

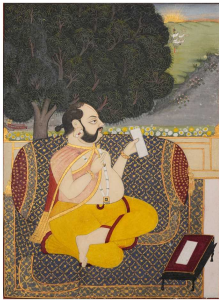


Arts of India and the Islamic Lands

19 June 2025



1



A SEATED PORTRAIT OF MAHARAJA PRATAP SINGH II OF MEWAR AS A BRAHMIN Jodhpur, Rajasthan, North-Western India, 19th century A SEATED PORTRAIT OF MAHARAJA PRATAP SINGH II OF MEWAR AS A BRAHMIN

PROPERTY FROM A CANADIAN COLLECTION

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

Opaque pigments heightened with gold on wove paper, depicting a robust, bare-chested nobleman wearing an ochre yellow *dhoti* usually worn by Brahmins, with a bejewelled pearl necklace around the chest and encrusted gold bangles on the wrists, holding a page or book of prayers, seated against a large gold-embroidered bolster, his jewellery and the setting indicating his high social rank, in the background a small ship on the left and Krishna taking the cattle grazing on the right, a new dawn appearing in the sky, set within black and white rules and bright red borders, pasted on a cardboard mount.

The painting 28.5cm x 20.5cm, 43.4cm x 36cm including the mount

Provenance: The Estate of Alice Kringstein (née Katz, 1932 - 2022).

(Dimensions: The painting 28.5cm x 20.5cm, 43.4cm x 36cm including the mount)

(Parts/Quantity: 1)

£800-1,200

2



AN ILLUSTRATED FOLIO FROM A RAGAMALA SERIES: GAURI RAGINI Hyderabad, Deccan, Central India, 18th century AN ILLUSTRATED FOLIO FROM A RAGAMALA SERIES: *GAURI RAGINI* PROPERTY FROM A CANADIAN COLLECTION

Hyderabad, Deccan, Central India, 18th century Opaque pigments heightened with gold on paper, the vertical composition depicting an Indian maiden in the wilderness, holding two flowering branches or staffs, approaching a riverbank, behind her a hilly and mountainous landscape with typical Indian palatial complexes on the river and on the top of the mountain, the scene conveying a tranquil sense of serenity, set within red rules, and black and washed red borders, on a white cardboard mount, accompanied by the back of the original frame with NYC framer and Krinstein / Kringstein inventory labels.

The folio 30.5cm x 21cm, 33cm x 23.5cm including the mount

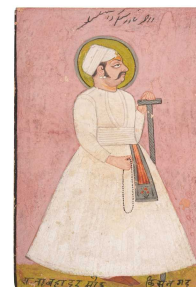
Provenance: The Estate of Alice Kringstein (née Katz, 1932 - 2022).

(Dimensions: The folio 30.5cm x 21cm, 33cm x 23.5cm including the mount)

(Parts/Quantity: 2)

£800-1,200

3



A STANDING PORTRAIT OF THE MAHARAJA
 OF KISHANGARH Possibly Jodhpur School,
 Rajasthan, North-Western India, 19th century A
 STANDING PORTRAIT OF THE MAHARAJA
 OF KISHANGARH
 PROPERTY FROM A CANADIAN
 COLLECTION

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

Opaque pigments, silver and black ink on wove paper, depicting a white-clad Indian nobleman with a halo, holding a crutch or tall staff in one hand and a *mala* rosary bead necklace in the latter, the simple attire and rosary necklace highlighting his pious nature and humble appearance, at the bottom a *Devanagari* inscription reading *Raja Bahadur Shah Kishangarh*, at the top the same content repeated in Urdu *nasta'liq* script, set on a white mount.

The painting 17.7cm x 12cm, 37.5cm x 31cm including the mount

Provenance: The Estate of Alice Kringstein (née Katz, 1932 - 2022).

(Dimensions: The painting 17.7cm x 12cm, 37.5cm x 31cm including the mount)

(Parts/Quantity: 1)

£400-600



AN INDIAN MAIDEN WITH FLOWERING VASE
 Possibly Bikaner, Rajasthan or Punjab Hills,
 Northern India, second half 19th century AN
 INDIAN MAIDEN WITH FLOWERING VASE
 PROPERTY FROM A CANADIAN
 COLLECTION

Possibly Bikaner, Rajasthan or Punjab Hills, Northern India, second half 19th century Opaque pigments heightened with gold and white wash on wove paper, the standing portrait depicting a courtly lady wearing a diaphanous *anarkali* robe and embroidered *jama* trousers, with a golden sash on the front and a light yellow shawl with gold borders on the head, the jewellery and attire indicative of her high social status, holding a tall stick with white flowers, and a miniature gold vase with flowering bouquet, set within black and mango yellow rules, and cream and taupe borders, pasted onto thicker card, the reverse with an inscription in pencil reading *Maharani Jodha Bai* (also known as Mariam-uz-Zamani, a Rajput princess married to the Mughal emperor Akbar and mother of Emperor Jahangir), the old frame (now missing) marked with the retailer sticker of *Newman Galleries* from Philadelphia, Pennsylvania, in use between 1935 - 1960.

21.8cm x 15.4cm

Newman Galleries was an art gallery established by George and Adolph Newman at 806 Market Street in Philadelphia, in 1865. They specialised in works on paper. The gallery was forced to move in 1893, and the brothers dissolved the partnership; George opened a gallery at 1622 Chestnut Street and Adolph opened the *Adolph Newman and Son Gallery* at 704 Chestnut Street with his son Walter.

Adolph and Walter B. Newman were forced to move again in 1918 to 1732 Chestnut Street. In 1920, Adolph retired and left the gallery to his son and to his grandson Walter Andrew Newman. The depression necessitated the move in 1935 to yet another location, this time at 1625 Walnut Street, and in the 1960s a frame and repair shop was added to the business at 2306 South Street. The old retailer sticker of the frame that once contained the present painting must have been in use between the last move and the time when the frame and repair shop were added to the family business.

(Dimensions: 21.8cm x 15.4cm)

(Parts/Quantity: 1)

£300-500

5



AN ILLUSTRATION TO A RAMAYANA SERIES: RAMA, SITA AND LAKSHMANA MEETING DASHARATHA Possibly Sirohi or Provincial Rajasthani School, North-Western India, 19th century AN ILLUSTRATION TO A RAMAYANA SERIES: RAMA, SITA AND LAKSHMANA MEETING DASHARATHA PROPERTY FROM A CANADIAN COLLECTION

Possibly Sirohi or Provincial Rajasthani School, North-Western India, 19th century Opaque pigments heightened with gold on paper, the horizontal scene depicting Rama, Sita, and Lakshmana, the important triad of Valmiki's *Ramayana* epic, standing in front of a cave with a bare-chested hermit, holding a rosary necklace, and wearing the hair in the typical ascetic fashion with a knot bun at the top, wild animals like a tiger, a lion and a gazelle emerging from the wilderness behind the cave, at the top and bottom of the scene inscriptions in black ink *Devanagari* script reading '51... Kavi...' and 'Kaikeyi Bharatha Dasharatha', all characters from the same epic, specifically Dasharatha being the ruler of Ayodhya, the capital of Kosala, and the father of Rama, and Bharatha one of Dasharatha's sons and the ruler of Ayodhya during Rama's exile, perhaps the scene depicting the moment Rama and Lakshmana say their goodbyes to their father before starting their exile and journey, set within grey and red borders.

19cm x 27cm

(Dimensions: 19cm x 27cm)

(Parts/Quantity: 1)

£200-300

6



AN ILLUSTRATED LOOSE FOLIO FROM A RAMAYANA SERIES Bundi, Rajasthan, North-Western India, late 18th - 19th century AN ILLUSTRATED LOOSE FOLIO FROM A RAMAYANA SERIES PROPERTY FROM A CANADIAN COLLECTION

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

Opaque pigments heightened with gold on wove paper, depicting two different scenes from Valmiki's *Ramayana* epic, on the left Rama and Sita seated on an encrusted gold low throne, a crowned Brahmin or pundit blessing Rama's head, in the foreground a row of Hindu gods and courtly attendants joining the commemorative gathering, on the right Rama and Sita enthroned, revered by the Monkey Army of King Sugriva, with monkeys seated, standing and running freely in the middle, back and foreground, set within black and red rules, pasted onto an unrelated sheet of paper with 15ll. of black ink *Devanagari* text connected to the *Ramayana* epic.

16cm x 19.5cm

(Dimensions: 16cm x 19.5cm)

(Parts/Quantity: 1)

£500-700

7



TWO ILLUSTRATED LOOSE FOLIOS FROM A
 TRANSLATED RAMAYANA MANUSCRIPT
 Possibly Jammu, Kashmir or Lahore, Northern
 India, 19th century TWO ILLUSTRATED
 LOOSE FOLIOS FROM A TRANSLATED
 RAMAYANA MANUSCRIPT
 PROPERTY FROM A CANADIAN
 COLLECTION

Possibly Jammu, Kashmir or Lahore, Northern India, 19th century

Opaque pigments, red and black ink heightened with gold on lined paper, each folio with a large-sized illustration of a scene from the well-known story of the Hindu God Rama, narrated in the epic *Ramayana*, one folio depicting the death of King Sugriva's evil brother, Vali, the usurper who banished Sugriva, the rightful king of the Monkeys, and sent several *vanaras* (monkey or ape-like humanoids, often depicted as a race of forest-dwelling people) to kill him, Rama still holding his bow in the left hand, the arrow stuck in the middle of Vali's chest, Lakshmana on Rama's side, and three monkeys behind them; the latter folio with *vanaras* in conversation, surrounded by trees and flowers, in a continuous narrative sequence, each illustration encased within a varying number of lines (8 - 12) of black and red ink Persian *nasta'liq* script, the reverse with more lines of text, the text panel set within concentric yellow and black rules.

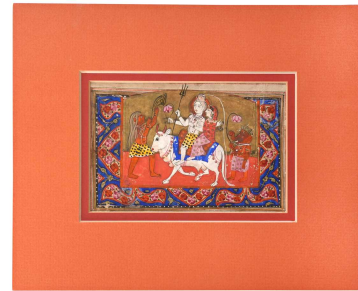
Each text panel 24.5cm x 13.5cm, each folio 34.5cm x 22cm

Though unusual, it is not implausible to see folios of the *Ramayana* accompanied by Persian text, instead of the traditional Indian nagari of Sanskrit or Sloka / Braj Bhasha. Indeed, the Hindu epic telling the story of Rama, the rightful heir to the throne of Ayodhya, was translated into Persian during the Mughal period, notably under Emperor Akbar, by Abdul Qadir Badayuni. The original translation, completed in 1589, aimed to make the story accessible to the Persian-speaking population within the Mughal Empire and it was elaborately illustrated by leading painters in Akbar's court. This set the precedent for 19th-century version of the story produced in the northern regions such as Kashmir, Lucknow and Lahore. (Dimensions: Each text panel 24.5cm x 13.5cm, each folio 34.5cm x 22cm)

(Parts/Quantity: 2)

£200-300

8



AN ILLUSTRATED LOOSE FOLIO FROM A
 KASHMIRI MANUSCRIPT: THE HINDU GOD
 SHIVA AND HIS FAMILY Kashmir, Northern
 India, mid to late 19th century AN
 ILLUSTRATED LOOSE FOLIO FROM A
 KASHMIRI MANUSCRIPT: THE HINDU GOD
 SHIVA AND HIS FAMILY
 PROPERTY FROM A CANADIAN
 COLLECTION

Kashmir, Northern India, mid to late 19th century

Opaque pigments heightened with gold on lined paper, the horizontal-format illustration presenting the Hindu deity Shiva, the Lord of Destruction and Transformation, with his consort Parvati, riding his *vahana* (vehicle), the Bull Nandi, preceded and followed by his children, Skanda (the God of War) and Ganesha (the Remover of Obstacles), set within a typical Kashmiri floral border and concentric polychrome rules, on a red cardboard mount. The folio 10.5cm x 18.3cm, 20.2cm x 25.4cm including the mount

Provenance: Private German collection, acquired in the 1970s.

(Dimensions: The folio 10.5cm x 18.3cm, 20.2cm x 25.4cm including the mount)

(Parts/Quantity: 1)

£200-300

9



TWO ILLUSTRATED LOOSE FOLIOS FROM A JAMI'S YUSUF WA ZULAIKHA SERIES:
 YUSUF IN THE WELL Kashmir, Northern India, second half 19th century TWO ILLUSTRATED LOOSE FOLIOS FROM A JAMI'S *YUSUF WA ZULAIKHA* SERIES: YUSUF IN THE WELL PROPERTY FROM A CANADIAN COLLECTION

Kashmir, Northern India, second half 19th century

Persian poetry manuscripts on wove paper, each folio with 5ll. of black ink *nasta'liq* script to the page, the text divided into two parallel columns, set in cloudbands against a gold ground, the centre of each folio illustrated with a polychrome gouache depicting pivotal moments in the story of the Prophet Yusuf (Joseph)'s life, firstly when his brothers leave him in the well and secondly when he is pulled out of the well sold to Egyptian merchants, in the first illustration the Prophet is visited by a winged angel, in both illustrations the Prophet is portrayed with a golden halo, testament to his holy nature, pasted on cream-coloured woven paper sheets and in off-white silk-lined mounts. Each folio 17cm x 9cm, 28cm x 18.5cm including the mount

(Dimensions: Each folio 17cm x 9cm, 28cm x 18.5cm including the mount)

(Parts/Quantity: 2)

£200-300

10



AN ILLUSTRATED LOOSE FOLIO FROM A NIZAMI'S HAFT PAYKAR SERIES: BAHRAM GUR AND THE SEVEN PRINCESSES Kashmir, Northern India, early 19th century AN ILLUSTRATED LOOSE FOLIO FROM A NIZAMI'S HAFT PAYKAR SERIES: BAHRAM GUR AND THE SEVEN PRINCESSES PROPERTY FROM A CANADIAN COLLECTION

Kashmir, Northern India, early 19th century

Persian manuscript on lined paper, the recto with 2ll. and the verso with 18ll. of elegant black ink *nasta'liq* script, the text divided into four parallel narrow columns, the chapter heading on the verso written in white ink on gold ground with gilt vegetal scrolls on burgundy ground on the sides, the large polychrome and gold-painted gouache on the recto illustrating a passage from the *Haft Paykar* by Nizami Ganjavi, portraying the Sasanian king Bahram Gur seated on a golden throne in a lavish courtly interior, with a dreamy expression, possibly thinking of the Seven Princesses, seated in their domed pavilions, framing the composition in separate niches, set within concentric polychrome and gold rules, in a white cardboard mount.

The folio 26cm x 14.5cm, 36.5cm x 25.5cm including the mount

(Dimensions: The folio 26cm x 14.5cm, 36.5cm x 25.5cm including the mount)

(Parts/Quantity: 1)

£500-700

11



AN ILLUSTRATED LOOSE BIFOLIO FROM A HAFT PAYKAR SERIES Timurid Herat, Afghanistan, second half 15th century AN ILLUSTRATED LOOSE BIFOLIO FROM A HAFT PAYKAR SERIES, THE *KHAMSA* BY NIZAMI GANJAVI (d. 1209): BAHRAM GUR IN THE BLUE PAVILION PROPERTY FROM A CANADIAN COLLECTION

Timurid Herat, Afghanistan, second half 15th century

Persian manuscript on wove paper, with 21ll. of elegant black ink *nasta'liq* script to the page, the text divided into four parallel narrow columns, a standard format for Persian poetry, the bifolio now separated into two loose folios, the verso with a large illustration in opaque pigments and gold depicting the mythical Sassanian King Bahram Gur visiting the Princess of the Blue or Turquoise Pavilion, his regular Wednesday visit, the princess often referred to in literature as Piruza or Azarbin / Azargun from the Maghreb, the interiors portrayed in typical Timurid style with flat perspective and bold primary colours, behind the pair a large blue and white tiled panel decorating the top of the window, flanked by two arched gold niches, outside the text panel at the top the green dome of the pavilion, the text gathered in smaller clusters around the illustration; and the recto with a larger text panel, titles in gold set against scrolling floral meanders, both folios pasted onto an off-white cardboard mount with several annotations in pencil and pen, and a gallery sticker *H.K. Monif 645 Madison Av. NY* and the inventory number 1289, accompanied by the original frame's label with attribution, date and earlier ownership information.

The text panel 16cm x 9cm, the folio 23.3cm x 15cm, 37.5cm x 40.5cm including the mount

Provenance: previously in the collection of the Iranian Institute of New York, NY, directed by Dr. Arthur Upham Pope (d. 1969), ca. 1950s - 1960s.

(Dimensions: The text panel 16cm x 9cm, the folio 23.3cm x 15cm, 37.5cm x 40.5cm including the mount)

(Parts/Quantity: 2)

£4,000-6,000

12



AN ILLUSTRATED LOOSE FOLIO FROM A FERDOWSI'S SHAHNAME SERIES: THE HERO RUSTAM AND THE KHAQAN OF CHIN Shiraz, Safavid Iran, second half 16th century AN ILLUSTRATED LOOSE FOLIO FROM A FERDOWSI'S *SHAHNAME* SERIES: THE HERO RUSTAM AND THE *KHAQAN* OF CHIN PROPERTY FROM A CANADIAN COLLECTION

Shiraz, Safavid Iran, second half 16th century Persian manuscript on wove paper, the verso with 4ll. and the recto with 21ll. of elegant black ink *nasta'liq* script to the page, the text grouped into four parallel narrow columns, accompanied by a large-sized polychrome gouache illustration depicting a well-known scene of the epic *Shahnama* by Ferdowsi, Rustam, the great Iranian hero, using his lasso to pull down the Khan of China, ally of the Turanians, from his white elephant, the presentation picturing the *dramatis personae* with the khan vainly trying to resist Rustam and falling face-forward to the floor, a rocky landscape and military trumpeters animating the background, Chinese-style *ru* clouds in the sky, pasted onto a single sheet of European lined paper, once framed, the frame featuring a retailer gallery sticker by *William Hartman, Antique Prints / Fine Paintings / Beautiful Frames* from Sarasota, FL, US. The folio 20cm x 12cm, 24.5cm x 17.5cm including the mount

(Dimensions: The folio 20cm x 12cm, 24.5cm x 17.5cm including the mount)

(Parts/Quantity: 1)

£300-500

13



AN ILLUSTRATED LOOSE FOLIO: THE VISIT
 Possibly late Safavid Iran, early 18th century AN
 ILLUSTRATED LOOSE FOLIO: THE VISIT
 PROPERTY FROM A CANADIAN
 COLLECTION

Possibly late Safavid Iran, early 18th century
 Persian manuscript on wove paper, with 13ll. of
 black ink *nasta'liq* script to the page, important
 words and titles in red ink, the text grouped in a
 large vertical column and the central section
 split into three parallel columns, accompanied
 by a polychrome gouache illustration depicting a
 nobleman visiting a learned man or scholar
 reading a book, on the exterior of the palace's
iwan entrance another figure shooting at ducks
 flying in the sky, set within concentric
 polychrome rules.

The text panel 25cm x 15.5cm, the folio 33cm x
 22.5cm

(Dimensions: The text panel 25cm x 15.5cm, the
 folio 33cm x 22.5cm)

(Parts/Quantity: 1)

£200-300

14



**THREE LOOSE FOLIOS FROM A PERSIAN
 POETIC ANTHOLOGY WITH GHAZALS**
 Safavid Iran, 16th century THREE LOOSE
 FOLIOS FROM A PERSIAN POETIC
 ANTHOLOGY WITH *GHAZALS*
 PROPERTY FROM A CANADIAN
 COLLECTION

Safavid Iran, 16th century

Persian manuscripts on wove gold-sprinkled
 paper, each with 9ll. of elegant black ink
nasta'liq calligraphy to the folio, each text panel
 divided into two vertical columns, typical of
 Persian poetry, with rhyming endings to each
 hemistich in the line, the central line separating
 the text with black vegetal sprays on gold
 ground, each folio illuminated and relevant
 poetry lines written in white against a gold
 ground with polychrome floral scrollwork, set
 within concentric polychrome rules, individually
 mounted on white cardboard frames.

Each text panel 16.5cm x 9.5cm, each folio ca.
 24.7cm x 16cm (excluding the mount)

(Dimensions: Each text panel 16.5cm x 9.5cm,
 each folio ca. 24.7cm x 16cm (excluding the
 mount))

(Parts/Quantity: 3)

£300-500

15



TWO ARCHAISTIC PORTRAITS OF PERSIAN
 SAFAVID LADIES IN A GARDEN SETTING
 Qajar Iran, late 19th - early 20th century TWO
 ARCHAISTIC PORTRAITS OF PERSIAN
 SAFAVID LADIES IN A GARDEN SETTING
 PROPERTY FROM A CANADIAN
 COLLECTION

Qajar Iran, late 19th - early 20th century
 Opaque pigments, ink and gold on paper, each
 portrait presented as an illustrated loose album
 folio featuring Safavid-revival, archaistic figures
 in the Reza 'Abbasi Isfahan School style, each
 with a high-rank lady seated beneath a flowering
 tree in a garden setting, one reading a book, the
 latter writing on a piece of paper, both immersed
 in poetic or literary contemplation and acting as
 visual metaphors of classical Persian literature
topoi, one portrait accompanied by four
 hemistichs of a Persian love poem in black ink
nasta'liq script reading "*The radiance of your
 face is like the dawn, each glance of yours
 brings both pain and balm alike*", each portrait
 set within richly illuminated borders with wild
 animals and elaborate floral cartouches with
 arabesques and meanders, the overall
 composition paying tribute to the elegance,
 lyricism and courtly refinement of the Safavid
 visual tradition.

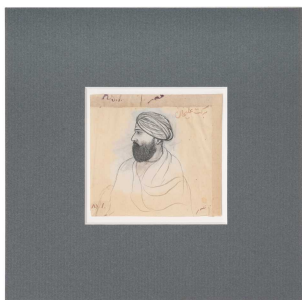
28.3cm x 20.8cm and 26.5cm x 16.8cm
 respectively

(Dimensions: 28.3cm x 20.8cm and 26.5cm x
 16.8cm respectively)

(Parts/Quantity: 2)

£200-300

16



A PROFILE PORTRAIT OF A SIKH
 NOBLEMAN Possibly Lahore or Punjab,
 Northern India, ca. 1860 - 1880 A PROFILE
 PORTRAIT OF A SIKH NOBLEMAN
 PROPERTY FROM A CANADIAN
 COLLECTION

Possibly Lahore or Punjab, Northern India, ca.
 1860 - 1880

Ink and white wash on paper, the small-sized
 preparatory sketch depicting a distinguished
 bearded man of South Asian descent, wearing a
 multi-folded turban reminiscent of Sikh *dastar*
 turbans with the characteristic arrow-like
 opening on the forehead, with a well-groomed
 beard and thick moustache, the roughly
 sketched shoulders covered by a shawl with
 many pleats, on the upper right corner a later-
 added sepia ink inscription reading *Barkat Ali
 Khan*, on the left two inscriptions reading *Rs. 1*,
 set on a cardboard mount.

The sketch 7.6cm x 8.4cm, 18.6cm x 19cm
 including the mount

(Dimensions: The sketch 7.6cm x 8.4cm,
 18.6cm x 19cm including the mount)

(Parts/Quantity: 1)

£300-500

17



THE CHURNING OF THE OCEAN OF MILK
 (SAMUDRA MANTHANA) Possibly Jaipur or
 Bikaner, Rajasthan, North-Western India,
 second half 19th century THE CHURNING OF
 THE OCEAN OF MILK (SAMUDRA
 MANTHANA)

PROPERTY FROM A CANADIAN
 COLLECTION

Possibly Jaipur or Bikaner, Rajasthan, North-
 Western India, second half 19th century
 Opaque pigments and ink heightened with gold
 on wove paper, depicting the Hindu God Vishnu,
 Lord of Preservation, seated on a low throne at
 the top of a pillar, supposedly a stylised
 representation of Mount Mandara, holding his
 typical attributes (conch shell, lotus flower, mace
 and quoit), the pillar surmounted by Kurma the
 Tortoise, Vishnu's second *avatar*, on each side
 the factions of Good and Evil represented
 respectively by the Hindu Gods Brahma and
 Shiva on one side and two horned demons (*divs*
) on the latter, each party holding tight the
 serpent Vasuki as a rope to turn Mount
 Mandara, the demons tricked into pulling the
 head of the snake and weakened by its
 poisonous breath, the outfits of the Hindu gods
 and the pillar covered in repeating miniature
 pseudo-*nagari* letters, possibly representing the
 sacred monosyllable *aum*, set within concentric
 polychrome rules and gold-speckled brown and
 dark orange borders.

35.5cm x 27.5cm

(Dimensions: 35.5cm x 27.5cm)

(Parts/Quantity: 1)

£400-600



18

VARAHA SLAYING THE DEMON
 HIRANYAKSHA Guler School, Pahari Hills,
 Himachal Pradesh, Northern India, ca. 1780 -
 1800 VARAHA SLAYING THE DEMON
 HIRANYAKSHA
 PROPERTY FROM A CANADIAN
 COLLECTION

Guler School, Pahari Hills, Himachal Pradesh,
 Northern India, ca. 1780 - 1800

Opaque pigments and gold on wove paper, the
 horizontal composition depicting the third
avatar of Vishnu, *Varaha* (the boar), killing the
 demon Hiranyaksha and saving Bhumi resting
 on his snout, the *avatar* triumphantly standing
 in the middle of the scene narrated in several
Puranas, stepping over the corpse of the
 defeated demon, holding in each of his hands
 one of Vishnu's typical attributes including the
 conch shell (*shankha*), the quoit (*chakram*), the
 mace (*gada*) and the lotus (*padma*), set within
 white and red rules, and cobalt blue and pink
 borders, on a white cardboard mount.

The painting 19.5cm x 25.5cm, 30.5cm x 35cm
 including the mount

(Dimensions: The painting 19.5cm x 25.5cm,
 30.5cm x 35cm including the mount)

(Parts/Quantity: 1)

£1,500-3,000

19



AN ILLUSTRATED DOUBLE-SIDED FOLIO OF A NEPALESE MANUSCRIPT Nepal, second half 17th century AN ILLUSTRATED DOUBLE-SIDED FOLIO OF A NEPALESE MANUSCRIPT: THE DAKINI VILASINI AND THE VEDIC GOD INDRA PROPERTY FROM A CANADIAN COLLECTION

Nepal, second half 17th century
 Opaque pigments and red and black ink on wove paper, the horizontal-format folio depicting on one side a blue-skinned female figure holding a flower garland and a black string with pom-poms in her hands, the subject accompanied by a double caption in red and black ink
Devanagari script reading *Vilasini*, a reference to the Buddhist *dakini* or the Hindu *shakti* goddess bearing the same name, the Playful One, servant of Kama, the Lord of Love, with three further lines of script; and on the reverse a crowned and bejewelled deity with halo - likely Indra, God of Rain and King of the Heavens, riding a caparisoned white elephant, followed by three lines of text and a smaller, later-added red line drawing at the bottom corner depicting a nobleman or courtier holding a lotus blossom, likely a caricature or humorous portrait, the overall composition and design inspired by Medieval Pala illustrated palm-leaf manuscripts.
 11.5cm x 18.5cm

Provenance: Private German collection, acquired in the 1970s.

For a similar group of loose illustrated Nepali folios dated 1650 - 1675, please see Christie's London, 25 May 2017, lot 27.
 (Dimensions: 11.5cm x 18.5cm)
 (Parts/Quantity: 1)
£150-200



AN ILLUSTRATED LOOSE FOLIO FROM A JAIN KALPASUTRA MANUSCRIPT Gujarat, West India, 15th century AN ILLUSTRATED LOOSE FOLIO FROM A JAIN *KALPASUTRA* MANUSCRIPT PROPERTY FROM A CANADIAN COLLECTION

Gujarat, West India, 15th century
 Opaque pigments, black and red ink, and gold on paper, 7ll. to the page of Prakrit text in Jain *nagari* script, the front with a panel miniature in gold, red, and blue with black outlines, depicting a ruler seated on a throne-like high chair, giving audience to a prisoner being held by the hair by a courtly soldier, the reverse with three diamond-shaped gold markers, ruled in red and decorated in blue, catchwords in black, within red and gold rules.
 10.5cm x 26cm

Provenance: Private German collection, acquired in the 1970s.

(Dimensions: 10.5cm x 26cm)
 (Parts/Quantity: 1)

£400-600

21



20

**MAHARAJA MAN SINGH OF JODHPUR
 PAYING A VISIT TO HIS GURU, DEV NATH**
 Jodhpur, Rajasthan, North-Western India, first
 half 19th century **MAHARAJA MAN SINGH OF
 JODHPUR PAYING A VISIT TO HIS GURU,
 DEV NATH**
**PROPERTY FROM A CANADIAN
 COLLECTION**

Jodhpur, Rajasthan, North-Western India, first
 half 19th century
 Opaque pigments heightened with gold and
 silver on wove paper, depicting the Maharaja of
 Jodhpur, Man Singh (r. 1803 - 1843),
 respectfully prostrating and bending forward in
 front of his guru, Dev Nath, a member of the
 Nath lineage of yoga-practicing ascetics and
 Man Singh's spiritual guide and confidant, the
 ruler dropping silver coins next to Dev Nath's
 feet, each figure accompanied by a large
 following of attendants and advisors, all clad in
 white, the colour of piety and purity, the two
 factions easily recognisable thanks to peculiar
 headdresses and colourful turbans, pasted on a
 thick cardboard mount.
 30.5cm x 40cm including the mount

Provenance: The Estate of Alice Kringstein (née
 Katz, 1932 - 2022).
 (Dimensions: 30.5cm x 40cm including the
 mount)
 (Parts/Quantity: 1)
£300-500

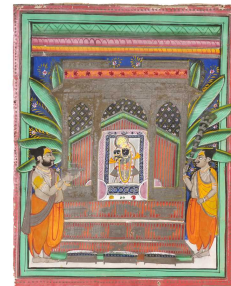
22



**TWO LARGE EQUESTRIAN PORTRAITS:
 MAHARAJA SAWAI JAI SINGH III AND HIS
 SON, SAWAI RAM SINGH II Jaipur, Rajasthan,
 North-Western India, ca. 1880 - 1920 TWO
 LARGE EQUESTRIAN PORTRAITS:
 MAHARAJA SAWAI JAI SINGH III AND HIS
 SON, SAWAI RAM SINGH II**
**PROPERTY FROM A CANADIAN
 COLLECTION**

Jaipur, Rajasthan, North-Western India, ca.
 1880 - 1920
 Opaque pigments, gold and silver on wove
 paper, each equestrian portrait following a
 traditional compositional layout with the main
 ruler / princely figure in the centre, riding his
 steed, holding a long spear in the left hand, each
 rider fully bejewelled, wearing elaborate royal
 paraphernalia, and each horse vaunting opulent
 ceremonial trappings, each portrait pasted onto
 concentric polychrome album borders with white
 flowers on ochre yellow ground and green
 flowers on dust pink ground with yellow and blue
 fretwork.
 Each approximately 44.5cm x 34.5cm
 (Dimensions: Each approximately 44.5cm x
 34.5cm)
 (Parts/Quantity: 2)
£500-700

23



PERFORMING PUJA FOR A SRINATHJI
 MURTI Nathdwara, Rajasthan, North-Western
 India, 19th century PERFORMING *PUJA* FOR A
 SRINATHJI *MURTI*
 PROPERTY FROM A CANADIAN
 COLLECTION

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

Opaque pigments heightened with gold and
 silver on wove paper, the large vertical
 composition depicting two ochre yellow-clad
 Brahmin priests officiating a *puja* for the temple
murti (icon) of Srinathji (also spelled Shri Nath
 Ji), the central presiding deity of the Vaishnava
 sect known as *Pushtimarg* (the way of grace),
 revered as a self-manifesting form of Krishna,
 the temple painted in silver, thick palm leaves
 emerging from the sides, the painting set within
 black and silver rules, and light green and bold
 red borders.

34.8cm x 27cm

(Dimensions: 34.8cm x 27cm)

(Parts/Quantity: 1)

£400-600



AN ILLUSTRATED LOOSE INDIAN ALBUM
 FOLIO: TODI RAGINI AND POETRY Provincial
 Mughal School, possibly Delhi or Awadh (Oudh),
 Northern India, late 17th - 18th century AN
 ILLUSTRATED LOOSE INDIAN ALBUM FOLIO:
TODI RAGINI AND POETRY
 PROPERTY FROM A CANADIAN
 COLLECTION

Provincial Mughal School, possibly Delhi or
 Awadh (Oudh), Northern India, late 17th - 18th
 century

Opaque pigments and grey pencil heightened
 with gold on paper, the illustrated recto of the
 album folio depicting an Indian maiden in the
 wilderness, holding over her right shoulder a
vina, a traditional Indian stringed musical
 instrument, and in her left hand a Mughal-style
 pearl and ruby necklace, standing behind her a
 wild black buck deer and two light-haired female
 deer, approaching the *nayika* (female heroine)
 cautiously, the hilly landscape featuring a small
 boat in the river and architectural complexes in
 the background, inscribed in gold ink Urdu at the
 top '*Ragini Todi Wafat Behradz(?)*' in the centre
 and 'بالکل' (bilkul) or 'بالکوس' (Bal Kush?) in the
 upper left corner, likely later-added owner's
 commentaries, the illustration set within
 concentric polychrome rules and finely
 illuminated borders with gold rosette scrolls on
 cobalt blue ground and typical Mughal wild
 flowers on cream ground highlighted in gold; the
 verso with 8ll. of black ink Urdu *nasta'liq* script
 set in red-highlighted cloudbands, mentioning
 Banu Musa Ibn Mahadar Sun Lal Lal in the
 semi-final line, the style of the poetry following
 typical Persian *sabk-e Hendi* (Indian style)
 standards, set within polychrome rules and
 illuminated borders with gold split palmette
 scrolls on burgundy ground and gold speckles
 on cream ground.

32.3cm x 26cm

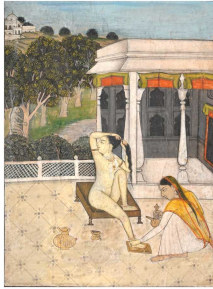
According to the traditional Rajasthani system of
 Ragamala musical classification, the *Todi*
Ragini, the second wife of Hindola Raga, is a
 tender early morning melody associated with
 winter. It is believed to have its origins in tunes
 sung by village girls guarding the fields from
 foraging wild deer. The melody is usually
 personified as a woman carrying a *vina* and
 walking with deer and/or gazelles next to her, as
 depicted in the present illustration.

(Dimensions: 32.3cm x 26cm)

(Parts/Quantity: 1)

£3,000-5,000

25



AN INDIAN MAIDEN'S BEAUTY RITUAL Bundi,
Rajasthan, North-Western India, second half
19th century AN INDIAN MAIDEN'S BEAUTY
RITUAL

PROPERTY FROM A CANADIAN
COLLECTION

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

Opaque pigments heightened with gold on
cream-coloured card, the vertical composition
depicting a courtly lady at her toilette, assisted
by her attendant washing and putting scented
ointments on her feet, traditional brass vessels
positioned in front of her, the maiden looking
distracted by a monkey climbing up one of the
trees in the courtly palace's garden, set within
black, white and red rules, and bright red
borders.

30.3cm x 22.5cm

(Dimensions: 30.3cm x 22.5cm)

(Parts/Quantity: 1)

£300-400

26



AN ILLUSTRATED FOLIO FROM A
RAGAMALA SERIES: SARANG RAGINI
Possibly Bundi, Rajasthan, North-Western India,
19th century AN ILLUSTRATED FOLIO FROM
A RAGAMALA SERIES: *SARANG RAGINI*
PROPERTY FROM A CANADIAN
COLLECTION

Possibly Bundi, Rajasthan, North-Western India,
19th century

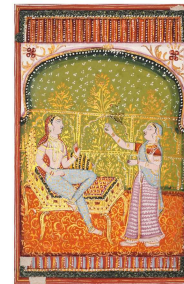
Opaque pigments and white wash heightened
with gold on wove paper, depicting a lonely
nayika (female heroine) leaning against a willow
tree, holding one of the branches in her hand, in
the latter a white flower garland, next to her a
red-headed white heron, the composition usually
associated with *Sarang Ragini*, a recurrent
iconography in Deccani paintings, especially
from the school of Hyderabad, the reverse with
numerals in pencil, set on a cardboard mount.
The folio 14.8cm x 10.2cm, 27cm x 23.5cm
including the mount

(Dimensions: The folio 14.8cm x 10.2cm, 27cm
x 23.5cm including the mount)

(Parts/Quantity: 1)

£400-600

27



A COURTLY MAIDEN AND HER ATTENDANT
 Possibly Malpura or Jaipur, Rajasthan, North-Western India, late 18th - early 19th century A
COURTLY MAIDEN AND HER ATTENDANT
 PROPERTY FROM A CANADIAN
 COLLECTION

Possibly Malpura or Jaipur, Rajasthan, North-Western India, late 18th - early 19th century
 Opaque pigments and gold on wove paper
 pasted on cardboard, the vertical composition
 depicting a courtly interior scene with a female
 courtier seated on a golden encrusted low *takht*
 (throne), standing in front of her a female
 attendant, handing over a rounded object,
 possibly a bracelet or nose ring, the architecture
 typical of Rajput, and specifically Rajasthani
 paintings, with a long round arch surmounted by
 a rolled-up striped textile, gold and polychrome
 floral paintings on the spandresl, the painting set
 within yellow and white rules, and bright red
 borders, on a light green card mount.

The painting 21.1cm x 14cm, 31cm x 24cm
 including the mount

(Dimensions: The painting 21.1cm x 14cm,
 31cm x 24cm including the mount)

(Parts/Quantity: 1)

£300-400

28



**KRISHNA AND RADHA MEETING IN THE
 FOREST** Kangra, Pahari Hills, Northern India,
 second half 19th century **KRISHNA AND
 RADHA MEETING IN THE FOREST**
 PROPERTY FROM A CANADIAN
 COLLECTION

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

Opaque pigments and gold on thick wove paper,
 depicting one of the romantic gatherings of Lord
 Krishna with his beloved Radha in a forest
 outside their village, the Hindu god playing the
 flute, Radha cautiously approaching with her
 head covered with a golden shawl, the
 background filled with flowering trees, set within
 traditional Kangra school borders with a frieze of
 white rosette and gold leaf scrolls on black and
 bright red outer borders, accompanied by the
 original frame label by Garelick Gallery,
 attributing the painting to 18th-century Kangra.

16cm x 25.5cm

(Dimensions: 16cm x 25.5cm)

(Parts/Quantity: 1)

£800-1,200

29



A HOLY GATHERING: RAMA AND SITA
 GREETING A WISE MAN Sirohi, Rajasthan,
 North-Western India, late 17th - 18th century A
 HOLY GATHERING: RAMA AND SITA
 GREETING A WISE MAN
 PROPERTY FROM A CANADIAN
 COLLECTION
 Sirohi, Rajasthan, North-Western India, late 17th
 - 18th century

Opaque pigments on burnished wove paper,
 depicting Rama and Sita seated on a low throne
 under a white marble pavilion, visited by a
 revering wise man, possibly a hermit or pundit,
 wearing ochre yellow trousers, behind him a trio
 of musicians playing, all figures portrayed in
 profile with exaggerated large almond-shaped
 eyes, the composition set within black rules, and
 bright red borders.

14.2cm x 21cm

(Dimensions: 14.2cm x 21cm)

(Parts/Quantity: 1)

£500-700

30



THE HINDU GODDESS DURGA ENTHRONED
 Kotah or Bundi, Rajasthan, North-Western India,
 late 18th - 19th century THE HINDU GODDESS
 DURGA ENTHRONED
 PROPERTY FROM A CANADIAN
 COLLECTION

Kotah or Bundi, Rajasthan, North-Western India,
 late 18th - 19th century

Opaque pigments heightened with gold on wove
 paper, depicting the female deity seated on a
 gem-studded golden throne with a parasol
 caparisoned with pearls, holding her typical
 attributes in the hands, including a trident
 (*trisula*) and a quoit (*chakram*), standing in front
 of her two maidens in dynamic stance, possibly
 dancing at the rhythm of the music played by the
 female musicians on the left, Durga's *vahana*
 (vehicle), the tiger, peeking at the scene from
 the lower right corner, set within white rules and
 bright red borders.

30.7cm x 24.3cm

(Dimensions: 30.7cm x 24.3cm)

(Parts/Quantity: 1)

£400-600

31



AN UNUSUAL FAMILY PORTRAIT: THE HINDU GOD SHIVA WITH CONSORT AND THEIR VAHANAS Jaipur, Rajasthan, North-Western India, late 19th - early 20th century AN UNUSUAL FAMILY PORTRAIT: THE HINDU GOD SHIVA WITH CONSORT AND THEIR VAHANAS
 PROPERTY FROM A CANADIAN COLLECTION

Jaipur, Rajasthan, North-Western India, late 19th - early 20th century
 Opaque pigments heightened with gold on lined paper, presenting the Hindu deity Shiva, the Lord of Destruction and Transformation, with his consort Parvati, both clad in elegant pink attires usually worn by Indian royalty, respectively flanked by Brahma, the Lord of Creation, and Ganesha (the Remover of Obstacles), all facing Shiva and Parvati's *vahanas* (vehicles), the Bull Nandi and the Tiger, between the two animals an aniconic *yonil lingam* altar, representing the union of the feminine and masculine principles, set within concentric yellow and red borders. 23.5cm x 19cm

Provenance: Private German collection, acquired in the 1970s.
 (Dimensions: 23.5cm x 19cm)
 (Parts/Quantity: 1)
£200-300



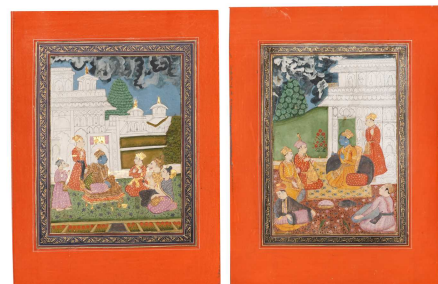
32

TWO ILLUSTRATIONS FROM A BHAGAVATA PURANA SERIES Possibly Malwa, Central India, 19th century TWO ILLUSTRATIONS FROM A BHAGAVATA PURANA SERIES: YOUNG KRISHNA STEALING GHEE; A GATHERING OF YOGIS AND A CHARIOT PROCESSION
 PROPERTY FROM A CANADIAN COLLECTION

Possibly Malwa, Central India, 19th century
 Opaque pigments heightened with gold on wove paper, comprising a horizontal composition divided in chronological sequence, featuring young Krishna in his rural village of Vrindavan, playing with cows (lower left corner), and stealing *ghee* from hanging black clay pots scattered around the different pavilions in the architectural setting in the background, *gopis* warning him and exhorting him to stop in the foreground, and many other kids mischievously following his lead (background and lower right corner); and another horizontal composition divided into two parts, on the left a gathering of ash-smeared, naked *yogis*, each holding *rudraksha malas* (rosary bead necklaces typical of the Shaiva cult), and wearing their matted dreadlocks in a high bun, surrounding a younger ascetic educating a white-clad ruler, on the right the same ruler pictured on a chariot crossing a stream accompanied by three divine figures, including Krishna, each one marked with a halo, each painting set within concentric white rules and brick-red borders.

Each 24cm x 33.7cm
 (Dimensions: Each 24cm x 33.7cm)
 (Parts/Quantity: 2)
£400-600

33



TWO ILLUSTRATED FOLIOS FROM A RAGAMALA SERIES: SHRI RAGA Possibly Bundi, Rajasthan, North-Western India, first half 19th century TWO ILLUSTRATED FOLIOS FROM A RAGAMALA SERIES: *SHRI RAGA* PROPERTY FROM A CANADIAN COLLECTION

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

Opaque pigments heightened with gold on paper, the two vertical compositions depicting one of the six chief musical modes of Hindustani classical music, *Shri Raga*, personified in these paintings as a blue-skinned prince (possibly a reference to Krishna) with pearl earrings, seated outside a courtly pavilion, surrounded by attendants and musicians, in the first illustration with a *vina* and in the latter with *tamburas* and drums, stormy weather and clouds approaching on the horizon, set within concentric white, black and red rules, and gold and black and bright red-painted borders, the reverse of each painting inscribed in black ink Urdu *nasta'liq* script reading *Shri Raga*, and in pencil the English translation and basic cataloguing information. Each 32.7cm x 25cm

Each Hindustani *raga* is associated with a particular season, time of day, and emotion. The *Shri Raga* is normally associated with the fall harvest festivals, a time for relaxing and celebration, and the arrival of winter with shorter days and longer nights.

(Dimensions: Each 32.7cm x 25cm)

(Parts/Quantity: 2)

£400-600

34



AN ILLUSTRATED FOLIO FROM A BHAGAVATA PURANA SERIES: KRISHNA AND HIS BRIDE'S SAPTAPADI CEREMONY Kangra, Pahari Hills, Himachal Pradesh, Northern India, ca. 1840s - 1860s AN ILLUSTRATED FOLIO FROM A *BHAGAVATA PURANA* SERIES: KRISHNA AND HIS BRIDE'S *SAPTAPADI* CEREMONY PROPERTY FROM A CANADIAN COLLECTION

Kangra, Pahari Hills, Himachal Pradesh, Northern India, ca. 1840s - 1860s

Opaque pigments heightened with gold on burnished wove paper, the horizontal composition possibly depicting a *saptapadi* (Seven Steps) ceremony, one of the many traditional wedding rituals that Indian grooms and brides must go through before their marriage becomes official, where the couple takes seven steps around a sacred fire or blessed altar, often while the priest recites mantras, in the present scene Krishna as the groom standing on a *yantra* or geometrical diagram next to his bride fully covered head to toe with a gold-embroidered red shawl, their feet getting rubbed with an auspicious herb, possibly wild rue, the couple surrounded by many attending ladies and men, some busy carrying pots, most of the ladies chatting, gossiping and observing the scene, Lord Ganesha (the Remover of Obstacles) in the upper right pavilion appearing as a good omen to the blessed union, set within a Kangra-style border with white rosettes and yellow leaves on cobalt blue ground, pasted on a gilt cardboard mount, accompanied by the original frame's gallery label *Garelick's Gallery* in Detroit.

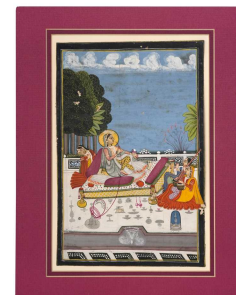
The painting 23.4cm x 31.4cm, 35.5cm x 42.5cm including the mount

(Dimensions: The painting 23.4cm x 31.4cm, 35.5cm x 42.5cm including the mount)

(Parts/Quantity: 1)

£2,000-3,000

35



A NAYIKA SMOKING HUQQA ON A TERRACE
 Jodhpur, Rajasthan, North-Western India, 19th century
A NAYIKA SMOKING HUQQA ON A TERRACE
 PROPERTY FROM A CANADIAN COLLECTION

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

Opaque pigments heightened with gold and silver on paper, depicting an Indian princess or *nayika* (female heroine) seated on a low bed on a palatial terrace, smoking a *huqqa* (waterpipe), entertained by two female musicians and fanned with a *morchal* (peacock's tail fan) by her attendant seated behind her, set within yellow and white rules, and dark blue borders, pasted on a purple cardboard mount.

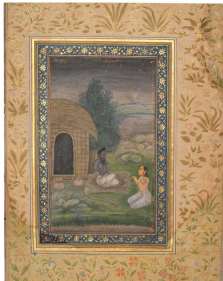
The painting 27.2cm x 18cm, 35.5cm x 28cm including the mount

Provenance: Private German collection, acquired in the 1970s.

(Dimensions: The painting 27.2cm x 18cm, 35.5cm x 28cm including the mount)

(Parts/Quantity: 1)

£500-700



AN ILLUSTRATED LOOSE INDIAN ALBUM FOLIO: DEVAGANDHARI RAGINI AND POETRY
 Provincial Mughal School, possibly Delhi or Awadh (Oudh), Northern India, 18th century
AN ILLUSTRATED LOOSE INDIAN ALBUM FOLIO: DEVAGANDHARI RAGINI AND POETRY
 PROPERTY FROM A CANADIAN COLLECTION

Provincial Mughal School, possibly Delhi or Awadh (Oudh), Northern India, 18th century

Opaque pigments heightened with gold on paper, the illustrated verso of the album folio depicting an Indian maiden holding her hands in prayer, kneeling in front of an ascetic holding a *rudraksha mala* rosary bead necklace, seated on a tiger skin, in front of a simple hut with sloping roof, the top inscribed in gold ink Urdu '*Ragini ... Wafat (?)*' and other faded words in the centre and upper left corner, the illustration set within concentric polychrome rules and finely illuminated borders with gold rosette scrolls on cobalt blue ground and typical Mughal wild flowers on cream ground highlighted in gold; the verso with 8ll. of black ink Urdu *nasta'liq* script set in red-highlighted cloudbands, the style of the poetry following typical Persian *sabk-e Hendi* (Indian style) standards, set within polychrome rules and illuminated borders with gold vine scrolls on burgundy ground and gold speckles on cream ground.

32.3cm x 25.5cm

Devagandhari or *Deva Gandhara Ragini* is another Rajasthani Ragamala mode commonly represented by an ascetic in a retreat. The hermit is often accompanied by a love-struck woman afflicted by the pain of her lover's estrangement. Paintings like this aim to showcase that the lover's anguish due to separation is akin to the ascetic's yearning for God, in a typical 'mirroring' image of romantic and mystical love in tune with the Bhakti movement in India and Sufi scripts by the Persian poets 'Attar and Rumi in Iran. Meditation and religious hymns, as well as *zhikr*, are considered aids to spiritual contemplation but can also provide relief to lovers whose minds are clouded by the pain of separation.

(Dimensions: 32.3cm x 25.5cm)

(Parts/Quantity: 1)

£2,000-3,000

37



AN ILLUSTRATED LOOSE FOLIO WITH A SCHOLAR AND HIS PUPILS Possibly Eastern Mediterranean, ex-Byzantine Provinces, or the Levant, 14th - 15th century or later AN ILLUSTRATED LOOSE FOLIO WITH A SCHOLAR AND HIS PUPILS PROPERTY FROM A CANADIAN COLLECTION

Possibly Eastern Mediterranean, ex-Byzantine Provinces, or the Levant, 14th - 15th century or later

Opaque pigments, black and red inks on paper, the square-format text illustration depicting a learned seated figure on a throne-like high chair, holding a book, possibly educating or discoursing with two figures in colourful garments standing in front of him, one of them bearing fans or leafy branches, set within a simple black and yellow ruled border, with 2ll. of black and red Eastern Christian or Greek script in an unidentified hand above the image, the overall composition bearing stylistic traits consistent with Eastern Christian or Levantine manuscript traditions, including flattened perspective, decorative stylisation of garments, and manuscript rubrication, reminiscent as well of early Arabic painting examples such as al-Hariri's *Maqamat* illustrated by Yahya ibn Mahmud al-Wasiti (ca. 1237) in the Bibliotheque Nationale, Paris.

The folio 15.8cm x 18cm, 34cm x 36.5cm including the mount

(Dimensions: The folio 15.8cm x 18cm, 34cm x 36.5cm including the mount)

(Parts/Quantity: 1)

£200-300

38



A PROFILE PORTRAIT OF A MYSORE NOBLEMAN, POSSIBLY A YOUNG TIPU SULTAN Company School, Southern India, mid to late 19th century A PROFILE PORTRAIT OF A MYSORE NOBLEMAN, POSSIBLY A YOUNG TIPU SULTAN, THE TIGER OF MYSORE (1751 - 1799)

Company School, Southern India, mid to late 19th century

Opaque pigments and white wash on thick paper, the sitter portrayed in profile, the nobleman with thick curly hair and thin moustaches depicted with a characteristic multi-folded red turban embroidered in yellow and blue, clad in a white robe and wearing a purple-trimmed shawl over the shoulder, although not painted from life, the image bearing close stylistic resemblance to 19th-century idealised portrayals of Tipu Sultan, ruler of Mysore (r. 1782-1799), known for his resistance to British expansion, the presence of visible curly hair deviating from canonical depictions and reflecting artistic license typical of later Company School interpretations, the painting backed by a sheet of paper with a black ink sketch of a countryside home, mounted, glazed and framed.

The portrait 15.5cm x 15.5cm, 19.5cm x 19.8cm including the frame

(Dimensions: The portrait 15.5cm x 15.5cm, 19.5cm x 19.8cm including the frame)

(Parts/Quantity: 1)

£600-800

39



EIGHT COMPANY SCHOOL WATERCOLOUR
 PORTRAITS OF INDIAN TRADESMEN
 Possibly Kolkata (Calcutta), West Bengal,
 Eastern India, ca. 1860s - 1880s EIGHT
 COMPANY SCHOOL WATERCOLOUR
 PORTRAITS OF INDIAN TRADESMEN
 Possibly Kolkata (Calcutta), West Bengal,
 Eastern India, ca. 1860s - 1880s

Opaque pigments on paper, each circular
 portrait depicting an Indian tradesman engaged
 in his profession, the trades represented
 including a farmer ploughing with an ox, a cotton
 carder, a potter at his wheel, a man scrubbing
 and washing textiles in the river, a textile wood
 block printer preparing a *kalamkari*, a merchant
 or grocer at his stall, a metalworker or smith at
 his bench, and another enjoying a moment of
 relax, smoking a *huqqa* in front of his working
 tools, the scenes set in delicate landscape or
 workshop backgrounds, the series exemplifying
 the topographical and documentary qualities
 characteristic of Company School paintings, a
 tradition which flourished in the 18th and 19th
 centuries as Indian artists responded to
 European patronage under the East India
 Company, mostly produced for British patrons,
 offering a valuable visual record of traditional
 Indian occupations, attire, caste system, and
 material culture of the late East India Company
 and early British Raj period, each set of four
 mounted, glazed and framed.
 Each approx. 84cm x 28cm including the frame

For a similar series with further sellers and
 Indian subjects, please see the next lot 40.
 (Dimensions: Each approx. 84cm x 28cm
 including the frame)
 (Parts/Quantity: 2)
£2,000-3,000

40



SIX COMPANY SCHOOL WATERCOLOUR
 PORTRAITS OF INDIAN PEOPLE AND
 TRADESMEN Possibly Kolkata (Calcutta), West
 Bengal, Eastern India, ca. 1860s - 1880s SIX
 COMPANY SCHOOL WATERCOLOUR
 PORTRAITS OF INDIAN PEOPLE AND
 TRADESMEN

Possibly Kolkata (Calcutta), West Bengal,
 Eastern India, ca. 1860s - 1880s
 Opaque pigments on paper, each circular
 portrait depicting full-length figures of Indian
 men and women in traditional dress, the
 subjects including an elderly wandering dervish
 with staff and *kashkul* (begging bowl), a woman
 balancing two water pots over her head, a fabric
 merchant, a man holding a large water jar,
 possibly a water seller, a female ceramic seller
 or potter, and a musician with a drum, the
 scenes set in lightly sketched landscapes, the
 series exemplifying the topographical and
 documentary qualities characteristic of
 Company School paintings, a tradition which
 flourished in the 18th and 19th centuries as
 Indian artists responded to European patronage
 under the East India Company, mostly produced
 for British patrons, the vibrant colours and
 costumes offering a valuable visual record of
 traditional Indian social types and trades, attire,
 caste system, and material culture of the late
 East India Company and early British Raj
 period, each set of three mounted, glazed and
 framed.

69.5cm x 29cm including the frame
 (Dimensions: 69.5cm x 29cm including the
 frame)
 (Parts/Quantity: 2)
£1,500-2,000

41



A SEATED PORTRAIT OF AN INDIAN PRINCELY FIGURE Jaipur, Rajasthan, North-Western India, ca. 1880s - 1920s A SEATED PORTRAIT OF AN INDIAN PRINCELY FIGURE

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

Opaque pigments heightened with gold on paper, portraying an Indian princely figure, most probably from the Jaipur court, seated in a palatial setting on a Western high chair in front of a round table, with a book and a vase of flowers next to him, at his feet a dog sleeping, the composition reminiscent of black and white 19th-century photographs of Maharajas, an attempt of reviving the pictorial arts of India against the newly introduced media, pasted on cardboard.

15.8cm x 12cm, 18cm x 14cm including the mount

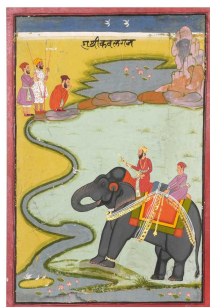
Provenance: from the estate of the Canadian painter, Joseph Plaskett OC RCA (1918 - 2014);

Purchased at auction in the UK, Reeman
Dansie, 25 April 2023, lot 783.

(Dimensions: 15.8cm x 12cm, 18cm x 14cm including the mount)

(Parts/Quantity: 1)

£150-200



42

A NOBLE RAJPUT FIGURE RIDING AN
ELEPHANT ACROSS A RIVER Mewar,
Rajasthan, North-Western India, 18th century A
NOBLE RAJPUT FIGURE RIDING AN
ELEPHANT ACROSS A RIVER

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

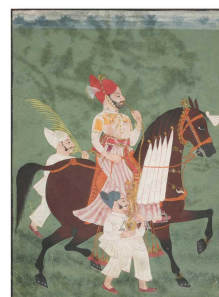
Opaque pigments heightened with gold on wove paper, showing a serene yet majestic scene with a noble Rajput prince clad in regal red with a gold-embroidered turban sitting atop an elephant with gold chains and trappings, approaching a river, three figures waiting on the other banks, one kneeling and sipping water from his palms, the others bearing ceremonial spears, all captured in the characteristic Mewari palette of soft greens, yellows, and warm reds, the composition set within black rules and red borders, inscribed above in black ink Devanagari script एलेफन्ट की निपुणता (the diligence of an elephant), the verso bearing a later-added Devanagari inscription reading महाराजा श्री अरि सिंह ... , translating to “His Majesty, the Maharana Shri Ari Singhji ...”, linking the painting to Maharana Ari Singh of Mewar (r. 1724 - 1773), another inscription in pencil in English reading *Maharana Jai Singh of Mewar*, in a white cardboard mount.

The painting 32.8cm x 22.5cm, 52cm x 40.5cm including the mount

(Dimensions: The painting 32.8cm x 22.5cm,
52cm x 40.5cm including the mount)

(Parts/Quantity: 1)

£2,000-3,000



43

AN EQUESTRIAN PORTRAIT OF AN INDIAN
 RAJA SMOKING HUQQA Mewar (Udaipur),
 Rajasthan, India, first half 19th century AN
 EQUESTRIAN PORTRAIT OF AN INDIAN
 RAJA SMOKING *HUQQA*
 Mewar (Udaipur), Rajasthan, India, first half 19th
 century

Opaque pigments and gold on paper, the
 vertical composition depicting an Indian ruler
 wearing a fine white muslin tunic and an
 elaborate red turban, smoking from a golden
huqqa carried by a foot attendant on his right,
 his brown steed wearing ceremonial horse
 trappings, set within black ruled and bright red
 borders, mounted, glazed and framed.

42.5cm x 33.5cm including the frame
 (Dimensions: Mewar (Udaipur), Rajasthan,
 India, first half 19th century)
 (Parts/Quantity: 1)

£500-700

44



A JHAROKHA PROFILE PORTRAIT OF AN
 INDIAN NOBLEMAN Mughal Provincial School,
 possibly Bikaner or Northern India, 19th century
 A *JHAROKHA* PROFILE PORTRAIT OF AN
 INDIAN NOBLEMAN

Mughal Provincial School, possibly Bikaner or
 Northern India, 19th century

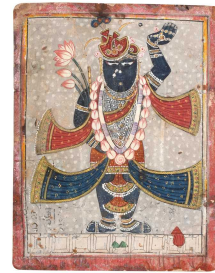
Opaque pigments heightened with gold on wove
 paper, the small tinted drawing presenting a
 profile bust portrait of an Indian courtier,
 standing by a balcony (*jharokha*), holding a
 jewelled *sarpech* turban ornament, mounted,
 glazed and framed.

26cm x 20.5cm including the frame
 (Dimensions: 26cm x 20.5cm including the
 frame)

(Parts/Quantity: 1)

£500-700

45



SHRI NATHJI WITH LOTUS FLOWERS

Possibly Nathdwara, Rajasthan, North-Western
 India, 19th century SHRI NATHJI WITH LOTUS
 FLOWERS

Possibly Nathdwara, Rajasthan, North-Western
 India, 19th century

Opaque pigments and gold on wove paper, the
 Vaishnava deity depicted standing on a white
 marble pedestal or altar against a white-
 speckled grey ground, possibly the interior of a
 temple, wearing his typical headdress and
 adorned with lotus flower garlands, several
 strands of pearl necklaces around the chest,
 holding a large blossomed lotus, set within black
 rules, and yellow and red borders.

23.5cm x 18.5cm

This painting likely originates from the temple
 town of Nathdwara, home to the principal shrine
 of Shri Nathji, a popular manifestation of Krishna
 in the Pushtimarg tradition. The stylised format
 and overall composition are characteristic of
 devotional portraiture produced for *darshan* and
 private worship.

(Dimensions: 23.5cm x 18.5cm)

(Parts/Quantity: 1)

£150-200

46



A SINHALA PALM-LEAF BUDDHIST MANUSCRIPT WITH LACQUERED BOOK COVERS Kandy, Sri Lanka, ca. 1840 - 1860 A SINHALA PALM-LEAF BUDDHIST MANUSCRIPT WITH LACQUERED BOOK COVERS

Kandy, Sri Lanka, ca. 1840 - 1860

Sinhala manuscript on dried palm leaves, containing non-illustrated religious discourses of the Buddhist doctrine transcribed from Pali, the text present on both recto and verso, two binding holes per each leaf, bound between two lacquered wooden boards painted in bright red, ochre yellow, green and black, the front of the covers with a dense vegetal grid of foliate sprays surrounded by an outer frieze of flower petals or palmette leaves, the reverse with figural illustrations of various Buddhas and devotees alternating with lush vegetation, in particular one figure depicting a reclined Buddha sleeping, a typical image usually associated with the state known as *parinirvana* (Sanskrit: parinirvāṇa; Pali: parinibbāna) describing the passing away of the Buddha and his entry into a state of ultimate liberation from the cycle of rebirth (*samsara*).

16.5cm x 62.5cm x 6cm including the wooden binding

In Kandy, one of the main temples, the *Tooth Temple*, holds an entire library dedicated to Buddhist doctrine and rituals. Most of the library's manuscripts are made of dried palm leaves and their lacquered wooden boards painted in the chromatic palette trio of red, yellow and green feature analogous design and decorative motifs to the present lot. Another similar Sri Lankan Buddhist palm-leaf manuscript recently sold at Chiswick Auctions, 29 October 2022, lot 293.

(Dimensions: 16.5cm x 62.5cm x 6cm including the wooden binding)

(Parts/Quantity: 1)

£500-700

47



AN ILLUSTRATED LOOSE FOLIO FROM A JAIN KALPASUTRA MANUSCRIPT Gujarat, West India, possibly mid-15th - 16th century or later AN ILLUSTRATED LOOSE FOLIO FROM A JAIN KALPASUTRA MANUSCRIPT Gujarat, West India, possibly mid-15th - 16th century or later

Opaque pigments, black ink and gold on paper, 7ll. to the page of Prakrit text in Jain nagari script, the front with a panel miniature in gold, red, and blue with black outlines, depicting one of the Jain Tirthankaras seated in meditative lotus position in the middle of a circular diagram, with rows of auspicious animals at the top and bottom, three red *bindus* to the page, catchwords in black, within red rules, set in a glass frame.

The folio 11cm x 26.5cm, 24.5cm x 38.5cm including the frame

(Dimensions: The folio 11cm x 26.5cm, 24.5cm x 38.5cm including the frame)

(Parts/Quantity: 1)

£400-600

48



A LARGE ILLUSTRATED LOOSE FOLIO FROM A SHAHNAMA SERIES: RUSTAM SLAYING ESFANDIYAR Kashmir, Northern India, 19th century A LARGE ILLUSTRATED LOOSE FOLIO FROM A *SHAHNAMA* SERIES: RUSTAM SLAYING ESFANDIYAR Kashmir, Northern India, 19th century Persian manuscript on lined paper, with 18ll. of black ink *nasta'liq* script to the page, the text grouped into four parallel columns, a typical layout for Persian classical epic poetry, the centre of the folio featuring a polychrome gouache illustration depicting the great Persian hero Rustam in battle with Esfandiyar, giving a mortal blow to the enemy's head with his bull-headed mace, two attendants witnessing the scene in the background, the text and illustration set within concentric polychrome rules, mounted, glazed and framed.
 The text panel 44cm x 19.5cm, 67cm x 41.5cm including the frame
 (Dimensions: The text panel 44cm x 19.5cm, 67cm x 41.5cm including the frame)
 (Parts/Quantity: 1)
£300-500

49



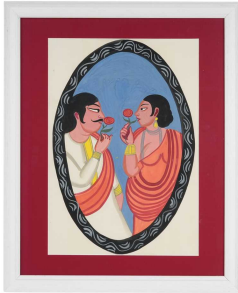
TWO ILLUSTRATED LOOSE FOLIOS FROM A JAMI'S HAFT AWRANG SERIES: YUSUF AT COURT Kashmir, Northern India, second half 19th century TWO ILLUSTRATED LOOSE FOLIOS FROM A JAMI'S *HAFT AWRANG* SERIES: YUSUF AT COURT Kashmir, Northern India, second half 19th century Persian poetry manuscripts on lined paper, each folio with 3ll. of black ink *nasta'liq* script to the page, the text divided into two parallel columns, the centre of each folio illustrated with a polychrome gouache depicting pivotal moments in the story of the Prophet Yusuf (Joseph)'s life, from his dreams to being acknowledged at the court of the Pharaoh of Egypt, the Prophet marked with a flaming golden halo, mounted, glazed and framed.
 Each text panel 11.2cm x 6cm, 23.5cm x 16.5cm including the frame
 (Dimensions: Each text panel 11.2cm x 6cm, 23.5cm x 16.5cm including the frame)
 (Parts/Quantity: 2)
£300-500

50



A KALIGHAT PAINTING OF THE HINDU GOD OF WAR SKANDA Kolkata (Calcutta), West Bengal, Eastern India, ca. 1880 - 1920 A KALIGHAT PAINTING OF THE HINDU GOD OF WAR SKANDA PROPERTY FROM AN AMERICAN COLLECTION Kolkata (Calcutta), West Bengal, Eastern India, ca. 1880 - 1920 Opaque pigments on paper, the vertical composition depicting the Hindu God Skanda, also known as Kartikeya, son of Shiva and Parvati and the god of war and victory, riding his *vahana* (vehicle), the peacock, set against an empty field, holding an arrow and a bow in his hands, mounted, glazed and framed.
 45.5cm x 33cm including the frame
 (Dimensions: 45.5cm x 33cm including the frame)
 (Parts/Quantity: 1)
£300-500

51



A KALIGHAT PAINTING WITH LOVERS
 Kolkata (Calcutta), West Bengal, Eastern India,
 first half 20th century A KALIGHAT PAINTING
 WITH LOVERS
 PROPERTY FROM AN AMERICAN
 COLLECTION
 Kolkata (Calcutta), West Bengal, Eastern India,
 first half 20th century
 Opaque pigments on paper, the vertical
 composition depicting an oval profile portrait of
 two lovers, each holding a rose and gazing at
 their companion, mounted, glazed and framed.
 54cm x 44cm including the frame
 (Dimensions: 54cm x 44cm including the frame)
 (Parts/Quantity: 1)
£400-600

52



53



HIKMET BARUTÇUGIL (TURKISH, B. 1952):
 ALLAH Turkey, signed and dated 1989 HIKMET
 BARUTÇUGIL (TURKISH, B. 1952): *ALLAH*
 Turkey, signed and dated 1989
 A rectangular and small-sized *ebru* (marbled)
 calligraphic composition (*levha*) featuring the
 Arabic word 'Allah' (الله) created in a negative-
 space cut-out technique against a swirling blue
 and cream marbled background, signed and
 dated in pencil lower right *Hikmet Barutcugil 89*,
 mounted, framed and glazed.
 The calligraphic panel 17cm x 24cm, 26cm x
 32cm including the frame

Barutçugil is one of Turkey's most respected
 contemporary *ebru* artists, credited with
 revitalising the traditional Ottoman marbling
 technique for modern audiences. His works
 often integrate spiritual and Sufi themes with
 refined craftsmanship.

(Dimensions: The calligraphic panel 17cm x
 24cm, 26cm x 32cm including the frame)
 (Parts/Quantity: 1)

£200-300

54



AN ILLUMINATED OTTOMAN CALLIGRAPHIC COMPOSITION IN THE SHAPE OF A SHIP (SAFINAT AL-NAJAT) Possibly Ottoman Western Provinces, late 19th - early 20th century AN ILLUMINATED OTTOMAN CALLIGRAPHIC COMPOSITION IN THE SHAPE OF A SHIP (SAFINAT AL-NAJAT) Possibly Ottoman Western Provinces, late 19th - early 20th century Ink, pencil and opaque pigments heightened with gold on paper, the central field presenting an elaborate calligraphic composition in *muhaqqaq* script in the shape of an Ottoman galley with the Turkish *ayyıldız* flag depicted on each of the three masts, possibly a reference to the Ship of Salvation (*safinat al-najat*) mentioned in the *hadiths*, the calligraphy bearing the names of the Seven Sleepers of Ephesus (*Ashab Al-Kahf*) and their dog Qitmir, a story found in the Holy Qur'an, sura *al-Kahf* (18), the panel believed to act as a talisman of safe passage, the borders enhanced with typical Islamic manuscript illuminations in polychromes and gold, mounted, glazed and framed. 68.5cm x 57.1cm including the frame

Provenance: Bonhams London, 6 October 2008, lot 56.
 (Dimensions: 68.5cm x 57.1cm including the frame)
 (Parts/Quantity: 1)
£500-700

55



AN ISLAMIC REVERSE GLASS PAINTING WITH RELIGIOUS CALLIGRAPHY Syria or Lebanon, dated 1352 AH (1933 - 34 AD) AN ISLAMIC REVERSE GLASS PAINTING WITH RELIGIOUS CALLIGRAPHY Syria or Lebanon, dated 1352 AH (1933 - 34 AD) Of rectangular shape, painted in polychromes, white wash and gold, set against a white sheet of lined paper, presenting a bold calligraphic composition in *thuluth* and *ta'liq* scripts reading the name of Allah and a standard religious proclamation "*God, may His Glory shine forth, is One alone, and has no associate*", signed by the maker Kamil and dated 1352, mounted and framed. 66.5cm x 50.3cm including the frame

Exhibited and literature: Alain Fouad George, *Midat: The Public and Intimate Lives of Arabic Calligraphy*, Dar el-Nimer for Arts and Culture, Beirut, 2017, cat. 71, pp. 288 - 89.

Created a decade after the abolition of the Ottoman Sultanate, this glass panel remains deeply Ottoman in flavour. The calligraphy in *thuluth* and *ta'liq* scripts is pleasing to the eye, but not nearly as fine as the work of calligraphy masters. The artist signed his work with the name "Kamil," without a surname, preceded by the colloquial Levantine expression *shighil* ("the work of") rather than the customary formula *'amal-i*. These stylistic choices and the date set the production of this composition in Syria or Lebanon around the time of the French Mandate.

Reverse glass painting was adopted in the Ottoman Empire from early modern Europe, where it was customarily used for images of saints. Religious works like the present one would have been displayed at home or in a religious institution (such as a Sufi lodge), but could also occasionally be found in another setting, such as an office or a café, depending on the subject. They reflect a folk strand in post-Ottoman Arabic calligraphy that evolved in the twentieth century towards such commercial outlets as street banners and cinema posters. (Dimensions: 66.5cm x 50.3cm including the frame)
 (Parts/Quantity: 1)
£400-600

56



AN OTTOMAN THULUTH CALLIGRAPHIC PANEL (LEVHA) Ottoman Turkey, dated 1322 AH (1904 AD) AN OTTOMAN *THULUTH* CALLIGRAPHIC PANEL (*LEVHA*) Ottoman Turkey, dated 1322 AH (1904 AD) Arabic manuscript on paper, with a single bold line of black ink *thuluth* script in the centre, the text with full diacritics and vocalisation, with the date 1322 at the bottom, and two other inscriptions on the left hand-side, one reading *Believe in the Messenger of Allah*, and the latter also praising Prophet Muhammad, set within illuminated decorative borders with foliage on white ground and with triple lines and infinite knotwork on dust pink ground, mounted, glazed and framed.

The calligraphic panel 19cm x 57cm, 47.4cm x 84cm including the frame
 (Dimensions: The calligraphic panel 19cm x 57cm, 47.4cm x 84cm including the frame)
 (Parts/Quantity: 1)
£400-600

57



AN OTTOMAN CARVED WOOD CALLIGRAPHIC PANEL (LEVHA) Ottoman Turkey, dated 1323 AH (1905 AD) AN OTTOMAN CARVED WOOD CALLIGRAPHIC PANEL (*LEVHA*) Ottoman Turkey, dated 1323 AH (1905 AD) Of rectangular shape, the calligraphic panel made of carved wood in relief, mounted on a teal blue velvet ground, reciting the Islamic *Shahada* (Declaration of Faith) in elegant *thuluth* script at the top, below it an additional line from the Qur'an in similar style, the corner cartouches adorned with ornate floral scrollwork and *tughra*-like monograms, dated 1323 AH, corresponding to 1905 CE, glazed and framed.

The panel 31cm x 26cm, 41cm x 36cm including the frame

Inscription: "*Lā ilāha illā Allāh, Muhammadun rasūlu Allāh*"
 (There is no god but God, and Muhammad is the Messenger of God)
 (Dimensions: The panel 31cm x 26cm, 41cm x 36cm including the frame)
 (Parts/Quantity: 1)
£150-200

58



A TAWQI' CALLIGRAPHIC PANEL Possibly Ottoman Turkey or Iran, dated 1321 AH (1903 - 1904) A *TAWQI'* CALLIGRAPHIC PANEL Possibly Ottoman Turkey or Iran, dated 1321 AH (1903 - 1904) Arabic manuscript on paper, with a single bold line of black ink overlapping *tawqi'* script, with full diacritics and vocalisation, dated at the bottom 1321, pasted onto a decorative woodblock-printed red fretwork border, mounted, glazed and framed.

32.5cm x 63.5cm including the frame
 (Dimensions: 32.5cm x 63.5cm including the frame)
 (Parts/Quantity: 1)
£150-200

59



AN OTTOMAN THULUTH CALLIGRAPHIC PANEL (LEVHA) Possibly Ottoman Turkey or Provinces, late 19th - early 20th century AN OTTOMAN THULUTH CALLIGRAPHIC PANEL (LEVHA)

Possibly Ottoman Turkey or Provinces, late 19th - early 20th century

Arabic manuscript on paper, with a single bold line of black ink *thuluth* script in the middle and two lines of *rika'* script at the top and bottom of the page, the central line introduced by the *Basmala* - Bismillah al-Rahman al-Rahim ("In the name of God, the Most Gracious, the Most Merciful"), the calligraphic panel framed within a richly illuminated border with floral arabesques in gold and polychrome pigments, characteristic of late Ottoman decorative aesthetics, the composition further enhanced with stylised gold cloudbands and *saz*-style leaves delicately arranged around the text block, the inscription at the bottom featuring the calligrapher's honorific title "*al-Sayyid*," denoting noble or religious descent—likely reading *Sayyid Jalal*, mounted, glazed and framed.

The calligraphic panel 17cm x 31.5cm, 34cm x 48cm including the frame

(Dimensions: The calligraphic panel 17cm x 31.5cm, 34cm x 48cm including the frame)

(Parts/Quantity: 1)

£200-300

60



A FINELY ILLUMINATED QAJAR SHI'A PRAYER SCROLL: DU'A KUMAYL Qajar Iran, 19th century A FINELY ILLUMINATED QAJAR SHI'A PRAYER SCROLL: *DU'A KUMAYL* Qajar Iran, 19th century

Arabic manuscript on wove paper, written in neat black ink *naskh* script in clouds reserved against a gold ground, the illuminated headpiece painted in gold and polychromes with concentric polylobed arches infilled with floral meanders, vegetal sprays and a stylised knotted arabesque, the opening with the prayer title (*Du'a Kumayl*) in red against a gold ground, the cusped cartouche flanked by polychrome floral sprays on a cobalt blue ground, the brown leather cover with a scalloped and cusped flap attached at headpiece.

197.7cm x 7.8cm

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

The specific prayer of this scroll, *Du'a' Kumayl* (Arabic: دعاء كميل, lit. 'supplication of Kumayl') is a supplication attributed to the first Shi'a Imam, 'Ali bin Abi Talib (d. 661). It is particularly revered in Shi'a circles and it is believed to contain esoteric teachings about divine mercy and repentance. In this case, the choice of scroll format is quite suited. Indeed, the compact scroll would have allowed the pious Shi'a Muslim owner to carry this prayer with him in an amulet case or *hirz*, and even wear it, maximising the auspicious protection and blessing this scroll could yield. (Dimensions: 197.7cm x 7.8cm)

(Parts/Quantity: 1)

£2,000-3,000

61



A KUFIC-STYLE GHUBARI SCROLL WITH ISLAMIC PRAYERS Possibly Northern India, 18th - 19th century A KUFIC-STYLE *GHUBARI* SCROLL WITH ISLAMIC PRAYERS PROPERTY FROM A CANADIAN COLLECTION

Possibly Northern India, 18th - 19th century Arabic manuscript on paper, with two overlapping lines of black ink miniature *ghubari* script in angular Kufic style, with diacritics, each diacritic and dot infilled with inscriptions, the prayers divided into smaller sheets of stained paper, joined together and pasted onto a coarse cotton fabric.

14.2cm x 215cm

(Dimensions: 14.2cm x 215cm)

(Parts/Quantity: 1)

£150-200



62

A TURKISH EMBROIDERED SILK DOCUMENT HOLDER Possibly Ottoman Turkey, late 19th - early 20th century A TURKISH EMBROIDERED SILK DOCUMENT HOLDER

Possibly Ottoman Turkey, late 19th - early 20th century

Of rectangular shape, the silk document holder featuring two elaborately embroidered panels reflecting late Ottoman decorative aesthetics, executed in vibrant silk threads and metallic thread couching, presenting stylised floral, pseudo-calligraphic, and geometric designs, one side with a central tughra-style decoration, while the reverse adorned with the crescent and star emblem—symbols associated with Ottoman imperial iconography, particularly in the late 19th and early 20th centuries.

61cm x 49cm

The silk ground of this holder, embroidered in raised metal and silk threads, echoes the techniques found in Ottoman diplomatic wallets of the 18th and 19th centuries—such as those held in the collections of the Sadberk Hanım Museum in Istanbul and the Victoria & Albert Museum in London. These embroidered wallets and document folders, often presented to foreign dignitaries, were highly prized for their craftsmanship and symbolic content. The continued use of similar motifs and techniques in this early 20th-century example demonstrates the enduring prestige of Ottoman textile traditions, even as the empire approached its twilight years. The document holder's structure—with a trapezoidal profile and capacious interior—suggests its use as a formal correspondence or archival case, possibly for safeguarding official papers (*firman*) or personal letters within a diplomatic elite.

(Dimensions: 61cm x 49cm)

(Parts/Quantity: 1)

£200-300

63



AN ILLUMINATED LOOSE QUR'AN FOLIO
Safavid Iran, 16th century AN ILLUMINATED
LOOSE QUR'AN FOLIO

Safavid Iran, 16th century

Sura An-Nisa (4: vv. 58 - 60), Arabic manuscript on paper, with 7ll. of elegant *thuluth* script in alternating black and gold ink, the text with full diacritics and vowels in black, corrections in red, gold wheel-shaped verse (*aya*) markers with blue outlines, a fine illuminated medallion to indicate verse count or division marker infilled with scrolling foliate sprays on a blue ground on the left hand-side margin, set within gold and blue rules, mounted, glazed and framed.

The folio 35cm x 23.5cm, 47.8cm x 36.5cm including the frame

(Dimensions: The folio 35cm x 23.5cm, 47.8cm x 36.5cm including the frame)

(Parts/Quantity: 1)

£200-300



FOUR ILLUMINATED LOOSE QUR'AN FOLIOS
AND A MAGHRIBI BIFOLIO Morocco, Syria,
Iran and India, 15th to 18th centuries FOUR
ILLUMINATED LOOSE QUR'AN FOLIOS AND
A MAGHRIBI BIFOLIO

Morocco, Syria, Iran and India, 15th to 18th centuries

Arabic manuscripts on paper, comprising a loose folio from a Safavid Herat Qur'an, ca. 1580, with the last *ayat* of *Sura al-Qalam* (68) and the first few *ayat* of *Sura al-Haqqah* (69), with 15ll. of alternating black, gold and white ink *thuluth* and *naskh* scripts to the page, with full diacritics and vocalisation, gold wheel-shaped *aya* markers, with marginal illumination; a small-sized Timurid Qur'an folio, with 14ll. of black ink *naskh* script to the page and golden and cobalt blue medallions with vegetal sprays on the margins, set within gold and blue rules, and with catchwords, mounted, glazed and framed; a Mamluk Qur'an folio, with 13ll. of black ink *thuluth* script to the page, gold rosettes as *aya* markers, corrections in red ink, on a white cardboard mount; an Indian Qur'an folio, with 9ll. of black ink *riqa'* script to the page, with marginal illumination containing the Arabic letter 'ayn, mounted, framed and glazed; and lastly, a Maghribi manuscript bifolio, with 19-20ll. of sepia, red, and blue ink *maghribi* script, extracted from the last chapters of *Awḍaḥ al-masālik ilā Alfiyyat Ibn Mālik* (The Clearest Pathway to the Alfiyya of Ibn Mālik) by Ibn Hishām al-Anṣārī (d. 761 AH / 1360 AD), on the right the chapter on apocope (*hadhf*), on the left the sections on metathesis of *tā'* and *dāl*, set on a white cardboard mount.

Dimensions of the respective text panels:

22.5cm x 14.5cm

11.5cm x 7cm

24cm x 18.5cm

21.5cm x 13cm

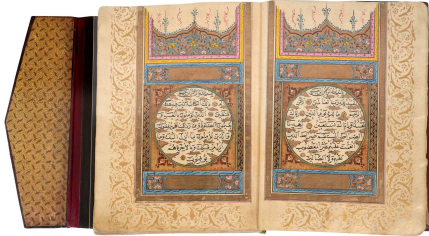
14cm x 9cm

Provenance: all recently purchased at auction in the UK (2022 - 2024), including Mallams; Lacy, Scott & Knight, and Chiswick Auctions.

(Parts/Quantity: 5)

£300-500

65



AN ILLUMINATED OTTOMAN QUR'AN
 Ottoman Turkey, dated 1260 AH (1844 AD) AN ILLUMINATED OTTOMAN QUR'AN
 Ottoman Turkey, dated 1260 AH (1844 AD)
 Arabic manuscript on lined paper, 260ff., 2 fly-leaves and 2 endpapers, with 15ll. of black ink *naskh* script to the page, the opening bifolio lavishly illuminated in a typical 19th-century Ottoman style with burnished gold leaf and polychromes, the top border with cusped arches infilled with rosette sprays, the first two suras (*al-Fatiha*, 1 and *al-Baqara*, 2) grouped in circular medallions with cloudbands against gilt ground, with vegetal arabesques and strapwork on the corners of the text panel, gold roundels as *ayat* markers, full diacritics and vocalisation, marginal notes and corrections in red, catchwords, illuminated polychrome marginal markers for specific passages and sections, sura headings left incomplete with gold ground (and no sura title usually in white ink), the last page dated 1260 and inscribed by the calligrapher Muhammad Rashid, one of the students of the Master Muhammad Tahir al-Hamid Bey, with profuse gold floral illumination, in a gilt brown calf leather binding with chequered grid panels.
 The text panel 17cm x 10cm, the folio 23.6cm x 17.5cm
 (Dimensions: The text panel 17cm x 10cm, the folio 23.6cm x 17.5cm)
 (Parts/Quantity: 1)
£500-700

66



A QAJAR POLYCHROME-COTTON WOVEN QUR'AN BOX Iran, second half 19th century A QAJAR POLYCHROME-COTTON WOVEN QUR'AN BOX
 Iran, second half 19th century
 Of rectangular shape, the Qur'an or manuscript box of soft-sided construction, the exterior woven in bright hot pink, green, navy and cream thread with stylised floral motifs in an interlocking geometric lattice on a turquoise ground, framed by magenta and green borders, the interior lined with Soviet printed cotton fabric featuring Japanese-style fans and large hibiscus blossoms, a classical example of *Chinoiserie* taste, finished with metallic thread trimming and cotton tassels.
 7cm x 24cm x 16cm
 (Dimensions: 7cm x 24cm x 16cm)
 (Parts/Quantity: 1)
£200-300

67



A QAJAR POLYCHROME GLASS BEADWORK QUR'AN BOX WITH FLOWERING SPRAYS
 Qajar Iran, second half 19th century A QAJAR POLYCHROME GLASS BEADWORK QUR'AN BOX WITH FLOWERING SPRAYS
 Qajar Iran, second half 19th century
 Of rectangular shape, the exterior densely decorated with micro-beading in polychromes, presenting dense floral and foliate meanders against a white-grey ground, framed by rows of drop-shaped petal borders, the top lid centred with a symmetrical floral arrangement within an ogival cartouche, reminiscent of the traditional tooled manuscript bindings of the Timurid and Safavid periods, the front flap shaped and adorned with a pierced keyhole escutcheon, the interior lined with deep red silk, and the underside of the box in worn crimson velvet.
 11cm x 32cm x 20cm
 (Dimensions: 11cm x 32cm x 20cm)
 (Parts/Quantity: 1)
£300-500

68



THREE ISLAMIC BRASS PEN CASES WITH INKWELLS (DAWAT) Possibly Turkey or Egypt, 20th Century
 THREE ISLAMIC BRASS PEN CASES WITH INKWELLS (DAWAT) Possibly Turkey or Egypt, 20th Century
 Comprising three narrow rectangular brass pen cases, each of elongated form with hollow tubular bodies for storing reed pens, attached to lidded inkwells at one end for ink, the hinged inkwell lids decorated with shell-shaped thumbpieces, one of the pen cases inscribed in reversed *thuluth* script, the other two plain but sharing similar construction and proportions. The longest 24.5 x 5cm, the smallest 23cm x 6cm
 (Dimensions: The longest 24.5 x 5cm, the smallest 23cm x 6cm)
 (Parts/Quantity: 3)
£50-100

69



AN ILLUMINATED OTTOMAN MANUSCRIPT SECTION OF CALLIGRAPHY PRACTICE
 Ottoman Turkey, 19th century
 AN ILLUMINATED OTTOMAN MANUSCRIPT SECTION OF CALLIGRAPHY PRACTICE
 Ottoman Turkey, 19th century
 Arabic manuscript on paper, 11pp., with 7ll. of black and red ink *naskh* script, an illuminated frontispiece and several Arabic calligraphy practice charts repeating letters of the alphabet, set within concentric polychrome rules, an important witness of the Ottomans' fascination for the written word and proper calligraphy.

The folio 25cm x 36cm
 (Dimensions: The folio 25cm x 36cm)
 (Parts/Quantity: 1)
£300-400

70



TWELVE OTTOMAN AND PERSIAN LEATHER MANUSCRIPT BINDINGS WITH GILT, TOOLED AND EMBOSSED DESIGNS Ottoman Turkey and Provinces, and Iran, 17th to 19th century

A rare and impressive group of twelve Ottoman and Persian morocco and calf leather bindings, each cover richly decorated and occasionally painted in polychromes, featuring tooled, stamped and embossed geometric and arabesque motifs, some with intricate floral patterns, central medallions and corner-pieces, most with characteristic envelope flaps, several incorporating marbled endpapers, a traditional hallmark of Ottoman bookbinding, the vibrant crimson and deep ochre tones highlighting the luxury materials and the refined skills of Islamic master bookbinders.

The largest 33.3cm x 24cm, the smallest 21cm x 15cm

Ottoman bookbinding developed as a distinct art form from the 15th century, blending Persian and Islamic influences with unique Turkish styles. Craftsmen employed complex techniques, including gilding, burnishing, delicate tooling, and sometimes lacquering, to create covers that were both protective and highly decorative. The use of envelope flaps is a distinctive feature of Islamic bookbinding, serving to protect the manuscript edges.

Bindings such as these would have been commissioned for Qur'ans, poetry, and scholarly works, underscoring the owner's wealth and cultural refinement. The survival of a matched group in such variety and quality is unusual, illustrating the evolution and breadth of the Islamic decorative arts of the book in the 17th, 18th and 19th centuries.

(Dimensions: The largest 33.3cm x 24cm, the smallest 21cm x 15cm)

(Parts/Quantity: 12)

£600-800

71



A MAGHRIBI MANUSCRIPT OF HADITHS, SAYINGS AND AUSPICIOUS PRAYERS
Possibly Morocco or Tunisia, North Africa, dated Shawwal 1164 AH (August - September 1751 AD) A *MAGHRIBI* MANUSCRIPT OF HADITHS, SAYINGS AND AUSPICIOUS PRAYERS

Possibly Morocco or Tunisia, North Africa, dated Shawwal 1164 AH (August - September 1751 AD)

Arabic manuscript on lined paper, 373ff., with 40ll. of sepia ink *maghribi* script to the page, titles, important passages and keywords in red ink, marginal notes in black, opening with a later-added index in chart-like format, the final section condensing many different sayings starting with the Arabic word *قوله* (*Saying it*), the last page dated *an afternoon of the month of Shawwal, the year 1164*, and inscribed with the names of some of the illustrious scholars referenced in the book such as Abd al-Qadir Jilani and the Prophet's companion, Abd Allah ibn Mas'ud, in a later cardboard binding with brown leather spine.

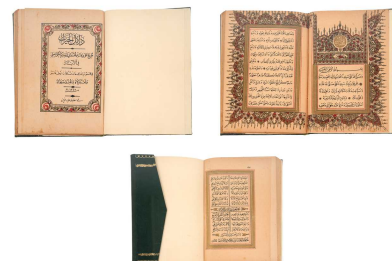
The folio 31cm x 21cm

(Dimensions: The folio 31cm x 21cm)

(Parts/Quantity: 1)

£1,500-2,000

72



TWO ISLAMIC MANUSCRIPTS AND A PRINTED DALA'IL AL-KHAYRAT BY AL-JAZULI (D. 1465) Possibly Lebanon or Syria, and Turkey, late 19th - early 20th century TWO ISLAMIC MANUSCRIPTS AND A PRINTED DALA'IL AL-KHAYRAT BY AL-JAZULI (d. 1465) Possibly Lebanon or Syria, and Turkey, late 19th - early 20th century

Arabic manuscripts and printed book on paper, comprising two compendiums, one of prayers and qualities of the Prophet, numbered 8, the latter with historical and *Hadith*-based chronicles, respectively 301ff., 1 fly-leaf and 2 endpapers, and 108ff., 2 fly-leaves and 2 endpapers, the first manuscript with 17ll. of sepia ink *naskh* script to the page, the last page dated 1310 AH (1892 AD), and the latter with 17ll. of sepia ink *naskh* script to the page, incomplete, both in hardcopy marbled paper bindings; and a travel-sized printed *Dala'il al Khayrat* by the scholar al Jazuli, 96pp., 1 fly-leaf and 1 endpaper, printed in Istanbul and dated 1349 AH (1930 AD), in a tooled and gilt green leather binding.

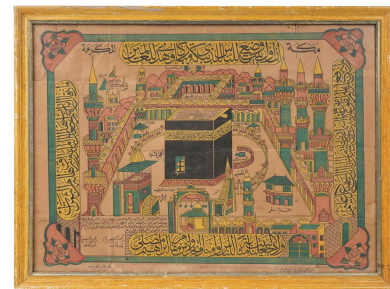
The largest text panel 16cm, x 9.5cm, the largest folio 21cm x 17.5cm
 (Dimensions: The largest text panel 16cm, x 9.5cm, the largest folio 21cm x 17.5cm)
 (Parts/Quantity: 3)
£300-500

73



HAJJ MEMORABILIA: TWO CHROMOLITHOGRAPHED HAJJ CERTIFICATES AND OTHER PRINTS Turkey and Egypt, 20th century *HAJJ MEMORABILIA: TWO CHROMOLITHOGRAPHED HAJJ CERTIFICATES AND OTHER PRINTS* Turkey and Egypt, 20th century Comprising two colour-printed certificates of the holy pilgrimage (hajj) to the Muslim sacred sites of Mecca and Medina, each in horizontal format, slightly different in size, both featuring a similar composition presenting large panoramic front and aerial views of the Masjid al-Haram with Ka'ba at its centre, the Prophet's minbar (pulpit) from which the first Islamic sermon was given, and the courtyard of the Prophet's mosque; three printed views of Mecca and the *Masjid al-Haram*, including a 1960s - 1970s reproduction of the aerial view of Mecca by Pierre Gabriel Berthault (1737 - 1831) titled in Turkish *Mekke'nin Umumi Görünüşü*, and another chromolithograph with a funeral procession on camel's back, 'Ali's sword *Zulfiqar* hanging on the side of the camel. (6)
 The largest certificate 47.5cm x 69cm The largest print 46cm x 63.5cm
 (Dimensions: The largest certificate 47.5cm x 69cm; the largest print 46cm x 63.5cm)
 (Parts/Quantity: 6)
£200-400

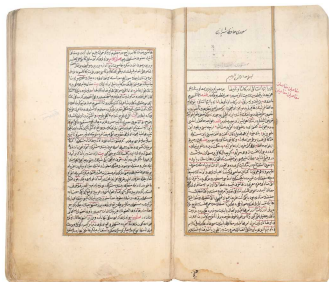
74



HAJJ MEMORABILIA: A
CHROMOLITHOGRAPHED HAJJ
CERTIFICATE Mecca, Hijaz, Saudi Arabia, 20th
century **HAJJ MEMORABILIA: A
CHROMOLITHOGRAPHED HAJJ
CERTIFICATE**

Mecca, Hijaz, Saudi Arabia, 20th century
Of rectangular shape, colour-printed, presenting
a large panoramic three-quarter view of the
interior of the *Masjid al-Haram* with Ka'ba at its
centre, in the front of the main entrance gate the
minbar (pulpit) of the Prophet, each location
labelled, the borders with four oval cartouches of
black ink *thuluth* script on yellow ground, and
four cusped cartouches infilled with roses on the
corners, signed by the witness Muhammad Sad
'Abd al Rahman on the lower left corner.
46.5cm x 62cm including the frame
(Dimensions: 46.5cm x 62cm including the
frame)
(Parts/Quantity: 1)
£100-120

75



A COMMENTARY ON THE WORK OF THE
PERSIAN POET HAFIZ-I SHIRAZI (CA. 1325 -
1390) Possibly Iran or Iraq, 19th century A
COMMENTARY ON THE WORK OF THE
PERSIAN POET HAFIZ-I SHIRAZI (ca. 1325 -
1390)

Possibly Iran or Iraq, 19th century
Persian manuscript on lined paper, 582ff., 1 fly-
leaf and 2 endpapers, with 29ll. of black ink
naskh script to the page, the text written in
prose as a commentary of the work and
personality of Khwaja Shams-od-Din
Muhammad Hafiz-i Shirazi, also known as
Hafez, a major Medieval Persian lyrical poet
renowned for his love *ghazals* and poetic
anthology *Divan*, important words and passages
marked in red, with marginal notes and
catchwords in black, page numbers on the top
left corner, divided into sections, the index in
chart-like form preceding the text with 8 grids,
the ruled text panel only present in the opening
folio, in a brown calf leather binding with central
tooled vegetal arabesque medallions.
The text panel 15cm x 6.5cm, the page 23cm x
13cm
(Dimensions: The text panel 15cm x 6.5cm, the
page 23cm x 13cm)
(Parts/Quantity: 1)
£200-300

76



AN ILLUMINATED KASHMIRI ANWAR-I SUHAILI BY HUSAYN WAIZ AL-KASHIFI (D. 1504) Kashmir, Northern India, 19th century AN ILLUMINATED KASHMIRI *ANWAR-I SUHAILI* BY HUSAYN WAIZ AL-KASHIFI (d. 1504) Kashmir, Northern India, 19th century Persian manuscript on wove paper, 510ff., 2 fly-leaves and 2 endpapers, with 13ll. of free-flowing black ink *nasta'liq* script to the page, the opening bifolio with elaborate illumination featuring at the top three interlinked cusped arches infilled with floral blossoms and arabesque vegetal sprays, the text gathered in cloudbands against a gold ground, important words as well as corrections in red, marginal notes in black and sepia ink, catchwords, set within concentric polychrome and gold rules, with two rubbed personal library stamps and further owner's notes before the opening bifolio, in a European tooled and gilt morocco leather binding featuring the volume's title in English (*The Lights of Canopus*) on the spine. The text panel 15cm x 7.5cm, the folio 22cm x 12cm

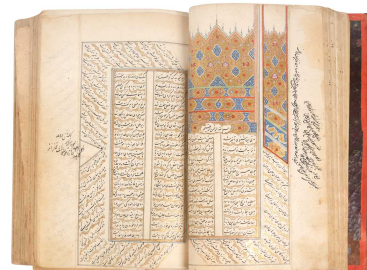
The *Anwar-i Suhaili* or 'Lights of Canopus' – commonly known as the *Fables of Bidpai* in the West – is a Persian version of an ancient Indian collection of animal fables, including the story of the two jackals Kalilah and Dimna. Originally called the *Panchatantra*, these fables were all written in Sanskrit. At the end of the 15th century, the Timurid Sultan Husayn Mirza Bayqara (r.1469 - 1506) entrusted the poet Husayn Waiz al-Kashifi to produce a simplified version in Persian, which subsequently became very popular, especially among the Mughal Emperors in India who commissioned several luxurious copies. The success of the text did not cease in the 19th century, when this volume would have been produced. (Dimensions: The text panel 15cm x 7.5cm, the folio 22cm x 12cm) (Parts/Quantity: 1) **£400-600**

77



A SECTION OF THE GULISTAN BY SA'DI SHIRAZI (D. 1292) Safavid Iran, 17th - 18th century A SECTION OF THE *GULISTAN* BY SA'DI SHIRAZI (d. 1292) Safavid Iran, 17th - 18th century Persian manuscript on wove paper, 165ff., 2 fly-leaves and 2 endpapers, with 9ll. of elegant black ink *nasta'liq* script to the page, the text arranged into two parallel columns as well as single text blocks, customary for Persian prose, with diagonal *chalipa* format text blocks on the margins acting as commentary, the opening page illuminated in gold and polychromes, with cusped arches at the top infilled with intertwined floral scrolls with buds and foliage, important words in gold and red, 19th-century pencil annotations in English on the margins defining the chapters, with two airport stamps reading *Indian Air Customs Delhi Airport Palam*, in a tooled brown morocco leather binding with Safavid-style arabesque medallions. The text panel 11cm x 7cm, the folio 19cm x 12.5cm (Dimensions: The text panel 11cm x 7cm, the folio 19cm x 12.5cm) (Parts/Quantity: 1) **£300-500**

78



AN ILLUMINATED PERSIAN MASNAVI BY JAJAL AL-DIN RUMI (D. 1273) Safavid Iran, dated 1081 AH (1670 AD) AN ILLUMINATED PERSIAN MASNAVI BY JAJAL AL-DIN RUMI (d. 1273)

Safavid Iran, dated 1081 AH (1670 AD)
 Persian manuscript on wove paper, 494ff., 2 fly-leaves and 2 endpapers, with 17ll. of elegant black ink *nasta'liq* script to the page, the text arranged into two parallel columns, customary for Persian poetry, with diagonal *chalipa* format text blocks on the margins acting as commentary, each opening page of the six chapters (*daftars* or books) of the complete work lavishly illuminated in gold and polychromes, with cusped arches at the top infilled with stylised arabesque medallions, intertwined split palmettes, and spiraling floral scrolls, the text clustered in cloudbands against a gold ground, within gold and blue rules, dated 1081 at the end of every *daftar*, the last page inscribed by the calligrapher Muhammad Saleh Maqsood, in a later Qajar polychrome-painted papier-mâché lacquered binding with daffodils on the front covers and floral triumphs on the inner covers, the back cover placed upside down.

The text panel 17cm x 7.5cm, the folio 25.8cm x 15.5cm

(Dimensions: The text panel 17cm x 7.5cm, the folio 25.8cm x 15.5cm)

(Parts/Quantity: 1)

£500-700

79



A PERSIAN POETRY COMMENTARY Iran or Central Asia, 18th century A PERSIAN POETRY COMMENTARY

Iran or Central Asia, 18th century

Persian manuscript on wove paper, 378ff., 4 fly-leaves and 5 endpapers, with 21ll. of black ink *nasta'liq* script to the page, no diacritics or vocalisation, important words and references in red ink, the commentary in prose as a single text block and the poetic passages divided into three parallel text columns, with many bibliographical references ('*the Great Humayun said*, '*the Great Shahzadeh said*' etc) in red ink, and marginal notes in black, the original opening page now missing and replaced, inscribed at the end with a possible date '124' (1124 AH ? / 1712 AD), a dedication to the *Lord of the Worlds*, 'Ali Seyyed Muhammad al-Taybeen al-Tarin, and the calligrapher's name Ahmad bin Muhammad al-Mustakin al-Khwarazmi, in a Central Asian tooled blue-dyed calf leather binding with cusped vegetal arabesque medallions in bright and dark red.

The text panel 17cm x 11cm, the folio 25.5cm x 17.5cm

(Dimensions: The text panel 17cm x 11cm, the folio 25.5cm x 17.5cm)

(Parts/Quantity: 1)

£600-1,000

80



A MANUSCRIPT OF ISLAMIC GEOMANCY, ALCHEMY, MYSTICAL IMAGERY AND OCCULT SCIENCES Possibly Iran or the Levant, dated 1104 AH (1692 AD) A MANUSCRIPT OF ISLAMIC GEOMANCY, ALCHEMY, MYSTICAL IMAGERY AND OCCULT SCIENCES

Possibly Iran or the Levant, dated 1104 AH (1692 AD)

Arabic manuscript on paper, possibly one of the geomantic and alchemical texts of Dhul-Nun al-Misri (d. 859 or 862), an early Egyptian Muslim mystic and ascetic of Nubian descent, 37ff., 1 fly-leaf, with varying number of lines of black ink *naskh* script to the page and several charts and diagrams for divination, infilled with magical numbers, occult symbols, letters, and drawings, including astronomical charts and *abjad* calculations in red and black ink, catchwords and marginal notes, the last page ending with a prayer and the date 1104 in a different hand, in a modern hardcopy leather-lined marbled paper binding.

The folio 20cm x 14cm

(Dimensions: The folio 20cm x 14cm)

(Parts/Quantity: 1)

£600-800

81



FETAVA-YI ALI EFENDI: A COLLECTION OF LEGAL FATWAS BY ALI EFENDI (D. 1692) Ottoman Turkey, 18th century *FETAVA-YI ALI EFENDI*: A COLLECTION OF LEGAL *FATWAS* BY ALI EFENDI (d. 1692)

Ottoman Turkey, 18th century

Ottoman Turkish manuscript on European laid paper, 262ff., 4 fly-leaves and one endpaper, with 27ll. of free-flowing black ink *naskh* script to the page, the text preceded by four folios of index in the form of red charts with numerals and basic information, important words and titles in red, no diacritics or vocalisation, catchwords, the text panel within red rules, the text a copy of the collection of legal decisions (*fetvas*, *fatwas*) by Ali Efendi Çatalcalı (d. 1692), lacking dated colophon but the lined paper suggesting an 18th century dating, the last page inscribed with the date 1109 AH (1698 AD) at the top, in tooled and gilt burgundy morocco Ottoman leather binding with cusped arabesque cartouches with vegetal scrollwork.

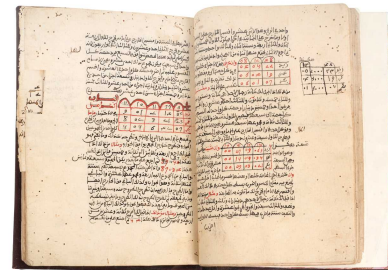
The text panel 19.4cm x 9.7cm, the folio 28.5cm x 14.5cm

(Dimensions: The text panel 19.4cm x 9.7cm, the folio 28.5cm x 14.5cm)

(Parts/Quantity: 1)

£150-300

82



Y AN ISLAMIC COMPENDIUM IN THREE PARTS Possibly Morocco or Tunisia, North Africa, dated 1190 AH (1776 - 1777 AD) **AN ISLAMIC COMPENDIUM IN THREE PARTS** Possibly Morocco or Tunisia, North Africa, dated 1190 AH (1776 - 1777 AD)

Arabic manuscript on lined paper, 104ff., 1 fly-leaf and 1 endpaper, with 25ll. of sepia ink North African *naskh* script to the page, the text divided into three different parts, the first section dealing with the science of numbers, numerology, and calculations, with various charts, indexes and grids, the numerals written in both Arabic and Roman formats; the second section with commentaries and historical anecdotes by the scholar Muhammad Za'mi al-Abbasiya (?), of Andalusian origin, inscribed by the Tunisian calligrapher Seyyed Ibrahim; and the third section with prayers and further commentaries, the last page dated 1190 and signed by Al-Walad (?) al-Jamil, important words and passages in red, with marginal notes and catchwords, in a modern tooled brown morocco leather binding.

The text panel 15.5cm x 10cm, the folio 21cm x 15cm

(Dimensions: The text panel 15.5cm x 10cm, the folio 21cm x 15cm)

(Parts/Quantity: 1)

£300-500



THREE ISLAMIC MANUSCRIPTS Possibly Tunisia or Morocco, North Africa, and the Levant, 19th century **THREE ISLAMIC MANUSCRIPTS**

Possibly Tunisia or Morocco, North Africa, and the Levant, 19th century

Arabic manuscripts on paper, comprising a commentary on Sheikh Tayeb al-Zain's journey to Malta in 1225 AH (1810 AD), 11ff., 1 fly-leaf and 2 endpapers, with 20ll. of sepia ink North African *naskh* script to the page, important words in red, with marginal notes, the last page dated the 17th day of Dhu al-Qasr (Qadah?) 1229 AH (31 October 1814 AD), in modern hardcopy marbled paper green and brown binding; a treatise on agriculture, an abbreviated version of an agricultural treatise by Ibn al-Awwam al-Andalusi, 17ff., 1 fly-leaf, 2 endpapers, with 21ll. of free-flowing black ink *maghribi* script to the page, important words in red, the last page and endpapers with an embossed rectangular stamp reading 'BATH', in modern hardcopy marbled paper burgundy red binding; and another manuscript with historical anecdotes and commentaries, 6ff., with 26ll. of sepia ink *maghribi* script to the page, important words and passages in red, in modern hardcopy marbled paper yellow and black binding.

The largest text panel 23.5cm x 12cm, the largest folio 28cm x 20cm

(Dimensions: The largest text panel 23.5cm x 12cm, the largest folio 28cm x 20cm)

(Parts/Quantity: 3)

£300-500



TWO ISLAMIC MANUSCRIPTS Possibly Lebanon or Tunisia, North Africa, 19th and 20th centuries
TWO ISLAMIC MANUSCRIPTS Possibly Lebanon or Tunisia, North Africa, 19th and 20th centuries

Arabic manuscripts on paper, comprising a handwritten commentary on *The Virtues of Sidi Mohammed al-Jallaz*, and *The History of al-Farwan* by the scholar Hajj Abi Wajid Allah al-Mu'tam, 13ff., 1 fly-leaf, 2 endpapers, with 20ll. of free-flowing, cursive, black ink *naskh* script, titles, diacritics and some vowels marked in red, incomplete, in modern hardcopy marbled paper green and white binding; and another religious manuscript listing the prominent landmarks of Muslim Saints in Qayrawan (Tunisia) and North Africa, by Muhammad Issa (Al-Qanuni), 107ff., 2 fly-leaves, 1 endpaper, with 26ll. of North African *naskh* script in black, yellow, green, red and blue inks, important passages highlighted in different colours, occasionally the text block shifting to a double-column list, with annotations and numbers in the margins, catchwords, the last page dated 1290 AH (1873 AD), in a modern hardcopy marbled paper red, yellow and green binding.

The largest text panel 17cm x 10cm, the folio 23.5cm x 17.5cm

(Dimensions: The largest text panel 17cm x 10cm, the folio 23.5cm x 17.5cm)

(Parts/Quantity: 2)

£300-500

85



THREE ISLAMIC MANUSCRIPTS Mostly Kashmir and Northern India, 19th century
THREE ISLAMIC MANUSCRIPTS Mostly Kashmir and Northern India, 19th century

Arabic manuscripts on paper, comprising a volume described as the History of the Beginning of the World (كتاب تاريخ مبتدأ الدنيا - *Kitab Tarikh-i Mubtada al-Duniya*) by Ibn Ila al-Duniya, a later-added handwritten note disputing the attribution and presenting the tome as a biographical work on the lives of Arab scholars, poets and important personalities, 168ff., 1 fly-leaf, with 27ll. of black ink *naskh* script to the page, the illuminated opening bifolio with gold cusped arches and red borders with vegetal zig-zag fretwork, verse markers as gold roundels, titles in red, with marginal notes and catchwords, the last page inscribed by the calligrapher Ghilan Faqid Khan, in a tooled brown morocco leather binding with an inventory sticker on the front cover reading '539'; and two other manuscripts, one a possible compendium of Islamic law, respectively 130ff., 1 fly-leaf, 2 endpapers, and 255ff., 1 fly-leaf, 1 endpaper, both in tooled brown morocco bindings with Ottoman-style cusped arabesque medallions, with inventory stickers reading 69 and 182 on the respective spines.

The largest text panel 21.5cm, x 12.5cm, the largest folio 28.2cm x 17.5cm

(Dimensions: The largest text panel 21.5cm, x 12.5cm, the largest folio 28.2cm x 17.5cm)

(Parts/Quantity: 3)

£300-500

86



THREE ISLAMIC MANUSCRIPTS OF TUNISIAN INTEREST Tunisia, North Africa, mostly late 19th - early 20th century **THREE ISLAMIC MANUSCRIPTS OF TUNISIAN INTEREST**

Tunisia, North Africa, mostly late 19th - early 20th century

Arabic manuscripts on paper, comprising a printed extract of "*The Pact of Security Law*", an informative juridical booklet dealing with national security rules and practices in Tunisia, 17pp., 1 endpaper, in a plastified blue *faux* leather binding; a handwritten historical commentary of the various rulers and dynastic lineage in Tunisian history by the late Muhammad Bin Khalil al-Tawahi al-Jamal, 26ff., 1 endpaper, in a modern hardcopy marbled paper binding; and another handwritten account with dates and information about Tunisia's history and rulers, 93ff., 2 fly-leaves and 2 endpapers, bearing several dates on the last page (1266 and 1289 AH, ca. 1850 and 1873 AD), in a modern tooled morocco leather binding imitating antique Ottoman bindings.

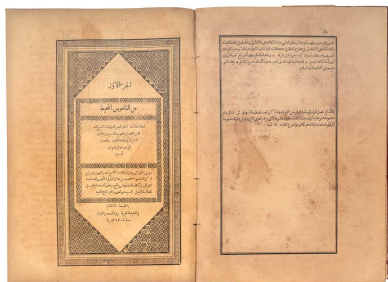
The largest text panel 24cm x 13.5cm, the largest folio 31cm x 20cm

(Dimensions: The largest text panel 24cm x 13.5cm, the largest folio 31cm x 20cm)

(Parts/Quantity: 3)

£300-500

87



THE ARABIC DICTIONARY AL-QAMUS AL-MUHIT BY AL-FIRUZABADI (D. 1414) Printed at the Official Press El Miriah, Boulaq, Cairo, Egypt, dated 1301 AH (1883 AD) **THE ARABIC DICTIONARY AL-QAMUS AL-MUHIT BY AL-FIRUZABADI (d. 1414)**

Printed at the Official Press *El Miriah*, Boulaq, Cairo, Egypt, dated 1301 AH (1883 AD)

Arabic printed books, 2 volumes, respectively *Volume 1* with 208 pages, 2 flyleaves, 1 endpaper, and *Volume 2* with 233 pages, 1 fly-leaf, 2 endpapers, with a preface by Sheikh Nasr al-Hur Bani, the two volumes presenting the work of the Arabic lexicographer and linguist, Abū al-Ṭāhir Majīd al-Dīn Muḥammad ibn Ya'qūb ibn Muḥammad ibn Ibrāhīm al-Shīrāzī al-Firūzābādī (1329 - 1414), known as *Al-Qamus al-Muhit* (The Encompassing Ocean), each volume divided into two separate sections, each with an opening folio, the colophon dated 1301 and printed by the Royal Press in Boulaq, a district of Cairo, accompanied by a French typed document explaining the content and translating the colophon, with handwritten annotations in French and the date and place, *Lyon, 22 March 1930*, stamped by the *Protection des Travailleurs Nord-Africains, Lyon*, both volumes in red leather bindings.

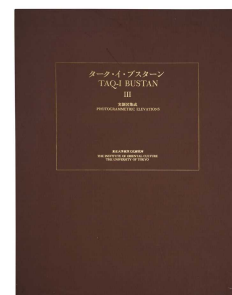
The text panel 23cm x 12cm, the page 27.3cm x 19.5cm

(Dimensions: The text panel 23cm x 12cm, the page 27.3cm x 19.5cm)

(Parts/Quantity: 2)

£200-300

88



A SELECTION OF PHOTOGRAMMETRIC ELEVATIONS OF THE ARCHAEOLOGICAL SITE OF TAQ-I BUSTAN (III)

The Institute of Oriental Culture, University of Tokyo, Japan, 1983

A rare scholarly publication titled “*Taq-i Bustan III: Photogrammetric Elevations*”, produced by the Institute of Oriental Culture at the University of Tokyo in 1983, constituting part of the Tokyo University Iraq-Iran Archaeological Expedition, documenting in meticulous detail the famed Sassanian rock reliefs located at Taq-i Bustan, near Kermanshah, Iran, including an introductory booklet with the proceedings of the expedition, and detailed photogrammetric elevation plates, a technique utilising precise photographic measurements to create highly accurate and scaled architectural drawings, capturing the intricate carvings of Sassanian rulers, mythological figures, and ceremonial scenes, providing invaluable insights into the iconography and artistry of the Sassanian Empire (224-651 AD), some key plates with precise renderings of the investiture scenes, hunting reliefs, and royal portraiture, acting as a critical resource for researchers, historians, and archaeologists interested in the visual culture, ceremonial symbolism, and political propaganda of Pre-Islamic Iran, in a large hard brown presentation box.

The booklet 34.5cm x 26cm

The plates 77cm x 58cm

The box 81cm x 63cm

(Parts/Quantity: 3)

£400-600

89



EIGHT WATERCOLOUR PORTRAITS OF OTTOMAN SULTANS Ottoman Turkey, ca. 1880s - 1900s

EIGHT WATERCOLOUR PORTRAITS OF OTTOMAN SULTANS

Ottoman Turkey, ca. 1880s - 1900s

Opaque pigments and white wash on paper, comprising seven bust portraits and another full-body kneeling, depicting various Ottoman sultans, each meticulously rendered and labeled in Ottoman Turkish script and Latin transliteration, identifying notable historical rulers including Gazi Sultan Osman I, Sultan Murad I, Sultan Bayazid, Sultan Murad IV, Sultan Ahmed III, Sultan Mahmoud, Sultan Ibrahim, and Sultan Murad II, presented within oval cartouches set against dark backgrounds reminiscent of European copperplate engravings of the 17th and 18th centuries, usually featured in historical or costume printed books discussing the traditions of the East, with detailed depictions of ceremonial robes, turbans, and regalia typical of the Ottoman lands, each portrait mounted, glazed and framed.

The largest portrait 34cm x 25cm, 44cm x 35cm including the frame

(Dimensions: The largest portrait 34cm x 25cm, 44cm x 35cm including the frame)

(Parts/Quantity: 8)

£800-1,200

90



A PORTRAIT OF THE OTTOMAN SULTAN
 MEHMED V REŞAD (R. 1909 - 1918) Possibly
 Ottoman Turkey or France, early 20th century A
 PORTRAIT OF THE OTTOMAN SULTAN
 MEHMED V REŞAD (r. 1909 - 1918)
 Possibly Ottoman Turkey or France, early 20th
 century

Polychrome gouache on paper, depicting the
 penultimate sultan of the Ottoman Empire,
 Sultan Mehmed V Reşâd (r. 1909 - 1918), in
 ceremonial attire, adorned with an elaborately
 embroidered military jacket and decorated with
 Ottoman and European-style orders and
 medals, wearing a red fez hat characteristic of
 the late Ottoman period, the portrait rendered
 with fine detail and vibrant colours, suggestive of
 a court-style or commemorative piece, set on a
 grey cardboard mount.
 The folio 28cm x 22.5cm, 37.5cm x 31.6cm
 including the mount

Provenance: Private European collection by
 repute.

(Dimensions: The folio 28cm x 22.5cm, 37.5cm
 x 31.6cm including the mount.)

(Parts/Quantity: 1)

£300-500

91



AN ENAMELLED SILVER OTTOMAN
 MILITARY ORDER OF MEJIDIE (MECIDIYE),
 THE GRAND OFFICER STAR Ottoman Turkey,
 mid-19th century AN ENAMELLED SILVER
 OTTOMAN MILITARY ORDER OF *MEJIDIE*
 (*MECIDIYE*), THE GRAND OFFICER STAR
 Ottoman Turkey, mid-19th century

A silver, gilt, and enamelled second class
 military star from the Order of the Medjidie
 (*Nişan-ı Mecidi*), featuring a white enamelled
 five-pointed star overlaid on a silver radiant base
 with laurel and palm wreaths, at the centre a red
 medallion bearing a finely executed Arabic
 inscription in *thuluth* script reading "*al-Ghazi al-*
Sultan Abdülmecid Khan", possibly awarded
 during the reign of Sultan Abdülmecid I (r. 1839 -
 1861), the reverse stamped with Ottoman silver
 marks and a *tughra* of the sultan, fitted with a
 horizontal pin and clasp for wear.
 8cm widest diameter

The Order of the Medjidie was instituted in 1851
 and awarded for outstanding service to the
 Ottoman state to both civilians and military
 officers alike. It was frequently granted to
 foreigners too, including Europeans.

(Dimensions: 8cm widest diameter)

(Parts/Quantity: 1)

£300-500

92



AN OTTOMAN MILITARY ORDER-STYLE DECORATION WITH CRESCENT AND STAR MOTIF (AY-YILDIZ) Ottoman Turkey, late 19th - early 20th century AN OTTOMAN MILITARY ORDER-STYLE DECORATION WITH CRESCENT AND STAR MOTIF (AY-YILDIZ) Ottoman Turkey, late 19th - early 20th century The decorative silver and enamelled brooch featuring an intricate openwork design, embellished with a central crescent moon and five-pointed star, a typical Turkish symbol, surrounded by concentric beaded bands set with faceted stones, further decorated with guilloché green-enamelled leaf motifs and stylised floral elements radiating outward, the reverse fitted with a sturdy vertical pin and attachment hooks for fastening, the overall design unmatched in classical Ottoman orders but bearing a strong resemblance to the military and commemorative Order of Osmanieh and Order of Medjidie. 8.5cm widest diameter (Dimensions: 8.5cm widest diameter) (Parts/Quantity: 1) **£400-600**

93



TWELVE EUROPEAN ENGRAVINGS WITH THE PORTRAITS OF OTTOMAN AND TATAR GENERALS AND DIPLOMATS Mostly Vienna and Bohemia, Habsburg Austrian Empire, mid to late 17th century TWELVE EUROPEAN ENGRAVINGS WITH THE PORTRAITS OF OTTOMAN AND TATAR GENERALS AND DIPLOMATS Mostly Vienna and Bohemia, Habsburg Austrian Empire, mid to late 17th century Comprising a group of twelve copperplate engravings on lined paper, each individually framed, depicting various Ottoman and Tatar high-ranking military and diplomatic figures, primarily from the 17th century, most portraits published in *Historia di Leopoldo Cesare*, a richly illustrated three-volume chronicle compiled by Galeazzo Gualdo Priorato and printed in Vienna between 1670 and 1674 by Johann Baptist Hacque, featuring engravings by Cornelis Meyssens, a renowned 17th-century

Flemish engraver and printmaker in Vienna, the publication aiming to document the reign of the Holy Roman Emperor Leopold I (1640 - 1705), including the Austro-Ottoman conflicts and major figures of the Ottoman Empire, most engravings with their original plate numbers, painter and engraver captions, and occasionally date. Each 33.3cm x 21cm including the frame

These plates were engraved after drawings by Abraham Bloemaert, Frans van den Steen, and others, and reflect the Habsburg perspective on Ottoman military elites. The sitters are often depicted in stylised attires, with exaggerated turbans or tall kalpaks, within oval portrait frames, accompanied by descriptive Italian and Latin captions. The subjects include:

These prints served as both documentation and political commentary in the 17th-century European imagination of the Ottoman East. They are valuable not only as visual records but also for their role in shaping the Habsburg public's perception of its enemies and diplomatic counterparts. Examples of these portraits are held in the Albertina collection (Vienna), the British Museum, and various European print cabinets. For an earlier, 16th-century example of Viennese engraving with Suleyman the Magnificent, please see Sotheby's London, 24 April 2012, lot 100. (Dimensions: Each 33.3cm x 21cm including the frame) (Parts/Quantity: 12) **£2,000-3,000**

94



A TRIP TO THE LEVANT: BEIRUT TO
 DAMASCUS, SEVENTY-NINE
 PHOTOGRAPHIC GLASS SLIDES Possibly
 East Jerusalem, Holy Land, and the Levant, end
 of 19th and early to mid-20th century *A TRIP
 TO THE LEVANT: BEIRUT TO DAMASCUS,*
 SEVENTY-NINE PHOTOGRAPHIC GLASS
 SLIDES

Possibly East Jerusalem, Holy Land, and the
 Levant, end of 19th and early to mid-20th
 century

A rare and visually rich group of 79 photographic
 glass slides documenting a journey through the
 Levant, from Beirut to Damascus and the
 surrounding regions, comprising both black-and-
 white and hand-tinted images, capturing a wide
 variety of ethnographic, architectural, and
 topographic subjects, including striking hand-
 tinted views of Baalbek, Cedars of Lebanon,
 Damascus street scenes, and occupational
 portraits including craftsmen such as slipper
 makers and sword sharpeners but also winding
 mountain roads, Ottoman and Roman ruins,
 cityscapes, street life, religious monuments, and
 traditional crafts, many of the slides annotated
 with captions and the original numbering
 system, at least two attributed to *American
 Colony Photographers*, renowned for their early
 20th-century documentary work in the Middle
 East, several images duplicated with both
 monochrome black and white, and coloured
 variants, suggesting they were part of a curated
 educational or ethnographic lecture series.
 Each slide approx. 8.2cm x 8.2cm

This lot is a precious compelling historical and
 topographical record that merges visual
 anthropology and early travel photography,
 offering insight into pre-modern Levantine
 culture through the lens of foreign and possibly
 local photographers. The collection is presented
 unmounted in a custom tray, with a subset of
 enlarged prints included for display or study.
 (Dimensions: Each slide approx. 8.2cm x 8.2cm)
 (Parts/Quantity: 79)
£600-800

95



A COLD-PAINTED BRONZE FIGURE OF A
 MOORISH BOY ON A CARPET Franz Xavier
 Bergman, Vienna, Austria, late 19th - early 20th
 century A COLD-PAINTED BRONZE FIGURE
 OF A MOORISH BOY ON A CARPET

Franz Xavier Bergman, Vienna, Austria, late
 19th - early 20th century

Modelled as a reclining North African or Middle
 Eastern boy resting on his elbows with legs
 raised, clad in striped robes and a fez, his body
 rendered in finely cast bronze with remnants of
 polychrome cold-painted decoration, the figure
 affixed to a finely detailed rectangular bronze
 base cast in imitation of a patterned Oriental
 carpet, its borders and field decorated in rich
 tones of red, ochre, black and cream with
 stylised geometric motifs, the underside bearing
 the typical Bergman monogram stamp (a B
 within an urn), and a faded metal assay mark,
 fitted with three flat screws securing the figure to
 the base.

14.5cm x 10.5cm

Franz Xavier Bergmann (1861-1936) was one of
 the leading figures of the late 19th-century
 Viennese bronze tradition, known for his
 detailed and often whimsical orientalist figures,
 many of which depicted genre scenes of Arab
 street life, harem interiors, and animalier
 subjects. This figure is characteristic of Bergman
 foundry's smaller, collectible bronzes mostly
 made for European and American export
 markets around 1900. A similar example was
 successfully sold at Bonhams London, 23 - 24
 February 2021, *The Gentleman's Library Sale*,
 Lot 153.

(Dimensions: 14.5cm x 10.5cm)

(Parts/Quantity: 1)

£400-600

96



A LEVANTINE MAIDEN WEARING A DESERT HEADSCARF (TICHEL / MITPAHAT) Possibly France or Belgium, dated 1886 A LEVANTINE MAIDEN WEARING A DESERT HEADSCARF (TICHEL / MITPAHAT)

Possibly France or Belgium, dated 1886

Oil on canvas, the vertical-format bust portrait depicting a woman with a pensive expression, resting her head upon her hand, wearing a typical Middle Eastern desert headscarf (called *Tichel* or *Mitpahat* in the Jewish culture), a traditional attire in the Levant area, signed by an unidentified artist on the upper left corner *Janoux* (?) and dated '86 (probably 1886), mounted and framed.

64cm x 51.5cm including the frame

(Dimensions: 64cm x 51.5cm including the frame)

(Parts/Quantity: 1)

£300-500

97



A QAJAR-REVIVAL COFFEE-HOUSE STYLE PORTRAIT OF A COURTLY MAIDEN Iran, first half 20th century A QAJAR-REVIVAL COFFEE-HOUSE STYLE PORTRAIT OF A COURTLY MAIDEN

Iran, first half 20th century

Oil on canvas, depicting a large-sized portrait of a Qajar maiden, possibly a princess, dressed in a bejewelled courtly garb, wearing a feathered headdress, holding a delicate glass decanter in her left hand and a gold drinking cup or goblet in her right, her dress and headpiece meticulously embellished with rows of painted pearls and turquoise, the figure framed by curtains and set against a stylised interior with a balustrade, following the canon of Qajar interior scenes, signed on the lower left *Sazkari* (?), a form to state the painting was 'handmade', possibly a retailer's mark, the overall composition evocative of the elegant Qajar court portraiture style but echoing it from a melancholic distance, attributing the painting to a later period, possibly part of the coffee-house painting cycle.

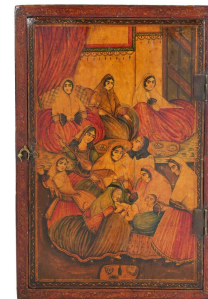
78.5cm x 125cm

(Dimensions: 78.5cm x 125cm)

(Parts/Quantity: 1)

£200-300

98



A QAJAR LACQUERED PAPIER-MÂCHÉ
 MIRROR CASE WITH ZAYMAN AND KHITAN
 CEREMONIES Qajar Iran, mid to late 19th
 century A QAJAR LACQUERED PAPIER-
 MÂCHÉ MIRROR CASE WITH ZAYMAN AND
 KHITAN CEREMONIES

Qajar Iran, mid to late 19th century

Of rectangular shape, the mirror case painted in polychromes and gold, and lacquered, the front and reverse panels featuring intimate indoor scenes of convivial female gatherings to celebrate important rites of passage in the life of a mother, such as the delivery of her son (*zayman*) and his circumcision (*khitan*), the scene on the front cover picturing the women of the house gathered around the little baby boy, keeping him still whilst the wet nurse performs the *khitan*, three maiden observing the scene in the background resting on large bolsters in front of trays with Persian delicacies, in the panel on the reverse the delivery scene depicts a young woman squatting in a birthing position on a brick platform in the middle ground, with a *hijab* covering her face, many women surrounding her, engaged in all sorts of activities like reading, smoking, serving food, and even holding a sword and whisking it around, each scene set within concentric decorative borders with foliage and vegetal sprays, the interior of the lid with a typical Qajar maiden seated against a large bolster in a Persian interior. 28.3cm x 19cm

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

(Dimensions: 28.3cm x 19cm)

(Parts/Quantity: 1)

£1,000-1,500

99



THREE LACQUERED PAPIER-MÂCHÉ BOOK
 BINDINGS WITH GOL O BOLBOL MOTIF Qajar
 Iran, second half 19th century THREE
 LACQUERED PAPIER-MÂCHÉ BOOK
 BINDINGS WITH *GOL O BOLBOL* MOTIF

Qajar Iran, second half 19th century

Each of rectangular shape, painted in polychromes, gilt, and lacquered, comprising two book covers decorated on both sides with floral triumphs including large roses, daisies, carnations, hyacinths and irises, livened by birds perched on the flowers' stems, and moths flying around, encased within golden vegetal bands and rules; and a larger single cover with the typical Qajar *topos* of the rose and nightingale (*gol o bolbol*), signed at the top *Raqam-e Amin Zar...*, encased within an illuminated decorative band of stylised lotus flower and foliage scrolls on black, the reverse plain.

Each smaller cover 17.4cm x 10.5cm

The largest cover 25cm x 15.5cm

Provenance: Christie's South Kensington, London, 21 October 2016, part of lot 226.
 (Dimensions: The largest cover 25cm x 15.5cm)
 (Parts/Quantity: 3)

£200-300

100



A QAJAR POLYCHROME-PAINTED
 LACQUERED PAPIER-MÂCHÉ MIRROR CASE
 Iran, 19th century A QAJAR POLYCHROME-
 PAINTED LACQUERED PAPIER-MÂCHÉ
 MIRROR CASE
 PROPERTY FROM A PRIVATE BRITISH
 COLLECTION

Iran, 19th century

Of octagonal shape, painted in polychromes, gilt
 and lacquered, the front and back featuring the
 typical Persian lyrical *topos* of *gol o bolbol* (the
 rose and the nightingale), showing lively birds
 perched among flowering branches, framed
 within a delicate gilt border on a dark brown
 ground, the inner cover finely painted with a
 floral triumph, hinged and fitted with simple
 metal clasps.

14cm x 17.5cm

Provenance: purchased by the present vendor's
 family when stationed at the Foreign Office in
 Tehran, Iran, from 1970 until 1973.

Lacquered mirror cases and boxes were highly
 prized in Qajar Iran, becoming soon an
 ubiquitous symbol of elite households. The finely
 painted flowers and birds are emblematic of
 Persian poetic and visual traditions, symbolizing
 beauty, love, and transience.

(Dimensions: 14cm x 17.5cm)

(Parts/Quantity: 1)

£400-600



A LARGE QAJAR LACQUERED PAPIER-
 MÂCHÉ PANEL WITH A BATTLE SCENE Qajar
 Iran, second half 19th century A LARGE QAJAR
 LACQUERED PAPIER-MÂCHÉ PANEL WITH A
 BATTLE SCENE

Qajar Iran, second half 19th century

Of rectangular shape, painted in polychromes,
 gilt and lacquered, depicting a dynamic and
 densely populated battle scene, the panel filled
 with rows of mounted warriors in richly
 ornamented robes and archaic Safavid
 turbans with *taj*/batons and helmets, the faces
 animated with grief, resolve, and pathos, the
 tumult of combat rendered with meticulous
 detail, showing lances, shields, swords, fallen
 bodies, and beheaded figures scattered across
 a stylised plain, possibly depicting a
 romanticised version of the Battle of Chaldiran
 or one of the major military battles between the
 Safavids and their enemies including the
 Uzbeks, at the centre a bearded figure on a
 white horse surrounded by followers and
 adversaries, with an inscription reading *Shah*
Najaf, possibly a later attribution, mounted,
 glazed and framed.

54.5cm x 36cm including the frame

(Dimensions: 54.5cm x 36cm including the
frame)

(Parts/Quantity: 1)

£600-800



101

102

A QAJAR LACQUERED PAPIER-MÂCHÉ PEN CASE (QALAMDAN) WITH PRINCESS SHIRIN BATHING Iran, second half 19th century A QAJAR LACQUERED PAPIER-MÂCHÉ PEN CASE (QALAMDAN) WITH PRINCESS SHIRIN BATHING

Iran, second half 19th century

With rounded ends and sliding tray, painted in polychromes, gilt and lacquered, the top painted with a typical Persian literary *topos* from the love romance *Khosrow o Shirin*, one of the *Panj Ganj'l Khamseh* novels of Nizami Ganjavi, the Armenian princess Shirin bathing, covered by her maiden, whilst Khosrow approaches and spies on her, the sides with huntings scenes and oval portrait medallions with Qajar youths, the underside and inner tray with elaborate floral scrollworks with gold rosettes and lotus flowers against a black ground.

23.5cm long

(Dimensions: 23.5cm long)

(Parts/Quantity: 2)

£300-500

103



A QAJAR LACQUERED PAPIER-MÂCHÉ PEN CASE (QALAMDAN) WITH SUFI SHEYKHS AND DERVISHES Iran, late 19th century A QAJAR LACQUERED PAPIER-MÂCHÉ PEN CASE (QALAMDAN) WITH SUFI SHEYKHS AND DERVISHES

PROPERTY FROM A PRIVATE BRITISH COLLECTION

Iran, late 19th century

With rounded ends and sliding tray, painted in polychromes, gilt and lacquered, the top painted with a vertical-format figural composition depicting Sufi dervishes and pupils meditating and smoking in a wild natural setting, the sides with more Sufi sheykhs educating their pupils, seen in conversation, meditating and interacting with other village figures, the underside and inner tray with elaborate floral scrollworks with gold rosettes and lotus flowers against a black ground.

21cm long

Provenance: purchased by the present vendor's family when stationed at the Foreign Office in Tehran, Iran, from 1970 until 1973.

(Dimensions: 21cm long)

(Parts/Quantity: 2)

£400-600

104



A LACQUERED PAPIER-MÂCHÉ PEN CASE (QALAMDAN) WITH A QAJAR PRINCE Qajar Iran, 19th century A LACQUERED PAPIER-MÂCHÉ PEN CASE (*QALAMDAN*) WITH A QAJAR PRINCE Qajar Iran, 19th century

With rounded ends and sliding tray, polychrome-painted, heightened with gold, and lacquered, the top painted with a vertical-format figural scene of a Qajar prince with a gem-studded crown seated in an outdoor garden, dressed in a pink robe, holding a gold bowl in his hand while attended by two young men amidst a background of dense golden foliage and stylised trees, the composition enclosed within a scrolling foliate border, the sides of the case decorated with a continuous rural narrative featuring courtly couples, shepherds, farmers, and various youths, the underside and interior painted in plain red with gilt lotus scrolls and flower sprays, containing a brass *dawat* (inkwell) with lidded ink compartment,.

24cm long

(Dimensions: 24cm long)

(Parts/Quantity: 2)

£600-800

105



A QAJAR LACQUERED PAPIER-MÂCHÉ PEN CASE (QALAMDAN) AND A SPECTACLE CASE WITH QAJAR BEAUTIES Iran, second half 19th century A QAJAR LACQUERED PAPIER-MÂCHÉ PEN CASE (*QALAMDAN*) AND A SPECTACLE CASE WITH QAJAR BEAUTIES

Iran, second half 19th century

Comprising a pen case with rounded ends and sliding tray, painted in polychromes, gilt and lacquered, the top and sides painted with stereotypical and romanticised Qajar maidens, some holding drinking cups, some pointing at themselves, some resting and one holding a baby in her arms, the underside and inner tray with elaborate floral scrollworks with gold rosettes and lotus flowers against a red ground; and a faceted rectangular spectacle case, painted in polychromes, gilt and lacquered, with a Qajar lady dressed in Western attire, standing next to a blossoming tree, the back and sides with gold meanders and vegetal motifs on red and black ground.

Respectively 23.5cm and 12.5cm long

(Dimensions: Respectively 23.5cm and 12.5cm long)

(Parts/Quantity: 4)

£500-700

106



A QAJAR LACQUERED PAPIER-MÂCHÉ PEN CASE (QALAMDAN) WITH THE BINDING OF ISAAC Iran, second half 19th century A QAJAR LACQUERED PAPIER-MÂCHÉ PEN CASE (QALAMDAN) WITH THE BINDING OF ISAAC Iran, second half 19th century

With rounded ends and sliding tray, painted in polychromes, gilt and lacquered, the top painted with a biblical scene narrated in Genesis 22 known as the binding of Isaac, when God orders Abraham to sacrifice his son Isaac on the mountain called Jehovah-jireh in the region of Moriah, three angels surrounding the father and son and witnessing the scene, a pensive lady and a shepherd on the respective ends, the sides with further figural groupings of men in conversation and a love-struck woman pining observed by her attendant and an old man, the underside and inner tray with elaborate floral scrollworks with gold rosettes and lotus flowers against a red ground.

22.5cm long

(Dimensions: 22.5cm long)

(Parts/Quantity: 2)

£400-600

107



A QAJAR LACQUERED PAPIER-MÂCHÉ PEN CASE (QALAMDAN) WITH GOL O BOLBOL MOTIF Iran, late 19th century A QAJAR LACQUERED PAPIER-MÂCHÉ PEN CASE (QALAMDAN) WITH GOL O BOLBOL MOTIF PROPERTY FROM A PRIVATE BRITISH COLLECTION

Iran, late 19th century

With rounded ends and sliding tray, painted in polychromes, gilt and lacquered, the top and sides painted with the typical Persian literary *topos* of the rose and the nightingale (*gol o bolbol*), lush floral bouquets livened by small birds, contained in elongated oval cartouches against stylised gold vegetal meanders on black, the underside and inner tray with elaborate floral scrollworks with gold rosettes and lotus flowers against a black ground, the inner tray containing a small card from the office of the British diplomat Sir Denis Wright (1911 - 2005), Former British Ambassador to Iran in office 1963 - 1971, stating that the pen case came from Massoud and Farhad Foroughi, location and date *Abadan 20/10/71*.

21.5cm long

Provenance: gifted to the present vendor's family when stationed at the Foreign Office in Tehran, Iran, from 1970 until 1973.

(Dimensions: 21.5cm long)

(Parts/Quantity: 2)

£150-200

108



A QAJAR LACQUERED PAPIER-MÂCHÉ PEN CASE (QALAMDAN) WITH QAJAR BEAUTIES
 Iran, second half 19th century A QAJAR
 LACQUERED PAPIER-MÂCHÉ PEN CASE
 (QALAMDAN) WITH QAJAR BEAUTIES
 Iran, second half 19th century

With rounded ends and sliding tray, painted in
 polychromes, gilt and lacquered, the top and
 sides painted with stereotypical and
 romanticised Qajar maidens, some clad in
 typical Western attires, shown resting or in
 conversation in natural settings, interspersed
 amidst oval portrait medallions of Qajar tronies,
 the overall composition reflecting the period's
 fascination with romantic and literary scenes,
 and poetry gatherings, the underside and inner
 tray with elaborate floral scrollworks with gold
 rosettes and lotus flowers against a red ground.

24cm long

(Dimensions: 24cm long)

(Parts/Quantity: 2)

£200-300

109



A QAJAR GRISAILLE LACQUERED PAPIER-
 MÂCHÉ PEN CASE (QALAMDAN) Iran,
 inscribed with Ya Mustafa and dated 131(0) AH
 (1892 AD) A QAJAR GRISAILLE LACQUERED
 PAPIER-MÂCHÉ PEN CASE (QALAMDAN)
 PROPERTY FROM A PRIVATE BRITISH
 COLLECTION

Iran, inscribed with Ya Mustafa and dated
 131(0) AH (1892 AD)

With rounded ends and sliding tray, painted in
 grey and black tones, gilt and lacquered, the top
 painted with a recurrent Persian literary *topos* of
gol o bolbol (rose and nightingale), lush rose
 bushes livened by birds perched on the lower
 branches, in the middle the inscription *Ya*
Musatafa and the date '131', the sides and
 underside repeating the same motif and
 elaborating it further with increased floral variety,
 irises, carnations and tulips featuring around the
 rounded edges, the inner tray black with gold
 fretwork around the borders.

22.5cm long

Provenance: purchased by the present vendor's
 family when stationed at the Foreign Office in
 Tehran, Iran, from 1970 until 1973.

(Dimensions: 22.5cm long)

(Parts/Quantity: 2)

£500-700

110



A LACQUERED PAPIER-MÂCHÉ PEN CASE (QALAMDAN) WITH SCENES FROM NIZAMI'S KHOSROW O SHIRIN Possibly Bukhara or Samarkand, Central Asia, or Kashmir, India, second half 19th century A LACQUERED PAPIER-MÂCHÉ PEN CASE (*QALAMDAN*) WITH SCENES FROM NIZAMI'S *KHOSROW O SHIRIN*

Possibly Bukhara or Samarkand, Central Asia, or Kashmir, India, second half 19th century With rounded ends and sliding tray, polychrome-painted, heightened with gold, and lacquered, the top decorated with a recurrent *topos* of Persian classical literature, the Armenian princess Shirin being spied by the Persian prince Khosrow whilst bathing, the sides painted with further references to Nizami Ganjavi's love poem *Khosrow o Shirin*, specifically Shirin visiting the rock-carver Farhad at Mount Bisotun and Shirin waiting for the milk to flow down from the Mount, the figures inhabiting a rural background with simple brick buildings and plenty of trees and shrubs, the underside and interior painted in relief in polychromes with a fine rosette scrollwork with spiraling sprays and sinuous foliage on green ground.

26cm long

(Dimensions: 26cm long)

(Parts/Quantity: 2)

£400-600

111



A KASHMIRI POLYCHROME-PAINTED PAPIER-MÂCHÉ TEA CADDY Kashmir, Northern India, ca. 1880s - 1920s A KASHMIRI POLYCHROME-PAINTED PAPIER-MÂCHÉ TEA CADDY

Kashmir, Northern India, ca. 1880s - 1920s Of baluster form with domed lid and waisted foot, painted in polychrome tones, gilt and lacquered, decorated with dense floral sprays on a golden ground, featuring chrysanthemums, carnations, and other stylised blooms in vibrant red, blue, green, and orange hues, the floral decoration extending over the lid and foot, the interior lacquered in dark tones, likely used originally to store tea leaves, a fine example of Kashmiri lacquerware from the Anglo-Indian period, exhibiting the high degree of craftsmanship associated with Srinagar workshops active in the early 1900s.

33cm high

(Dimensions: 33cm high)

(Parts/Quantity: 1)

£200-300

112



113



A SET OF POLYCHROME-PAINTED LACQUERED 120 DASHAVATARA GANJIFA PLAYING CARDS AND BOX Possibly Maharashtra or Malwa, Central India, late 19th century A SET OF POLYCHROME-PAINTED LACQUERED ONE HUNDRED AND TWENTY (120) *DASHAVATARA GANJIFA* PLAYING CARDS WITH LIDDED BOX

Possibly Maharashtra or Malwa, Central India, late 19th century

Comprising 120 polychrome-painted and lacquered ten-suited playing cards (*ganjifa*), each of rounded shape, each suit representing a different form (*avatara*) of the Hindu god Vishnu, including Matsya (the Fish), Kurma (the Tortoise), Varaha (the Boar), Narasimha (the Man-Lion), Vamana (the Dwarf), Parashurama (Rama with Axe), Rama (Rama with Bow), Krishna, the Buddha, and Kalki (the Last Avatar usually on horseback), each card repeating the main suit symbol attributed to that specific *avatar* according to the card number, each symbol or figure set against a black, green, red, or ochre yellow ground, with concentric polychrome rules on the outer borders, all cards contained in a square wooden box painted in polychromes, with stylised figures in profile, seated, possibly representing devotees or players, the set accompanied by an old handwritten note in sepia ink in English describing the lot as "*Ten Packs of Hindoo Playing Cards*", the owner unable to confirm the rules of the game and the suits characteristics. Each token 6.5cm diameter The box 8.5cm x 9.5cm x 9cm

Similarly to the previous lot, this set of Indian *ganjifa* playing cards comes with its own original box. But the set differs from the previous one for its type. Indeed, the present lot is not an eight-suited *Mughal Ganjifa* set but rather a ten-suited *Dashavatara Ganjifa* set, in which each suit represents one of Vishnu's avatars. This type of playing cards became very prominent in the post-Mughal era, from 1850s onwards, almost replacing the previous type of *ganjifa* sets.

(Dimensions: Each token 6.5cm diameter, the box 8.5cm x 9.5cm x 9cm)

(Parts/Quantity: 1)

£600-800

A SET OF POLYCHROME-PAINTED, GILT AND LACQUERED NINETY-SIX MUGHAL GANJIFA PLAYING CARDS AND BOX Possibly Maharashtra, Central - Western India, 19th century A SET OF POLYCHROME-PAINTED, GILT AND LACQUERED NINETY-SIX MUGHAL GANJIFA PLAYING CARDS WITH LIDDED BOX

Possibly Maharashtra, Central - Western India, 19th century

Comprising ninety-six polychrome-painted, gilt and lacquered playing cards (*ganjifa*), each of rounded shape, illustrated with a variety of Indian subjects including enthroned Maharajas, riders, acrobats, musicians, and audience scenes, as well as autochthonous animals like tigers, set against alternating red, black, green and orange grounds, the reverse with a chequered grid with clusters of red dots filling the squares, the cards fitted in a rectangular box with sliding lid, polychrome-painted, heightened with gold and lacquered, the sides decorated with courtly processions with camels, elephants and horses, and a tiger hunting scene on the short side, the sliding lid with a courtly interior scene with a crowned princess or queen standing in a white pavilion, in conversation with a male courtier, a gathering of *kshatriya* warriors in the foreground, another enthroned figure in the upper level of the pavilion, sprays of white flowers decorating the outer borders and edges of the box.

Each token 4.8cm diameter

The box 8cm x 17.5cm x 8cm

The South Asian card game known as *Ganjifa* first reached India from Iran in the early 16th century and it has remained very popular in India, Pakistan, as well as Iran and Turkey until now. In Mughal times, each complete pack of *ganjifa* cards had to be eight-suited (*Mughal ganjifa*). Another similar *ganjifa* playing set with box successfully sold in these Rooms, 28 October 2024, lot 68.

(Dimensions: Each token 4.8cm diameter, the box 8cm x 17.5cm x 8cm)

(Parts/Quantity: 1)

£1,500-2,000

114



A KASHMIRI LACQUERED PAPIER-MÂCHÉ TURBAN HOLDER WITH FLORAL AND PAISLEY MOTIFS Kashmir, Northern India, late 19th century A KASHMIRI LACQUERED PAPIER-MÂCHÉ TURBAN HOLDER WITH FLORAL AND PAISLEY MOTIFS

Kashmir, Northern India, late 19th century Of octagonal shape, with a high domed lid and faceted body, painted in polychromes, gilt and lacquered, decorated with dense floral and foliate scrolls in red, green, blue, and black against a gold ground, featuring stylised paisley (*boteh*) motifs framed within an elaborate central cartouche, surrounded by leafy tendrils and blossoms, the sides adorned with repeating floral medallions framed by foliate vines, and the raised shoulder encircled by a narrow band of multicoloured rosettes and floral garlands, the interior painted in deep cobalt blue, and the underside plain except for two stickers, possibly marking ownership or retailers' initials.

20cm widest diam. and 18cm high

These octagonal lacquered lidded boxes—typically used to store turbans or ceremonial textiles—were made using layers of paper moulded and hardened with starch, then finished with meticulous hand-painted decoration and multiple layers of varnish. They represent the height of Kashmiri lacquer work, a craft refined under Mughal and later Dogra patronage. This form of painted papier-mâché, introduced from Persia, developed its own distinctly Kashmiri style by the 18th and 19th centuries. Another similar example, with figural instead of floral motifs, successfully sold in these Rooms, 20 June 2024, lot 154. (Dimensions: 20cm widest diam. and 18cm high)

(Parts/Quantity: 2)

£1,000-1,500

115



AN OTTOMAN CARVED GILT WOOD TURBAN STAND (SARIK) Ottoman Turkey, 18th - 19th century AN OTTOMAN CARVED GILT WOOD TURBAN STAND (*SARIK*)

Ottoman Turkey, 18th - 19th century

Of elongated rectangular shape, featuring a tall and intricately open-worked backplate surmounted by floral and foliate scrollwork, the upper section with rococo-inspired motifs of acanthus leaves and blossoms, descending to a shaped platform shelf with carved floral embellishments and a molded apron, the gilding with a rich, time-worn patina, the reverse with an old iron hanging bracket, these stands typically used in Ottoman palaces and elite households to display ceremonial turbans or headgears, combining both a functional and highly decorative role, reflecting the importance of headwear as a status symbol within Ottoman society and the cross-cultural influence between East and West in the field of baroque-inspired decorative arts.

88cm x 34.5cm

(Dimensions: 88cm x 34.5cm)

(Parts/Quantity: 1)

£400-600

116



AN UNUSUAL AND RARE POLYCHROME-SPLASHED AMBER-GLAZED CANAKKALE POTTERY VASE Çanakkale, Ottoman Turkey, late 19th - early 20th century AN UNUSUAL AND RARE POLYCHROME-SPLASHED AMBER-GLAZED CANAKKALE POTTERY VASE

Çanakkale, Ottoman Turkey, late 19th - early 20th century

The body pyriform, resting on a stepped circular foot, with a curved handle at the back, the tall tapering neck and head decorated with a virtuoso pottery work of applied moulded figures including a winged horse at the top, followed by vegetal festoons with large rosettes around the neck and an eagle with wide spread wings on the body, flanked by two pyriform vases with applied rosette roundels and scalloped rims, the amber-glazed body splashed in brown, green, bright yellow and white.

44.5cm high

(Dimensions: 44.5cm high)

(Parts/Quantity: 1)

£800-1,200

117



AN UNUSUAL AND RARE GOLD-ENAMELLED AND DARK BROWN-GLAZED CANAKKALE POTTERY VASE Çanakkale, Ottoman Turkey, late 19th - early 20th century AN UNUSUAL AND RARE GOLD-ENAMELLED AND DARK BROWN-GLAZED CANAKKALE POTTERY VASE

Çanakkale, Ottoman Turkey, late 19th - early 20th century

The body pyriform, resting on a stepped circular foot, with a curved handle at the back, the tall tapering neck and head decorated with a virtuoso pottery work of applied moulded figures including a winged horse at the top, followed by vegetal festoons around the neck and an eagle with wide spread wings (head missing) on the body, flanked by two pyriform vases with applied rosette roundels, highlighted with overglaze enamelling in red and gold reproducing vegetal stems and foliage.

41.5cm high

(Dimensions: 41.5cm high)

(Parts/Quantity: 1)

£600-800

118



A GREEN-SPLASHED WHITE-GLAZED CANAKKALE POTTERY EWER Çanakkale, Ottoman Turkey, 19th century A GREEN-SPLASHED WHITE-GLAZED CANAKKALE POTTERY EWER

Çanakkale, Ottoman Turkey, 19th century

Of pyriform shape, resting on a short circular foot, the bulbous body rising to a long tapering neck and wide, upward-curved spout, part of a stylised animal or monster-like head, with a braided handle, the white-glazed body and spout enhanced with applied rosettes, flower heads and foliage.

37cm high

(Dimensions: 37cm high)

(Parts/Quantity: 1)

£500-700

119



A LARGE GOLD-ENAMELLED AND GREEN-SPLASHED WHITE-GLAZED CANAKKALE POTTERY EWER Çanakkale, Ottoman Turkey, 19th century A LARGE GOLD-ENAMELLED AND GREEN-SPLASHED WHITE-GLAZED CANAKKALE POTTERY EWER

Çanakkale, Ottoman Turkey, 19th century

Of pyriform shape, resting on a short circular foot, the bulbous body rising to a long tapering neck and wide, upward-curved spout, part of a stylised animal or monster-like head, with a tapering handle on the side ending in a jagged reptilian tail, sprays of flowers and foliate decoration painted in gold and copper lustre over the green-splashed white glaze, the body and spout enhanced with applied rosettes, flower heads and foliage.

42cm high

An almost identical example successfully sold at Chiswick Auctions, 29 October 2021, lot 499.

(Dimensions: 42cm high)

(Parts/Quantity: 1)

£600-800

120



AN ENAMELLED, YELLOW AND GREEN-SPLASHED AMBER-GLAZED CANAKKALE POTTERY EWER Çanakkale, Ottoman Turkey, 19th century AN ENAMELLED, YELLOW AND GREEN-SPLASHED AMBER-GLAZED CANAKKALE POTTERY EWER Çanakkale, Ottoman Turkey, 19th century
 Of pyriform shape, resting on a short circular foot, the bulbous body rising to a long tapering neck and wide, upward-curved spout, part of a stylised animal or monster-like head with twisted horns, with a curved handle on the side, sprays of tulip flowers and foliate decoration painted in brown and copper lustre over the yellow and green-splashed amber glaze, the body and spout enhanced with applied rosette stems and flower heads.
 36cm high
 (Dimensions: 36cm high)
 (Parts/Quantity: 1)
£600-800

121



A GOLD-ENAMELLED AND GREEN-SPLASHED YELLOW-GLAZED CANAKKALE POTTERY EWER Çanakkale, Ottoman Turkey, 19th century A GOLD-ENAMELLED AND GREEN-SPLASHED YELLOW-GLAZED CANAKKALE POTTERY EWER Çanakkale, Ottoman Turkey, 19th century
 Of globular shape, resting on a short circular foot, the spherical body rising to a tall tubular neck with a reinforced rim, with a braided handle and a long, straight spout, the bright yellow-glazed body and spout overglaze-enamelled in gold and copper lustre with circular medallions, and enhanced with applied rosettes, the typical decoration and chromatic palette among the most sought-after examples in Çanakkale wares.
 29cm high
 (Dimensions: 29cm high)
 (Parts/Quantity: 1)
£400-600

122



A GOLD AND SILVER-OVERLAID TOPHANE WARE VASE WITH OTTOMAN SULTAN'S TUGHRA Istanbul, Ottoman Turkey, dated 1297 AH (1880 AD), signed Hamdi A GOLD AND SILVER-OVERLAID TOPHANE WARE VASE WITH OTTOMAN SULTAN'S TUGHRA Istanbul, Ottoman Turkey, dated 1297 AH (1880 AD), signed Hamdi
 Of pyriform shape, resting on a short circular foot, rising to a tall flared neck, produced in the Tophane district of Istanbul, crafted from earthenware and entirely overlaid with red lacquer and resinous coating, the body enriched with alternating rows of black and gold almond-shaped designs, reminiscent of peacock's feathers or budding tulips, encircling a central sunburst medallion on each side, enclosing a *tughra* (calligraphic seal) of an Ottoman sultan, most probably Abdul Hamid II (r. 1876 - 1909), the foot and shoulders each bordered with narrow gilt bands, the base stamped with a floral rosette and impressed with the maker's signature 'Hamdi'.
 16cm high

This piece is a striking example of Tophane ware, a distinctive Ottoman ceramic production closely linked to the urban workshops of Istanbul during the late 19th century, particularly in the area around the Tophane Fountain. Vases such as this were typically created as presentation items or for the growing export market of European collectors and diplomats drawn to Islamic art. The inclusion of the *tughra* and the date 1297 AH (1880 AD) reinforces its function as both a decorative and commemorative object, while the signature of the artist Hamdi suggests the presence of identifiable workshop production.
 (Dimensions: 16cm high)
 (Parts/Quantity: 1)
£500-700

123



A PAIR OF ARMENIAN POLYCHROME-PAINTED KARAKASHIAN POTTERY VASES
 Jerusalem, Palestine, Holy Land, ca. 1920s - 1940s
 A PAIR OF ARMENIAN POLYCHROME-PAINTED KARAKASHIAN POTTERY VASES
 Jerusalem, Palestine, Holy Land, ca. 1920s - 1940s

Each vase of typical baluster-like shape, with tapering, circular base, broad, sloping shoulders, and an everted reinforced rim, the white slip-covered earthenware body underglaze-painted in cobalt blue, turquoise, green and red with black outlines, decorated with floral and vegetal motifs inspired by Ottoman Iznik and Kutahya pottery wares, with large flower medallions and interlocking foliate meanders, each base inscribed *PALESTINE* in sepia ink, and marked with the Karakashian pottery mark consisting of the initials "B" and "K" (in Armenian), representing the Balian and Karakashian families, who collaborated on pottery production in Jerusalem for over 40 years.

Each 11.5cm diam. and 27.5cm high
 (Dimensions: Each 11.5cm diam. and 27.5cm high)

(Parts/Quantity: 2)

£600-800

124



THREE TURKISH EXPORT EASTERN EUROPEAN POTTERY PLATES WITH OTTOMAN MOTIFS
 Prussia (Poland) and Ukraine made for the Turkish export market, ca. 1900 - 1930
 THREE TURKISH EXPORT EASTERN EUROPEAN POTTERY PLATES WITH OTTOMAN MOTIFS

Prussia (Poland) and Ukraine made for the Turkish export market, ca. 1900 - 1930
 Comprising a Carl Tielsch porcelain covered serving dish (*sahan*) with pink scalloped rim, transfer-printed with floral sprays and decorated with a large moulded gilt rose finial, stamped on the base with the maker's mark in blue (Eagle, Crown, and C.T. Initials) in use between 1880 - 1909 in the Prussian Alwasser factory in Silesia (modern-day Poland) and inventory numbers, the interior of the lid with similar markings; a pottery plate decorated with alternating crescents and stars on a turquoise ground and central crescent-star medallion, with a faint almond-shaped stamp on the base; and another plate with floral tulip and lotus spray border in pink and green surrounding the Turkish symbol of red crescent and star in the middle, marked to reverse *BCEYKPTPECT* (*All-Ukrainian Trust* - the common name of Budy Faience Factory 'Sickle and Hammer' in Kharkiv region), indicating Soviet-era production for the Turkish market.

23.5cm, 24.5cm, and 22.3cm diameters respectively

In the mid-1920s, the faience factory of Budy, also known as Faience Factory 'Sickle and Hammer', became the largest factory of the Ukrainian Kharkiv district. After the end of the First World War (WWI) and the resumption of trade with Turkey, the USSR Trade Mission concluded a manufacturing agreement on porcelain and faience tableware with Turkey and Egypt. One of the main suppliers was indeed the Budy Faience Factory among others. The stamp on the back of our plate (*ВСЕУКПРЕСТ, ФАРФ ФАЯНС СТЕКЛО, СЕРП И МОЛОТ БУД. 3, РЕГ. У.Н.Х. №250*) was in use between 1920s and 1930s. The floral and vegetal motifs are inspired by Ottoman and Turkish pottery designs mainly because a significant part of Kuznetsov's production was oriented to the export markets of Asian and Islamic countries.

(Parts/Quantity: 3)

£150-200

125



AN ELABORATE ISLAMIC-STYLE
POLYCHROME-PAINTED FRENCH FAIENCE
POTTERY BOWL J. Vieillard & Cie, Bordeaux,
France, second half 19th century AN
ELABORATE ISLAMIC-STYLE
POLYCHROME-PAINTED FRENCH FAIENCE
POTTERY BOWL

J. Vieillard & Cie, Bordeaux, France, second half
19th century

Of compressed globular shape, resting on a flattened convex base, with sloping shoulders and a wide cylindrical rim, the exterior painted in bright overglaze polychrome enamels including cobalt blue, turquoise, red, yellow, green, dust pink and white, outlined in black similarly to Islamic *cuerda seca* pottery creations, the overall design and decorative vocabulary of the bowl an ode to the 19th-century Islamic art revival in Europe, imitating Egyptian Mamluk and Persian Fars brass vessels of the 14th and 15th centuries, featuring heraldic *fleur-de-lis* emblems in yellow roundels intertwined with Arabic calligraphic and figural cartouches with wild animals running against red grounds livened with interlocking vegetal meanders, the interior plain, the base stamped with the maker's mark J. Vieillard & Cie from Bordeaux, in use from 1845 until 1895, and inventory and serial production marks 'B' and '8568'.

17.5cm diam. and 13cm high

For another similar example of Islamic-Style French faience pottery bowl, please see these Rooms, 28 October 2024, lot 231.

(Dimensions: 17.5cm diam. and 13cm high)

(Parts/Quantity: 1)

£600-800

126



AN ENAMELLED AND GILT JAPANESE-
REVIVAL IMARI-STYLE POTTERY EWER
Possibly Samson, France, late 19th century AN
ENAMELLED AND GILT JAPANESE-REVIVAL
IMARI-STYLE POTTERY EWER

Possibly Samson, France, late 19th century

Of typical compressed pyriform shape, resting on a flared oval foot, rising to a tall neck with a bulging ring in the middle, and surmounted by a domed drop-shaped lid, with a curved handle and sinuous faceted spout on the sides, underglaze-painted in cobalt blue and iron red, overglaze-enamelled in gold, the body with moulded drop-shaped panels infilled with a *qilin* in a fenced garden, further enhanced with phoenixes in flight amongst chrysanthemum and peonies, the shape of the ewer inspired by Islamic models, the palette and motifs inspired by Japanese Imari and Arita wares, a perfect pastiche of Oriental influences in line with the *gusto* of 19th-century European collectors, unmarked.

36cm high

Provenance: Christie's South Kensington, 7
August 2012, lot 121.

(Dimensions: 36cm high)

(Parts/Quantity: 2)

£600-800

127



A SAMSON IZNIK-STYLE POTTERY EWER WITH OTTOMAN JANISSARY AND ARCHITECTURE Paris, France, mid to late 19th century

Of compressed pyriform shape, resting on a short splayed foot, rising to a tall waisted neck with a moulded central ring, ending in a flaring drop-shaped mouth, surmounted by a domed hinged lid with pierced brass mount and knob finial, the upward-curved, S-shaped spout and sinuous handle both painted with stylised palmette leaves, the body decorated in vibrant cobalt blue, turquoise, green and bole red with a moulded drop-shaped cartouche on each side, one enclosing the figure of a janissary holding a flower and a long sword, the other with a stylised Ottoman pavilion, each surrounded by rosettes and stylised *saz* leaves in typical Iznik fashion, set against a dense background of floral sprays, the handle and neck adorned with alternating geometric and vegetal designs, the base bearing the painted Samson mark resembling the letter 'S' in Arabic.
35cm high

A nearly identical example was sold last month at Bonhams London, *Islamic and Indian Art Sale*, 22 May 2025, lot 57, achieving £2,560 including premium.
(Dimensions: 35cm high)
(Parts/Quantity: 1)
£600-800



128

AN ISLAMIC-REVIVAL KUTAHYA-STYLE GILT POTTERY VASE Possibly Samson manufacture, France, late 19th century

AN ISLAMIC-REVIVAL KUTAHYA-STYLE GILT POTTERY VASE
Possibly Samson manufacture, France, late 19th century
Of slender pyriform shape, resting on a short straight circular foot, with a tall tapering neck, the translucent white body painted in cobalt blue and turquoise, embellished with overglaze-enamelled gold decoration in the shape of cusped diamond-shaped cartouches infilled with arabesques, vegetal scrolling bands, and lush leafy palmettes on blue ground, alternating blue and white palmettes below the rim, the base unmarked.
37cm high

In the 19th century, collecting Islamic works of art became a major trend across Europe, which led several European potters to draw inspiration from the captivating shapes of Islamic artworks and produce their own interpretation of them. Turkish wares such as Kutahya and Iznik were one of the favourite models frequently 'reinvented' by European makers such as Samson and Theodore Deck in France, B.F.K. in Belgium and Cantagalli in Italy. For a similar pair of vases, please see Chiswick Auctions, 28 April 2023, lot 461.

(Dimensions: 37cm high)
(Parts/Quantity: 1)
£100-150



129

A PERSIAN CELADON-STYLE MONOCHROME GREEN-GLAZED POTTERY VASE Iran, mid to late 19th century
A PERSIAN CELADON-STYLE MONOCHROME GREEN-GLAZED POTTERY VASE Iran, mid to late 19th century

Of pyriform shape, on a large-spreading circular foot, rising to a long tapering neck with everted lip, the shoulder with a raised moulded band of stylised lion and dragon motif, covered overall in a thick monochrome green glaze pooling at the recesses and thinning at the edges, the interior and underside similarly glazed, the form and decoration likely inspired by earlier Safavid pottery models imitating Chinese celadon wares.

28cm high

Provenance:

Sotheby's London, 10 October 1990, lot 199/2;
 Christie's London, *The Saeed Motamed Collection - Part II*, 7 October 2013, lot 88
 (Dimensions: 28cm high)
 (Parts/Quantity: 1)
£300-400



130

AN IRANIAN SAFAVID-STYLE CELADON POTTERY VASE WITH CROSS DESIGN Qajar Iran, 19th century
AN IRANIAN SAFAVID-STYLE CELADON POTTERY VASE WITH CROSS DESIGN

Qajar Iran, 19th century

Of typical baluster-like shape, with tapering, circular base, broad, sloping shoulders, and a short cylindrical rim, underglaze-painted in white on a light greenish grey celadon-like ground, the body decorated with large cusped arabesque cartouches infilled with stylised vegetal meanders and palmettes alternating with rosette roundels flanked by double Latin crosses, a frieze of rosettes and lotus flowers embellishing the shoulders around the rim, the white paint on the body thickly applied under the glossy glaze imitating Chinese moulded celadon wares.

26cm high

(Dimensions: 26cm high)

(Parts/Quantity: 1)

£300-500

131



A SULTANABAD POTTERY BOWL North Iran, 14th century
A SULTANABAD POTTERY BOWL

North Iran, 14th century

Of deep rounded conical shape, resting on a short unglazed foot, underglaze-painted in cobalt blue, turquoise and black against a white ground, the interior decorated with typical Ilkhanid ware motifs including a radial design with alternating panels of gridwork and stylised vegetal scrolls, the exterior with stylised flower petals.

19.5cm diameter and 10cm high

(Dimensions: 19.5cm diameter and 10cm high)

(Parts/Quantity: 1)

£200-300

132



A LARGE COBALT BLUE AND TURQUOISE-PAINTED PIERCED POTTERY DISH WITH FLOWERS Possibly Sindh or Punjab, Northern India, late 19th - early 20th century A LARGE COBALT BLUE AND TURQUOISE-PAINTED PIERCED POTTERY DISH WITH FLOWERS Possibly Sindh or Punjab, Northern India, late 19th - early 20th century
 Of shallow rounded shape, with an everted scalloped rim, the white slip-covered earthenware body pierced and painted in cobalt blue and turquoise, the decoration consisting of a large central rosette medallion surrounded by interlocking vegetal meanderings and lotus flowers sprays with foliage, the rim with overlapping rounded arches in a chain link design.
 39.8cm diameter

A similar openwork serving dish was successfully sold in these Rooms last year, 20 June 2024, lot 139.
 (Dimensions: 39.8cm diameter)
 (Parts/Quantity: 1)
£400-600

133



AN IZNIK POTTERY DISH WITH ARABESQUE, SAZ LEAVES, AND FLORAL DECORATION Ottoman Turkey, ca. 1550 - 1570 AN IZNIK POTTERY DISH WITH ARABESQUE, SAZ LEAVES, AND FLORAL DECORATION Ottoman Turkey, ca. 1550 - 1570
 Of shallow rounded shape, resting on a short circular foot, rising to a gently everted flattened rim, painted in bright bole red in relief, cobalt blue and copper green in black outlines against a milky white ground, the interior decorated with a central red-highlighted cusped arabesque cartouche flanked by two curved blue and green *saz* leaves and a crown of red plum blossom sprays (*karayemiş*) on the cavetto, all stemming from a tuft of green and blue grass, the rim decorated with alternating blue rosette heads and foliated red flower stems, the exterior with stylised green leaves and blue spiralling roundels against plain white ground.
 29.5cm diam.
 (Dimensions: 29.5cm diam.)
 (Parts/Quantity: 1)
£2,000-3,000

134



AN IZNIK POTTERY DISH WITH RED AND BLUE HYACINTHS Ottoman Turkey, 17th century AN IZNIK POTTERY DISH WITH RED AND BLUE HYACINTHS Ottoman Turkey, 17th century
 Of shallow rounded shape, resting on a short circular foot with a drill hole, underglaze-painted in cobalt blue, copper green, and bole red with black outlines on white ground, the central field decorated with a green rosette medallion spraying alternating stems of red and blue hyacinths (*sümbül*), with a scalloped design at the top of the cavetto, and alternating blue rosettes and foliage on the rim, the exterior with four blue circles.
 26cm diameter
 (Dimensions: 26cm diameter)
 (Parts/Quantity: 1)
£800-1,200

135



AN IZNIK POTTERY DISH WITH SAZ LEAF AND FLORAL TRIUMPH Ottoman Turkey, ca. 1570 - 1600 AN IZNIK POTTERY DISH WITH SAZ LEAF AND FLORAL TRIUMPH Ottoman Turkey, ca. 1570 - 1600

Of shallow rounded shape, resting on a short circular foot with several drill holes, underglaze-painted in cobalt blue, acid green, and bole red with black outlines on milky white ground, the central field decorated with a sinuous *saz* leaf surrounded by a lush floral triumph with red carnations, rosettes, plum blossoms (*karayemiş*), and red and blue tulips stemming from a tuft of grass in the middle, the typical 'rock and wave' motif in black on the rim, the exterior with alternating green and blue-painted circles and S-like motifs.

29.7cm diameter

(Dimensions: 29.7cm diameter)

(Parts/Quantity: 1)

£1,500-2,000

136



AN IZNIK POTTERY DISH WITH SAZ LEAVES AND RED ROSETTES Ottoman Turkey, ca. 1570 - 1580 AN IZNIK POTTERY DISH WITH SAZ LEAVES AND RED ROSETTES Ottoman Turkey, ca. 1570 - 1580

Of shallow rounded shape, resting on a short circular foot with a drill hole, underglaze-painted in cobalt blue, light green, and bole red with black outlines on white ground, the central field decorated with two symmetric outward-bent *saz* leaves and a lush floral spray with red rosettes, hyacinths, and red and blue tulips stemming from a tuft of grass in the middle, scrolling foliate meanders on the rim, the exterior with alternating green and blue-painted circles and cross-like motifs.

26cm diameter

(Dimensions: 26cm diameter)

(Parts/Quantity: 1)

£1,200-1,600

137



AN IZNIK POTTERY DISH WITH RED-SPECKLED BLUE TULIPS Ottoman Turkey, late 16th - early 17th century AN IZNIK POTTERY DISH WITH RED-SPECKLED BLUE TULIPS

Ottoman Turkey, late 16th - early 17th century Of shallow rounded shape, resting on a short circular foot with a drill hole, underglaze-painted in cobalt blue, light green, and bole red with black outlines on white ground, the central field decorated with an entangled floral triumph with red-speckled blue tulips, red roses, foliage and split palmette meanders, alternating stylised blue, green and red flower heads and leaves on the rim, the exterior with four blue circles.

28cm diameter

(Dimensions: 28cm diameter)

(Parts/Quantity: 1)

£1,000-1,200

138



AN IZNIK POTTERY DISH WITH TULIPS, ROSES AND PLUM BLOSSOMS Ottoman Turkey, late 16th century AN IZNIK POTTERY DISH WITH TULIPS, ROSES AND PLUM BLOSSOMS

Ottoman Turkey, late 16th century

Of shallow rounded shape, resting on a short circular foot with two drill holes, underglaze-painted in cobalt blue, dark green, and bole red with black outlines on white ground, the central field decorated with a lush floral triumph with mirroring red roses and tulips, and a bouquet of blue plum blossoms (*karayemiş*) in the middle, all stemming from a tuft of three-tone grass, the typical 'rock and wave' motif in black on the rim, the exterior with alternating green and blue-painted spirals and S-like motifs.

30cm diameter

(Dimensions: 30cm diameter)

(Parts/Quantity: 1)

£600-1,000

139



A SAFAVID CELADON POTTERY DISH WITH LOTUS AND CLOUD MOTIFS Safavid Iran, 17th century A SAFAVID CELADON POTTERY DISH WITH LOTUS AND CLOUD MOTIFS Safavid Iran, 17th century

Of shallow rounded shape, resting on a circular foot, with a short cavetto and an everted and slightly inclined flat rim, underglaze-painted in white and cobalt blue on a light green celadon-like ground, with black circles on the outer edges, repeated on the exterior, the central field decorated with pseudo-Chinese porcelain motifs including blossoming lotus flowers and lush foliage, and the rim with vegetal scrollwork and cloud motifs.

21.5cm diameter

Chinese celadon wares were considered sought-after exotica possessions in Safavid Iran (1501 - 1722), and their popularity can be attested by the numerous models that were imitated at this time. Persian celadon wares blend the inspiration and reverence Persian potters had for the original Chinese models (usually with moulded decoration) with a touch of their own creative spirit, creating unusual decorative solutions which appear raised to the touch thanks to a thickly applied layer of paint (usually white) under the glaze.

(Dimensions: 21.5cm diameter)

(Parts/Quantity: 1)

£2,000-3,000

140



A QAJAR INSCRIBED BEEHIVE POTTERY COVER Kashan, Iran, dated 1324 - 1326 AH (1906 - 1908 AD) A QAJAR INSCRIBED BEEHIVE POTTERY COVER Kashan, Iran, dated 1324 - 1326 AH (1906 - 1908 AD)

Of circular shape, pierced at the bottom with a round opening for the bees, underglaze-painted in turquoise and black against an off-white ground, with overlapping horizontal bands inscribed in Persian *naskh* script reading the name of the owner, the manufacturing site (Kashan) and the dates of use 1324 - 1326, the verso left unglazed and incised with firing marks, traditionally used to cover access points to beehives.

22.5cm diameter

(Dimensions: 22.5cm diameter)

(Parts/Quantity: 1)

£200-300

141



A DUTCH DELFT 'BLOEMPOT' POTTERY TILE Delft, The Netherlands, 18th century A DUTCH DELFT 'BLOEMPOT' POTTERY TILE Delft, The Netherlands, 18th century

Of square shape, underglaze-painted in cobalt blue, decorated with three blossoming stems or stylised floral bouquets on a plain milky white ground, the motif inspired by 17th-century flowerpot (*bloempot*) tiles aiming to imitate Chinese porcelain and Ottoman tiles, sought-after exotica pieces in 16th and 17th-century Holland, mounted and framed.

18.7cm x 18.7cm, 23.5cm x 23.5cm including the frame

(Dimensions: 18.7cm x 18.7cm, 23.5cm x 23.5cm including the frame)

(Parts/Quantity: 1)

£100-150

142



AN IZNIK POTTERY TILE WITH FLORAL MOTIFS Ottoman Turkey, ca. 1700 AN IZNIK POTTERY TILE WITH FLORAL MOTIFS Ottoman Turkey, ca. 1700

Of square shape, underglaze-painted in cobalt blue, bole red, and green with black outlines on milky white ground, decorated with a symmetrical grid of flower heads including roses, lotus flowers, and tulips, issuing from interlocking stems and cusped palmettes.

The tile 24.5cm x 24cm, 34.5cm x 35cm including the frame

(Dimensions: The tile 24.5cm x 24cm, 34.5cm x 35cm including the frame)

(Parts/Quantity: 1)

£250-300

143



AN OTTOMAN DAMASCUS POTTERY TILE
 WITH SPLIT PALMETTE SCROLLS Ottoman
 Syria, ca. 1580 - 1590 AN OTTOMAN
 DAMASCUS POTTERY TILE WITH SPLIT
 PALMETTE SCROLLS

Ottoman Syria, ca. 1580 - 1590

Of square shape, underglaze-painted in cobalt blue, turquoise, green and manganese purple with black outlines against a milky white ground, the central field decorated with a cusped floral cartouche issuing two stems of peony blossoms, the borders with intertwined, confronted split palmettes trellis, encased within turquoise rules, with metal hanging wire with hoop at the back. 23.5cm x 23cm

For further reference on 16th-century Damascus tiles like the present example, please see Arthur Millner, *Damascus Tiles: Mamluk and Ottoman Architectural Ceramics from Syria*, 2015, cats. 6.60-61, pp. 270 - 271. Similar tiles can also be admired in the *Arab Hall* at Leighton House, London (*ibidem*, cat. 5.8, p. 221), mixed along 19th-century examples designed by the renowned British Arts and Crafts potter William de Morgan.

(Dimensions: 23.5cm x 23cm)

(Parts/Quantity: 1)

£250-300



144

TWO IZNIK-STYLE KUTAHYA POTTERY
 TILES Ottoman Turkey, 19th century TWO
 IZNIK-STYLE KUTAHYA POTTERY TILES

Ottoman Turkey, 19th century

Comprising a square pottery tile, underglaze-painted in cobalt blue, manganese purple, turquoise and bole red with black outlines on white ground, decorated with typical Ottoman Iznik tile motifs including red carnations, blue tulips, and cusped cartouches infilled with lotus flower scrolls; and another square pottery tile, painted in cobalt blue on white, the floral cusped cartouche design blurred as if it was transferred, reminiscent of early blue and white Iznik tiles.

The largest 24.3cm x 24.5cm

The smallest 19.5cm x 19.5cm

(Dimensions: The largest 24.3cm x 24.5cm, the smallest 19.5cm x 19.5cm)

(Parts/Quantity: 2)

£400-600

145



TWO OTTOMAN DAMASCUS POTTERY TILES AND OTHER TILE FRAGMENTS Mostly Damascus, Ottoman Syria and Spain or Morocco, mostly 16th century **TWO OTTOMAN DAMASCUS POTTERY TILES AND OTHER TILE FRAGMENTS**

Mostly Damascus, Ottoman Syria and Spain or Morocco, mostly 16th century
 Comprising two complete Ottoman Damascus square pottery tiles, underglaze-painted in cobalt blue, turquoise and green against a white ground, the designs outlined in black, featuring typical vegetal grids with arabesques, stylised lotus flower and rosette sprays, and foliage; three Ottoman Damascus rectangular fragmentary pottery tiles, underglaze-painted in cobalt blue, turquoise, and manganese purple against a milky white ground, featuring typical floral motifs with tulips, rosettes, and prunus blossoms, and arabesque medallions; an Hispano-Moresque *cuerda seca* square pottery tile, painted in ochre yellow, manganese purple, cobalt blue and green on white, decorated with a stellar geometric medallion; and four other pottery tile fragments. (10)
 The largest 22.8cm x 22.8cm
 The smallest 5cm x 7cm
 (Dimensions: The largest 22.8cm x 22.8cm, the smallest 5cm x 7cm)
 (Parts/Quantity: 10)
£800-1,200



146

FOUR TUNISIAN POLYCHROME-PAINTED CUERDA SECA POTTERY TILES Tunisia, North Africa, second half 19th century **FOUR TUNISIAN POLYCHROME-PAINTED *CUERDA SECA* POTTERY TILES**

Tunisia, North Africa, second half 19th century
 A set of four square pottery tiles, each painted in cobalt blue, emerald green, turquoise, and bright yellow with black outlines on white, together forming a bold symmetrical arabesque design composed of sweeping *saz* leaves, stylised palmettes, and round rosette blossoms, the composition centered on a large cusped boteh or paisley-like cartouche, the design further enriched by a network of curling tendrils and scattered floral elements, edges unglazed, the reverse plain, typical of the Tunis region's ceramic production in the later Ottoman period. Each tile approximately 15cm x 15cm
 (Dimensions: Each tile approximately 15cm x 15cm)
 (Parts/Quantity: 4)
£200-300

147



AN IZNIK POTTERY TILE WITH A FLOWER VASE Ottoman Turkey, 17th century AN IZNIK POTTERY TILE WITH A FLOWER VASE

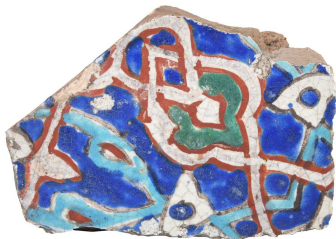
Ottoman Turkey, 17th century

Of square shape, underglaze-painted in cobalt blue and turquoise on a milky white ground, decorated with a central vase issuing tulips and carnations, featuring a decorative cloudband motif in the middle of the flower stems, flanked by scrolling prunus blossoms and tall turquoise cypress trees, mounted on a black metal stand. The tile 24.5cm x 24.5cm, 28.5cm high including the stand

Tiles like the present example have been dated to the 17th century, the later period of Iznik tiles production, mostly due to their prominent presence on the walls of 17th-century Ottoman buildings. They appear in the New Mosque (*Yeni Camii*), Istanbul, completed in 1663, as well as in the Aksungur Camii (Blue Mosque), Cairo, originally built in 1347 and restored under the Ottomans in 1652 - 1654. In 1666 - 1668, following an extensive refurbishment programme as a result of the 1574 fire, several walls of the Topkapı Palace courtyards were also covered in such tiles (John Carswell, Mina Moraitou, and Melanie Gibson, *Iznik Ceramics at the Benaki Museum*, 2023, p. 215).

For other similar examples, please see the Benaki Museum, Athens (acc. nos. 20283-20288, 20890) and the British Museum, London (accession no. OA+.10771.1-4). (Dimensions: The tile 24.5cm x 24.5cm, 28.5cm high including the stand) (Parts/Quantity: 2) **£2,000-3,000**

148



A POLYCHROME CUERDA SECA POTTERY TILE FRAGMENT Timurid Central Asia, 15th century A POLYCHROME CUERDA SECA POTTERY TILE FRAGMENT

Timurid Central Asia, 15th century

Of uneven fragmentary shape, convex, painted in cobalt blue, green, turquoise, and gold with red and black outlines on a white ground, decorated with a scrollwork section featuring cusped palmettes, vegetal meanders and arabesques.

10cm x 14cm

(Dimensions: 10cm x 14cm)

(Parts/Quantity: 1)

£100-150

149



A SAFAVID CUERDA SECA POTTERY BORDER TILE Iran, 17th century A SAFAVID CUERDA SECA POTTERY BORDER TILE

Iran, 17th century

Of narrow rectangular shape, painted in cobalt blue, yellow, green and turquoise with black outlines against a white ground, decorated with a scrolling floral meanders with split palmettes, stylised rosettes and lotus flowers.

11.8cm x 23.2cm

(Dimensions: 11.8cm x 23.2cm)

(Parts/Quantity: 1)

£150-200

150



THREE HEXAGONAL TURQUOISE MONOCHROME-GLAZED POTTERY TILES
 Kashan, Iran, 11th - 12th century **THREE HEXAGONAL TURQUOISE MONOCHROME-GLAZED POTTERY TILES**
 Kashan, Iran, 11th - 12th century
 Comprising three pottery tiles of hexagonal shape, monochrome glazed in turquoise, following the standard canon of Medieval Iranian tiles, professionally mounted on hessian-lined boards fitted in a wooden frame.
 Each tile 25cm at its widest point, 76cm x 34cm including the frame

Provenance: Chiswick Auctions, London, 16th July 2021, lot 278.
 (Dimensions: Each tile 25cm at its widest point, 76cm x 34cm including the frame)
 (Parts/Quantity: 3)
£200-400

151



TWO ILKHANID-REVIVAL COPPER LUSTRE-PAINTED STAR-SHAPED POTTERY TILES
 Qajar Iran, 19th century **TWO ILKHANID-REVIVAL COPPER LUSTRE-PAINTED STAR-SHAPED POTTERY TILES**
 Qajar Iran, 19th century
 Each designed in the shape of an eight-pointed star (*Khatim Sulayman*), painted in brown copper lustre and cobalt blue against a white ground, comprising a tile with the central field featuring two birds flanking a tall urn-like vase spraying flowers and foliage at the top and on the sides, the border highlighted by a single cobalt blue and double copper lines, around the outer edges a continuous *naskh* inscription; and another similar, the central field rubbed and mostly faded, featuring thick vegetation and the profile of a long-tailed bird, possibly a rooster or a phoenix.
 Each 17cm x 17cm
 (Dimensions: Each 17cm x 17cm)
 (Parts/Quantity: 2)
£200-300

152



AN INDIAN POTTERY TILE WITH SPLIT PALMETTE SPIRAL Possibly Delhi Sultanates, Northern India or Multan, Sindh, Punjab, 15th - 16th century **AN INDIAN POTTERY TILE WITH SPLIT PALMETTE SPIRAL**
 Possibly Delhi Sultanates, Northern India or Multan, Sindh, Punjab, 15th - 16th century
 Of square shape, painted in cobalt blue and turquoise on a white ground, decorated in reserve with a typical spiralling design with white sinuous split palmette leaves and vegetal sprays on a cobalt blue background.
 17.3cm x 17.4cm

The colour palette and overall design of this square tile is extremely similar to Multan pottery tiles produced in Sindh, Punjab, from the late 18th century onward. And yet, an identical pottery tile exhibited at the Victoria and Albert Museum in London (Room 137, Case Q, Shelf 4) ascribes it to the very early tile production of the Delhi Sultanates, dating back to the 1400 - 1500 period.
 (Dimensions: 17.3cm x 17.4cm)
 (Parts/Quantity: 1)
£200-300

153



TWO MODERN 'DOME OF THE ROCK' STYLE KUTAHYA POTTERY TILES Kutahya, Turkey, 20th century TWO MODERN 'DOME OF THE ROCK' STYLE KUTAHYA POTTERY TILES Kutahya, Turkey, 20th century

Each of square shape, painted in cobalt blue, turquoise and black against a white ground, decorated with the typical floral border frieze associated with the Dome of the Rock tiles in Jerusalem, with vegetal scrolls featuring alternating lotus flowers and rosettes in a lobed cartouche, the back of each tile stamped in Turkish with the maker's kiln mark, the inscriptions rubbed and faded but reading *Mehmet Ćini Kūtahya* indicating the production site.

Each 18cm x 18cm (2)
(Dimensions: Each 18cm x 18cm (2))
(Parts/Quantity: 2)
£400-600

154



THREE FRAGMENTS OF MAMLUK POTTERY DISHES WITH FLORAL DESIGNS Mamluk Syria, 14th - 15th century THREE FRAGMENTS OF MAMLUK POTTERY DISHES WITH FLORAL DESIGNS

Mamluk Syria, 14th - 15th century
Comprising three fritware vessel fragments, one with cobalt-blue, black, and turquoise vegetal scrollwork radiating from a central motif, the second with a stylised floral scroll in cobalt blue against an off-white ground, the third fragment featuring a central stylised vine or vegetal stem with black outlines and red and turquoise highlights, each likely once part of a bowl or large dish, the reverse with the vessels' unglazed feet, each showcasing characteristic Mamluk palette and slip-painting techniques, now mounted within European old wooden frames for display.

Respectively 17cm, 20cm and 22cm diameter including the frames

(Dimensions: Respectively 17cm, 20cm and 22cm diameter including the frames)

(Parts/Quantity: 3)

£400-600

155



A SUFI DERVISH CARVED WOOD BACKSCRATCHER WITH SHI'A INSCRIPTION Turkey, early 20th century A SUFI DERVISH CARVED WOOD BACKSCRATCHER WITH SHI'A INSCRIPTION

Turkey, early 20th century

A long carved wood backscratcher, possibly made for or used by a dervish associated with Shi'a devotional practice, the shaft finely incised with diagonal lozenge motifs and repeated geometric patterns, the paddle-shaped head carved with dense cross-hatched texture on one side, and on the other with a stylised inscription reading *Mada'd Ya 'Ali* (Help, O Ali), an invocation to the first Imam in Shi'a Islam, a symbol of spiritual intercession and divine assistance, the handle surmounted by a rounded knop, a typical object carried by mendicant ascetics or members of Sufi brotherhoods with Shi'a affiliations, such objects embodying humility, endurance and pious devotion through everyday ritual use.

52cm long

(Dimensions: 52cm long)

(Parts/Quantity: 1)

£200-300

156



A TALL INDIAN POLYCHROME-PAINTED
 WOODEN QUR'AN STAND India, first half 20th
 century A TALL INDIAN POLYCHROME-
 PAINTED WOODEN QUR'AN STAND
 India, first half 20th century

Of typical X-like form when open, with a
 rectangular profile, polychrome-painted and
 lacquered, the top with crenelated edges, the
 legs carved with a flower vase layout, the
 exterior decorated with dense floral meanders
 against a white ground, the interior with
 polilobed arches and vegetal sprays in white
 against black.

76.5cm x 49cm x 30.8cm

(Dimensions: 76.5cm x 49cm x 30.8cm)

(Parts/Quantity: 1)

£500-700

157



A AN OTTOMAN MOTHER-OF-PEARL,
 TORTOISESHELL AND BONE-INLAID
 WOODEN LOW CABINET Possibly Ottoman
 Syria or Turkey, 19th century λ AN OTTOMAN
 MOTHER-OF-PEARL, TORTOISESHELL AND
 BONE-INLAID WOODEN LOW CABINET
 Possibly Ottoman Syria or Turkey, 19th century
 Of rectangular shape, resting on four bracket
 feet, marquetry inlaid with mother-of-pearl,
 tortoiseshell, and bone tesserae over a wooden
 structure, each side richly decorated with
 geometric interlacing, chevron, and foliate
 motifs, the top featuring a central cusped
 cartouche with an engraved mother-of-pearl
 panel with Sufi vessels like *kashkuls* and staff,
 possibly a later, unrelated addition, flanked by
 stylised vegetal panels and framed with linear
 inlay bands withf hexagonal and ogival
 geometric forms, the drawer fronts and lift-up top
 revealing a practical compartmentalised internal
 stationary storage space.
 50cm x 26cm x 25.5cm

This type of inlaid cabinets are usually
 associated with Ottoman Syria – particularly
 Damascus – reflecting the finest traditions of
 19th-century Islamic marquetry. The use of
 tortoiseshell veneer, in combination with mother-
 of-pearl and camel bone, was characteristic of
 luxury furniture produced in regional workshops,
 often for export or elite Ottoman clientele.

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

(Dimensions: 50cm x 26cm x 25.5cm)

(Parts/Quantity: 1)

£3,000-5,000

158



Λ A QAJAR KHATAMKARI MANUSCRIPT CASE WITH CALLIGRAPHIC PANELS Iran, 19th century
 Λ A QAJAR *KHATAMKARI* MANUSCRIPT CASE WITH CALLIGRAPHIC PANELS

Iran, 19th century

Of rectangular shape, decorated throughout in *khatamkari* (Persian micro-mosaic marquetry) technique using ivory, stained bone and wood veneers, the hinged lid, front, and sides embellished with star-and-hexagon motifs within cusped cartouches and decorative borders, the top in particular with a central large cartouche inscribed in bold Persian *nasta'liq* script, encased within a frame of further *nasta'liq* epigraphic cartouches featuring poetic verses and auspicious blessings, the interior plain, polished wood, the box with its original hinges and lock plate.

17.5cm x 25.5cm x 34.5cm

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

(Dimensions: 17.5cm x 25.5cm x 34.5cm)

(Parts/Quantity: 1)

£500-700



159

Λ AN INDIAN CARVED SANDALWOOD BOX WITH JUNGLE SCENE AND SADELI-STYLE BORDERS Possibly Mumbai (Bombay) or Sindh, Northern India, circa 1880s - 1920s
 Λ AN INDIAN CARVED SANDALWOOD BOX WITH JUNGLE SCENE AND *SADELI*-STYLE BORDERS

Possibly Mumbai (Bombay) or Sindh, Northern India, circa 1880s - 1920s

Of rectangular shape, the exterior deeply carved in relief with jungle scenes featuring tigers, lions, deer, peacocks, and elephants among dense foliage and scrolling vines, each side intricately worked with minor variations of naturalistic flora and fauna, the borders of the stepped lid framed with geometric *sadeli*-style micro-mosaic decoration, composed of dark-stained woods, metal rod, bone and ivory tesserae, creating a striking chromatic contrast against the reddish wooden body, with cast metal side handles and a central lock.

45.6cm x 31.4cm x 18.5cm

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

(Dimensions: 45.6cm x 31.4cm x 18.5cm)

(Parts/Quantity: 1)

£500-700



160

A FINELY CARVED INDIAN SANDALWOOD BOX WITH JUNGLE SCENE Mysore, Karnataka, Southern India, second half 19th century A FINELY CARVED INDIAN SANDALWOOD BOX WITH JUNGLE SCENE Mysore, Karnataka, Southern India, second half 19th century

Of square shape with gently everted sides, reminiscent of a casket, resting on four pronounced paw-shaped feet, surmounted by a stepped, hinged lid, the exterior intricately and finely carved with naturalistic scenes of animals amidst dense foliage in their natural habitat, the lid featuring a deeply carved central square panel depicting a dynamic jungle tableau with a charging elephant accompanied by leaping deer beneath thick trees, encased within multiple friezes densely carved with scrolling foliage interspersed with birds in flight and perched amidst leaves, the outer edges adorned with repeated borders of geometric patterns and finely detailed vegetal motifs, the sides similarly embellished with rectangular deeply-carved panels depicting lively forest creatures including elephants, gazelles, squirrels, rabbits, exotic birds, and tigers prowling and grazing within an exuberant foliate ground, each side framed by vertical geometric bands, the interior left plain revealing the subtle fragrance and refined grain of the sandalwood, the base plain.
20cm x 21.5cm x 12.5cm

This box exemplifies the highly skilled tradition of South Indian sandalwood carving, known as *gudigar* art. The term '*gudigar*', derived from '*gudi*', meaning temple in Kannada, refers to artisans specially trained in carving temple architecture, intricate wooden decorations, and devotional items. Mysore artisans were celebrated for their exceptionally detailed craftsmanship, achieving international acclaim through their participation in the Great Exhibition in London (1851) and other prominent international expositions, where their carvings drew praise for their remarkable delicacy and intricacy. For related examples of Mysore sandalwood carving, please see Christie's London, 10 June 2013, lot 286; 10 October 2014, lot 102; and 25 May 2017, lot 86, all illustrating the remarkable depth of carving and virtuosity typical of Mysore *gudigar* boxes from this period.

(Dimensions: 20cm x 21.5cm x 12.5cm)
(Parts/Quantity: 2)
£600-800

161



AN INDIAN CARVED AND PIERCED SANDALWOOD CARD CASE Mysore, Karnataka, Southern India, second half 19th century AN INDIAN CARVED AND PIERCED SANDALWOOD CARD CASE

Mysore, Karnataka, Southern India, second half 19th century

Of rectangular shape, composed of two sliding sections, each deeply pierced in openwork relief with dense vegetal meanders and wild animals, both sides featuring a central medallion enclosing a deity figure, possibly Dancing Shiva or young Bala Krishna, both revered and worshipped in the southern regions, flanked by parrots, the borders decorated with concentric fretwork bands.

8cm x 14cm x 1.5cm

This intricately detailed case reflects the refined sandalwood carving traditions of Mysore, a princely state known for its production of export-quality decorative arts in the 19th century under royal patronage.

(Dimensions: 8cm x 14cm x 1.5cm)

(Parts/Quantity: 1)

£400-600

162



λ AN IVORY-INLAID CARVED WOOD PORTABLE WRITING SET Hoshiarpur, Punjab, Northern India, circa 1880s λ AN IVORY-INLAID CARVED WOOD PORTABLE WRITING SET Hoshiarpur, Punjab, Northern India, circa 1880s Of rectangular shape, the wooden writing cabinet finely inlaid with scrolling foliate and lush vegetal sprays in ivory and bone across the hinged lid and sides, the front opening to reveal an organised stationary interior with multiple lidded and open compartments, fitted with an internal mirror, the form and decorative vocabulary characteristic of workshops in Hoshiarpur, Punjab, known for intricate marquetry combining hardwoods with ivory, bone and horn inlay.

 46cm x 31cm x 17.5cm

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

(Dimensions: 46cm x 31cm x 17.5cm)

(Parts/Quantity: 1)

£600-800

163



A BRASS WIRE-INLAID CARVED WOOD WRITING BOX BELONGING TO THE MINISTER OF THE JAIPUR STATE Chiniot, Punjab (modern-day Pakistan), ca. 1880s - 1900s A BRASS WIRE-INLAID CARVED WOOD WRITING BOX BELONGING TO THE MINISTER OF THE JAIPUR STATE Chiniot, Punjab (modern-day Pakistan), ca. 1880s - 1900s

Of rectangular shape, the large Anglo-Indian portable writing set fitted with a morocco leather-lined writing slope, stationary compartments and document holders, the exterior finely inlaid in brass wire with scrolling split palmettes and floral meanders, the top of the hinged lid bearing an oval ownership cartouche in the centre with an inscription reading "*Nawab Mumtaz ud-Dolah, Sir Muhammad Faiyaz Ali Khan*"

Bahadur, K.C.I.E., K.C.V.O., C.S.I., Minister Jaipur State", referring to Nawab Faiyaz Ali Khan Bahadur, the Nawab of Pahasu and Rampur in Uttar Pradesh, as well as a high-ranking administrator and minister of the princely state of Jaipur during British rule, honoured with titles including *Knightly Companion of the Indian Empire* (K.C.I.E.), *Knight Commander of the Royal Victorian Order* (K.C.V.O.), and *Companion of the Star of India* (C.S.I.), the sides similarly inlaid and fitted with brass campaign-style carrying handles and lock, the lock with the maker's mark "DHANI RAM & SONS", a known Indian maker of colonial luxury and stationery goods, originally manufactured by Moti Lal Chhaju Lal.

 45cm x 30cm x 19cm

This Anglo-Indian box sheds light on the characteristic craftsmanship of brass wire-inlaid furniture in Punjab. Acting as a diplomatic presentation piece or personal writing desk for official correspondence, this box must be part of a larger artistic tradition focused to supply the Western export market, spearheaded not only by foreign diplomats travelling to India, Pakistan and Punjab, but also by the many International Exhibitions fairs of the late 19th century. Our box presents striking similarities with other writing boxes and cabinets produced in Chiniot, modern-day Pakistan (John Lockwood Kipling, *Arts & Crafts in the Punjab and London*, 2017, pp. 239 and 244), some of which were featured in the *Punjab Court* of the Calcutta International Exhibition in 1883 - 84.

(Dimensions: 45cm x 30cm x 19cm)

(Parts/Quantity: 1)

£1,500-2,000

164



λ AN ANGLO-INDIAN BONE-INLAID PORTABLE WRITING CABINET (VARGUENO)
 Possibly Gujarat or Sindh, India, 19th century λ
 AN ANGLO-INDIAN BONE-INLAID PORTABLE WRITING CABINET (VARGUENO)
 Possibly Gujarat or Sindh, India, 19th century
 Of rectangular shape, raised on four globular feet, the exterior profusely inlaid with bone marquetry in concentric bands of rosettes and diamond-shaped patterns, the innermost frame with circular 'eyed' bands, the front lid opening to reveal a fitted interior comprising nine drawers, all with shaped metal pulls, and a central stained bone openwork lattice plaque in red, green and purplish blue, with a metal escutcheon lock in the middle, and further floral borders encasing each drawer.
 36.4cm x 26cm x 25.5cm

The pierced coloured bone inlays, the floral motif design, and the beaded 'eyed' circle decorations bear close resemblance to documented examples of marquetry furniture produced in Kutch or Surat, dating to the late 18th - early 19th century. These chests were often created to supply the export market ignited by European clientele, who used them as portable writing or stationary cabinets.

λ *This item may require Export or CITES licences in order to leave the UK. It is the buyer's responsibility to find out and conform to the specific export requirements of their country and ensure that lots have the relevant licences before shipping.*
 (Dimensions: 36.4cm x 26cm x 25.5cm)
 (Parts/Quantity: 1)
£600-800



λ A SINHALESE CARVED EBONY LIDDED BOX WITH IVORY-INLAID FLOWER VASE DECORATION Galle District, Southern Sri Lanka, 19th century λ A SINHALESE CARVED EBONY LIDDED BOX WITH IVORY-INLAID FLOWER VASE DECORATION
 Galle District, Southern Sri Lanka, 19th century
 Of rectangular shape, finely carved from solid ebony, the exterior worked in high relief with lush foliage and dense lotus flower scrolls on all sides, the lid with later-added Western brass hinges and lock plate, the interior of the lid inlaid with a circular medallion infilled with a flowering vase motif with pomegranates and carnations rendered in stained and painted ivory, framed by a geometric fretwork border.
 32cm x 12.5cm x 14cm

This type of box is characteristic of Galle work, a distinguished form of Sinhalese craftsmanship from the southern coastal region of Sri Lanka (then Ceylon), prized in the 19th century by British colonial patrons for its refined ebony carving and intricate ivory inlay. The florals and stylised vase draw from both indigenous decorative vocabulary and European export influences.

λ *This item may require Export or CITES licences in order to leave the UK. It is the buyer's responsibility to find out and conform to the specific export requirements of their country and ensure that lots have the relevant licences before shipping.*
 (Dimensions: 32cm x 12.5cm x 14cm)
 (Parts/Quantity: 1)
£600-800



A CARVED IRANIAN FRUITWOOD BOX WITH NASIR AL-DIN SHAH'S PORTRAIT Qajar Iran, ca. 1880 - 1900 A CARVED IRANIAN FRUITWOOD BOX WITH NASIR AL-DIN SHAH'S PORTRAIT

Qajar Iran, ca. 1880 - 1900

Of rectangular shape, the hinged lid and sides carved with typical Qajar *gol-o-bolbol* (rose and nightingale) motifs, vegetal arabesques, and figural portraits of maidens dressed in European attires, the centre of the lid featuring a stylised bust portrait of Nasir al-Din Shah Qajar (r. 1848 - 1896) overlaid on an intricate cusped arabesque medallion filled with interlocking vegetal meanders, the interior lined with Indian cream-coloured satin silk fabric printed with repeating *buti* (*boteh*, paisley leaves), flowers and beaded bands.

13.5cm x 31cm x 45cm

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

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

(Parts/Quantity: 1)

£800-1,200



A DUTCH COLONIAL CARVED ROSEWOOD LIDDED BOX Possibly Batavia, Dutch East Indies (modern-day Indonesia), South East Asia, 18th - early 19th century A DUTCH COLONIAL CARVED ROSEWOOD LIDDED BOX

Possibly Batavia, Dutch East Indies (modern-day Indonesia), South East Asia, 18th - early 19th century

Of rectangular shape, the deeply-carved hardwood exterior entirely decorated with lush scrolling foliage, interlocking floral sprays, and grape clusters, each side and the hinged lid with a prominent central floral medallion carved in high relief with a stylised flower stem, the carving displaying a lively, flowing movement with three-dimensional effect, the lid with a European or Dutch monogram in the middle, opening on brass hinges to reveal a plain wood-lined interior, the underside fitted with a green felt pad, with the original lock plate (no key), the style and decoration suggesting the box being made for the export market.

37cm x 27cm x 17cm

(Dimensions: 37cm x 27cm x 17cm)

(Parts/Quantity: 1)

£800-1,200

168



167

A A SINHALESE CARVED EBONY PORTABLE WRITING CABINET WITH IVORY-INLAID LIONS

 Galle District, Southern Sri Lanka, 19th century

 A A SINHALESE CARVED EBONY PORTABLE WRITING CABINET WITH IVORY-INLAID LIONS

Galle District, Southern Sri Lanka, 19th century
 Of rectangular shape, the hinged lid and sides richly decorated on the exterior with deep-relief scrolling palmettes and vegetal meanders, the interior of the lid with an inlaid ivory medallion depicting two heraldic lions upholding a pair of flags above the inscription 'MATARA' straight and in reverse, referencing the historic port city of Matara on Sri Lanka's southern coast, the fitted interior featuring intricate concentric dot inlay and an elaborately compartmentalised arrangement for writing implements, pens, and documents, with a foldable writing slope lined in blue velvet.
 39.2cm x 23cm x 13.5cm

Matara, one of Sri Lanka's most important southern cities, held strategic significance throughout the Dutch and early British colonial eras due to its thriving maritime trade, fortified stronghold, and role as a regional administrative centre, its emblem—the two lions—symbolises both local sovereignty and its ties to the Kandyan kingdom. This box is a product of the celebrated Southern Sri Lankan ebony workshops, renowned in the 18th and 19th centuries for their mastery of ebony carving and ivory inlay, merging indigenous Sinhalese craftsmanship with European forms and tastes introduced by Portuguese, Dutch, and British patrons. The distinctive deep-relief carving and meticulous ivory inlay exemplify the "Galle ebonyware" tradition, prized for its technical virtuosity and aesthetic sophistication. These luxury boxes were typically commissioned as prestigious desk accessories or diplomatic gifts, reflecting the cosmopolitan tastes of colonial officials and local elites.

A This item may require Export or CITES licences in order to leave the UK. It is the buyer's responsibility to find out and conform to the specific export requirements of their country and ensure that lots have the relevant licences before shipping.
 (Dimensions: 39.2cm x 23cm x 13.5cm)
 (Parts/Quantity: 1)
£1,000-1,500

169



A AN INDIAN PAINTED IVORY AND BONE-INLAID HARDWOOD RAVI SHANKAR-STYLE SITAR

 Kolkata (Calcutta), West Bengal, North-Eastern India, ca. 1960s

 A AN INDIAN PAINTED IVORY AND BONE-INLAID HARDWOOD RAVI SHANKAR-STYLE SITAR

Kolkata (Calcutta), West Bengal, North-Eastern India, ca. 1960s
 The traditional stringed instrument with a voluminous gourd-shaped resonance chamber (*kaddu*) and long, hollow, and flattened neck (*dandi*), the resonance chamber finely carved on the reverse with lush palmette leaves and blossoming flower bouquets, the rounded *tumba* at the top carved with similar vegetal motifs as the *kaddu*, the body inlaid with engraved and red and black-painted ivory plaques with floral tendrils, leaves, doves, geometric motifs and bands of beaded 'eye' motif, the tuning pegs at the top carved in the shape of rosebuds, with two strings and two tuning beads at the top, the overall decorative design and style very close to Pandit Ravi Shankar and Pandit Nikhil Banerjee's *sitars*.
 124.5cm high

A This item may require Export or CITES licences in order to leave the UK. It is the buyer's responsibility to find out and conform to the specific export requirements of their country and ensure that lots have the relevant licences before shipping.
 (Dimensions: 124.5cm high)
 (Parts/Quantity: 2)
£600-800

170



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

171



A CHOLA-REVIVAL BRONZE STATUE OF ARDHANARISHVARA (அர்தநாரிசுவரன்) Tamil Nadu, South India, 19th century **A CHOLA-REVIVAL BRONZE STATUE OF ARDHANARISHVARA** (அர்தநாரிசுவரன்)

Tamil Nadu, South India, 19th century
 Finely cast in the round, the half-male and half-female Hindu deity combining Shiva and Parvati in a united form standing on top of a lotus pedestal, the right side of the body presenting all the typical features and attributes of Lord Shiva including a fine *dhoti* cloth on his waist, a battle axe in his hand, and a crescent moon in his tall hairdo, the left side presenting Parvati holding a lotus flower in her hand, a longer diaphanous skirt, full, rounded breast, and elaborate jewellery, the third eye set with a pink spinel, the style and overall quality of the casting reminiscent of Medieval Chola lost-wax bronze statues.
 41.5cm high
 (Dimensions: 41.5cm high)
 (Parts/Quantity: 1)
£800-1,200

172



A THAI BRONZE SEATED BUDDHA FIGURINE
 Thailand, likely Chiang Saen style, 15th-16th century

A THAI BRONZE SEATED BUDDHA FIGURINE
 Thailand, likely Chiang Saen style, 15th-16th century

A finely lost-wax cast bronze figure of the historical Buddha seated in meditation touching the ground (*bhumisparsa mudra*) on a stepped base, the figure displaying the characteristic flame-like ushnisha, tightly curled hair, and a serene facial expression, with well-defined features and remains of ancient green and brown patina throughout, such images were traditionally commissioned for temples or private devotion, serving as a focus for prayer and meditation in both monastic and lay households, reflecting the profound role of the Buddha's image in Thai Buddhist practice and the regional significance of the Chiang Saen style, which is noted for its spiritual serenity and harmonious proportions.

16cm high

(Dimensions: 16cm high)

(Parts/Quantity: 1)

£300-400

173



ELEVEN BRONZE BURMESE OPIUM WEIGHTS WITH BRAHMI DUCKS AND QILINS
 Burma (Myanmar), South East Asia, 18th century and later

ELEVEN BRONZE BURMESE OPIUM WEIGHTS WITH *BRAHMI* DUCKS AND *QILINS*
 Burma (Myanmar), South East Asia, 18th century and later
 Comprising eleven cast bronze weights of varying sizes, each in the form of either a duck or a pseudo-dragon or *qilin*, the duck-shaped weights with stylized upright tails and feathered details, the mythical animal examples with openwork curled tails and pointed crests, the surfaces displaying varying degrees of age patina and wear, these weights were traditionally used in Burma (Myanmar) for weighing opium and other precious commodities, such weights—often referred to as 'chintha' or 'hintha'—played an important role in Burmese trade and daily life from the 18th century onwards, the group offered here displays a range of forms typical of both late Konbaung and early colonial period production, with several examples showing the conventional stepped bases and others with plinth bases.

The largest 11.5cm x 9cm

The smallest 2.6cm x 2.3cm

(Parts/Quantity: 11)

£200-300

174



FOUR INDIAN BRASS BETEL NUT CRACKERS Southern India, 20th century
FOUR INDIAN BRASS BETEL NUT CRACKERS Southern India, 20th century
 Comprising four finely cast and engraved brass betel nut crackers, each example featuring traditional Indian decorative motifs, including animal forms like elephants and parrots, the handles and blades adorned with intricate geometric and floral designs, these betel nut crackers, or paan sarota, were indispensable tools for slicing areca nut in preparation for paan, a centuries-old tradition across the Indian subcontinent, often associated with hospitality, ceremony, and social ritual, such objects were status symbols in elite homes and frequently given as gifts, the stylized ornamentation reflects the artistic diversity of regional Indian metalwork, appealing to collectors of South Asian antiques, ethnographic artefacts, and Asian decorative arts, highly sought after as vintage Indian collectables and unique examples of domestic brassware.

The longest 17cm
£200-400

175



A LARGE INDIAN ZOOMORPHIC BRASS BETEL NUT CRACKER Southern India, 20th century
A LARGE INDIAN ZOOMORPHIC BRASS BETEL NUT CRACKER Southern India, 20th century
 Cast in solid brass and modelled as a prancing antelope or horse, the elongated handles forming the legs and body, the surface finely chased with swirling foliate motifs and decorative incised details, supported on two small cast feet, a striking and whimsical example of Indian craftsmanship, blending functionality and sculptural artistry in a traditional tool used for cracking betel nuts.
 25.5cm x 13.5cm
£150-300

176



A LARGE INDIAN BRASS BETEL NUT CRACKER WITH GLASS INLAYS Possibly Rajasthan, North-Western India, late 19th - early 20th century
A LARGE INDIAN BRASS BETEL NUT CRACKER WITH GLASS INLAYS Possibly Rajasthan, North-Western India, late 19th - early 20th century
 This large Indian betel nut cracker expertly crafted in solid brass and embellished throughout with glass inlays of red, green, and clear hues, the inventive form modelled as a composite zoomorphic creature with articulated jaws and stylised peacock-head finials, every surface enhanced with intricate dot-and-circle patterns and beaded borders characteristic of Mughal and Rajput decorative traditions, the body set with cut and polished glass 'jewels', this striking example embodies the distinctive artistry of North Indian metalwork, where betel nut crackers or 'sarota' played an important ceremonial and social role in pan (*betel*) culture, and were often displayed as objects of prestige in affluent homes, the elaborate sculptural presence and vibrant polychromy of this nutcracker reflecting both technical mastery and a long-standing tradition of ornate South Asian domestic objects, accompanied by a gold-coloured metal stand.
 17.5cm x 9cm
£200-400

177



TWO MINIATURE INDIAN BETEL NUT CRACKERS Northern India, late 19th and first half 20th century **TWO MINIATURE INDIAN BETEL NUT CRACKERS**
 Northern India, late 19th and first half 20th century
 Comprising a pair of small betel nut crackers, one in polished silvered metal with engraved decoration and the other in darkened steel with silver inlay, each with shaped handles and foliate or geometric motifs.
 Respectively 6cm and 5.2cm long
 (Dimensions: Respectively 6cm and 5.2cm long)

£150-200

178



AN INDIAN EROTIC BRASS NUTCRACKER
 Possibly Tamil Nadu, Southern India, early 19th century **AN INDIAN EROTIC BRASS NUTCRACKER**
 PROPERTY FROM A DISTINGUISHED LONDON FLAT
 Possibly Tamil Nadu, Southern India, early 19th century
 The small-scale nutcracker with two brass handles cast in the round in the shape of a loving couple, the male figure with a small crescentic steel blade on his hip, mostly worn out, portrayed holding his beloved's fulsome, round breasts, their attires typical of the Southern regions of India and partially reminiscent to the costumes of Chola bronze statues, a pair of parakeets resting on each lover's shoulder as a symbol of their bond and devotion for each other.
 10.5cm high

An almost identical example successfully sold in these Rooms last year, 20 June 2024, lot 37.
 (Dimensions: 10.5cm high)
 (Parts/Quantity: 1)
£300-500

179



A GOLD-DAMASCENED (KOFTEGARI) STEEL LIME PASTE CONTAINER Punjab, Northern India, 19th century **A GOLD-DAMASCENED (KOFTEGARI) STEEL LIME PASTE CONTAINER**

Punjab, Northern India, 19th century
 Of flattened spherical shape, with a hook for portability and small hinged lid, the body decorated by vegetal motifs surrounding a central floral design with four segmented petals.
 4.2cm x 3cm
£300-500

180



AN ENGRAVED BRASS SHI'A TALISMANIC BAZUBAND (ARMBAND) Possibly Deccan, Central India or Iran, second half 19th century **AN ENGRAVED BRASS SHI'A TALISMANIC BAZUBAND (ARMBAND)**
 Possibly Deccan, Central India or Iran, second half 19th century
 Of convex square shape, densely engraved on both sides, the front with a central numerical chart medallion, surrounded by smaller roundels filled with overlapping lines of geomantic numbers, prayers on the corners and outer edges, the interior with a similar talismanic medallion, the central plaque with two ornate motifs, possibly a stylised version of the "Prophet's sandal" (*Na'layn* or *Nalayn*), and more numerical charts, strung on a brown cotton string.
 7.6cm x 8cm
 (Dimensions: 7.6cm x 8cm)
 (Parts/Quantity: 1)
£300-400

181



AN INDIAN OPENWORK BRASS 'ALAM FINIAL Possibly Deccan, Central India, 18th century AN INDIAN OPENWORK BRASS 'ALAM FINIAL

Possibly Deccan, Central India, 18th century With a central circular openwork medallion with concentric rings of rosette sprays, in the middle a plain sunburst surmounted by a *kirtimukha*, above it a pair of regardant peacocks, flanked on the exterior by two dragon heads, the finial surmounted by a crescent symbol reminiscent of the base of Hindu Shaiva tridents (*trisula*), with a tapering cylindrical base, mounted on a stepped metal pedestal.

30cm high, 40.5cm including the mount (Dimensions: 30cm high, 40.5cm including the mount)

(Parts/Quantity: 2)

£600-800

182



A PAIR OF OPENWORK ZAND-STYLE QAJAR BRASS LIDDED INCENSE BURNERS Qajar Iran, late 19th century A PAIR OF OPENWORK ZAND-STYLE QAJAR BRASS LIDDED INCENSE BURNERS

Qajar Iran, late 19th century

Each of globular shape, with gently tapering sides rising from a short splayed foot, surmounted by domed lids terminating in bud-like finials, crafted from brass with meticulous openwork, each vessel engraved with detailed figural, floral, and geometric motifs characteristic of Qajar aesthetics harking back at the Zand period, the lids finely pierced and engraved with alternating figural and calligraphic cartouches depicting mythical and real figures set amidst interwoven floral arabesques, interspersed with elegant calligraphic cartouches featuring stylised *thuluth* script, resting above a narrow beaded band, the bowls decorated with continuous narrative friezes depicting seated courtiers and musicians, each figure set within an arched niche amidst foliate patterns, above stylised scrolling motifs and below a foot with finely triangular fretwork.

Each 22cm diam. and 27.8cm high

This pair of incense burners exemplifies the refined craftsmanship and decorative vocabulary characteristic of Qajar Iran, heavily influenced by earlier Zand-period aesthetics known for their opulence and artistic exuberance. The openwork technique (*ajouré*) demonstrated here was highly favoured in Persian metalware, valued both for its delicate beauty and practical use in allowing the fragrance and smoke of incense to permeate effectively.

(Dimensions: Each 22cm diam. and 27.8cm high)

(Parts/Quantity: 2)

£600-800

183



A PAIR OF ZAND-STYLE QAJAR
 MONUMENTAL BRASS VASES Iran, second
 half 19th century A PAIR OF ZAND-STYLE
 QAJAR MONUMENTAL BRASS VASES
 Iran, second half 19th century
 Each vase of typical compressed globular
 shape, resting on a splayed foot, rising to a tall
 and slightly flared cylindrical neck, with a
 protruding ring near the shoulders, each vase
 densely engraved with rows of lobed medallions
 infilled with courtly figures with drinking cups
 banqueting and being entertained by musicians
 and dancers, the decorative vocabulary
 reminiscent of Zand and early Qajar brass
 vessels, further decorative friezes consisting of
 split palmette scrolls, floral sprays, fretwork and
 diagonal bands with rosettes and lotus flower
 stems on the neck, small chainlets at the top
 possibly once attached to a stopper or lid now
 missing.
 Each 66cm high
 (Dimensions: Each 66cm high)
 (Parts/Quantity: 2)
£600-800

184



A MUGHAL-STYLE INDIAN BRASS EWER
 Northern India, late 18th - 19th century A
 MUGHAL-STYLE INDIAN BRASS EWER
 Northern India, late 18th - 19th century
 Of typical compressed pyriform shape, resting
 on four cylindrical faceted feet, rising to sloping
 shoulders and a tapering, tall neck, with a
 hinged dome-like lid, straight spout and sinuous
 handle with lion and dragon heads as terminals,
 the gadrooned body and spout cast with
 tapering vertical ribs, each one engraved with
 floral scrolls and vegetal motifs, the neck with
 overlapping decorative friezes with foliage,
 flower grids, and scrollwork, the lowest band
 incised at a later stage with initials in
 Devanagari script, the shape and decoration
 reminiscent of Mughal brass ewers popular in
 the 17th and 18th centuries.
 32cm high
 (Dimensions: 32cm high)
 (Parts/Quantity: 1)
£600-800

185



A PERSIAN BRASS WINE JUG WITH LID

Possibly Khorasan, North Eastern Iran or Central Asia, 12th - 13th century or later
A PERSIAN BRASS WINE JUG WITH LID
 Possibly Khorasan, North Eastern Iran or Central Asia, 12th - 13th century or later

Of typical shape with a globular body resting on a short, splayed foot, rising to a wide, cylindrical neck, surmounted by a dome-like, removable, pierced lid, with a C-shaped handle on the side surmounted by a lion thumb-rest, the exterior densely engraved with overlapping horizontal decorative friezes including two epigraphic bands in pseudo-Kufic script against scrolling foliage, and a wide band with deer running against the same scrolling vegetal motif, further meanders and sprays on the lid and foot, all set against a hatched ground.

21.5cm high

Provenance: Millon & Associates (auction house), Paris, France, 19 December 2024, lot 91.

(Dimensions: 21.5cm high)

(Parts/Quantity: 1)

£600-800

186



AN ARCH-SHAPED BRASS MOULD OF SHI'A INTEREST

Possibly Karbala, Iraq, Ottoman Provinces, 19th century
AN ARCH-SHAPED BRASS MOULD OF SHI'A INTEREST
 Possibly Karbala, Iraq, Ottoman Provinces, 19th century

The cast brass mould of pointed arched shape, the front engraved in Arabic *naskh* script within a central cartouche, framed by geometric and scalloped borderwork, the inscription invoking the first Shi'a Imam 'Ali and referring to the city of Karbala (كربلاء), the most important and holiest site and pilgrimage destination for the Shi'a community, the reverse engraved with a stylised depiction of a domed mosque complex with multiple minarets, the shrine of Imam Hussain, the mould possibly used to create an official stamp, likely served as a pilgrimage certification stamp for devotees visiting the shrine.

7cm x 8.8cm

At Muslim pilgrimage sites, it was customary practice to stamp pilgrims' documents, cloths, and amulets as proof of their visitation. Moulds like the present example might have been used to produce stamps given to shrine custodians or *waqf* officials and represent an important devotional and administrative practice within the Shi'a pilgrimage tradition. The shape and iconography are characteristic of objects produced in the Ottoman-controlled Iraqi provinces during the 18th-19th century, with strong associations to Shi'a holy sites in Karbala and Najaf.

(Dimensions: 7cm x 8.8cm)

(Parts/Quantity: 1)

£150-300

187



A QAJAR BRASS ASTROLABE WITH FOUR PLATES Possibly Isfahan, Early Qajar Iran, dated 1217 AH (1802 AD) **A QAJAR BRASS ASTROLABE WITH FOUR PLATES** Possibly Isfahan, Early Qajar Iran, dated 1217 AH (1802 AD)

Of typical circular shape, composed of a cast mater surmounted by an elaborately incised cusped arch with rosette scrollwork and a lyrical *naskh* inscription about daytime on one side, and a pair of birds against vegetal meanders on the reverse, the womb inscribed with the date in Arabic numerals 1217 AH, the instrument fitted with four engraved plates, each marked with stereographic projections for multiple latitudes and city names across Iran and greater Persia; an openwork rete with star pointers as stylised *saz* leaf scrollwork and arabesque palmettes; an alidade similarly decorated and inscribed; the reverse of the mater bearing trigonometric tables, including solar and shadow tables, and extensive astronomical inscriptions in Arabic, including scientific advice on how to correctly use the astrolabe, retaining the original suspension ring, the craftsmanship, technical accuracy, and date placing this tool within the tradition of Late Safavid and early Qajar scientific instrument making, most notably linked to the cultural centre of Isfahan.
16.5cm diameter

The long inscription on the reverse of the mater reading: *If the letter of the stick (ruler / alidade ?) is placed every day on the point of intersection of the sun's orbit and the arc drawn by the city, then one should reduce the height.* It goes on referring to the correct measurements related to the Qibla in Mecca.

For further comparables, please see an early Qajar astrolabe made only nine years prior to the present example, dated 1208 AH and signed by Hajji 'Ali in the Royal Museum of Greenwich, London, Inventory No. AST0544; and another Qajar astrolabe sold at Christie's London, 28 October 2020, lot 43.

(Dimensions: 16.5cm diameter)

(Parts/Quantity: 10)

£8,000-12,000

188



AN OTTOMAN BRASS COMPASS WITH LEATHER CASE Ottoman Turkey, late 19th century **AN OTTOMAN BRASS COMPASS WITH LEATHER CASE**

Ottoman Turkey, late 19th century

Of circular shape, with a screw-down cover, housed in its original fitted cylindrical leather case, the face featuring a compass rose with 32 directional points, each labelled in Arabic script, and flanked by decorative floral motifs at the cardinal axes, the leather case with stitched seams and snap clasp.

The compass 7cm diameter

The directions include:

شمال (Shamal - North) جنوب (Janub - South) شرق (Sharq - East) غرب (Gharb - West) شمال شرقى (Shamal Sharqi - Northeast) جنوب غربى (Janub Gharbi - Southwest)

(Dimensions: The compass 7cm diameter)

(Parts/Quantity: 2)

£600-800

189



A BRASS QIBLA COMPASS CASE Possibly Iran or Iraq, late 19th - early 20th century A BRASS QIBLA COMPASS CASE

Possibly Iran or Iraq, late 19th - early 20th century

A circular brass compass case, finely engraved with concentric registers of Arabic inscriptions and numerals around a delicately cut floral-form compass rose. The central plaque features an eight-lobed medallion supporting a magnetized needle, enclosed under original glass. The lid and underside bear intricate concentric bands filled with inscriptions, including directional and astrological notations—likely referencing the 28 lunar mansions (*manāzil al-qamar*), zodiac signs (*burūj*), or qibla orientation markers.

6.5cm diameter

£300-400



A REPOUSSÉ GILT WHITE METAL SNUFFBOX WITH WINGED LION Possibly Greece or Albania, Ottoman Western Provinces, dated 1103 AH (1691 AD) A REPOUSSÉ GILT WHITE METAL SNUFFBOX WITH WINGED LION

Possibly Greece or Albania, Ottoman Western Provinces, dated 1103 AH (1691 AD)

Of circular shape, surmounted by a gently convex lid attached to a chainlet on the side, chased in high relief with an animal scene on the lid featuring a winged and haloed lion, reminiscent of the Venetian emblem, holding a book in the centre surrounded by a number of wild animals including a deer, a stork, a hare, and a chicken, and a six-pointed star in-filled with vegetal and floral motifs on the base, the sides engraved with overlapping rope-twisted and cross-hatched bands, the book featured in the middle of the lid containing the Roman alphabet monogram *D.P.* and below the animal scene the date 1103 written upside down.

6cm diam. and 2.5cm high

(Dimensions: 6cm diam. and 2.5cm high)

(Parts/Quantity: 1)

£150-200

191



A MAMLUK GOLD AND SILVER-INLAID BRASS CANDLESTICK BASE Possibly Syria or the Levant, 14th century A MAMLUK GOLD AND SILVER-INLAID BRASS CANDLESTICK BASE

Possibly Syria or the Levant, 14th century

Of characteristic splayed truncated conical shape, the brass exterior inlaid with intricate silver and gold decoration, the widest band ornamented with interlocking rosette medallions and oval *thuluth* calligraphic cartouches with honorific titles, set against a recessed ground with black inlay, possibly a form of bitumen, designed with scrolling vegetal meanders, encased within two friezes of foliate chevrons, the fine gold and silver inlay demonstrating the characteristic brilliance and meticulous attention to detail of the Mamluk workshops.

11.5cm x 19cm

The Mamluk Sultanate (1250 - 1517) was a period celebrated for its sophisticated metalwork, which combined artistic virtuosity and refined technical skill. Metal objects from this era, particularly those inlaid with precious metals, were highly prized items of courtly luxury and symbols of status and prestige, often bearing the honorific titles and names of the courtiers or sultans they were made for. Comparable examples include those preserved in prominent museum collections, notably the British Museum (inventory no. 1878,1230.715), and examples from the Metropolitan Museum of Art, New York (Accession Number 91.1.585), illustrating similar intricate gold and silver inlays. Auction comparables include Sotheby's London, 25 April 2018, lot 161, and Christie's London, 26 April 2012, lot 125.

(Dimensions: 11.5cm x 19cm)

(Parts/Quantity: 1)

£1,500-2,000

192



A SILVER-INLAID VENETO-SARACENIC BRASS BOWL Possibly Mamluk Syria, late 15th century
A SILVER-INLAID VENETO-SARACENIC BRASS BOWL
 Possibly Mamluk Syria, late 15th century
 Of typical deep rounded shape with reinforced rim and convex base, the exterior engraved, inlaid in silver wire, and decorated with scrolling split palmettes against spiralling floral meanders on a cross-hatched ground, the rounded base with a radiating twelve-pointed stellar design issuing infinite knots, the rim engraved with thin bands of fretwork, the interior plain.
 15.5cm diameter and 8cm high

Provenance:
 Raoul Duseigneur (1845-1916), by whom sold
 18 April 1897 by repute
 Ancienne French Collection Charles Gillot (1853-1903)
 Sold Christie's Paris, 5 March 2008, lot 28
 (Dimensions: 15.5cm diameter and 8cm high)
 (Parts/Quantity: 1)
£3,000-5,000

193



A MAMLUK-REVIVAL DAMASCUS-WARE SILVER AND COPPER-INLAID BRASS OCCASIONAL TABLE Damascus, Ottoman Syria, early 20th century
A MAMLUK-REVIVAL DAMASCUS-WARE SILVER AND COPPER-INLAID BRASS OCCASIONAL TABLE
 Damascus, Ottoman Syria, early 20th century
 The occasional table made of a detachable circular brass tray top, richly inlaid with silver and copper in intricate arabesque and foliate designs, embellished with crescent moon motifs and scalloped epigraphic *thuluth* script cartouches around the outer border, raised on a foldable brass stand with matching silver and copper-inlaid strapwork with infinite knot motifs, the legs joined by cross-braced stretchers with spindle finials, the overall design echoing the opulence and craftsmanship of Mamluk metalwork, revived in Egypt and Greater Syria (Bilad al-Sham) during the late Ottoman period, with workshops in Cairo and Damascus producing ornate furnishings for both local elites and the growing Western export market for 'Orientalist' interiors, the table a testament to the enduring influence of Mamluk artistry on Islamic decorative arts, blending geometric and vegetal motifs with technical mastery in metal inlay.
 62.5cm diameter and 51.5cm high
 (Dimensions: 62.5cm diameter and 51.5cm high)
 (Parts/Quantity: 2)
£800-1,200

194



A MAMLUK REVIVAL DAMASCUS-WARE
 COPPER AND SILVER-INLAID BRASS BOWL
 Ottoman Syria, late 19th - early 20th century A
 MAMLUK REVIVAL DAMASCUS-WARE
 COPPER AND SILVER-INLAID BRASS BOWL
 Ottoman Syria, late 19th - early 20th century
 Of compressed globular shape, with sloping
 shoulders and gently convex base, the exterior
 profusely inlaid in silver and copper, decorated
 with overlapping horizontal friezes in-filled with
 interlocking vegetal meanders and a wide
 calligraphic band of knotted and foliage Kufic
 script, interspersed amidst roundels with six-
 pointed stars and rosettes, the base with
 repeating cusped cartouches in-filled with
 scrolling vines and grape bunches, and the rim
 with geometric zig-zag and foliage patterns.
 15cm diameter and 10.5cm high
 (Dimensions: 15cm diameter and 10.5cm high)
 (Parts/Quantity: 1)
£800-1,200

195



A MAMLUK REVIVAL DAMASCUS-WARE
 SILVER-INLAID BRASS TRAY WITH THE
 SACRIFICE OF ISAAC Ottoman Syria, early
 20th century A MAMLUK REVIVAL
 DAMASCUS-WARE SILVER-INLAID BRASS
 TRAY WITH THE SACRIFICE OF ISAAC
 Ottoman Syria, early 20th century
 Of shallow circular shape, with a narrow cavetto
 and a wide flattened rim with reinforced edge,
 the central field inlaid with an engraved silver
 medallion featuring the biblical story of the
 Sacrifice of Isaac, where Abraham's faith is
 tested by God (Genesis 22), commanding him to
 sacrifice his son, Isaac, as a burnt offering on
 Mount Moriah, the scene accompanied by a
 cusped calligraphic cartouche on a ring-punched
 ground referring to the scene, surrounded by a
 wide decorative calligraphic frieze on split
 palmette scrolls, pairs of fish and arabesque
 foliate meanders inlaid on the rim, a narrow
 band of strapwork on the rim.
 39cm diameter
 (Dimensions: 39cm diameter)
 (Parts/Quantity: 1)
£2,000-3,000

196



A DAMASCUS-WARE SILVER AND COPPER-INLAID BRASS DISH WITH STELLAR AND FLORAL DECORATION Damascus, Syria, circa 1900 A DAMASCUS-WARE SILVER AND COPPER-INLAID BRASS DISH WITH STELLAR AND FLORAL DECORATION Damascus, Syria, circa 1900

A large circular brass dish inlaid in silver and copper, the field decorated with an elaborate radiating design of geometric stellar and stylised floral motifs, each petal and star meticulously highlighted in alternating metals, surrounded by arabesque scrollwork and intricate geometric interlace, the border with a profusion of palmettes, rosettes and copper-inlaid latticework, the rim finished with calligraphic cartouches and ropework, the reverse plain and fitted with a suspension loop for wall display, produced in the great tradition of late Ottoman and Mamluk-revival metalwork that flourished in Damascus around 1900, such pieces were admired and exhibited internationally, including at the British Empire Exhibition of 1924-25, where objects from the Palestine and Syria pavilions showcased the region's craftsmanship and cultural heritage, an impressive example of Islamic metalwork and Middle Eastern decorative arts, and of interest to collectors of Holy Land, Levantine, and Palestinian art.

37cm diameter

(Dimensions: 37cm diameter)

(Parts/Quantity: 1)

£400-600



197

A DAMASCUS-WARE SILVER AND COPPER-INLAID BRASS FIGURAL DISH WITH ENTHRONED KING SOLOMON Damascus, Syria, late 19th century A DAMASCUS-WARE SILVER AND COPPER-INLAID BRASS FIGURAL DISH WITH ENTHRONED KING SOLOMON

Damascus, Syria, late 19th century

Of circular shape, with a slightly everted rim, the brass surface worked with extensive silver and copper inlay, the central roundel depicting the Biblical and Qur'anic King-Prophet Solomon (Suleiman) twice, enthroned and surrounded by courtiers, birds, animals, and demonic *divs* alike, an allusion to Solomon's legendary dominion over the animal, human and spirit worlds, a theme celebrated in both Islamic and Jewish traditions, the scene enclosed within a geometric strapwork border, the rim with a frieze of alternating silver-inlaid figural and epigraphic cartouches, the inscriptions in Hebrew, interspersed with six-pointed stars and further foliate and animal motifs, all set against a scrolling ground, the reverse plain with a suspension loop for wall display.

27.5cm diameter

Damascus wares of this quality, with elaborate narrative figural and biblical scenes, are highly sought after by collectors of Islamic and Judaica metalwork, reflecting the cross-cultural artistic exchanges of the Jewish and Muslim communities living in the late Ottoman Provinces.

(Dimensions: 27.5cm diameter)

(Parts/Quantity: 1)

£2,000-3,000

198



A CAIROWARE SILVER AND BRASS-INLAID COPPER BOWL. Cairo, Egypt, early 20th century **A CAIROWARE SILVER AND BRASS-INLAID COPPER BOWL.**

Cairo, Egypt, early 20th century
Of deep rounded shape, with tapering profile and reinforced circular rim, the exterior profusely inlaid with a large epigraphic band of silver and copper *thuluth* calligraphy, set against a typical Mamluk-revival Y-shaped ground, interspersed amidst two roundels featuring entwined split palmette arabesques, with a silver and brass calligraphic cartouche in the middle, a band of interlocking split palmettes forming decorative arches around the base and a petalled frieze around the rim.

27cm diameter and 14cm high

This bowl represents the high craftsmanship of late Ottoman and early 20th-century Cairo metalware, dating to a period when the revival of Mamluk decorative arts flourished in Egypt, and the so-called "Cairoware" became highly sought-after among both local elites and European collectors. Brass and copper vessels like these were made by Cairene metalworkers, often centred in the Khan el-Khalili district, aiming to bring back the Mamluk and Fatimid aesthetics. (Dimensions: 27cm diameter and 14cm high) (Parts/Quantity: 1)

£1,000-1,500

199



A DAMASCUS-WARE SILVER AND COPPER-INLAID COPPER BASIN WITH PAIRS OF FISH AND CALLIGRAPHY Damascus, Ottoman Syria, early 20th century **A DAMASCUS-WARE SILVER AND COPPER-INLAID COPPER BASIN WITH PAIRS OF FISH AND CALLIGRAPHY**

Damascus, Ottoman Syria, early 20th century
Of compressed globular shape with a wide, flaring rim, the copper body extensively inlaid with silver and copper, the rim and central band decorated with alternating cartouches of intricate calligraphy in *thuluth* script and stylized medallions of interlaced fish, each pair arranged nose to nose around a central motif, the body inscribed with bold panels of Arabic epigraphic inscriptions, interspersed with knotted geometric roundels, the base further enriched with silver-inlaid strapwork, fine punchwork grounds and intricate vegetal patterns throughout, typical of high-quality early 20th-century Mamluk-revival workmanship produced in Damascus and Cairo for the domestic and export markets.

36cm x 15cm

(Dimensions: 36cm x 15cm)

(Parts/Quantity: 1)

£800-1,200

200



A QAJAR OPENWORK SILVER-INLAID BRASS DISH Iran, 19th century **A QAJAR OPENWORK SILVER-INLAID BRASS DISH** Iran, 19th century

Of shallow rounded shape, the brass surface pierced and meticulously inlaid with silver in a complex floral and arabesque openwork design, the composition radiating from a central eight-petalled rosette enclosed within a ring of stylised palmettes, each segment interlaced with scrolling vines and flowering motifs, the rim bordered by a band of alternating floral festoons and birds in halved roundels.

26cm diameter

(Dimensions: 26cm diameter)

(Parts/Quantity: 1)

£150-200

201



A PERSIAN ARCHAISTIC ENGRAVED BRASS TRAY Iran, first half 20th century A PERSIAN ARCHAISTIC ENGRAVED BRASS TRAY Iran, first half 20th century

Of rectangular shape, with an everted rim, the central field engraved with fifteen roundels infilled with bust portraits of the Persian kings of Antiquity, some rulers from the Achaemenid and Sasanian dynasties, others mythical, each wearing elaborate headdresses, set against a ground of dense vegetal meanders, the rim engraved with foliate scrolls and rosette roundels.

28.5cm x 39cm

(Dimensions: 28.5cm x 39cm)

(Parts/Quantity: 1)

£200-300

202



A MINIATURE SILVER-INLAID BRONZE CONTAINER Possibly Khorasan, Eastern Iran, 11th - 12th century A MINIATURE SILVER-INLAID BRONZE CONTAINER Possibly Khorasan, Eastern Iran, 11th - 12th century

Of compressed globular shape, with a short slightly splayed foot and wide mouth, finely inlaid in silver with a band of epigraphic Kufic inscriptions alternating with geometric knotwork and auspicious motifs, the inscriptions composed of standard benedictory and protective phrases such as *al-mulk lillah* (الملك لله, "sovereignty belongs to God"), *wa al-'izz wa al-sultān* (والعز والسلطان, "and glory and dominion"), and *wa al-salāmah wa al-āfiyah* (والسلامة والعافية, "and safety and well-being"), the form and decoration characteristic of Medieval Seljuk metalwork, likely used to store medicinal powders, kohl, or salves.

4.3cm high x 5.5cm diameter

(Dimensions: 5.5cm diameter)

(Parts/Quantity: 1)

£800-1,000

203



AN OPENWORK SILVER-INLAID ZAND-STYLE
 QAJAR BRASS BUCKET Qajar Iran, late 19th
 century AN OPENWORK SILVER-INLAID
 ZAND-STYLE QAJAR BRASS BUCKET
 Qajar Iran, late 19th century

Of baluster-like shape, resting on a flat circular
 base, and rising to broad rounded shoulders,
 surmounted by a wide straight circular rim with
 pierced holes likely intended for suspension or
 handles, the exterior intricately decorated in
 meticulous openwork, pierced with delicate floral
 motifs and figural scenes characteristic of the
 artistic style of the Zand and early Qajar periods,
 each oval figural cartouche highlighted with
 intricate silver inlays depicting courtly figures,
 possibly courtiers, musicians, and dancers, clad
 in traditional Iranian garments, engaged in
 various leisurely pursuits indicative of Persian
 court life, some figures part of the Persian
 mythological canon such as *divs* and human
 bodies with animal heads, the lower register
 similarly pierced, presenting kneeling figures in
 smaller roundels, each individual distinguished
 by detailed attire and delicate facial features, set
 amidst leafy scrollwork and floral
 embellishments, the neck of the bucket
 decorated with a graceful frieze of scrolling
 vegetal patterns interspersed with small stylized
 blossoms and animal heads, possibly a
 reference to the *Waq Waq Tree*.
 12cm diam. and 16cm high

This exceptional bucket exemplifies the
 continuing tradition of Zand metalwork
 influences into the Qajar period, demonstrating
 a harmonious blend of artistic continuity and
 innovation. Comparable examples of Zand-style
 Qajar metalwork are found in renowned
 collections and notable auction sales,
 highlighting the historical and artistic value of
 such pieces.

(Dimensions: 12cm diam. and 16cm high)

(Parts/Quantity: 1)

£400-600



A TANJORE SILVER AND COPPER-
 OVERLAID BRASS DISH WITH HINDU
 DEITIES Tamil Nadu, South India, first half 20th
 century A TANJORE SILVER AND COPPER-
 OVERLAID BRASS DISH WITH HINDU
 DEITIES

Tamil Nadu, South India, first half 20th century
 A large and impressive circular brass dish
 overlaid in repoussé and chased silver and
 copper, the central medallion depicting a Hindu
 divine couple, possibly Shiva and Parvati, or
 Vishnu and Lakshmi in relief beneath a flowering
 tree, surrounded by an ornate frieze of dancers
 and musicians in high relief, the outer border
 with alternating silver and copper panels
 featuring elephants, lions, and intricate foliage,
 the rim finely scalloped, the reverse plain.
 31.3cm diameter

£300-400

205



204

A THREE-PIECE SET OF QAJAR GOLD AND SILVER-DAMASCENED STEEL ARMOUR
 Qajar Iran, 19th century A THREE-PIECE SET OF QAJAR GOLD AND SILVER-DAMASCENED STEEL ARMOUR
 Qajar Iran, 19th century
 Comprising a helmet (*khula khud*), a shield (*dhal*), and an arm-guard (*bazuband*), each element meticulously crafted from steel and adorned with intricate gold and silver damascening, the domed helmet surmounted by a central faceted spike finial, flanked by plume holders, and a sliding nasal bar, its surface embellished with scrolling vegetal motifs and calligraphic cartouches, terminating in a two-tone tiger chainmail aventail; the shield of circular convex form, centered by four domed bosses, surrounded by a dense arrangement of arabesques and inscriptions, bordered by a band of bold *nasta'liq* calligraphy; the arm-guard of rectangular, tapering form, similarly decorated with vegetal patterns and bordered by calligraphic bands, the entire ensemble exemplifying the opulence and craftsmanship characteristic of Qajar metalwork, reflecting the fusion of martial function and artistic expression prevalent in 19th-century Iran.
 The helmet (*khula khud*) 59cm x 17cm including the chainmail
 The shield (*dhal*) 46.5cm diameter
 The arm-guard (*bazuband*) 36cm x 11cm
 (Parts/Quantity: 3)
£5,000-7,000

206



AN OTTOMAN HORN-HILTED GOLD-DAMASCENED STEEL KILIJ SWORD Ottoman Turkey or Near East, the blade dated 1128 AH (1716 AD) AN OTTOMAN HORN-HILTED GOLD-DAMASCENED STEEL *KILIJ* SWORD Ottoman Turkey or Near East, the blade dated 1128 AH (1716 AD)
 With a broad curved single-edged steel blade with thicker tip, inlaid in gold with a six-pointed star bearing the date 1128, vegetal scrollwork, and a stylised *tabarzin* axe head with typical crescentic cutting edge, the pistol grip hilt fitted with two carved horn plaques, with an incised white metal T-shaped quillon, the hilt and the quillon possibly a later marriage with the blade.
 84cm long
 (Dimensions: 84cm long)
 (Parts/Quantity: 1)
£800-1,200

207



AN OTTOMAN GOLD-DAMASCENED STEEL YATAGAN SHORT SWORD Possibly Ottoman Turkey, 19th century or earlier AN OTTOMAN GOLD-DAMASCENED STEEL *YATAGAN* SHORT SWORD
 Possibly Ottoman Turkey, 19th century or earlier

With a broad straight single-edged steel blade with upward-curved tip, inlaid in gold with cusped cartouches and circular roundels infilled with invocations and prayers in both Arabic *naskh* and angular *Kufic* scripts, a cusped cartouche reading the typical Shi'a invocation "There is no sword but *Zulfiqar*, and there is no hero but 'Al'", one side of the forte with Arabic numerals '901' in a halved arabesque cartouche, possibly a reference to a date or an *abjad* calculation, fitted with a horn and wood hilt.
 62.5cm long
 (Dimensions: 62.5cm long)
 (Parts/Quantity: 1)
£300-500

208



A MUGHAL GEM-SET JADE-HILTED PISTOL GRIP KHANJAR DAGGER The hilt Northern India, late 17th - 18th century; the blade possibly Iran or Central Asia, dated 1119 AH (1707 AD)
A MUGHAL GEM-SET JADE-HILTED PISTOL GRIP KHANJAR DAGGER

The hilt Northern India, late 17th - 18th century; the blade possibly Iran or Central Asia, dated 1119 AH (1707 AD)

With a double-edged wootz steel blade, with recessed fuller inlaid in gold with a dedicatory inscription in *naskh* on one side and the date on the latter, tapering to a pronounced point, the inscriptions on the blade and forte featuring both Qur'anic verses and imperial honorifics, possible later additions, the pistol grip hilt carved from pale celadon-green nephrite jade, lavishly encrusted with gems in typical Mughal gold *kundan* settings, including cabochon rubies and emeralds, arranged in foliate and floral patterns, vegetal meanders on the quillon and a lobed rosette medallion in the middle of the pommel. 40cm long

Inscriptions include:

"Nasr min Allāh wa fathun qarīb" (on the forte)

(نصر من الله وفتح قريب)

- "Victory from God and a near triumph" - Qur'an

61:13, traditionally inscribed on weapons to

invoke divine support. "Al-... Akbar, jalla jalāluh"

(on the forte)

(ال..أكبر جل جلاله)

- "The Great ..., Glorious is His Majesty," an honorific likely referring to a Sultan, emphasizing imperial grandeur. A longer inscription in Arabic *naskh* script divided on two lines on one side of the blade, stating that this dagger was a humble gift from Seyyed Muhammad Ghazi Khan, the *Amir* (governor) of Bukhara, to the Greatest Ally, the Caliph, the Sultan Hamid I Khan. The reverse of the blade dated with the Islamic year 1119 AH, corresponding to 1707-08 CE, etched in gold near the base of the blade.

Daggers of this type were not intended for combat but served as symbols of courtly

prestige, diplomatic gifts, or royal regalia. The blade and the hilt seem a likely 19th or 20th-century marriage, and the inscriptions on the blade may have been added at a later stage, since neither Abdul Hamid I nor Muhammad Ghazi Khan were ruling in 1707. Moreover, there is no documentary evidence or reference to a Bukharan Amir named Muhammad Ghazi Khan, only Abu'l-Ghazi Khan. This Amir ruled Bukhara from 1758 until 1785, around the time of the 27th Ottoman Sultan, Abdul Hamid I (21 January 1774 - 7 April 1789). Regardless of the authenticity of the inscriptions on the blade, it is credible the hilt, perhaps with a different blade, would have once belonged to a high-rank, possibly royal owner. In fact, the craftsmanship and overall opulence of the encrusted nephrite jade hilt suggest a production within imperial workshops in Northern India.

(Dimensions: 40cm long)

(Parts/Quantity: 1)

£18,000-22,000

209



A CAUCASIAN KHANJALI DAGGER (KINDJAL) WITH SILVER AND NIELLO MOUNTS Possibly Circassia or Georgia, Caucasus Provinces, second half 19th century **A CAUCASIAN KHANJALI DAGGER (KINDJAL) WITH SILVER AND NIELLO MOUNTS**

Possibly Circassia or Georgia, Caucasus Provinces, second half 19th century
 With a typical broad double-edged steel blade and a central recessed fuller with acid-etched wavy pattern, the forte with an acid-etched vegetal scrolling design, the bone and horn hilt fitted with silver and niello mounts stamped '84', the brown leather-lined scabbard also featuring silver and niello mounts, each stamped '84' *zlotnik* silver, with a profile head hallmark and the stamp 'B', the niello decoration on the scabbard consisting of scrolling rosette sprays, on the reverse near the hilt a stylised maker's signature in niello reading *Amal-e Muhammad* or *Mahdi* (?).
 52.5cm long including the scabbard

Khanjali (Georgian: ხანჯალი), also known as *kindjal*, is a double-edged dagger typical of the Caucasus. The shape of the weapon is reminiscent of ancient Roman gladius, the Scottish dirk and the ancient Greek xiphos. Mostly used as a secondary weapon, this dagger became very prominent in the Caucasus in the 18th century and reached an unprecedented degree of popularity under the Ottoman and Russian domination of the Eastern provinces.
 (Dimensions: 52.5cm long including the scabbard)
 (Parts/Quantity: 2)
£800-1,200



AN OTTOMAN BALKAN YATAGAN SWORD WITH SILVER SCABBARD The Balkans, Ottoman Western Provinces, dated 1225 AH (1809 - 10 AD) **AN OTTOMAN BALKAN YATAGAN SWORD WITH SILVER SCABBARD**

The Balkans, Ottoman Western Provinces, dated 1225 AH (1809 - 10 AD)
 With a curved single-edged steel blade, inlaid in gold near the forte with an epigraphic inscription and the date on one side and a geometric star-shaped motif on the other, symbolising protection and good fortune, the hilt executed in silver, richly embellished with floral repoussé and intricate filigree patterns, accented by inset vitreous stones, probably replacing precious and semi-precious gemstones now missing, with a characteristic bifurcated ('double-eared') pommel displaying stylised floral motifs, elegantly framing the grip, accompanied by its silver scabbard exquisitely worked in repoussé, silver filigree, granulation, and applied wirework, densely covered in detailed floral and foliate decoration interspersed with architectural elements, reflecting the aesthetic influences of the diverse cultural milieu of the Ottoman Balkans and indicating the prestige associated with such personal weaponry.
 74.5cm long including the scabbard

The *yatagan* (Turkish: *yatağan*), also called *varsak*, is a traditional Ottoman short sabre prominently used across the Balkans, Anatolia, and the Levant from the 16th to the late 19th century. Its distinctive form, featuring a slightly recurved blade, made it highly effective in close combat and popular among Ottoman infantry, particularly Janissaries and regional militia forces. *Yatagan* swords also held symbolic significance, often presented as ceremonial gifts or signs of authority and honor among Ottoman officials.

The decorative elements on this particular specimen reflect the artistic fusion prevalent in the western Ottoman territories, where Islamic artistic traditions blended seamlessly with local Balkan styles, producing distinct regional weaponry renowned for both practical use and intricate craftsmanship.
 (Dimensions: 74.5cm long including the scabbard)
 (Parts/Quantity: 2)
£1,000-1,500

211



A WALRUS IVORY-HILTED CORAL-SET
 STEEL YATAGAN SWORD (YATAĞAN)
 Possibly Ottoman Turkey or the Balkans, the
 blade dated 1221 AH (1806 - 1807 AD) A
 WALRUS IVORY-HILTED CORAL-SET STEEL
 YATAGAN SWORD (YATAĞAN)

Possibly Ottoman Turkey or the Balkans, the
 blade dated 1221 AH (1806 - 1807 AD)
 With a gently curved single-edged steel blade
 with tapering tip, inlaid in silver on both sides
 with floral motifs, the maker's name, the date
 1221 and an auspicious prayer, the gilt copper
 forte decorated with glass beads and metal wire
 filigree floral and geometric motifs, the tang's
 ridge encrusted with a row of drop-shaped coral
 beads, the hilt made of walrus ivory grip plates
 and large rounded 'ears' characteristic of the
 weapon type.
 68.2cm long

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

(Dimensions: 68.2cm long)

(Parts/Quantity: 1)

£500-700

212



TWO ARABIAN KHANJAR DAGGERS WITH
 SILVER FILIGREE HILTS Oman or Yemen,
 Arabian Peninsula, late 19th century TWO
 ARABIAN KHANJAR DAGGERS WITH SILVER
 FILIGREE HILTS

Oman or Yemen, Arabian Peninsula, late 19th
 century

Each with a curved double-edged steel blade of
 tapering form, the hilts densely decorated in fine
 silver filigree, one with repeating large rosette
 medallions, the other with flower heads and
 diamond pattern on chevron ground, the reverse
 of each scabbard plain with loop attachments,
 the craftsmanship and decorative elements
 suggesting a likely Omani or South Arabian
 origin, reflecting the distinctive silversmithing
 traditions of the Arabian Peninsula.

25cm x 5cm and 26.5cm x 5cm

(Dimensions: 25cm x 5cm and 26.5cm x 5cm)

(Parts/Quantity: 2)

£200-300

213



AN ALGERIAN CORAL-SET SILVER AND WHITE METAL MINIATURE GUNPOWDER FLASK
 Algeria, North Africa, second half 19th century
AN ALGERIAN CORAL-SET SILVER AND WHITE METAL MINIATURE GUNPOWDER FLASK

Algeria, North Africa, second half 19th century
 Of exaggerated curved, C-like shape, the crescentic flask made of chased and repoussé silver, the body with swirling foliate arabesques and rope-twisted bands, each domed terminal set with a polished Mediterranean red coral cabochon and further embellished with twisted wirework, the hinged lid surmounted by an additional coral-set finial and opening to reveal the powder compartment, the body pierced with suspension loops for attachment to a bandolier or belt, the form and decoration closely associated with the Kabyle and Berber silversmithing traditions of northern Algeria, on a black metal stand.
 9cm x 7cm excluding the stand

These flasks were typically used by tribal horsemen and cavalry, both as functional powder containers and as status symbols. Similar examples have been highly sought after by collectors of Islamic, North African, and Maghribi arms and armour, as well as ethnographic art. For other comparable specimens, please see the Musée de l'Armée, Paris and the Musée National des Antiquités et des Arts Islamiques, Algiers.
 (Dimensions: 9cm x 7cm excluding the stand)
 (Parts/Quantity: 2)
£300-500

214



A SAFAVID BELT WITH LAUDATORY INSCRIPTIONS
 Iran, 17th - 18th century
A SAFAVID BELT WITH LAUDATORY INSCRIPTIONS

Iran, 17th - 18th century
 Of elongated rectangular shape, woven in black silk and metallic thread, the surface densely worked with geometric and stylised cypress tree-like vegetal motifs, each end fitted with a large Ottoman-style silver wire tassel terminating in bulbous finials and long streaming threads, the inscriptions mostly of laudatory nature invoking the first Shi'a Imam 'Ali, the combination of Iranian textile weaving and Ottoman metal threadwork reflecting cross-cultural influences in Safavid court attire and ceremonial accessories, belts of this type were often used to secure robes or for display in elite households.
 150cm long

Similar woven silk belts can be seen attached to Safavid walrus ivory primers in the collection of the Benaki Museum in Athens (inv. no. 20).
 (Dimensions: 150cm long)
 (Parts/Quantity: 1)
£200-300

215



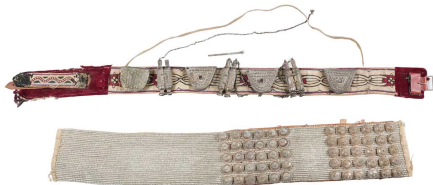
A SAFAVID LEATHER BELT WITH STEEL BUCKLE AND OPENWORK BRASS FITTINGS
 Safavid Iran, 18th century A SAFAVID
LEATHER BELT WITH STEEL BUCKLE AND OPENWORK BRASS FITTINGS
 Safavid Iran, 18th century

The thick leather belt featuring alternating openwork plaques and fittings in pierced steel and brass, each element cut in a geometric grid-like style with vegetal scrollwork, several mounts bearing elaborate trefoil and lattice patterns in the Safavid taste, including the large rectangular buckle and flapped case with hidden compartment, possibly for storing gunpowder or other small items of use.
 98cm long

These utilitarian belts are closely associated with Persian military attires, and this example—with its combination of martial function and elaborate openwork design—suggests a purpose both symbolic and practical, possibly worn as part of a ceremonial court attire.
 (Dimensions: 98cm long)

(Parts/Quantity: 1)
£200-300

216



TWO ARABIAN BELTS WITH SILVER AND WHITE METAL ACCESSORIES Possibly
 Yemen or Oman, Arabian Peninsula, late 19th -
 20th century **TWO ARABIAN BELTS WITH SILVER AND WHITE METAL ACCESSORIES**
 Possibly Yemen or Oman, Arabian Peninsula,
 late 19th - 20th century

Comprising an embroidered cotton and velvet-lined belt with four U-shaped silver cases, possibly once used as wallets, talismanic containers, or gunpowder cartridge cases, decorated with rows of stylised filigree rosettes, three set with a diamond-shaped glass panel in the centre, interspersed amidst three tubular double-flasks used as containers for powders or oils, with long chainlets and measuring sticks to dose the content; and another belt with rows of rounded white metal buttons with filigree spiraling design at the top.

8cm x 106cm and 13.5cm x 86cm respectively
 (Dimensions: 8cm x 106cm and 13.5cm x 86cm respectively)

(Parts/Quantity: 2)

£200-300

217



A NAZWA STYLE QURAYSHIA TRIBE BRASS DALLAH COFFEE POT Bahrain or Saudi Arabia, early 20th century A *NAZWA* STYLE QURAYSHIA TRIBE BRASS *DALLAH* COFFEE POT

Bahrain or Saudi Arabia, early 20th century
Of classic flared cylindrical shape, rising from a wide splayed rounded base, engraved throughout with overlapping bands of vegetal scrollwork, fretwork and stylised flower heads, the tall conical lid surmounted by a pointed finial, with its distinctive 'saw-tooth' hinged lid-catch, with a boldly arched spout decorated with further floral designs and a curved handle on the opposite side, the overall design associated with the Qurayshia tribe, fitted with original chains, just below the rim a gold and red seal stamped in Arabic, testifying to the 'superior quality' of the ware, the base left plain displaying natural patina from age and use.
32cm high

This type of *dallah*, known as the 'Nazwa' style (دلة نزوى), is highly prized in the Arabian Gulf, with close links to Bedouin hospitality and coffee culture (*qahwa*), particularly among the Qurayshia tribe. This distinct shape is easily recognisable by the strong arch of the spout and the flared lower section. Early 20th-century examples from Bahrain and Eastern Saudi Arabia are increasingly rare, representing an important part of Gulf material heritage and Islamic decorative arts. Such pieces were often used in *majlis* gatherings, where serving coffee is a symbol of hospitality, social status, and tribal identity.

For a related example, please see the collection of the Bahrain National Museum. Other published examples can be found in *Traditional Metalwork from Bahrain* (Bahrain Authority for Culture & Antiquities, 2012).

(Dimensions: 32cm high)
(Parts/Quantity: 1)

£400-600



A KAZAKH PARCEL-GILT SILVER RING AND A CARNELIAN-SET SILVER BELT BUCKLE Kazakhstan, Central Asia, 20th century A KAZAKH PARCEL-GILT SILVER RING AND A CARNELIAN-SET SILVER BELT BUCKLE
PROPERTY FROM A PRIVATE BRITISH COLLECTION

Kazakhstan, Central Asia, 20th century
Comprising a Kazakh silver and glass ring, parcel-gilt, of bold oval form, with ornate beaded borders and granulations; and a silver belt buckle, constructed from three diamond-shaped plaques, each set with a table-cut carnelian, surrounded by a band of filigree fretwork, linked with brass rings at the back, both typical examples of traditional Kazakh and Central Asian jewellery, used as dress accessories in ethnic and ceremonial contexts, reflecting the silversmithing traditions of Kazakhstan.
The ring size 52 EU / 6 UK and 47mm diameter
The belt plaque 26cm long
Overall weight 162gr.

Provenance: purchased by the present vendor's family when stationed at the Foreign Office in Tehran, Iran, from 1970 until 1973, during a trip to Turkmenistan and Samarkand.

£300-500

219



218

AN ALMOND-SHAPED NIELLO AND SILVER MINANGKABAU BUCKLE (PANDIANG) West Sumatra, Southeast Asia, late 19th - early 20th century AN ALMOND-SHAPED NIELLO AND SILVER *MINANGKABAU* BUCKLE (PANDIANG)

West Sumatra, Southeast Asia, late 19th - early 20th century

Of almond-like shape, executed in silver with niello inlay, the front surface richly decorated with vegetal meanders and rosette sprays arranged in concentric registers surrounding a central roundel, the reverse with a square fastening mount, the elongated terminals enhancing the streamlined form.

18cm x 9cm

This style of buckle, often referred to as a pending buckle, was traditionally worn in Southeast Asia as part of ceremonial attires, with the almond shape evoking fertility and protection against the evil eye. The technique of niello—fusing a black mixture of silver, copper, lead, and sulphur into incised silver—was widely practiced in the Malay world and highly prized for the contrast it offered against polished silver surfaces.

(Dimensions: 18cm x 9cm)

(Parts/Quantity: 1)

£100-150

220



A CONICAL SILVER LIME PASTE CONTAINER Possibly Southern India or Sri Lanka, first half 20th century A CONICAL SILVER LIME PASTE CONTAINER Possibly Southern India or Sri Lanka, first half 20th century

A conical silver lime paste container, the body crafted in a distinctive barrel-shaped or conical form, decorated with applied bands of geometric and zig-zag motifs, the surface with alternating textured and plain bands, both ends fitted with deep, serrated-edged cup lids, opening to reveal the hollow compartment within, fitted with a solid twisted silver chain for suspension, likely used for carrying lime (*chuna*) as part of the traditional betel nut chewing custom, the silver with a bright, polished patina and showing hand-crafted construction throughout.

3cm diameter and 7.5cm long (excluding the chain)

Overall weight 47.5gr.

£100-150

221



AN INDIAN SILVER MASALADAN SPICE CONTAINER WITH PEACOCKS Rajasthan, India, 19th century AN INDIAN SILVER MASALADAN SPICE CONTAINER WITH PEACOCKS

Rajasthan, India, 19th century

Designed in the shape of a flower with eight lobed compartments radiating from a central pedestal, each hinged petal-shaped container topped with a delicately modelled peacock, with chased and engraved motifs, the central peacock with a prominent crest and upright neck, the structure resting on eight sloping legs, such containers often used to store and serve a variety of spices and condiments in elite households and ceremonial contexts, the abundance of aviary motifs and naturalistic forms suggesting its function as a wedding or dowry gift.

11.5cm diameter

(Dimensions: 11.5cm diameter)

(Parts/Quantity: 1)

£300-400

222



AN INDIAN SILVER WINE OR SPIRIT FLASK (CHUSKI) Rajasthan, India, 19th century AN INDIAN SILVER WINE OR SPIRIT FLASK (CHUSKI)

Rajasthan, India, 19th century

Of bulbous shape with a flaring ribbed neck, the piece featuring three finials in the shape of stylised birds, one crowning the lid and two adorning the handle and spout, with a suspension silver chain, the raised foot pierced and chased with stylised acanthus leaves radiating outward in a symmetrical pattern. 15cm x 11cm

This type of vessel was traditionally used to serve wine or other libations during ceremonial occasions. The figural birds may represent stylised peacocks or parrots—motifs commonly associated with festivity and royalty in Indian art. While utilitarian in form, the piece is highly ornamental, showcasing the skill of local silversmiths during the late Mughal and early colonial periods. For two similar Indian silver *chuskis*, earlier in date, please see Christiane Terlinden, *Mughal Silver Magnificence, 16th-19th Century*, 1987, pp. 119 - 120, cats. 162 and 163.

(Dimensions: 15cm x 11cm)

(Parts/Quantity: 1)

£200-300

223



A SILVER PEACOCK FIGURINE WITH A DEDICATION TO HER ROYAL HIGHNESS THE PRINCESS AGA KHAN Possibly Mumbai, Maharashtra, Central India, early 20th century A SILVER PEACOCK FIGURINE WITH A DEDICATION TO HER ROYAL HIGHNESS THE PRINCESS AGA KHAN

Possibly Mumbai, Maharashtra, Central India, early 20th century

A finely crafted silver peacock figurine possibly used as card holder, presented mid-stride with wings spread in dynamic motion, with engraved plumage and mounted on a circular pedestal base, the tail with a thin opening, the base engraved "*Presented to Her Royal Highness the Princess Aga Khan by Mrs Khatijabai Alijah Faizulla Nanjee*", the dedication likely referring to Princess Andrée Aga Khan, wife of Sultan Mahomed Shah Aga Khan III (1877-1957), born in Karachi and the 48th Imam of the Nizari Ismailis, a prominent figure in global diplomacy, Islamic unity, and humanitarian advocacy, notably serving as President of the League of Nations in 1937 and a key negotiator for Indian Muslims during British rule, the peacock acting as an enduring symbol of royalty, renewal, and divine protection in Indian culture, evoking grace and nobility, and perhaps resonating with the Aga Khan's own cultural heritage and princely stature.

16.5cm high

(Dimensions: 16.5cm high)

(Parts/Quantity: 1)

£400-600

224



AN OTTOMAN SILVER SNUFFBOX WITH GEM-SET AGATE LID Ottoman Turkey, 18th century AN OTTOMAN SILVER SNUFFBOX WITH GEM-SET AGATE LID

Ottoman Turkey, 18th century

Of rectangular shape with rounded corners, the silver sides and base finely engraved with interlacing scrollwork of stylised split palmettes and foliage, the hinged lid set with a polished reddish-brown agate panel, overlaid with a delicate lattice of silver wirework inlaid with twenty-eight gem and pearl cabochons including table-cut and cabochon rubies, emeralds, tourmalines, garnets, and natural seed pearls, each mounted in flower-shaped silver collets and arranged in a symmetric trellis design, the interior left plain.

7.5cm x 4cm x 2.7cm

Evoking opulence and refined taste, small luxury boxes such as this example - with inset hardstone panels encrusted with gemstones - were favoured containers at the Ottoman court for personal adornments, precious spices, snuff or betel, and were often exchanged as gifts of diplomacy or tokens of affection within elite circles. The technique of setting gems over polished agate with precious metal foil trelliswork reflects influences from both Islamic metalwork and Mughal decorative arts, circulating through the trade routes of Safavid Persia and Ottoman Anatolia. This particular example stands out for its rich combination of coloured stones and fine silver engraving. Comparable 18th-century gem-set boxes are held in the Topkapı Palace Collection, as well as in European treasuries, highlighting the cross-cultural influences that define the sophisticated taste of the Ottoman court in this period.

(Dimensions: 7.5cm x 4cm x 2.7cm)

(Parts/Quantity: 1)

£400-600

225



A PRATAPGARH THEWA PARCEL-GILT SILVER BOX WITH STAINED GLASS AND FIGURAL GOLD LEAF DECORATION

Rajasthan, North-Western India, late 19th century

A PRATAPGARH THEWA PARCEL-GILT SILVER BOX WITH STAINED GLASS AND FIGURAL GOLD LEAF DECORATION

Rajasthan, North-Western India, late 19th century

A rectangular Indian silver box from Pratapgarh, Rajasthan, the lid exquisitely inlaid using the traditional *thewa* technique, with a pierced sheet of pure gold depicting the beloved couple of Radha and Krishna followed by a procession of cowherd girls (*gopis*) beneath flowering trees, surrounded by cows, bulls, and peacocks, all set against a shimmering green glass ground, the silver body and sides chased with scrolling floral patterns, the interior richly gilt, the base plain and highly polished, this distinctive Pratapgarh *thewa* work is prized by collectors for its unique method of fusing finely pierced gold leaf with vibrantly coloured glass, a craft developed in Rajasthan from the late 18th century and flourishing until the early 20th century, most often for presentation boxes, jewellery caskets, and collectible Indian decorative art. *Thewa* pieces are celebrated for their intricate goldwork, often showing scenes from Hindu mythology, Mughal court life, or floral and animal motifs.

8.5cm x 6cm x 3.5cm

130gr.

£200-400

226



AN INDIAN SILVER BOX MADE FOR THE
 EXPORT MARKET India, 20th century AN
 INDIAN SILVER BOX MADE FOR THE
 EXPORT MARKET

India, 20th century

A rectangular Indian silver box, the hinged lid inset with an Indian painting, opaque pigments on paper, depicting a courtly gathering of nobles and attendants in a palace garden, framed under glass, the sides and base in plain silver, stamped 'SILVER' underneath, the interior lined with wood, such boxes were often used for storing precious items, correspondence, or as presentation gifts, reflecting the tradition of Indian painting and export silverwork popular in the colonial and post-colonial periods.

15.4cm x 10.6cm x 3.2cm

Overall weigh 546.7gr.

£150-300

227



AN INDIAN PIETRA DURA-INLAID MARBLE
 LIDDED BOX Agra, Northern India, late 19th -
 20th century AN INDIAN PIETRA DURA-INLAID
 MARBLE LIDDED BOX

Agra, Northern India, late 19th - 20th century

Of rectangular shape, with a fitted lid, the top and sides inlaid with intricate pietra dura floral motifs using semi-precious stones such as lapis lazuli, malachite, carnelian, and coloured agates, the lid featuring a central blooming floral scrollwork flanked by scrolling vines and smaller blossoms, repeated on the sides on a smaller scale, exemplifying the Mughal-inspired aesthetic prevalent in Agra's lapidary craftsmanship inspired by the Taj Mahal mausoleum.

22.5cm x 18cm x 5cm

This decorative technique, known as *pietra dura*, involves the meticulous inlaying of hard stones into marble to create elaborate patterns, a tradition that flourished in India during the Mughal era and continued into the British colonial period. Such boxes were often produced as souvenirs for European visitors or as luxurious exotica gifts, reflecting the fusion of Indian artistry with colonial tastes.

(Dimensions: 22.5cm x 18cm x 5cm)

(Parts/Quantity: 1)

£500-700

228



A CARVED MARBLE SCULPTURE OF NANDI THE BULL India, 19th century

A finely carved white marble figure of Nandi, the sacred bull and mount (*vahana*) of the Hindu god Shiva, portrayed in a recumbent pose with legs tucked beneath its robust body and head raised in calm alertness, the hump and dewlap clearly defined, adorned with a double string of prayer beads (rudraksha mala) around its neck, the detailing of the musculature, ears, and tail sensitively modelled, resting on a flat rectangular plinth base with age-softened edges, weathering and mineral accretions consistent with long-term temple or outdoor placement.

19.5cm x 7.5cm x 16cm

(Dimensions: 19.5cm x 7.5cm x 16cm)

(Parts/Quantity: 1)

£400-600

229



AN INDIAN REPOUSSÉ SILVER SERVING TRAY WITH FISH Kolkata (Calcutta), West Bengal, Eastern India, ca. 1880s - 1900s

AN INDIAN REPOUSSÉ SILVER SERVING TRAY WITH FISH Kolkata (Calcutta), West Bengal, Eastern India, ca. 1880s - 1900s

Of large oval shape, with a raised rim with scalloped profile, the central panel worked in repoussé with a stylised fish in an almond-shaped reserve surrounded by dense vegetation and hunting scenes, with figures on horseback and foot engaged in combat with felines and wild animals, various buildings nestled among the jungle setting, the figural and naturalistic detail framed by recessed scalloped lobes and a dense chased floral border on the rim, all typical features of Calcutta silver craftsmanship.

32.7cm x 47.5cm

721.8gr.

This tray exemplifies the high-relief repoussé technique associated with colonial Calcutta silversmiths in the late 19th century. The fish motif is a traditional auspicious symbol across South Asia, associated with fertility and abundance, while the rich figural scenes honour the rich Indian hunting tradition.

(Dimensions: 32.7cm x 47.5cm)

(Parts/Quantity: 1)

£600-800

230



AN INDIAN MANGO-SHAPED SILVER
 CONTAINER India, late 19th - early 20th century
 AN INDIAN MANGO-SHAPED SILVER
 CONTAINER

India, late 19th - early 20th century
 A charming silver essential oil or perfumed
 ointment container crafted in the shape of a
 mango, featuring a fine repoussé and chased
 design with a stylized fish motif to the body,
 suspended on a silver chain, and accompanied
 by a miniature faceted flask stopper.
 The main container 6cm high, the chain 6.2cm
 long
 Overall weight 18.4gr.
£150-300

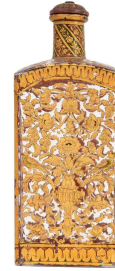
231



AN INDIAN SILVER LIME PASTE CONTAINER
 WITH HANGING CHAINLET AND MEASURING
 SPOON India, 20th century AN INDIAN SILVER
 LIME PASTE CONTAINER WITH HANGING
 CHAINLET AND MEASURING SPOON

India, 20th century
 A fine Indian silver lime paste (*chuna*) container,
 the hinged, lobed box cast in high relief with
 floral and geometric motifs, suspended from a
 double chain decorated with three circular
 pierced elements, the end fitted with a figural
 pierced cartouche suspending a silver
 measuring spoon cast as a feather or leaf, the
 box opens to reveal a small interior for lime
 storage, the chain design typical of
 accoutrements used for paan preparation,
 displaying lively decorative details throughout.
 21cm long
 37 grams
£150-300

232



A MUGHAL MOULD-BLOWN ENAMELLED
 AND GILT GLASS BOTTLE Northern India, late
 18th - early 19th century A MUGHAL MOULD-
 BLOWN ENAMELLED AND GILT GLASS
 BOTTLE

Northern India, late 18th - early 19th century
 Of tapering rectangular shape, with rounded
 shoulders and a short cylindrical neck, fitted with
 a polychrome-painted wooden stopper, the
 exterior surface decorated in rich gold and
 polychrome enamels with dense floral triumph
 rising from a central urn-shaped vase, framed by
 a band of lush palmettes around the edges, the
 neck similarly adorned with diagonal foliate
 panels, alternating green and red grounds, the
 glass base subtly concave, likely used for
 storing essential oils or other precious liquids.
 20cm high

For similar gilt and moulded examples attributed
 to Northern India and dating ca. 1750 - 1800s,
 please see Tara Desjardins, *Mughal Glass: A
 History of Glassmaking in India*, 2024, cats. 150
 - 153.

(Dimensions: 20cm high)
 (Parts/Quantity: 1)
£1,000-1,500

233



**A CARVED INDIAN BANDED AGATE
DRINKING CUP WITH PEACOCK HANDLE**

Northern India, late 19th century

Finely carved from a single piece of semi-translucent yellow banded agate, of lobed oval form with petal-like contours and scalloped rim, the handle shaped as a peacock with a gracefully arched neck and finely incised feathers, the underside with a stylised lotus flower medallion in low relief, the warm caramel and honey tones of the stone highlighted by natural red inclusions and veining, an example of the enduring influence of the Mughal jade and hardstone carving tradition which flourished in 16th and 17th-century India for both courtly and export use.

14cm long

(Dimensions: 14cm long)

(Parts/Quantity: 1)

£800-1,200

234



A REPOUSSÉ SILVER HIRZ NECKLACE

Possibly Turkmenistan or Uzbekistan, Central Asia, late 19th - early 20th century

A REPOUSSÉ SILVER *HIRZ* NECKLACE
PROPERTY FROM A PRIVATE BRITISH COLLECTION

Possibly Turkmenistan or Uzbekistan, Central Asia, late 19th - early 20th century

A cylindrical silver amulet case (*hirz*) finely decorated in repoussé with floral and foliate motifs, divided into four sections by raised bands, each end domed, the body densely worked with scrolling leaves and blossoms, with attached silver suspension chain, traditionally used as a protective amulet or container for Qur'anic scrolls or talismanic prayers, a typical example of Central Asian Islamic personal adornment, with strong regional character and high-relief craftsmanship, often worn by women and children for spiritual protection.

8.5cm long

Overall weight 24.3gr.

(Parts/Quantity: 1)

£100-150

235



AN IRANIAN (PERSIAN) SHIRAZ-STYLE SILVER SAUCER Possibly Kermanshah, Southern Iran, early 20th century AN IRANIAN (PERSIAN) SHIRAZ-STYLE SILVER SAUCER Possibly Kermanshah, Southern Iran, early 20th century

Of shallow rounded shape, with scalloped rim, the central medallion incised with an intimate courtly scene, a ruler flanked by his two sons, blessing one of them, surrounded by a wide band of figures in profile, cladi in traditional dress and engaged in a celebratory banquet scene, the overall design an expression of the silversmithing traditions of southern and western Iran during the late Qajar and early Pahlavi period, the dense figural border and dynamic composition characteristic of Kermanshah silverware.

15cm diameter

(Dimensions: 15cm diameter)

(Parts/Quantity: 1)

£150-200

236



AN UNMARKED IRANIAN (PERSIAN) SILVER TRAY Shiraz or Kermanshah, Iran, first half 20th century AN UNMARKED IRANIAN (PERSIAN) SILVER TRAY

Shiraz or Kermanshah, Iran, first half 20th century

Of rectangular shape, with an upward-curved rim chased in high relief, both the main field and the rim decorated with typical Achaemenid-revival archaistic rows of figures, standing in profile, the middle figure usually representing one of the Persian rulers of Antiquity, one fighting a beast (rim), another holding the ring of power (rim) associated with the Avestan *khvarenah* / Parthian *farh*, a divine mystical force or power projected upon and aiding the appointed ruler, and the others (rim and interior) seated on a throne receiving gifts from emissaries and envoys, further embellished with dense floral sprays and vegetal scrolls, unmarked.

36.7cm x 48cm

1.718kg

(Dimensions: 36.7cm x 48cm)

(Parts/Quantity: 1)

£800-1,200

237



AN IRANIAN (PERSIAN) JA'FAR SILVER SNUFFBOX Isfahan, Iran, early 20th century, stamped Ja'far AN IRANIAN (PERSIAN) JA'FAR SILVER SNUFFBOX

Isfahan, Iran, early 20th century, stamped Ja'far Of hexagonal shape, each side and the lid delicately engraved with figural, animal, and bird motifs among dense floral sprays, featuring scenes of musicians and pairs of animals in garden landscapes, the top depicting a pair of musicians playing in an open-air setting, all framed within intricate borders of scrolling rosette sprays, the underside stamped in Persian 'Ja'far', a known Isfahani silversmith active in the early 20th century, the interior left plain.

7cm x 4cm

110.60gr.

(Dimensions: 7cm x 4cm)

(Parts/Quantity: 2)

£150-200

238



AN UNMARKED IRANIAN (PERSIAN) THREE-PIECE SILVER TEA SET Possibly Isfahan, Late Qajar Iran, early 20th century AN UNMARKED IRANIAN (PERSIAN) THREE-PIECE SILVER TEA SET

Possibly Isfahan, Late Qajar Iran, early 20th century

Comprising a globular teapot with upward-curved spout and C-shaped handle; a pyriform milk jug or creamer, with typical open beak-like spout; and a lidded, double-handled sugar bowl, with a dome-like lid, each silver vessel chased in high-relief featuring several decorative friezes, the narrowest with foliage, vegetal scrollwork and intertwined split palmette sprays, the widest bands with scenes from Persian classical epics and love poems such as Nizami Ganjavi's *Khosrow o Shirin* and *Haft Peykar*, including Shirin bathing, being spied by Khosrow, Bahram Gur mesmerised by Fitnah's strength carrying the bull on her shoulders, Bahram Gur hunting, and others inspired by Achaemenid and Sasanian rock-cut reliefs in the Southern Provinces of Shiraz, Fars, and Kermanshah.

The teapot 12cm x 19.5cm, 354.10gr.

The milk jug 11cm x 10.5cm, 196.80gr.

The sugar pot 12.5cm x 17cm, 330.90gr.

(Parts/Quantity: 3)

£1,500-2,000

239



AN UNMARKED IRANIAN (PERSIAN) SILVER COFFEE POT Kermanshah, Southern Iran, early 20th century AN UNMARKED IRANIAN (PERSIAN) SILVER COFFEE POT Kermanshah, Southern Iran, early 20th century Of typical tapering cylindrical shape, with a domed hinged lid, a faceted, upward-curved spout, and an inverted S-shaped handle, the body and lid chased in high relief and engraved with Achaemenid-revival, archaistic figural motifs, featuring three large cartouches on the body with an enthroned ruler, a hunting scene, and a princely rider with attendant, and animated figures with dogs and drinking vessels on the lid.

17cm high

534.4gr.

(Dimensions: 17cm high)

(Parts/Quantity: 1)

£800-1,200

240



AN UNMARKED IRANIAN (PERSIAN) SILVER TRAY Kermanshah or Shiraz, Iran, ca. 1920s - 1930s AN UNMARKED IRANIAN (PERSIAN) SILVER TRAY

Kermanshah or Shiraz, Iran, ca. 1920s - 1930s Of octagonal shape, with rounded corners, with an upward-curved engraved and ring-punched rim, the central field chased in relief with a large and crowded figural panel featuring archaistic Achaemenid-revival characters engaged in various activities, interspersed amidst wild and mythical animals, the central medallion featuring a man fighting a griffin, encased within a continuous calligraphic band on the outer edge, the rim with vegetal scrollwork, unmarked.

28.5cm x 43cm

741.3gr

(Dimensions: 28.5cm x 43cm)

(Parts/Quantity: 1)

£1,500-2,000

241



A COMMEMORATIVE ROYAL SILVER DISH FOR THE PAHLAVI 2500-YEAR CELEBRATION OF THE PERSIAN EMPIRE Iran, circa October 1971 A COMMEMORATIVE ROYAL SILVER DISH FOR THE PAHLAVI 2500-YEAR CELEBRATION OF THE PERSIAN EMPIRE

Iran, circa October 1971

Of shallow rounded shape, finely incised with a repeating pattern of flowers and interlaced vines around the border, the central medallion applied with a gilt and enamelled plaque depicting the mausoleum of Cyrus the Great (Pasargadae) within a laurel wreath and surmounted by the Pahlavi royal arms, the inscription in Persian commemorating the 2500th anniversary of the Persian Empire, dated 1350 SH (1971-72 CE), the reverse plain, 22cm diameter 362.7gr.

Persian inscription (transliterated):

دو هزار و پانصدمین سال بنیانگذاری شاهنشاهی ایران

Du hezār o pansadomin sālē bonyāngozāri-ye shāhanshāhi-ye Irān

Translation:

“Two thousand five hundredth year of the founding of the Iranian monarchy”

Provenance: likely produced as an official gift or memento for dignitaries and participants in the grand celebrations organised by Mohammad Reza Shah Pahlavi at Persepolis in 1971, commemorating the foundation of the Persian Empire by Cyrus the Great.

(Dimensions: 22cm diameter)

(Parts/Quantity: 1)

£800-1,200

242



AN IRANIAN (PERSIAN) SILVER VASE
 Isfahan, Pahlavi Iran, mid-20th century
AN IRANIAN (PERSIAN) SILVER VASE
 Isfahan, Pahlavi Iran, mid-20th century
 Of flared conical shape, with a flat base and lobed rim, the gadrooned body alternating plain and densely engraved ribs, the *qalam-zani* engravings featuring standard motifs of Isfahan silverware including cusped cartouches infilled with stylised lotus flowers, arabesques, palmettes and vegetal scrollwork, the *monabbat-kari* embossed rim with a floral festoon, the base stamped '84' and with maker's mark (partially visible).
 14cm x 11.5cm
 291.5gr.
 (Dimensions: 14cm x 11.5cm)
 (Parts/Quantity: 1)
£200-300

243



TWO ARMENIAN SILVER HANGING CENSERS Armenia, ex-Ottoman Provinces, 19th century
TWO ARMENIAN SILVER HANGING CENSERS
 Armenia, ex-Ottoman Provinces, 19th century
 Each of lobed bulbous shape, with pierced and chased decoration including stylised foliage, birds and winged angels, suspended from domed covers with suspension rings by triple silver chains, one fitted with repoussé escutcheon plaques at mid-height, the other with flatter chainlinks, both examples displaying quintessential features of Armenian ecclesiastical silverware, used for burning incense during liturgical ceremonies, with the representation of angels possibly symbolising the heavenly presence called upon during worship, a fine example of Armenian silversmithing from the Ottoman period.
 29.5cm x 13.5cm and 23cm x 14cm
 (Dimensions: 29.5cm x 13.5cm and 23cm x 14cm)
 (Parts/Quantity: 2)
£800-1,200

244



AN OTTOMAN SILVER AND NIELLO POCKET WATCH CASE Georgia or Dagestan, Ottoman Western Provinces, dated 1280 AH (1863 - 1864 AD)
AN OTTOMAN SILVER AND NIELLO POCKET WATCH CASE
 Georgia or Dagestan, Ottoman Western Provinces, dated 1280 AH (1863 - 1864 AD)
 Of circular shape, one side flattened, the latter convex, the front inlaid with niello and decorated with a typical armourial triumph with banners, axe, and bayonet rifles, the reverse with a five-pointed star with half rosettes in each inner corner, the Turkish star and crescent symbol in the centre, and below it the date 1280, stamped on the interior with a silver hallmark.
 7.5cm diameter
 79.3gr.
 (Dimensions: 7.5cm diameter)
 (Parts/Quantity: 1)
£500-700

245



A MAMLUK-REVIVAL SILVER VASE WITH CALLIGRAPHY AND ARABESQUES Possibly Egypt or Syria, second half 19th century
A MAMLUK-REVIVAL SILVER VASE WITH CALLIGRAPHY AND ARABESQUES Possibly Egypt or Syria, second half 19th century
 Of truncated baluster form, with a short straight rim, the body finely incised with a wide band of epigraphic *thuluth* script cartouches alternating large starbursts infilled with scrolling split palmettes, the calligraphic cartouches set against a finely executed ground of dense arabesques and leafy scrolls, the shoulders, rim and base similarly decorated with friezes of stylised arabesque motifs, including foliated Kufic strips, the overall effect reminiscent of Mamluk-revival metalwork produced in Cairo as well as Damascus and Aleppo workshops during the late Ottoman period, reflecting the high technical standards and elaborate ornamentation characteristic of this later period, the foot coarsely engraved with numbers in Arabic reading '127 110', possibly an inventory number or partial date.
 18cm diameter and 14cm high
 353.7gr.
 (Dimensions: 18cm diameter and 14cm high)
 (Parts/Quantity: 1)
£600-800

246



AN ALGERIAN CORAL-SET SILVER BUCKET Algeria, late 19th - early 20th century
AN ALGERIAN CORAL-SET SILVER BUCKET Algeria, late 19th - early 20th century
 Of hemispherical form resting on a short foot, the exterior finely chased and repoussé with pointed arch motifs enclosing stylised foliate scrolls, the rim bordered with bands of punchwork and dot motifs, fitted with a hinged silver handle densely engraved with arabesques, both sides mounted with cabochon-set coral beads in circular silver settings, the base with a six-pointed star and floral rosette, likely used in ceremonial or domestic contexts for holding rosewater, sweets, or offerings, reflecting North African Berber and Ottoman-influenced silverwork traditions, particularly prominent among urban silversmiths in Algiers.
 12cm diameter and 13.5cm high
 203.5gr.
 (Dimensions: 12cm diameter and 13.5cm high)
 (Parts/Quantity: 1)
£400-600

247



A BURMESE SILVER SNUFFBOX WITH
 REPOUSSÉ FLORAL DECORATION Burma
 (Myanmar), South East Asia, early 20th century
 A BURMESE SILVER SNUFFBOX WITH
 REPOUSSÉ FLORAL DECORATION
 Burma (Myanmar), South East Asia, early 20th
 century

A silver snuffbox of oval form, the hinged lid
 finely worked in high relief with a swirling floral
 repoussé design within a beaded border, the
 sides plain and the base inscribed with Burmese
 script, the interior and underside of the lid further
 decorated with chased floral patterns, and the
 box fitted with a tight-fitting lid, snuff boxes of
 this form and decoration were typical of
 Burmese silverwork in the Mandalay and
 colonial Rangoon periods and were used both
 for betel and snuff, with the swirling repoussé
 motifs reflecting local floral iconography and the
 silversmith's tradition in Burma (Myanmar), the
 base engraved with numerals.

7.9cm x 4.2cm x 7cm

195.6gr.

(Dimensions: 7.9cm x 4.2cm x 7cm)

£150-200

248



THREE SMALL SOUTH EAST ASIAN SILVER
 REPOUSSÉ SNUFFBOXES Malay Peninsula,
 Sumatra (Indonesia), and Burma (Myanmar),
 early to mid-20th century THREE SMALL
 SOUTH EAST ASIAN SILVER REPOUSSÉ
 SNUFFBOXES

Malay Peninsula, Sumatra (Indonesia), and
 Burma (Myanmar), early to mid-20th century
 Comprising three Southeast Asian silver boxes,
 each demonstrating the distinctive repoussé and
 chased metalwork traditions of the Malay
 Peninsula, Sumatra (Indonesia), and colonial
 Burma, reflecting the diverse artistic heritage
 and standard motifs of the region, with lush
 vegetal meanders, lotus flowers, beaded bands,
 and exotic floral motifs.

The largest box 9cm x 3.6cm x 3cm, 42.5gr.

The octagonal box 7cm x 5.5cm x 3.5cm,
94.5gr.

The small octagonal box 3.6cm x 3.6cm x 2cm,
20.7gr.

(Parts/Quantity: 3)

£200-400

249



A SILVER BURMESE REPOUSSÉ BOX WITH
 PROCESSION SCENE Burma (Myanmar),
 South East Asia, late 19th - early 20th century A
 SILVER BURMESE REPOUSSÉ BOX WITH
 PROCESSION SCENE

Burma (Myanmar), South East Asia, late 19th -
 early 20th century

Of rectangular form, the hinged cover superbly
 chased in high relief with an elaborate village
 scene, featuring a procession of figures, cattle,
 and horse-drawn carts before stilted bamboo
 houses nestled among lush trees, the side
 panels richly decorated with repoussé and
 chased aquatic motifs including crabs, fish, and
 lobsters among water plants, all framed by
 engraved borders, the interior with further
 repoussé decoration, the base plain.

16cm x 9cm x 6cm

Overall weight 477.9gr.

£200-300

250



TWO BURMESE SILVER REPOUSSÉ BOXES WITH DRAGON AND FIGURAL MOTIFS Burma (Myanmar), South East Asia, late 19th - 20th century **TWO BURMESE SILVER REPOUSSÉ BOXES WITH DRAGON AND FIGURAL MOTIFS**

Burma (Myanmar), South East Asia, late 19th - 20th century

Comprising a rectangular Burmese colonial silver box, worked in high relief using repoussé and chased techniques, the lid and sides decorated with lively dragon motifs, scrolling foliage, and floral borders, the central medallion featuring a leaping deer, dragons and scrolling floral designs continuing around the body, all classic features of collectible Burmese silver, the underside engraved in both Burmese and Roman script "K.K. Marque déposée" together with further Burmese characters, a mark commonly seen on presentation boxes and collectible silver from Burma (Myanmar), the interior decorated with similar dragon motifs, this form often described as a betel box or trinket box and highly prized by collectors of Asian silver and colonial silverware; together with an octagonal silver box, the lid cast in high relief with a figural scene, possibly from a local lore or Buddhist Jataka tales, the sides with panels of seated deities in arched reserves, and the base with repoussé mythological animals, reflecting the strong influence of Hindu and Buddhist iconography in Burmese silverwork of the colonial and post-colonial period, both boxes entirely hand-crafted using traditional chasing and repoussé techniques on high purity silver. The rectangular box 12cm x 7cm x 3.5cm, approx. 219.2gr. The octagonal box 8.5cm x 6.5cm x 7cm, approx. 187.9gr.

Silver boxes of this type, marked "K.K. Marque déposée," were produced for both local and export markets throughout the 20th century, combining local craftsmanship, colonial silver traditions, and the appeal of decorative Asian silver, they were often used for betel, jewellery, or as presentation boxes and are much sought after at auction by collectors of Burmese silver, colonial silver, Hindu art, and Asian export silver.

(Parts/Quantity: 2)

£200-400