260 - 1265

Of rectangular shape with a cusped top, representing approximately a third of a full eight-pointed star tile, painted in copper lustre on an opaque white glaze, the interior decorated with long curled leaves interlocking with split palmette sprays and bulbous buds in white reserved against a dark brown lustre ground, the border with a lustre-painted free-flowing *naskh* inscription against a white ground, 22.2cm x 10.4cm.

The shape and decoration of this tile link it very closely to the star and cross-shaped tiles commissioned in Kashan for the Imamzadeh Yahya shrine at Veramin (just outside Tehran) after the Mongol invasion. Twenty-five of these tiles bear the date of 1262 AD, providing us with an approximate date for our lot. Over 150 Veramin tiles survive and many of them are now featured in major museum collections. Their distinguishing features are the uniform designs, with no blue or turquoise highlights; the absence of animal or figural motifs; and the predilection for stylised vegetation including arabesques, split palmettes and abstract scrollwork, usually in white reserved against a lustre ground. The inscriptions are always located on the outer border and are characterised by a small, free-flowing, slightly angular *naskh* script. For further reference and comparison, please see O. Watson, *Ceramics of Iran*, 2020, cat. 214, p. 413; Christie's London, 13 October 1998, lot 248, and 1 November 2005, lot 81; and the group at the British Museum, previously in the private collection of Frederick du Cane Godman (inv. no. G.451 and others).

£400-600

278



A COBALT BLUE AND COPPER LUSTRE-PAINTED POTTERY STAR TILE Kashan, Pre-Mongol Iran, early 13th century A COBALT BLUE AND COPPER LUSTRE-PAINTED POTTERY STAR TILE

Kashan, Pre-Mongol Iran, early 13th century Of octagonal shape, painted in cobalt blue and copper lustre on an opaque white glaze, the decoration comprising a central blue-highlighted eight-pointed star medallion containing a stylised floral bouquet reserved against a lustre ground, the background and the points of the inner star medallion filled with scrollwork and almond-shaped leaves, the outer border with a lustre-painted free-flowing *naskh* inscription reserved against a white ground, the outer perimeter also highlighted in cobalt blue, with an old auction label at the back *Atrium Auction* 14571, 20cm at widest points.

£800-1,200

279



Islamic & Indian Art , 31st Oct, 2023 14:00

A TURKOMAN-STYLE GOLD-FOILED
TURQUOISE-SET FLORAL NECKLACE
ELEMENT Possibly Diyarbakir region, Central
Asia, first half 18th century A TURKOMAN-
STYLE GOLD-FOILED TURQUOISE-SET
FLORAL NECKLACE ELEMENT

Possibly Diyarbakir region, Central Asia, first
half 18th century

The gold sheet-wrapped lac plaque designed in
the shape of a fully blossomed lotus flower with
several petals and a cusped profile, the central
drop-shaped medallion set with a large
turquoise bead, irradiating two concentric bands
of smaller, unevenly cut beads, the gold sheet
on the reverse hammered and chased with a
typical Central Asian scrollwork of vegetal
meanderings, foliage, and flowers, reminiscent
of late 14th and 15th-century Aq Qoyunlu and
Turkoman jewellery examples, encased in a gilt
copper brooch mount with a long pin, 5cm x 5cm
at widest points.

For further reference and comparison with
earlier examples of Turkoman gold-foiled and
turquoise-set jewellery, please see the group of
15th-century necklace elements in The
Metropolitan Museum of Art in New York (inv.
no. 1989.87a-1).

£1,200-1,600

280



TWO CARVED WOODEN DOOR PANELS
WITH FLORAL AND STELLAR MOTIFS
Possibly Mamluk Egypt or Timurid Iran, late 14th
- 15th century TWO CARVED WOODEN DOOR
PANELS WITH FLORAL AND STELLAR
MOTIFS

Possibly Mamluk Egypt or Timurid Iran, late 14th
- 15th century

Each panel squared and with original
provenance stickers at the back, the first carved
with a central rosette medallion surrounded by
stylised lotus flower sprays, set within an eight-
pointed star, and encased within a border of
clover-shaped palmettes or foliage, 27.6cm x
22.5cm; and the latter with a central recessed
squared panel carved with a large radiating
stellar motif with twenty points, the surround with
similar roundels in-filled with stars with eleven,
twelve and thirteen points, 25.5cm x 25cm.

Provenance: Christie's London (South
Kensington), 18 October 2002, lot 18.

£500-700

281



TWO SAFAVID CUERDA SECA POTTERY
TILES Safavid Iran, 17th century TWO
SAFAVID *CUERDA SECA* POTTERY TILES
Safavid Iran, 17th century

Comprising a near pair of *cuerda seca* pottery
tiles, each of square shape with some corners
now missing, painted in bright yellow, cobalt
blue, turquoise, green, and manganese black,
featuring an almost identical motif reserved
against white and yellow grounds respectively,
with a dense floral scrollwork with pointy
rosettes and stylised lotus flowers interspersed
amidst verdant foliage, the upper section
reminiscent of border tiles and featuring a
scrolling motif with yellow cusped palmettes on
a blue ground, the white background tile 22.7cm
x 22.7cm, the latter 23cm x 22.7cm.

£300-500

Islamic & Indian Art , 31st Oct, 2023 14:00

282



284



A PANEL OF TWO CUERDA SECA POTTERY TILES WITH VEGETATION Possibly Zand or early Qajar Iran, 18th century A PANEL OF TWO *CUERDA SECA* POTTERY TILES WITH VEGETATION

Possibly Zand or early Qajar Iran, 18th century Each of square shape, painted in cobalt blue, yellow, and turquoise with manganese black outlines under a transparent glaze on a white ground, decorated with overlapping branches, foliage, and pink stylised iris flowers, featuring two sections of curled drapery, possibly a shawl in yellow and the edge of a turquoise coat or vest, the bottom tile with a black border, respectively 17.2cm x 17.2cm and 17.3cm x 17.3cm.

£300-400

283



THREE FRAGMENTS OF SAFAVID CUERDA SECA POTTERY TILES WITH FLYING GEESE Safavid Iran, 17th century THREE FRAGMENTS OF SAFAVID *CUERDA SECA* POTTERY TILES WITH FLYING GEESE Safavid Iran, 17th century

Comprising three unevenly sized fragments of *cuerda seca* pottery tiles, mostly of rectangular and square shape, painted in cobalt blue, bright yellow, turquoise, and green with manganese black outlines on a white ground, decorated with flying geese with brightly coloured wings set against a ground of intertwined arabesque cartouches, floral motifs, and vegetal meanderings, the largest 15.5cm x 22.8cm, and the smallest 12.5cm x 6cm.

£400-600

Note that charges apply, see website for details

Islamic & Indian Art , 31st Oct, 2023 14:00

A TALL SAFAVID POTTERY TILE MOSAIC WITH A YELLOW PEACOCK Isfahan, Safavid Iran, 17th century **A TALL SAFAVID POTTERY TILE MOSAIC WITH A YELLOW PEACOCK** Isfahan, Safavid Iran, 17th century
Of irregular rectangular shape, made of individually cut-tile tesserae painted in reddish pink, yellow, green, black, turquoise, cobalt blue, and white, assembled in a large vertical-format figural composition featuring an elongated cusped cartouche outlined in yellow in-filled with a stylised yellow peacock against a black ground, surrounded by a polychrome floral spray with rosettes and lotus flowers, the cartouche set against a cobalt blue ground with similar polychrome trellis with large flower heads, the vertical edges with plain white borders, 84.5cm x 37cm excluding the stand.

Provenance: Private UK Collection, acquired in Iran in the late 1960s.

The present pottery mosaic panel showcases one of the traditional arts of Safavid tilework, the so-called *Haft Rang* (seven colours). Differently from *cuerda seca* tiles, in the *Haft Rang* technique pieces of monochrome-painted and individually fired tiles are laid on top of a previously drawn pattern and then fitted together by pouring plaster in between them. This time-consuming and delicate process was eventually succeeded by the less expensive *cuerda seca* technique, which allowed potters to paint several different colours at once onto square tiles keeping them separated with manganese-drenched cords.

An almost identical mosaic tile panel with a yellow peacock facing in the opposite direction of ours was successfully sold at Christie's London, 5 October 2010, lot 212. Both panels show a clear affinity to the large *haft rang* panel with confronting peacocks from Ardabil dating to the first quarter of the 17th century in the collection of the Louvre Museum, Paris (inv. no. MAO1189). Another notable example of animal-themed *haft rang* tilework can be admired over the walls and in an arched niche at the Shah Mosque in Isfahan, dating to 1627.
£4,000-6,000

285



A SAFAVID CUERDA SECA POTTERY TILE WITH A GOITERED GAZELLE Possibly Isfahan, Safavid Iran, 17th century **A SAFAVID CUERDA SECA POTTERY TILE WITH A GOITERED GAZELLE**

Possibly Isfahan, Safavid Iran, 17th century
Of square shape, painted in cobalt blue, bright yellow, turquoise, and green with manganese black outlines on a white ground, decorated with a large yellow gazelle with backward-curved antlers set against a vegetal ground with tufts of green with rosettes and floral meanderings, 23cm x 25.3cm.

£800-1,200

286



THREE FRAGMENTS OF SAFAVID CUERDA SECA POTTERY TILES WITH FIGURAL MOTIFS Possibly Isfahan, Safavid Iran, 17th century **THREE FRAGMENTS OF SAFAVID CUERDA SECA POTTERY TILES WITH FIGURAL MOTIFS**

Possibly Isfahan, Safavid Iran, 17th century
Comprising three fragments of *cuerda seca* pottery tiles, all of uneven angular shapes, painted in cobalt blue, bright yellow, turquoise, green, maroon, and manganese purplish black on a white ground, featuring a variety of figural and floral motifs including the leg of a rider on horseback, the white belly of his steed, and the rear legs of a jumping gazelle, all set against a vegetal ground with tufts of green with rosette stems, *saz* leaves and further foliage, the largest fragment 24cm x 21cm, and the smallest 10.7cm x 6.5cm.

£800-1,200

Islamic & Indian Art , 31st Oct, 2023 14:00

287



SIX FRAGMENTS OF SAFAVID CUERDA SECA POTTERY BORDER TILES Safavid Iran, 17th century SIX FRAGMENTS OF SAFAVID *CUERDA SECA* POTTERY BORDER TILES Safavid Iran, 17th century

Comprising six fragments of *cuerda seca* pottery border tiles, mostly of narrow rectangular shape, painted in bright yellow, cobalt blue, turquoise, green, and manganese black, featuring a variety of typical vegetal and floral motifs including two-tone split palmettes sprays, and intertwined trellis of lotus flowers and roses, the largest fragment 21.5cm x 23.6cm, the smallest 11.7cm x 6.5cm.

£400-600

288



289



EIGHT FRAGMENTS OF SAFAVID CUERDA SECA POTTERY TILES Possibly Isfahan, Safavid Iran, 17th century EIGHT FRAGMENTS OF SAFAVID *CUERDA SECA* POTTERY TILES

Possibly Isfahan, Safavid Iran, 17th century Comprising eight fragments of *cuerda seca* pottery tiles, all of uneven angular shapes, painted in bright yellow, cobalt blue, turquoise, green, and manganese black, featuring a variety of typical vegetal and floral motifs including yellow and black split palmettes, green arabesque cartouches, and interlocking sprays of lotus flowers and roses, the largest fragment 23.2cm x 17.5cm, the smallest 13cm x 12.4cm.

For a very similar lot of fragmentary Safavid *cuerda seca* pottery tiles with floral motifs, please see these Rooms, 28 April 2023, lot 233. **£500-700**

FIFTEEN FRAGMENTS OF SAFAVID CUERDA SECA POTTERY TILES Possibly Isfahan, Safavid Iran, 17th century FIFTEEN FRAGMENTS OF SAFAVID *CUERDA SECA* POTTERY TILES

Possibly Isfahan, Safavid Iran, 17th century Comprising fifteen fragments of *cuerda seca* pottery tiles, all of uneven angular shapes, painted in bright yellow, cobalt blue, turquoise, green, and manganese black, featuring a variety of typical vegetal and floral motifs including curved *saz* leaves, arabesques, and interlocking sprays of lotus flowers and roses, the largest fragment 18.7cm x 23.7cm, the smallest 10cm x 12.5cm.

For an almost identical lot of fragmentary Safavid *cuerda seca* pottery tiles, please see these Rooms, 28 April 2023, lot 228. **£1,500-2,000**

Islamic & Indian Art , 31st Oct, 2023 14:00

290



TWO DECORATIVE WALL PANELS OF SAFAVID CUERDA SECA POTTERY TILES
Iran, 17th - 18th century TWO DECORATIVE WALL PANELS OF SAFAVID *CUERDA SECA* POTTERY TILES

Iran, 17th - 18th century

Each tile of square shape, the rectangular panels featuring respectively four and two contiguous tiles each for a total of six individual tiles, painted in a typical Safavid palette of cobalt blue, green, and yellow hues divided by manganese black lines, decorated with interlocking vegetal sprays of *saz* leaves and split arabesque palmettes, the trellis enhanced with small blue rosettes and large white lotus flowers, all set against a green ground and encased within overlapping cobalt blue and turquoise bands, mounted in modern light brown hardwood frames, each tile ca. 20cm x 23cm, the largest panel 28.5cm x 102cm.

£2,000-3,000

291



A PANEL OF SIX POLYCHROME-PAINTED KUBACHI POTTERY TILES Kubachi, Safavid North-Eastern Iran, 17th century A PANEL OF SIX POLYCHROME-PAINTED KUBACHI POTTERY TILES

Kubachi, Safavid North-Eastern Iran, 17th century

Each of square shape, painted in cobalt blue, bright red, ochre yellow, and green with black outlines under a transparent glaze against a white background, decorated with lobed yellow and red-highlighted rosette roundels in-filled with distinctive floral bouquets and tufts of green including tulips, rosettes, prunus blossoms, hyacinths, and frilled poppies, set against dense cobalt blue-painted grounds with curly Chinese cloudbands and arabesque patterns, mounted in a modern dark hardwood frame, each tile 17.7cm x 17.7cm, 39.2cm x 57.4cm including the frame.

**Accompanied by the Oxford Authentication Certificate with thermoluminescence analysis report no. N122g53.*

£3,000-5,000

292



Islamic & Indian Art , 31st Oct, 2023 14:00

TWO DECORATIVE WALL PANELS OF QAJAR POLYCHROME-PAINTED POTTERY TILES Qajar Iran, second half 19th century TWO DECORATIVE WALL PANELS OF QAJAR POLYCHROME-PAINTED POTTERY TILES Qajar Iran, second half 19th century

Each tile of square shape, the rectangular panels featuring three contiguous tiles each for a total of six individual tiles, painted in a typical Qajar vibrant palette of pink, turquoise, yellow, green, black, and blue hues against a milky white ground, decorated with dense vegetal festoons enhanced with rosettes and beaded strings with alternating pink and blue tassels, the upper section featuring crenelated panels in-filled with pink fish-scale patterns and overlapping polychrome bands with a frieze of pink-painted diamond-shaped designs against blue ground in the middle, joint with plaster, fitted with iron wire hanging hoops, each tile ca. 23.5cm x 23.3cm, each panel ca. 23.5cm x 71cm.

£800-1,200

293



FOUR SQUARE FRAGMENTS OF CUERDA SECA POTTERY TILES Possibly Shiraz, Zand or early Qajar Iran, 18th century FOUR SQUARE FRAGMENTS OF *CUERDA SECA* POTTERY TILES

Possibly Shiraz, Zand or early Qajar Iran, 18th century

Each of square shape, painted in bright yellow, cobalt blue, manganese purple and black, green, turquoise, and pink on a white ground, showing the transition of Iranian *cuerda seca* tiles from the Safavid epoque to the following Zand and Qajar periods, featuring a variety of vegetal, floral, and figural motifs including the head of a bird, scrolling *saz* leaves, rose bouquets, vegetal meanderings, and arabesque fretwork, each approximately 16.2cm x 16.2cm.

£500-700

294



EIGHTEEN QAJAR POLYCHROME-PAINTED DECORATIVE ARCHITECTURAL POTTERY TILES Qajar Iran, late 19th century EIGHTEEN QAJAR POLYCHROME-PAINTED DECORATIVE ARCHITECTURAL POTTERY TILES

Qajar Iran, late 19th century

Each of square shape, painted in cobalt blue, light blue, green, pink, and yellow with black outlines under a glossy transparent glaze against a white ground, each tile repeating a floral motif possibly inspired by the designs of artists belonging to the British Arts and Crafts movement like William Morris, imported into Iran upon Nasir al-Din Shah's return from his travels to Europe, featuring a baluster-shaped vase with a dense spraying bouquet of polychrome flowers including rosettes and tulips, and elongated, serrated leaves, each 15.2cm x 15.2cm.

£800-1,200

295



Islamic & Indian Art , 31st Oct, 2023 14:00

TWO QAJAR POLYCHROME-PAINTED AND MOULDED POTTERY TILES Late Qajar Iran, ca. 1880 - 1920 TWO QAJAR POLYCHROME-PAINTED AND MOULDED POTTERY TILES Late Qajar Iran, ca. 1880 - 1920

Each tile of rectangular shape, painted in manganese purple, green, yellow, and washed pink and blue under a transparent glossy glaze against a white ground, the moulded figural decoration depicting a miniature-like composition with respectively a young foot-soldier with a forlorn expression and an older bearded gentleman on a white steed carrying a processional standard, the headdress of each figure reminiscent in style of classical Sassanian headgears emphasising the Qajars' obsession for Persia's past, the foot-soldier holding a sword in one hand, and an animal-headed mace in the latter, the cobalt blue-painted background of each tile livened by flowers, buildings, and mountains, the top of each tile with a rosette festoon in polychromes, 25.7cm x 16.9cm and 25.3cm x 16.9cm respectively.

£300-500

296



A QAJAR ILLUSTRATED MURAQQA' ALBUM PAGE WITH SHAH ABBAS I'S SEATED PORTRAIT Possibly Iran and India, 18th and 19th centuries A QAJAR ILLUSTRATED MURAQQA' ALBUM PAGE WITH SHAH ABBAS I'S SEATED PORTRAIT

Possibly Iran and India, 18th and 19th centuries Opaque pigments, white wash, ink, and pencil heightened with gold on paper, the vertical-format album page featuring a tinted drawing of the Safavid ruler, Shah Abbas I (1571 - 1629), portrayed seated, wearing a long white gown and a fur-lined, striped overcoat with long sleeves, holding a fruit in his hand, possibly a persimmon, with a matching striped fabric belt and turban, the portraiture style realistic and precise, reminiscent of 16th and 17th-century Mughal School productions in Northern India, set against a void ground, encased within two concentric decorative borders decorated with scrolling two-tone rosette trellis on cream and beige grounds, and a lush Qajar *gol-o-bolbol* (rose and nightingale) outer border painted in polychromes against a pearl grey ground, the reverse plain except for two Persian numerical annotations '309' and '24', the portrait 12.6cm x 7.5cm, the album page 28.5cm x 18.5cm.

The realistic style and muted palette of this tinted drawing appear to be influenced by Northern Indian Mughal pictorial standards, departing from the idealised portraits of the Safavid Isfahan School and their archaistic, revival reproductions in the Qajar epoch. Fur-lined overcoats were beloved fashion statements at the Mughal court, establishing a visual link between this dynasty and their Central Asian lineage. The striped turban in this portrait also offers food for thought. Indeed, similar variants can be seen worn by the Safavid ruler in the wall painting of *Shah Abbas I Meeting Wali Muhammad Khan Uzbek* at the Chihil Sotun Palace in Isfahan, dated ca. 1647, and in his gouache portrait attributed to the Indian painter Bishn Das, dated ca. 1618, in the British Museum's collection (inv. no. 1920,0917,0.13.2). In the same collection, an idealised portrait of the founder of the Mughal dynasty, Babur, seated on a high chair reading a book showcases an almost identical multi-folded striped turban to our lot (inv. no. 1921,1011,0.3), suggesting that this style of male headcovers must have been *en vogue* in the 17th century and associated with Persian fashion canons.

£800-1,200

Note that charges apply, see website for details

Islamic & Indian Art , 31st Oct, 2023 14:00

297



FIVE TRADITIONAL IRANIAN HATS Iran, 18th and 19th centuries FIVE TRADITIONAL IRANIAN HATS

Iran, 18th and 19th centuries

Comprising a Darvish hat, of rounded conical shape, made of felted ivory wool in one seamless piece, worked in black wool thread with four symmetrical arches with the phrase '*Ali is the Guardian of Allah*' in Persian *nasta'liq* script, 23cm x 26.5cm flattened; another similar but smaller, the fields plain, the edges worked in black wool with geometric patterns; a conical hat of finely quilted, joined ivory wool, worked in coloured wools in Kirman *pateh* stitch with alternating *buti* in four symmetrical sections, lined in joined *kalamkari* striped cotton in blue and red, 27cm x 26cm flattened; a conical hat of red wool, cord-padded and stitched in parallel sections, overlaid with four stylised cypress trees in gilt thread, edged with gilt tape, lined in pale blue cotton, 21cm x 25cm flattened; and lastly, a crochet cap of ivory and grey silks, knitted in the round with stylised geometric and animal motifs, orange and lavender highlights, 19cm diam. and 13.3cm high.

£400-600

298



TWO PERSIAN BROCADED SILK LADY'S JACKETS Qajar Iran, late 18th - early 19th century TWO PERSIAN BROCADED SILK LADY'S JACKETS

PROPERTY FROM A PRIVATE LONDON COLLECTOR

Qajar Iran, late 18th - early 19th century
Comprising a lady's silk jacket of typical short, fitted form and pointed sleeves, finely brocaded in reds, white, and green silks and metallic threads with a floral double lattice pattern, the neck, armpits, side slits, and cuffs edged in black cotton, the blue *kalamkari* cotton lining now removed, the sleeves' seams unstitched, 67cm long from the nape; and another similar, the gold ground brocaded with white cusped medallions in repeating grids containing small flowerheads, edged in bias-cut striped polychrome *termeh* cloth, the cuff lining with a diagonally-cut striped *termeh* shawl cloth, lined in Russian roller-printed polychrome cotton with *butis* and flowering arches on white ground, the left sleeve with a different Russian cotton lining of white ground, small brass buttons on the cuffs, with red silk crochet loops, the inner pockets of red cotton, later elbow patches of similar brocade, 61cm long from the nape.
£1,000-1,500

299



Islamic & Indian Art , 31st Oct, 2023 14:00

A GROUP OF BROCADED SILK RIBBONS (HASHIYAS) WITH AVIARY AND FLORAL MOTIFS Mostly Safavid Iran, 17th century and later A GROUP OF BROCADED SILK RIBBONS (HASHIYAS) WITH AVIARY AND FLORAL MOTIFS

PROPERTY FROM A PRIVATE LONDON COLLECTOR

Mostly Safavid Iran, 17th century and later
Comprising thirty-four Persian silk ribbons, of typical narrow rectangular shape, mostly brocaded in metallic threads and polychrome silks with an elegant selection of floral and aviary motifs on green ground, one with a bird of prey and a white goat against a floral ground, two with a plumed white rooster, another with a peacock, the longest 100cm x 4.2cm.

The present lot features an impressive, large group of well-preserved brocaded Persian silk ribbons, characterised by an extremely varied animal and floral menagerie. The traditional word for ribbons, *hashiya*, denoting 'border/edge' in textile terms, also means 'footnote' in Persian and Arabic. Was there ever a more accurate description for these amazing bands? Witty, colourful, vibrant, and finely decorated, several ribbons in this group would have probably adorned the costume and textiles of Safavid high fashion A-listers. The metal-ground ribbons of brocaded silk are exquisite examples of the finest weaving of the time with astonishingly delicate and fine rendering of their details. The flora, foliage, and many birds here featured are often as precisely executed as a fine drawing in pen and ink. In this group, there are also some later 'tribute' pieces, giving collectors an opportunity to compare weaving techniques from the Safavid and Qajar eras. Just as today's haute couture is distinguished by the finesse of detail and finish, the Persian courtier outdazzled the competition with finery, edged with such fabric 'footnotes'.

£1,000-1,500

300



A SQUARE KIRMAN COVER Qajar Iran, 19th century A SQUARE KIRMAN COVER

Qajar Iran, 19th century
Of square shape, the white wool ground profusely embroidered in earthy tones with an expanding central sunburst of *buti* and palmettes, the inner corners with elongated *buti* as well, the multiple borders with floral palmettes, edged with twisted silk rope, later off-white lining, 108cm x 116cm.

£400-600

301

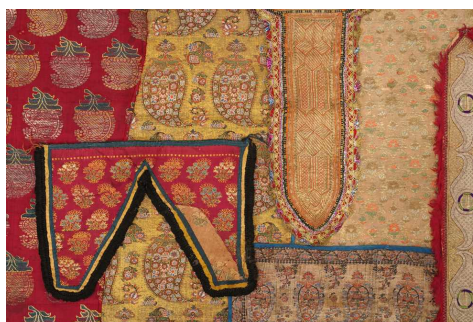


A RECTANGULAR KIRMAN HANGING Qajar Iran, 19th century A RECTANGULAR KIRMAN HANGING

Qajar Iran, 19th century
Of rectangular shape, the off-white wool ground worked in coloured wools, the centre with a lobed medallion of *buti* and palmettes, the field with pairs of confronting birds, large corner *buti* and floral palmettes, the double border with repeating *buti* and stellar palmettes, edged with silver gilt fringe, lined in white cotton, 144cm x 93cm excluding the fringe.

£300-500

302



Islamic & Indian Art , 31st Oct, 2023 14:00

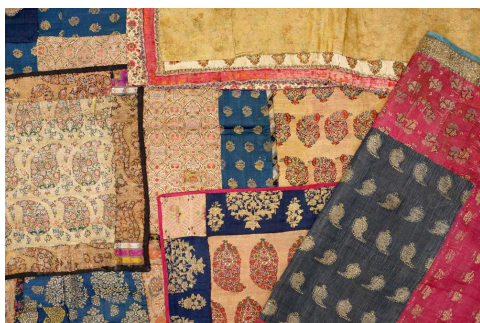
SEVEN SILK WEAVINGS AND
EMBROIDERIES Iran, 18th and 19th centuries
SEVEN SILK WEAVINGS AND
EMBROIDERIES
PROPERTY FROM A PRIVATE LONDON
COLLECTOR

Iran, 18th and 19th centuries

Comprising seven textiles in the form of silk covers, fragments, and decorative panels, including two covers of brocaded polychrome silks and gilt thread, woven with repeating, off-set rows of *buti* interspersed with small floral motifs, edged in bias-cut blue satin band, the larger lined in *kalamkari* red and blue floral sprigs on white cotton ground, 56.5cm x 44.5cm; two fragments of brocaded silk, one with gilt thread, green and yellow *buti* on red ground, the other with floral palmettes in pastel shades in diagonal rows on peach ground, the longest 76cm x 19.7cm; and three ornamental pieces, the longest a stomacher of couched gilt thread and woven gilt braid, with metallic blue and pink highlights, the woven braid a later addition, 45cm x 19cm excluding the woven string.

£700-900

303



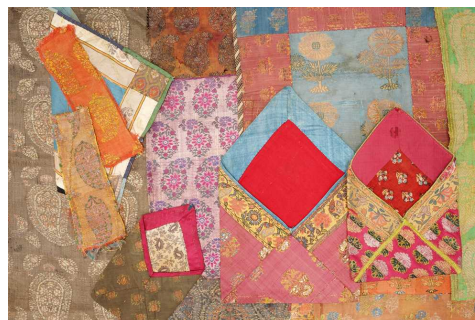
SEVEN PERSIAN SILK BOCCHAS Qajar Iran, late 18th and 19th centuries SEVEN PERSIAN SILK BOCCHAS
PROPERTY FROM A PRIVATE LONDON COLLECTOR

Qajar Iran, late 18th and 19th centuries

Each of square shape, comprising five panels with rows of *buti* in the field; one brocaded with a cusped floral grid containing polychrome flowerheads, bordered with brocaded navy satin silk, the corners with larger scale *buti* against darker navy satin silk, edged with bias-cut polychrome striped silk, lined in European floral printed cotton, 40.5cm x 39cm; and another with blue and red florals in a lattice pattern block-printed on white cotton, the largest piece 58.5cm x 59cm.

£600-800

304



THIRTEEN PERSIAN SILK COVERS AND FRAGMENTS Safavid and Qajar Iran, 17th century and later THIRTEEN PERSIAN SILK COVERS AND FRAGMENTS
PROPERTY FROM A PRIVATE LONDON COLLECTOR

Safavid and Qajar Iran, 17th century and later
Comprising three small envelope covers of brocaded silk, one with early gilt brocade ribbon edging, another with later woven ribbon, the largest 27cm x 17.2cm; three small covers of joined silks, one with large scale gilt flowers against a blue ground, in red brocaded sides and blue corners, edged with striped silk bias-cut edging, lined in printed European cotton possibly from Manchester, the largest 30cm x 28cm; and a group of various silk brocades, woven with *buti* of varying scales, the largest 47.2cm x 28.4cm.

£500-700

305



Islamic & Indian Art , 31st Oct, 2023 14:00

SIX COVERS, INCLUDING THREE MIRROR COVERS Iran, 18th and 19th centuries SIX COVERS, INCLUDING THREE MIRROR COVERS

PROPERTY FROM A PRIVATE LONDON COLLECTOR

Iran, 18th and 19th centuries

Comprising three mirror covers, of narrow rectangular shape, one with a brocaded field with *bazuband* (armband) trellis grid containing floral motifs, within multiple narrow borders, stiffened and backed with printed red cotton, and a near pair of similar mirror covers, later in date, the tops with brocaded gilt ribbons, the largest 24cm x 19.5cm; and three covers of woven silk brocades, mostly of square shape, one with 19th-century bird and flower ribbon, another with *bazuband* gridwork in the central panel, and the third with striped red and purple field brocaded with gilt thread in stylised geometric motifs, in green and red brocaded sides and corners, in blue satin bias-cut edging, lined in European cotton printed with parallel floral trellises, the largest 31cm x 31cm.

£600-800

306



SIX PERSIAN SILK COVERS AND FRAGMENTS Safavid and Qajar Iran, 18th and 19th centuries SIX PERSIAN SILK COVERS AND FRAGMENTS

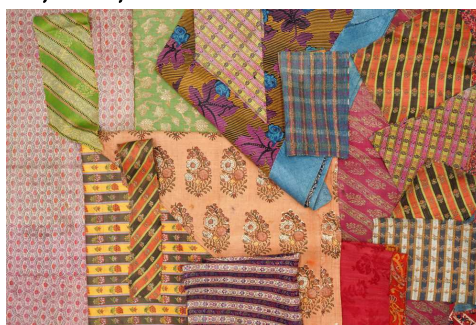
PROPERTY FROM A PRIVATE LONDON COLLECTOR

Safavid and Qajar Iran, 18th and 19th centuries

Comprising two covers, one smaller with swaying stylised flowers interspersed with dots, in gilt thread on red satin silk ground, in later yellow border woven with birds and flowers, edged in black cotton, lined in printed European cotton, 45.2cm x 38cm; and the larger length of the same design on dark emerald green silk, both plain white selvages present, 29.5cm x 73cm; an important fragment of red silk, brocaded in gilt thread with repeating rows of off-set flower-filled palmettes interspersed with stylised floral motifs, left selvedge, and loom end black and white chevron strip present at the top, 51cm x 68cm; two fragments of red silk, one woven with repeating staggered rows of flowering stems in green and white silk, the left selvedge present, 90cm x 40.3cm; and one of red satin silk woven with off-set rows of repeating swaying buds in yellow and green, the ground heat-stamped with a lozenge trellis grid, 60cm x 30cm.

£1,000-1,500

307



Islamic & Indian Art , 31st Oct, 2023 14:00

SIXTEEN PERSIAN SILK COVERS AND
FRAGMENTS Iran, 18th and 19th centuries
SIXTEEN PERSIAN SILK COVERS AND
FRAGMENTS
PROPERTY FROM A PRIVATE LONDON
COLLECTOR

Iran, 18th and 19th centuries

A varied group of silk covers and fragments, comprising two covers woven with an ogival lattice in *bazuband* (armband) style containing rose buds against a white ground, the larger edged in *termeh* shawl cloth and lined in red cotton floral damask, 59cm x 58cm; three covers of striped silk, the triangular yellow and brown cover lined in *kalamkari* flower-filled repeating *buti* on a peach ground, the red and white diagonal stripes edged with red and white striped floral Russian cotton band, lined in European printed cotton possibly from Manchester, the largest 52cm x 55cm; a fragment of green silk brocaded in gilt thread with a floral meander, the left selvedge present, 47cm x 60cm; and a group of narrow striped *moharramat* silk fragments woven with polychrome floral meanders, the left selvedge present, the largest 28.5cm x 38cm.

£500-700

308



TWO BROCADED COVERS OF PERSIAN
SATIN SILK Qajar Iran, 19th century TWO
BROCADED COVERS OF PERSIAN SATIN
SILK

PROPERTY FROM A PRIVATE LONDON
COLLECTOR

Qajar Iran, 19th century

Comprising a cover of square shape, the joined panel of raspberry red satin silk brocaded with rows of left-facing *buti* with metallic gold thread wound around a silk core, in wide gilt ribbon border, edged with diagonally cut silk ikat, lined in later green and blue shot-figured silk, 84cm x 82cm; and another of rectangular shape, the joined navy blue satin silk brocaded in metallic gilt thread with 'mother and baby' large and small alternating *buti*, infilled with floral sprigs with red highlights, crochet gilt band inner border, in fine, narrow *termeh* band of polychrome wool woven with meandering *buti* and flowerheads, in gilt braid edging, interlined, lined in shot silk of pink and grey, 64cm x 47cm excluding the fringe.

£600-800

309



Islamic & Indian Art , 31st Oct, 2023 14:00

THREE PERSIAN SILK COVERS Qajar Iran, late 18th century and later THREE PERSIAN SILK COVERS

PROPERTY FROM A PRIVATE LONDON COLLECTOR

Qajar Iran, late 18th century and later
Comprising a square cover of joined off-white taffeta silk brocaded with staggered rows of floral motifs in silver and green, heat-stamped with a lattice pattern of triple lines, in multiple narrow borders with diminutive metallic thread embroidery, edged in bias-cut blue satin silk band, lined in pinkish red silk, 57cm x 56cm; a rectangular cover, the field and corners of taupe tabby silk brocaded in green, red, white, and gilt thread with staggered rows of birds perched on flowering bushes, the border of red tabby brocaded with off-set rows of floral spigs, heat-stamped with a lattice pattern of triple lines, in bias-cut blue cotton edging, lined in joined blue silk, 66cm x 52cm; and a joined panel of ivory silk woven in blue, pink, and white with off-set rows of floral arrangements, 63cm x 57cm.

£600-800

310



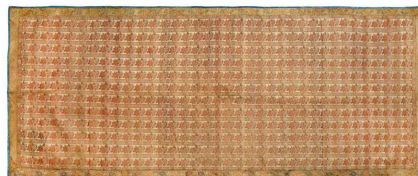
TEN PERSIAN SILK FRAGMENTS Safavid Iran, 16th century and later TEN PERSIAN SILK FRAGMENTS

PROPERTY FROM A PRIVATE LONDON COLLECTOR

Safavid Iran, 16th century and later
Each of rectangular shape, all with a salmon pink ground woven with rows of floral motifs, some more naturalistic, others more stylised, one edged and lined; another with three large-scale rooted, swaying flowering stems in blue, green, and white; another with dense flower bouquets in gold, the largest 48cm x 31.5cm.

£400-600

311



A FINE PERSIAN SILK HANGING Iran, 18th - 19th century A FINE PERSIAN SILK HANGING
PROPERTY FROM A PRIVATE LONDON COLLECTOR

Iran, 18th - 19th century

Of long rectangular shape, the panel of taupe silk warp threads tabby woven in polychromes with a striped pattern containing vertical rows of flowering roses, the shimmering weft-facing white ground within joined borders, the bands finely woven in silk polychromes and metallic threads with repeating friezes of flowers and birds, edged with bias-cut blue satin tape, lined in *kalamkari* block-printed cotton, the off-white ground printed with repeating staggered rows of floral sprigs, 196cm x 79cm.

£1,000-1,500

312



Islamic & Indian Art , 31st Oct, 2023 14:00

"ART OF THE MUSLIM WORLD":
DOCUMENTARY PHOTOGRAPHIC
REFERENCES OF ISLAMIC TEXTILES AND
WORKS OF ART United States and Europe,
assembled late 20th century "ART OF THE
MUSLIM WORLD": AN ALBUM CONTAINING A
LARGE COLLECTION OF PHOTOGRAPHIC
SLIDES, LARGE AND SMALL-SCALE
TRANSPARENCIES, AND PRINTED
PHOTOGRAPHS OF IMPORTANT ISLAMIC
TEXTILES AND WORKS OF ART

United States and Europe, assembled late 20th
century

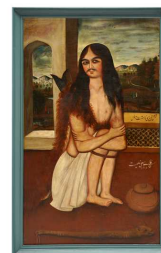
Comprising over 400 photographic slides, 70
large format transparencies, prints, and many
other documentary references to major private
and public collections of Islamic textiles and
works of art including the complete selection of
Persian textiles at the Textile Museum in
Washington (305 images); the textiles in the
Cooper Hewitt Smithsonian Design Museum in
New York (16 images); Islamic manuscripts in
the Vatican Library (105 images); five paintings
exhibited at Berkeley Castle; the artworks
exhibited at the Royal Persian Paintings
exhibition at the Brooklyn Museum in New York,
1998 - 1999, and further important Islamic works
of art (predominantly textiles) from major art
dealers (117 images), the slides stamped with
collection details and references, the
photographs inscribed at the verso, all stored in
protective plastic punched pocket wallets in a
black folder, the lever arch folder spine with
printed sheet listing the album contents, the
smallest slides 5cm x 5cm, the largest 25cm x
20cm, the folder 31.5cm x 29cm.

Provenance: in a private London bibliophile's
collection since the 1980s.

This comprehensive collection of visual
references for Islamic art, textiles in particular, is
an academic catalogue for a research scholar of
the past century, and it was possibly used in
university or museum lectures, and in
publication reference.

£600-800

313



A LARGE QAJAR PORTRAIT OF RUMI'S
SPIRITUAL MENTOR, SHAMS-I TABRIZI (1185
- 1248) Qajar Iran, dated 1256 AH (1840 - 41
AD) A LARGE QAJAR PORTRAIT OF RUMI'S
SPIRITUAL MENTOR, SHAMS-I TABRIZI (1185
- 1248)

Qajar Iran, dated 1256 AH (1840 - 41 AD)
Oil on canvas, the large vertical-format portrait
depicting a young bare-chested hermit with long,
untamed, black hair, a thin moustache, thick
eyebrows, and two beauty marks, wearing a slim
cloak of animal fur and white cotton trousers,
crouched in a typical Qajar palatial interior, in
front of him two items usually associated with
the Sufi hermit's lifestyle, a lidded begging bowl
and a wooden club with an animal head, the
arched windows behind the sitter presenting a
romanticised Italianate landscape with
mountains in the distance, livened by small
figurines in polychromes, with two *nasta'liq*
inscriptions in Persian on the right-hand side
reading Rumi's quote *Shams Tabrizi Inebriated
since the First Day of Creation* (stating that
Shams Tabrizi was initiated in the manner of the
Sufis from the start), and the artist's *takhallos*
underneath *The Beauty of Rajab Ali's Pen
comes from 'Ali* with the date 1256 AH, the
canvas stretched and relined, mounted on a light
blue wooden frame, 140cm x 88cm including the
frame.

£4,000-6,000

314



Islamic & Indian Art , 31st Oct, 2023 14:00

A SEATED PORTRAIT OF A DERVISH Qajar
Iran, 19th century A SEATED PORTRAIT OF A
DERVISH

PROPERTY FROM A PRIVATE AMERICAN
COLLECTION

Qajar Iran, 19th century

Opaque pigments and ink on wove paper, the
small vertical-format portrait possibly once part
of a Qajar costume and traditional characters
album, depicting a half-clad hermit or dervish
holding a club in one hand and pointing to the
left with the other, a carved coco-de-mer
begging bowl (*kashkul*) hanging from his arm,
on his back a rhyton or horn, seated on a white
leopard's skin floor spread, with a pencil
annotation in English at the top of the page
reading *Hossein*, the reverse plain, 21.3cm x
14cm.

Provenance: once part of a private Italian
collection

£200-300

315



A LOOSE ILLUSTRATED FOLIO OF NIZAMI
(D.1209)'S *KHAMSA*: MAJNUN SURROUNDED
BY BEASTS IN THE WILDERNESS Shiraz
School, Safavid Iran, 17th - 18th century A
LOOSE ILLUSTRATED FOLIO OF NIZAMI
(D.1209)'S *KHAMSA*: MAJNUN SURROUNDED
BY BEASTS IN THE WILDERNESS

Shiraz School, Safavid Iran, 17th - 18th century
Persian manuscript on paper, quoting vv. 30 - 40
and three additional lines of section 33 in *Leyli
o Majnun*, in Nizami's *Khamasa*, the text relating
to Majnun's familiarisation with the wild beasts,
written in black ink Persian *nasta'liq* script,
divided into four parallel columns, the central
illustration in opaque pigments heightened with
gold depicting an emaciated Majnun seated on a
white leopard skin, beneath a stylised tree on a
hillocky green ground against a gold sky invaded
by white scrolling Chinese clouds, a silver
stream in the foreground, Majnun surrounded by
the pacified wolf, lion, and leopard, among
others, feeding a deer with the outstretched right
arm, set within gold, black, and green rules, laid
on cardboard, pasted within a border of fine
Safavid joined *hashiya* ribbon of polychrome
silks and metallic threads, the complex weave of
naturalistic flowers and birds echoing the subject
matter, the text panel 19.3cm x 12cm, the folio
25cm x 17.5cm.

At first, the illumination of this folio may appear
as a standard formula. However, the
juxtaposition of the phrases and sparking poetry
with the images on the same folio creates a
vibrant conversation between the word and its
visual rendering. As an example of this
playfulness, see the word 'predatory *palang*
(panther)' spread beneath him like a *palangi*
(bedspread).

£600-800

316



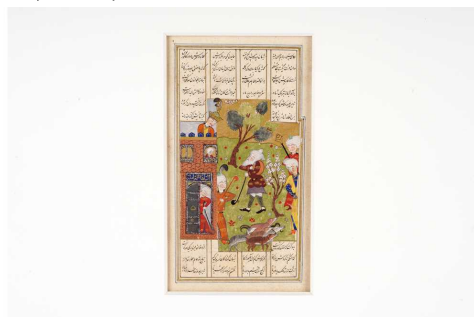
Islamic & Indian Art , 31st Oct, 2023 14:00

A LOOSE ILLUSTRATED FOLIO OF NIZAMI (D.1209)'S *KHAMSA*: LEYLI AND MAJNUN IN CONVERSATION Safavid Iran, 16th century A LOOSE ILLUSTRATED FOLIO OF NIZAMI (D.1209)'S *KHAMSA*: LEYLI AND MAJNUN IN CONVERSATION

Safavid Iran, 16th century

Persian manuscript on paper, the verso with 18ll. and the recto with 23ll. of black ink *nasta'liq* script divided into four columns, the central illustration on the verso a tinted drawing depicting Leyli and Majnun's wilderness visitation in pale washes, Leyli seated in front of an elegant tent encampment, wearing a gold diadem and an attire typical of the late Timurid fashion, portrayed in conversation with the emaciated Majnun in loincloth by a stream, the lovers observed by an attendant and mountain goats against a gold sky, the chapter heading in red ink, set within blue and gold rules, marked with a circular library inspection stamp inscribed in official purple ink in Persian '*mulahezeh shod*' (observed) and dated 1329 Solar Hijri (1950 - 1951 AD), in a cream mount, the text panel 21cm x 13.5cm, the folio 30.5cm x 20.5cm, 33cm x 24.5cm including the mount.
£1,500-2,000

317



A LOOSE ILLUSTRATED FOLIO OF NIZAMI (D.1209)'S *ISKANDAR NAMA* Aq Qoyunlu, Turcoman school, Iran, ca.1500 A LOOSE ILLUSTRATED FOLIO OF NIZAMI (D.1209)'S *ISKANDAR NAMA*

Aq Qoyunlu, Turcoman school, Iran, ca.1500 Persian manuscript on paper, the recto with 6-9ll. and the verso with 19ll. of black ink Persian *nasta'liq* script divided into four parallel columns, accompanied by an illustration in opaque pigments heightened with gold, depicting the story of Alexander and the wise shepherd's help in curing the king's Beloved from a heavy fever, narrated in section 10 of the *Kherad Nama*, in Nizami's *Iskandar Nama*, the chapter heading in blue ink *nasta'liq* script within a rectangular cartouche with polychrome vegetal meanderings, the composition portraying a restless Alexander on a crenelated palace rooftop conversing with the shepherd leaning on his staff between a prunus and a leafy tree in palace garden, his turban and beard white as described in the text, the doorman and attendants clad in Timurid attires, the palace gate inscribed '*The Sultan is Just*' in Arabic *naskh* script, the maiden wearing a white headwear seated in the upper window, the shepherd's flock to the foreground, the gold sky to Alexander's right, blue above the edifice, separating the architecture from the natural space, the door, and windows' frames resplendent in crushed mica, set within blue, gold, and black rules, mounted on a white cardboard frame, the text panel 17cm x 9cm, the folio 27cm x 16.5cm, 46cm x 35.5cm including the mount.
£1,500-2,000

318



Islamic & Indian Art , 31st Oct, 2023 14:00

A LOOSE ILLUSTRATED FOLIO OF NIZAMI (D.1209)'S ISKANDAR NAMA Shiraz school, Safavid Iran, ca. 1520 A LOOSE ILLUSTRATED FOLIO OF NIZAMI (D.1209)'S *ISKANDAR NAMA*

Shiraz school, Safavid Iran, ca. 1520
Persian manuscript on paper, the verso with four parallel text columns at the top, each in-filled with 7ll. of black ink *nasta'liq* script, accompanied by an illustration below in opaque pigments heightened with silver and gold, depicting Iskandar watching a group of four sirens bathing and playing in the water, the middle ground embellished with a large blossoming tree, the recto with a longer text panel with the same four parallel columns, each in-filled with 21ll. of black ink *nasta'liq* script, the text referring to section 35 of Nizami's *Iskandar Namah*, Alexander's return passage to India, set within concentric polychrome rules, marked with a purple library stamp at the end of the page, mounted on a white cardboard frame, the folio 25.5cm x 14.5cm, 45.5cm x 35.5cm including the mount.

Our illustrated folio shows striking similarities in terms of pictorial style, text format, and content to three illustrations from a dispersed *Khamisa* of Nizami, also attributed to the Shiraz School and dated ca. 1520, successfully sold at Christie's London earlier this year, 27 April 2023, lot 29. Another folio from the same *Khamisa* manuscript as the three paintings was sold in the same Rooms approximately a year ago, 27 October 2022, lot 29. For a complete *Khamisa* manuscript, dated to 940 AH (1533 AD) with 22 illustrations painted in an analogous style, please see Christie's London, 26 April 2005, lot 115.

£1,500-2,000

319



TWO SAFAVID LOOSE ILLUSTRATED FOLIOS Provincial Safavid School, Southern Iran, ca. 1700 - 1720 TWO SAFAVID LOOSE ILLUSTRATED FOLIOS

Provincial Safavid School, Southern Iran, ca. 1700 - 1720

Opaque pigments heightened with gold and silver on paper, comprising a crowded banquet scene in front of a pavilion by a lush garden with a stream in the foreground, featuring musicians and several illustrious figures, with a golden horizon; and a scene from a Persian epic with two holy figures with flaming haloes, possibly two prophets, stopped by a pond, being spied by a king and his army standing behind a rocky hill, each set within concentric polychrome rules, one with *ebru* marbled borders, mounted, glazed, and framed, each 38cm x 29.5cm including the frame.

£800-1,200

320



Islamic & Indian Art , 31st Oct, 2023 14:00

AN ILLUSTRATED MURAQQA' ALBUM PAGE WITH NASTA'LIQ CALLIGRAPHY Shiraz, Iran, 17th century AN ILLUSTRATED MURAQQA' ALBUM PAGE WITH NASTA'LIQ CALLIGRAPHY

Shiraz, Iran, 17th century

Persian manuscript, and opaque pigments heightened with gold on paper, the central illustration featuring a banquet scene in a garden of prunus and cypress trees against a golden sky, the scene livened by courtiers seated next to a prince on a summer carpet, a young courtier holding a gold *surahi* ewer offering the prince a platter of fruit including pomegranates, within double bands of *nasta'liq* calligraphy in black ink, quoting *Hekayat* 11 of the second book of Sa'di's *Gulistan*, framed by a band of Persian poetry, mostly the sonnets (*ghazals*) of Amir Shahi, including hemistiches from sonnet 11, the text in fine script against gold-reserved cloudbands, interspersed with black squares containing gold floral motifs, the band within friezes of gold scrolling repeats, at the top and bottom of the composition hemistiches 1 and 4 of Sa'di's *Ghazal* 226 in a bolder pen, set within gold, black, blue, and red rules, laid on pale blue paper illuminated in gold floral designs, the text panel 23.5cm x 13.5cm, the folio 27.5cm x 17.5cm.

£1,000-1,500

321



A MURAQQA' ALBUM PAGE WITH A PORTRAIT OF A STANDING LADY Isfahan school, Safavid Iran, dated 1029 AH (1620 AD), signed by Reza 'Abbasi (ca.1565-1635) A MURAQQA' ALBUM PAGE WITH A PORTRAIT OF A STANDING LADY

Isfahan school, Safavid Iran, dated 1029 AH (1620 AD), signed by Reza 'Abbasi (ca.1565-1635)

Persian manuscript, and pen and ink drawing heightened with gold on buff paper, the central portrait depicting a standing lady in a Safavid dress inclining to her right, lifting the gathered drapery of her veil and the neck of a wine bottle in the right hand, a small wine cup in the left, surrounded by the foliage of a pruned tree and Chinese cloudbands, gold highlights to her sash, buttons, collar, bottle, and cup, the three rows of her necklace in blue and red, the narrow side borders enhanced with gold foliating branches, the five pairs of poetic hemistiches in black ink Persian *nasta'liq* script quoting *Hekayat* 23 from book 9 of Sa'di's *Bustan* (lines 7, 8, below, and lines 11, 12, 13 above), in diagonal *chalipa* format against a ground of gold foliating branches, signed and dated near the tree stump by the right margin 'Kamineh (the lesser) Reza 'Abbasi 1029, and similarly signed to the lower right, marked in the lower right margin with an official library stamp inscribed 'observed', dated 1305 AH (1887 AD), the number '2519' on the lower left in pencil, set within blue, gold, and red rules, another blue inspection stamp on pale blue paper on reverse, mounted on modern cream cardboard, the text panel 26.7cm x 14cm, the folio 32cm x 21cm, 45.7cm x 35.5cm including the mount.

Provenance: Christie's London, 7 October 2008, lot 168.

£1,500-2,000

322



Islamic & Indian Art , 31st Oct, 2023 14:00

A LOOSE ILLUSTRATED FOLIO OF
FIRDAWSI (D.1025)'S SHAHNAMA Possibly
Isfahan, Safavid Iran, late 17th century A
LOOSE ILLUSTRATED FOLIO OF FIRDAWSI
(D.1025)'S *SHAHNAMA*

Possibly Isfahan, Safavid Iran, late 17th century
Opaque pigments and ink heightened with gold
and silver on varnished and lacquered paper,
assembled as a *muraqqa'* cut-out collage album
page, the glazed paper with two lines in each
rectangular cartouche from the *Shahnama* of
Firdawsi in black ink Persian *nasta'liq* script, the
illumination in the centre mirroring Mu'in
Musavvir (active 1630s - 90s)'s pictorial style,
depicting a young princely warrior attacking an
elephant with a mace, observed by two elegant
Indian Mughal princes, further illuminated
portraits of banqueting courtiers and warriors
inserted in the upper register, the elephant's cut-
out rear legs and tail outside the frame, the
added decorative borders with a sinuous vegetal
frieze, set within gold and black rules, in a cream
mount, the cropped folio 14.8cm x 19cm,
33.5cm x 34.2cm including the mount.

£1,500-2,000

323



A ZAND ENGRAVED BRASS CUP Iran,
mid-18th century A ZAND ENGRAVED BRASS
CUP

Iran, mid-18th century

Of typical hemispherical shape, with a flattened
base, densely engraved throughout, the interior
with a central medallion in-filled with an archer
on horseback, perhaps a reference to the
Persian King of the Past, Bahram Gur, the
cavetto with a band of elongated oval figural
cartouches with animals, mythical creatures,
demons, and men, the same decoration
repeated on the sides of the exterior, the base
with a lion attacking a snake or dragon, 9.8cm
diam. and 3.2cm high.

£100-150

324



AN ILLUSTRATED FOLIO FROM A PERSIAN
EPIC, POSSIBLY FERDOWSI'S SHAHNAMEH
Late Safavid Iran, ca. 1690 - 1720 AN
ILLUSTRATED FOLIO FROM A PERSIAN
EPIC, POSSIBLY FERDOWSI'S *SHAHNAMEH*

Late Safavid Iran, ca. 1690 - 1720

Opaque pigments and ink heightened with gold
on wove paper, the vertical-format composition
depicting a crowded audience scene at the court
of a demonic king, possibly Zahhak, an evil
figure in Persian mythology who used to be a
young prince seduced by the devil and
transformed into an all-powerful tyrant with two
insatiable snakes growing from his shoulders, in
front of him a tray with two decapitated heads,
the scene livened by the king's demonic
attendants with grotesque faces and bodies, wild
animals in the foreground, and a timid soldier
clad in a Safavid armorial outfit in the lower right
corner, set within black and blue rules, and
pasted onto concentric decorative album
borders in red and off-white speckled with gold,
mounted, glazed, and framed, the folio 32cm x
22cm, 37.5cm x 30cm including the frame.

£1,000-1,500

325



Islamic & Indian Art , 31st Oct, 2023 14:00

THE OPENING BIFOLIO OF A QURANIC JUZ'
Safavid Iran, 16th - 17th century THE OPENING
BIFOLIO OF A QURANIC JUZ'

Safavid Iran, 16th - 17th century
Opening of *Juz*'8, sura *al-An'am* (6), vv. 111 -
116, Arabic manuscript on paper, the left folio
with 9ll. of black ink *naskh* script, the margins
finely illuminated in blue, red, black, and gold,
the heading in a lobed gold cartouche, the text
set against illuminated scrollwork, the cartouche
surrounded by a dense black ground of vegetal
meanderings in red, gold circles as verse
markers, diacritic marks, intonation marks in red,
mounted on cream card, the text panel 20cm x
10.6cm, each folio 24cm x 15.4cm, 33.5cm x
40cm including the mount.

£1,000-1,500

326



A PERSIAN RECONCILIATION DEED
(MOSALEHEH NAMEH) IN OFFICIAL FARMAN
FORMAT Iran, dated 15 Shawwal 1199 AH (21
August 1785 AD) A PERSIAN
RECONCILIATION DEED (*MOSALEHEH
NAMEH*) IN OFFICIAL *FARMAN* FORMAT
PROPERTY FROM A PRIVATE LONDON
COLLECTOR
Iran, dated 15 Shawwal 1199 AH (21 August
1785 AD)

Persian manuscript on joined scrolled Russian
cream paper, with several lines in black ink
pseudo-*divani* script almost bridging into
shikasteh nasta'liq, titles in red ink *naskh* script,
notes in red, bearing various seals and
signatures witnessing and attesting the
resolution of the long-standing ownership's
dispute started on 4 Sha'ban 1180 AH (5
January 1767 AD) between Mirza Mohammad
Khan Biglarbeigi, the vizir of the Fars province,
and a private woman, Bibi Hodayoun, regarding
a large group of properties and farms of a
deceased estate near Fassa in the Fars
province, 150cm x 26.2cm.

Provenance: purchased from the Late Oliver
Hoare in 1983.

The present deed was issued during the reign of
Jafar Khan Zand (r. 1785 - 1789), the seventh
ruler of the Zand dynasty in Iran. The Biglarbeigi
family were close associates of Karim Khan
Zand, the dynasty's founder, and held important
positions in the administration of Azerbaijan,
Isfahan, Fars, and Kirman provinces throughout
the 18th and 19th centuries. The administrative
hierarchy enforced by the Zands bifurcated into
officials appointed by the royal entourage,
including the king and the military high ranks,
and the local hereditary grandees. In most
disputes, the official position and tribal military
power led to the consolidation of land
ownership. A landowner without political power
would therefore often lose his property to
powerful officeholders or tribal chiefs. Against a
backdrop of approaching civil war, however,
land disputes were still important enough to be
put through the judicial system with the full might
of the law.

Though presented as a 'reconciliation' deed, the
present document is heavily tipped in favour of
the Fars province vizir. The number of witnesses
attests to the august nature of such a
settlement. It is also noteworthy that the land in
question was the property of 'The Late Bibi
Hodayoun Sultan, daughter of the Late Mirza
Mohammad Khan Biglarbeigi', consolidating the
Zand - Biglarbeigi connection, but also shedding
light on inheritance issues and land ownership
policies for a woman living in 18th-century Zand
Iran. Lastly, the paper of the present document
is interesting in its physical properties. Pursuant
to an edict issued by Catherine the Great in
1778, all Russian paper bore a stamped
numbered mark to testify to the quality of the
paper, with no. 1 being the highest. Our scroll
features the number 7, indicating that the
Russian paper exported to Persia was of rather
utilitarian, humble quality.

£600-800

327



Note that charges apply, see website for details

Islamic & Indian Art , 31st Oct, 2023 14:00

A FINE LACQUERED PAPIER-MÂCHÉ PEN CASE (QALAMDAN) WITH MOTHER-OF-PEARL INKWELL (DAWAT) Iran, mid-18th - early 19th century A FINE LACQUERED PAPIER-MÂCHÉ PEN CASE (*QALAMDAN*) WITH MOTHER-OF-PEARL INKWELL (*DAWAT*)

Iran, mid-18th - early 19th century
With rounded ends and sliding tray, polychrome-painted, heightened with gold, and lacquered, the top decorated with a horizontal-format composition featuring the beloved Qajar *topos* of the rose and nightingale (*gol-o-bolbol*), with plump birds frolicking amidst lush floral blossoms, the sides with similar floral triumphs in Post-Safavid and Zand style set against a dark red ground, the underside decorated with fine gold scrollwork of vine leaves and trellis on a bright red ground, the inner tray enhanced with cusped cartouches embellished with cut-out, tooled and gilt leather panels worked with rosette and lotus sprays on a gold ground, the interior containing a pierced and incised mother-of-pearl inkwell and calligrapher's reed pens, 24cm long.

£3,000-4,000

328



A QAJAR LACQUERED PAPIER-MÂCHÉ PEN CASE (QALAMDAN) WITH GOL-O-BOLBOL MOTIF Iran, second half 19th century, attributable to Fath' Allah Shirazi (active 1850s - 80s) A QAJAR LACQUERED PAPIER-MÂCHÉ PEN CASE (*QALAMDAN*) WITH *GOL-O-BOLBOL* MOTIF

Iran, second half 19th century, attributable to Fath' Allah Shirazi (active 1850s - 80s)
With rounded ends and sliding tray, polychrome-painted, heightened with gold, and lacquered, the top decorated with a horizontal-format composition featuring the beloved Qajar *topos* of the rose and nightingale (*gol-o-bolbol*), with plump birds frolicking amidst lush floral blossoms contained in oval cartouches against a dark black ground, the sides repeating the same motif alternating iris flowers medallions with *gol-o-bolbol* scenes, the underside and inner tray decorated with gold scrollwork of stylised *saz* leaves and lotus flowers on a dark red ground, 24cm long.

£800-1,200

329



Islamic & Indian Art , 31st Oct, 2023 14:00

A QAJAR LACQUERED PAPIER-MÂCHÉ PEN CASE (QALAMDAN) WITH COUNTRYSIDE FIGURAL SCENES Iran, ca. 1880 - 1900, in the realistic style of Abd al-Husain Sani' Humayun and Muhammad Baqir Samirumi A QAJAR LACQUERED PAPIER-MÂCHÉ PEN CASE (QALAMDAN) WITH COUNTRYSIDE FIGURAL SCENES

Iran, ca. 1880 - 1900, in the realistic style of Abd al-Husain Sani' Humayun and Muhammad Baqir Samirumi

With rounded ends and sliding tray, polychrome-painted, heightened in gold, and lacquered, the top and sides decorated with horizontal-format crowded countryside scenes including several Mother and Child portraits, a gathering of wise men reading books, and cattle and horses led by their owners, all set against an idealised natural landscape, the style reminiscent of late 19th-century realistic creations by the Qajar lacquer masters Sani' Humayun and Samirumi, the underside and inner tray decorated with dense gilt scrollwork with stylised *saz* leaves and lotus flowers on a black ground, 23cm long.

£600-800

330



A LACQUERED PAPIER-MÂCHÉ PEN CASE (QALAMDAN) WITH THREE QAJAR BEAUTIES Iran, mid to late 19th century A LACQUERED PAPIER-MÂCHÉ PEN CASE (QALAMDAN) WITH THREE QAJAR BEAUTIES

Iran, mid to late 19th century

With rounded ends and sliding tray, polychrome-painted, heightened in gold, and lacquered, the top decorated with a vertical-format group portrait of three Qajar maidens, standing behind each other, all clad in Westernised dresses, two lion cubs in the foreground, possibly their pets, and a European-inspired building in the background, the sides with bucolic figural scenes set in an idealised countryside landscape, including a maiden milking a cow, another cooking on an open fire, and a divination scene with a group of figures listening to the forecasts of a white-bearded wise man, the underside and inner tray decorated with an elegant gilt scrollwork with stylised *saz* leaves and lotus flowers on a bright red ground, 22.5cm long.

£800-1,200

331



Islamic & Indian Art , 31st Oct, 2023 14:00

A QAJAR POLYCHROME-PAINTED
LACQUERED PAPIER-MÂCHÉ CASKET WITH
FATH 'ALI SHAH Iran, ca. 1840 - 1860 A
QAJAR POLYCHROME-PAINTED
LACQUERED PAPIER-MÂCHÉ CASKET WITH
FATH 'ALI SHAH
Iran, ca. 1840 - 1860

Of rectangular shape, resting on four bracket feet with stepped profile, the hinged lid with a central raised rectangular panel and rounded sloping sides, polychrome-painted, gilt, and lacquered, the panel at the top decorated with a Qajar royal audience scene featuring Fath 'Ali Shah seated on a gem-studded golden throne in conversation with a Qajar prince, most probably one of his sons, surrounded by his courtly entourage of attendants and advisers, the sides of the lid and casket decorated with Qajar hunting scenes featuring courtiers and attendants on horseback chasing and slaying boars, lions, and bears, the underside decorated with illuminated flower scrolls and vegetal meanderings against a bright red ground, the interior painted in green and red, and featuring a fitted mirror on the reverse of the lid, with later-added brass hinges, 17.5cm x 32.5cm x 23.2cm.

Another similar Qajar lacquered casket paying tribute to Fath 'Ali Shah and the Qajars' hunting abilities was successfully sold in these Rooms, 22 April 2020, lot 140.
£3,000-5,000

332



A QAJAR POLYCHROME-PAINTED
LACQUERED PAPIER-MÂCHÉ CASKET WITH
HUNTING AND MILITARY SCENES Iran, ca.
1860 - 1880 A QAJAR POLYCHROME-
PAINTED LACQUERED PAPIER-MÂCHÉ
CASKET WITH HUNTING AND MILITARY
SCENES
Iran, ca. 1860 - 1880

Of rectangular shape, resting on four gently splayed bracket feet, the stepped lid with a central raised rectangular panel encased within concentric decorative bands, polychrome-painted, gilt, and lacquered, the panel at the top decorated with the third Qajar king, Mohammad Shah (r. 1834 - 1848), on a white steed charging against a lion with a spear, accompanied by his son and other courtiers also on horseback, surrounded by a band of lobed cartouches infilled with miniaturised hunting scenes, the sides of the casket presenting more compositions of the same theme, all encased within illuminated bands of floral sprays and foliate meanderings on black ground, the underside painted in bright red, the interior of the casket painted in green, and the reverse of the lid featuring a military scene with Nasir al-Din Shah (r. 1848 - 1896), the fourth Qajar ruler and son of Mohammad Shah, going to inspect and salute his troops accompanied by a military musical band playing tambourines and flutes, the scene encased within a border with wild animals set in a mountainous green landscape, 14.2cm x 33cm x 23.3cm.
£3,000-5,000

333



Islamic & Indian Art , 31st Oct, 2023 14:00

A QAJAR LACQUERED PAPIER-MÂCHÉ SQUARED PEN CASE (QALAMDAN) WITH MOHAMMAD SHAH QAJAR (1808 - 1848)
Qajar Iran, dated 1261 AH (1845 AD) A QAJAR LACQUERED PAPIER-MÂCHÉ SQUARED PEN CASE (QALAMDAN) WITH MOHAMMAD SHAH QAJAR (1808 - 1848)

Qajar Iran, dated 1261 AH (1845 AD)
With square ends and removable lid, polychrome-painted, gilt, and lacquered, the top painted with a standing portrait of the third ruler of the Qajar dynasty, Mohammad Shah (r. 1834 - 1848), wearing a tall bejewelled black *kajkolah* headdress, holding a golden staff in one hand and showing off an encrusted rosette-shaped belt buckle with the latter, standing behind him a nobleman, possibly his advisor, in a long striped *termeh* coat and a young prince with a gold-embroidered coat, possibly his son and successor to the throne, the young Nasir al-Din Shah (r. 1848 - 1896), above the shah an identifying inscription in red ink *nasta'liq* script and the date 1261 AH, the reverse of the lid with a standing portrait of another Qajar nobleman with a striped *termeh* belt around his waist, set against an idealised natural landscape, the sides decorated with a homage to Qajar hunting scenes, the underside with large illuminated gilt floral scrolls with lotus flowers and roses on red ground, the interior plain and painted in green, 28cm long.

£1,000-1,500

334



A QAJAR LACQUERED PAPIER-MÂCHÉ PEN CASE (QALAMDAN) WITH THREE OFFICIAL PORTRAITS OF QAJAR NOBLEMEN Iran, second half 19th century A QAJAR LACQUERED PAPIER-MÂCHÉ PEN CASE (QALAMDAN) WITH THREE OFFICIAL PORTRAITS OF QAJAR NOBLEMEN Iran, second half 19th century

With rounded ends and sliding tray, polychrome-painted, heightened with gold, and lacquered, the top decorated with a vertical-format composition featuring three oval portrait medallions with the fourth ruler of the Qajar dynasty, Nasir al-Din Shah (r. 1848 - 1896), followed by his first-born son and governor of Isfahan, His Excellency *Zill-al Sultan* (Mas'ud Mirza), and another advisor of the court, each medallion encased within an illuminated frame of scrolling foliate meanderings, with white ink *nasta'liq* inscriptions above each frame, the first referring to Nasir al-Din Shah, the latter referring uniquely to Prince Mas'ud and all his honorific titles including 'His Excellency, the First and the Owner of the Court (*Saheb-e Diwan*)', the sides with oval cartouches in-filled with the typical Qajar *topos* of idealised views of Western landscapes, sailing ships, and buildings, set against a dark red ground livened with illuminated vegetal scrollwork on the corners and edges, the underside and inner tray decorated with a similar gilt spray against a bright red ground, 23cm long.

£600-800

335



Islamic & Indian Art , 31st Oct, 2023 14:00

A QAJAR LACQUERED PAPIER-MÂCHÉ PEN CASE (QALAMDAN) WITH THREE OFFICIAL PORTRAITS OF QAJAR NOBLEMEN Iran, late 19th century A QAJAR LACQUERED PAPIER-MÂCHÉ PEN CASE (QALAMDAN) WITH THREE OFFICIAL PORTRAITS OF QAJAR NOBLEMEN

Iran, late 19th century

With rounded ends and sliding tray, polychrome-painted, heightened with gold, and lacquered, the top decorated with a vertical-format composition featuring three oval medallions with lithographed and hand-tinted portraits of the fourth ruler of the Qajar dynasty, Nasir al-Din Shah (r. 1848 - 1896), followed by a stylised bust portrait of his first-born son and governor of Isfahan, Mas'ud Mirza *Zill al-Sultan*, and another young beardless Qajar official, each medallion encased within a simple illuminated frame of scrolling foliate meanderings, Nasir al-Din Shah's portrait distinguishing itself from the latter two by being in a profile stand, rather than frontal, the sides with oval cartouches in-filled with the typical Qajar *topos* of idealised views of Western landscapes, boats, and buildings, cut out from hand-tinted lithographs and pasted onto the pen case's body, set against a maroon ground livened with vegetal scrollwork and grids on the corners, the underside with similar motifs, and the inner tray plain, 22.5cm long.

£400-600

336



A QAJAR LACQUERED PAPIER-MÂCHÉ PEN CASE (QALAMDAN) WITH A QAJAR NOBLEMAN'S OFFICIAL PORTRAIT Iran, second half 19th century A QAJAR LACQUERED PAPIER-MÂCHÉ PEN CASE (QALAMDAN) WITH A QAJAR NOBLEMAN'S OFFICIAL PORTRAIT

Iran, second half 19th century

With rounded ends and sliding tray, polychrome-painted, heightened with gold, and lacquered, the top decorated with a vertical-format composition featuring three oval medallions, in the centre a bust portrait of a Qajar nobleman, possibly a courtly advisor or member of the royal entourage, wearing a long fur-lined *termeh* coat and a truncated black *kajkolah* headdress, the latter two with typical Qajar floral bouquets with roses, daisies, and foliage, all interspersed amidst stylised lotus sprays in gold against a light brown ground, the sides with oval cartouches in-filled with idealised views of Western landscapes, and bucolic countryside scenes with children at play, in one of them a watermill in the background, and a pair of floral bouquets contained within oval medallions near the ends, set against a light brown ground livened with illuminated floral sprays on the corners and edges, the underside and inner tray decorated with interlocking S-shaped gilt floral meanderings with stylised *saz* leaves against a light brown ground, 23.5cm long.

£400-600

337



Islamic & Indian Art , 31st Oct, 2023 14:00

A LARGE QAJAR GILT AND LACQUERED
WOODEN CALLIGRAPHER'S CASE Qajar Iran,
second half 19th century A LARGE QAJAR
GILT AND LACQUERED WOODEN
CALLIGRAPHER'S CASE

Qajar Iran, second half 19th century
Of narrow rectangular shape, with a sliding lid,
painted in white, green, red, and gold, and
lacquered, the wooden top and sides carved
with elegant *nasta'liq* and *riqa'* inscriptions in
relief set against a white ground, the *nasta'liq*
calligraphic band on the top encased within
scrolling rosette trellis and quoting a poetic
hemistich in praise of Prophet Muhammad, the
riqa' panels on the sides with more blessings
and praises to the Prophet and verse 44 of sura
Ghafir (40), the interior plain, 12cm x 45cm x
15cm.

£1,000-1,500

338



A PRAYER SCROLL AND TWO CYLINDRICAL
AMULET CASES Qajar Iran, 19th century A
PRAYER SCROLL AND TWO CYLINDRICAL
AMULET CASES

Qajar Iran, 19th century
Comprising a prayer scroll, Arabic manuscript on
tracing paper, also known as 'snakeskin', in
black and red ink *naskh* script, the heading
embellished with polychrome and gold
illumination, opening with sura *al-Fatiha* (1)
followed by prayers, the borders with further
prayers, special letters, and relevant numbers in
red, within blue, red, and gold rules, wrapped in
a dark brown morocco leather strap, with a
6.5cm length of Imperial Persian ribbon to the
interior, the purple silk brocaded in precious
metal thread with the Qajar emblem of the *Shir
o Khorshid* (Lion and Sun) within an open laurel
wreath, next to a polychrome imperial crown, the
end with a crochet metallic thread lace, 44cm x
5.4cm; accompanied by a white metal scroll
holder of cylindrical shape, the chased and
incised body featuring six lines of Arabic
nasta'liq script with the Throne Verse, sura *Al-
Baqara* (2), v. 255, one of two semi-spherical
ends opening to house the scroll, three
horizontal suspension loops, 8.5cm long, 1.9cm
diameter excluding loops; and another, similar,
9.6cm long, 2.2cm diameter excluding loops.

Provenance: Galerie Fischer, Lucerne (CH),
'*Persische Manuskripte und Miniaturen*' auction,
4 December 1968, lot 1279.

£240-360

339



Islamic & Indian Art , 31st Oct, 2023 14:00

TWO RELIGIOUS SCROLLS WITH ASHURA PILGRIMAGE PRAYERS Qajar Iran, one dated 1312 AH (1894 AD) and signed Seyyed Hashem Toubā TWO RELIGIOUS SCROLLS WITH ASHURA PILGRIMAGE PRAYERS Qajar Iran, one dated 1312 AH (1894 AD) and signed Seyyed Hashem Toubā

Comprising two religious scrolls containing prayers to be recited during *Ashura* pilgrimage, Arabic manuscript on paper, both in black ink *naskh* script, the first with significant words in red, the heading embellished with gold scrolling flowering motifs with red and blue highlights, within a bright red-pink border, the title of the pilgrimage text in red against a burnished gold cartouche, set within blue, black, and gold rules, the scroll leather end with crochet silver lace, with a polychrome brocade ribbon at the joint, a 5.5cm length of Imperial Persian ribbon to the interior of the leather strap, the purple silk brocaded in precious metal thread with the Qajar emblem of the *Shir o Khorshid* (Lion and Sun) within an open laurel wreath, 302cm x 8.8cm; and the other similar, with an illuminated heading in gold and polychromes, the text reserved in gold cloud-bands, within gold, red, blue, and black rules, the opening of brown morocco leather edged with silver crochet lace, with a 6cm length of the same Imperial Persian ribbon to the interior of the leather strap, the leather painted with schematic 'swan and flower' designs, signed Seyyed Hashem Toubā, dated 1312 AH (1894 AD), made for Aqa Mirza Asadullah Khan, 195cm x 8.3cm.

Provenance: Galerie Fischer, Lucerne (CH), '*Persische Manuskripte und Miniaturen*' auction, 4 December 1968, lots 1272 and 1273.
£300-400

340



A PRAYER SCROLL WITH THE PROPHET AND ISLAMIC SAINTS' SAYINGS Qajar Iran, 19th century A PRAYER SCROLL WITH THE PROPHET AND ISLAMIC SAINTS' SAYINGS Qajar Iran, 19th century

Containing prayers and rituals to perform when viewing the new crescent moon, Arabic black ink *naskh* script followed by Persian red ink interlinear *nasta'liq* translation, the heading with a typical Qajar illumination in polychromes, the bright cherry red border prominent, repeating sayings from the Prophet and Imam 'Ali, set within blue, black, gold, and red rules, the text panel stained darker, on cotton-lined paper, the cusped opening of the brown morocco strap trimmed with crochet silver lace, attached to the paper with polychrome brocade ribbon, a 10.7cm length of Imperial Persian ribbon to the interior of the leather strap, the purple silk brocaded in precious metal thread and polychrome silks with the Qajar emblem of the *Shir o Khorshid* (Lion and Sun) within an open laurel wreath, alternating with polychrome imperial crowns, the end with crochet silver lace, 176cm x 12.2cm.

Provenance: Galerie Fischer, Lucerne (CH), '*Persische Manuskripte und Miniaturen*' auction, 4 December 1968, lot 1270.
£240-360

341



Islamic & Indian Art , 31st Oct, 2023 14:00

A BLACK MAGIC SCROLL WITH PRAYERS, INVOCATIONS, AND CURSES Qajar Iran, 19th century A BLACK MAGIC SCROLL WITH PRAYERS, INVOCATIONS, AND CURSES Qajar Iran, 19th century Arabic and Persian manuscript on paper, respectively in black ink *naskh* and interlinear red ink *nasta'liq* scripts, the heading featuring instructions on the rendition of the spells, reserved in gold cloud-bands, within gold, red, blue, and black rules, the end of dark brown morocco leather edged with crochet silver lace, 247cm x 10.5cm.

Provenance: Galerie Fischer, Lucerne (CH), '*Persische Manuskripte und Miniaturen*' auction, 4 December 1968, lot 1275.

£300-400

342



A PORTABLE MERCHANT'S DOUBLE SCALE SET WITH WEIGHTS Qajar Iran, 19th century A PORTABLE MERCHANT'S DOUBLE SCALE SET WITH WEIGHTS Qajar Iran, 19th century The wooden box of rectangular shape, with a hinged lid and stamped frontal lock plate, the interior carved to accommodate two different sets of scales (large and small) and eleven weights of different sizes (one now missing), the lock plate and each tool except for the weights and the two larger scale dishes stamped with the name *Hashem*, the box 6cm x 32cm x 18.5cm.

Another Qajar merchant's box of scales of similar size to the present lot and with tools equally stamped *Hashem* was recently sold at Christie's London, 25 October 2018, lot 132, for £9,375 GBP.

£500-700

343



A NIELLOED SILVER SEAL Possibly Georgia or modern-day Azerbaijan, dated 1272 AH (1855 - 1856 AD) A NIELLOED SILVER SEAL Possibly Georgia or modern-day Azerbaijan, dated 1272 AH (1855 - 1856 AD)

Of typical square shape, set on a tapering pyramidal grip terminating in a globular pommel with spiraling radial design, decorated with nielloed interlocking vegetal sprays in reserve against the silver ground, the seal plate reading *Kinaz Iwan Ramanuj Bagher Tayyun (?)* and dated 1272 AH, the plate 3.4cm x 3.2cm, 4.5cm high including the grip, 44 grams.

£400-600

344



A MINIATURE MOULD-BLOWN COBALT BLUE GLASS COSMETIC CONTAINER Possibly Egypt or Nishapur, Iran, 12th - 13th century A MINIATURE MOULD-BLOWN COBALT BLUE GLASS COSMETIC CONTAINER Possibly Egypt or Nishapur, Iran, 12th - 13th century

Of bulbous shape, resting on a compressed globular pommel, rising to wide shoulders and a short, cylindrical, upward-turned neck, with two sinuous applied handles on the sides, the gadrooned body with a thick layer of iridescence, possibly once used as an essence or cosmetic *kohl* powder container, mounted on a transparent plastic stand, 5.8cm high excluding the stand.

£200-300

Islamic & Indian Art , 31st Oct, 2023 14:00

345



AN OPENWORK BRONZE COSMETIC CONTAINER Possibly Khorasan, Eastern Iran, 10th - 12th century AN OPENWORK BRONZE COSMETIC CONTAINER

Possibly Khorasan, Eastern Iran, 10th - 12th century

Of hexagonal shape, resting on a flat base, the top with a circular concave cradle in the middle, possibly used as a container for essences or cosmetic antimony sulphide powder (*kohl*), each panel on the exterior pierced with interlocking vegetal meanderings and stylised arabesque patterns, a row of heart-shaped palmettes decorating the base and top, 8cm high and 9cm at widest points.

£400-600

346



AN OPENWORK BRONZE ZOOMORPHIC INCENSE BURNER HEAD Khorasan, Eastern Iran or Afghanistan, 11th - 12th century AN OPENWORK BRONZE ZOOMORPHIC INCENSE BURNER HEAD

Khorasan, Eastern Iran or Afghanistan, 11th - 12th century

Cast in a zoomorphic aviary shape, with a wide openwork chest, tapering curved neck, and rounded head with a broken beak and surmounted by a lobed crest, the neck engraved with a zig-zag fretwork band and the body pierced with foliate meanderings, mounted on a metal stand, 18.8cm high excluding the stand.

£400-600

347



AN ENGRAVED BRONZE EWER Khorasan, Eastern Iran, or Afghanistan, 10th - 12th century AN ENGRAVED BRONZE EWER

Khorasan, Eastern Iran, or Afghanistan, 10th - 12th century

Of typical pyriform shape, resting on a splayed circular foot, the middle of the base chased in relief with a lobed rosette with six petals, rising to a tapering neck, with a distinctive compressed zoomorphic head with an upward-curved spout, the side enhanced with a sinuous handle with a tall palmette at the top reminiscent of Umayyad early Islamic bronze vessels, the exterior engraved with rectangular cartouches with Kufic inscriptions on scrolling vegetal sprays alternating drop-shaped and circular medallions with more scrollwork, the largest medallion on the front in-filled with a stylised bird, 24.5cm high.

£600-800

348



Islamic & Indian Art , 31st Oct, 2023 14:00

A QAJAR GOLD-DAMASCENED STEEL EWER
Iran, 19th century A QAJAR GOLD-DAMASCENED STEEL EWER

Iran, 19th century

Of typical pyriform shape, resting on a splayed wide circular foot, rising to a tall tapering neck with a bulging ring near the mouth, the dome-shaped lid with a tall faceted spike-like finial, a sinuous handle with a stylised dragon head terminal on one side and a tall tapering and upward-bent spout, the body engraved with cusped arabesque medallions in-filled with dense foliage and floral bouquets, the contours highlighted with gold inlay, further gold-damascened vegetal and geometric motifs on the neck, finial, and handle, 43.5cm high.

Provenance: Chiswick Auctions, London, 27 October 2017, lot 96.

£800-1,200

349



A GHAZNAVID HIGH-TIN BRONZE BOWL WITH HEXAGONAL STAR AND BEADED MOTIF Eastern Iran, present-day Afghanistan, 10th - 11th century A GHAZNAVID HIGH-TIN BRONZE BOWL WITH HEXAGONAL STAR AND BEADED MOTIF

Eastern Iran, present-day Afghanistan, 10th - 11th century

Of deep hemispherical shape, the exterior finely engraved with three overlapping horizontal decorative bands featuring punched dots inside circles flanked by pairs of smaller dots, an arrow-shaped fretwork frieze with the same beaded motif, and clusters of impressed roundels towards the base, some looking like stylised rosettes, the base engraved with a central six-pointed star (the geomantic, magical symbol *par excellence*), encased within a beaded band with punched dots in the middle of each circle, the interior with a bold rosette with impressed petals, 20.2cm diam. and 8.5cm high.

This bowl belongs to a well-known group of Persian / Central Asian high-tin bronzes that was published by Dr. A. S. Melikian-Chirvani in 1974 (*The White Bronzes of Early Islamic Iran*) in the Metropolitan Museum Journal no. 9. Since the publication of this article, several examples have been offered at auction in London with great success. For further reference, please see Christie's London, 25 April 1997, lot 264, the base of this bowl was also engraved with a hexagonal star like our lot; Bonhams London, 14 October 2004, lot 284; and Sotheby's London, 24 October 2007, lot 69.

£600-800

350



Islamic & Indian Art , 31st Oct, 2023 14:00

AN ENGRAVED TINNED COPPER SAFAVID TAS BOWL WITH THE NAMES OF THE TWELVE SHI'A IMAMS Safavid Iran, 17th century AN ENGRAVED TINNED COPPER SAFAVID TAS BOWL WITH THE NAMES OF THE TWELVE SHI'A IMAMS

Safavid Iran, 17th century

Of compressed globular shape, resting on a concave plain base, rising to a short flared neck, with a gently everted reinforced rim, the exterior densely engraved with several overlapping horizontal decorative bands including cusped roundels in-filled with a stylised lotus flower, three-pointed palmettes within vegetal scrollwork, and two geometric fretwork friezes encasing a wide epigraphic band in *nasta'liq* script bearing the names of the Twelve Shi'a Imams against a hatched black ground, the squared ownership cartouche at the front left void, 25cm diam. and 14cm high.

£800-1,200

351



SUBHAT AL-ABRAR (THE ROSARY OF THE PIOUS) Safavid Iran, late 16th - 17th century *SUBHAT AL-ABRAR* (THE ROSARY OF THE PIOUS): SECTION 12 OF NUR AL-DIN 'ABD AL-RAHMAN JAMI'S (D.1492 AD) *HAFT AWRANG*

Safavid Iran, late 16th - 17th century

Persian manuscript on dark-stained paper, 24ff., plus three fly leaves, each folio divided into two parallel columns with 12ll. each of fine *nasta'liq* script in black, gold, and silver inks, the opening folio with a typical cusped three-lobed cartouche at the top in-filled with gold and polychrome illumination featuring geometric and scrolling floral motifs, chapter headings in gold, silver, and blue ink, the border of one folio illuminated with a later-added cusped arabesque cartouche, set within gold, black, and blue rules, in black morocco binding, the frontispiece inscribed by the owner *Hajj Soleyman Niazi*, 1189 AH (1775 AD), the text panel 15.5cm x 7.5cm, the folio 24cm x 13.8cm.

£600-800

352



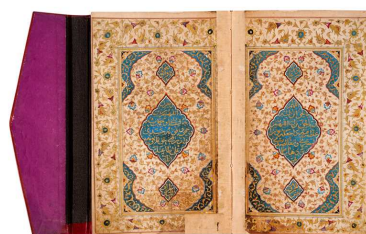
A TALISMANIC ROBE Iran or Turkey, 20th century A TALISMANIC ROBE

Iran or Turkey, 20th century

The kaftan-shaped long robe of undyed cotton, sectioned into geometric shapes, in-filled entirely in pen and ink with prayers, the sacred names of Allah, and Quranic inscriptions in Arabic, showcasing a variety of scripts including square, knotted and monumental Kufic, and *ghubari* with large-scale phrases in reserve, with gold and silver highlights, the sides with floral palmettes, the open front and round neck with two hooks, hand-stitched seams, 122cm long from the nape, the arm span 117.5cm, the central back slit 18.5cm long.

£2,000-3,000

353



Islamic & Indian Art , 31st Oct, 2023 14:00

A QAJAR QUR'AN Qajar Iran, dated Safar 1227 AH (February - March 1812 AD) A QAJAR QUR'AN

Qajar Iran, dated Safar 1227 AH (February - March 1812 AD)

Arabic manuscript on paper, 218ff. plus six fly leaves, each folio with 19ll. of *naskh* script in black ink, the index preceding the opening bifolio decorated with a gold and silver chequerboard in red and black ink, the pre-recitation bifolio finely illuminated in blue, red, and gold, with main inscriptions in gold, the opening bifolio with elaborate polychrome and gold illumination in typical Qajar style, the subsequent bifolio with interlinear gold lines, within illuminated margins, gold circular verse markers, diacritic marks in black, intonation marks in red, marginal marks in blue lobed cartouches with gold and red illumination, catchwords in *nasta'liq* script, chapter headings in gold on blue lobed cartouches illuminated in red and gold, the final bifolios with fine illumination, set within blue-green and gold rules, outer rules red and gold, the colophon including the patron's name *Mohammad Zaki Khan Nouri*, signed Abulqassem Abd ul Jawad al-Nayrizi, dated Safar 1227 AH, with printed green endpapers, in later dark red tooled flapped morocco binding, the text panel 15cm x 8.3cm, the folio 20.4cm x 12.8cm.

£3,000-5,000

354



TWO MANUSCRIPTS OF SHI'A PRAYERS AND DU'AS Iran, 18th and 19th centuries TWO MANUSCRIPTS OF SHI'A PRAYERS AND DU'AS

Iran, 18th and 19th centuries

Persian and Arabic manuscripts on paper, comprising a complete *Al-Sahifa al-Sajjadiyya*, prayers of the fourth Shi'a Imam, 204ff., plus two fly-leaves, each folio with 11ll. of fine black ink *naskh* script, chapter headings in red, certain words and marks in red, the opening bifolio with elegant illumination in gold and polychromes, the opening bifolio text set against gold cloudbands, the rest of the text on a gold-sprinkled ground, catchwords in black ink, set within gold, blue, and red rules, with marginal notes in Arabic in free-flowing *nasta'liq* and *naskh* scripts, the colophon inscribed Muharram 1131 AH (November - December 1718 AD), signed by Muzaffar Hossein, with dark green endpapers, in contemporary fine tooled red calf binding, the lobed cartouches with elegant swaying flowerheads, the text panel 11.5cm x 5.5cm, the folio 17.7cm x 10.3cm; and an incomplete compendium of prayers and religious instructions for the practitioner, 167ff., plus one fly leaf, lacking the binding and its frontispiece, each folio with 16ll. of black ink *naskh* script, the Arabic text with interlinear Persian translations in red *nasta'liq* script, catchwords, set within blue and gold rules, the text panel 24cm x 13.7cm, the folio 24cm x 13.7cm.

£300-500

355



Islamic & Indian Art , 31st Oct, 2023 14:00

AN INCOMPLETE ARABIC SYNTAX AND GRAMMAR HANDBOOK BY MUHAMMAD JAMAL UD-DIN IBN MALEK (D. 1274 AD) Post-Safavid Iran, dated 1138 AH (1725 - 1726 AD)
AN INCOMPLETE ARABIC SYNTAX AND GRAMMAR HANDBOOK BY MUHAMMAD JAMAL UD-DIN IBN MALEK (D. 1274 AD) Post-Safavid Iran, dated 1138 AH (1725 - 1726 AD)

Arabic manuscript on paper, 68ff. plus two fly-leaves, each folio with 16ll. of black ink *naskh* script, the first section (pp. 1 - 67) introducing a book of Arabic syntax in prose '*Mukhtasar fi 'elm an-Nahw*', chapter numbers in red, followed by a second section (pp. 68 - 136) featuring an *Alfieh* (a '*one thousand*' line poem to ease the learning of an academic subject) on rules of Arabic grammar, catchwords, within black and gold rules, the colophon signed Muhammad Hossein ibn Abdullah al-Khorasani, inscribed with the date 1138 AH (1725 - 26 AD), in soft board binding, polychrome brocade ribbon to the sides, a fragment from an imperial purple ribbon woven with a polychrome crown to the spine top, the text panel 13.3cm x 7.3cm, the folio 18cm x 11.2cm.

Provenance: Galerie Fischer, Lucerne (CH), '*Persische Manuskripte und Miniaturen*' auction, 4 December 1968, lot 1343.
£400-600

356



A CALLIGRAPHIC EMBROIDERED PANEL
Qajar Iran, 19th century A CALLIGRAPHIC EMBROIDERED PANEL
Qajar Iran, 19th century
Of square shape, the embroidered lobed cartouche entirely chain-stitched, the *thuluth* script letters in indigo silk, the ground of silver thread wound around a silk core, in peach chain-stitched border, laid on pale green silk ground, padded and mounted on a stretcher, the calligraphic cartouche 11cm x 15cm, the full panel 21.3cm x 25.5cm.
£200-300

357



A RIQA' CALLIGRAPHIC FOLIO Qajar Iran, 19th century A RIQA' CALLIGRAPHIC FOLIO
Qajar Iran, 19th century
Arabic manuscript on paper, with 9ll. of black ink *riqa'* script in parallel diagonals (*chalipa* format), the text referring to a poetic quatrain of Abu Nuwas (d. 814) regarding repentance, laid on a matching off-white ground, within a taupe grey border, mounted, glazed, and framed, the text panel 17cm x 9cm, 36.8cm x 17.7cm including the frame.
£120-150

358



A QAJAR MINIATURE LITERARY MANUSCRIPT Qajar Iran, dated 1254 AH (1838 AD), signed by Wisal Shirazi A QAJAR MINIATURE LITERARY MANUSCRIPT
Qajar Iran, dated 1254 AH (1838 AD), signed by Wisal Shirazi
Arabic poetry and prose manuscript on paper, 85ff., plus three fly-leaves, the prose in *nasta'liq* script with 9ll. to the page, and the poetry in *shikasteh nasta'liq* script in *chalipa* format with four quatrains per page, the opening folio with elegant polychrome and gold illumination, the text of the opening and closing bifolios set against burnished gold cloudbands, the colophon with fine gold floral motifs, inscribed *Wisal Shirazi 1254 AH*, catchwords, set within gold, blue, and black rules, with green endpapers, in soft morocco tan binding, the text panel 6cm x 2.5cm, the folio 11cm x 6cm.
£400-600

Islamic & Indian Art , 31st Oct, 2023 14:00

359



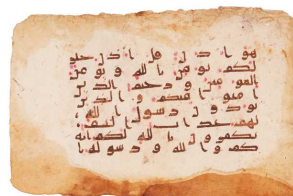
AN IRANIAN QUR'AN SCROLL Qajar Iran, dated 1258 AH (1842 AD) AN IRANIAN QUR'AN SCROLL Qajar Iran, dated 1258 AH (1842 AD) Arabic manuscript on joined paper, the waxed cotton opening attached to an illuminated heading in gold and polychromes beneath a gold cartouche in Eastern Kufic style, the text in fine black ink *naskh* script and gold illumination, significant words in red, the text arranged against blank reserves to reveal decorative motifs and pious Shi'a phrases including blessings to the twelve Shi'a saints and the Prophet's daughter, Fatima, interspersed by phrases in red echoing each section, set within gold and black rules, the final sura in red, inscribed with an ownership note in black ink dated 1258 AH, 580cm x 6.2cm including the glazed cotton end.
£120-160

360



AN OTTOMAN QUR'AN SCROLL Ottoman Turkey, dated 1235 AH (1819 - 1820 AD), signed by Ahmad bin Mohammad AN OTTOMAN QUR'AN SCROLL Ottoman Turkey, dated 1235 AH (1819 - 1820 AD), signed by Ahmad bin Mohammad Arabic manuscript on joined paper, the heading presenting the four sacred names of Allah in gold lozenges within green and purple schematic illumination, the top with a lambskin leather attachment, the black ink *naskh* script set within red rules, chapter headings in red, the scroll end with similar illumination offering blessings to the believer, signed '*written by Ahmad bin Mohammad*', dated 1235 AH, 1085.8cm x 3.8cm including the overlapping 14.5cm leather strap.
£600-800

361



A LOOSE MINIATURE KUFIC QUR'AN FOLIO Near East or Iran, 11th - 12th century A LOOSE MINIATURE KUFIC QUR'AN FOLIO Near East or Iran, 11th - 12th century Sura *at-Tawbah* (9), vv. 60 and start 61, Arabic manuscript on paper, with 8ll. of Kufic script in sepia ink to the folio, verse markers in red, some letters stretched (*mashq*), the folio 8.8cm x 13.5cm.
£150-200

362



Islamic & Indian Art , 31st Oct, 2023 14:00

A LARGE LOOSE KUFIC QUR'AN BIFOLIO
Possibly Iran or Central Asia, 12th - 14th century
A LARGE LOOSE KUFIC QUR'AN BIFOLIO
Possibly Iran or Central Asia, 12th - 14th century

364

Sura *An-Nahl* (16), vv. 107 - 128, and sura *Al-Isra'* (17), vv. 1 - 17, Arabic manuscript on buff paper, each folio with 17ll. of black ink angular Kufic script, diacritic marks in black, verse markers in red circles, chapter heading, marginal markers, and scrolling decorations all in yellow and red, with catchwords, set within black lines, mounted on cream card, the bifolio 31cm x 53cm, 48.5cm x 69.5cm including the mount.

£1,000-1,500



A LOOSE MAMLUK QUR'AN FOLIO Egypt or Syria, 14th - 15th century A LOOSE MAMLUK QUR'AN FOLIO

Egypt or Syria, 14th - 15th century
Sura *Al-Qalam* (68), vv. 7-13 and 14-17, Arabic manuscript on paper, the loose folio with 5ll. of black ink *thuluth* script, with full diacritics in black, verse markers in the form of gold and black rosette roundels, marginal markers in flaming gold and indigo circular medallions, the folio 35cm x 25cm.

£200-300

363



A KUFIC QUR'AN: JUZ' 18 Possibly Iran or Central Asia, 12th - 14th century, the binding Central Asia, 19th century A KUFIC QUR'AN: JUZ' 18

Possibly Iran or Central Asia, 12th - 14th century, the binding Central Asia, 19th century
Juz' 18, with part of sura *An-Nour* (24), Arabic manuscript on paper, 16ff., each folio with 8ll. of black ink angular Kufic script, verse markers in two-tone red and gold rosettes, diacritics in black, the chapter heading in gold letters, illuminated marginal markers in the form of roundels or cusped cartouches, fly-leaves with unrelated folios, several library stamps throughout, in tooled red calf binding applied with decoupage segments, including a nominal cartouche in *nasta'liq* script reading the name 'Yusuf', the folio 21.2cm x 29.2cm.

£4,000-6,000

365



Islamic & Indian Art , 31st Oct, 2023 14:00

AN IMPRESSIVE LARGE MAMLUK
ENGRAVED BRASS CANDLESTICK WITH
THE SCRIBE INSIGNIA Egypt or Syria, second
half 15th century AN IMPRESSIVE LARGE
MAMLUK ENGRAVED BRASS CANDLESTICK
WITH THE SCRIBE INSIGNIA

Egypt or Syria, second half 15th century
Of tapering conical shape truncated at the top,
resting on a wide splayed circular foot, rising to
flattened, inward-bending shoulders and a tall
cylindrical neck surmounted by a plain, sloping,
conical head with a circular rim, possibly a later-
addition derived from a Medieval Seljuq brass
candlestick, the neck and base densely
engraved with overlapping horizontal registers
featuring interlocking oval cartouches and
circular medallions containing respectively bold
thuluth honorific inscriptions and a vase-like
symbol representing the distinctive Mamluk
insignia for scribes, set against a ground of
dense scrolling vines, interspersed amidst split
palmette trellis, floral festoons, knotwork,
chevron bands, and rosette roundels, the base
30.1cm diam., overall 39cm high.

Provenance: previously in an old private
European collection, recently purchased in
France.

£15,000-18,000

366



AN ENGRAVED BRASS DISH WITH THE
SCRIBE INSIGNIA Mamluk Egypt, 15th - 16th
century AN ENGRAVED BRASS DISH WITH
THE SCRIBE INSIGNIA

Mamluk Egypt, 15th - 16th century
Of shallow rounded shape, resting on a short
raised foot, rising to a narrow everted rim, the
interior engraved with a central sunburst
medallion surrounded by a frieze of alternating
pointed cartouches in-filled with *thuluth*
calligraphy and intertwined split palmette sprays,
and four roundels with the scribe insignia (a pen
case with inkwell) and grids of typical Mamluk
interlaced strapwork, the cavetto and exterior
plain, the rim engraved with stylised vegetal
scrollwork and roundels, 23.5cm diam. and 3cm
high.

£600-800

367



AN ENGRAVED TINNED COPPER MAMLUK
CHARGER WITH THE SCRIBE INSIGNIA
Possibly Egypt or Syria, late 15th - early 16th
century AN ENGRAVED TINNED COPPER
MAMLUK CHARGER WITH THE SCRIBE
INSIGNIA

Possibly Egypt or Syria, late 15th - early 16th
century
Of shallow rounded shape, resting on a short
raised foot, rising to a flattened everted rim, the
interior densely engraved with a central roundel
with interlaced Y-shaped strapwork grid,
surrounded by an epigraphic band in coarse
thuluth script, encased within a ground of
scrolling vegetal meanderings, the cavetto with
rectangular cartouches alternating stylised split
palmette scrolls with knotwork and further
inscriptions, interspersed amidst roundels with
the scribe insignia (a pen case with inkwell) and
the same strapwork grid of the central roundel,
the rim featuring similar calligraphic and split
palmette friezes, the exterior plain, 37.5cm
diam. and 5cm high.

£600-800

Note that charges apply, see website for details

Islamic & Indian Art , 31st Oct, 2023 14:00

368



A LARGE ENGRAVED BRASS MAMLUK BOWL WITH THE CUPBEARER INSIGNIA
Possibly Egypt or Syria, late 15th century A
LARGE ENGRAVED BRASS MAMLUK BOWL WITH THE CUPBEARER INSIGNIA
Possibly Egypt or Syria, late 15th century
Of typical rounded shape with a slightly flared profile, resting on a densely engraved flattened base, rising to a short straight circular neck and reinforced rim, the exterior incised and engraved with a multitude of traditional Mamluk motifs including cusped epigraphic cartouches in *thuluth* script intertwined with lobed rosette-like medallions in-filled with the cupbearer insignia (a wide cup with splayed foot), decorative bands of vegetal sprays and interlaced knotwork set against a ground of thin spirals, the base decorated with a central rosette medallion irradiating wavy S-shaped cartouches alternating geometric grids, vegetal meanderings, split palmette scrolls and floral outbursts, the interior with a large central roundel repeating the cupbearer insignia surrounded by tight intertwined vegetal vines, 30cm diam. and 14.5cm high.

Inscriptions: *mimma 'umila bi-rasm al-'ali al-mawlawi al-amiri al-kabiri al-maliki al-makhdumi al-/*
'Made for the High, the Lordly, the Great Commander, the Possessor, the Well-Served'

In the State Hermitage Museum collection, there is a large tinned copper bowl (acc. no. IR 2172) attributed to Timurid Iran and dated late 14th - early 15th century which shows a strong degree of similarity with the present bowl. Firstly, the size of the two bowls is almost identical (33cm vs. 30cm diam. and 13.5cm vs. 14.5cm high respectively). Secondly, the decoration in the horizontal registers is laid out in an analogous form, and the widest band repeats the same motif of cusped epigraphic cartouches in *thuluth* script intertwined with lobed rosette-like medallions. The content of the calligraphic

cartouches differs widely, with Persian wishes of good fortune on the Timurid bowl and an ownership status claim in Arabic on the Mamluk example, as the material does. Nevertheless, it is certainly fascinating to note that the overall aesthetic and artistic vocabulary of both bowls seem to match, highlighting the strong affinities and mutual influence the Timurid and Mamluk empires witnessed in the 14th and 15th centuries.

£3,000-5,000

369



A PAIR OF IMPRESSIVE VENETO-SARACENIC REVIVAL BRASS TALL VASES
Egypt, mid to late 19th century A PAIR OF IMPRESSIVE VENETO-SARACENIC REVIVAL BRASS TALL VASES

Egypt, mid to late 19th century
Each of pyriform shape, resting on a small flattened circular base, rising to a tall flared neck with a wide circular rim, the exterior densely engraved with patterns and motifs reminiscent of 14th and 15th-century Mamluk and Veneto-Saracenic metalwares including convoluted strapwork, *thuluth* calligraphic medallions, interlaced geometric stellar motifs, vegetal meanderings, and foliage, all set against a background incised with a Y-shaped gridwork, some areas hollow and pierced, possibly once encrusted with turquoise beads now missing, each 51cm high.

£800-1,200

370



Note that charges apply, see website for details

Islamic & Indian Art , 31st Oct, 2023 14:00

A FINELY ILLUMINATED OTTOMAN PRAYER
MANUSCRIPT Ottoman Turkey, dated 1309 AH
(1892 AD), signed by Hajj Hafiz Najib A FINELY
ILLUMINATED OTTOMAN PRAYER
MANUSCRIPT

Ottoman Turkey, dated 1309 AH (1892 AD),
signed by Hajj Hafiz Najib
Arabic manuscript on paper, containing prayers
followed by selected Qur'anic verses, and
religious poetry, 47ff., plus two fly-leaves, each
folio with 9ll. of elegant *naskh* script with
occasional *mashq* (stretched letters), the
opening folio heavily illuminated in polychromes
and gold with floral festoons, the chapter
headings in burnished gold, and shaded
polychrome flowers, with gold verse markers,
catchwords, set within gold and black rules, the
colophon and poetry illuminated with gold
vegetal meanderings and foliage, with pink
endpapers, in gold-tooled flapped dark brown
morocco binding, the colophon signed by Hajj
Hafiz Najib, son of Hajj Ahmad, one of the pupils
of Hajj Mohammad, known as *Showqi*, dated
1309 AH, the text panel 11.2cm x 7.1cm, the
folio 17cm x 11.6cm.

£400-600

371



A FINE PRINTED AND ILLUMINATED
OTTOMAN QUR'AN Ottoman Turkey, 19th
century A FINE PRINTED AND ILLUMINATED
OTTOMAN QUR'AN

Ottoman Turkey, 19th century
Arabic print on paper, 307ff., plus two fly-leaves,
each folio with 15ll. of black printed *naskh*
script, the opening bifolio hand-illuminated over
printed outlines in shaded polychromes and
burnished gold, the verse markers in gold and
the intonation marks in red, both hand-applied,
with catchwords, the printed chapter headings
set against gold edges, the final bifolio in
Persian, giving advice on the correct intonations
and featuring four lines of Persian poetry in
praise of the Qur'an, with puce endpapers, in
tooled flapped black calf binding, the text panel
12.5cm x 7cm, the folio 18.7cm x 11.5cm.

A transition piece between handwritten and fully-
printed versions of the Qur'an, this volume
highlights the complex issues concerning the
initial rejection of printing the holy text,
considered an unholy act. In fact, the guilds of
calligraphers and illuminators originally resisted
the innovation of printing, doubtless partly as a
protectionist act. Printed Qur'ans were thus not
commonly accepted until well into the 19th
century. Does the present volume, with notes in
Persian, represent the dissemination of the
publication through its target region? Were the
guilds of Ottoman calligraphers and illuminators
more likely to allow the printed publication of the
text if it was meant for overseas distribution?
Though printed, the labour-intensive illumination
program of the present volume would still make
it a costly luxury item.

£1,000-1,500

372



Islamic & Indian Art , 31st Oct, 2023 14:00

FOUR QURANIC JUZ' MANUSCRIPTS IN TOOLED LEATHER BINDINGS Qajar Iran, two manuscripts dated 1261 AH (1845 AD) FOUR QURANIC JUZ' MANUSCRIPTS IN TOOLED LEATHER BINDINGS

Qajar Iran, two manuscripts dated 1261 AH (1845 AD)

Arabic manuscript on paper, comprising *Juz'* 22, 17ff.; parts of *Juz'* 28, 10ff., including parts of sura *Al-Baqara* (2), sura *Al-Hashr* (59), and sura *At-Tahrim* (66); parts of *Juz'* 7, 4ff., including sura *An-Namal* (27); and parts of *Juz'* 21, 11ff., including sura *Al-Qasas* (28), *aya* 17 to sura *Al-Ankabout* (29); each folio with 11ll. of black ink *naskh* script, with catchwords, red verse markers, chapter headings, and marginal notes, set within black and red rules, with several library stamps, some dated, each in blind-tooled tan calf binding, the text panel 17.2cm x 8.6cm, the folio 24cm x 14.3cm.

£300-500

373



A PAIR OF GOLD-DAMASCENED STEEL CALLIGRAPHER'S SCISSORS Ottoman Turkey, 19th century A PAIR OF GOLD-DAMASCENED STEEL CALLIGRAPHER'S SCISSORS

Ottoman Turkey, 19th century

With a tapering and spiky double single-edged steel blade joint at the centre, and a pair of recessed ridges towards the tip, the upper part decorated with gold-damascened interlocking vegetal trellis, 24.5cm long.

£200-300

374



λ AN OTTOMAN MOTHER-OF-PEARL, TORTOISESHELL, BONE, AND IVORY-INLAID WOODEN SCRIBE'S CHEST Ottoman Turkey, late 17th - 18th century λ AN OTTOMAN MOTHER-OF-PEARL, TORTOISESHELL, BONE, AND IVORY-INLAID WOODEN SCRIBE'S CHEST

Ottoman Turkey, late 17th - 18th century Of typical rectangular shape, the short legs resting on four bracket feet, with a flat top and a long narrow drawer on the front, the rectangular drawer divided into three compartments to store writing implements, profusely inlaid with mother-of-pearl, tortoiseshell, bone, and ivory marquetry work laid out in typical Ottoman fashion with distinctive decorative motifs like a geometric gridwork in-filled with lobed rosette heads on the front, flower and pomegranate sprays surrounding central hexagonal star medallions on the top and sides, and zig-zag fretwork bands throughout the edges, 36.5cm x 69.5cm x 37cm.

For further reference and comparison, please see similar Ottoman calligrapher's chests sold in the London auction market in recent years, Sotheby's London, 21 September 2021, lot 105; and Christie's London, 27 April 2023, lot 132.

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10), reference no 6JRBBL4C.

It may also require Export or CITES licences in order to leave the UK. It is the buyer's responsibility to ensure that lots have the relevant licences before shipping.

£3,000-5,000

375



Islamic & Indian Art , 31st Oct, 2023 14:00

λ AN OTTOMAN MOTHER-OF-PEARL, TORTOISESHELL, BONE, AND IVORY-INLAID WOODEN SCRIBE'S HIGH TABLE Ottoman Turkey, late 17th - 18th century λ AN OTTOMAN MOTHER-OF-PEARL, TORTOISESHELL, BONE, AND IVORY-INLAID WOODEN SCRIBE'S HIGH TABLE

Ottoman Turkey, late 17th - 18th century
Of typical rectangular shape, the tall legs resting on four straight, narrow feet, with a flat top, the sides carved with a rounded arch in-filled with a cusped arabesque palmette, profusely inlaid on all sides with mother-of-pearl, tortoiseshell, bone, and ivory marquetry work laid out in typical Ottoman fashion with distinctive decorative motifs like a geometric gridwork in-filled with lobed rosette heads, and flower and pomegranate sprays surrounding central hexagonal star medallions on the top and sides, a two-tone zig-zag fretwork band framing the top's edges, and further vegetal meanderings in the squiches by the legs surrounded by another fretwork band alternating diamonds and roundels, 55cm x 88.5cm x 39cm.

For further reference and comparison, please see a similar Ottoman calligrapher's high table sold at Bonhams London, 12 October 2006, lot 206.

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10), reference no 2C5DNE4V. It may also require Export or CITES licences in order to leave the UK. It is the buyer's responsibility to ensure that lots have the relevant licences before shipping.
£4,000-6,000

376



THREE OTTOMAN RELIGIOUS MANUSCRIPTS WITH PRAYERS, HADITHS AND ZIKR Ottoman Turkey and Provinces, 17th century and later THREE OTTOMAN RELIGIOUS MANUSCRIPTS WITH PRAYERS, HADITHS AND ZIKR

Ottoman Turkey and Provinces, 17th century and later
Arabic manuscripts on paper, comprising a book of prayers, 154ff. plus two fly-leaves, each folio with 19ll. of black ink *naskh* script, verse markers in red, catchwords, set within gold and black rules, the colophon inscribed 10 Rajab 1077 AH (5 January 1667 AD), in card binding with dark red calf binding, the text panel 15.5cm x 9cm, the folio 19.5cm x 14.2cm; a selection of Qur'anic verses, prayers, and *zikr*, with some Turkish poetry at the end, 32ff., each folio with 9ll. of black ink *naskh* script, some letters with *mashq*, chapter headings and verse markers in red, the opening folio of sura *Yasin* (36) with illuminated dome in blue and gold, charts and graphs in gold grids, set within concentric gold and blue rules, several folios left blank, in fine tooled flapped dark red morocco binding, the text panel 10.3cm x 5.3cm, the folio 14.6cm x 9.5cm; and another religious text, mostly of hadith and quotations, 58ff., plus one fly leaf, each folio with 21ll. of black free-flowing *naskh* script, chapter headings in green, significant words and punctuations in red, catchwords, in flapped dark brown blind-tooled calf binding, the folio 19.8cm x 14.8cm.

£300-400

377



Islamic & Indian Art , 31st Oct, 2023 14:00

AN OTTOMAN PRAYER MANUSCRIPT

Ottoman Turkey, late 19th century
AN OTTOMAN PRAYER MANUSCRIPT
Ottoman Turkey, late 19th century
Arabic manuscript on paper, with notes in Turkish, 174ff. plus three fly leaves, each folio with 13ll. of black ink *naskh* script, verse markers as gold, blue, and red rosettes, the opening folio and chapter headings illuminated in polychromes and gold, with catchwords, set within gold, black, and red rules, in marbled endpaper, and tooled and gilt red morocco flapped binding, the text panel 10cm x 5.2cm, the folio 17.5cm x 11.2cm.

£200-300

378



A FRAGMENT OF AN OTTOMAN CEREMONIAL BANNER Ottoman Turkey, 18th century
A FRAGMENT OF AN OTTOMAN CEREMONIAL BANNER

Ottoman Turkey, 18th century
Of long rectangular shape, the narrow horizontal panel of red silk brocade in silver thread wound around a silk core, woven with three repeats of sura *al-Ikhlās* (112) in slender *thuluth* script beneath a scrolling foliate frieze, the top (left) selvedge present, laid on russet red cotton on a stretcher, 15cm x 131.5cm, 20.5cm x 137cm including the mount.

£400-600

379

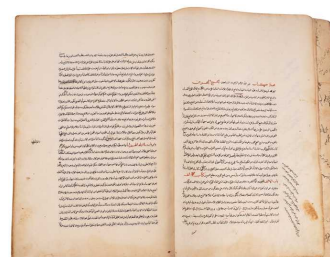


THREE OTTOMAN MANUSCRIPTS, INCLUDING A TREATISE OF ARABIC Ottoman Turkey and Provinces, 18th and 19th centuries
THREE OTTOMAN MANUSCRIPTS, INCLUDING A TREATISE OF ARABIC Ottoman Turkey and Provinces, 18th and 19th centuries

Arabic manuscripts on paper, comprising a compendium in a number of hands, 41ff., each folio with 17ll. of black ink *naskh* script, one *sharh* inscribed 'the time of sunrise, on Thursday in the month of Rabi' ul Akhar, written by Uthman bin Umar bin Ahmad Afsoui, in the noble city of the Companions of the Cave (Damascus), 1157 AH (May-June 1744 AD)', in an 18th-century tooled brown calf flapped binding, the folio 21cm x 15.2cm; a *Zubdat Al-Osul* by Sheikh Bahai', 170ff., plus two fly leaves, each folio with 14ll. of black ink *naskh* script, significant words and selected marks in red, catchwords, signed by Abd ul-Qani, certain sections in Persian, including an inscription relating to the text by Muhaqiq al-Mazandarani Mowlana Mulla Mohammad Saleh, in blind-tooled tan calf binding, the folio 15cm x 10.5cm; and a treatise and lexicon of the Arabic language, *Sawabiq al Ni'am wa Nawabiq al Hikam*, 256ff. plus two fly leaves, each folio with 19ll. of black ink *nasta'liq* script, with two pale green folios, significant words in red, set within red rules, in blind-tooled dark brown morocco binding, the text panel 13.2cm x 8.8cm, the folio 18cm x 13.3cm.

£300-400

380



Islamic & Indian Art , 31st Oct, 2023 14:00

A SECTION OF *MAJMA' AL BAHRAYN WA MATLA' AL NAYYIRAYN* OF FAKHR AL-DIN AL-TURAYHI (D. 1674/76) Iraq or Western Iran, dated Rabi' ul Awwal 1314 AH (August-September 1896 AD) A SECTION OF *MAJMA' AL BAHRAYN WA MATLA' AL NAYYIRAYN* OF FAKHR AL-DIN AL-TURAYHI (D. 1674/76) Iraq or Western Iran, dated Rabi' ul Awwal 1314 AH (August-September 1896 AD) Arabic manuscript on paper, 290ff. plus two fly leaves, each folio with 27ll. of simple *naskh* script in black ink in a number of hands, significant words in red, catchwords within the final lines, in blind-tooled dark red morocco binding, dedicatory frontispiece in Persian dated Rabi' ul Awwal 1314 AH (August-September 1896 AD), the folio 30.8cm x 20cm.

Fakhr al-Din al-Turayhi (1571 - 1674/6)'s comprehensive and exhaustive dictionary and commentary concerning abstruse, obscure terminology in the Qur'an and the Prophet's hadiths has been a reference compendium since its completion in 1668. An illustrious Imami scholar, he is praised as the first Shi'a author of a Quranic exegesis.
£300-500

381



TWO METAL THREAD-EMBROIDERED LEATHER WALLETS AND A LEATHER DOCUMENT HOLDER Ottoman Turkey and African Sub-Saharan regions, mid to late 19th century TWO METAL THREAD-EMBROIDERED LEATHER WALLETS AND A LEATHER DOCUMENT HOLDER Ottoman Turkey and African Sub-Saharan regions, mid to late 19th century Comprising two Ottoman silver and metal thread-embroidered tooled leather wallets, each of typical rectangular shape with a foldable flap, one green, the latter reddish brown, decorated with floral and vegetal motifs, the largest 11.8cm x 8cm; and a Sub-Saharan tooled brown leather document holder with wide flap, embroidered with fretwork bands in-filled with triangular patterns, and star and crescent designs, 20.2cm x 22cm at widest points.
£200-300

382



AN ILLUMINATED MAGHRIBI MANUSCRIPT WITH PRAYERS AND QURANIC VERSES Morocco, North Africa, 19th century AN ILLUMINATED MAGHRIBI MANUSCRIPT WITH PRAYERS AND QURANIC VERSES Morocco, North Africa, 19th century Arabic manuscript on paper, 141ff., plus four fly leaves, each folio with 13ll. of black ink *maghribi* script in a number of hands, on varying paper, significant words in red, chapter headings in illuminated bands, including schematic diagrams of holy locations, in dark red tooled flapped binding, the folio 21.8cm x 16cm.
£300-500

Islamic & Indian Art , 31st Oct, 2023 14:00

383



TWO MAGHRIBI MANUSCRIPTS:
MUHAMMAD AL-JAZULI (D.1472)'S DALA'IL
AL-KHAYRAT Morocco, North Africa, second
half of the 19th century TWO *MAGHRIBI*
MANUSCRIPTS: MUHAMMAD AL-JAZULI
(D.1472)'S *DALA'IL AL-KHAYRAT*
Morocco, North Africa, second half of the 19th
century
Arabic manuscripts on paper, comprising a
manuscript with 65ff., plus four fly leaves, each
folio with 10ll. of black ink *maghribi* script,
significant words in blue, red, and green,
catchwords, the chapter headings in polychrome
and gold illumination, some folios illuminated
with representations of the Islamic holy sites, set
within blue, black, and gold rules, in tooled dark
red flapped calf binding, the text panel 14.5cm x
10.5cm, the folio 21.2cm x 17cm; and another,
similar, 128ff., plus two fly leaves, each folio with
15ll. of sepia ink *maghribi* script, significant
words in colour, catchwords, in marbled
endpapers, and blind-tooled flapped calf
binding, the folio 22cm x 16cm.
£400-600

384



TWO MAGHRIBI SHARH MANUSCRIPTS:
COMMENTARIES AND ANTHOLOGIES
Morocco, North Africa, mid-19th century TWO
MAGHRIBI SHARH MANUSCRIPTS:
COMMENTARIES AND ANTHOLOGIES
Morocco, North Africa, mid-19th century
Arabic manuscripts on paper, comprising a
manuscript with 200ff., plus one fly leaf, each
folio with 38ll. of sepia ink *maghribi* script,
significant words in red, catchwords, dated
Sunday 8 Shaban 1254(?) AH (28 October 1838
AD), set within red rules, in brown calf edge
binding, the text panel 23cm x 14.5cm, the folio
28.8cm x 17.5cm; and another, 171ff., plus two
fly leaves, each folio with 26ll. of sepia ink
maghribi script, certain words in red and blue,
catchwords, dated Jamadi Ul Awwal 1274 AH
(August-September 1857 AD), in dark red blind-
tooled flapped calf binding, the central lobed
cartouches overlaid with blue, the folio 23cm x
17.8cm.
£300-500

385



AN ALBUM OF VIEWS: CONSTANTINOPLE
ca. 1880s AN ALBUM OF VIEWS:
CONSTANTINOPLE
ca. 1880s
Albumen and gelatin prints (83), sizes between
105 x 163mm and 195 x 260mm (or the
reverse), mounted on card recto, some with
captions in negative (24 by Abdullah Freres).
Including views of the Hagia Sophia, the
Bosphorous, and other capital landmarks.
Housed in an oblong folio measuring 270 x
375mm, contemporary brown morocco, with
'S.R.' stamped on both covers; marbled
endpapers, gilt edges; some fading; waving to
mounts.
£1,500-2,500

Islamic & Indian Art , 31st Oct, 2023 14:00

386



AN EMBROIDERED OTTOMAN BANJA LUKA
HANGING Bosnia and Herzegovina, Ottoman
Western provinces, 19th century AN
EMBROIDERED OTTOMAN BANJA LUKA
HANGING

Bosnia and Herzegovina, Ottoman Western
provinces, 19th century

Of rectangular shape, the large white linen
ground finely appliqued with multi-layered
fragments of polychrome wool, cotton, and linen
forming decorative motifs, the metallic thread
embroidery and couching of silk threads
predominantly in pink and blue hues, the central
panel embellished with a cusped floral arch
supported by pairs of columns flanking an
elaborate floral urn, set within a triple border of
scrolling blue frieze, and pink floral clusters, the
horizontal ends with added metallic fringe, re-
lined in yellow cotton, 180cm x 121cm excluding
the fringe.

£800-1,200

387



PANORAMA DE CONSTANTINOPLE PRIS DE
LA TOUR DE GALATA Pascal Sebah (1823 -
1886) & Policarpe Joaillier (1848 - 1904)
ca.1880s - 1890s PANORAMA DE
CONSTANTINOPLE PRIS DE LA TOUR DE
GALATA

Pascal Sebah (1823 - 1886) & Policarpe Joaillier
(1848 - 1904) ca.1880s - 1890s

Albumen prints (10) forming a 10-part
panorama, individual image size approx. 247 x
340mm, overall 3395 x 247mm, mounted onto
thick album leaves with linen joints, folding into
the original red morocco-backed cloth boards,
covers stamped in gilt and blind, upper cover
lettered in gilt. red cloth boards. Prints with
uniform tonality, occasional minor spotting,
rubbed.

£800-1,200

388



AN OTTOMAN GILT AND PAINTED WOODEN
CALLIGRAPHIC PANEL Ottoman Turkey, 18th -
19th century AN OTTOMAN GILT AND

PAINTED WOODEN CALLIGRAPHIC PANEL
Ottoman Turkey, 18th - 19th century

Of rectangular shape, the front carved in relief,
plastered, painted in green and gold, decorated
with a central calligraphic composition in
overimposed *muhaqqaq* script, encased within a
frame with vegetal scrollwork alternating cusped
palmettes and drop-like flower buds, 42cm x
66.5cm.

£400-600

389



A CEREMONIAL MAHMAL (PALANQUIN)

MADE FOR HAJJ Egypt, made for the Hajj
pilgrimage of 1299 AH (1881 - 82 AD), bearing

Note that charges apply, see website for details

Islamic & Indian Art , 31st Oct, 2023 14:00

the name of the Ottoman Sultan Abdul Hamid II (r. 1876 - 1909) A CEREMONIAL *MAHMAL* (PALANQUIN) MADE FOR *HAJJ*
Egypt, made for the *Hajj* pilgrimage of 1299 AH (1881 - 82 AD), bearing the name of the Ottoman Sultan Abdul Hamid II (r. 1876 - 1909)
Of cubic shape with a pyramidal top, the ceremonial palanquin of black, pale blue, red, and green silk, all sides elaborately worked in metal threads with a programme of symbolic motifs and sacred Quranic passages, fitting on a later customised metal structure, quoting sura *Al-Towhid* (112) at the very top of the pyramid; the surrounding areas of green silk to the top and the lobed red cartouches beneath worked with texts relating to the pilgrimage of *Hajj* and Prophet Ibrahim; on the longer vertical sides sura *Al-Imran* (3), verses 96 and 97; sura *Al-A'raf* (7), verse 89; sura *Al-Asra'* (17), verse 84; and sura *Al-Baqara* (2), verse 125; each side opening to a black ground worked with traditional mosque lamps suspended from a cusped arch supported by twisted columns, flanking symbolic motifs, the front a pointed dome referring to the date of commission 1299 AH, and the *terminus post quem*, 'the age of Sultan Abdul Hamid Al-Thani', also known as Abdul Hamid II, lined in ecru cotton, ca. 205cm x 133cm x 133cm, the vertical section 150cm high.

The artistic workshop in Cairo in charge of making sacred textiles for the Islamic holy sites, known as the *Dar al-Kiswa*, operated from 1817 until 1997. It was in this very workshop that the *kiswah*, the ornamental textile covering Ka'ba, was produced annually. This and other sacred textiles were conveyed each year across hundreds of miles of desert from Cairo to Mecca on camels among *hajj* pilgrims. At its peak at the start of the 20th century, the *Dar al-Kiswa* workshop employed over a hundred craftsmen appointed to the production of these religious fabrics. The *mahmal*, a ceremonial passenger-less palanquin carried on a camel, was one such textile. It symbolised the political power of the Sultan who sent it, demonstrating their custody of Islam's holiest sites. The first sultan to be firmly associated with the sending of the *mahmal* palanquin was Baybars (r. 1260 - 77), and the tradition carried on almost uninterrupted until the mid-20th century.

The *mahmal*'s parade through the city months before the caravan's scheduled departure was greatly anticipated and conceived as an exciting

event that served as an advertisement for the caravan operators. These textiles became the true mascot and symbol of the *hajj* procession, thanks also to their sheer size and brightness which provided those falling behind with a focal point in the desert. The arrival of the *mahmal* in Mecca was a major event during the pilgrimage season. Pilgrims flocked from every corner to see the progress of the splendid procession. This symbolic assertion of the sultan's hegemony led the 'town on the move'. Each *mahmal* had an intricately embroidered textile cover or *sitr*. A number of extra textile panels were made to cover the litter including an elaborate processional covering, and others for the 50-odd days of the journey from Cairo, in case any damage occurred in transit. The motifs of the *mahmal* embroidery included mosque lamps and cenotaphs representing the tomb of the Prophet, considered one of the very visual symbols the palanquin is supposed to represent. But the *mahmal* was not supposed to stay in Mecca: it always made its way back to Cairo with the returning caravan. Having endured the pilgrimage journey and reached the cradle of Muslim sanctity, this tent-like structure earned a blessed status, and people desired to touch it and place handkerchiefs inside it to partake of its blessings. Even the camel that carried the *mahmal* was rewarded for its labour: should he return safely from the journey, he was going to be exempted from carrying any load for the remainder of its life.

For further reference, please see Venetia Porter (ed.), *Hajj, Journey to the Heart of Islam*, British Museum exhibition catalogue, 2012, pp. 139 - 142. For a group of four black and white photographs featuring a *Mahmal* in procession, please see these Rooms, *A Middle Eastern Journey* auction, 12 July 2023, lot 355.
£4,000-6,000

390



Islamic & Indian Art , 31st Oct, 2023 14:00

THREE CHROMOLITHOGRAPHED HAJJ CERTIFICATES AND A LANDSCAPE VIEW OF MECCA Mecca, Hijaz, Saudi Arabia, and Ottoman Provinces, late 19th and 20th centuries
THREE CHROMOLITHOGRAPHED HAJJ CERTIFICATES AND A LANDSCAPE VIEW OF MECCA

Mecca, Hijaz, Saudi Arabia, and Ottoman Provinces, late 19th and 20th centuries
Comprising three colour-printed certificates of the pilgrimage (*hajj*) to Muslim sacred sites, each slightly different, one in vertical-format, the remaining in horizontal-format, all featuring a similar composition presenting large panoramic three-quarter and aerial views of the interior of the Masjid al-Haram with Ka'ba at its centre, one certificate featuring as well views of the domes and minarets of the main congregational mosque and sacred enclosure, each certificate showing the Prophet's *minbar* (pulpit) from which he gave his first sermon, one certificate dated (1)298 AH (1881 AD) and another 136(0) AH (1941 AD), the largest approximately 46.4cm x 64.8cm; and a printed view of Mecca from the outside of the city-walls, 29.7cm x 39.5cm.

£400-600

391



FOUR CHROMOLITHOGRAPHED HAJJ CERTIFICATES Mecca, Hijaz, Saudi Arabia, and Ottoman Provinces, 20th century
FOUR CHROMOLITHOGRAPHED HAJJ CERTIFICATES

Mecca, Hijaz, Saudi Arabia, and Ottoman Provinces, 20th century
Comprising four colour-printed certificates of the pilgrimage (*hajj*) to Muslim sacred sites, each slightly different but overall with the same horizontal-format composition presenting large panoramic three-quarter and aerial views of the interior of the Masjid al-Haram with Ka'ba at its centre, some certificates featuring as well views of the dome and minarets of the main congregational mosque, each certificate showing the Prophet's *minbar* (pulpit) from which he gave his first sermon, the outer frame of some certificates with roundels showing other pilgrimage locations and holy sites in Mecca and Medina, the largest approximately 48cm x 65.5cm.

£300-500

392



Islamic & Indian Art , 31st Oct, 2023 14:00

393
FOUR CHROMOLITHOGRAPHED HAJJ
CERTIFICATES Mecca, Hijaz, Saudi Arabia,
and Ottoman Provinces, 20th century FOUR
CHROMOLITHOGRAPHED *HAJJ*
CERTIFICATES

Mecca, Hijaz, Saudi Arabia, and Ottoman
Provinces, 20th century

Comprising four colour-printed certificates of the
pilgrimage (*hajj*) to Muslim sacred sites, each
slightly different but overall with the same
horizontal-format composition presenting large
panoramic three-quarter and aerial views of the
interior of the holiest sites of Islam including the
Masjid al-Haram with Ka'ba at its centre in
Mecca and the sacred enclosure of the
Prophet's Mosque (al-Masjid an-Nabawi) in
Medina, some certificates featuring as well
views of the dome and minarets of the main
congregational mosque in Mecca and the
Prophet's *minbar* (pulpit) from which he gave
his first sermon, the outer frame of some
certificates with cartouches showing other
pilgrimage locations and holy sites in Mecca and
Medina, the largest approximately 30.8cm x
39.8cm.

£300-500



TWO OTTOMAN BLUE AND WHITE 'DOME OF
THE ROCK' POTTERY TILES Damascus,
Ottoman Syria, or Palestine, second half 16th -
17th century TWO OTTOMAN BLUE AND
WHITE '*DOME OF THE ROCK*' POTTERY
TILES

Damascus, Ottoman Syria, or Palestine, second
half 16th - 17th century

Comprising two square pottery tiles, underglaze
painted in cobalt blue and black on a milky white
ground, each featuring a central split palmette
surrounded by stylised lotus flowers,
respectively 19.6cm x 19.3cm and 16.5cm x
18cm.

£600-800

394



AN OTTOMAN DAMASCUS POTTERY TILE
Ottoman Syria, 17th century AN OTTOMAN
DAMASCUS POTTERY TILE

Ottoman Syria, 17th century

Of square shape, underglaze painted in cobalt
blue, turquoise, and manganese purple with
black outlines on a white ground, decorated with
repeating vegetal motifs including a row of drop-
shaped cypress trees with serrated foliage on
the contours, interspersed amidst bouquets of
tulips and flowering pomegranates spraying
from triangular vases, 21.9cm x 22cm.

£300-400

395



A FRAGMENT OF A LARGE TURQUOISE,
COBALT BLUE, AND BLACK-PAINTED 'DOME
OF THE ROCK' POTTERY TILE Damascus,
Ottoman Syria or Palestine, second half 16th
century A FRAGMENT OF A LARGE
TURQUOISE, COBALT BLUE, AND BLACK-
PAINTED '*DOME OF THE ROCK*' POTTERY
TILE

Damascus, Ottoman Syria or Palestine, second
half 16th century

Of fragmentary rectangular shape, underglaze
painted in turquoise, cobalt blue, and black
against a milky white ground, decorated with a
now-truncated central quatrefoil medallion
formed by cusped two-tone palmettes,
irradiating sprays of split palmettes and
arabesque cartouches, interlocked with
spiralling floral stems of rosettes, carnations,
and stylised lotuses, 19.7cm x 32cm.

£600-800

Islamic & Indian Art , 31st Oct, 2023 14:00

396



A FRAGMENT OF AN OTTOMAN DAMASCUS POTTERY TILE Damascus, Ottoman Syria, second half 16th century A FRAGMENT OF AN OTTOMAN DAMASCUS POTTERY TILE Damascus, Ottoman Syria, second half 16th century

Of fragmentary rectangular shape, underglaze painted in turquoise, cobalt blue, copper green, and manganese purple outlined in black against a milky white ground, decorated with a now-truncated central lobed rosette medallion formed by stylised palmettes intertwined with floral stems, irradiating lobed trellis forming stellar geometric designs, with quarters of lotus flowers around the upper edge, 13cm x 23cm.

£200-300

397



FOUR OTTOMAN DAMASCUS POTTERY BORDER TILES WITH FLOWERING VASES Damascus, Ottoman Syria, 17 century FOUR OTTOMAN DAMASCUS POTTERY BORDER TILES WITH FLOWERING VASES

Damascus, Ottoman Syria, 17 century Each of fragmentary rectangular shape, underglaze painted in turquoise, cobalt blue, and manganese purple outlined in black against a white ground, decorated with a central lobed rosette-shaped medallion containing a flowering vase with pairs of rosette, carnation, and tulip stems and a central stylised lotus flower at the top, surrounded by a crown of acanthus leaves, with quarters of frilled roses on the corners and a sinuous floral meandering on the side, each ca. 20cm x 27.8cm.

£2,000-3,000

398



AN IZNIK POTTERY BORDER TILE PANEL Ottoman Turkey, second half 16th century AN IZNIK POTTERY BORDER TILE PANEL

Ottoman Turkey, second half 16th century Each tile of rectangular shape, painted in cobalt blue, copper green, turquoise, and raised bole red under a transparent, glossy glaze set against a white ground, decorated with a festoon of blossomed rosette flowers, intertwined with stylised *saz* leaves and vegetal motifs running through the centre of the panel, encased within a green border, mounted on a later European wooden frame, 64.7cm x 12cm including the frame.

£300-500

399



Note that charges apply, see website for details

Islamic & Indian Art , 31st Oct, 2023 14:00

A PANEL OF TWO IZNIK POTTERY TILES WITH SAZ LEAVES AND LOTUS FLOWERS
Ottoman Turkey, second half 16th century A
PANEL OF TWO IZNIK POTTERY TILES WITH
SAZ LEAVES AND LOTUS FLOWERS
Ottoman Turkey, second half 16th century
Each of square shape, painted in cobalt blue, turquoise, and raised bole red under a transparent, glossy glaze against a milky white background, decorated with interlocking sprays of serrated leaves (*saz* leaves), stylised lotus flowers, red tulips and rosettes, mounted in a late 19th-century European brown hardwood frame, each tile 24.7cm x 24.7cm, 34cm x 59cm including the frame.

**Accompanied by the Oxford Authentication Certificate with thermoluminescence analysis report no. N122h45.*

£2,000-3,000

400



A PANEL OF BROCADED SILK WITH CARNATIONS AND POMEGRANATES
Possibly Italy for the Ottoman export market, 16th - 17th century A PANEL OF BROCADED SILK WITH CARNATIONS AND POMEGRANATES

Possibly Italy for the Ottoman export market, 16th - 17th century

A directional rectangular panel of crimson satin silk brocaded in blue and white silk, silver thread, and precious metal thread wound around a silk core, decorated with a grand design of ogival interlocking scaled trellis containing trios of stylised flowers, the central flowerhead of chequered design reminiscent of a pomegranate, the connecting points with stylised coronets, blue and white silk highlights of serrated leaves, lined in red silk, 57cm x 19cm.

In the 16th and 17th centuries, when the Italian silk industry was starting to be eclipsed by the French, Italian silk merchants saw an opportunity for expansion into the Ottoman silk market, creating fabrics that spoke to the Turkish audience and artistic vocabulary, retaining at the same time a Western flare. Though Italian-Ottoman velvet brocades are better known to collectors and easier to identify, the brocaded silks remain important examples of the type and relevant witnesses of these early exchanges between the Sublime Porte and the West.

£200-300

401



Islamic & Indian Art , 31st Oct, 2023 14:00

AN IZNIK POTTERY DISH WITH BLUE ROSETTES AND RED TULIPS Ottoman Turkey, ca. 1580 - 1600 AN IZNIK POTTERY DISH WITH BLUE ROSETTES AND RED TULIPS

Ottoman Turkey, ca. 1580 - 1600

Of shallow rounded shape, resting on a short circular foot, rising to a gently everted and splayed rim, painted in cobalt blue, raised bole red, and copper green within black outlines under a transparent glossy glaze on a milky white ground, the interior decorated with a lush floral bouquet stemming from a tuft of blue and green grass, featuring red tulips, stylised blue carnations, blue rosettes and blossoms, and green foliage, the rim painted in black with the typical Chinese-inspired 'rock and wave' motif, the exterior with a band of green and blue spiraling roundels on white ground, 30.5cm diam.

£2,000-3,000



AN IZNIK-STYLE LACHENAL POTTERY DISH France, ca. 1870 - 1880 AN IZNIK-STYLE LACHENAL POTTERY DISH

France, ca. 1870 - 1880

Of shallow rounded shape, resting on a tall pierced circular foot, with a narrow everted rim, underglaze painted in cobalt blue, copper green, turquoise, and bright red against a white background following the same palette of Ottoman Iznik wares, the interior decorated with a floral bouquet with four large red carnations and two red-spotted blue tulips stemming from a tuft of green grass, three Chinese cloud collar motifs scattered at the top of the composition around the cavetto, the rim with a continuous frieze of halved green and blue rosettes, the exterior with cobalt blue-painted budding leaves alternating spiraling roundels, the base marked 'LACHENAL' and a knotted symbol, 29.8cm diam.

Edmond Lachenal (3 June 1855 - 10 June 1948) was a key figure of the turn-of-the-century French art pottery movement and his Art Nouveau ceramics entered the collections of major international institutions like the Louvre, Paris, and The Metropolitan Museum of Art, New York. He received his training in Theodore Deck's studio, starting at the very young age of 15. Deck's work and passion for Islamic ceramics, especially Iznik wares, must have deeply influenced the young French potter, who by the age of 34, in 1889, was appointed his first gold medal at the World's Fair in Paris. His faience wares with bright, polychrome glazes in the style of Theodore Deck captivated the audience and the judges. This moment set an important *terminus post quem* for Lachenal's career: whilst his early work developed in the shadow of Deck's style and fame, by the 1890s, his wares departed from the previous artistic vocabulary and became increasingly inspired by the latest trends of the 19th century including Japanese prints, the shift from faience pottery to grès, and the emergence of a newly developed Art Nouveau aesthetic.

£150-200

402

Islamic & Indian Art , 31st Oct, 2023 14:00

403



A SMALL IZNIK-STYLE CANTAGALLI POTTERY DISH Ulisse Cantagalli workshop, Florence, Italy, ca. 1900 - 1915 A SMALL IZNIK-STYLE CANTAGALLI POTTERY DISH Ulisse Cantagalli workshop, Florence, Italy, ca. 1900 - 1915

Of shallow rounded shape, resting on a short circular foot, with an everted and gently splayed rim, painted in cobalt blue, red, and green within black outlines under a transparent glossy glaze on a milky white ground, the interior decorated with typical Ottoman Iznik pottery motifs including intertwined lush floral bouquets of carnations, tulips, rosettes and serrated leaves, rising from a tuft of green and blue grass, the rim alternating blue rosettes with a vegetal stem with green leaves, the exterior with similar blue rosettes and green spiraling roundels, the base with the Cantagalli workshop mark (a singing rooster) and the location ('Italia'), 27cm diam. **£600-800**

404



A SMALL IZNIK-STYLE KUTAHYA POTTERY DISH Ottoman Provinces, ca. 1880 - 1920 A SMALL IZNIK-STYLE KUTAHYA POTTERY DISH

Ottoman Provinces, ca. 1880 - 1920

Of shallow rounded shape, resting on a short circular foot, rising to a gently curved cavetto and circular rim, painted in cobalt blue, turquoise, and manganese purple with black outlines under a glossy transparent glaze against a white ground, decorated with typical Ottoman Iznik ceramic motifs, the interior with a stylised floral roundel in the centre with rosettes, foliate meanderings, and stylised lotus flower petals, and a spray of *saz* leaves around the cavetto, the exterior alternating six-petalled rosette heads with tulips, 20.4cm diam. and 4.5cm high.

£200-300

405



Islamic & Indian Art , 31st Oct, 2023 14:00

AN IZNIK-STYLE POLYCHROME-PAINTED
SAMSON POTTERY SPOUTED EWER France,
late 19th - early 20th century AN IZNIK-STYLE
POLYCHROME-PAINTED SAMSON POTTERY
SPOUTED EWER

France, late 19th - early 20th century

Of pyriform shape, resting on a sloping, stepped foot, rising to broad, fluted shoulders, with a cylindrical neck with several bulging rings at different heights, surmounted by a dome-like hemispherical lid with a bulbous finial, the sides enhanced with a curved handle and a sinuous dragon spout, painted in bright polychromes under a glossy transparent glaze against a milky white ground, decorated with typical Ottoman Iznik pottery revival motifs including cusped arabesque cartouches, floral triumphs emerging from drop-shaped vases, interlocking vegetal meanderings, split palmette scrolls, and red-dotted rosettes, the handle and dragon spout spotted in blue and black, the base marked with a green spiral, 43cm high.

The polychrome-painted decoration on this ewer clearly echoes both the motif and the palette of Ottoman Iznik wares, a stylistic choice shared by many European ceramic manufacturers at the end of the 19th century including Samson and Theodore Deck. However, the most remarkable and distinctive feature of this ewer, which is its shape, is inspired by a much earlier metal vessel: the Cairene silver-inlaid brass ewer made for the Rasulid Sultan al-Mu'ayyad Da'ud ibn Yusuf I of Yemen by 'Ali b. Husayn b. Muhammad al-Mawsili. This ewer previously belonged to the 19th-century photographer Albert Goupil (1840 - 1884), the youngest son of the great French merchant of stamps, painting, and photographic reproductions of canvasses Adolphe Goupil (1806 - 1893). Upon Albert's death, his collection was sold at auction in Paris on 2nd May 1888, when it was bought by the *Union Centrale des Arts Décoratifs*. It is possible that models in ceramics like ours started circulating around this time. Today, the ewer is on public display at the Louvre Museum (inv. no. AD 4412).

£600-800

406



A SMALL IZNIK-STYLE CANTAGALLI
POTTERY VASE Florence, Italy, late 19th
century A SMALL IZNIK-STYLE CANTAGALLI
POTTERY VASE

Florence, Italy, late 19th century

Of pyriform shape, resting on a short splayed foot, rising to a flared cylindrical neck with wide everted circular rim, with squared double handles on the sides, painted in cobalt blue, green, and red with black outlines against a white ground, decorated with typical Ottoman Iznik ceramic motifs including curled *saz* leaves, red tulips and carnations, and blue and green tufts of grass, with black strapwork bands on the handles and neck, and Chinese-inspired 'rock and waves' motif on the base, the foot bearing the maker's mark and the numeral '15', 18cm high.

Provenance: recently purchased in a countryside auction near Cambridge, as part of Dr. John Walshe's estate (d. 2022). An eminent Cambridge physician, Dr. Walshe was a world expert on Wilson's Disease, which affects the absorption of copper, and a passionate collector of ceramics. This Cantagalli pottery vase was purchased by the physician for the price of '30/-' (thirty shillings), most probably at Gabor Cossa Antiques, a well-known antique shop opposite the Fitzwilliam Museum, in the late 1970s.

£400-600

407



Islamic & Indian Art , 31st Oct, 2023 14:00

AN IZNIK-STYLE ITALIAN MAJOLICA POTTERY TANKARD Possibly Tuscany or Umbria, Italy, 19th century AN IZNIK-STYLE ITALIAN MAJOLICA POTTERY TANKARD Possibly Tuscany or Umbria, Italy, 19th century Of typical cylindrical shape, resting on a short raised circular foot, with a squared striped handle on the side, painted in cobalt blue, copper green, bright red, and ochre yellow with black outlines against an off-white ground, the exterior decorated with typical floral motifs encountered on Ottoman Iznik wares like frilled red carnations and tall, elongated *saz* leaves with red dots in the middle, encased within two blue and yellow-painted fretwork bands, the base unmarked, 10.5cm diam. and 19.5cm high.

£800-1,200

408



A LARGE POLYCHROME-PAINTED TUNISIAN CHEMLA TWIN-HANDLED POTTERY JAR Tunis, Tunisia, North Africa, late 19th - early 20th century A LARGE POLYCHROME-PAINTED TUNISIAN CHEMLA TWIN-HANDLED POTTERY JAR Tunis, Tunisia, North Africa, late 19th - early 20th century Of bulbous shape, resting on a compressed, disc-like foot, rising to broad and curved shoulders, a short and flared neck, and a smaller bulbous head with an everted, circular rim, on the sides two thick, curved handles, painted in blue, yellow and green with manganese black outlines under a transparent glaze against an off-white ground, decorated with several overlapping horizontal registers showcasing gridwork, stylised lotus flowers, *saz* leaves, carnations, and rosette roundels inspired by Iznik pottery designs, zig-zag and geometric fretwork bands, and drop-shaped cobalt blue medallions, the handles and neck with splashed vertical stripes, the base inscribed with the maker's mark '*Awlad Shemlah, Tunis*' in free-flowing Arabic script and a flower, 44.5cm high.

£800-1,200

Note that charges apply, see website for details

409



A NEAR-PAIR OF ASYUT EARTHENWARE POTTERY BOTTLES Asyut, Egypt, North Africa, Ottoman Provinces, ca. 1880 - 1890 A NEAR-PAIR OF ASYUT EARTHENWARE POTTERY BOTTLES

Asyut, Egypt, North Africa, Ottoman Provinces, ca. 1880 - 1890

Each of compressed globular shape, resting on a short raised circular foot, surmounted by a tall flared neck with a widely everted circular rim, the red-burnished earthenware exterior of each bottle impressed and carved with similar vegetal motifs with small variations, one with a radiating elongated palmettes design, and the latter with a scrollwork band surrounded by a frieze of elongated drop-like petals, the tallest 21.5cm high.

For a very similar earthenware bottle attributed to Asyut and dated ca. 1880 - 1885, please see the Victoria & Albert Museum collection (inv. no. 115A-1885).

£200-300

410



Islamic & Indian Art , 31st Oct, 2023 14:00

FIVE PIERCED EARTHENWARE WATER JUG
FILTERS Fustat, Fatimid Egypt, 10th - 11th
century FIVE PIERCED EARTHENWARE
WATER JUG FILTERS

Fustat, Fatimid Egypt, 10th - 11th century
Comprising three unglazed, incised, and pierced
filters, once possibly used at the junction of the
body and neck of unglazed jugs, each of a
similar circular shape, set in the middle of
raised, flared walls, the largest two decorated
with floral medallions, one with a radiating
pattern, the latter interlaced, ca. 7cm diam.; the
third one featuring a duck, 6.5cm diam.; and two
turquoise-glazed pierced filters with geometric
fretwork bands and beading, each ca. 6.5cm
diam.

Although several hundreds of filters have
survived, very few are still attached to their
original, complete jugs, making scholars wonder
how these filters were actually produced and
inserted in the jugs. Oliver Watson suggests that
each filter was probably cut from a flattened
piece of clay, and semi-dried so that it would be
strong enough to handle and set into the neck of
a jug as the throwing proceeded (O. Watson,
Ceramics from Islamic Lands, 2004, p. 132).

£800-1,200

411



412

TWO SMALL LUSTRE-PAINTED POTTERY
CUPS Abbasid Iraq, Mesopotamia, 9th - 10th
century TWO SMALL LUSTRE-PAINTED
POTTERY CUPS

Abbasid Iraq, Mesopotamia, 9th - 10th century
Each of shallow rounded shape, resting on a
short circular foot, rising to a gently everted rim,
the earthenware body of each cup painted in
lustre on an opaque white glaze, decorated with
traditional Abbasid ceramic motifs including a
stylised floral medallion with four almond-
shaped petals irradiating from the centre, set in
reserve against a dotted background, and a
large bird occupying the centre and cavetto,
flanked by two drop-shaped leaves or small
cypress trees, each exterior plain, each cup
approx. 8.5cm diam. and 3cm high.

£600-800



A RARE YELLOW AND SILVER-SPLASHED
HORSE-SHAPED CHANAKKALE POTTERY
AQUAMANILE Chanakkale, Ottoman Turkey,
19th century A RARE YELLOW AND SILVER-
SPLASHED HORSE-SHAPED CHANAKKALE
POTTERY AQUAMANILE

Chanakkale, Ottoman Turkey, 19th century
In the shape of a horse, the four cylindrical legs
resting on rounded feet pierced in the middle,
with a flared waist and tall, slender neck, the
exaggerated mouth with a cylindrical spout, the
back with a circular opening to fill in the
aquamanile with water, the reddish earthenware
body splashed with yellow and silver strokes and
decorated with an applied rosette medallion on
the chest and twisted reins on the back, 23.5cm
x 21cm.

A similar animal-shaped Chanakkale pottery
aquamanile was successfully sold in the first
Islamic art auction held in these Rooms, 27
October 2017, lot 157.

£1,000-1,500

Islamic & Indian Art , 31st Oct, 2023 14:00

413



AN OTTOMAN REPOUSSÉ SILVER BOWL (TAZA) WITH NAVAL FLEETS Possibly Balkans or Greece, Ottoman Western Provinces, ca. 1840 - 1870 AN OTTOMAN REPOUSSÉ SILVER BOWL (TAZA) WITH NAVAL FLEETS Possibly Balkans or Greece, Ottoman Western Provinces, ca. 1840 - 1870

Of shallow rounded shape with a reinforced circular rim, the silver sheet hammered and worked in repoussé with a central hemispherical boss (*omphalos*) engraved with a single-decked two-masted paddle frigate (or paddle steamer) boat with a large central funnel, surrounded by four rosettes, framing the boss a floral crown and another row of repoussé medallions, alternating plain compartments with others engraved with two-masted ships of the line setting sails, just below the rim a band of stylised foliage and circular cartouches with eight-pointed stars (*khatim suleiman*), 22.8cm diam. and 5cm high, 310 grams.

The naval decoration showcased in this bowl is of great historical interest. Indeed, the attention of the beholder is immediately drawn to the central *omphalos* decorated with a large paddle steamer, also known as paddle frigate, a type of steam-powered warship that was not meant to stand in the line of battle. In the 1840s, the Ottoman Navy built four ships of this kind, called *Mecidiye*-class frigates, including vessels known by the name of *Mecidiye*, *Taif*, *Saik-i Şadi*, and *Feyzâ-i Bahrî*. These were the first steam-powered warships to be built in the Ottoman Empire. The large paddlewheel that propelled these ships is clearly indicated in the centre of the engraving in our bowl. All four ships saw service during the Crimean War against the Russian Empire in 1853 - 55, operating as a squadron commanded by Mustafa Pasha (B. Langensiepen and A. Gülerüz, *The Ottoman Steam Navy 1828-1923*, London, 1995, pp. 1 - 4). One after the other, these vessels were all decommissioned in the late 1890s. Another intriguing element of the decorative program of

this bowl is that the paddle frigate, larger in size and in a more prominent position, is surrounded by warship vessels typical of the 17th - 19th centuries, the so-called *Age of Sail*, called ships of the line, which were used for the naval tactic known as the line of battle. From the end of the 1840s, the introduction of steam power in the naval industry brought less dependence on the wind in battle and led to the construction of screw-driven wooden-hulled ships, causing the decline of these old models. Both types are portrayed in our lot with great realism, suggesting not only that the silversmith who produced the bowl would have been familiar with their features, but also providing us with an approximate *terminus ante* and *post quem* for the dating of the *taza*. Indeed, the only period in the Ottoman Empire when both vessels would have still been commonly used in battle was between the 1840s and the 1870s. Departing from the typical decoration of Balkanic silver *tazas* with animal, vegetal sprays and occasionally, Christian iconography, this bowl could have perhaps been commissioned or gifted to a naval officer or commander as a commemorative token.

£1,500-2,000

414



Note that charges apply, see website for details

Islamic & Indian Art , 31st Oct, 2023 14:00

A PORTABLE SILVER MIRROR Possibly Ottoman Turkey made for Russian export, mid-19th century A PORTABLE SILVER MIRROR

Possibly Ottoman Turkey made for Russian export, mid-19th century

Of typical circular shape, with a narrow, flattened handle with a rounded pommel, the reverse of the mirror decorated with an incised and repoussé floral medallion in-filled with an eight-pointed star, and a crescent, surrounded by a festoon with rosette blossoms, stamped with a worn Ottoman *tughra* mark and next to it the hallmark of the Russian assay master's Andrei Antonovich Kovalsky (Moscow region, active 1827 - 56) 'AK 1854', and the stamp for Russian 84 zolotnik (875 standard) silver, 20cm long, 127 grams.

£150-200

415



TWO REPOUSSÉ SILVER VESSELS Greece and the Balkans, ex-Ottoman Western Provinces, mid to late 19th century TWO REPOUSSÉ SILVER VESSELS

Greece and the Balkans, ex-Ottoman Western Provinces, mid to late 19th century

Comprising a Greek lidded snuffbox, of elongated octagonal shape, resting on a flat base stamped '900' silver standard, the lid chased in relief with a central cusped cartouche in-filled with a double-headed eagle, surrounded by rosettes and foliage, 12.5cm x 5.2cm x 2.5cm, 107 grams; and a small drinking cup, similar in shape and design to 17th-century Ottoman Balkanic *tazas*, with a repoussé owl or mythical figure with an anthropomorphised face perched on a tree branch in the centre, encased within a beaded frame, with a short sinuous handle on each side surmounted by a dove, 8cm diam. and 2.5cm high, 281 grams.

£200-300

416



A LARGE OTTOMAN-REVIVAL WHITE METAL BELT BUCKLE Turkey, 20th century A LARGE OTTOMAN-REVIVAL WHITE METAL BELT BUCKLE

Turkey, 20th century

Made of two detachable plaques, each of lobed, drop-like shape with an upward-turned tip, chased in relief with large roundels in-filled with rosette heads with six petals, surrounded by concentric beaded bands and vegetal sprays, in the middle a stylised 'cornucopia' vase with more flowers, on the side a stylised blossoming floral stem with small curled leaves, the hook link hidden behind a filigree roundel decorated with rosettes and set with faceted green and red glass inspired by Ottoman models, the two plaques joint 14.5cm x 33.5cm at widest points, 337 grams.

£200-300

417



Islamic & Indian Art , 31st Oct, 2023 14:00

A GOLD-DAMASCENED HILTED STEEL KHANJAR DAGGER Possibly Ottoman Turkey or modern-day Azerbaijan, late 19th century A GOLD-DAMASCENED HILTED STEEL KHANJAR DAGGER Possibly Ottoman Turkey or modern-day Azerbaijan, late 19th century With a curved double-edged steel blade with a thick medial ridge, the I-shaped hilt decorated with gold-damascened vegetal and floral motifs throughout, the backside of the forte with a rectangular cartouche inscribed *The Work of 'Uthman (?)*, encased in a brown leather-lined wooden scabbard, 39cm long including the scabbard.
£150-200

418



A SOUTH ARABIAN SILVER-MOUNTED JAMBIYA DAGGER WITH BELT Possibly Oman or Yemen, Southern Arabia, late 19th - early 20th century A SOUTH ARABIAN SILVER-MOUNTED JAMBIYA DAGGER WITH BELT Possibly Oman or Yemen, Southern Arabia, late 19th - early 20th century With a curved double-edged steel blade with a medial ridge, featuring a waisted carved wood hilt with silver mounts and studs, the front of the wooden scabbard also embellished with silver mounts with scrolling vegetal trellis, rosettes, overlapping beaded bands, and silver wire-braided and filigree work with geometric motifs, mostly circular, square and diamond-like shapes, the reverse of the scabbard lined in emerald green cotton fabric, at mid-height of the front of the scabbard the characteristic silver belt strap with two pairs of circular hoops interlinked with silver wires, the sides linked with a worn tooled light brown leather belt, 29cm high including the scabbard, the belt 89cm long.
£300-400

419



A GOLD BROOCH IN THE SHAPE OF A JAMBIYA DAGGER Possibly Kuwait or the South Arabian Gulf, second half 20th century A GOLD BROOCH IN THE SHAPE OF A JAMBIYA DAGGER Possibly Kuwait or the South Arabian Gulf, second half 20th century Moulded and worked in the shape of a typical South Arabian *jambiya* dagger with a fluted grip and curved blade, contained in a densely ornate sheath with concentric scrolling filigree bands enhanced with diamond-shaped geometric patterns, and braided chainlets towards the curved edge, the reverse with a hook at the top, a long brooch pin crossing the body diagonally, and a clasp at mid-height to keep the dagger and the sheath joint in place, 6.2cm long, 24grams.
£700-900

420



A SMALL GOLD PENDANT IN THE SHAPE OF A JAMBIYA DAGGER Possibly Kuwait or the South Arabian Gulf, second half 20th century A SMALL GOLD PENDANT IN THE SHAPE OF A JAMBIYA DAGGER Possibly Kuwait or the South Arabian Gulf, second half 20th century The flattened gold sheet shaped as a typical South Arabian *jambiya* dagger with a fluted grip, contained in an openwork filigree sheath, with a hoop at the top and a clasp at the back to keep the dagger and the sheath joint in place, 4cm long, 5grams.
£200-300

Islamic & Indian Art , 31st Oct, 2023 14:00

421



λ A FINE EBONY AND IVORY-INLAID GAMING BOARD Nasrid and Post-Nasrid Spain, ca. 1450 - 1520 λ A FINE EBONY AND IVORY-INLAID GAMING BOARD

Nasrid and Post-Nasrid Spain, ca. 1450 - 1520
Of square shape, with raised edges, the two-tone chequered ground on the front inlaid with ivory on dark ebony, designed as a chessboard, the edges enhanced with triangular designs inlaid with concentric geometric halved stellar medallions and a narrow fretwork band with diagonal lines inlaid with ivory and stained wood tesserae, the reverse plain with a Christie's inventory tag and barcode, 41.3cm x 41.2cm x 2.4cm. **Accompanied by two radiocarbon dating measurement reports for the ivory (no. RCD 7949) and the wood (no. RCD 7950), 24th October 2012.* The millennial history of chess is believed to have its roots in post-Gupta India, and it was later introduced into the Islamic lands via Persia around the 8th and 9th centuries. A beloved pastime in the Umayyad Caliphate of Spain, the game spread from the Iberian Peninsula into the Western territories and courts in the Middle Ages, where it kept on evolving until it reached its current form approximately in the 15th century. The micro-mosaic work on the edges of the present chessboard is incredibly similar to examples of the Nasrid period produced in Spain throughout the 13th and 14th centuries, often inlaid with ivory imported from Fatimid Egypt and coloured woods from the Iberian Peninsula. The radiocarbon dating test carried out on this gaming board certifies that the ivory dates almost certainly to the 5th - 6th centuries (420 - 600 AD), whilst the wood shows a broader dating range from 1450 to 1620. It is therefore safe to assume that this chessboard would have been produced either at the end of the Nasrid period or immediately after, in the time following the *Reconquista* and the establishment of Catholic Spain with the dynasty of the *Reyes Católicos* and the Holy Roman Emperor, Charles V (1500 - 1558). This is a noteworthy testimony of how the traditional arts

and designs of Islamic Spain carried on being appreciated and sought-after even after the fall of the Muslim kingdom and the new dawn of Catholicism in the Iberian Peninsula, yielding a fertile ground for *Mudéjar* art to prosper. For almost identical examples, attributed to 14th and 15th-century Nasrid Spain, please see Sotheby's London, 7 October 2015, lot 322; and these Rooms, 16 July 2021, lot 321. The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10), reference no LCGSKNGB. It may also require Export or CITES licences in order to leave the UK. It is the buyer's responsibility to ensure that lots have the relevant licences before shipping.

£3,000-5,000

422



A MOULDED COPPER LUSTRE-PAINTED HISPANO-MOESQUE POTTERY CHARGER
Possibly Manises, Valencia, Post-Nasrid Spain, 18th century
A MOULDED COPPER LUSTRE-PAINTED HISPANO-MOESQUE POTTERY CHARGER

Possibly Manises, Valencia, Post-Nasrid Spain, 18th century

Of typical circular shape, resting on a concave base, rising to an everted, sloping rim, with a shallow rounded cavetto and bulging hemispherical boss in the middle, the interior moulded and painted in copper lustre, decorated with a stylised dragon design on the boss, irradiating floral collar on the cavetto, and intertwined vegetal meanderings on the rim, the outer border moulded with a rope-twisted pattern, the exterior plain white, 45cm diam. and 8cm high.

£1,600-1,800

Note that charges apply, see website for details

Islamic & Indian Art , 31st Oct, 2023 14:00

423



A GILT AND POLYCHROME-PAINTED PLASTER RELIEF PLAQUE OF A MIHRAB NICHE IN THE ALHAMBRA PALACE Granada, Andalusia, Southern Spain, ca. 1920 - 1925, attributed to Rafael Rus Acosta A GILT AND POLYCHROME-PAINTED PLASTER RELIEF PLAQUE OF A *MIHRAB* NICHE IN THE ALHAMBRA PALACE

Granada, Andalusia, Southern Spain, ca. 1920 - 1925, attributed to Rafael Rus Acosta Of rectangular shape, moulded, carved, gilt, and polychrome-painted, the relief replicating a romanticised version of the *mihrab* facade by the *Oratorio del Partal* chapel inside the Alhambra Palace in Granada, the architecture characterised by a typical polylobed arch, dense foliate arabesque patterns on the squinches, a row of three arched openwork windows on the upper register, stellar and geometric designs, strapwork bands, and several epigraphic friezes in a variety of calligraphic Arabic scripts including knotted Kufic, *thuluth* and *naskh*, the cusped diamond-shaped cartouches around the sides in-filled with the Nasrid motto *Wa La Ghaliba Illa-llah* (there is no Conqueror but Allah), with a frieze of polychrome *arista* geometric tiles at the base, stamped *Rafael Rus Acosta 25 GRANADA* on the lower edge, set in a blackless dark brown wooden frame, the plaster relief 33.5cm x 24.8cm, 42cm x 33cm including the frame.

£500-700

424



AN OTTOMAN ANTERI ROBE Ottoman Turkey, late 18th century AN OTTOMAN *ANTERI* ROBE

PROPERTY FROM A PRIVATE LONDON COLLECTOR

Ottoman Turkey, late 18th century

A lady's *anteri* robe of striped brocaded silk woven with alternating vertical rows of floral meanders on a peach ground, with repeating gold diaper patterns, the front, long sleeves cuffs, and neck applied with crocheted metallic thread, the side slits with plain yellow silk edging, lined in unbleached cotton, 119cm long from the nape.

£500-700

425



TWO OTTOMAN EMBROIDERED VELVET FANS AND AN EMBROIDERED DECORATIVE ORNAMENT Possibly Bursa, Ottoman Turkey, 19th century TWO OTTOMAN EMBROIDERED VELVET FANS AND AN EMBROIDERED DECORATIVE ORNAMENT

Possibly Bursa, Ottoman Turkey, 19th century Comprising two fans, of fluted and rounded paddle shape, the red velvet hand fan worked in gilt threads and spangles and red glass beads with flowering pomegranates, the verso covered in lilac textured cotton, on a light board backing, 27.5cm x 18.7cm; and the plum velvet fan decorated with an outer border with scalloped decoration in-filled with strung glass beads, similar lining and backing to the previous example, 33cm x 20cm; and a double-sided padded decorative element of scalloped rosette-like shape, the verso entirely worked with gilt threads and spangles with a wavy floral motif, the recto with a scrolling tulip against ochre velvet ground, gilt lace trim fastening attachment, possibly used as a decorative *bazuband* (armband) over a long sleeve coat or robe, the decorative program reminiscent of Ottoman *catma* panels, 12.5cm diameter.

£500-700

Islamic & Indian Art , 31st Oct, 2023 14:00

426



AN OTTOMAN BROCADED BARBER ROBE
Ottoman Turkey, late 18th - 19th century AN
OTTOMAN BROCADED BARBER ROBE
PROPERTY FROM A PRIVATE LONDON
COLLECTOR

Ottoman Turkey, late 18th - 19th century
Of rounded arched shape, the crimson silk
ground brocaded with gilt thread wound around
a yellow silk core with a repeating trellis grid
containing hatched discs, lined in light green
cotton stamp-glazed with floral arrangements,
65cm x 48cm.

This Ottoman barber robe of brocaded crimson
silk would have turned a few shaved heads in a
double-take. The type may be familiar in
Ottoman inventories, but the small-scale
brocade is no '*Kemha*'. Indeed, smaller-scale
Ottoman weaves had long disappeared by the
18th century, possibly placing this robe in a late
Safavid prince's wardrobe instead. The survival
of such textiles, even in fragmentary form, is a
great gift both to the eyes and to the minds of
textile *aficionados*: whilst we admire their
designs and glittering weaves, we can also learn
so much about the fashion of the time and their
use, getting a phenomenal insight into the
Zeitgeist of the Safavids, Qajars, and
Ottomans.

£800-1,200

427



FIVE GOUACHE STUDIES OF OTTOMAN
FIGURES AND THEIR COSTUMES Possibly
Ottoman Turkey or France, Europe, 19th century
FIVE GOUACHE STUDIES OF OTTOMAN
FIGURES AND THEIR COSTUMES
Possibly Ottoman Turkey or France, Europe,
19th century

Opaque pigments, ink, and pencil on lined
paper, comprising five costume studies of
Ottoman figures, each one dressed in a specific
manner depending on their rank, social class,
profession, and gender, including an imam with
a long green coat calling for prayer, a mercenary
with a long *tofang* rifle, a Greek man with a blue
coat, a yoghurt / curd street vendor, and a
Turkish woman during the daily prayer (*namaz*),
accompanied by identifying French inscriptions
in pencil on the reverse, each ca. 18.5cm x
12.5cm.

£400-600

428



LEVANT, ALBUM OF COSTUME STUDIES &
PORTRAITS ca. 1880s LEVANT, ALBUM OF
COSTUME STUDIES & PORTRAITS
ca. 1880s

Albumen prints (51), each approx. 225 x 170mm
(or the reverse), mounted recto and verso on
card, comprised of 24 portrait studies taken from
life, with associated photographic reproductions
of book illustrations on facing leaves,
additionally one albumen print of a Samaritan
Torah scroll, dedication "A André & René 1888",
stamped in gilt to front free endpaper Housed in
a folio measuring 370 x 300mm, contemporary
black pebbled grain morocco, spine with raised
bands, gilt edges; some fading and spotting
within, a small number of images with minor
closed tears, minor waving to mounts.

£1,000-1,500

Islamic & Indian Art , 31st Oct, 2023 14:00

429



AN ALBUM OF PORTRAITS & COSTUME STUDIES: MIDDLE EAST & NORTH AFRICA
ca. 1890 AN ALBUM OF PORTRAITS & COSTUME STUDIES: MIDDLE EAST & NORTH AFRICA

ca. 1890

Albumen prints (20), each approx. 140 x 228mm (or the reverse), mounted recto and verso on card, including (18) portraits of women, and (2) portraits of men. Housed in an oblong 4to measuring 227 x 277mm, blue half roan gilt; some fading and foxing within; binding worn, spine beginning to detach.

£800-1,200

430



A MOTHER-OF-PEARL, STAINED WOOD, AND BONE-INLAID RATTLE Egypt, ca. 1880 - 1920 A MOTHER-OF-PEARL, STAINED WOOD, AND BONE-INLAID RATTLE
Egypt, ca. 1880 - 1920

Of typical shape, with an elongated egg-like head and a short cylindrical shaft terminating in a carved bone whistle, profusely inlaid in mother-of-pearl tesserae and stained wood pieces arranged in overlapping geometric fretwork bands, two starburst medallions on each side of the head, 19.8cm long.

£150-200

431



A CARVED HARDWOOD BONE-INLAID ARABIC COFFEE GRINDER Possibly Turkey or Egypt, first half 20th century A CARVED HARDWOOD BONE-INLAID ARABIC COFFEE GRINDER

Possibly Turkey or Egypt, first half 20th century
The large hardwood coffee grinder set carved in the round, comprising a square lidded case with a small drawer, surmounted by a slender copper cylinder stamped with assay marks near the rim, the hemispherical removable lid covering the section containing the coffee beans to grind, the iron stud protruding at the top actioned by a foldable handle with rounded wooden pommel; and an elongated fluted base, possibly to place tools like a scale and containers for the ground coffee powder, the entire set inlaid with carved bone tesserae in a variety of shapes including rosettes, stylised tulip flowers, coffee cups, a crescent, and other geometric patterns, 37.2cm x 71cm x 29cm at widest points.

£500-700

432



Islamic & Indian Art , 31st Oct, 2023 14:00

AN ALBUM OF VIEWS & PORTRAITS: EGYPT

ca. 1890s AN ALBUM OF VIEWS &

PORTRAITS: EGYPT

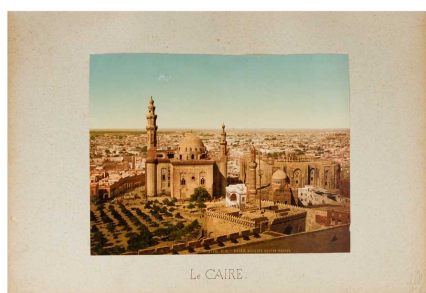
ca. 1890s

Albumen prints (39), each approx. 258 x 191mm (or the reverse), mounted recto and verso on card, with printed and manuscript captions in French and Italian, and newspaper clippings and manuscript notes affixed to rear pastedown.

Housed in an oblong folio measuring 327 x 231mm, black buckram; fading and soiling within; binding worn.

£600-800

433



AN ALBUM OF VIEWS: EGYPT AND ATHENS

Late 19th century AN ALBUM OF VIEWS:

EGYPT AND ATHENS

Late 19th century

Photographic prints of various processes (47) including two photochrom views, each approx. 282 x 220mm (or the reverse), mounted recto and verso on blue card, many captioned in the negative, some pages with manuscript captions in ink. Including prints by Lekegian, Zangaki, and others, with a printed map of Athens and a print of the Suez Canal. Housed in a folio measuring 440 x 330mm, contemporary brown buckram, handwritten title label affixed to upper cover; some fading and spotting within; binding slightly worn.

£1,500-2,500

434



AN ALBUM OF VIEWS: EGYPT Egypt, 1895 AN

ALBUM OF VIEWS: EGYPT

Egypt, 1895

Albumen prints (44), each approx. 275 x 223mm (or the reverse), mounted to card recto. Housed in an oblong folio measuring 355 x 265mm, contemporary green morocco, upper cover titled 'Egypte 1895' in gilt with initials 'J.L.' in blind, watered silk endpapers, gilt edges; some fading and marking to photographs; binding slightly worn.

£1,000-1,500

435



AN ALBUM OF VIEWS: EGYPT Egypt, ca.

1880s AN ALBUM OF VIEWS: EGYPT

Egypt, ca. 1880s

Albumen prints (82), each approx. 200 x 260mm (or the reverse), mounted recto and verso on thick card, some captioned in the negative, including prints by Arnoux, Bonfils, Abdullah freres, Sebah, Lekegian, Peridis, and others. Images include views of Egypt's ancient and modern architecture, including scenes in Cairo, the Suez Canal, Aswan port, views of the Nile, and at Philae. Housed in an oblong folio measuring 306 x 410mm with contemporary blue-green pebble-grain cloth boards; some fading and spotting within; extremities rubbed.

£1,000-2,000

436



Islamic & Indian Art , 31st Oct, 2023 14:00

AN ALBUM OF VIEWS AND COSTUME STUDIES: EGYPT Egypt, ca.1880s AN ALBUM OF VIEWS AND COSTUME STUDIES: EGYPT Egypt, ca.1880s

Albumen prints (65), measuring approx. 260 x 200mm (or the reverse), mounted on card recto, some with captions in negative, including images by Arnoux, Bonfils, Langaki, Sebah, and others. . Housed in an oblong folio measuring 270 x 375mm, contemporary brown morocco, with 'S.R.' stamped on both covers; marbled endpapers, gilt edges; some fading; waving to mounts, small number of photographs detached, album slightly rubbed.

£1,000-1,500

437



AN ALBUM OF VIEWS: VOYAGE EN ÉGYPTÉ Egypt, 1887 AN ALBUM OF VIEWS: *VOYAGE EN ÉGYPTÉ* Egypt, 1887

Albumen prints (80), sizes between 94 x 74mm and 395 x 291mm (or the reverse), mounted on card recto, with images of a voyage to Egypt, and some additional views of Cannes. Housed in an oblong folio measuring 450 x 337mm, red half morocco over buckram, with watered silk endpapers; some fading and foxing; covers marked

£1,000-1,500

438



AN ALBUM OF VIEWS AND PORTRAITS WITH PHOTOGRAPHS BY ZANGAKI, LEKEGIAN, AND OTHERS: EGYPT AND SUDAN Egypt and Sudan, ca.1860s - 1870s AN ALBUM OF VIEWS AND PORTRAITS WITH PHOTOGRAPHS BY ZANGAKI, LEKEGIAN, AND OTHERS: EGYPT AND SUDAN

Egypt and Sudan, ca.1860s - 1870s Albumen prints (100), each approx. 275 x 220mm (or the reverse), mounted recto and verso, some captioned in the negative. The album contains (26) prints by the Zangaki brothers; (9) by Pascal Sebah; (6) by Hippolyte Arnoux; (3) by Gabriel Lekegian and Co.; (1) by Felix Bonfils. Housed in contemporary maroon-brown morocco boards with gilt title 'Egypte', gilt edges, and silk endpapers; some fading within; slight waving to card; extremities rubbed.

£1,500-2,500

439



AN ALBUM OF VIEWS WITH PHOTOGRAPHS BY BONFILS, ARNOUX, DITTRICH, ZANGAKI, SEBAH: EGYPT Egypt, ca. 1870s - 1880s AN ALBUM OF VIEWS WITH PHOTOGRAPHS BY BONFILS, ARNOUX, DITTRICH, ZANGAKI, SEBAH: EGYPT

Egypt, ca. 1870s - 1880s Albumen prints (48), most measuring 225 x 280mm (or the reverse), including images by Bonfils, Arnoux, Dittrich, Zangaki, Sebah, and others, and views of the newly-built Suez Canal. Housed in an oblong folio measuring 280 x 370mm, contemporary black half-morocco, silk endpapers; some spotting within; rubbed.

£1,500-2,500

440



Note that charges apply, see website for details

Islamic & Indian Art , 31st Oct, 2023 14:00

AN ALBUM OF VIEWS: EGYPT Egypt, late 19th century AN ALBUM OF VIEWS: EGYPT

Egypt, late 19th century

Albumen prints (50), measuring approx. 260 x 206mm (or the reverse), mounted on card recto and verso, featuring images by Felice Beato, Felix Bonfils, Fred Bremner, and others, some titled and signed in the negative. Including views of Port Said, ancient Egyptian monuments and river views. Housed in an oblong folio measuring 260 x 362mm, black half morocco, watered silk endpapers; some fading; some waving to mounts.

£1,500-2,500

441



AN ALBUM OF PORTRAITS AND COSTUME STUDIES, WITH PHOTOGRAPHS BY ARNOUX, SEBAH AND OTHERS: EGYPT

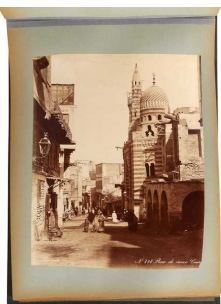
Egypt, ca.1880s AN ALBUM OF PORTRAITS AND COSTUME STUDIES, WITH

PHOTOGRAPHS BY ARNOUX, BECHARD, LEKEGIAN, SEBAH AND OTHERS: EGYPT Egypt, ca. 1880s

Albumen prints (46), each approx. 270 x 215mm (or the reverse), mounted recto and verso on card, some captioned and signed in the negative. Housed in an oblong folio measuring 278 x 370mm, contemporary black half-calf gilt, black cloth boards, upper cover stamped 'L.D.'; some spotting within; some modern repairs to binding.

£1,500-2,500

442



AN ALBUM OF VIEWS AND PORTRAITS WITH PHOTOGRAPHS BY LEKEGIAN, ARNOUX, BONFILS, AND OTHERS: EGYPT Egypt, ca.

1880s AN ALBUM OF VIEWS & PORTRAITS WITH PHOTOGRAPHS BY LEKEGIAN, SEBAH, BEATO, ARNOUX, BONFILS, AND OTHERS: EGYPT

Egypt, ca. 1880s

Albumen prints (106), each approx. 222 x 280mm (or the reverse), mounted recto and verso to card, some captioned in the negative. Housed in green cloth boards; discolouration to card edges, some fading within, covers beginning to detach.

£1,500-2,500

443



TWO PHOTOGRAPH & POSTCARD ALBUMS: EGYPT Late 19th, early 20th century TWO

PHOTOGRAPH & POSTCARD ALBUMS: EGYPT

Late 19th, early 20th century

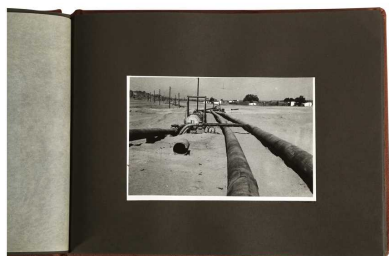
Two 4to albums containing 237 photographs measuring approx. 256 x 201mm (or the reverse), and postcards measuring 140 x 90mm (or the reverse), mounted primarily on card recto, depicting Egyptian architecture, sites of interest, archaeological excavations, many photographs and postcards with printed captions. Housed in two 4to albums, each measuring 334 x 275mm, calf-backed marble boards, black morocco labels, marbled endpapers; some fading and staining within; bindings with minor wear.

Volume I also contains 2 loose photographs with manuscript captions on verso; Volume II also contains 3 loose postcards depicting Egyptian objects held in the collections of the Louvre and Vatican.

£1,500-2,500

Islamic & Indian Art , 31st Oct, 2023 14:00

444



SALVAGE OF PHILAE MONUMENTS
Organisation for the Preservation of the Nubian Monuments, early 1970s **SALVAGE OF PHILAE MONUMENTS**

Organisation for the Preservation of the Nubian Monuments, early 1970s

Album of silver gelatin prints (13), measuring approx. 115 x 180mm, which acted as a visual report on the relocation of the ancient monuments on Philae, which took place under Egypt's Ministry of Culture & Information. Oblong 4to measuring 298 x 228mm, with text in both Arabic and English, contemporary brown morocco with braided rope binding.

"The island of Philae, in the vicinity of the First Cataract, is a granite rock covered with a thick layer of mud deposited by the river. Its richness in ancient monuments has consecrated its renown. From the time of heightening the [Aswan] Dam, at about two miles downstream, the island and its monuments disappear perennially and almost completely under water from December to April, and they emerge again when the sluices of the dam allow the waters to withdraw."

£1,000-1,500

445



SALVAGE OF PHILAE MONUMENTS

Organisation for the Preservation of the Nubian Monuments, early 1970s **SALVAGE OF PHILAE MONUMENTS**

Organisation for the Preservation of the Nubian Monuments, early 1970s

Album of silver gelatin prints (40), mounted recto to black card, each measuring approx. 180 x 235mm, which acted as a visual report on the relocation of the ancient monuments on Philae, which took place under Egypt's Ministry of Culture & Information. Oblong 4to measuring 297 x 360mm, with text in both Arabic and English, green calf with green silk endpapers, screw binding with braided rope binding.

"The island of Philae, in the vicinity of the First Cataract, is a granite rock covered with a thick layer of mud deposited by the river. Its richness in ancient monuments has consecrated its renown. From the time of heightening the [Aswan] Dam, at about two miles downstream, the island and its monuments disappear perennially and almost completely under water from December to April, and they emerge again when the sluices of the dam allow the waters to withdraw."

£1,500-2,500

446



AN ALBUM OF VIEWS: SINAI AND THE MIDDLE EAST Late 19th century **AN ALBUM OF VIEWS: SINAI AND THE MIDDLE EAST** Late 19th century

Albumen prints (25), each measuring approx. 159 x 210mm (or the reverse), mounted on card recto. Housed in an oblong 4to measuring 240 x 293mm, black half calf gilt, spine with raised bands in four compartments, edges gilt; some foxing and staining; wear to spine.

£800-1,200

Islamic & Indian Art , 31st Oct, 2023 14:00

447



A WOODEN MOTHER-OF-PEARL-INLAID DEVOTIONAL CHRISTIAN ICON Jerusalem, Holy Land, 19th century A WOODEN MOTHER-OF-PEARL-INLAID DEVOTIONAL CHRISTIAN ICON

Jerusalem, Holy Land, 19th century

Of rectangular shape, the dark wooden plaque in-filled with carved mother-of-pearl tesserae showcasing the Burial of Jesus's body after the Crucifixion in the centre surrounded by rose sprays, each flowerhead pierced and marked in black 'STA' with a Roman numeral from I (1) to XIV (14), referring to the fourteen stops of the Via Dolorosa (also known as *Via Crucis*) walked by Jesus Christ on his final day, starting from the Chapel of the Flagellation all the way to the Church of the Holy Sepulchre in Jerusalem, the reverse plain, 20.6cm x 15.5cm.

£400-600

448



AN ALBUM OF VIEWS WITH PHOTOGRAPHS OF FELIX BONFILS AND SULEIMAN HAKIM: SYRIA ca. 1880s AN ALBUM OF VIEWS WITH PHOTOGRAPHS OF FELIX BONFILS AND SULEIMAN HAKIM: SYRIA

ca. 1880s

Albumen prints (52), each approx. 215 x 280mm (or the reverse), mounted recto and verso on card, (39) captioned and signed in the negative by Bonfils, (4) captions and signed in the negative by Hakim. Housed in an oblong folio measuring 340 x 465mm with contemporary black half-calf, green pebble-grain cloth boards, marbled endpapers, modern red label on upper cover titled 'Syrie'; some fading and spotting within; modern repairs to binding.

£800-1,200

449



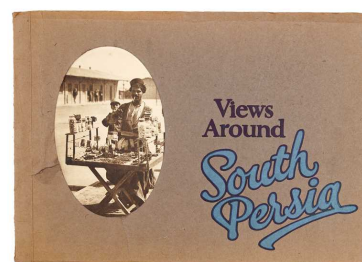
AN ALBUM OF VIEWS: SYRIA Late 19th century, ca. 1880s AN ALBUM OF VIEWS: SYRIA

Late 19th century, ca. 1880s

Albumen prints (49), each measuring approx. 282 x 224mm (or the reverse), mounted on card recto and verso, some with captions in negative, including views by Felix Bonfils. Housed in an oblong folio measuring 345 x 290mm, contemporary black half morocco over cloth; some fading and soiling to mounts; wear to cover and spine.

£1,500-2,500

450



Islamic & Indian Art , 31st Oct, 2023 14:00

VIEWS AROUND SOUTH PERSIA Anglo-Persian Oil Company (APOC) publications, printed by Vandyck Printers Ltd., Bristol and London, printed in England, ca. 1915 - 1920
VIEWS AROUND SOUTH PERSIA
PROPERTY FROM A PRIVATE LONDON COLLECTOR

Anglo-Persian Oil Company (APOC) publications, printed by Vandyck Printers Ltd., Bristol and London, printed in England, ca. 1915 - 1920

The oblong booklet a noteworthy illustrated historical document of Anglo-Persian relations in the early 20th century, printed in sepia to rectos only, featuring copyright pictures by C. W. Walsh and G. F. Holton, subtitled '*A Selection of Camera Studies of native types and views around Southern Persia, including the Abadan Refinery of the Anglo-Persian Oil Co.*', containing black and white images of the refinery, portraits of inhabitants and craftsmen, views and landscapes, as well as new buildings and the restaurant built for the British staff of the APOC, the original card covers with oval window opening to the image of a street vendor holding tobacco scales on the frontispiece, 20cm x 28cm.

Provenance: purchased at the Russell Book Fair in the 1980s.

£500-700

451



A COLLECTION OF SOTHEBY'S AUCTION CATALOGUES FOR REFERENCE 1988-2015
A COLLECTION OF SOTHEBY'S AUCTION CATALOGUES FOR REFERENCE 1988-2015

A selection of 55 Sotheby's auction catalogues predominantly on the subject of *Islamic and Indian Art*, as well as *Fine Oriental Carpets*, *International Modern and Contemporary Art*, and *Orientalist Art*, as early as 1988 until 2015.

£400-600

452



A COLLECTION OF CHRISTIE'S AUCTION CATALOGUES FOR REFERENCE 1976-2015
A COLLECTION OF CHRISTIE'S AUCTION CATALOGUES FOR REFERENCE 1976-2015

A selection of 95 Christie's auction catalogues for reference, predominantly on the subject of *Islamic and Indian Art* and *Fine Islamic Rugs and Carpets*, as well as *Himalayan and South-East Asian Art* and *International Modern and Contemporary Art*, between the dates of 1976-2015.

£400-600

453



A COLLECTION OF AUCTION CATALOGUES 2005-2020
A COLLECTION OF AUCTION CATALOGUES 2005-2020

A selection of 26 titles, including Chiswick Auctions, Christie's, and Roseberys, predominantly on subjects of *Islamic and Indian art and textiles*, as well as *Interiors*, *The Country Home*, and *Jewellery*, Chiswick Auctions between the dates of 2018 and 2020, Christie's between 2005 and 2019, and Roseberys from 2018.

£200-300

1. BEFORE THE SALE

1.1 Agent for the seller

Unless otherwise agreed, Chiswick Auctions Ltd, hereafter referred to as CA LTD acts as agent for the seller. The contract for sale of the property is therefore made between the Seller and the Buyer.

1.2 Definitions

For the purposes of the current Terms and Conditions, the Seller shall be defined as the owner of the Goods. It is implied that the Seller is the legitimate owner and is authorised to sell the Lot.

The Bidder is any registered person participating in the auction, and the Buyer is the successful Bidder for a particular Lot.

The Lot means the item(s) put up for sale by CA Ltd and to which the present Terms and Conditions apply.

1.3 Catalogue descriptions

Any representation in any catalogue or otherwise as to the origin, date, age, attribution, authenticity or estimated selling price of any lot is a statement of opinion only. Such statements do not constitute a representation warranty or assumption of liability by CA Ltd in relation to the Lot. Any prospective Buyer should satisfy themselves prior to the sale as to the reliability of the catalogue description.

The absence of mention related to prior restorations in the catalogue descriptions does not imply that the good is exempt thereof.

Photographs of any Lot provided by CA Ltd are for indicative purposes only and are not deemed to be a precise representation of the said Lot.

The Buyer is advised to seek independent expert advice in order to be assured of the authenticity and true state of the good.

1.4 Inspection

Prior to auction, prospective purchasers are strongly advised to personally examine any property in which they are interested to satisfy themselves in relation to matters which may concern them.

1.5 Condition report

CA Ltd may issue a Condition Report on request prior to the sale. This Condition Report is for identification purposes only and cannot be considered as giving a precise account of the Lot's true state. Thus, some imperfections and faults may not be accounted for in the Condition Report.

As aforementioned, and in the absence of any contractual value of the Condition report, it is the Buyer's sole duty to inspect in person the Lot in order to be assured of its true condition and CA Ltd shall not be responsible for assertions within the Condition Report hereto.

1.6 Electricals

All electrical items are sold as seen and CA Ltd offers no guarantee as to the working condition of such items or their safety.

It is the Buyer's duty to take necessary steps to be assured that the Lot is safe for normal use.

1.7 Estimates

Estimates are based on various factors inherent to the situation of the market at the time of the sale, as well as considerations such as the condition, rarity, or quality of the item etc. Estimates are only indicative and represent the opinion of CA Ltd. Estimates provided by CA Ltd cannot constitute a guarantee as to the value of the good. Subsequently, goods may sell at prices lower or higher than the provided estimates.

1.8 Reserves

Many Lots are offered subject to a reserve, which is the confidential minimum sale price. The reserve will never exceed the low estimate printed in the catalogue. CA Ltd may open the bidding on any Lot below the reserve by placing a bid on behalf of the seller, and may in

their discretion continue to bid up to the reserve price. This can be achieved by bidding in response to other bidders or alternatively by placing consecutive bids.

1.9 Registration to the sale

New bidders will need to register prior to the sale. It is strongly advised bidders register at least 24 hours before the sale. Registration thereafter shall be at the auctioneer's entire discretion.

International bidders may be required to register 48 hours before the sale and to submit bank details.

A deposit may be requested prior to each sale.

Failure to register shall result in the impossibility for the bidder to purchase a Lot.

1.10 Proof of identity

Bidders not previously known to CA Ltd will be required to provide:

- Official proof of identity in the form of a passport or photocard driving licence. No other forms of ID are acceptable.
- Proof of address of main residence. Only official documents showing name and address will be accepted.
- Both landline and mobile telephone numbers
- A bank reference for foreign bidders may be requested
- Corporate clients will have to provide a certificate of incorporation prior to the auction, along with the representative's ID in accordance with the abovementioned requirements for proof of identity.

Any Bidder that does not match the provided identity for registration may not purchase during the sale.

2. DURING THE SALE

2.1 Attendance at auction

Attending the auction in person is recommended.

CA Ltd has the right at their absolute discretion to refuse participation in any auction, to reject any bid, and to refuse admission to the premises.

Bidders are not obliged to be present in person at the auction.

Absentee bidders shall be required to make necessary arrangements with CA Ltd prior to the sale.

2.2 Personal bidding

Bidders attending the auction in person shall be required to collect a unique bidding paddle prior to bidding in the sale.

2.3 Commission bids

CA Ltd will use reasonable efforts to carry out Commission bids received by them prior to the sale for the convenience of clients who are not present at the auction in person. Execution of Commission bids is a free service provided to help clients and CA Ltd does not accept liability for any failure to execute a Commission bid or for errors and omissions in connection with it.

Commission bids shall be executed at the lowest possible price, subject to competing bids and reserves. Although CA Ltd will endeavour to inform Buyers, it is the Buyer's responsibility to check if they have been successful in purchasing a Lot.

In the event of multiple commission bids set at the same price, the first registered commission bid will take priority.

2.4 Telephone bids

If a bidder is not able to attend in person an auction, CA Ltd will use reasonable efforts to contact prospective Buyers who make arrangements prior to commencement of the sale to bid by telephone. CA Ltd cannot be held responsible in the event of issues affecting connectivity, resulting in the loss of a chance of purchasing the Lot for the Bidder.

2.5 Internet bids

Some sales may be available to internet bidding, as well as personal attendance. In this event, CA Ltd shall not be held responsible for issues affecting connection. In addition to having our own in-house

Invaluable.com, Artsy.net or Liveauctioneers.com are liable for a 5% surcharge on the hammer price, plus VAT. This is in addition to the Buyer's Premium.

4.4 Taxes

VAT is payable on the buyer's premium, and for some lots, VAT is payable on the hammer price. The successful bidder will be responsible to ascertain and pay any applicable taxes including VAT, sales tax or any equivalent tax arising on sale of a particular lot.

W.e.f. 1st January 2021 (Post Brexit), Private individual buyers based outside UK will now be charged VAT at the applicable rate and will not be able to claim a VAT refund.

Trade clients based outside UK and who arrange for their own shipping can get the VAT refunded if all the below conditions are met:

1. Have registered to bid with an address outside of the UK
2. Provide immediate proof of export out of the UK within 90 days from the date of the auction

Please note, we charge an administrative fee of £35 per invoice to check export documents and arranging VAT refunds. VAT refunds will be done to the original method of payment used by the buyer.

No VAT will be refunded where the total VAT on an invoice is under £70.

Trade clients based outside UK and who arrange shipping with our recommended shipper JGM Shipping can get the VAT taken off the invoice prior to making payment. In order to do this, you must email katy.mcevoy@chiswickauctions.co.uk a confirmation of shipping with JGM Shipping. If you cancel or change the shipping with our recommended shipper, we will issue a revised invoice charging all applicable taxes.

4.5 Artist Resale Rights / Droit de Suite

Lots marked with 'ARR' may be subject to a levy.

Droit de Suite is a royalty payable to a qualifying artist or to the artist's heir each time a work is resold during the artist's lifetime and up to a period of 70 years after the artist's death. Royalties are calculated on a cumulative sliding percentage scale based on the hammer price excluding the buyer's premium. The royalty does not apply to Lots selling below the sterling equivalent of €1,000 and the maximum royalty payable on any single Lot is the sterling equivalent of €12,500. Royalties for Droit de Suite are as follows:

- 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%

4.6 Remedies for non-payment

If the Buyer fails to make full payment in cleared funds within the time required as aforementioned, CA Ltd shall be entitled to exercise any one or more of the following rights or remedies additional to such other rights or remedies available:

- To cancel the sale
- To resell the Lot on such terms by auction or otherwise entirely at CA Ltd's discretion. The Buyer will be liable for all costs including legal fees incurred in the sale and will remain liable for any shortfall arising upon sale.
- To offset against any sums which CA Ltd may owe the Buyer the outstanding sums unpaid by the said Buyer
- Where the Buyer owes sums to CA Ltd in respect of different transactions, to discretionarily apply any sum paid by the Buyer for discharge of any owed sums.
- To refuse entry to the Buyer at any future auction and/or reject any future bids by the Buyer and/or seek a deposit from the Buyer entirely in the discretion of CA Ltd.
- To exercise a lien over the Buyer's property in the possession of CA Ltd as collateral for any outstanding sums owed and to exercise all the rights and remedies of a person holding security over any such

property, whether by way of pledge, security interest or in any other way to the extent permitted by Law.

- To commence legal proceedings for the recovery of the total amount due together with interest, legal fees and costs.
- To take such other action as is permissible by Law and in the discretion of CA Ltd.

4.7 Collection

Purchased Lots can be collected from the auction room after the sale has ended or between 10am and 6pm up until close of business on the Friday following the sale. Special arrangements may be made for collection on Saturday at CA Ltd's discretion. Any delay in collection must be communicated clearly to CA Ltd in advance of the collection deadline and CA Ltd reserves the right to impose charges thereafter at its utter discretion (see 4.7).

4.8 Storage

CA Ltd offers a discretionary 14 days free storage on purchased and unsold Lots from the date of the sale. Thereafter Lots not collected shall incur storage charges of £5.00 per lot, per day or part thereof for smalls and pictures (defined as anything that can be handled by one person) and £10.00 per lot, per day for furniture and other larger lots. CA Ltd shall be entitled to retain said Lots until all sums due have been paid to CA Ltd. If any lot remains uncollected 21 days after the sale, storage charges shall thereafter be £10/£20 (smalls/larger items) per day and CA Ltd shall, in accordance with the Law, have the right to sell the purchased Lot to recover payment of storage charges outstanding. Any balance proceeds of sale received after payment of all sums outstanding and due to CA Ltd shall be held for the account of the Buyer.

4.9 Shipping

Any shipping costs that may arise subsequent to the sale shall be at the Buyer's expense. Such costs may include but not limited to postage, import and export permits where required and any other licence necessary for goods to be shipped outside of the European Union. CA Ltd does not offer insurance for shipping. However, CA Ltd may arrange insurance upon the Buyer's request and at the Buyer's expense.

CA Ltd cannot be held responsible for any damages that may be incurred to goods prior to the fall of the hammer.

4.10 Loss or Damage

CA Ltd does not accept liability for loss or damage occurring to Lots after the sale. CA Ltd will use reasonable efforts when handling Lots, but shall not be responsible for any loss or damages that may occur whilst the said Lot is in any third party's care.

4.11 Cultural Goods import and export restrictions

Cultural goods may be subject to import and export restrictions. Under EU Regulations related to the trade of cultural goods, export licences may be required for export outside of the European Union if the item's value exceeds the EU threshold. Under UK Law, a licence may also be required for intra-EU trade.

Licenses are issued by Arts Council England and it is the Buyer's duty to obtain them. Some countries restrict the import of specific cultural goods. For example, the United States prohibits the import of pre-Columbian monumental or architectural sculpture or murals, as well as any cultural goods in provenance from some countries subject to armed conflicts.

The Buyer must verify local legislation prior to the sale in order to be assured that import or export is possible.

4.12 CITES

Import and export restrictions

Certain endangered species are listed in the CITES Convention. Listed specimens and any parts or products thereof are subject to issuance of an export permit when leaving the European Union.

Appendix I species, are also subject to issuance of a prior import permit from the country in which the goods are to be imported. Such

permits are necessary before applying for export permits and it is the Buyer's duty to initiate the proceedings with the relevant authority. The Buyer must be aware that certain countries prohibit the import of some species or any parts or products derived thereof. For example, the United States prohibit all import of African elephant ivory, and any item containing parts that may merely resemble African elephant ivory must be accompanied by relevant documentation stating it is not the latter.

Worked items that are dated before 1947 are exempt from import restrictions for intra-EU trade and shall not require export licences. Please be aware that all Lots marked with the symbol λ are subject to CITES regulations.

4.13 Limitation of liability regarding CITES export licenses

Where licences are required for importing or exporting outside of the European Union, it is the Buyer's duty to obtain them.

CA Ltd cannot be held responsible if the Buyer's application for an export permit is unsuccessful. Subsequently, in the event of failure thereof, CA Ltd shall not permit cancellation or rescission of the sale.

4.14 Warranties

CA Ltd does not provide the Buyer with warranties relating to any Lot, unless required by Law.

4.15 Authenticity warranty

In the event of a Lot being sold as authentic under the catalogue description and the Buyer provides evidence in the form of a written report by a recognised expert or test results that the said Lot is not authentic, CA Ltd will refund the purchase price.

The Buyer shall give notice to CA Ltd within 28 days from knowledge or any event giving reasons for suspecting that the item is not authentic, and within one year of the said sale. Any claim thereafter shall not be receivable. For the purposes of the present paragraph, authenticity shall be defined as the state of a Lot that is genuine and not a forgery or a copy.

5. ANTIQUITIES AND TRIBAL ART

5.1 Import and export restrictions and regulations

Archaeological goods over 100 years of age, unless covered by exemption of limited scientific interest, will require an EU Licence for export to a third country, regardless of their value.

It is recommended that the Buyer contact the Export Licensing Unit at Arts Council England in order to be assured the good is or not of limited archaeological or scientific interest.

Archaeological goods found on United-Kingdom soil or in UK territorial waters over 50 years of age shall require a UK Licence regardless of their value and regardless of the export destination.

Other archaeological objects regardless of their origin will require an Individual Licence or OGEL depending on their value.

Both European-Union and UK Licences may be required simultaneously for some items. It is the Buyer's duty to undertake the necessary steps. CA Ltd cannot be held responsible and the sale cannot be cancelled in the event of failure to obtain the relevant licences.

6. JEWELLERY

6.1 Gemstone treatment and estimates

Many gemstones on the market have been treated so as to augment their appearance, in a reversible or permanent manner. Treatments under the present section may be but not limited to:

- Heat treatment to enhance sapphires and rubies' clarity and colour
- Oil and resin treatments for emeralds applied in different ways, to enhance clarity of the stone
- Staining
- Irradiation
- Coating

Estimates provided by CA Ltd are deemed to be based on the fact that the gemstone may have been subject to any type of treatment in

the past. CA Ltd shall not be responsible in the absence of mention thereof.

A certificate may be issued by a laboratory, providing with detailed information on the condition of the gemstone and any treatment applied thereto. The Buyer must be aware that different laboratories have different approaches as to the degree or type of treatment for a particular gemstone.

If a certificate accompanies the Lot, the Buyer must be aware that it is merely a statement of the laboratory's opinion and in no way can CA Ltd be held responsible for any mentions therein. Such certificates are deemed to be delivered with the Lot for informative purposes only.

6.2 Estimated weights

If a stone's exact weight appears within the body of the description, the stone has been un-mounted and weighed by CA Ltd. If the weight of a stone is stated to be approximate, the stone has been assessed by CA Ltd within its setting, and the defined weight is a statement of opinion only. This information is given as a guide and bidders should satisfy themselves with regard to this information as to its accuracy.

6.3 Signatures

'A diamond ring, by X': When the maker's name appears in the title, in Chiswick Auctions' opinion the piece is by that maker.

'A diamond ring, signed X': Has a signature that, in Chiswick Auctions' opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

'A diamond ring, mounted by X': Has been created by the jeweller, in Chiswick Auctions' opinion, but using stones or designs supplied by the client.

'Maker's mark for X': Has a maker's mark which in Chiswick Auctions' opinion is authentic.

Some items may include parts or products derived from endangered species, such as ivory or coral. Such items may be subject to import or export restrictions. See section on CITES regulations for more details.

7. CLOCKS AND WATCHES

All Lots are sold as seen. Clocks and watches are therefore not deemed to be sold in working condition. Absence of reference thereof in the description does not imply that the Lot is in good condition and without defects, or has been subject to repair or restoration.

CA Ltd 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.

Most clocks and watches are likely to have been repaired in the past, and as a result may include parts that are not original thereto.

The United-States restrict the importation of watches such as Rolex, Frank Muller or Corum. Such models can only be imported personally by the Buyer and CA Ltd cannot assist with shipping thereof.

Some watches may include leather straps derived from endangered species. Buyers may be required to obtain appropriate permits for import or export purposes in accordance with CITES regulations.

CA Ltd acts in compliance with such legislations and shall take necessary steps where required. Subsequently, watches may be deemed sold without their straps.

8. FURNITURE

8.1 Upholstered furniture after 1950

8. FURNITURE

8.1 Upholstered furniture after 1950

According to The Furniture and Furnishings (Fire Safety) Regulations 1988, furniture that was upholstered after the 1st of January 1950 is subject to restrictions in the United-Kingdom.

Exempt upholstered furniture that does not meet such requirements is deemed sold for purely aesthetic purposes. CA Ltd shall not be responsible for later alterations to the furniture, making it unfit for sale.

9. GLOSSARY OF PICTURE CATALOGUING TERMS

Any Statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement of fact. The Company reserve the right, in forming their opinion, to consult and rely upon any expert or authority considered by them to be reliable.

1 JMW Turner: 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.

2 Attributed to JMW Turner: In our opinion probably a work by the artist, but less certainly as to the authorship expressed than in the preceding category.

3 Studio of JMW Turner: In our opinion probably a work by an unknown hand in the studio of the artist, which may or may not have been executed under the artist's direction.

4 Circle of JMW Turner: In our opinion a work by an as yet unidentified but distinct hand, closely associated with the named artist and of the period, but not necessarily his pupil.

5 Style of; Follower of JMW Turner: In our opinion a work by a painter working in the artist's style, but not necessarily his pupil.

6 Manner of JMW Turner: In our opinion a work in the style of the artist and of a later date.

7 After JMW Turner: In our opinion a copy (of any date) of a known work of the artist.

8 The term 'signed' and/or 'dated' and/or 'inscribed' means that in our opinion the signature and/or date and/or inscription are from the hand of the artist.

9 The term 'with signature' and/or 'with date' and/or 'with inscription' means that in our opinion the signature and/or date and/or inscription have been added by another hand than that of the artist.

10 Pictures are framed unless otherwise stated.

10. ASIAN ARTS

10.1 Import and export restrictions

When dealing with Asian Arts and more specifically with items made of exotic wood (e.g. all species of rosewood) or elephant ivory, the Buyer must be aware of import and export restrictions in accordance with CITES Regulations. As aforementioned in the Section relating to such matters, import and export permits or re-export certificates may be required. Verification letters will be required for re-export of worked Rhinoceros items.

10.2 Fine Chinese Paintings

Current scholarship in the field of Chinese Paintings and Calligraphy does not permit unqualified statements as to the authorship or date of execution. The limited right of rescission contained in the present terms and conditions does not apply to Chinese paintings. Notwithstanding, if within 28 days of the sale of any such Lot, the original purchaser gives written notice to CA Ltd that the Lot is a forgery and within fourteen days after giving such notice, the original purchaser returns the lot to us in the same condition as at the time of sale and demonstrates to our satisfaction that the lot is a forgery, CA Ltd will rescind the sale and refund the purchase price received. For this purpose, a 'forgery' is defined as a work created with the intent to deceive.

11. BOOKS AND MANUSCRIPTS

Books and manuscripts sold as incomplete are not subject to returns. Printed books may be returned for a full refund only if they prove to be defective in text or illustration. This shall not apply to the absence of blanks, half titles or advertisements, to un-named books or to books sold under the heading of 'binding' or 'bindings'.

12. WINES AND SPIRITS

In accordance with agreed standards in the trade, estimates shall be deemed to have taken into account the fill level.

For the purposes of the present Terms and Conditions, the 'Fill Level' refers to the space between the base of the cork and the liquid in the bottle. Fill levels may vary with age or depending on the condition of the wine or spirit.

Lack of mention thereof in the description is not a representation of an 'acceptable' fill level from CA Ltd.

CA Ltd offers no guarantee as to suitability for drinking of the wine or spirit. The Buyer must be aware of the risk that the taste of a wine or spirit may be altered due to factors such as age, storage conditions, oxidation, etc.

13. COPYRIGHT

CA Ltd shall own the copyright on all images, illustrations and written material produced by or for CA Ltd relating to a Lot, including catalogue contents. Such copyright shall remain at all times the property of CA Ltd. Neither the Buyer nor anyone else shall use the above-mentioned materials without the prior written consent of CA Ltd.

Some Lots may be subject to copyright protection, CA Ltd does not guarantee said Lots are free thereof.

14. DATA PROTECTION

The Buyer agrees that personal information transmitted to CA Ltd may be disclosed exclusively for the purposes of business, or as required by Law. CA Ltd shall not use personal information for any other purpose without the Buyer's prior consent.

CA Ltd never sell, lend or trade in personal data provided by any Bidder.

15. SEVERABILITY

Whenever and to the extent that any provisions of these terms would or might contravene the provision of any relevant legislation, such provision is to take effect only in so far as it may do so without contravening such legislation and the legality, validity and enforceability of any of the remaining provisions are not in any way to be affected or impaired as a result.

16. AMENDMENTS

The current Terms and Conditions may be amended, verbally or in writing, prior to the sale.

17. LAW AND JURISDICTION

The rights and obligations of the parties with respect to these Conditions of Sale and the conduct of the auction and any matters related to any of the foregoing shall be governed by and interpreted in accordance with the Law of England and Wales.

For the benefit of CA Ltd all bidders and sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Sale and Authorship warranty relate or apply.

All parties agree that CA Ltd shall retain the right to bring proceedings in any court other than the Courts of England.



A