

BLOOMSBURY

AUCTIONS



WORKS ON PAPER FROM THE ISLAMIC  
AND NEAR EASTERN WORLDS

FRIDAY 30 OCTOBER 2020

## Coming Up at Dreweatts

### Auctions

14 October | Live Online

Jewellery, Silver, Watches, Objects of Vertu and Coins (Part 1)

15 October | Timed Online

Jewellery, Silver, Watches, Objects of Vertu and Coins (Part 2)

22 October | Live Online

Modern and Contemporary Art

30 October | Live Online

Works on Paper from the Islamic and Near Eastern Worlds

4 November | Live Online

The Spirit of the English country house: Property from James McWhirter, James Graham-Stewart and Alexander di Carcaci

5 November | Timed Online

The General Sale

5-19 November | Timed Online

Art on a Postcard Charity Winter Auction

11 November | Live Online

Chinese Ceramics and Works of Art (Part 1)

12 November | Live Online

Chinese Ceramics and Works of Art (Part 2) & Japanese, Islamic and Indian Ceramics and Works of Art

24 November | Live Online

Old Master, British and European Art

25 November | Live Online

Fine Jewellery, Watches and Silver

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Fine and Rare Wine and Spirits

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Western Manuscripts and Miniatures

9 December | Live Online

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## BLOOMSBURY

AUCTIONS

## WORKS ON PAPER FROM THE ISLAMIC AND NEAR EASTERN WORLDS

FRIDAY 30 OCTOBER 2020 | 10.30AM

### AUCTION FORMAT: LIVE ONLINE

This is a live online auction with an auctioneer. Bidding is available online, by telephone or commission (absentee) bids. If not bidding online, please contact Bloomsbury Auctions or Dreweatts to register all commission bids or telephone bids by 12 noon (local time) on Thursday 29 October.

### FREE ONLINE BIDDING IS AVAILABLE AT BLOOMSBURYAUCTIONS.COM:

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### REGISTRATION:

We advise clients to register at least 48 hours in advance of the auction as you may be asked to provide documents to verify your identity. Registration for new clients will close at 12 noon (local time) on Thursday 29 October.

### BUYER'S PREMIUM:

Buyer's premium is charged per lot at 25% of the hammer price (30% including VAT) up to and including £500,000, 20% (24% including VAT) of the hammer price from £500,001 up to and including £1,000,000, and 12% of the hammer price (14.4% including VAT) in excess of £1,000,001.

A theta symbol ( $\theta$ ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums.

### PAYMENT:

Please note, we cannot accept payment by telephone for lots bought by first time bidders. For details on other payment methods, please see our website.methods, please see our website.

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### SPECIALIST:

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Wednesday 28 October:	10am – 5pm
Thursday 29 October:	10am – 5pm

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# Books, Maps and Photographs



Lot 1

10

“Descriptio Imperii Turcici”, a map of the Middle East including Anatolia, Egypt, the Arabian Gulf and Persia, printed on paper [Probably Amsterdam, c. 1606]

single leaf, page “758” only from a larger body of work, some early hand-colouring in yellow now faded, edges a little browned, reverse with text for the “Descriptio Insularum Japan”, 105 by 185mm.; tipped onto card mount, framed and glazed

This leaf is likely from the *Tabularum Geographicarum Contractarum* of Pierre Bertius (1565-1629) printed by Cornelium Nicolai in Amsterdam in 1606.

£400-600

20

Vincenzo Maria Coronelli, *Memorie Istoriographiche delli regni della Morea e Negroponte...* (on the victories in Morea against the Ottoman Turks), author's presentation copy of the first edition [Venice, 1686]

single volume, engraved half-title, title and coat-of-arms of the Duke of Brunswick, engraved initials and tail-pieces throughout, 16 double-page illustrations (mounted on stubs), 4 engraved illustrations on two facing leaves plus an additional 15 illustrations in the text, many of these illustrations include early maps and plans of the region, lower margin of engraved title with presentation inscription by the author to "D. Hyeronimo", plus a presentation letter from Admiral Smyth to the Atheneum Club tipped in between the half-title and title, plus an engraved presentation bookplate from the same to upper pastedown, some very minor finger-soiling to extremities else very clean and crisp condition, folio, 410 by 270 mm.; contemporary vellum, spine probably rebacked and corners strengthened in the nineteenth-century by the Athenaeum club with their logo to the spine end and embossed in gilt to upper cover, spine with red morocco label, lettered in gilt, covers a little soiled, vellum on spine starting to warp

Provenance: Authorial presentation inscription on engraved title addressed to a Mr Jerome Vinodo (?) of the academia Capsario, then gifted by Admiral Smyth to the Athenaeum Club on the 20 November 1847 with a manuscript presentation letter tipped-onto the engraved title.

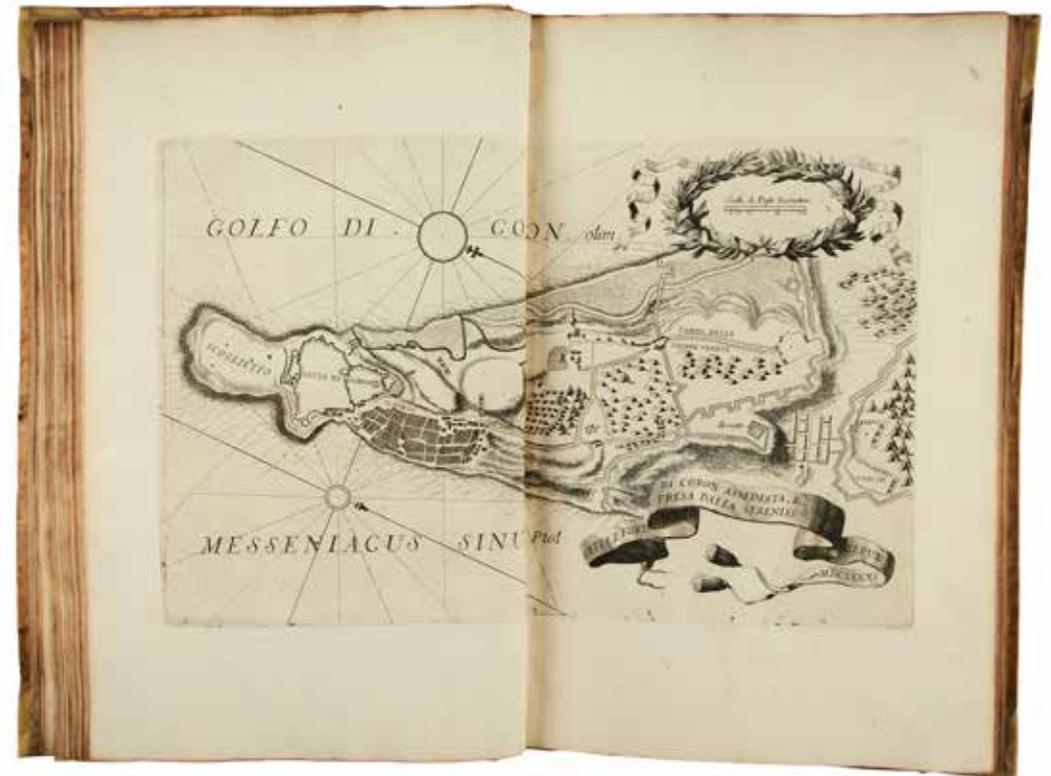
Text: A grand and expensive publication produced on behalf of the city state of Venice following their defeats over the Ottomans at the Battle of Vienna in 1683, the war that was declared in 1684, their victories in Morea and re-conquering of the Aegean and Dalmatian territories with plates, battle plans and maps of these events throughout the volume.

The first edition of this text is rare. Coronelli's works are often found with variants and the lack of a standard collation make this a challenge for cataloguers, however the plates and illustrations present conform with a copy in Atabey (their 268).

£8,000-12,000



Lot 2





3 θ  
 Brion. "Perse, Turquie Asiatique et Arabie", engraved map on paper [Paris, 1786]

*single leaf, engraved map of Persia, Asiatic Turkey and Arabia with surrounding oceans and seas including the Black Sea, Mediterranean Sea and Indian Ocean, additional highlights in colour added by hand, focusing particularly on the Arabian peninsula, a few small spots and some light browning, overall bright and attractive condition, c. 230 by 265mm.; framed and glazed, "Sebastian D'Orssai Ltd" label to the reverse of the frame*

£200-300

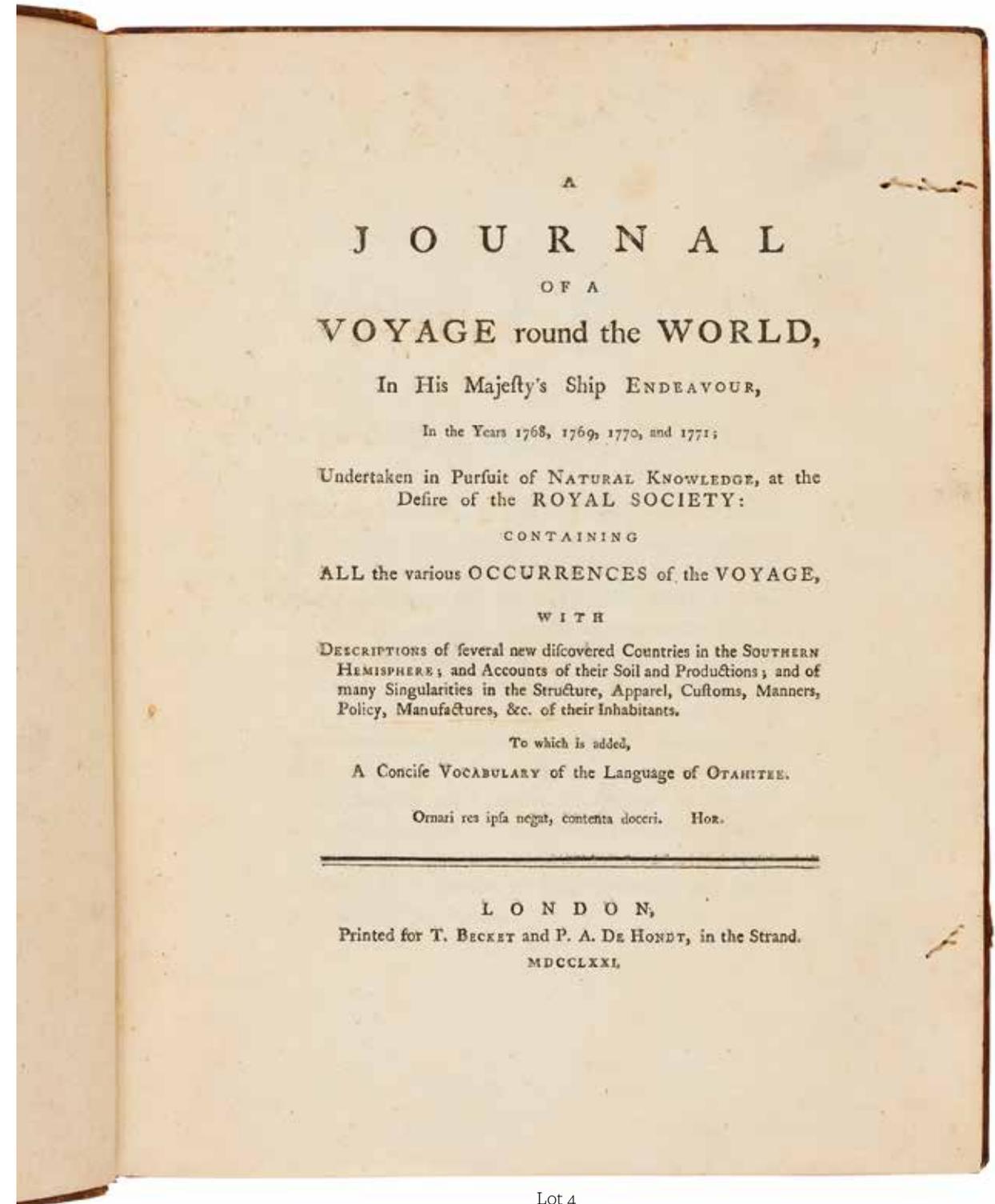
Lot 3

4 θ  
 James Cook, A Journal of a Voyage Around the World, in his Majesty's Ship Endeavour, in the years 1768, 1769, 1770, and 1771 ..., first edition, printed for T. Beckett and P. A. de Hondt [London, 1771]

*single volume, collation: title-page, 130 pp., [iv pp.] "Concise vocabulary of the language of the Otahitee", without the dedication leaf from the publisher, some very faint foxing and minor worming to one section of outer edge (not affecting printed text), bound with Armine and Elvira (the third edition, Oxford, 1772) and The Temple of Gnidus by John Sayer (London, 1765), 4to, 280 by 220mm; contemporary full speckled calf, spine in 5 compartments, three of these with red morocco labels gilt and lettered with the titles of the three works included in the volume, spine hinges a little cracked, some scuffs to upper cover, lightly rubbed*

One of the most important and collectable works of travel literature in the history of printing, documenting the first of three epic journeys taken by legendary traveller James Cook. This volume documents his voyages on the *Endeavour* between the years 1768 and 1771, during which the crew sailed to New Zealand and Australia via the Indian Ocean and the Cape of Good Hope.

£12,000-18,000



Lot 4

Anthimos, Patriarch of Jerusalem, *Al-Hidaya al-Qawiya ila l'amana al-Mustaqima* (A Guide to the True Faith), first Arabic edition printed in Arabic, Bernardus de Jenisch for Hossinger [Austria (Vienna), 1792]

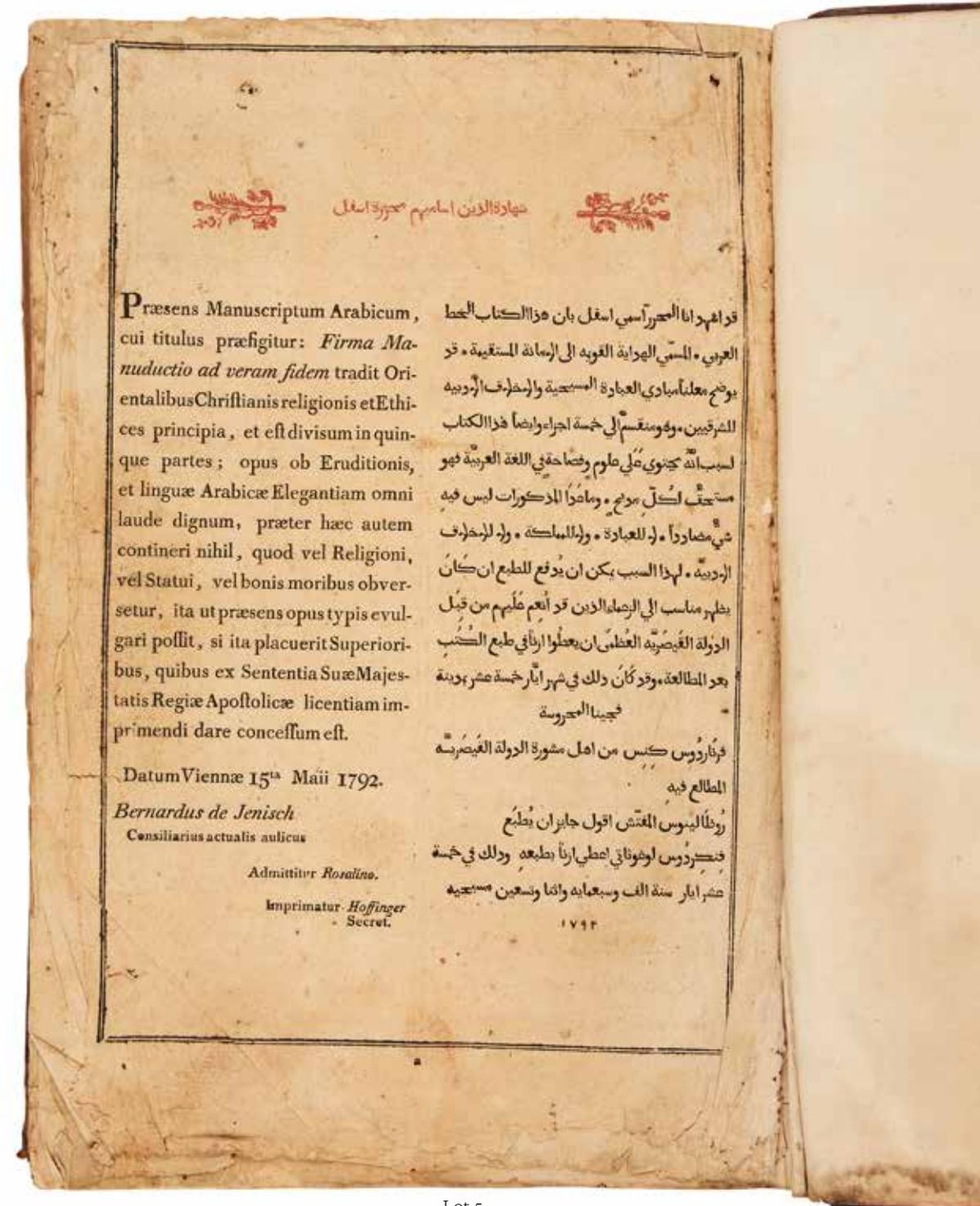
single volume, 5 parts in one volume, possibly lacking engraved portrait of Anthimos, else apparently complete, printed in red and black, in Arabic and Latin, in double column, woodcut head-pieces opening each of the five chapters, some additional engraved head- and tail-pieces throughout, final 4 leaves of text trimmed at outer edges with loss to sections of text, a few closed tears and small chips to edges elsewhere, leaves rather darkened with age, a few scuffs and smudges, 340 by 230mm.; Austrian blind-stamped red morocco, covers with rectangular device stamped to centres, with border decorations also in blind, spine gilt in compartments, covers rather scuffed and rubbed

A rare and important work printed in Vienna using an Arabic typeset, commissioned by Anthimos, the Palestinian Patriarch of Jerusalem, for private distribution in the Levant. Its production was an important milestone for the history of Arabic printing in Europe. This the rarer title of two texts Anthimos compiled, the other being an explanation of the Psalms entitled *Kitāb Tafṣīr al-Zabūr al-Ilāhī al-Sharīf*, also printed in Vienna in the same year as this volume.

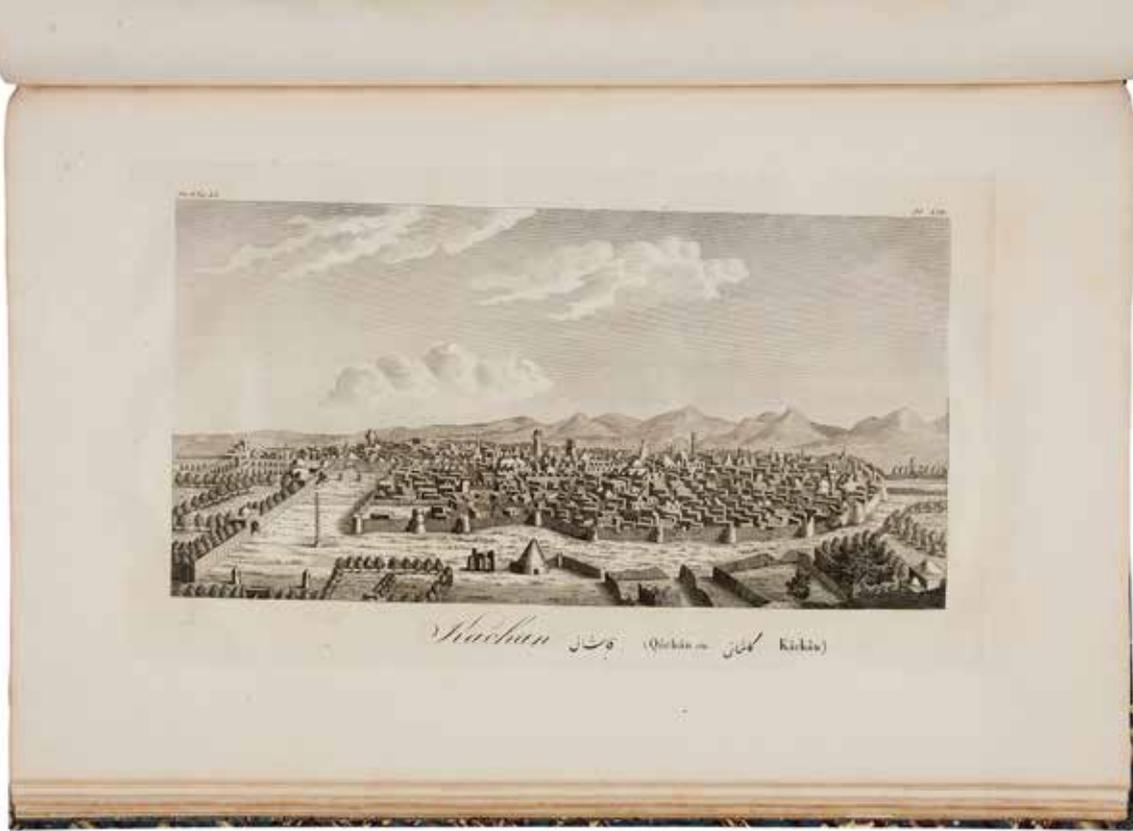
The text here includes an introduction to the principles of the Christian religion, followed by 5 chapters concerning: the knowledge of the Christian God (his nature and attributes, the Son and the Holy Ghost), an account of the Creation, a section dedicated to Christ (incarnation, the cross and worship of images), Christian virtues and finally the seven sacraments.

This book is rare, even in grand public libraries. There are only a two copies recorded in Europe (those in Niedersächsische Staats- und Universitätsbibliothek Göttingen, and the Bayerische Staatsbibliothek, with only one of these evidently containing the frontispiece engraving of the author). The scarcity of this title, makes it difficult to precisely determine if the present copy is complete, but on reflection it is most probably so. This text here includes 6 unnumbered preliminary leaves (a-c2), a title-page (pp.1r), and then continuous pagination 1-431 (A-Qqqq2), which is consistent with the other two library collations. Moreover, the work is of staggering rarity at auction, with no known copies of this ever appearing on the open market and only one copy of the related publication of Arabic Psalms offered for sale by Sotheby's, 9 November 1973 (lot 207), realising £24.

£3,000-5,000



Lot 5



Lot 6

6 θ  
 Jean Chardin, *Voyages du Chevalier Chardin en Persen et autres lieux de l'Orient*, printed in French, edition nouvelle by Le Normant [Paris, 1811]

11 volumes, including the Atlas volume, complete, comprising 10 volumes (in 8vo), with half-titles, bound in contemporary morocco-backed boards, excellent condition, and the Atlas volume (folio) with half-title, engraved portrait, large folding engraved map, 10 folding engraved plans and 71 engraved plates (on 63 sheets), final two plates a little darkened, else very clean and crisp condition, marbled paper doublures, later morocco-backed boards, good condition

A fine and beautifully illustrated set of Chardin's travel and voyages through Persia and the Orient, including trips to Kashan, Isfahan and Qom.

£1,500-2,000

7 θ  
 Yusuf Nabi, *Dhayl-i Siyar-i Nabawi* (on the life of Prophet Muhammad), printed in Arabic, on paper, by the Bulaq Press [Egypt (Cairo) dated Jumada II 1248 AH (1832-33)]

single volume, complete, fihrist at the front of the volume, engraved head-piece opening the body of the text, text-block ruled, catch-words throughout, some foxing, a few smudges and light water-stains, final section with some minor worming to outer margins (not affecting text), 270 by 175mm.; modern brown morocco, stamped in blind, covers a little scuffed



Lot 7

A continuation of the work of Uways Ibn Muhammad's (d. 1637 AD) work on the life of Prophet Muhammad known as *Siyar'i Waysi*, starting from the third year in the Hijri calendar until the death of the prophet. An alternative title for the present work is *Dhayi'i Nabi*.

£500-700

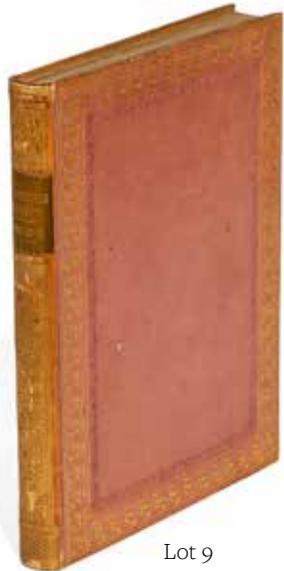
8 θ  
 Tafsir al-Tabayaan al-Qur'an (Explanation of the interpretations of the Qur'an), printed in Arabic by the Bulaq Press [Egypt (Cairo), dated 1256 AH (1840-41 AD)]

two volumes, complete, fihrist at the front of each volume, engraved head-pieces opening the text in each volume, some damp-staining and occasional foxing, 340 by 235mm.; twentieth-century morocco over pasteboards, covers ruled and stamped in blind, spine with raised bands, extremities lightly scuffed



Lot 8

£600-800



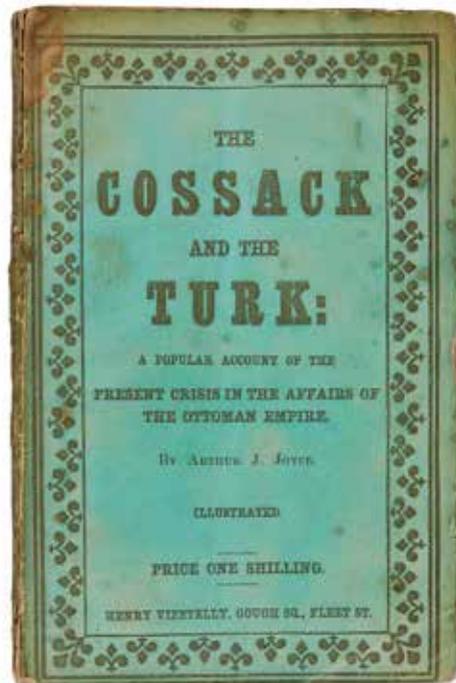
Lot 9

9 0

Rev. Robert Walsh, Constantinople and the Scenery of the Seven Churches of Asia Minor, illustrated by Thomas Allom, first edition, first series [London, Fisher & Son, c. 1840]

single volume, complete, engraved frontispiece, additional engraved title, map and 44 engraved plates, tissue-guards, some very scattered marginal spotting, contemporary ink ownership inscription to front free endpaper "Rebecca Mason Cooke, the gift of her Grand Papa Cooke, 1842", housed in a fine contemporary dyed tan morocco binding, covers ruled and stamped in blind and gilt, spine decorated in gilt with green morocco label, spine faded and extremities lightly rubbed, gilt edges, 4to

£150-200



Lot 10

10 0

Arthur J. Joyce, The Cossack and the Turk: a popular account of the affairs of the Ottoman Empire, first edition [London, Henry Vizetelly, 1853]

complete, one large folding panorama as frontispiece, one large folding engraved map and illustrations, some foxing, original printed wrappers, spine cracked with slight loss to head and tail, extremities a little soiled and rubbed, small 8vo

An exceptionally rare title with only 3 copies currently available in British institutions (British Library, London School of Economics, National Library of Scotland) and no records of it ever appearing at auction.

£400-600

11

Frederick George (artist, attributed to), Three illustrations for publication in the Illustrated London News, original drawings on paper [Egypt (probably Cairo), c. 1870]

3 leaves, pencil and grey wash on paper, depicting scenes from bazaars and markets in Cairo, featuring caricature-style veiled women and local tradesmen, all 3 leaves in excellent condition, smallest 112 by 90mm., largest 285 by 223mm.; in modern card mounts

Frederick George was a British artist who was active in Cairo in the 1870s and 1880s and provided illustrations and drawings, often in this quasi caricature style, to the press for news and reports in the UK. These drawings were probably for publication in the Illustrated London News during the 1880s and are comparable to numerous similar drawings by him from the same period (see V&A drawings SD.419 and SD.418 as examples).

£200-300



Lot 11 (detail)

12 0

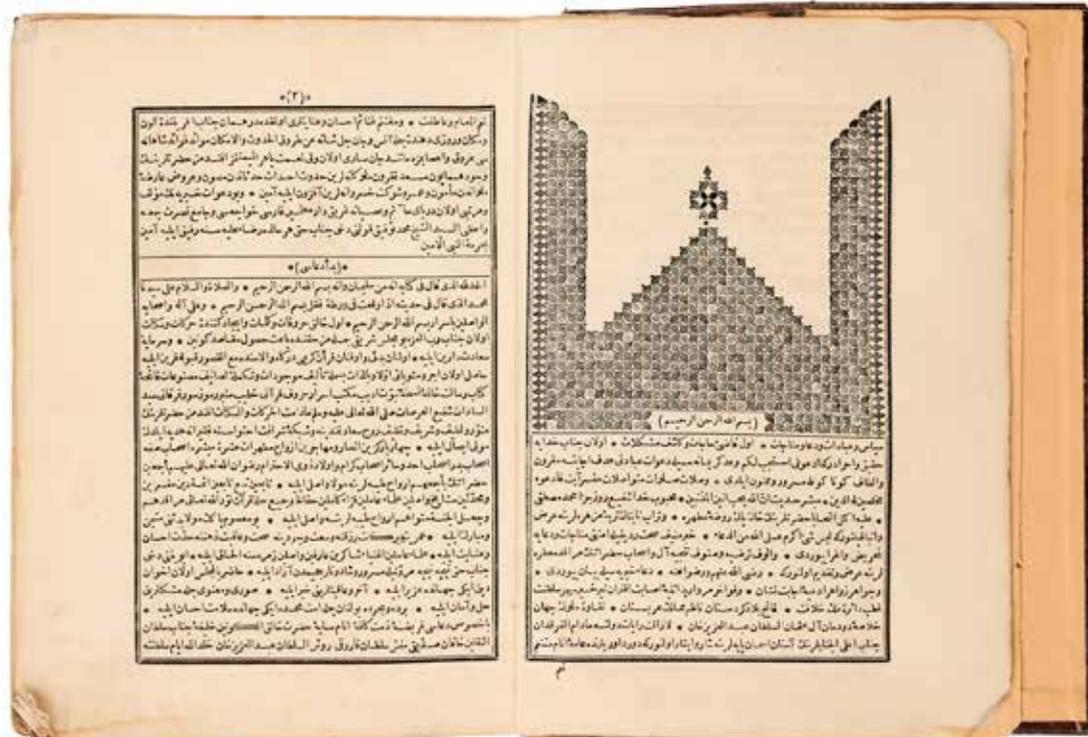
Abu Hanifa al-Nu'man, Kitab al-Fatawaa al-Anqariyaa (a work of Hannafi fiqh), two volumes, printed in Arabic by the Bulaq press [Egypt (probably Cairo), dated 1281 AH (1864-65 AD)]

two volumes, complete, both including the fihritsts at the front of the volumes, printed in single column with extensive printed commentaries to the marginalia throughout, first volume with full-page manuscript gift presentation to Sheikh Muhammad Omar al-Izziya, very clean and crisp condition internally, 280 by 200mm.; twentieth-century leather over pasteboards, covers stamped with circular mamluk-style devices, lightly scuffed else presentable

£500-700



Lot 12



Lot 13

13 θ  
 Imam Kamil Othman bin Hassan ibn Ahmed al-Khubuwi, Dora al-Nas'heen (a book of sermons), second edition, printed in Arabic by the Bulaq Press [Egypt (Cairo), dated 1279 AH (1862 AD)]

single volume, complete, printed fihrist at the front of the volume, engraved head-pieces opening sections of text, some scattered faint foxing else good condition, 250 by 190mm.; twentieth-century brown morocco over paste-boards, covers ruled in blind, a little faded

£400-600



Lot 14

14 θ  
 Tarikh Muhammad Pasha (the history of Muhammad Pasha), printed in Ottoman Turkish [probably Constantinople, dated Rabi II 1290 AH (1873 AD)]

single volume, complete, fihrist and introduction present, engraved head-piece and decorations throughout, a few leaves with closed tears and some scattered foxing, small 8vo (190 by 130mm.); twentieth-century morocco over boards, ruled in blind, upper cover a little rubbed

£300-500

15 θ

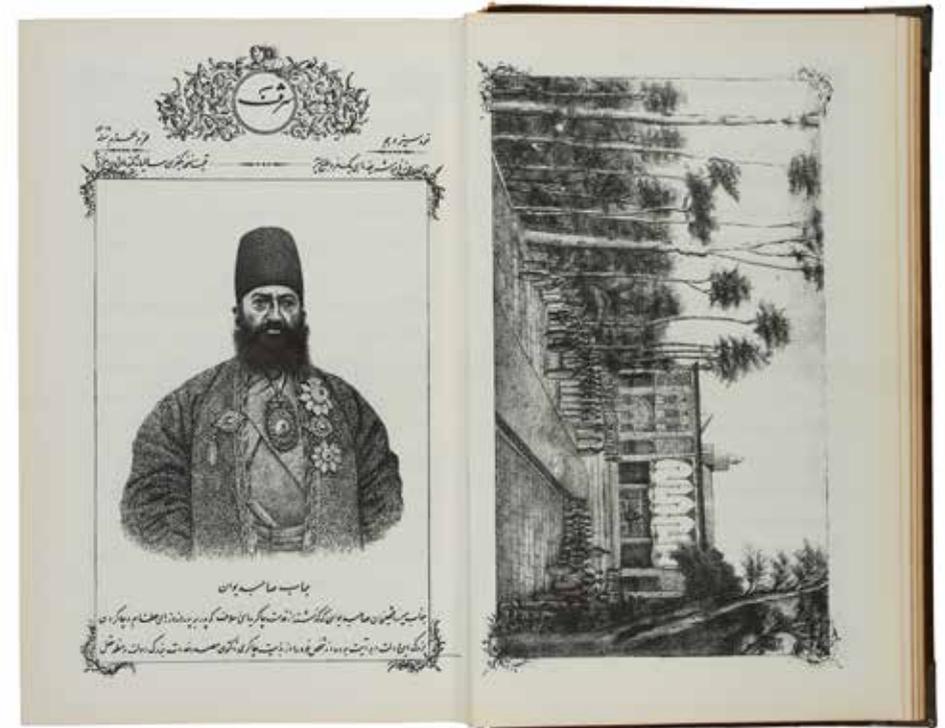
Sharaf and Sherafat, rare limited edition facsimile publication of the two monthly periodicals, containing issues 1-87 (1882-1891) from Sharaf and 1-66 (1896-1903) from Sherafat, printed by the Pahlavi Imperial Organization for Social Services, apparently for private circulation [Offset Press, Tehran, April 1976]

single volume, containing over 150 FACSIMILE PORTRAITS OF QAJAR, EUROPEAN, RUSSIAN, EGYPTIAN AND CHINESE NOBILITY AND ROYALTY, PLUS NUMEROUS ADDITIONAL ILLUSTRATIONS OF HISTORICAL PALACES AND IMPORTANT MONUMENTS, titles printed in English and Farsi, internally in exceptionally clean and crisp condition, original pastedowns printed with the imperial emblem, endpapers a little scuffed and creased in places, folio 380 by 250mm.; original decorated boards, covers in the style of Islamic bindings with gilt motifs to the centre of covers, spine gilt in compartments in the western style, outer corners of covers with silver-coloured corner-pieces, with red 'label' bearing the title of the work in gilt, creases and spine ends worn with fractional loss

An extraordinarily large and impressive publication, commissioned by the Imperial Pahlavi Organization for Social Services, containing facsimile copies of the two Qajar monthly periodicals entitled *Sharaf* and *Sherafat*. These periodicals were first printed between 1882 and 1903 and include many interesting articles and musings that offer unparalleled insight into Persian culture at the time. The original publications of these periodicals are exceptionally rare and the facsimile is equally so because it was published under Imperial patronage a few years before the revolution, after which many were destroyed.

The many portraits included here were originally drawn for the publication by Abu Torab Ghaffari and Mirza Musa (for *Sharaf*) and Mehdi Mosavverolmolk (for *Sherafat*) and include depictions of both Iranian and non-Iranian dignitaries as well as international buildings of significance. The realistic style of portraiture and painting techniques endorsed by these two artists coincides with the rise of photography in Iran, and the outcome of their work is very representative of this artistic movement towards realism. Nassreddin Shah Qajar was a strong advocate for photography in the nineteenth century and there was a distinct feeling then that this new form of art could preserve the history, culture and inhabitants of a nation through their images, resulting in a rich collection of historical photographs from Iran during this period. The impact this movement had on wider publications, including the present periodicals *Sheraf* and *Sherafat* is evident from the hyper-realistic portraiture and imagery endorsed throughout these publications.

£1,000-1,500



Lot 15





Lot 16 (detail)

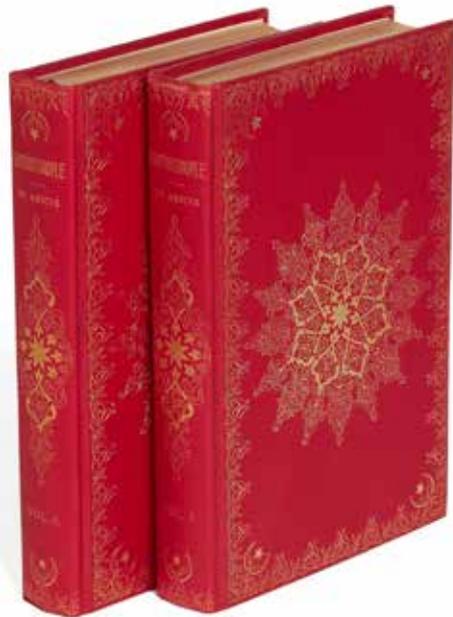
16 θ

Early photographs from Egypt, Damascus and the Holy Lands, including some by Hippolyte Arnoux, Felix Bonfils and Zangaki, printed in black and white or sepia tint [Egypt, Jerusalem and Damascus, c. 1880-1900]

19 photographs and photographic prints, most mounted to card or mounted on album leaves, all sepia-tinted or black and white, a few small spots and light surface scratching, various sizes, most c. 230 by 285mm.

A wonderful collection of early photographs from these regions including images of: Ladies and merchants from Port Said, “The Muezzin calling to Prayer”, tombs of the Mamluks (Hippolyte Arnoux, Cairo, c. 1880), Rachel’s Tomb, Mosque of Omar with Laver, and the Entrance to Damascus, Bedouins praying in the desert, “groupe de dattiers et caravane ... Cairo (Arnoux), Port Said Children, Rue de Cairo, Nubians on camel back (Zangaki) the Western Wall in Jerusalem, here named “Le Mur des Juifs” (Bonfils) among others.

£300-500



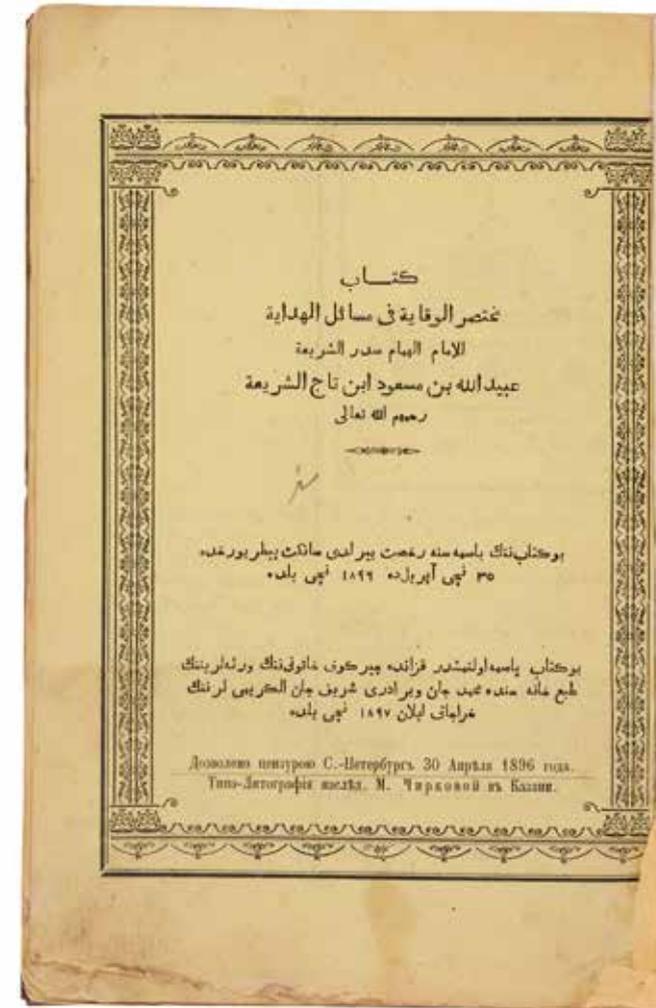
Lot 17

17 θ

Edmondo de Amicis, Constantinople, first edition, 2 volumes [Philadelphia, Henry T. Coates & co., 1896]

2 volumes, complete, frontispieces and photographic plates throughout, original tissue-guards, some faint scattered foxing to endleaves otherwise excellent condition, original gilt decorated cloth, mint condition, original cloth dust-jackets with spines lettered in gold, a little darkened at edges, gilt edges, overall and impeccable set, 8vo

£100-150



Lot 18 (detail)

18 θ

Russo-Turkic and -Perso printing, three typeset and lithographed Persian and Ottoman Turkish texts from different authors [Tashkent and Kazan, 1896-1909]

three volumes, comprising: Mukhtasar al-Wiqayyat fi Masa'il al-Hidayaat, commissioned (or perhaps) permitted by St. Petersburg, dated Shawwal 1314 (30 April 1896), typeset printed on yellow paper, imprint details printed in Russian and Ottoman Turkish, title-page with engraved borders, first and final leaves a little mottled by 180mm; Ilm al-Tabi'i ..., Kazan, dated Safar II 1322 AH (1904 AD), volume two only (of two), typeset printed, 6pp. full-page plates, some light finger-soiling and darkening to outer edges, 265 by 175mm.; An-Allah al-Ayda Ajr al-Muhsinin, lithographed by V. M. Nilnna, Tashkent, dated 1327 AH (1909 AD), lithographed throughout in nasta'liq script, some ink inscriptions to title in black ink, a few spots and stains, some worming to outer edges of leaves (not affecting text), 265 by 170mm.; all bound in uniform calf-backed boards, covers decorated with Ottoman-style medallions, stamped in blind with green outlines added by hand, ruled in green, covers a little rubbed, else attractive condition

£1,200-1,800



Lot 19

19 θ

“My three weeks at Pera”, early photograph album of original photographs printed by Phebus [Turkey (Beyoglu region), dated September 1902]

*single album, containing 36 original photographs of the Pera (now Beyoglu) region of Istanbul, all but one captioned in a contemporary hand and each image with a green and gilt stamp by “Phebus”, some images a little faded, manuscript title to first leaf, margins a little darkened or lightly soiled, images between 125 by 155mm. and 195 by 260mm.; album leaves stitched together, lacking covers and spine*

A remarkable album containing a personal traveller’s journey to Pera (now Beyoglu) region in Istanbul. Scenes included contain: the Mosque of St. Sophie, Suleyman Mosque, Bebek, the Yanni brasserie, Cote de Bosphore, “Chateaux d’Europe”, Quay of Constantinople and a group of Dervishes among others.

£2,000-3,000

20 θ

An album of 62 photographs of a visit to Algiers and Tunisia, most early prints from originals with a few original photographs [Algiers and Tunisia, c.1905]

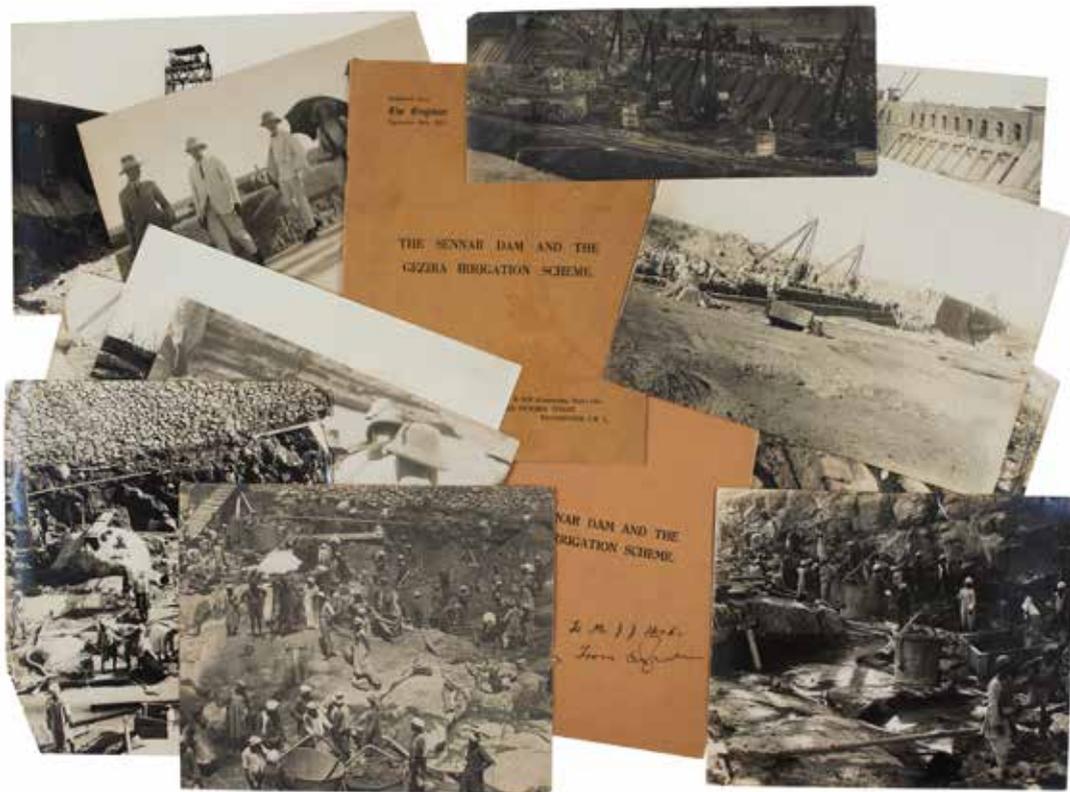
*single album comprising of 62 black and white early prints from originals with some original photographs mounted on 30 leaves, some images numbered and titled with text in French printed onto bottom edges or corners of photographs, original tissue-guards protecting the pages, some tissue guards loose but all present, spotting to most leaves, varying sizes from 105 by 143mm to 250 by 193mm; housed in contemporary album, bound in black leather, bordered in gilt, spine with raised bands bordered in gilt, gilt dentelles, all edges gilt, corners fairly rubbed and worn, boards rubbed and soiled, head and tail of spine cracked, inner crease cracked but holding*

This is a tourist album of a trip to Algiers and Tunisia containing scenes of famous sights, local scenery, the local community, market scenes, and scenes of historical and archaeological interest; including the Palace of the Dey (with an exterior shot of the fan house pavilion), the site of the ‘Fan Affair’ of 1827 (which escalated to a blockade of the port of Algiers), the Carthage tanks in Tunisia, the cisterns of La Malga and some of the best preserved Roman cisterns in the world (now a UNESCO World Heritage site).

£600-800



Lot 20



Lot 21

21 0

The Sennar Dam and the Gezira Irrigation Scheme, together with some photographs of the construction of the Dam, reprinted from *The Engineer* of September 26th, 1924 [London publication, images from Sudan (Al-Jazirah region), 1923-1924]

*two copies of the "The Sennar Dam and the Gezira Irrigation Scheme", in original printed wrappers, one of these with wrappers becoming loose, provenance inscriptions to both covers of "Ms J. Hicks", together with 12 loose photographs of the construction of the dam, many of which have been reproduced in the printed publication, most a little darkened and edges creased, photographs between 150 by 270mm. and 270 by 230mm.*

A rare collection of printed ephemera relating to the construction of the Sennar Dam and the Gezira irrigation scheme in the al-Jazirah region of Sudan. The publications were reprinted as independent works after their first appearance in "The Engineer", a specialist periodical on construction and engineering, in an issue published on the 26th September 1924. Alongside the publication are a group of 12 original photographs of the construction of the dam, which were reproduced in print in the periodical.

£200-300



Lot 22 (detail)

22 0

Vast album of original photographs and post-cards, depicting a single journey across North Africa [North Africa (mostly Morocco, Tunisia and Algeria), c. 1908]

*single large album, containing approximately 500 photographs and post-cards on 100 album-pages, many pictures a little faded, some of the post-cards with early hand-colouring, manuscript captions to many album-pages, some manuscript notes loosely inserted (possibly from a different voyage), album 280 by 385mm. (and depth 120mm.)*

The photographic ephemera compiled here begins in Southampton on the 4th March 1908 and then travels on to Gibraltar, Algiers, Chiffa, Blida, Biskra, Sidi-Okba, El-Kantara, Constantine, Carthage, El-Djem, Kairouan, Sousse, and finally Marseille. The voyage appears to be personal in nature with the "Bowen" family pictured sitting amongst local Arab communities and riding camels with "friendly Arabs" in the desert.

£1,000-1,500



Lot 23 (part)

23 θ

“Kem” Kimon E Marengo. Set of 5 World War II propaganda posters depicting adaptations of Shahnameh scenes, in Farsi, apparent reprinted edition of the complete 6 scenes, chromolithographs on paper [London (for the Ministry of Information), 1942 or slightly later]

6 leaves (forming the complete set, a few light creases and chips to outer extremities, some scattered spotting and light surface dust, fair condition, verso blank, each 370 by 250mm.

Marengo was an Egyptian, who worked in Paris as a satirical cartoonist. At the outbreak of World War II, he was studying in Exeter College, Oxford, and turned his talents to aiding the Ministry of Information in London, producing over 3000 images on behalf of the British war effort. The Germans were increasingly using propaganda in Iran, and so Marengo was tasked with devising counter-measures. He drew on that nation’s rich manuscript heritage, and repainted six images from the Shahnameh, replacing key figures with likenesses of Roosevelt, Churchill and Stalin overseeing the downfall of Hitler.

These were initially produced as posters, and then as booklets of postcards, and dispersed during the Tehran conference when the Allied powers signed a declaration that committed them to Iran’s independence.

£400-600



Lot 24

24

Collection of early photography of Ceylon, including three by Charles T. Scowen, black and white photographs [Sri Lanka (Ceylon), c. 1890]

five black and white photographs, each mounted on thick card, depicting a market scene, Perraheeriyā feast, Ruins of Anuradhapura, View from the Grand Hotel (Nuwara Eliya), and General View (Nuwara Eliya), mounts a little spotted, some light surface scratching to photos, each c. 215 by 275mm.

£300-500



Lot 25 (detail)

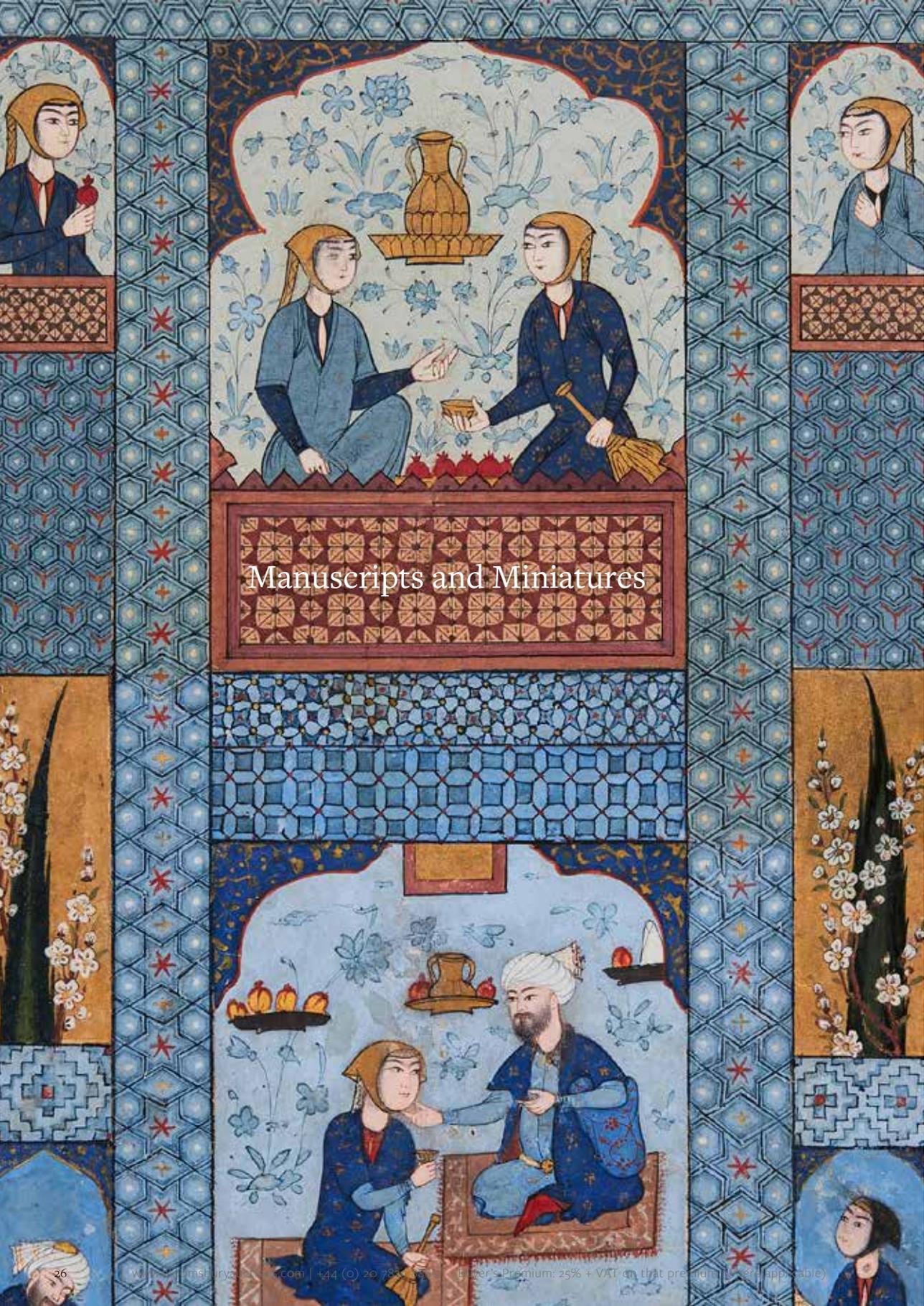
25

Large collection of photographs of India, many originals from photographers including Murray, Bourne and Shepherd [India, most late nineteenth century]

over 60 photographs, most individually mounted on thick card, all black and white or sepia-tint, some a little faded, some light surface scuff marks, many with manuscript captions beneath image, smallest 95 by 150 and most 280 by 230mm.

A wonderful collection of views of palaces, trainlines and cities of India, including the regions of Madras, Delhi, Sikri, Ghudderghat, Gwalior, Karli, Ahmedabad, Tanjore and Lucknow by important photographers including Murray, Bourne and Shepherd.

£500-700



Manuscripts and Miniatures



Lot 26

26  
 Leaf from a Kufic Qur'an, in Arabic, decorated manuscript on parchment [North Africa or Near East, probably second half of the ninth century]

*single leaf, ink on parchment, single column, 10 lines sepia kufic script (most comparable to Devroché group D.III), some vocalisation in red, diacritics added in a later hand in black ink, some light browning, reverse faded and rubbed, parchment cockled, 190 by 290mm.*

£3,000-5,000



Lot 27

27  
 Leaf from an Abbasid Qur'an, in Arabic, decorated manuscript on parchment [North Africa or the Near East, end of the ninth or early tenth century]

single leaf, containing the text from Surah al-Baqarah (The Cow) and al-Imran (The Family of Imran), 2:272-3:41, single column, 17 lines informal kufic script, some vocalisation shown with red dots, roundels formed of red and brown circles marking important divisions in the text, a few dots and corrections added in a later hand, a few small scuff marks, outer lower corner of leaf chipped with loss to text, extremities darkened and worn, c. 150 by 215mm.

This leaf is comparable to early Abbasid leaves in "Script Style E" of F. Déroche's calligraphic table, where it is noted that such Qur'ans were perhaps intended for personal use. For more, see F. Déroche *The Abbasid Tradition* (1992, nos. 63-66. pp. 117-120).

£500-700



Lot 28

28  
 Illustrated leaf from the Muqamat of al-Hariri of Basra, in Arabic, decorated manuscript on paper [Mamluk territories (probably Syria), probably c. 1300 AD]

single leaf, containing a depiction of a young man paddling a small boat, single column, text in 13 lines black thuluth verging on muhaqqaq, some early water-staining causing some faint fading to pigments, some small chips to paint, c. 360 by 245mm.; in card mount, framed and glazed

The first illustrated copies of al-Hariri's Maqamat were produced in the beginning of the thirteenth century, with only six copies surviving before the present manuscript was produced (two attributed to Syria: BnF, Arabe 3929 and 6094; two from Baghdad in the 1230s: St Petersburg, Academy of Sciences, inv.no.s23 and BnF Arabe 5874; and two further copies without a definitive origin produced around the middle of the century: Suleymaniye Library, Istanbul, in.no.2916 abd British Library, London, Or.1200).

For more information on the *Muqamat* see lot 29.

£1,500-2,000

29 θ

Abu Muhammad al-Qasim ibn Ali bin Muhammad ibn Uthman al-Hariri, known as 'al-Hariri of Basra', *Maqamat al-Hariri* (the Assemblies of al-Hariri), in Arabic, decorated manuscript on buff paper [Mamluk territories (probably Egypt), second half of the thirteenth century]

single volume, 60 leaves, misbound and uncollatable, containing majority of anecdotes numbered 30-50 (of 50), single column, 15 lines elegant black thuluth with chapter headings in red, some ink annotations and marginalia from fourteenth and fifteenth centuries, some light water-staining to outer edges, a few leaves with edges repaired (not affecting main body of text), overall bright and presentable condition, 300 by 205mm.; eighteenth-century leather-backed boards, covers stamped with circular motifs in Mamluk style, rebacked and outer edges repaired, covers slightly faded

The *Muqamat* of al-Hariri is arguably the most treasured work of literature in the Arabic language after the Qur'an. The text consists of fifty literary and poetic anecdotes, endorsing Arabic proverbs, idioms and expressions, presented to the reader by Abu Zady al-Harith who is commonly interpreted as the narrator of the stories. The social history of the *Maqamat* is deeply rooted in oral traditions, with many anecdotes meant to be memorised and retold in large gatherings. The immediate popularity of the text meant that manuscript copies were commissioned all across the Islamic territories from Andalusia to Eastern Persia with translations into Turkish and Hebrew appearing in the fourteenth and fifteenth centuries as well. The rich imagery of the work also lead to the production of many illustrated manuscript copies, containing iconic illustrations of the famous scenes, and leaving an Arabic literary legacy comparable to that of the *Shahnameh* in Persian tradition.

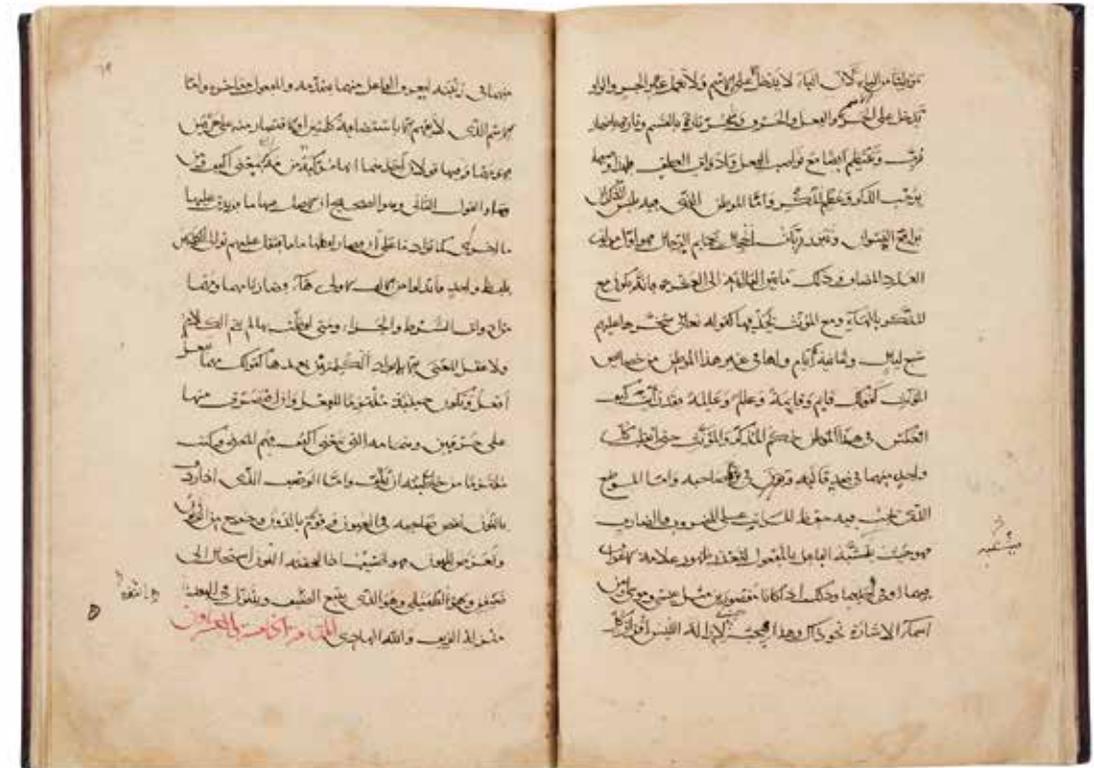
Al-Hariri of Basra (d. 1122) was a poet and government official based in the city of Basra in Seljuk Iraq. Although the concept of the 'muqama' had already been established by the twelfth century, al-Hariri elevated the existing form of Arabic literature, a literary genre combining rhymed prose with intervals of poetry, to a fine artform with his *Muqamat*. The present codex is a fine and early example of the text, containing almost half of the anecdotes, copied only about 150 years after the author's death. Very few early copies survive in book form, for another example see Sotheby's, 1 May 2001, Lot 12.

For a leaf from an early illustrated *Muqamat*, see lot 28.

£4,000-6,000



Lot 29





Lot 30

30  
Leaf from a Mamluk Qur'an, in Arabic, illuminated manuscript on paper [Mamluk Egypt, c. 1400]

single leaf, containing text from Surah al-Hajj (The Pilgrimage), 22:75-78, and an illuminated banner marking the end of Juz' 17 (Iqtaraba li'n-nasi), single column, 9 lines fine black muhaqqaq script, vocalisation in red and blue, diacritics in black, gilt circular devices marking the verses, banner at the foot of the page with text in blue marking the end of the Juz, set against a decorated gilt background, two marginal devices in gold and blue, outer corners of leaf worn with loss, some light mottling, 235 by 160mm.; in mid-nineteenth century frame with American bookseller's label to the reverse.

£400-600



Lot 31

31  
Collection of leaves from dispersed Qur'ans, in Arabic, illuminated manuscripts on paper [North Africa and the Near East, thirteenth to fifteenth centuries]

collection of 5 leaves, comprising (i) leaf from a fine Mamluk Qur'an, single column formed of 3 large lines of muhaqqaq with interlinear text-blocks of a further 3 lines of naskh, verse markers and ruling in gilt, margins repaired, some light surface soiling, probably Egypt, fifteenth century, 315 by 215mm.; (ii) leaf from a Mamluk Qur'an, single column, 9 lines of black naskh, verse marked with circular florets, gutter repaired, some light soiling, probably Egypt, thirteenth century, 260 by 175mm.; (iii) three folios from a maghribi Qur'an, single column, 8 lines of sepia maghribi, contemporary inscriptions and commentary throughout, vocalisation in red, sukun identified by green or yellow dots, remains from earlier mounting to some leaves, a few worm-holes, North Africa, fifteenth century, each leaf c. 265 by 200mm.

£300-500



Lot 32

32 θ  
 Ali bin Muhammad al-Khazin, *Tafsir Li'bab al-Ta'wil fi Ma'ani al-Tanzil*, third volume only, in Arabic, decorated manuscript on paper ["Granada in the Andalus", dated Rabi I 890 AH (1485 AD)]

single volume, 82 leaves, lacking first 9 leaves (replaced in twentieth century manuscript facsimile in a similar style), single column, 22 lines black maghribi script with headings and important words in red, some very slight darkening and finger soiling to the margins, a few small spots, else in very clean condition, 210 by 170mm; twentieth-century leather over paste-boards, extremities slightly rubbed

This manuscript was copied in Granada in the region of Andalusia in the year 1485 AD. The 'Emirate of Granada', as it was known, was governed by Muhammad XIII of Granada (Abu Abd'ullah Muhammad az-Zaghall, 1444-1494) of the Nasrid Dynasty during this period and at the time of copying, this was last independent Muslim state in Western Europe. Granada then fell to the forces of Ferdinand and Isabella, monarchs of Christian Spain, in 1492, only 7 years after the copying of this manuscript.

Al-Khazin (d. 741 AH / 1341 AD) was a Baghdadi theologian renowned for his scholarship of hadith and taqsim, who spent most of his life time between Baghdad where he was a Shaifi jurist and Aleppo where he worked in a prominent school. The present text is one of his best known commentaries on the Qur'an and its meaning with regards to interpretations and uses of tanzil.

£1,000-1,500



Lot 33

33 θ  
 Abdullah bin Abdullah al-Tarjuman, *Tuhfa al'Arif fi al-Radi ila Ahl al-Salib* [Treatise on refuting the arguments of the people of the cross], in Arabic, decorated manuscript on paper [Spain (Granada), dated 913 AH (1507 AD)]

single volume, 55 leaves, single column, between 15 and 16 lines black and sepia maghribi script, possibly copied in two hands, title and some headings in red, catchwords and early foliation throughout, some ownership inscriptions to title and a few small annotations to margins, some small spots and stains, else presentable condition, 185 by 155mm.; contemporary boards with flap, rebacked with edges repaired in leather, scuffed and worn

Al-Tarjuman (d.1432), whose name literally translates to "the translator", was born in Palma de Mallorca in 1355 AD and spent most of his working life as a writer in Tunisia. Rather unusually, al-Tarjuman began his life as a member of the Franciscan Order, and it wasn't until he was 35 that he converted to Islam after living in Tunisia. His popularity grew in the Muslim world and he became known for his ability to speak Christian languages, which led to his later position in the court of Hafid Sultan of Tunis. He compiled number of notable works in Catalan and Arabic during his lifetime, but the present text is by far his most influential. It is a polemic rhetoric against "the people of the cross" (Christians) and affirms his belief in the prophethood of Prophet Muhammad as the messenger of Allah.

This text was later translated into Persian and Ottoman Turkish, however in the centuries after the author's death, was popular among Muslim communities in North Africa and Andalusia. The colophon records that this copy of the work was copied in Granada by the scribe Sa'id bin Ahmad al-Azdi in the year 913 AH.

£4,000-6,000



Lot 34

34

**A large Qur’anic writing board**, for either ritual or academic use, in Arabic, ink on carved wooden panel with handle [probably Somalia, early twentieth century]

*single large wooden board, with 9 lines maghribi script (reverse blank), remains of secondary handle at base, handle at the top with string hole, scuffed and darkened, text a little faded (as often), c. 540 by 155mm.*

Writing tablets of this nature were commonly used in North African territories as a way of teaching the Qur’an, whereby the verses were written on the boards and then memorised by the students. Another use for these objects was the extraction of their magical properties by means of ritual washing, whereby water containing residual traces of ink from the holy text might be used as a form of medicine.

£200-300



Lot 36

36 0

**Abdul Qadir bin Musin al-Gilani, Al-Ghunya Li Talibi Tariq Al-Haqq (Sufficient Provision for Seekers of the Path of Truth)**, second volume only, in Arabic, decorated manuscript on paper [Maghreb, dated in western numerals “1274” AH (1857 AD)]

*single volume, 225 leaves, second volume only, single column, 19 lines dark brown maghribi script, key words and headings in red and green, full-page frontispiece with gilt and polychrome decorations, illuminated polychrome head-piece opening the text, this and the frontispiece with contemporary red protective endleaves, catchwords throughout, a few small worm-holes and faint spots, else very clean and crisp condition, 220 by 175mm.; contemporary fine red morocco with flap, covers and tooled ruled and tooled in gilt, outer edges a little rubbed, some light scuff marks to covers*

Abdul Qadir al-Gilani (1078-1166) was a Persian mystic, theologian, Sufi preacher and Hanbali jurist, best known as the founder of the Qadiriyya Tariqa (Sufi Order). This text is one of Gilani’s best known works, being an encyclopaedic treatise on the inner and outer aspects of Sunni Islam. The work has been translated into English and is in continued publication today due to its vast popularity within Sunni Muslim communities worldwide.

£1,000-1,500



Lot 35

35

**An attractive Qur’anic writing board**, containing verses of the Qur’an relating to Suleyman, in Arabic, ink on carved wooden panel with handle [West Africa (probably southern Morocco), early twentieth century]

*single large wooden board, with 6 and 8 lines informal maghribi script respectively, curved base and handle at the top stylised with two protruding angles and a suspension hole, scuffed and text a little faded (as often), c. 460 by 160mm.*

For more information see previous lot.

£200-300



Lot 37

37 θ

Kitab al-Jawharah al-Nafisah fi Ulum al-Khanisa (The Precious Jewel, on the ecclesiastical sciences), in Arabic, decorated manuscript on paper [“the Holy city of Jerusalem”, dated 1551 AD]

single volume, complete, 138 leaves plus a contemporary endpaper at each end, single column, 16 lines angular black naskh per page, headings and some vocalisation marked in red, 3 leaves of fihrist at the front of the volume, some faint marginal staining and finger-soiling, a few leaves with black ink-stains, two leaves adhered together from ink stains causing some loss to text, overall bright and attractive copy, 120 by 165mm.; contemporary leather over boards with flap, contemporary tooling in Coptic-style floral rosettes and Ottoman medallions and corner-pieces, all stamped in blind and a little rubbed, remains of leather-ties to covers, upper cover rubbed and scuffed

This is a popular theological and liturgical treatise on the ecclesiastical sciences compiled by the thirteenth-century by Coptic theologian Yuhanna ibn Adi Zakariyya ibn Sabba. The text covers a wide range of subject matter relating to ecclesiastical and ritual practices and is often referred to as ‘encyclopedic’ in its nature.

£2,000-3,000



Lot 38

38 θ

Safar Youhna al-Ra’ani (The Book of Revelations), in Bohairic Coptic and Arabic, decorated manuscript on paper [“The Holy City of Jerusalem”, dated 9 April 1579 AD]

single volume, complete, 108 leaves (including a contemporary blank), double-column throughout, large full-page illustration of the holy cross opening the text in polychrome colour, polychrome heading and illustrated initial opening the first page of text, a few small stains and smudges to outer edges of leaves, some light finger-soiling, else bright and presentable condition, 230 by 170mm.; contemporary leather-backed cloth over boards, covers a little soiled and faded, extremities worn

A fine example of the Coptic and Arabic manuscript tradition, found here with full-page and colour illustrations. The manuscript includes a complete colophon inscribed by Jubra’il bin Yousha (Gabriel son of Joshua) recording that the volume was completed in the Holy city of Jerusalem on 9 April 1579 AD.

£4,000-6,000

39 θ

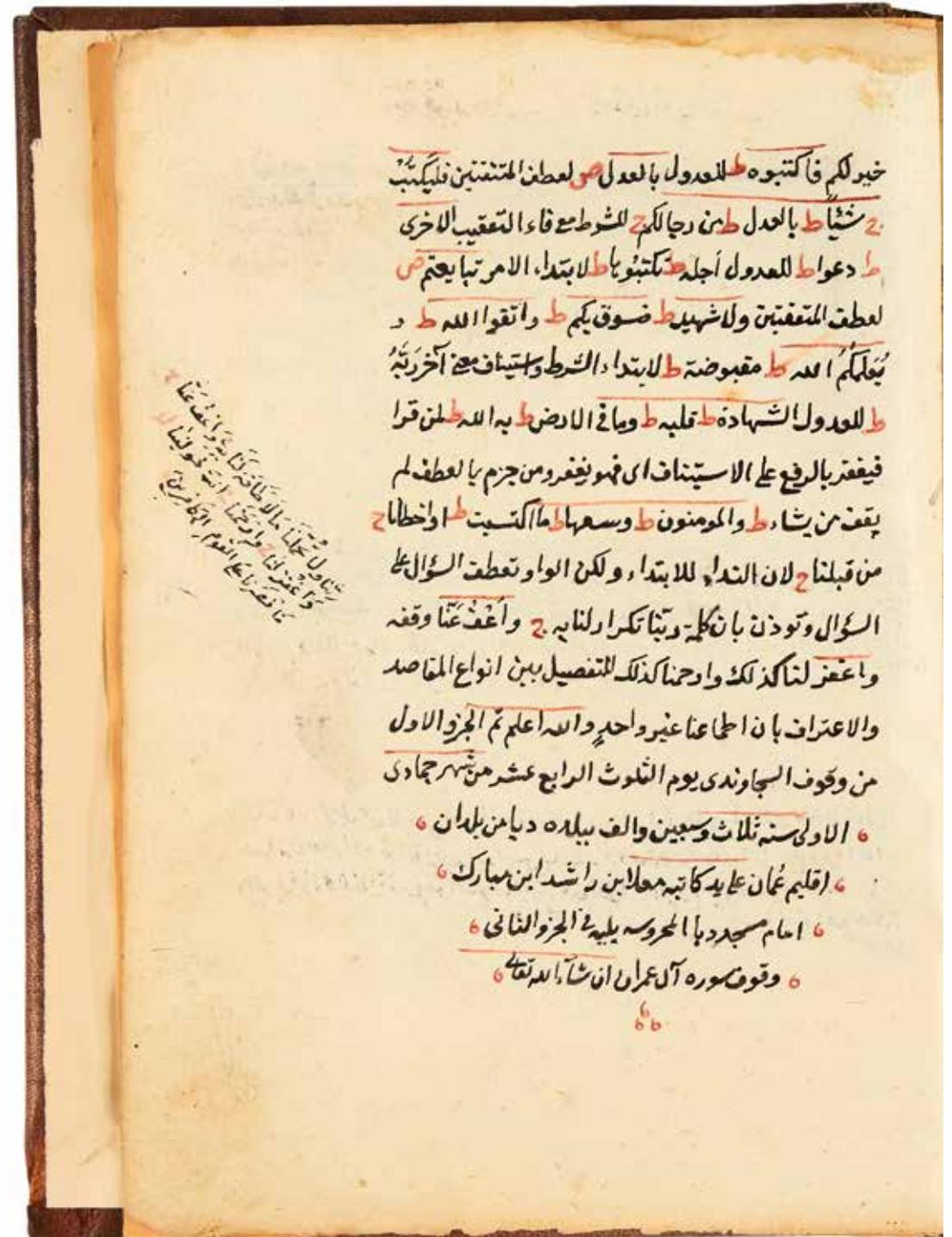
Abu Abdullah Muhammad ibn Abu Yazid Tayfur Sajawandi Ghaznavi, also known as Abu al-Fazl as-Sajawandi al-Qari, Kitab al-Waqf wa al'Ibtida (The Stop and Commencement), one volume only, in Arabic, decorated manuscript on paper ["Dibba min baldan 'iqlim Oman" the town of Dibba in the province of Oman, dated Jumada I 1073 AH (1662 AD)]

single volume, 15 leaves, volume one only, complete in itself, single column, between 18 and 19 lines per page, in an informal black cursive script, overlining and important sections in red, early ownership inscriptions to first and final leaves, a few ink stains and some scattered spots, outer margins a little darkened, 210 by 150mm.; nineteenth- or early twentieth-century morocco over pasteboards, covers ruled in blind with centrally stamped medallions, a little rubbed and lightly scuffed

An important and exceptionally early witness to Islamic practice in seventeenth-century Oman. The colophon of the manuscript here notes that the volume was copied by Ma'ala bin Rashid ibn Mubarak in the Imam Mosque, in the scribe's hometown of "Dibba in the country and province of Oman" in the year 1073 AH (1662 AD).

As-Sajawandi al-Qari, the author, was a twelfth-century theologian and scholar, remembered for his contribution to the art of recitation and pronunciation of the Qur'an. The term 'Qari' is used to describe a person who is able to use the proper tajwid (rules of recitation) of the Qur'an, and it was Sajjawandi's elevated skills in this areas that gave him the name "As-Sajawandi al-Qari". The present text is his most famous work, denoting these Qur'anic pronunciations and pauses of Qur'anic recital. As-Sajawandi is also identified as being the first person to use coloured circles as verse markers in manuscript Qur'ans and the Farsi expression "mus'haf sajawandi" is still used today to describe the elegance of manuscript Qur'ans.

£2,000-3,000



Lot 39

Qur'an al-Karim, copied for Sheikh Khalifa bin Shakhbut, by scribe Rashid bin Nasser bin Sa'id al-Maliki, in Arabic, decorated manuscript on paper ["Ain al-Wahat" (the oasis of Ain), modern-day Al-Ain in the U.A.E., dated Ramadan 1225 AH (1810 AD)]

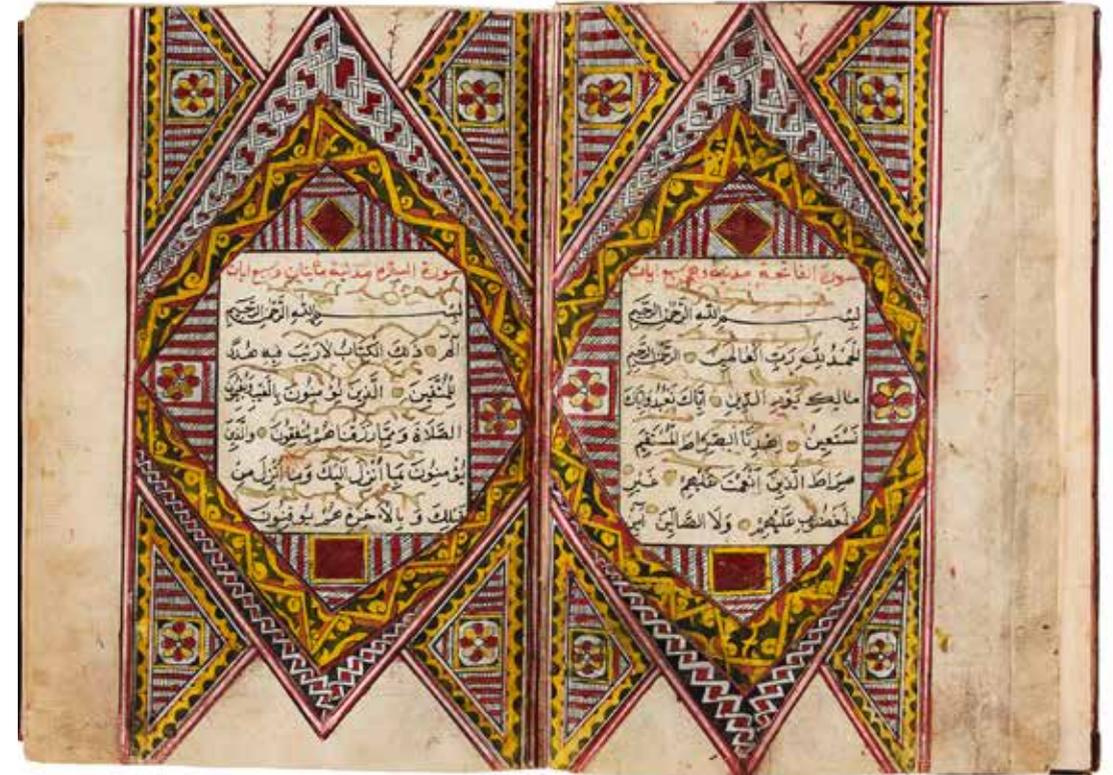
single volume, complete, 300 leaves, single column, 15 lines black naskh, some diacritics and vocalisation also in black, surah headings in red, verses marked throughout with red dots, title-page and two opening surahs with vibrant polychrome decorations, featuring multiple-layered diamond shapes around the text-boxes decorated with contrasting designs in red, black, green, orange and yellow, remains of copper-coloured interlinear decorations to opening two surahs, following two leaves with interlinear vine-shaped patterns in blue, catchwords throughout, leaves double-ruled in blue, a few small smudges or areas of slight abrasion, overall very clean and crisp, 300 by 210mm.; contemporary morocco-backed boards with flap, covers stamped with central medallions and ruled within border of 'sss' pattern, rebaked and flap crease strengthened, edge of flap faded, some light scuff marks

A monumentally important Qur'an copied for Sheikh Khalifa bin Shakhbut of the Beni Yas tribal confederation and ruler of Abu Dhabi from 1833-1845, later succeeded by Sheikh Zayed bin Khalifa al-Nahyan (1835-1909), known as Zayed the Great, who in turn was the grandfather and namesake of Sheikh Zayed bin Sultan (1918-2004), the 'founding father' responsible for the formation of the United Arab Emirates.

The detailed colophon stipulates that the volume was copied in the month of Ramadan 1225 AH (1810 AD), "in the hand of" Rashid bin Nasser bin Sa'id al-Maliki in "Ain al-Wahat", which translates to the Oasis of Ain (the spring). This certainly refers to the modern city of Al-Ain located on the eastern border of the U.A.E. with Oman. Al-Ain is the largest inland city of the Emirates and has long been recognized for its natural oasis and greenery, giving the city its nickname al-Madinat al-Hadiqat (the Garden City). The colophon continues with the name of the patron, Sheikh Khalifa bin Shakhbut and specifies that they are from the Beni Yas tribe "Sheikh Qabila Beni Yas" in the province of Oman. This region would have fallen under Omani territories in the early nineteenth century, and to have the Beni Yas name associated with Oman is exceptionally rare and marks an important and relatively undocumented point in the history of the state of Abu Dhabi.

Although Sheikh Khalifa bin Shakhbut had not officially become the ruler of Abu Dhabi at the time of the copying, he was one of three crown princes and sons of Shakhbut bin Dhiyab al-Nahyan, who reigned from 1793 to 1816, probably overseeing the region of Al-Ain (in the emirate of Abu Dhabi) on behalf of his father.

£10,000-15,000



Lot 40





Lot 41

41 θ

Muhammaf bin Yusif bin Omar al-Sanussi, Sharh aqida ahl Tuhid Umm Ibrahim (treatise on the beliefs and virtues of the mother of Ibrahim), in Arabic, decorated manuscript on paper [“bandar Julphar qaba’ Oman” being modern-day Ras al-Khaimah in the United Arab Emirates, dated 27 Ramadan 1228 AH (1813 AD)]

single volume, 27 leaves, apparently complete, single column, between 15 and 19 lines black informal cursive script, headings and important phrases in red, seemingly copied in a number of hands and on two different paper-stocks, some light water-staining and stains to outer edges, a few ink stains, 215 by 155mm., twentieth-century leather over pasteboards

A remarkable manuscript that bears witness to the medieval trade city of Julphar, the port city that preceded the modern-day Ras al-Khaimah on the northern edge the U.A.E. The historic costal oasis has recently been identified as an important historic port providing vital trade routes that brought the produce from Iraqi and Iranian rivers in the gulf, to north and eastern Africa, India, and even through connecting ports as far as Siam and China to Ottoman and European markets.

Little is known about the author, but he is thought to have lived between 1427 and 1490 AD. He was known for his Qur’anic recitals and scholarship on logic. The present manuscript was copied by Abdullah bin Rashid al-Jasimi al-Maliki, and an ink ownership inscription to the first leaf shows that it later belonged to Isa bin Dhayab al-Maliki, possibly a descendant of the scribe and implying that the text was copied for personal use. The scribe was likely a member of a prominent family.

£3,000-5,000



Lot 42

42 θ

Euchologion, in Arabic and Coptic, decorated manuscript on paper [Egypt, c. 1700 AD]

single volume, 138 leaves, substantial section of codex, lacking leaves at the beginning and end, single column, 17 lines cursive script verging on naskh, key words and headings in red, some floral rosettes decorating important sections and headings, some manuscript annotations in a later hand, many leaves soiled and darkened, chipped at extremities and with crude paper repairs, 210 by 160mm.; lower cover in near-contemporary tooled calf over boards (with cross shape cut-out leather section), else partially disbound with spine and upper board lacking, worn

The Euchologion is a Greek Orthodox liturgical book, present here in a Coptic translation made for use by a member of the Christian population of Egypt. The Coptic and Arabic text here contain a ‘Service of the Evening’, a ‘Morning Offering of Incense’, the three ‘Anaphora of St. Basil’, ‘Gregory the Theologian’ and ‘Cyril’.

£1,000-1,500



Lot 43

43 θ  
 Ignatius of Loyola, Kitab al-Riyadat al-Ruhiya ... (The Spiritual Exercises of Ignatius of Loyola), translated from the Latin original *Exercitia Spiritualia* into Arabic, decorated manuscript on paper [Jerusalem, dated 10 August 1703 AD]

single volume, 170 leaves, apparently complete, single column, 17 lines cursive naskh with headings in red, a few scattered spots and stains, some faint finger-soiling, overall clean and presentable condition, 145 by 90mm.; contemporary leather over pasteboards, covers tooled in blind, spine with raised bands, spine ends worn, covers rubbed

Ignatius of Loyola (1491-1556 AD) was a Spanish Basque Catholic priest who co-founded the Jesuit Order. He is best known for producing this treatise, the *Spiritual Exercises*, a practical text containing meditations, prayers and mental exercises for the reader, originally in Spanish, but then translated into Latin for the first edition published in 1548 (during the author's lifetime). The present Arabic translation was presumably produced for an itinerant Jesuit resident in the Holy Land, who used it during his attempts to convert Muslims there, hence its small pocket-sized format. Other Jesuit translations of this work into Arabic are recorded throughout the eighteenth century, and the Maronite author Gabriel Farhat (1670-1732) also composed an Arabic spiritual handbook based on Ignatius' work.

£1,500-2,000



Lot 44

44 θ  
 Kitab Dastoor al-Adviyah al-Mubarak fi Ilm al-Tibb (a guide to herbal medicine), in Arabic, decorated manuscript on paper [Jerusalem ("in the Salahi Hospital"), dated Shahban 1717 "miladi" AD]

single volume, complete, 49 leaves, single column, 21 lines cursive black naskh, headings and important phrases in red, title and colophon copied in triangular 'v' shape decorated with red teardrops in outline, some contemporary marginalia throughout the volume, a few scattered smudges and stains, overall good condition, 225 by 160mm.; contemporary leather-backed boards with flap, rubbed and worn with some chips to extremities (with loss)

A rare medical treatise by thirteenth-century physician and doctor Hakim Davud bin al-Bayan Suleyman al-Israili al-Misri al-Matufi (d. 1244 AD). The colophon of the present manuscript stipulates that this eighteenth-century witness to the text was copied by a working physician, named Ilyas bin Abdullah al-Naseri, in the Sahahi Hospital in Jerusalem. The contemporary marginalia and informal presentation of the text strongly suggest that this was al-Naseri's personal copy, used as a guide to making herbal remedies for patients as he treated them in the Salahi Hospital.

£3,000-5,000



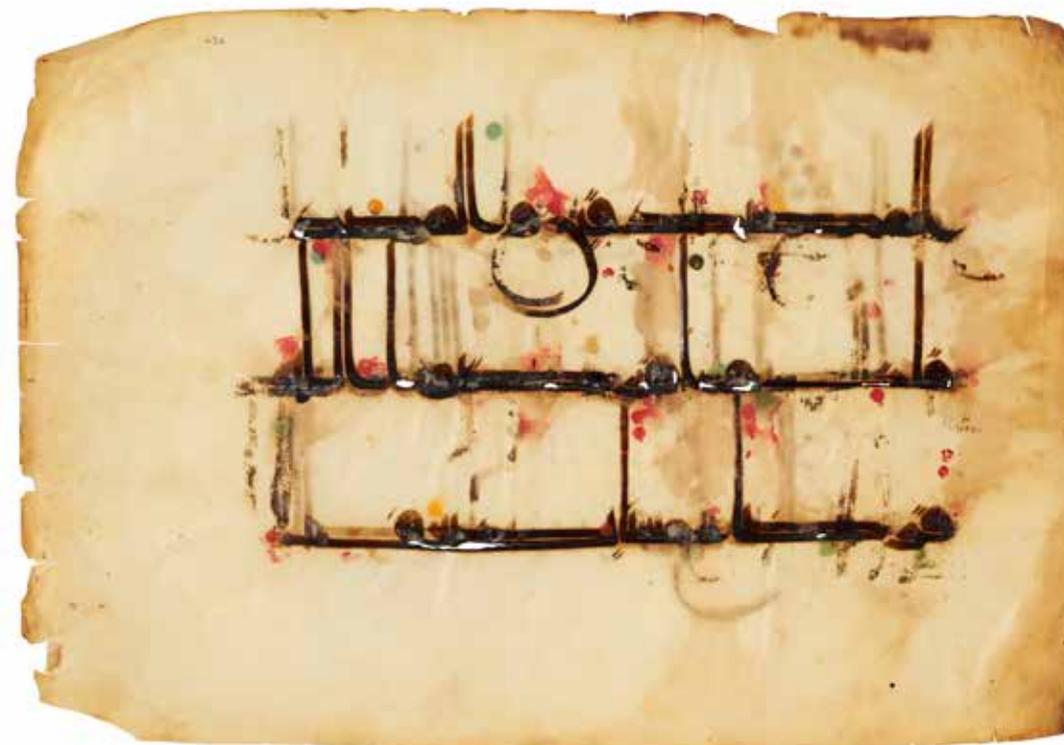
Lot 45

45  
 Leaf from a fine Kufic Qur'an, in Arabic, decorated manuscript on parchment [Abbasid territories (possibly Syria), ninth century]

*single leaf, containing text from Surah al-Hajj (Pilgrimage), 22: 36-43, single column, 15 lines brown kufic script, some vocalisation marked by red dots, diacritical strokes added in a later hand in black ink, remains of single round verse marker in gold to reverse, a few small nicks and tears (one small hole affecting text), reverse a little faded, extremities a little darkened, 165 by 230mm.*

This leaf is from a fine and early Abbasid Qur'an, endorsing the "D.IV" variation of kufic script as described by F. Déroche. For more information and another example of a leaf from the same Qur'an, see F. Déroche, *The Abbasid Tradition* (1992, no. 32, pp. 82).

£2,000-3,000



Lot 46

46  
 Leaf from an important Kufic Qur'an, in Arabic, illuminated manuscript on parchment [Near East (probably Damascus, Syria), tenth century]

*single leaf, single column, three lines stylised elongated kufic script, red and green dots marking vocalisation and a cluster of gold circles in a triangular shape forming the verse marker, some oxidisation from ink causing erosion to parchment, some offsetting and faint damp-staining, outer extremities a little chipped, 330 by 225mm.*

Parchment was an expensive commodity in the tenth century and the production of copies of the Qur'an using only three lines to the page would have come at a great price. This leaf is a surviving witness to a small handful of lavish three-line Qur'ans produced in the ninth and tenth centuries, the most notable of which was produced for Amajur (d. 870 AD, Abbasid military officer and Governor of Damascus in later life) and later donated to the Great Mosque of Tyre in 262 AH (867 AD). It is perhaps this connection to Amajur that coined the term 'script of the Damascus school', associated to the type of Kufic endorsed in these three-lined Qur'ans.

This leaf is comparable to another in the Nasser D. Khalili collection (accession number KFQ91) using the script identified as "D.vc" by F. Déroche in *The Abbasid Tradition* (1992, no. 58, pp. 109).

£2,000-3,000



Lot 47

47 θ  
 Muhammad Abdullah ibn Muslin Qutabaya al-Dinawari al-Marwazi, known as ‘Ibn Qutabaya’, Kitab Qarib al-Hadith al-Sharif, containing third volume only (of three), in Arabic, decorated manuscript on thick buff paper [Abbasid territories (possibly Baghdad), dated Shawwal 580 AH (January 1185 AD)]

single volume, 60 leaves, third and final volume of the text only, single column, between 15 and 16 lines cursive script with thuluth influences, early ink ownership inscriptions to title, some slight finger-soiling and staining, a few minor early worm-holes to lower edges (not affecting text), overall very attractive condition, 205 by 140mm.; late eighteenth- or early nineteenth century leather over pasteboards, ruled in blind with centrally stamped Mamluk-style circular device to covers, spine a little faded, extremities rubbed

Ibn Qutabaya (d. 276 AH / 889 AD) was a Persian scholar, polymath and senior judge for the Abbasid Caliphate. During his lifetime he compiled a vast number of treatises on Islamic theology, hadith, Arabic grammar and history among other subjects. He remains one of the highest regarded hadith scholars and jurists of Sunni Islam, with many examples of his work being copied in manuscript form for an entire millennia after his death.

This treatise is a continuation of an earlier version of the *Qarib al-Hadith* by al-Qasim al-Salah, whereby Ibn Qutabaya compiled a larger body of work on the foundations of the previous text. The present copy comprises one volume of a three-part work and is a strikingly early example of the text. Al-Alam notes that Chester Beatty Library has a copy of the first juz’ copied in Baghdad and dated 279 AH (892 AD) and a further two juz’ are held in the Az-Zahiriya library in Damascus (Al-Alam bibliography, IV, pp. 137). Despite the legacy of Ibn Qutabaya’s works, only one early manuscript copy of this work has been traced at public auction: Christie’s sold an example copied in Fez dated Jumada II 458 (March 1066 AD) on 24 April 2015 (lot 248, realising £11,250).

£5,000-7,000



Lot 48



Lot 48 (greatly reduced)

48  
 Monumentally large Qur’anic carved wooden panel, inscribed with Arabic prayer [probably Seljuk Anatolia or Ilkhanid Persia, thirteenth century]

substantial wooden panel, carved in relief with Qur’anic verse in a stylised script verging on thuluth, foliate leaves and floral devices decorating the text, ornamental motif to right-hand edge of panel, probably lacking a section to left-hand side, some scuffs and slight chips with loss to extremities, overall attractive and presentable condition, with early metal hanging prongs and remains of early twentieth century paper label (reading “MIDI-PETIT VITESSE / BORDEAUX-SAINTE-JEAN / DATE 21 ...”) to reverse, 230 by 1970mm. (and 50mm. deep)

Provenance: Remains of early twentieth century French printed luggage label to reverse from “Bordeaux Saint-Jean” station, then the property of a private estate in Cleveland Ohio since 1964.

Text: Panels of this nature were often carved with prayers and inscriptions forming sections of cenotaphs, or used to cover tombstones. Examples survive from the eleventh century onwards and were popular throughout Andalusia, North Africa and Anatolia until the fourteenth century. The present example showcases a fine thuluth script, carved in deep relief, with decorative foliage comparable to a cenotaph found in Aksehir, Konya, in the David collection (Cenotaph, carved walnut, from the mausoleum of Mahmud Khayrani, c. 1340, Inv. no. 26/1976) and a wooden panel offered by Sotheby’s in an online sale on 28 January 2020, lot 13.

£2,000-3,000



Lot 49

49 θ

Abu' Hassan Ali bin Muhammad al-Jaldaki, Juz' al-Thani min Kitab Durra al-Aghwas wakunaz al-Ikhtasis (on gemstones and alchemical sciences), volume two only, decorated manuscript on paper [probably Ottoman Levant, dated Jumada II 1004 AH (1596 AD)]

single volume, 37 leaves, lacking at least one bifolium (this probably containing the fihrist), some leaves misbound, single column, 23 lines black angular and formal script verging on naskh, headings and key phrases in red, some small annotations in a later hand, catchwords throughout, foliation in a later hand, some staining (particularly affecting fols. 22-24), some outer edges with paper repairs (rarely affecting text), 215 by 160mm.; twentieth-century leather over pasteboards, covers stamped in blind

Little is known about the early years of al-Jaldaki (d. 1341 AD), but he is believed to have been born in Jaldak, a small town near Khorasan, before emigrating to Egypt early in his life. He authored a number of important treatise in his lifetime including *al-Misbah fi Ilm al-Miftah* (Key of the Science of Light) and *Kitab al-Burhan fi asrar 'ilm al-mizan* (The Proof Regarding the Secrets of the Science and Balance), which are both alchemical and scientific in nature, but perhaps closer to chemical science than the occult (see also al-Alam bibliography, vol. 5, pp. 5, 2007).

£4,000-6,000



Lot 50

50 θ

Hasan bin Umar bin Hasan ibn Habib al-Halabi, Jami'yat al-Akhbar fi Isma' Al-Khalaf'a wa Muluk al-Amsaar (A historical and geographical account of the Caliphs and Kings of Islamic lands), in Arabic, decorated manuscript on buff paper [Ottoman Levant, dated Sha'ban 1125 AH (1713 AD)]

single volume, 91 leaves, possibly lacking a fihrist at the front of the volume, else apparently textually complete, single column, 24 lines cursive naskh, headings and key words in red, catchwords throughout, contemporary marginalia and annotations throughout, waqf inscriptions for a private collector named Haj Ibrahim Efendi Arabi (dated 1135 AH / 1723 AD), with their seal stamped to final leaf, some light water-staining to upper edges of leaves, a few scattered marks and stains, overall clean example, 222 by 165mm.; contemporary leather-backed boards with flap, worn, covers and edges crudely repaired

Habib al-Halabi (d. 1377 AD) was a Damascus-born historian that lived in Aleppo. He travelled extensively during his lifetime, notably visiting Egypt, the Hejaz and the Levant. The present work is a historical and geographical account of the early Caliphs and Kings of these regions, possibly inspired by his travels. The volume not only describes these rulers, but also offers insight into the geographical locations in which they settled, their 'Amsaar' (garrison towns), and the physical proximity of these locations to each other.

Manuscript copies of Habib al-Halabi's works are uncommon, the two known works are *Durrat al-Aslak fi Dawlat al-Atrak* and *Tadkirat al-Nabih fi Ayaam al-Mansur wa Banih*, which are recorded in institutional ownership. However the present work is an exceptionally rare text, with no other copies traced in such institutions or sold at public auction.

£1,500-2,000

51 0

Safi al-Din Abd' al-Mu'min ibn Yusuf ibn al-Fakhir al-Urmawi al-Baghdadi, known as 'al-Urmawi', Kitab al-Adwar (Book of Cycles, a treatise on the theory of music), in Ottoman Turkish, illuminated manuscript on paper [Ottoman territories, dated 1131 AH (1718 AD)]

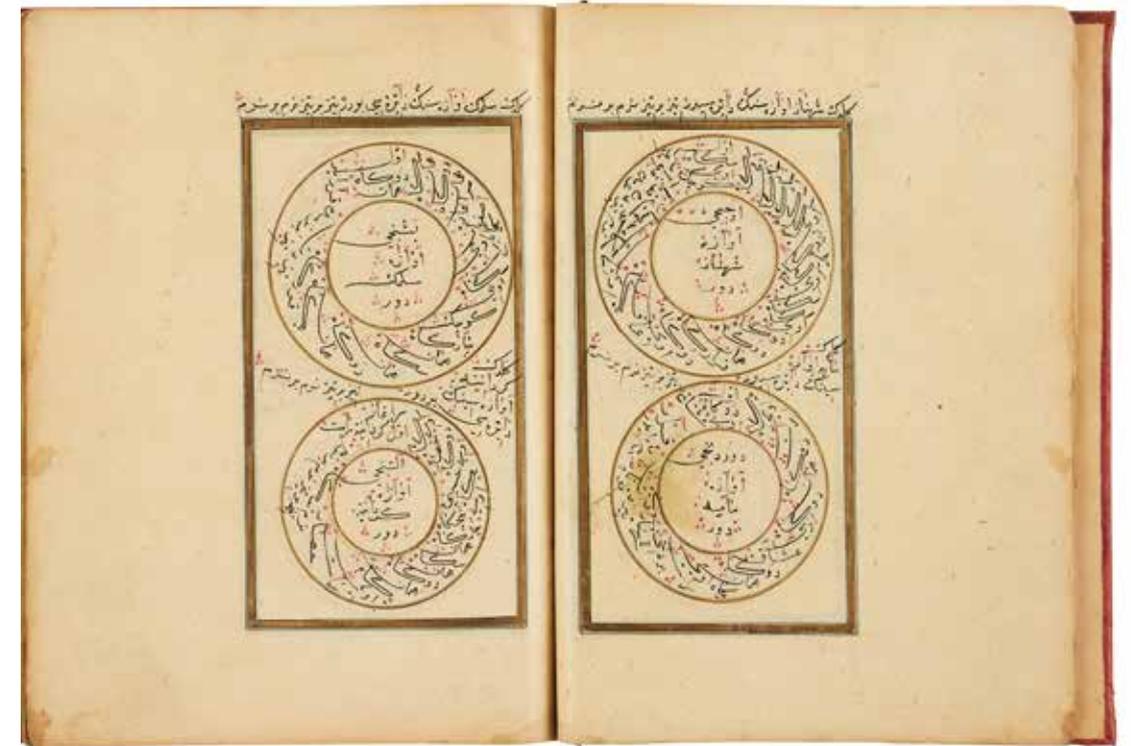
single volume, complete, 32 leaves plus a contemporary endleaf at each end, single column, 15 lines black stylised naskh script with muhaqqaq influences, some headings and vocalisation in red, gilt head-piece opening the text, numerous diagrams throughout the text heightened in gilt, catchwords throughout, leaves ruled in gilt, a few annotations to the margins in a slightly later hand, some faint water-staining to upper edges of leaves (rarely affecting text), overall a very bright and attractive copy, 205 by 155mm.; nineteenth-century calf-backed boards with flap, decorative medallion stamped to covers in blind, extremities and spine ends a little rubbed

This treatise is, perhaps, the earliest known text dedicated entirely to the theory and practice of music in the medieval Islamic world. It was compiled by the author al-Urmawi (d. 1294) in the thirteenth century, and explores musical divisions, scales, modes and also describes the workings of practical instruments including the five string lute. The treatise offers a scientific explanation to these theories and is comparable in style to the teachings of Avicenna on the same subject in his *Danishnama'i Ala'i* (a treatise on logic, metaphysics, music theory and other sciences).

Little is known about the author's early life, but he is thought to have been born in Urmia, given his surname, in the modern-day Azari region of north-west Iran in the year 1216 AD. He travelled to Baghdad in his early life where his skills in calligraphy granted him the role of copyist in the famous library of al-Musta'sim of the Abbasid caliphate (the final Abbasid Caliph, d. 1258 AD). Towards the end of al-Musta'sim's reign al-Urmawi had become a famous musician and thus survived the fall of the Abbasid caliphate, and was supported through the patronage of private families including influential Juvayni family.

The *Kitab al-Adwar* is one of two notable musical treatises compiled by the author during his lifetime. The second of is the *Risalah al-Sharafyyah fi l'nisbah al-ta'lifiyyah*, compiled around 665 AH (1267 AD) and dedicated to his patron in later life Sharaf al-Din Harun Juvayni, focusing on musical intervals. These works have remained integral to the study of music in the Islamic world and have been used consistently since the thirteenth century.

£3,000-5,000



Lot 51





Lot 52

52  
A calligraphic panel by Ismail Zuhtu, in Arabic, illuminated manuscript on paper [Ottoman Turkey, second half of eighteenth century]

single sheet, 3 lines competent black thuluth, gold circular roundels separating the verses, ruled in black and gold, then mounted on card with eighteenth-century marbled paper added to border, some light surface soiling, some very slight rubbing to final line of text (with slight loss), modern ink inscriptions to versos in ink, 182 by 240mm.

Signed inscriptions of authentication to the verso of this panel are in the hand of the celebrated Uskudar born scribe Necmeddin Okyay Efendi (1883-1976), whose talents extended calligraphy into the arts of marbling and bookbinding.

£500-700



Lot 53

53 θ

Sa'ad al-Din Massoud ibn Umar al-Taftazani, *Tazhib al-Mantiq wa al-Kalam*, one of these short treatises bound together, decorated manuscript on paper [probably Ottoman Turkey, one of the treatises dated 1190 AH (1776 AD)]

single volume, 3 parts in one volume, 104 leaves, main text in single column, 21 lines black informal naskh, headings and overlining in red, extensive marginalia throughout, catchwords, leaves rather darkened and a little soiled, spine cracked with many leaves and gatherings loose, rather worn, early nineteenth-century inscription to leaf, 225 by 180mm.; nineteenth-century marbled paper-backed boards, spine cracked and worn, remains of flap along outer edge of lower board, darkened and worn

Provenance: Gifted by Suleyman Pasha to a Lisbon family in October 1840.

An influential work on logic, including extracts on grammar and rhetoric, by the Persian polymath al-Taftazani (1322-1390 AD).

£200-300

54

Collection of calligraphic panels, taken from fine albums, in Arabic, illuminated manuscripts on paper [Ottoman Turkey, first half of nineteenth century]

5 loose leaves, all either *du'as* or leaves from *Qur'ans*, all single column, between 6 and 11 lines black naskh per page, roundels or ornamental devices marking the verses throughout, heightened in gold, some lightly scuffed, all ruled within polychrome borders and mounted on thick card, most with decorative marbled paper borders, smallest 130 by 134mm., largest 240 by 168mm.

£200-300



Lot 54



Lot 55

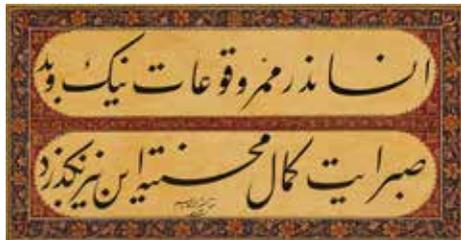
55 θ

Mawla Sal'a wa S'llim daima' abadan (a volume of Arabic Qasa'ida), 8 parts in one volume, in Arabic, illuminated manuscript on polished paper [probably Ottoman Turkey, second half of nineteenth century]

50 leaves (including two endpapers), complete, catchwords throughout, single and double column, 13 lines of red or black naskh per page, each of the 8 sections with a separate illuminated polychrome heading, columns ruled in red and gilt, some in silver colouring, decorative circular gilt roundels with red and turquoise dots marking the verses throughout, leaves a little mottled in places, overall excellent condition, 223 by 148mm.; contemporary green cloth-backed boards with flap, outer edges in buckram ruled in gilt, rubbed and cloth lightly soiled

A charming anthology of devotional Arabic verses, rarely seen in poetic form, including verses in praise of the Prophet Muhammad.

£600-800



Lot 56

Group of six calligraphic panels in a fine Ta'liq script, five of these signed by Muhammad Qasim, illuminated manuscripts on paper [Ottoman Turkey, dated 1283-1284 AH (1866-67 AD)]

six leaves, comprising: (i) two lines of black ta'liq, signed by Qasim, with decorative floral design in polychrome to the borders, 185 by 280mm.; (ii) two lines of black ta'liq, signed by Qasim and dated 1283, calligraphy set against fine marbled background with decorated borders heightened in gilt, 263 by 405mm.; (iii) two lines of black ta'liq, signed by Qasim and dated 1284, lines framed within gilt and decorated floral polychrome borders, c. 200 by 355mm.; (iv) two lines of black ta'liq, signed by Qasim and dated 1283, calligraphy against marbled background, borders gilt, 280 by 385mm.; (v) two lines of black ta'liq, signed by Qasim, against a darkened tan background with bold border decoration, 260 by 435mm.; (vi) two lines of Arabic verse, unsigned, after Qasim, 240 by 505mm.; all in clean and attractive condition, mounted to thick card, in mounts

£200-300



Lot 57

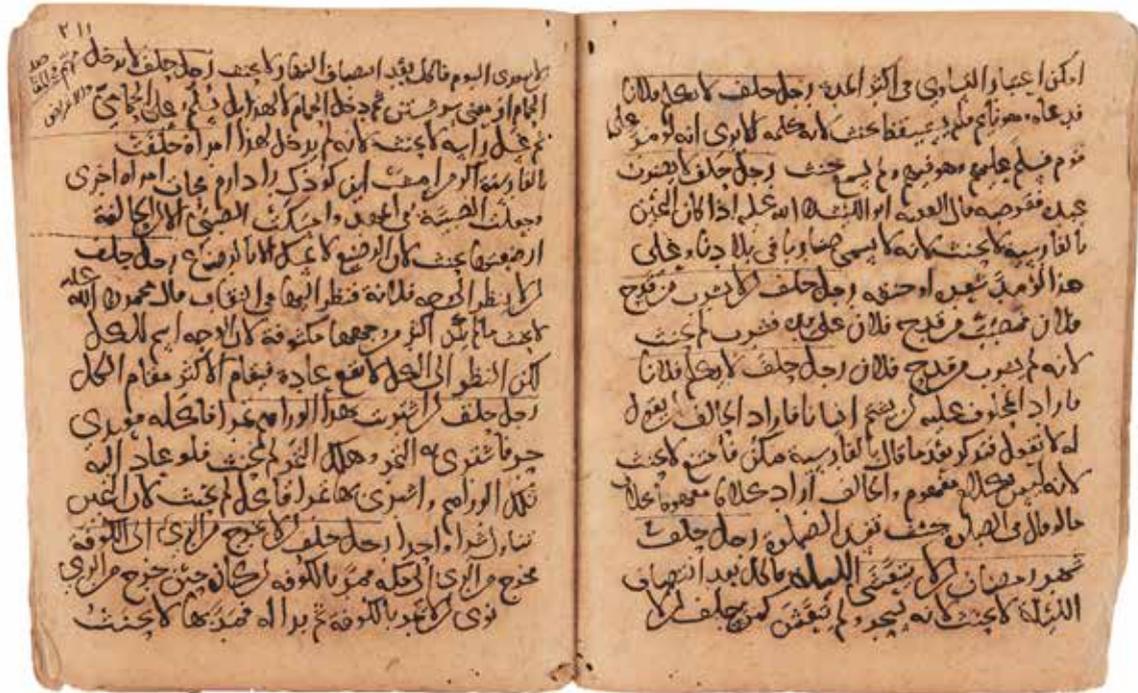
57

Leaf from a fine Abbasid Qur'an, in Arabic, illuminated manuscript on parchment [Abbasid Mesopotamia, likely first half of the ninth century]

single leaf, containing the text from Surah Ghafir (The Forgiver), 40:41-42, single column, 5 lines bold early kufic script in black, highly stylised script with notable elongation to the letters, dots and vocalisation marks in bold gold dots, one larger rosette marking the divide between the two verses present, a small area of corrosion to one letter along final line of verso, else a few small scuffs, edges a little darkened, overall very attractive condition, 150 by 225mm.; in modern card mount

The notably bold and stylised nature of this script is intended to reflect the unadorned written word. The lack of diacritics and vocalisation marked by gold dots are described as uncommon by F. Déroche in discussion about a very similar leaf (see *The Abbasid Tradition*, 1992, no. 22, p. 70). Another folio from the same Qur'an is in Topkapi Palace Library, Istanbul (Ms EH.30).

£1,000-1,500



Lot 58

58 θ

Section from the Kitab al-Hadi al-Fiqh al-Shafi'i, single gathering only, in Arabic, decorated manuscript on paper [probably Seljuk Persia, mid-twelfth century]

single gathering only, 10 leaves stitched together, single column, between 14 and 17 lines cursive sepia script in an informal hand, some overlining, and small annotations in a later hand, leaves darkened and rubbed, final three leaves with small holes from oxidisation of ink, small worm-holes to inner edges, modern label adhered to lower leaf with inscription "81-21", 170 by 140mm.

Section from a work of Shafi'i fiqh by twelfth-century scholar al-Din Abu' al-Mu'ali Massoud bin Muhammad al-Nisaburi al-Shafi'i (d. 578 AH / 1182 AD), probably copied in the author's lifetime.

£400-600



Lot 59

59

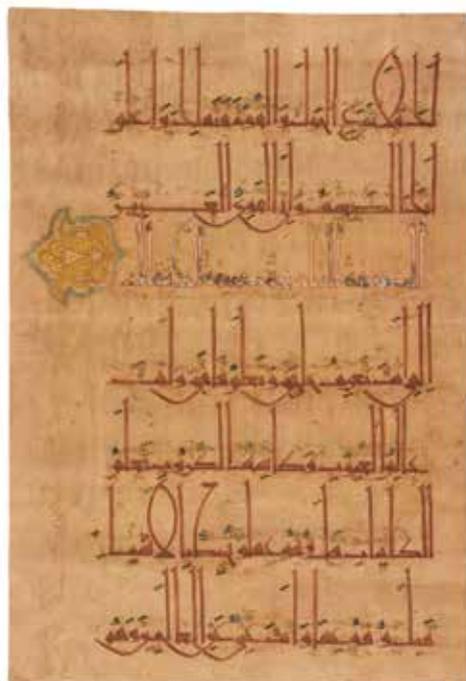
An Early Talismanic document containing the illustration of a horse, with surrounding prayers and inscriptions in Arabic, decorated manuscript on paper [Probably Persian territories, c. 1200 AD]

single leaf, containing a centrally placed primitive drawing of a horse fitted with saddle, with sacred passages of text in an early cursive hand in the borders, a few small holes and thinning of paper in places, remains of old fold lines, reverse blank, 225 by 157mm.

A rare and important witness to medieval Islamic drawing. The present primitive ink drawing of a horse is likely the product of an untrained artist's work, produced for the protective and magical properties of the ink used, which together with the encircling prayers and invocations would have been used to protect the horse and rider on their journeys. The presence of a saddle in the illustrations strongly indicates that the horse was used for travel, and the remains of old fold lines suggests the paper was folded up into a small rectangle and placed in a small pouch on the horse itself, as a talisman.

The paper here is characteristically twelfth century and typical of paper from the eastern Persian regions.

£600-800



Lot 60



Lot 61

60  
Leaf from an impressive Ilkhanid Qur'an, in Arabic, decorated manuscript on buff paper [Eastern Ilkhanate territories, second quarter of the twelfth century]

single leaf, single column, 7 lines large eastern kufic script, possibly originally in yellow (now darkened and olive in appearance), script outlined in red, diacritics and vocalisation in dark green and gold (now oxidised), large ornamental device extending into the margin in the form of a pale yellow flower with orange decorations, outlined in turquoise, horizontal and vertical fold-lines, some fading, 550 by 375mm.

£300-500

61  
Leaf from a large Eastern Kufic Qur'an, in Arabic, illuminated manuscript on buff paper [Seljuk Persia, first half of the twelfth century]

single leaf, containing the opening for the surah al-Insan (The Man), 76:1, single column, 15 lines angular sepia eastern kufic script, diacritics and vocalisation in red and green with some added in blue (possibly in a later hand), decorative rosettes marking the verses in gilt, ornamental devices to the margins also in gilt and heightened in orange and green, surah heading with additional prayers outlined in a gold box with a large gilt roundel extending into the margin, some early marginalia and commentary in red, leaf worn and a little mottled at outer edges with some loss to outer edges (including loss to marginalia and illumination), loss to text along old vertical fold (nor repaired), 340 by 275mm.

£500-700

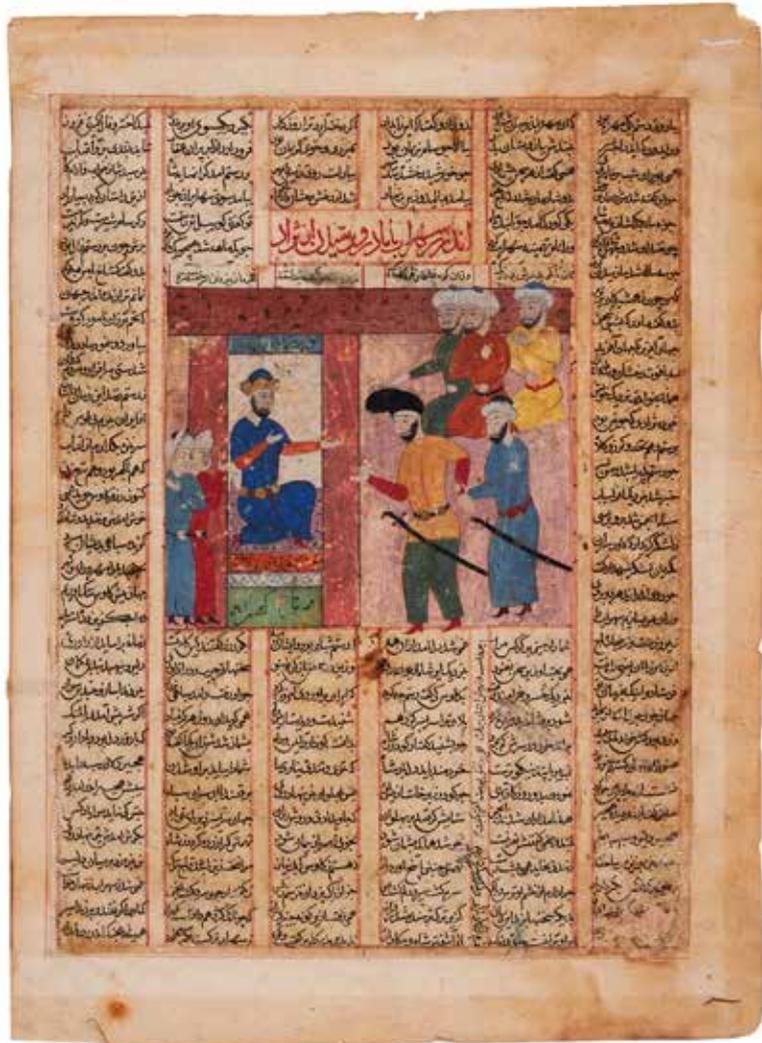


Lot 62

62  
Collection of leaves from dispersed Qur'ans, forming a teaching collection, in Arabic with some translations to Farsi, illuminated manuscripts on paper [North Africa and the Near East, thirteenth to fifteenth centuries]

two loose leaves, comprising (i) a leaf from a large Ilkhanid Qur'an, single column, 11 lines of fine black thuluth, verse markers and marginal ornamentation in gilt, some damp-staining and small tears affecting illumination, probably Iran, early fourteenth century, 395 by 295mm.; (ii) leaf from a Persian Qur'an, in Arabic with interlinear translation and annotations in Farsi, probably copied for the use as a working Qur'an for an Islamic scholar, informal line structure, surah heading in blue against a yellow banner outlines in blue with a floral device extending into the margin, decorated with red additions, a little stained, corners chipped, probably rural Persia, c. 1400 AD, 300 by 200mm.

£200-300



Lot 63

63  
A prisoner is brought to the King of Samangam, miniature on a leaf from an early Shahnameh, in Farsi, decorated manuscript on paper [Muzaffarid Persia, c. 1380]

single leaf, miniature in ink and gouache on paper, depicting an enthroned king summoning forward a prisoner, with attendants in waiting, on a leaf from the Shahnameh, text in four columns, 34 lines bold black naskh, with headings in red, also ruled in red, leaf a little darkened and mottled, some small nicks with fractional loss to paper, later paper margins mounted to the border, total 410 by 300mm.

Leaf from a large and early copy of Firdawsi's epic, containing the headline and subsequent text for the iconic moment in which a young Sohrab asks his mother (Tahmina) about the true identity of his father. The iconic tragedy of Sohrab is that he grows to become a great warrior, but dies at the hand of his father Rostam, who is unaware of the true identity of the warrior before him.

£400-600



Lot 64

64  
Bahram Gur in the blue pavilion visiting the princess, leaf from Hasht-Behesht of Amir Khusraw, illuminated manuscript on paper [Safavid Persia (probably Shiraz), c. 1560 AD]

single leaf, ink and gouache on paper, heightened in gold, depicting a full-page miniature of Bahram in the blue pavilion, seen sitting with the princess with musicians in the foreground, attendants and other rooms of the palace also in view, reverse with text in four columns, 19 lines fine black nasta'liq, some very small areas of fading or minor chips to pigment, some small areas of restoration, outer edges of leaf a little darkened and worn, total 273 by 162mm.; in modern card mount

Provenance: From a private Swiss collection in the 1960s, then apparently exhibited at the Institute du Monde Arabe, Paris in 2001: pencil inscription inside the mount.

Illustration: A visually spectacular example of this iconic scene from Amir Khusraw's epic poem *Hasht-Behesht* (The Eight Heavens). The rich shades of blue and turquoise are championed in this depiction of the pavilion through intricate geometric mosaic patterns and carpets throughout.

£1,000-1,500



Lot 65

65 θ

Ali ibn al-Abbas al-Majusi, *Kitab Kamil as-Sina'a at-Tabbaiya* (The Complete Book of the Medical Art), copied by Salam'ullah bin Habib'ullah bin Muhammad, in Arabic, decorated manuscript on paper [Safavid Persia, dated 990-91 AH (1582-84 AD)]

single volume, two books bound in one, each of these with ten chapters (together 20 chapters), 600 leaves, one leaf lacking in final gathering (replaced in manuscript facsimile), textually complete, single column, 21 lines black naskh, chapter headings and important sections in red, catchwords throughout, each of the twenty chapters with an index of the 'bab' within and each with a separate colophon, first six chapters of first book misbound in nineteenth century (with book 1 bound after book 2, and the maqalasin Book 2 misbound in the present sequence 3, 4, 1, 5, 6, 7, 8, 9, 10), some very minor marginal staining to some small sections, occasional light mottling, a few outer edges repaired (only affecting the text of two leaves), overall very attractive and clean condition, 240 by 180 mm.; later leather over pasteboards, faintly pressed central medallions to covers, rebacked, edges a little scuffed

EXCEPTIONALLY RARE COMPLETE COPY OF A PRIMARY AND FUNDAMENTAL WORK OF MEDICINE FROM THE GOLDEN AGE OF ISLAM, PRECEDING AND INFLUENCING AVICENNA'S CANON ON MEDICINE

Provenance:

Produced for a wealthy and important patron in sixteenth-century Persia on fine paper, and in the hand of a single scribe, who names himself as Salam'ullah bin Habib'ullah bin Muhammad in a number of the colophons at the end of individual sections of the work. In addition, many of these colophons record dates of their completion showing that the whole codex took two years to produce (Book 1, maqalasin 1 records a date of "Jumadi 990", while 2 has "Rajab 990", 3 has "Rajab 990", 4 has "Shaban 990", 5 has "Dey 990", 6 has "Muharram 991", 7 has "Safar 991", 8 has "Safar 991", 9 has "Safar 991", 10 has "Rabi Thani 991"; and Book 2, maqalasin 5 and 10 record dates of "Rajab 991" and "Dey 991").

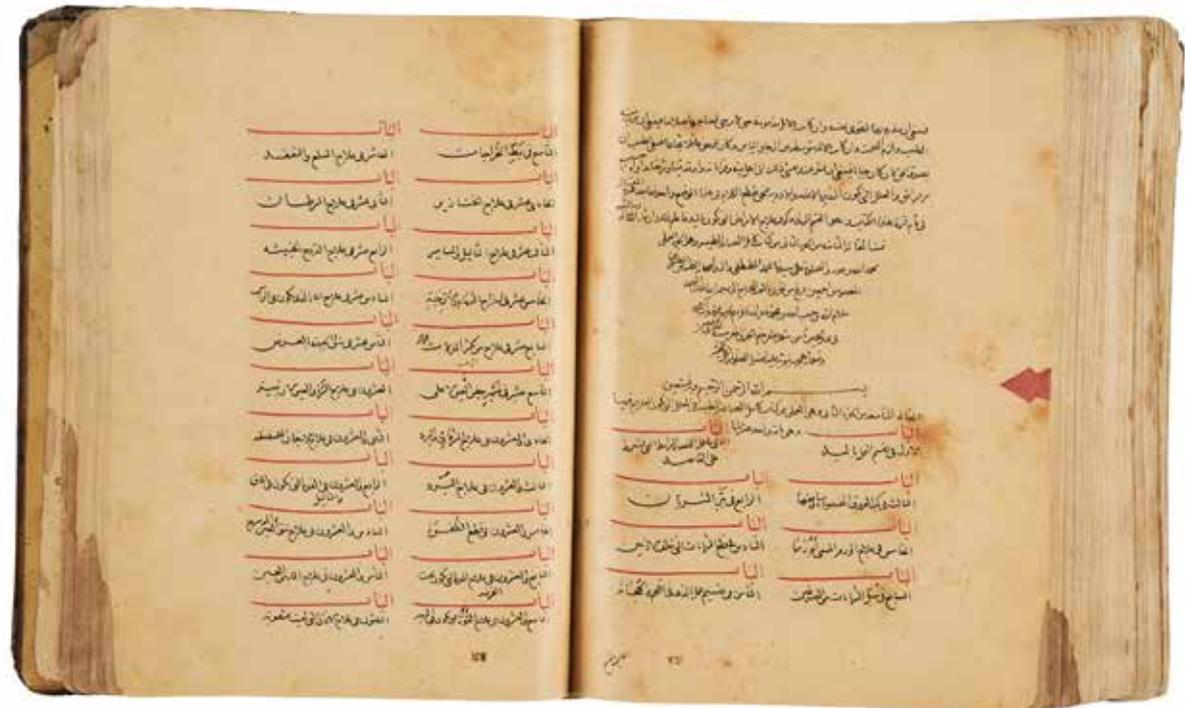


Lot 65





Lot 65



**Text:**

Ali ibn al-Abbas al-Majusi was a tenth-century Persian physician and psychologist, known in the west by his latinised name ‘Hali Abbas’, who is best known for this encyclopaedia of medicine. Al-Majusi was born in Ahvaz (southwest Persia) and was , perhaps, the most celebrated physician in the Eastern Caliphate of the Buwayhid dynasty, becoming royal physician to Emir ‘Abdul al-Daula Fana Khusraw (reigned 949-983). The present medical treatise was compiled under Emir Khusraw’s patronage, and hence is also known by the alternative title Al-Malikiyya (The Royal Book, or ‘Liber Regalis’ in Latin). Emir Khusraw founded a hospital in Shiraz and the ‘al-Adudi Hospital’ in Baghdad to show his support for the medical arts, and Al-Majusi was probably working in the latter in circa 981 AD, where he must have composed this work. He s thought to have died either c. 990 AD or 1010 AD.

This work was monumentally influential in Islamic medicine, and even had a profound impact in the West. It was first translated into Latin by Constantinus Africanus in the eleventh century, for use as a primary text in the medical school of Salerno, and then it was translated again in 1127 by Stephen of Antioch. Knowledge of the work was so widespread by the fourteenth century that he is named in Chaucer’s Canterbury Tales, in which the Doctor in the prologue is described as “Well read was he in Esulapius, / And Deiscorides, and in Rufus, Hippocrates, and Hali, and Galen”.

This text is divided into two distinctive books, and then these are each divided into ten ‘maqalas’ (sections), which are further divided into ‘babs’ (chapters), forming the twenty sections as represented here. The first deals with the theory of medicine, including anatomical structures (the physical structure of the body) and its physiology (the function of these parts), and the second examines the practical treatment of medicine, the application of medical treatments and surgery. Indeed, It is earliest known Arabic medical work to provide detailed instructions on surgical procedure.

Complete manuscript copies of this text are exceptionally rare. The vast encyclopaedic nature of the text made it an expensive commodity in the medieval world, and the volume of text included meant that it would likely have to be copied across multiple codices. The present example appears to have been bound as two separate books at the time of copying before being joined together in one large volume in the nineteenth century (albeit bound in reverse order with Book 2 preceding Book 1).

£15,000-20,000



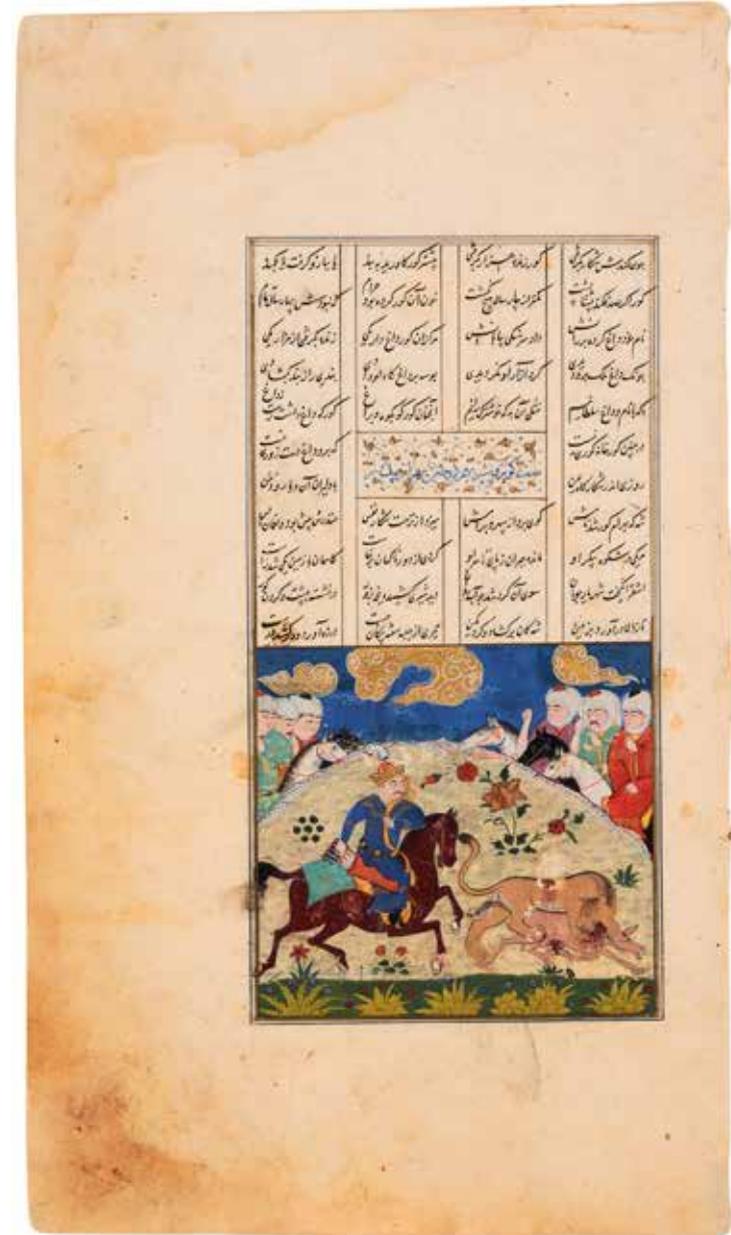
Lot 66



66  
Leaf from a Qur'an, in Arabic, illuminated manuscript on paper [Near East, c. 1600]

single leaf, single column, two text blocks creating body of text, each formed of 4 lines black nashk framed within a line of thuluth at the top, middle and bottom of the page, Surah heading added in a later hand in a kufic style, panels on either side of text gilt with blue decorations, some smudges and small holes to leaf (from oxidisation of ink), leaf worn, c. 250 by 150mm.; in card mount and framed (under glass on both sides) together with another large Mamluk Qur'anic leaf

£200-300



Lot 67

67  
Bahram Gur killing the Lion, leaf from a Shahnameh, illuminated manuscript on paper [Safavid Persia, c. 1600]

single leaf, ink and gouache on paper heightened in gold, miniature depicting Bahram Gur on horseback hunting down a lion, text in four columns, 21 lines fine black nasta'liq, two headings in blue over gilt foliated backgrounds, some light fading to some pigments, a few small smudges, outer margins a little water-stained (not affecting text panel), overall bright and attractive condition, total 345 by 195mm.

£800-1,200



Lot 68

68  
Portrait of a seated youth, illuminated drawing on paper [Safavid Persia, mid-seventeenth century]

*single leaf, fine and detailed drawing of a seated youth holding a gold drinking vessel, next to a gold pitcher, figure set in an array of spiralling gilt floral and foliate motifs, framed within multiple rulings of gold speckled paper, outer margins painted with gold floral patterns set against a further outer ruling of gold 'ss' shapes against a black background, some very light finger-soiling and abrasion to the main image, else very bright and attractive condition, 310 by 235mm.*

£2,000-3,000



Lot 69

69  
A fine drawing of five dervishes, in the style of Reza Abbasi, illuminated 'marriage leaf' on card [Safavid Persia (probably Isfahan), c. 1630]

*single leaf, ink drawing on paper depicting 5 dervishes, mounted to card and framed by montage of marbled paper sections, 8 panels of Persian poetry in black nasta'liq, illuminated heading at top (a little faded), wider margins ruled in gold, orange and blue, outer edges mounted with red paper speckled in gold, nineteenth-century inscription ("No. 125") and two later stamps to reverse, main drawing a little faded and water-stained, some light abrasion and soiling, overall a little worn and faded, total 260 by 165mm.*

This intricate drawing is typical of Isfahani School paintings from this period and is stylistically comparable to the works of Reza Abbasi (1570-1635). During the reign of Shah Abbas I, Reza quickly became an affluent and influential artist who was considered the Shah's favourite. Reza's style was distinctive and began a large artistic movement in Isfahan in the early seventeenth century. The present example is likely the product of an associated workshop of a school of Reza's in Isfahan in the 1630s, which was then put together and used as an album leaf in the eighteenth century.

£1,000-1,500



Lot 70

70 θ  
 Nizami Ganjavi, substantial section of the *Khamsa* (containing four of five of the epic's poems), copied by Ahzar' Abad Muhammad, in Farsi, illuminated manuscript on paper [Safavid Persia or India, dated 20 Dey 1(0)52 AH (1642-3)]

*single volume, 330 leaves, containing Khosrow wa Shirin, Leili o Majnun, Eskandar Nameh and Haft Peykar (all but Makhzan ol'Asrar from the Khamsa), apparently complete sections in themselves, some leaves misbound, four columns of black nasta'liq, some headings in red, catchwords throughout, columns ruled in gilt and blue, some marginal worming (particularly to end of volume), a few leaves with outer edges repaired, a few small scuffs, else clean and presentable condition, 300 by 210mm.; eighteenth-century western half-morocco, spine gilt in compartments, edges marbled, head and tail of spine worn with slight loss to leather*

A large format and neatly copied manuscript containing four of five parts of Nizami's *Khamsa*. The lack of illuminated headings and relatively informal hand suggest that this was perhaps produced for scholarly use and then sold to a Western traveller in the late eighteenth century.

£500-700



Lot 71

71 θ  
 Abdul'Qasim Jafar bin Hasan bin Yahya bin Sa'id al-Hilli, known as "Muhaqqiq al-Hilli", *Shara'i al-Islam fi Masa'il al-Halal wa al-Haram* (a work on Imamiyya fiqh and jurisprudence), in Arabic, decorated manuscript on paper ["Ardebil" in Safavid Persia, dated Shawwal 1060 AH (September 1650 AD)]

*single volume, 264 leaves (two of these contemporary endpapers at the front of the volume), complete, single column, 20 lines cursive black script, headings and overlining in red throughout, double-page table at the front of the volume and two small diagrams to the margins in the text, extensive marginalia and annotations throughout, most in a contemporary hand, some staining to lower edges of the leaves causing some edges to adhere together along the lower margin, a few small nicks and tears (rarely affecting main body of text), some light soiling, 300 by 190mm.; contemporary leather over pasteboards, decoupé medallions to covers (now worn with leather lacking in places), spine and edges strengthened, upper board becoming loose, worn*

Muhaqqiq al-Hilli (1205-1277 AD) was a respected Shi'a fiqh, 'fahiq' (jurist) and scholar, recognised by his contemporaries, including Nasir-al-Din Tusi, as one of the greatest jurists of his time. This text is not only the author's most recognized work, but also considered one of the fundamental works of Shi'a jurisprudence. The text remains in use by scholars today and has been translated into Farsi, Urdu, Russian, French and German for use in judicial faculties and organisations.

The present manuscript was copied in Ardebil in the north-western region of Iran in the year 1650 AD. The extensive marginalia throughout the volume strongly indicates that the volume was used by a practitioner of Shi'a law responsible for judicial duties in the region.

£1,000-1,500

72 0

Hamdullah Mustawfi al-Qazvini, *Nuhzat al-Qulub* (The Pleasure of Hearts), in Farsi, decorated manuscript on paper [Safavid Persia (the town of "Yarafi", Qazvin province), dated 7 Shawwal 1072 AH (May 1662 AD)]

single volume, 213 leaves, lacking a single gathering of 8 leaves, single column, 21 lines black nasta'liq with headings and important phrases in red, numerous diagrams and tables throughout, including two large double-page maps, heightened in silver (now oxidised), some minor staining to outer edges of leaves (rarely affecting text), first and final leaves with repaired margins, some very slight worming to lower edges, 290 by 190mm.; contemporary upper board with central medallions and corner-pieces (lower corner damaged and leather around central medallion torn), rebacked and modern cloth-backed lower board, rubbed

Provenance: Christie's, 25 April 1997, lot 58.

Text: Hamdullah Mustawfi Al-Qazvini (d. 1339 AD) was a Persian poet, historian and geographer who took on an official role as the regional vizier for Ilkhanate Qazvin in the early fourteenth century before the Mongol invasion. He compiled three major works of prose and poetry during his lifetime: the first was *Tarikh-i Guzida*, a history of the world including the life of the prophets and pre-Islamic Kings, then came the *Zafarnameh*, a poetic work acting as a continuation of Firdowsi's *Shahnameh* taking the timeline right to the Ilkhanid era, and finally he wrote the *Nuhzah at-Qulub*, a geographical and historical treatise documenting the affairs and workings of the Ilkhanid Empire.

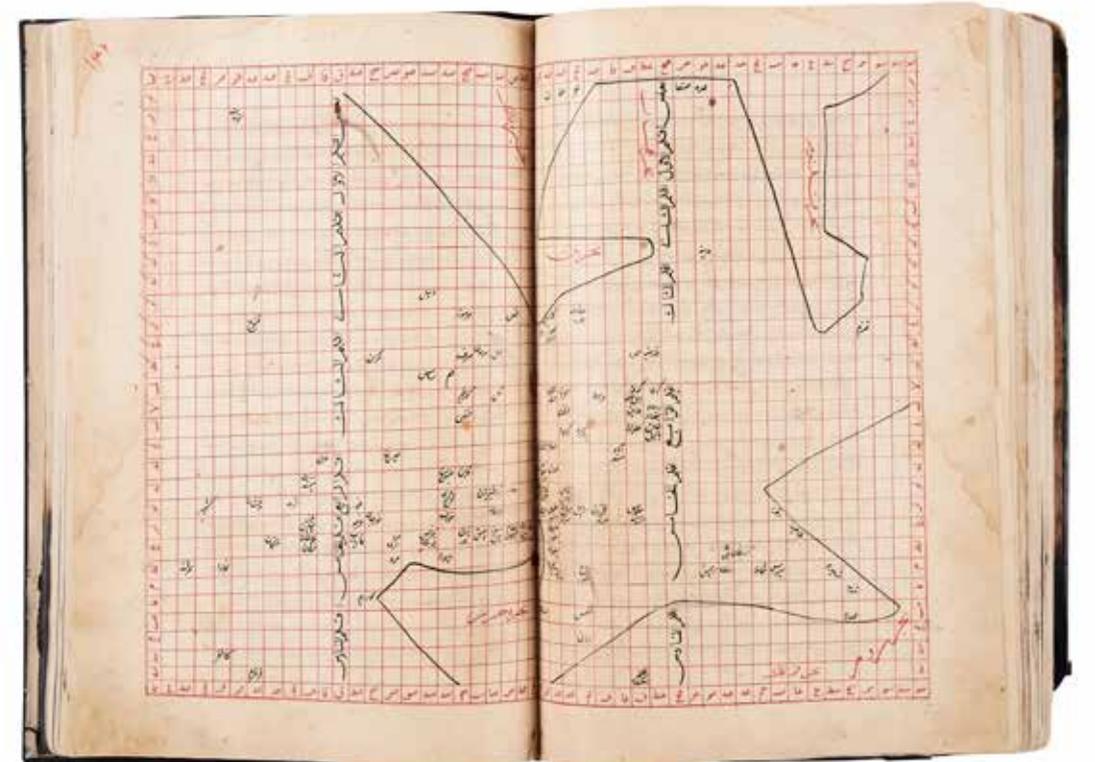
The *Nuhzat al-Qulub* was al-Qazvini's most influential work because it provided invaluable statistical and geographical information about Persia and Mesopotamia under Ilkhanid rule, and documented important political events leading up to the Mongol invasion.

There are two large double-page maps present in this work. The first is a detailed geographical study of thirteenth-century Persia and its surrounding territories, including the Arabian Peninsula, Central Asia and India, the second is a depiction of a globe taken from earlier sources, which is centred upon Mecca. Both of these maps use the grid form endorsing latitudinal and longitudinal lines in an attempt to position the relevant cities in their exact geographical locations to one another.

£4,000-6,000



Lot 72



73

A Celestial Globe, engraved in brass by “Iskandrani”, depicting zodiac signs and stellar constellations [probably Safavid Persia, dated 1128 AH (1716 AD)]

*single brass sphere, engraved with signs of the zodiac, individual stars and stellar constellations, inscribed throughout with jagged inscriptions carved into the brass by hand, latitudinal and longitudinal lines present, brass a little darkened, some oxidisation to sections of engravings, a few small areas of rubbing and light surface scratches, c. 200mm. in diameter*

Celestial globes of this nature were used by astrologers, astronomers, Islamic scholars and scientists alike. They were popularised in the Timurid period by patrons who extended their support for the arts into the sciences as well, and fine examples of these scientific and astrological instruments including astrolabes and other astrological globes from this period are predominantly from the Eastern Ilkhanate regions of Samarkand and Herat. Celestial globes of this nature portray stars and constellations as if viewed from above, and were often used as astronomical instruments to guide the viewer and serve as a map of the heavens. The exact proportions and presence of lines also gave these objects a religious purpose as they could be used to tell prayer times and also establish the location of Mecca.

A similar example, dated 1197 AH (1782-83 AD) was sold in Sotheby's, 25th April 2012, lot 584, realising £38,450.

£4,000-6,000





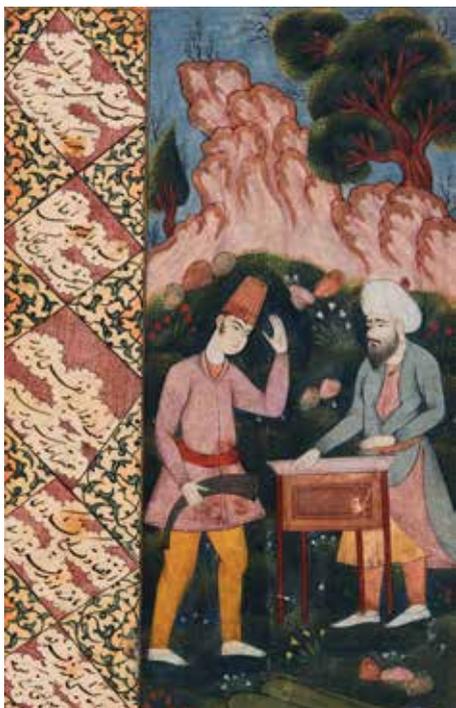
Lot 74

74  
Ornithological drawings on a manuscript leaf, probably from a dispersed copy of Qazwini's *Aja'ib al-Makhlūqat*, in Farsi, illuminated manuscript on paper [Safavid Persia, c. 1700]

single leaf, single column, 15 lines bold black *nasta'liq* with key words in red, panel on the lower half of the page with a drawing of two birds in their natural environment, a few small scuff marks, else excellent condition, 295 by 180mm.; in modern card mount, framed and glazed

A small extract from an important work on cosmology and the wonders of creation entitled *Aja'ib al-Makhliqat*, by the Persian scholar, Zakariyah al-Qazwini. The present copy is apparently from the same parent manuscript as a lot recently sold at Bonhams (18 June 2019, lot 2).

£80-120

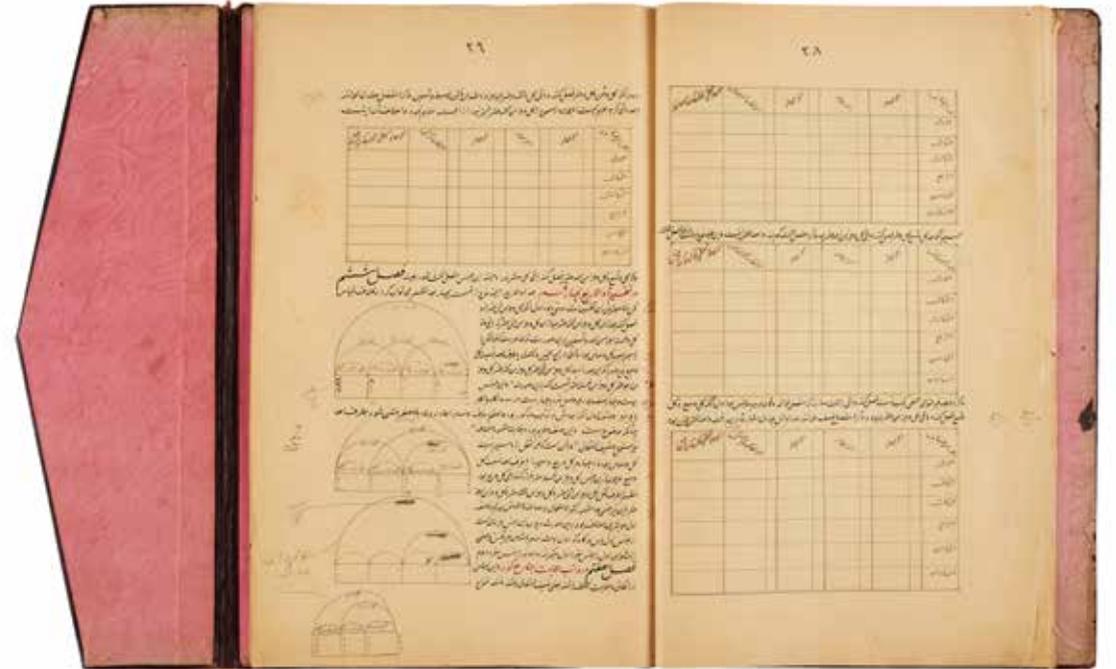


Lot 75

75  
Youth visiting a dervish in a landscape scene, Persian miniature painting in the style of Muhammad Qasim, on paper [probably Zand Persia, mid-eighteenth century]

single leaf, ink and gouache on paper, illustration depicting a youth holding a horn greeting a dervish in an outdoor scene, left-hand panel with text written diagonally in couplets in black *nasta'liq* script, set in clouds against a chequered red backdrop, green spiralling vines decorated with orange decorating the outer edges of the text-boxes, reverse with additional couplets in *nasta'liq*, inner edge of leaf repaired, some brown spots and slight chips to paint, 275 by 175mm.; on modern card mount

£600-800



Lot 76

76 θ  
*Risala Musiqi* (a musical treatise), comprising two parts in one volume, in Farsi, decorated manuscript on paper [Qajar Persia, dated Rabi II 1293 AH (1876 AD)]

single volume, apparently complete, comprising two works, together 44 leaves plus a later endleaf at each end, single column, 33 lines black *nasta'liq* per page, many diagrams, tables and musical charts throughout the text, working copy with many later pen and pencil annotations throughout, outer edges of leaves a little darkened, many loose leaves with additional commentary loosely inserted, 345 by 225mm.; contemporary morocco boards with flap, central medallions and ruling to covers painted in gilt, spine and extremities scuffed, a little rubbed

This musical treatise comprises two separate works. The first of these is a short commentary on al-Urmawi's influential text on music theory, the *Kitab al-Adwar*, entitled *Sharh al-Adwar* by Abd al-Qadir al-Maraghi (d. 1435 AD), and the second is the *Naqawa Al-Adwar al-Musiqiya* copied by scribe Abdulrahman bin Muhammad Efendi al-Kunji in the year 1239 AH (1876 AD). Interestingly, the *Sharh al-Adwar* bears a colophon that is dated to the year 1198 AH (1784 AD) and stipulates that the volume was copied in the library of Hagia Sophia, strongly suggesting that this nineteenth-century copy of the present text was copied directly from a manuscript in the Hagia Sophia library for use as a working copy.

For another musical treatise, see lot 51.

£2,000-3,000



Lot 77

77

**Persian dancing girl, fine painting on paper**  
[Qajar Persia, first quarter of the nineteenth century]

*single leaf, ink and watercolour on paper, depicting a dancing girl performing an acrobatic moment balancing on her forearms, placed on a Persian carpet with wine, pomegranates and a western tea cup and saucer, the lady is wearing pearls around her neck and a jeweled head-dress, some slight shadowing on the ground where she stands, else blank surrounding, exceptionally clean and bright condition, some very faint browning to edges from mount (not affecting image), 200 by 135mm.; in gold-speckled mount, framed and glazed*

£400-600



Lot 78

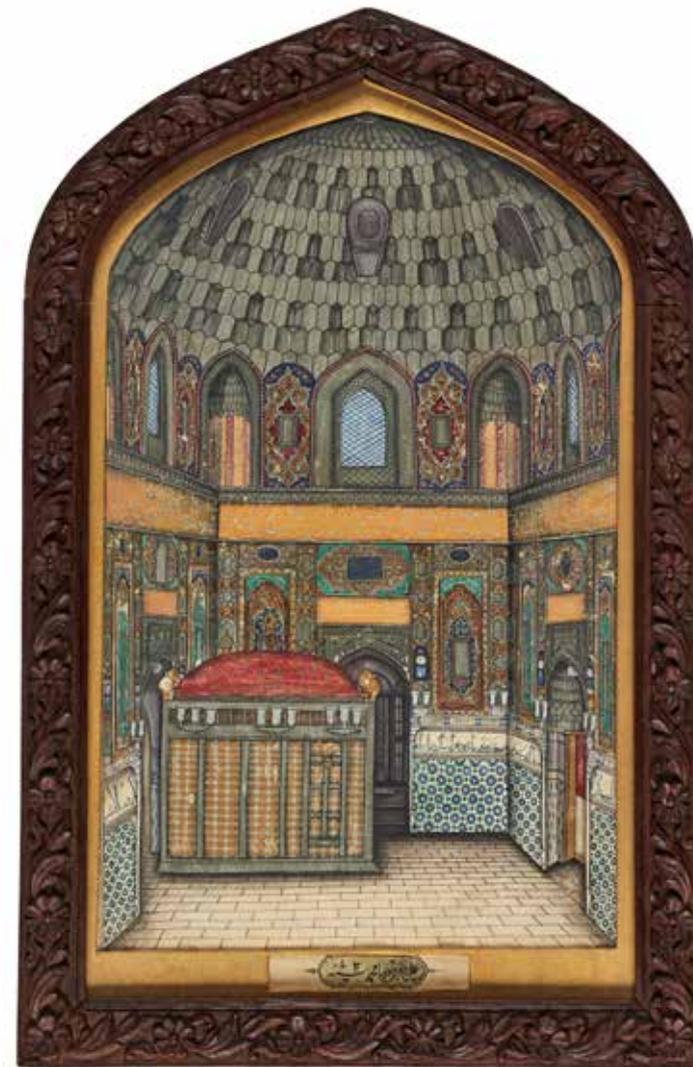
78

**Persian Lady carrying a child on her shoulders, fine painting on paper**  
[Qajar Persia, first quarter of the nineteenth century]

*single leaf, ink and watercolour on paper, depicting a lady of nobility carrying a young child on her shoulders, the lady wearing pearl and jewel encrusted jewellery, head-pieces and a belt, her hands dyed with henna to a vivid orange and the blight blue of her clothes symbolise wealth, some slight shadowing on the ground where she stands, else blank surrounding, exceptionally clean and bright condition, some very faint browning to edges from mount (not affecting image), 200 by 135mm.; in gold-speckled mount, framed and glazed*

From same painting series as previous lot.

£400-600



Lot 79

79

**The Tomb of a holy Imam, depiction of a Shi'a Shrine, apparently signed by artist Haqir Mirza Muhammad, illuminated painting on paper**  
[Qajar Persia, mid-nineteenth century]

*single large sheet, depicting the site of a tomb in a holy shrine in an impressively decorated room with mosaic mirrors and tiles containing verses of prayer in thuluth script, heightened in gold and silver, a few very small scuffs and chips to paint, overall very bright and attractive condition, c. 350 by 210mm.; in custom carved wooden frame, under glass*

This detailed and attractive depiction of a holy shrine is rich with illustrations of mirrored mosaic tiled on the walls and ceiling that contain devotional prayers in thuluth script. The lower edge of the painting is signed by the artist Haqir Mirza Muhammad and dated "1030" AH (1621 AD), and although the painting is evidently nineteenth-century, the date might be a reference to the tomb itself. There is a possibility that the date is a reference to Baha al-Din al-Amili, an important Persian scholar also known as Skeikh Baha'i, who was buried in a tomb in Imam Reza's shrine in Mashad in the year 1621.

£500-700



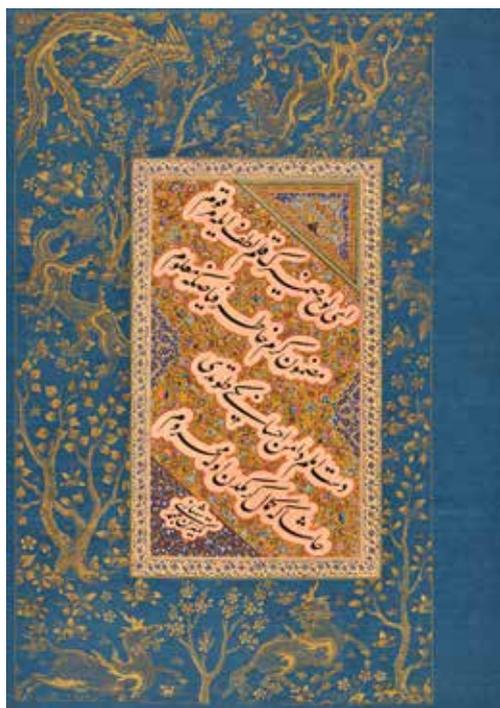
Lot 80 (part)

80  
A Pair of Calligraphic studies, firmly attributed to the master scribe, Mirza Gholam Reza Isfahani, in Farsi, decorated manuscripts on paper [Qajar Persia, c. 1860 AD]

*Two leaves, each with 8-10 lines of fine and highly stylised black nasta'liq, some faint surface soiling, slight discolouration along creases of old folds, mounted later borders ruled in blue and red, each approximately 210 by 175mm.; in modern card mounts and framed*

Mirza Gholam Reza Isfahani was a celebrated Persian calligrapher, known for the characteristic overlaying technique seen here, as well as his distinctive highly stylised calligraphy, which truly celebrates nasta'liq script. The attribution here was made by the revered expert, Mohammad Ali Karimzadeh Tabrizi, with his personal manuscript note on the attribution attached to the back of one of the frames.

£1,000-1,500



Lot 81

81  
A fine calligraphic panel by Muhammad Shahbazi, in Ottoman Turkish, illuminated manuscript on paper [Iran, dated 1398 AS (2018 AD)]

*single large sheet, containing two rhyming couplets of verse, copied in a very strong and skilled nasta'liq hand, text set against peach-coloured clouds outlined in red, with a background of elaborate gilt spiralling flowers executed with exceptional skill, text-panel framed within banner of blue foliage against a cream background, wide blue margins added, these hand-painted in gilt with dragons, a phoenix in flight and a wolf, this border signed "Qasimi Nijad" and also dated "98", in fine condition, total 390 by 280 mm.; mounted on thick card*

A staggeringly refined and crisp example of modern Iranian craftsmanship, with the calligraphy by Muhammad Shahbazi and illumination by Qasimi Nijad (whose signature appears on the lower edge of the outmost border), both modern masters of their respective arts. Shahbazi (b. 1967) is particularly acclaimed for his award-winning calligraphy that combines modern elements with influences from Safavid calligraphers Mir Ali Heravi and Mir Imad al-Hassani.

£600-800



Lot 82

82  
Portraits of Nassir ad-Din and Muzaffer ad-Din Shah Qajar, miniature paintings on bone mounted to nineteenth century cushions [Qajar Persia, last quarter of nineteenth century]

*three small oval portraits on bone, two depicting Nassir ad-Din Shah Qajar and the third of Muzaffer ad-Din Shah Qajar, each under glass in metal frame and mounted onto nineteenth-century velvet cushions with tassels, highly decorative pieces and in very good overall condition, each portrait c. 50 by 38mm.*

Provenance: Sotheby's, 1991, lot 851.

£500-700

83  
Lacquered cover for the royal invitation to the fiftieth anniversary celebrations of the Pahlavi Dynasty, lacquer and cloth boards [Iran (probably Tehran), c. 1355 AH (1976 AD)]

*two conjoined boards, upper cover with elaborate gilt decorations featuring the Pahlavi crown and inscription translating to "Fifty Years of the Imperial Pahlavi Dynasty / 1355", gilt embossing set against a striking turquoise background, lower board and spine in matching cloth, upper cover a little faded, else bright and attractive condition, lacking printed invitation what would have been bound inside the covers, 310 by 145mm.*

£300-500



Lot 83

84 0

Qur'an al-Karim, in Arabic, decorated manuscript on paper [Indonesia, late eighteenth century]

single volume, 330 leaves, complete, single column, 15 lines sepia naskh, vocalisation in back with some diacritics in red, first, central and final facing leaves of text with elaborately decorated red and black decorative borders, formed of arabesque shapes extending outwards around the text boxes, verses marked with gilt dots outlined in black, leaves ruled in red and black, some very faint water-staining and scattered spotting or small stains, overall very presentable, contemporary folded piece of paper with du'a loosely inserted (folded in shape resembling pointer or paper aeroplane), 295 by 195mm.; contemporary limp leather binding with flap extending from the right-hand side, covers and flap stamped with central and corner-pieces, and double-ruled with lines and 'sss' shapes border, all in blind, some small worm-holes and a little rubbed, overall attractive binding

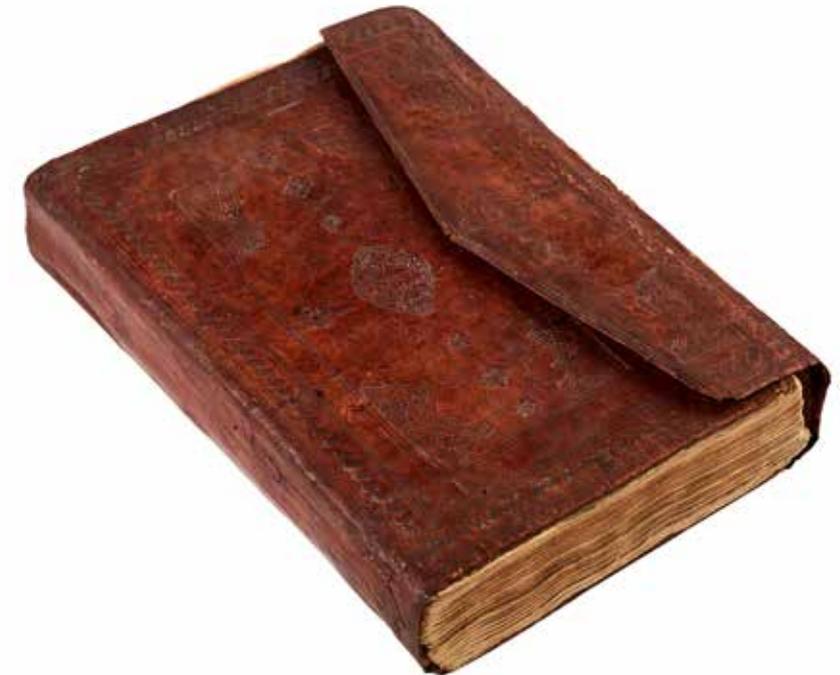
A fine example of an early South-East Asian Qur'an, present in a contemporary binding (bound with the flap unusually on the right-hand side). Qur'ans from this region are uncommon to the market and the watermarks throughout this copy are of the "Pro Patria" paper-stock, most comparable to Churchill's no. 136 and 136 (Watermarks in Paper, Amsterdam 1935), which was widely circulated for the continental market in the late eighteenth century, firmly placing the copying of this example in the (likely late) eighteenth century.

Only three comparable examples have appeared at auction in the last decade, all of which included the three double-page decorations (to the front, middle and end of the volumes) and were all copied on western watermarked paper. Christie's sold a copy on the 4 October 2012 (lot 285) that was described as "late 18<sup>th</sup> or early 19<sup>th</sup> century" and on European watermarked paper (although the specifics were not identified), then Bonhams sold a similar example on the 8 April 2014 (lot 16) that was also described as "late 18<sup>th</sup> or early 19<sup>th</sup> century" that endorsed "European watermarked paper (probably Dutch, bearing a coat of arms and the letters P V H)". Most recently Sotheby's sold a fine example that was dated 1315 AH (1897-98 AD) which was produced on Galvani Italian watermarked paper, this realising a staggering £30,000 hammer against a pre-sales estimate of £3,000-5,000.

£4,000-6,000



Lot 84





Lot 85

85 θ

A scholar's Qur'an, copied by Muha'ad bin Hatam al-Ansari al-Shafi'i, in Arabic with interlinear translation to Farsi, decorated manuscript on paper [India (possibly Kashmir), c. 1200 AH (1786 AD)]

single volume, 158 leaves, single column, 11 lines of bold black naskh throughout with interlinear translation to Farsi in red nasta'liq, some light scattered foxing, a few small smudges, a few leaves with marginal annotations in a contemporary hand, 300 by 200mm.; nineteenth-century diced morocco boards, backed in red morocco, hinges cracked with boards becoming loose (crudely repaired with tape), scuffed

£600-800



Lot 86

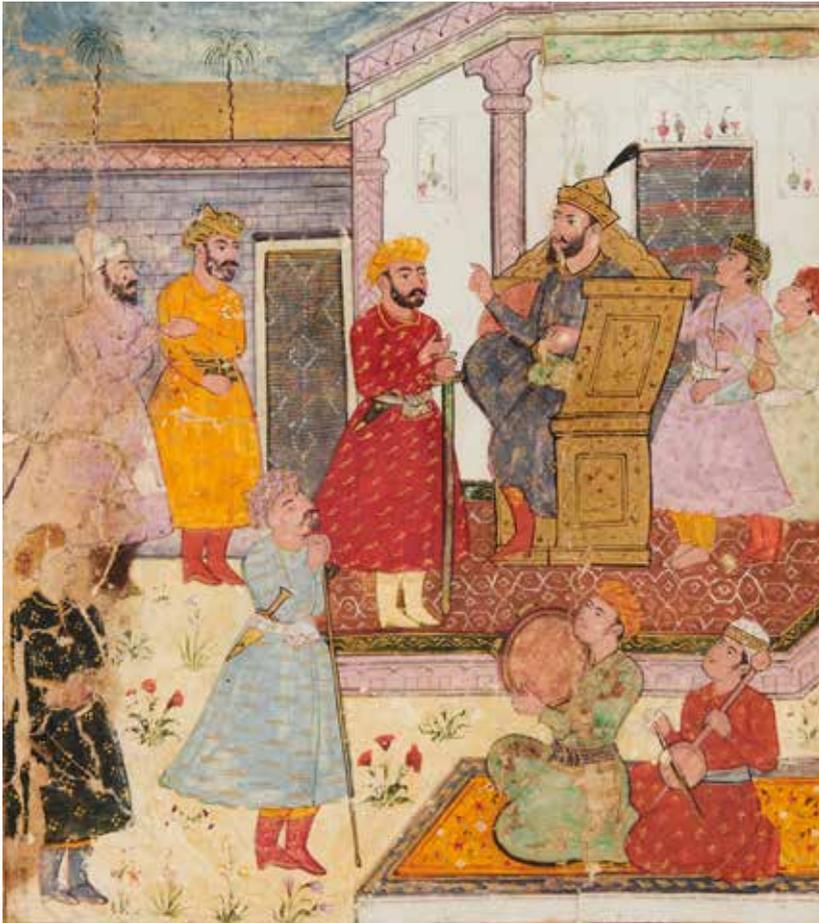
86 θ

Abu'l Fazl' ibn Mubarak, Ain-i Akbari, in Farsi, decorated manuscript on paper [Mughal India, late eighteenth century]

single volume, 498 leaves, lacking at least 4 leaves (at the front of the volume, likely including the fihrist), single column, between 18 and 20 lines black nasta'liq per page, many headings and important words in red, catchwords and contemporary foliation throughout, numerous full-page tables and charts, most of these timelines, some very faint foxing and a few small spots or stains, else very clean and attractive condition, 300 by 210mm.; modern leather over pasteboards, stamped and ruled in blind

This text, compiled by Abu'l Fazl' (1556-1602) in the sixteenth century, is the third and final part of the official chronicle of the reign of Mughal Emperor Akbar's reign entitled *Akbarnamah*. The *Ain-i Akbari* is itself a monumental treatise in five chapters that focuses on the administrative reports and statistical observations of the Mughal Empire as well as providing geographical statistics of the empire and accounts of the cultures and traditions of its inhabitants across respective regions in India.

£800-1,200



Lot 87

87  
A Ruler with his attendants, in a palace courtyard, Indian miniature on paper [Mughal India, second half of the eighteenth century]

*single leaf, ink and gouache on paper heightened with gold, depicting a king seated on a golden throne, addressing his attendants in a palace courtyard with musicians in the foreground, possibly a scene from the Shahnameh, ruled in orange, green and gold, borders of gilt spiralling vines with flowers heightened in blue and orange framing the miniature, some closed tears to image causing some loss to pigment, left-hand edge of painting worn and faded, c. 200 by 180mm.; in large mount, framed and glazed*

£300-500



Lot 88

88  
A nobleman on horseback smoking a huqqa with attendants in waiting, large Rajput painting on paper [India (probably Kota), second half of eighteenth century]

*single leaf, ink and gouache on paper, heightened in gold, depicting a large horse carrying a nobleman smoking a huqqa, paper mottled and damaged with numerous chips and holes with loss to image, worn, 275 by 215mm.; in card mount*

£300-500



Lot 89

89

A double kneeling portrait of a young princess and attendant, Indian miniature on paper [India (likely Deccan), c. 1800]

*single leaf, ink and gouache on paper heightened in gold, depicting a young princess and attendant kneeling on a palatial terrace, the princess adorned in pearly and emerald jewellery and dressed in a sheer gold-lined sari over a striking green brocade fabric, birds flying in a sky marked with red flashes, possibly signifying the sunset, some light fading and evidence of faint water staining, overall bright and attractive condition, 200 by 125mm.; mounted, framed and glazed*

£400-600



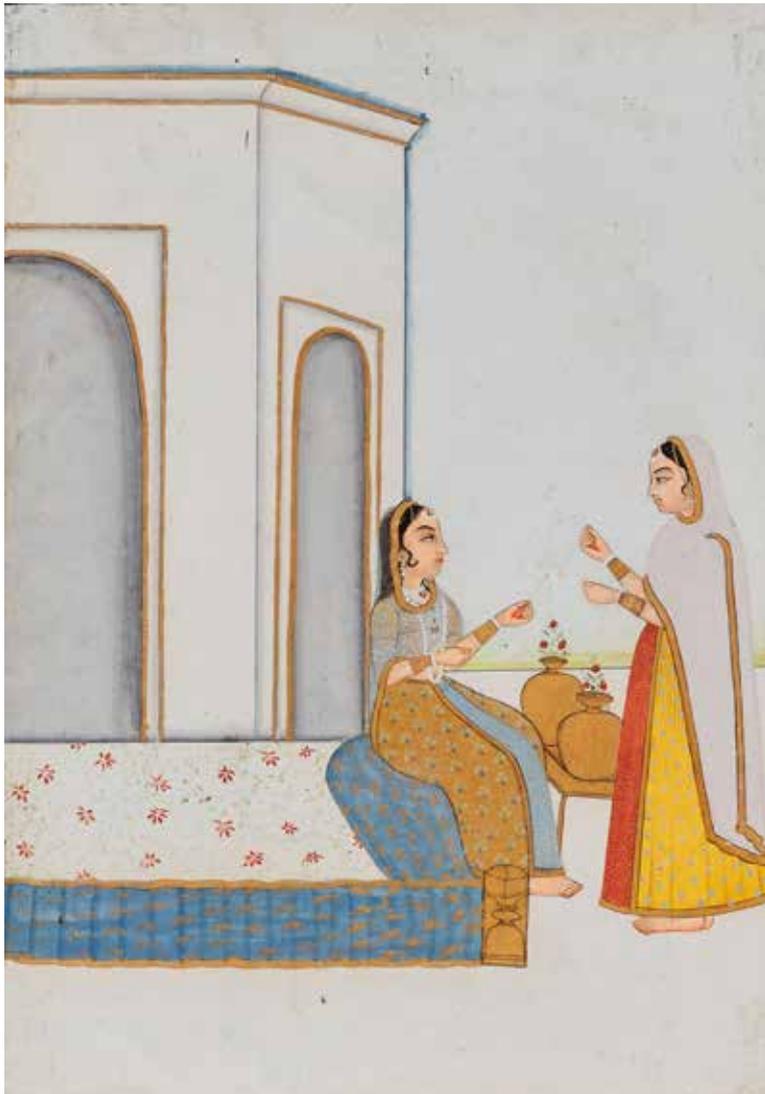
Lot 90

90

A Harem Scene, fine illuminated Indian miniature painting on paper [India (Kishangarh), first half of nineteenth century]

*single leaf, ink and watercolour on paper heightened in gilt, depicting six figures seated in a walled garden, wine vessels, ornate cups and a candle in the foreground, image ruled in gilt, some slight creases to paper, else exceptionally clean and attractive condition, c. 150 by 250mm.; framed and glazed*

£600-800



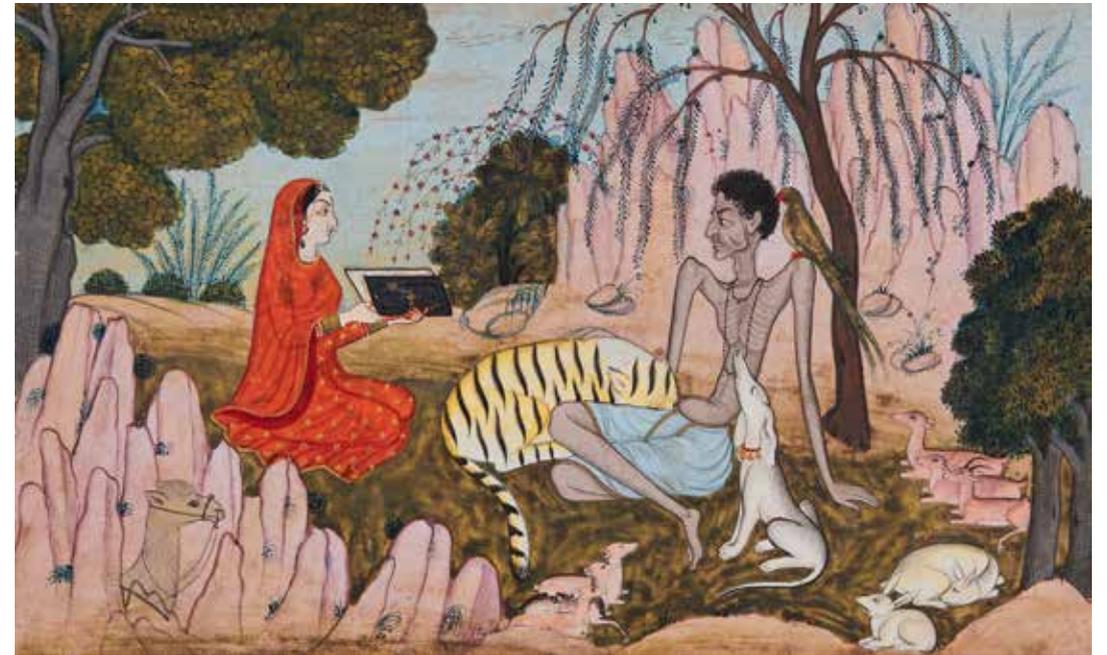
Lot 91

91  
**Radha and her companion**, illuminated Indian miniature on paper, Pahari school [India (Himchal Pradesh), early nineteenth century]

*single leaf, ink and gouache on paper heightened in gilt, depicting two ladies conversing on a palatial terrace, framed within blue border and mounted to gold-speckled leaf, possibly from an album with inscription below image in Sanskrit, some very light finger-soiling, else very clean condition, 275 by 200 mm.; framed and glazed*

This scene portrays a conversation between Radha (the wife of Lord Krishna) and a female companion, as she describes the love and romance she has for her husband Lord Krishna.

£600-800



Lot 92

92  
**Layla visiting an emancipated Majnun in the wilderness**, holding a book surrounded by various animals including a tiger, Indian Miniature on card, Pahari school [Northern India (likely Himachal Pradesh), c. 1820]

*single sheet, ink and gouache on paper heightened in gilt, depicting a seated Layla apparently reading from an open book, facing a gaunt Majnun with a parrot on his shoulder, seated next to a sleeping tiger and surrounded by woodland creatures including deer, hare, wild dog and a camel also visible hidden in the hills in the foreground of the image, lower edge a little rubbed and darkened with some chips to paint on deer, else attractive and bright condition, image framed in black border with outer edges painted pink, 170 by 242mm.; paper guard mounted to left-hand edge, reverse blank*

£500-700



Lot 93

93  
Collection of costume and trade illustrations, Indian paintings on paper, decoupé and pasted to paper, company school [Southern India (probably Tamil Nadu), early nineteenth century]

10 single leaves, numbered 1-10 in pencil with western numerals, containing depictions of tradesmen and women including an archer and his wife, a drover and his donkey, a sitar player and his wife, a cattle-keeper and his dressed cow, a rifle-bearing hunter holding a rabbit and his wife, a potter and his wife, a butcher and his wife, all these images cut in decoupé and pasted to paper with watermarks dated "1838", some scattered spotting, some small chips to paint in places (particularly affecting item number 9), each leaf c. 235 by 200mm.; loosely inserted into marbled paper folder, paper label pasted to upper cover reading "Costume"

The British Museum holds a similar collection of illustrations of Tamil, compiled between 1830 and 1835 (item 1884,0913,0.91, which is also in *South Indian Paintings. A Catalogue of the British Museum Collection*, 2010).

£600-800



Lot 94

94  
The Dancing Gopis, Indian miniature on card, Mewar school [India (Rajasthan), c. 1830]

single leaf, ink and gouache on card heightened in gilt, depicting four dancing gopis lined up in a garden, all dressed in an array of vividly coloured brocade dresses adorned with jewels and pearls, with lotus flowers on a lake in the foreground and banana trees and peacocks hidden in trees in the background, image ruled in black and gold with margins painted red, a few small chips to paint (scarcely affecting main image), overall very attractive and bright condition, reverse blank, 320 by 240mm.

£600-800



Lot 95

95  
Portrait of a Nobleman, artist signed Qasim Ra'isi, from a fine album leaf with three verses of Persian calligraphy to the reverse, illuminated manuscript on card [Mughal India, dated 1254 AH (1838 AD)]

single leaf, ink and gouache depicting a nobleman holding a flower, heightened in gilt, with a line of fine black nasta'liq above and below the image, reverse with six lines of Persian verse in nasta'liq, signed Muhammad Hussain Zarrin Qalam, both sides ruled in orange and green and framed within wider silver-speckled card border for album page, remains of linen edge to one side, some light scuff marks and finger-soiling, total 380 by 240mm.

£400-600



Lot 96

96  
Portrait of a Maharajah holding a flower, possibly Bhim Singh of Marwar, Indian miniature on card [India (Rajasthan, possibly Kota), c. 1840]

single leaf, ink and gouache heightened in gilt, depicting a Maharajah in profile holding out a flower in one hand and resting the other on a sword, his fine robes a vibrant orange, heightened in gilt, and his turban adorned with pearls and jewels, inscription along the upper edge of the page in Sanskrit, image framed within yellow border and red outer margins, some very small chips to paint, rarely affecting main body of image, ink inscription in Sanskrit to reverse, outer corners a little worn, total 302 by 210mm.; tipped onto card

£300-500



Lot 97

97  
Two soldiers on horseback in battle, large Indian painting on card, Pahari school [North India (Kangra), mid-nineteenth century]

*single leaf, ink and watercolour on card, heightened in gold, depicting two young soldiers bearing arms in battle on horseback, with two fallen soldiers at their feet in the foreground, miniature framed within navy blue banner decorated with white and red flowers, wider margins painted red with Sanskrit inscription in text-box at the head of the painting, reverse with contemporary Sanskrit inscriptions, some very faint fading, a few fractional chips to pigment (rarely affecting main image), overall very attractive condition, total 310 by 375mm.*

£800-1,200



Lot 98

98  
Large painting of a man visiting a sage, Indian painting on card, Pahari school [North India (possibly Kangra), mid-nineteenth century]

*single leaf, ink and watercolour on card, depicting a wise man visiting a sage, seated on a deer-skin rug, with his hut in the background with two deer and a lake in the foreground, miniature framed within navy blue banner decorated with white and red flowers, wider margins painted red with Sanskrit inscription in text-box at the head of the painting, reverse with contemporary Sanskrit inscriptions, some very faint scuff marks, a few small chips to pigment (rarely affecting main image), overall very attractive condition, total 310 by 375mm.*

Apparently from same series as previous painting.

£800-1,200

99

George Landseer, "Rewah Horsemen", oil painting on canvas [India (Madhya Pradesh), c. 1860]

*single oil painting on canvas, depicting a large group of armoured guards and horsemen seated on dressed horses, ink inscription reading "sketch of Rewah... George ...[?]" to reverse in contemporary hand with paper label pasted to reverse of frame reading "Rewah Horsemen, pyrex panel mounted to the reverse of the frame to protect the canvas, 560 by 430mm.; in an early twentieth-century gilt wooden frame, chipped and a little worn*

Provenance: Richard L. Feigen & Co. New York, before 2009; their label pasted to reverse.

George Landseer (1829-1878) was a portrait and landscape painter, born into a renowned family of British artists including print-maker Thomas Landseer (father, 1793-1880) and Edwin Landseer (uncle, 1802-1873). He exhibited biblical and literary subjects at the Royal Academy and the British Institution before travelling to northern India to paint portraits and watercolour landscapes. The present subject is that of the horsemen of Rewah and was probably painted between 1850 and 1861, when other similar examples of his work from the region are recorded.

Another example of George Landseer's work, completed in 1861, from the same region of Madhya Pradesh entitled "H.H the MAHARAJAH of INDORE" was sold in Christie's, 9 October 2012, lot 268.

£3,000-5,000



Lot 99

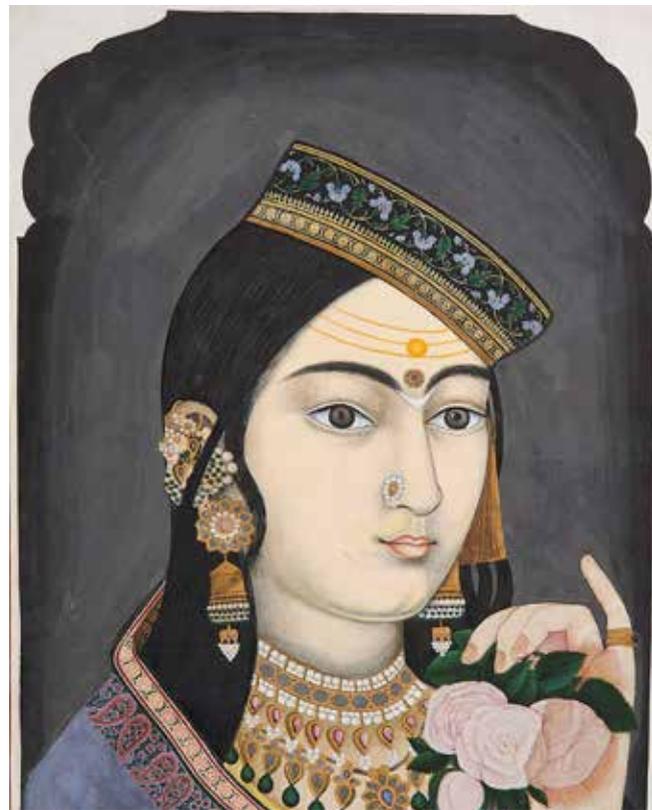


Lot 100 (detail)

100  
A Qur'anic Prayer Scroll, in Arabic, illuminated manuscript on paper [India (probably Kashmir), second half of nineteenth century]

*a single scroll formed of 5 membranes, complete, containing a few verses of prayers in Arabic, copied in a large stylised naskh script, dots in red and diacritics in blue, text outlined in gilt clouds, delicate blue and red flowers decorating areas around the text, entire scroll ruled in gilt, a few slight scuffs or stains, minor chips to extremities, overall attractive condition, backed with linen, 100 by 2500mm.*

£300-500



Lot 101

101  
Portrait of Bhae Puran Singh, as a young Sikh Lady, Indian miniature painting on card [India (probably Punjab), c. 1890]

*single leaf, ink and gouache heightened in gilt and silver, depicting the portrait of a young female Sikh holding up a handful of roses, dressed in fine robes with elaborate jewellery, image framed within white columns and an arch, set against a striking grey background, image ruled in red with yellow edges, inscription along the lower edge of the painting reading "Bhae Puran Singh" some very faint scuff marks, else excellent condition, reverse blank, 405mm by 300mm.*

A striking image of a young Sikh woman in her finery, dressed in brocade robes and draped in impressive jewellery. The inscription along the lower edge of this image is in English and appears to be contemporary to the painting itself, indicating that this may have been a commission by an English traveller in the late nineteenth century.

£600-800



Lot 102

102  
Ladies attending a Princess in a palatial courtyard, illuminated Indian miniature painting on card, Pahari school [Northern India (Himachal Pradesh), c. 1880]

*single leaf, ink and gouache heightened in gilt, depicting a reclining princess in informal attire, being attended to by numerous female attendants and ladies of court, all dressed in brightly coloured decorated brocade dresses, set in a courtyard with the palace in the background, some very faint discolouration in places, overall exceptionally clean and bright condition, framed by navy ribboned border decorated with gilt spiralling flowers, wider border painted pink, reverse blank, 375 by 265mm.; in modern card mount*

£1,500-2,000



Lot 103

103  
A tantric Avatar of Vishnu, large miniature on card with Sanskrit inscriptions [India (likely Gujarat), late nineteenth century]

single leaf, ink and gouache on paper with inscriptions in black, some very slight surface soiling and a few small chips to paint to lower edge of painting, one closed tear with fractional loss to pigments, ruled in black, wide borders painted red, reverse with informal inscriptions in Sanskrit, 330 by 275mm.; in modern card mount

£400-600

104

A Tantric Mandala, being a visual guide to spiritual meditation, Indian illuminated miniature painting on card with sanskrit annotations [India (likely Gujarat), late nineteenth or early twentieth century]

single leaf, ink and gouache on card with sanskrit annotations in black, heightened in gilt, ruled in black, wide red borders, a few very faint creases, overall excellent condition, two very slight chips to outer edges (one with fractional loss), reverse with sanskrit annotations in an informal hand, 320 by 275mm.; in large modern card mount

£300-500



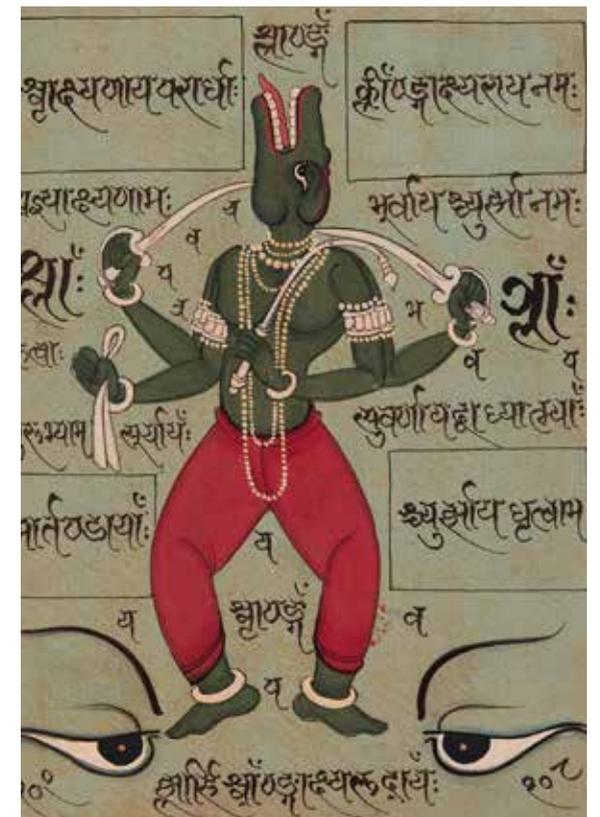
Lot 104

105

Three tantric Avatars of Vishnu, set of three miniature paintings on paper with Sanskrit inscriptions [India (likely Gujarat), c. 1900]

three loose leaves, ink and gouache on paper with inscriptions in black, each depicting a different avatar of Hindu god Vishnu, some very slight surface soiling but overall very clean and crisp condition, each ruled in black with wide borders painted red, reverse with informal inscriptions in Sanskrit, each c. 225 by 180mm.; in modern card mounts

£600-800



Lot 105 (part)



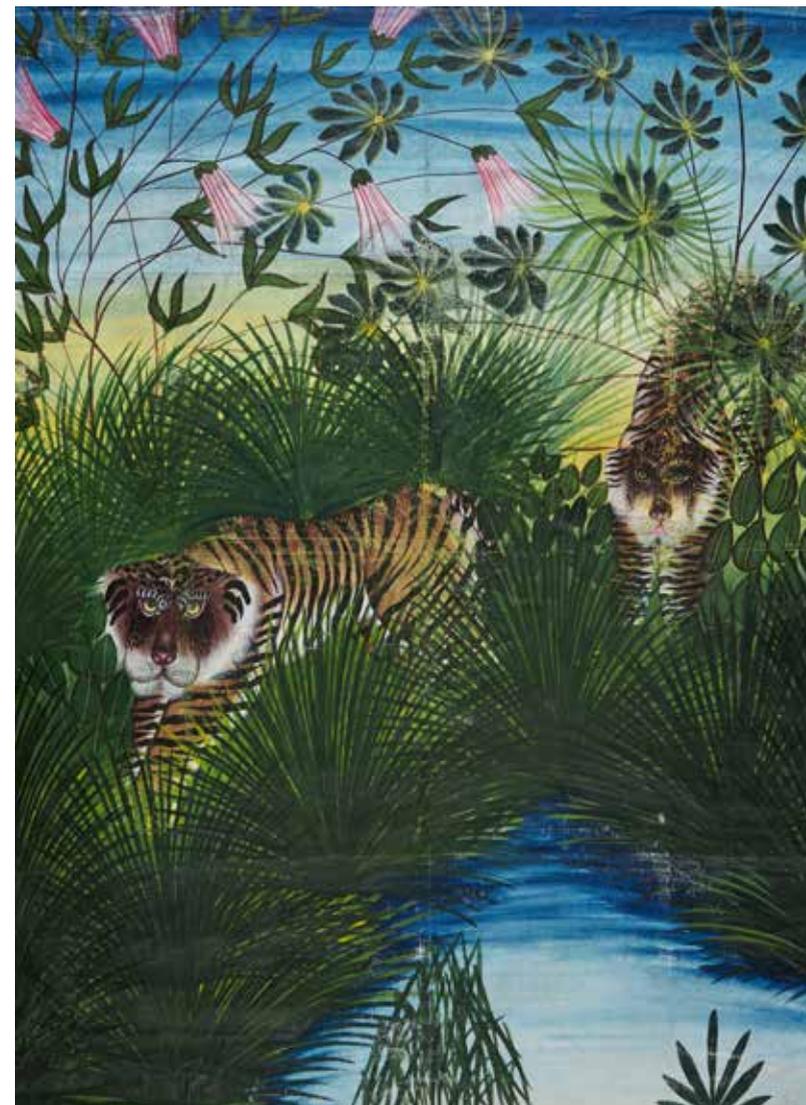
Lot 106

106  
**Large Buddhist painting, possibly depicting Ushnisha Sitatapatra, a form of the Goddess Tara, ink and gouache on a vast single sheet of paper [India (possibly Deccan), early twentieth century]**

*single vast leaf, ink and gouache on paper, depicting a tall female figure with four heads extending outwards either side of her face and 'thousand arms' holding out weapons and armoury, beneath her feet the figure of a much smaller female and a donkey, small crease along central fold, else very clean and crisp condition, 680 by 520mm.; framed and glazed (glass cracked)*

Ushnisha Sitatapatra is a form of the Goddess Tara in Buddhism, and the female equivalent of Avalokiteśvara, who is often depicted as having multiple heads and 'a thousand arms'. She is often seen trampling on humans and animals, as exemplified here, to symbolise their egocentric existence.

£500-700



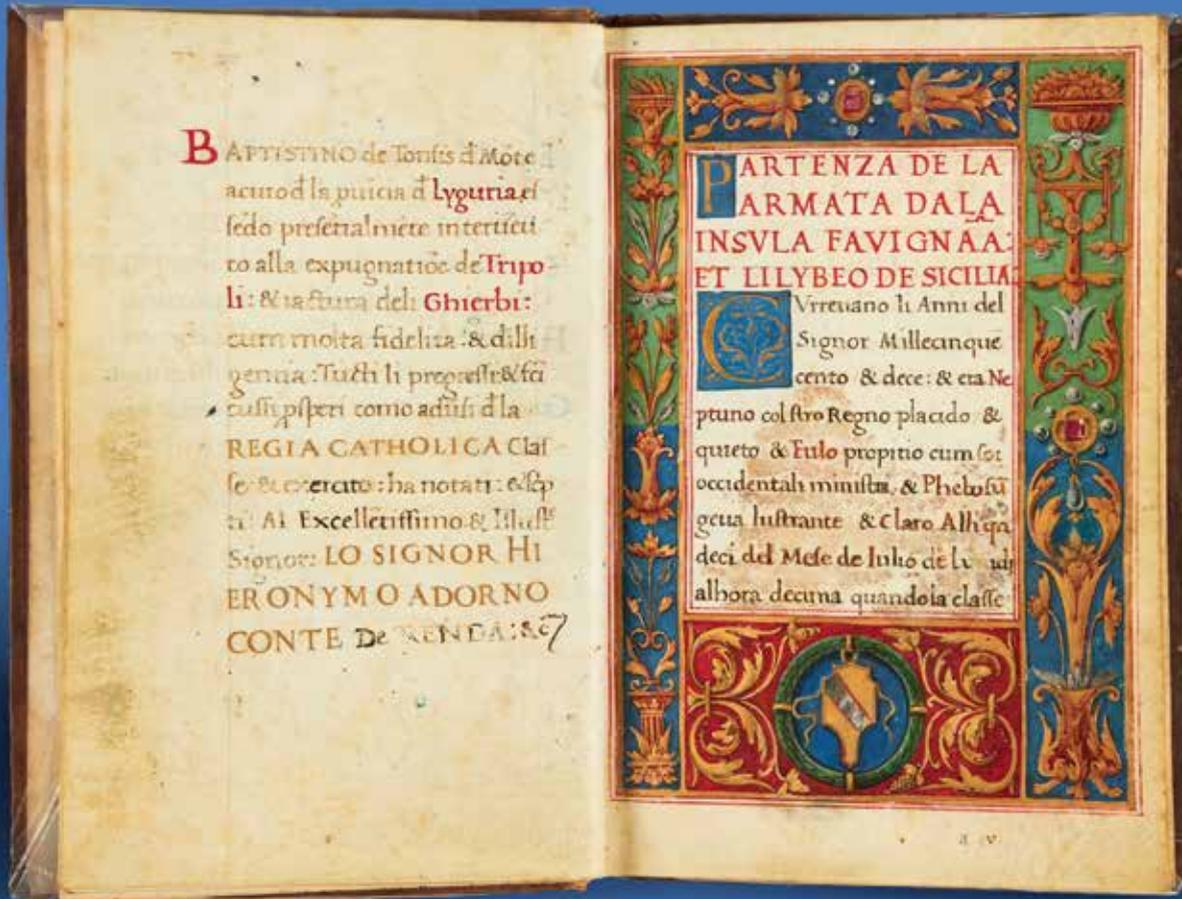
Lot 107

107  
**Jungle scene with Two Tigers, large Pichwai-style painting on linen for use as wall hanging [India (possibly Kota), c. 1920]**

*singular large sheet of linen, in gouache and ink depicting two tigers peering out from dense jungle foliage, with a lake in the foreground and spiralling pink flowers towering above on the skyline, very vivid colours, some scuffs and wear to paint in places, particularly along old folds, some wear to linen causing some small holes (mostly along old folds), edges creased, a few spots and stains (particularly along left-hand edge), total 1330 by 1070mm.*

Paintings of this nature on linen were often used to adorn walls of palaces, temples and private residences. They were often devotional in nature and depicted Hindu deities. However, the present example was likely commissioned to commemorate a hunting expedition and portrays the allure and mystery of tigers in their natural habitat.

£600-800



## BLOOMSBURY AUCTIONS

A Renaissance eye-witness account of the invasion of Tripoli by Spanish forces in 1510, with descriptions of the city and its defences, its Muslim population and ruling family, an opulently illuminated presentation copy produced for the author's patron, manuscript on parchment [Italy (Naples), dated 20 October 1510]  
Est £40,000-60,000 (+ fees)

## WESTERN MANUSCRIPTS AND MINIATURES 7 DECEMBER 2020 | 2PM

**BLOOMSBURY AUCTIONS**  
16-17 Pall Mall  
St James's  
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## DREWEATTS EST. 1759

A painting from a Ragamala series, depicting Ramakali Ragini, Provincial Mughal, circa 1800  
Est £800-1,200 (+ fees)

## CHINESE CERAMICS & WORKS OF ART (PART 2), JAPANESE, ISLAMIC AND INDIAN CERAMICS & WORKS OF ART 12 NOVEMBER 2020 | 10.30AM

**AUCTION LOCATION**  
Dreweatts  
Donnington Priory  
Newbury  
Berkshire RG14 2JE

**ENQUIRIES**  
+44 (0) 1635 553 553  
asian@dreweatts.com  
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Please see Conditions of Business and Conditions of Sale on the following pages.

Bloomsbury Auctions is a trading name of Dreweatts 1759 Ltd. Dreweatts 1759 Ltd is registered in England, company number: 10758982, registered office: Donnington Priory, Newbury, Berkshire RG14 2JE.

## Important Notices for Buyers of Books, Manuscripts and Miniatures

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There are several ways you can bid at a Bloomsbury Auctions auction; in person, by leaving a commission or absentee bid, on the telephone where available and live via the internet – please make arrangements before the sale. THIS NOTICE APPLIES ONLY TO A PERSON WHO WISHES TO BID IN PERSON, OR BY LEAVING A COMMISSION OR ABSENTEE BID, AT A BLOOMSBURY AUCTIONS PUBLIC AUCTION. For bidding at an online auction or for online bidding at a public auction please see our Online Auction Terms published on our website at [www.bloomsburyauctions.com](http://www.bloomsburyauctions.com).

### BIDDING IN PERSON

If intending to buy you are required to register your name and details at reception prior to the commencement of the auction. You will be required to provide a proof of identity and address to register for bidding. You will then be allocated a bidding number, which you use when bidding for an item.

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If, on collation, any NAMED items in this catalogue prove defective, in text or illustration, the purchaser may reject the lot provided he returns it within fourteen days stating the defect in writing. This however will not apply in the case of un-named items, periodicals, autograph letters, manuscripts, music, maps, atlases, prints or drawings, nor in respect of damage to bindings, stains, foxing, marginal wormholes or other defects not affecting the completeness of the text, nor in respect of lack of list of plates, inserted advertisements, cancels or subsequently published volumes, supplements, appendices or plates or error in the enumerating of the plates, nor in respect of defects mentioned in the catalogue or announced at the time of sale.

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A licence from the Export Licensing Unit may be required before manuscripts, miniatures and printed books with significant manuscript additions may be exported from the United Kingdom. Bloomsbury Auctions are more than happy to arrange this, free of charge. Depending on the import status of the item, these generally take between 5 – 28 working days to obtain. For items that require such licences, we are also happy to arrange in-house shipping. For export licences and in-house shipping, please contact the department directly:

Roxana Kashani  
Tel: 44 (0) 20 7839 8880  
E-mail: [rkashani@bloomsburyauctions.com](mailto:rkashani@bloomsburyauctions.com)

### COMMISSION BIDS

Bloomsbury Auctions will execute bids on your behalf if you are unable to attend the sale. Commission or absentee bids are accepted either directly at reception, or can be sent by post, fax, email, telephone or via the website: [www.bloomsburyauctions.com](http://www.bloomsburyauctions.com).

Bloomsbury Auctions will add these bids to the auctioneers' sale book and will undertake to purchase the lots on your behalf as cheaply as allowed by other bids and reserves. If two buyers submit identical commission bids Bloomsbury Auctions may prefer the first bid received.

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Bidders must satisfy themselves as to the condition of each lot. Inspection of lots is strongly recommended. Condition reports are available on request - see the Conditions of Business at the back of the printed catalogue forming part of these Auction Terms and Conditions for more information regarding condition reports. Requests for condition reports must be submitted by 4pm on the day prior to the auction; condition reports may be available alongside the lot description on the online catalogue at: [www.bloomsburyauctions.com](http://www.bloomsburyauctions.com). Please note that Bloomsbury Auctions are unable to give verbal condition reports for any lot, and all condition reports will be given in writing via our website.

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All purchases are subject to a buyer's premium, which is charged per lot at 25% of the hammer price (30% including VAT) up to and including £500,000, 20% (24% including VAT) of the hammer price from £500,001 up to and including £1,000,000 and 12% of the hammer price (14.4% including VAT) in excess of £1,000,000. A theta symbol (Θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums. In the event the lot has a dagger (†) beside the lot number in the catalogue, this indicates that the lot is owned by an entity or company required to pay VAT (generally not an Antique Dealer, as they operate under a dealers margin scheme). VAT is payable at 20% on the Hammer Price. Lots marked with a double dagger (‡) (presently a reduced rate of 5%) or Ω (presently at standard rate of 20%) have been imported from outside the European Union to be sold at auction and therefore the buyer must pay the import VAT at the appropriate rate on the hammer price.

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Payment will be accepted, if you are a successful bidder, by debit card issued in the name of the Buyer by a UK bank and registered to a UK billing address; by all major UK issued credit cards issued in the name of the Buyer and registered to a UK billing address with the exception of American Express and Diners Club; by bank transfer direct into our bank account, Bank Details: NatWest, 30 Market Place, Newbury, Berkshire RG14 5AG. Account Name: Dreweatts 1759 Ltd. A/C: 62412949, Sort Code: 60-15-07, BIC: NWBKGB2L, IBAN: GB21NWBK60150762412949; or in cash up to £8,000 (subject to relevant money laundering regulations). The name of the bank account holder should match the name of the buyer. Payment may also be made by sterling personal cheques drawn on a UK bank account and made payable to 'Dreweatts 1759 Ltd', but Dreweatts regrets that purchases paid for by this method cannot be collected until your cheque has cleared. First time buyers who are not present at the saleroom are requested to pay by bank transfer.

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### BLOOMSBURY AUCTIONS

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Opening hours: Monday – Friday, 9.30am – 5.30pm

## Information for Buyers at Public Auctions

1. **INTRODUCTION.** The following notes are intended to assist Bidders and Buyers, particularly those inexperienced or new to our salerooms. All of our auctions and sales are conducted on our printed Auction Terms and Conditions, including these Conditions of Sale and Business, which are readily available for inspection and normally accompany catalogues. Our staff will be happy to help you if there is anything you do not fully understand.

Any particular auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our auction catalogue. All auctions and sales of wines and spirits, jewellery, watches and clocks are subject to the special terms set out in the relevant Notices in relation to those items published in our auction catalogue and, in the event of any conflict or inconsistency, those special terms prevail over any other terms in our Auction Terms and Conditions. By bidding at the auction, you agree to be bound by these terms.

2. **AGENCY.** As auctioneers we usually act as agents for the seller whose identity, for reasons of confidentiality, is not normally disclosed. Accordingly if you buy at auction your contract for the item or items purchased is with the seller and not with us as the auctioneer.

3. **ESTIMATES.** Estimates are designed to help buyers gauge what sort of sum might be involved for the purchase of a particular lot. Estimates may change and should not be thought of as the sale price. The lower estimate may represent the reserve price and certainly will not be below it. Estimates do not include the Buyer's Premium or VAT (where chargeable). Estimates are prepared some time before the sale and may be altered by announcement before the sale. They are in no sense definitive.

4. **BUYER'S PREMIUM.** The Conditions of Sale forming part of our Auction Terms and Conditions require the buyer to pay a buyer's premium on the hammer price of each lot purchased. The buyer's premium is 25% of the hammer price up to and including £500,000, 20% of the hammer price from £500,001 up to and including £1,000,000, and 12% of the hammer price in excess of £1,000,000. VAT at the prevailing rate of 20% is added to buyer's premium and additional charges as defined below.

5. **VAT.** A theta symbol (Θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums. A dagger symbol (†) indicates that VAT is payable by the purchaser at the standard rate (presently 20%) on the hammer price as well as being an element in the buyers' premium. This imposition of VAT is likely to be because the seller is registered for VAT within the European Union and is not operating the Dealers Margin Scheme or because VAT is due at 20% on import into the UK. A double dagger (‡) indicates that the lot has been imported from outside the European Union and the present position is that these lots are liable to a reduced rate of Import VAT currently 5% on the hammer price. (Ω) indicates that the lot has been imported from outside the European Union and these lots are liable to the standard rate of Import VAT currently 20% on the hammer price. Lots which appear without the above symbols indicate that no VAT is payable on the hammer price; this is because such lots are sold using the Auctioneers Margin Scheme and it should be noted that the VAT included within the buyers' premium is not recoverable as input tax.

6. **DESCRIPTION AND CONDITION.** Condition reports are provided on our website or upon request. The absence of a report does not imply that a lot is without imperfections. The detail in a report will reflect the estimated value of the lot. Large numbers of such requests received shortly before the sale may mean that reports cannot be provided for all lots. Members of staff are not trained restorers or conservators and, particularly for higher value lots, you should obtain an opinion from such a professional. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if a Lot is or becomes dangerous, we may dispose of it without notice to bidders in advance in any manner we see fit and will be under no liability for doing so. We recommend that you always view a lot in person.

We are dependent on information provided by the seller about a lot and whilst we may inspect lots and act reasonably in taking a general view about them we are normally unable to carry out a detailed examination and frequently no examination of lots in order to ascertain their condition in the way in which it would be wise for a buyer to do. Intending buyers have ample opportunity for inspection of goods and, therefore, accept

responsibility for inspecting and investigating lots in which they may be interested and the corresponding risk should they not do so. Please note carefully the exclusion of liability for the condition of lots contained in the Conditions of Sale. Neither the seller nor we, as the auctioneers, accept any responsibility for their condition. In particular, mechanical objects of any age are not guaranteed to be in working order. However, in so far as we have examined the goods and make a representation about their condition in the auction catalogue, we shall be liable for any defect which is not reflected in that representation and which that examination ought to have revealed to the auctioneer but which would not have been revealed to the buyer had the buyer examined the goods. Additionally, in specified circumstances lots misdescribed because they are 'deliberate forgeries' may be returned and repayment made. There is a 3 week time limit. (The expression 'deliberate forgery' is defined in our Conditions of Sale).

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8. **EXPORT OF GOODS.** Buyers intending to export goods should ascertain (a) whether an export licence is required and (b) whether there is any specific prohibition on importing goods of that character because, e.g. they may contain prohibited materials such as ivory. Ask us if you need help.

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10. **COMMISSION BIDDING.** Commission bids may be left with the auctioneers indicating the maximum amount to be bid excluding buyers' premium. Dreweatts will add these bids to the auctioneers' sale book and they will be executed as cheaply as possible having regard to the reserve (if any) and competing bids. If two buyers submit identical commission bids the auctioneers may prefer the first bid received. Please enquire in advance about our arrangements for the leaving of commission bids by telephone or fax. Dreweatts does not accept liability for failing to execute commission bids, or for any errors or omissions.

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12. **COLLECTION AND STORAGE.** Please note what the Conditions of Sale state about collection and storage. It is important that goods are paid for and collected promptly. Any delay may involve the buyer in paying storage charges.

13. **À DROIT DE SUITE ROYALTY CHARGES.** From 1st January 2012 all UK art market professionals (which includes but is not limited to; auctioneers, dealers, galleries, agents and other intermediaries) are required to collect a royalty payment for all works of art that have been produced by qualifying artists each time a work is re-sold during the artist's lifetime and for a period up to 70 years following the artist's death. This payment is only calculated on qualifying works of art which are sold for a hammer price more than the UK sterling equivalent of EURO 1,000 – the UK sterling equivalent will fluctuate in line with prevailing exchange rates. It is entirely the responsibility of the buyer to acquaint himself with the precise EURO to UK Sterling exchange rate on the day of the sale in this regard, and the auctioneer accepts no responsibility whatsoever if the

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3. **ALL COMMISSIONS** and fees are subject to VAT at the prevailing rate.

4. **COMMISSION** is charged to sellers and all selling terms are available from our salerooms.

5. **REMOVAL COSTS.** Items for sale must be consigned to the saleroom by any stated deadline and at your expense. We may be able to assist you with this process but any liability incurred to a carrier for haulage charges is solely your responsibility.

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(a) Loss and Damage Warranty - Dreweatts is not authorised by the FCA to provide insurance to its clients, and does not do so. However Dreweatts for its own protection assumes liability for property consigned to it at the lower pre-sale estimate until the hammer falls. To justify accepting liability, Dreweatts makes a charge of 15% of the hammer price plus VAT, subject to a minimum charge of £150, or if unsold 15% of our lower estimate. The liability assumed by Dreweatts shall be limited to the lower pre-sale estimate or the hammer price if the lot is sold. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so.

(b) If the owner of the goods consigned instructs us in writing not to take such action, the goods then remain entirely at the owner's risk unless and until the property in them passes to the Buyer or they are collected by or on behalf of the owner, and clause 6 (a) is inapplicable.

7. **ILLUSTRATIONS AND PHOTOGRAPHS.** The cost of any illustrations or photographs is borne by you. The copyright in respect of such illustrations and photographs shall be the property of us, the auctioneers, as is the text of the catalogue.

8. **MINIMUM BIDS AND OUR DISCRETION.** Goods will normally be offered subject to a reserve agreed between us before the sale in accordance with clause 9. We may sell Lots below the reserve provided we account to you for the same sale proceeds as you would have received had the reserve been the hammer price. If you specifically give us a "discretion" we may accept a bid of up to 10% below the formal reserve.

### 9. RESERVES

(a) You are entitled to place prior to the auction a reserve on any lot consigned, being the minimum hammer price at which that lot may be sold. Reserves must be reasonable and we may decline to offer goods which in our opinion would be subject to an unreasonably high reserve (in which case goods carry the storage and loss and damage warranty charges stipulated in these Terms of Consignment).

(b) A reserve once set cannot be changed except with our consent.

(c) Where a reserve has been set which we consider unreasonably high, an unsold charge will be payable in the event that the lots fails to sell, being the agreed selling terms calculated on the reserve, LDW at 15% and any photographic charges.

(d) Where a reserve has been placed only we may bid on your behalf and only up to the reserve (if any) and you may in no circumstances bid personally.

(e) Reserves are not usually accepted for lots expected to realise below £100.

10. **ELECTRICAL ITEMS.** These are subject to detailed statutory safety controls. Where such items are accepted for sale you accept responsibility for the cost of testing by external contractors. Goods not certified as safe by an electrician (unless antiques) will not be accepted for sale. They must be removed at your expense on your being notified. We reserve the right to dispose of unsafe goods as refuse, at your expense.

11. **SOFT FURNISHINGS.** The sale of soft furnishings is strictly regulated by statute law in the interests of fire safety. Goods found to infringe safety regulations will not be offered and must be removed at your expense. We reserve the right to dispose of unsafe goods as refuse, at your expense. The rights of disposal referred to in clause 10 and 11 are subject to the provisions of The Torts (Interference with Goods) Act 1977.

12. **DESCRIPTION.** Please assist us with accurate information as to the provenance, lawful import etc. of goods where this is relevant. There is strict liability for the accuracy of descriptions under modern consumer legislation and in some circumstances responsibility lies with sellers if inaccuracies occur. We will assume that you have approved the catalogue description of your lots and that your lots match those descriptions unless informed to the contrary. Where we are obliged to return the price to the buyer when the lot is a deliberate forgery under Condition 15 of the Conditions of Sale and we have accounted to you for the proceeds of sale you agree to reimburse us the sale proceeds and in any event within 7 days of our written notice to do so.

13. **UNSOLD.** If an item is unsold it may at our discretion be re-offered at a future sale. Where in our opinion an item is unsaleable you must collect such items from the saleroom promptly on being so informed. Otherwise, storage charges may be incurred. We reserve the right to charge for storage in these circumstances at a reasonable daily rate.

14. **WITHDRAWN AND BOUGHT IN ITEMS.** These are liable to incur a charge of 15% commission, 15 % Loss and Damage Warranty and

any other costs incurred including but not limited to illustration and restoration fees all of these charges being subject to VAT on being bought in or withdrawn after being catalogued.

15. **CONDITIONS OF SALE.** You agree that all goods will be sold on our Conditions of Sale for Public Auctions. In particular you undertake that you have the right to sell the goods either as owner or agent for the owner with good and marketable title and free and clear of any third party rights or claims. You undertake to compensate us and any buyer or third party for all losses liabilities, costs and expenses suffered or incurred arising out of or in connection with any breach of this undertaking. We will also, at our discretion, and as far as practicable, confirm that an item consigned for sale does not appear on the Art Loss register, which is administered by an independent third party.

### 16. DUE DILIGENCE CHECKS AND ANTI-MONEY LAUNDERING PROCEDURES

Under the money laundering regulations in force we are required to carry out relevant due diligence checks. This includes verifying the identity of all customers we transact with as well as any beneficial owners on behalf of whom they may transact. Vendors who are unable to or refuse to supply required identification documents and proof of address will not be able to consign to Dreweatts auctions. Copies of customer due diligence checks will be stored for as long as it is necessary to satisfy legal requirements in an appropriate storage facility, which for the avoidance of doubt may include storage solely in electronic form.

### 17. AUTHORITY TO DEDUCT COMMISSION AND EXPENSES AND RETAIN PREMIUM AND INTEREST

(a) You authorise us to deduct commission at the stated rate and all

## Conditions of Sale for Public Auctions

Dreweatts carries on business with bidders, buyers and all those present in the auction room prior to or in connection with a sale by auction at our salerooms on our Auction Terms and Conditions or Public Auctions including these Conditions of Sale for Public Auctions and all bidders, buyers and others participating in a public auction accept that these terms apply to the exclusion of any terms and conditions contained in any of those person's own documents even if the same purport to provide that that person's own or some other terms prevail. Any particular public auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our online auction catalogue. Please note that our Auction Terms and Conditions including these Conditions of Sale for Public Auctions relate to auctions held in one of our salerooms and we have separate terms and conditions for our online auctions.

### 1. DEFINITIONS

In these Conditions:

(a) "auctioneer" means the firm of Dreweatts or its authorised auctioneer, as appropriate;

(b) "deliberate forgery" means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source but which is unequivocally described in the catalogue as being the work of a particular creator and which at the date of the sale had a value materially less than it would have had if it had been in accordance with the description;

(c) "hammer price" means the level of bidding reached (at or above any reserve) when the auctioneer brings down the hammer;

(d) "terms of consignment" means the stipulated terms and rates of commission on which Dreweatts accepts instructions from sellers or their agents;

(e) "total amount due" means the hammer price in respect of the lot sold together with any premium, Value Added Tax chargeable and any additional charges payable by a defaulting buyer under these Conditions;

(f) "sale proceeds" means the net amount due to the seller, being the hammer price of the lot sold less commission at the stated rate, Value Added Tax chargeable and any other amounts due to us by the seller in whatever capacity and however arising;

(g) "You", "Your", etc. refer to the buyer as identified in Condition 2.

(h) The singular includes the plural and vice versa as appropriate.

expenses incurred for your account from the hammer price and consent to our right to retain beneficially the premium paid by the buyer in accordance with our Conditions of Sale for Public Auctions and any interest earned on the sale proceeds until the date of settlement.

(b) In case of lots unsold at auction you authorise us at our discretion to reoffer such lots and negotiate a sale within seven days of the auction date, in which case the same charges will be payable as if such lots had been sold at auction and so far as appropriate these Terms apply.

18. **WAREHOUSING.** We disclaim all liability for goods delivered to our saleroom without sufficient sale instructions and reserve the right to make minimum warehousing charge of £10 per lot per day. Unsold lots are subject to the same charges if you do not remove them within a reasonable time of notification. If not removed within three weeks we reserve the right to sell them and defray charges from any net proceeds of sale or at your expense to consign them to the local authority for disposal.

19. **SETTLEMENT.** After sale settlement of the net sum due to you normally takes place within 28 days of the sale (by crossed cheque to the seller) unless the buyer has not paid for the goods. In this case no settlement will then be made but we will take your instructions in the light of our Conditions of Sale for Public Auctions. You authorise any sums owed by you to us on other transactions to be deducted from the sale proceeds. You must note the liability to reimburse the proceeds of sale to us as under the circumstances provided for in Condition 12 above. You should therefore bear this potential liability in mind before parting with the proceeds of sale until the expiry of 28 days from the date of sale.

### 2. BIDDING PROCEDURES AND THE BUYER

(a) Bidders are required to register their particulars before bidding by completing a sale registration form and to satisfy any security arrangements before entering the auction room to view or bid;

(b) Under the money laundering regulations in force we are required to verify the identity of all customers we transact with as well as any beneficiaries on behalf of whom they may transact. Customers who are unable to or refuse to supply required identification documents and proof of address will not be able to bid in Dreweatts auctions. Copies of customer due diligence checks will be stored for as long as it is necessary to satisfy legal requirements in an appropriate storage facility which for the avoidance of doubt may include storage solely in electronic form;

(c) the maker of the highest bid accepted by the auctioneer conducting the sale shall be the buyer at the hammer price and any dispute about a bid shall be settled at the auctioneer's absolute discretion by reoffering the Lot during the course of the auction or otherwise. The auctioneer shall act reasonably in exercising this discretion.

(d) Bidders shall be deemed to act as principals;

(e) Our right to bid on behalf of the seller is expressly reserved up to the amount of any reserve and the right to refuse any bid is also reserved.

3. **INCREMENTS.** Bidding increments shall be at the auctioneer's sole discretion.

4. **THE PURCHASE PRICE.** The buyer shall pay the purchase price together with a premium thereon of 30% which shall include VAT on the premium at the rate imposed by law. The buyer will also be liable for any royalties payable under Droit de Suite as set out under Information for Buyers.

5. **VALUE ADDED TAX.** Value Added Tax on the hammer price is imposed by law on all items affixed with a dagger (†) or double dagger (‡). Value Added Tax is charged at the appropriate rate prevailing by law at the date of sale and is payable by buyers of relevant Lots. (Please refer to "Information for Buyers" for a brief explanation of the VAT position).

### 6. PAYMENT

(a) Immediately a Lot is sold you will:

(i) give to us, if requested, proof of identity, and

(ii) pay to us the total amount due or in such other way as is agreed by us.

(b) Any payments by you to us may be applied by us towards any sums owing from you to us on any account whatever without regard to any directions of you or your agent, whether expressed or implied.

(c) In order to comply with money laundering regulations we reserve the right to require proof of source of funds and/or confirmation of the nature and source of wealth for all receipts of monies from clients directly or from third parties for payments on behalf of clients.

#### 7. TITLE AND COLLECTION OF PURCHASES

(a) The ownership of any Lots purchased shall not pass to you until you have made payment in full to us of the total amount due.

(b) You shall at your own risk and expense take away any lots that you have purchased and paid for not later than 3 working days following the day of the auction or upon the clearance of any cheque used for payment after which you shall be responsible for any removal, storage and insurance charges.

(c) No purchase can be claimed or removed until it has been paid for.

#### 8. REMEDIES FOR NON-PAYMENT OR FAILURE TO COLLECT PURCHASES

(a) If any Lot is not paid for in full and taken away in accordance with these Conditions or if there is any other breach of these Conditions, we, as agent for the seller and on our own behalf, shall at our absolute discretion and without prejudice to any other rights we may have, be entitled to exercise one or more of the following rights and remedies:

(i) to proceed against you for damages for breach of contract;

(ii) to rescind the sale of that Lot and/or any other Lots sold by us to you;

(iii) to resell the Lot (by auction or private treaty) in which case you shall be responsible for any resulting deficiency in the total amount due (after crediting any part payment and adding any resale costs). Any surplus so arising shall belong to the seller;

(iv) to remove, store and insure the Lot at your expense and, in the case of storage, either at our premises or elsewhere;

(v) to charge interest at a rate not exceeding 15% per month on the total amount due to the extent it remains unpaid for more than 3 working days after the sale;

(vi) to retain that or any other Lot sold to you until you pay the total amount due;

(vii) to reject or ignore bids from you or your agent at future auctions or to impose conditions before any such bids shall be accepted;

(viii) to apply any proceeds of sale of other Lots due or in future becoming due to you towards the settlement of the total amount due and to exercise a lien (that is a right to retain possession of) any of your property in our possession for any purpose until the debt due is satisfied.

(b) We shall, as agent for the seller and on our own behalf pursue these rights and remedies only so far as is reasonable to make appropriate recovery in respect of breach of these conditions.

9. **THIRD PARTY LIABILITY.** All bidders, buyers and other members of the public on our premises are there at their own risk and must note the lay-out of the accommodation and security arrangements. Accordingly neither the auctioneer nor our employees or agents shall incur liability for death or personal injury or for the safety of the property of persons visiting prior to or at a sale (except in each case as may be required by law by reason of our negligence)

10. **COMMISSION BIDS.** Whilst prospective buyers are strongly advised to attend the auction and are always responsible for any decision to bid for a particular Lot and shall be assumed to have carefully inspected and satisfied themselves as to its condition, we will if so instructed clearly and in writing execute bids on their behalf. Neither the auctioneer nor our employees or agents shall be responsible for any failure to do so.

Where two or more commission bids at the same level are recorded we reserve the right in our absolute discretion to prefer the first bid so made.

11. **WARRANTY OF TITLE AND AVAILABILITY.** The seller warrants to the auctioneer and you that the seller is the true owner of the property consigned or is properly authorised by the true owner to consign for sale and is able to transfer good and marketable title to the property free from any third party claims.

Save as expressly set out above, all other warranties, conditions or other terms which might have effect between the Seller and you, or us and you, or be implied or incorporated by statute, common law or otherwise are excluded to the fullest extent permitted by law.

12. **AGENCY.** The auctioneer normally acts as agent only and disclaims any responsibility for default by sellers or buyers.

13. **TERMS OF SALE.** The seller acknowledges that Lots are sold subject to the stipulations of these Conditions in their entirety and on the Terms of Consignment for Public Auctions as notified to the consignor at the time of the entry of the Lot.

#### 14. DESCRIPTIONS AND CONDITION

(a) Whilst we seek to describe lots accurately, it may be impractical for us to carry out exhaustive due diligence on each lot. Prospective buyers are given ample opportunities to view and inspect before any sale and they (and any independent experts on their behalf) must satisfy themselves as to the accuracy of any description applied to a lot. Prospective buyers also bid on the understanding that, inevitably, representations or statements by us as to authorship, genuineness, origin, date, age, provenance, condition or estimated selling price involve matters of opinion. We undertake that any such opinion shall be honestly and reasonably held and accept liability for opinions given negligently or fraudulently. Subject to the foregoing neither we the auctioneer nor our employees or agents nor the seller accept liability for the correctness of such opinions and all conditions and warranties, whether relating to description, condition or quality of lots, express, implied or statutory, are hereby excluded. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so. This Condition is subject to the next following Condition concerning deliberate forgeries and applies save as provided for in paragraph 6 "information to buyers".

(b) Private treaty sales made under these Conditions are deemed to be sales by auction for purposes of consumer legislation.

15. **FORGERIES.** Notwithstanding the preceding Condition, any Lot which proves to be a deliberate forgery (as defined) may be returned to us by you within 21 days of the auction provided it is in the same condition as when bought, and is accompanied by particulars identifying it from the relevant catalogue description and a written statement of defects. If we are satisfied from the evidence presented that the Lot is a deliberate forgery we shall refund the money paid by you for the Lot including any buyer's premium provided that (1) if the catalogue description reflected the accepted view of scholars and experts as at the date of sale or

(2) you personally are not able to transfer a good and marketable title to us, you shall have no rights under this condition.

The right of return provided by this Condition is additional to any right or remedy provided by law or by these Conditions of Sale.

16. **PRIVACY NOTICE.** We will hold and process any personal data in relation to you in accordance with our current privacy policy, a copy of which is available on our website [www.dreweatts.com/privacy-policy/](http://www.dreweatts.com/privacy-policy/).

#### GENERAL

17. We shall have the right at our discretion, to refuse admission to our premises or attendance at our auctions by any person.

18. (a) Any right to compensation for losses liabilities and expenses incurred in respect of and as a result of any breach of these Conditions and any exclusions provided by them shall be available to the seller and/or the auctioneer as appropriate.

(b) Such rights and exclusions shall extend to and be deemed to be for the benefit of employees and agents of the seller and/or the auctioneer who may themselves enforce them.

19. Any notice to any buyer, seller, bidder or viewer may be given by first class mail, email or Swiftmail in which case it shall be deemed to have been received by the addressee 48 hours after posting.

20. Special terms may be used in catalogue descriptions of particular classes of items in which case the descriptions must be interpreted in accordance with any glossary appearing at the commencement of the catalogue.

21. Any indulgence extended to bidders, buyers or sellers by us notwithstanding the strict terms of these Conditions or of the Terms of Consignment shall affect the position at the relevant time only and in respect of that particular concession only; in all other respects these Conditions shall be construed as having full force and effect.

22. These Conditions shall be governed by and construed in accordance with English law and the parties irrevocably submit to the exclusive jurisdiction of the English courts.

# Group Departments

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