

ASIAN ART IN LONDON 2022

SHAPERO
RARE BOOKS





Asian Art in London 2022

1. [QUR'AN]. [Qur'an copied in Bihari script]. [North India, late 16th century].

£18,750 [ref: 105286]

Qur'ans in this striking script first emerged in 14th-century Sultanate India and are characteristically long and narrow in their format, and often have every appearance of 'Allah' copied in a different colour to the main body of text throughout (in the present example Allah is copied in red). They are also distinctive for the use of this stylised *bihari* script which characteristically has emphasis in the sub linear elements of the letters which are greatly thickened and end in sharp points. The script is believed to be derived from *naskh* script during the Sultanate period, which began its demise and fall to the Mughal Empire in the early sixteenth century and unlike other specialised regional scripts, like the *maghribi* script of North Africa that has survived until the present day, this *bihari* script had virtually disappeared in India by the late sixteenth century. The present example is one rare survival that appeared after the fall of Sultanate India and before the scribal practices associated with this style had dissolved in the region.

Single volume, decorated manuscript on paper, in Arabic, 650 leaves, first 8 leaves in later manuscript facsimile (of the same style as the rest of the manuscript) else apparently textually complete, 300 x 195 mm; single column, 13 lines bold bihari script, top, middle and bottom lines in red, remaining lines of text in black throughout, 'Allah' copied in red throughout, Surah openings marked with banners formed of geometric rectangles often in red and green with gilt decorations, marginal ornamentation marking important divisions of the Qur'an, these mostly in circular or arabesque shapes in lilac, green, turquoise and red, with gilt additions, catch-words, damp-staining to upper and lower edges of text-block, some early and crude marginal repairs (rarely affecting text); housed in early decorated leather boards, decorative borders stamped in blind to covers, worm-holes (repaired), rubbed, edges repaired and rebacked.



سورة المائدة مكية واهي اثنان وعشرون
 ايات
 بسم الله الرحمن الرحيم
 قَدْ سَمِعَ اللهُ قَوْلَ الَّتِي جَاءَكَ
 فِي رَوْحِهَا وَتَشَاكَيْتِ اِلَى
 اللهِ وَاللهُ يَسْمَعُ تَحَاوُرَكُمَا اِنَّ
 اللهَ سَمِيعٌ بَصِيرٌ الَّذِي يَطَّهَّرُ
 مِنْكُمْ مَنْ نَسَاهُمْ مَا عَمِلْتُمْ
 اَمْعَاتِهِمْ اِنَّ اَمْعَاتِهِمُ الْاَللَّامِي
 وَذَلَّلْتُمْ وَاَنْتُمْ لَيَقُولُنَّ مَنْ اَكَل
 مِنْ الْقَوْلِ وَرَزَقَ لِهَاتِ
 اللهُ رَعْفُو غَفُورٌ وَالَّذِي يَطَّهَّرُ
 مِنْ نَسَاهُمْ لَمْ يَجْعَلْ لَهُمْ
 قَالُوا فَاَنْتُمْ رَقِيْبَةٌ مِنْ قَبْلِنا

كروان

اِنَّ يَوْمًا لَمَّا نُرَاكُمْ تَهْفُؤُنَّ
 بِهِ وَاللهُ بِمَا تَعْمَلُونَ خَبِيرٌ
 فَمَنْ لَمْ يَجِدْ فَصِيَامٌ سَهْرَتَيْنِ
 مِمَّا يَعْشَى مِنْ قَبْلِ اَنْ
 يَأْتِيَ سَاكِنَتَيْنِ لَمْ يَسْتِطِعْ فَاَطْعَمَهُمْ
 مِنْ اَمْوَالِهِ مِمَّا كَسَبَ لِيُؤْمِنُوا
 بِاللَّهِ وَرَسُولِهِ وَاَقْلَمَ
 حُرُوفَ اللهِ وَذَكَرَ اٰيَاتِ عَذَابِ
 الَّتِي اَنْزَلْنَا الَّذِي يَحَارُونَ
 اللهُ وَرَسُولَهُ لِيُنْزِلَ كَمَا
 كُنْتُمْ اَلَّذِي مِنْ قَبْلِهِمْ
 وَقَدْ اَنْزَلْنَا اٰيَاتِ بَيِّنَاتٍ
 وَلَا كَافِرِيْنَ عَذَابِ مُهِينٍ



2. **[JAINISM. Paintings from a Jain 'Heaven and Hell' series], [India, Gujarat(?), mid- to late-18th century].**

£9,500 [ref: 106533]

Hell and purgatory in Jainism, called *Naraka*, are realms of cosmology that are characterised by great suffering. There are seven realms of this universe, that are all situated in the 'lower levels' (*adho lok*), and they are all inhabited by various types of hellish beings. These beings contribute to the various types of suffering one might endure in a vision of Jain hell, including bodily pain, soul colouring (as seen by the dark figures depicted thus), physical transformation and pain inflicted on one other and torture inflicted by mansion-dwelling demi-gods and animals (such as the demons, snakes and scorpions depicted in these illustrations).

Illustrations such as these would have been included with Jain manuscripts and their purpose would have been to warn the readers of evil and the effects of bad Karma on the eternal soul.

16 leaves, watercolours on fibrous paper, each depicting a scene from the Jain vision of heaven or hell, each circa 115 x 265 mm; each image framed within red painted border, reverses blank, some light finger soiling and rubbing, overall bright and attractive examples; paired into two groups of 8, each mounted and framed under glass.



3. [RAGAMALA PAINTING]. [Todi Ragini: a lady stands with a vina, feeding two deer]. [Datia, Madhya Pradesh, Central India, circa 1725 AD].

£4,000 [ref: 104176]

Examples of Datia ragamala paintings are rare. A few examples from the same series, also identified as being from Datia, are in the Paul Walter collection (published by P. Pal, *The Classical Tradition in Rajput Painting*, 1978, p. 114), and to further examples are seen in the Jane Green Collection (published by P. Pal, *Pleasure Gardens of the Mind, Indian Paintings from the Jane Green Collection*, 1993, pp. 116-119).

Provenance: Private American Collection; Christie's South Kensington, 10 October 2014, lot 13 (auction sticker to reverse of painting). Single leaf, ink and gouache pigments on card, heightened in silver and gold, depicting a lady standing with a vina, feeding two deer with an attendant in waiting, standing on a pavilion with a pond and flower beds in the foreground and tall trees with parrots and monkeys in the background, panel of nagari script along the top edge, 328 x 265 mm; single column of nagari script in panel at top of the image, with 6 lines of black script with accents in red, image framed within painted red border, some very slight finger soiling and slight chips to paint, Christie's lot sticker to reverse else blank, unframed, a bright and attractive painting.





THE FIRST OF THE GREAT VIEW BOOKS OF INDIA IN FINE RED MOROCCO

4. HODGES, WILLIAM. *Select Views in India, drawn on the Spot, in the Years 1780, 1781, 1782, and 1783, and Executed in Aqua Tinta.* London, William Hodges, [1785-1788].

£19,500 [ref: 96175]

A LANDMARK IN TOPOGRAPHICAL BOOK ILLUSTRATION; THE FIRST OF THE GREAT VIEW BOOKS OF INDIA.

'Probably but not certainly' (Abbey) the first issue with fewer text leaves than the later issue, and without the publisher's imprint and uncoloured. Contains the first substantial series of aquatint views of India, including the first printed depiction of the Taj Mahal (shown in the background of plate 16 'A View of the Fort of Agra').

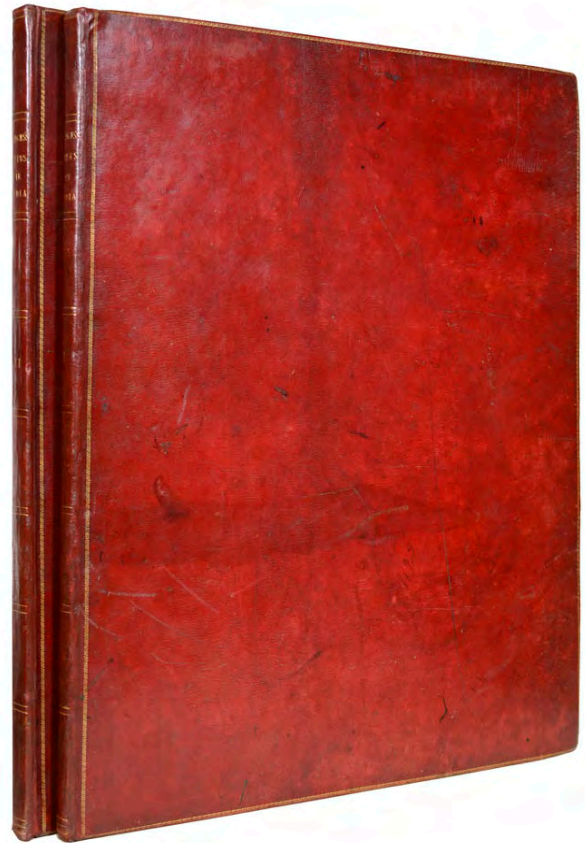
Following the increasing affluence of life in the cities as the Presidencies of Madras, Bombay, and Bengal developed during the eighteenth century, British portrait artists were attracted to India by the prospect of patronage, amongst these were John Zoffany, Tilly Kettle, and Ozias Humphrey.

It was not until 1780, however, that the first person to practice professionally as a landscape artist came to India, namely William Hodges, formerly the official artist on Captain Cook's second voyage to the South Seas, and a pupil of Richard Wilson. Hodges disembarked at Madras and made his way to Calcutta in 1781 where he met Warren Hastings who became his life-long friend and patron.

Many public buildings and mansions were under construction in Calcutta at this time and the city made an immediate impression upon him: 'The vessel has no sooner gained one other reach of the river than the whole city of Calcutta burst upon the eye'. He likened the various colonnades of the city to Grecian temples and was completely captivated by Indian, as opposed to British, architecture. In the same year Hodges made three journeys up-country, recording his observations.

Arriving back in London in 1784, he single-handedly produced the prints for this publication from his drawings and paintings. The aquatint technique, then in its infancy, was used with exceptional fluency by Hodges to preserve the atmospheric quality of his original sketches. The series was published in 12 parts between 1785 and 1788, with a description of each scene in English and French. The first part was probably published by Hodges, the next six parts were published by John Wells until August 1787, when another publisher, J. Grives, took over. Except for a view of Tanjore in the South, all the prints are based on drawings made during Hodges northern tours.

First edition. 2 volumes, folio (59.5 x 47.5 cm). Title and text in English and French. One engraved map, 48 aquatint plates by and after William Hodges, contemporary red morocco gilt, neat repairs to extremities, a most handsome example. Abbey (Travel), 416; Tooley 263.





DETAIL

5. [INDIAN MINIATURE PAINTING]. [A Marriage and Scenes from daily life, two leaves from a Hindu manuscript], [North India, Rajasthan, provincial Amber, circa 1790 AD].

£6,000 [ref: 106798]

Charming and unusual composite leaves from manuscripts containing multiple scenes representing the stages of marriage and early married life, including the wedding, marriage bed and arrival of a baby, and also of scenes of daily life, including prayers at a temple, herding cattle, and grinding flour at home. The two leaves appear to be part of a series associated with a manuscript, copied in the typical format of Hindu texts that are horizontal and rectangular in shape.

Two leaves, ink and gouache on paper, each with multiple scenes depicting a marriage procession and early married life, and scenes of daily life, each leaf c. 130 x 280 mm; a few small scuffs and light surface soiling, overall bright and attractive condition; mounted, framed and glazed, unexamined out of frame.



FOUR VIEWS OF CALCUTTA

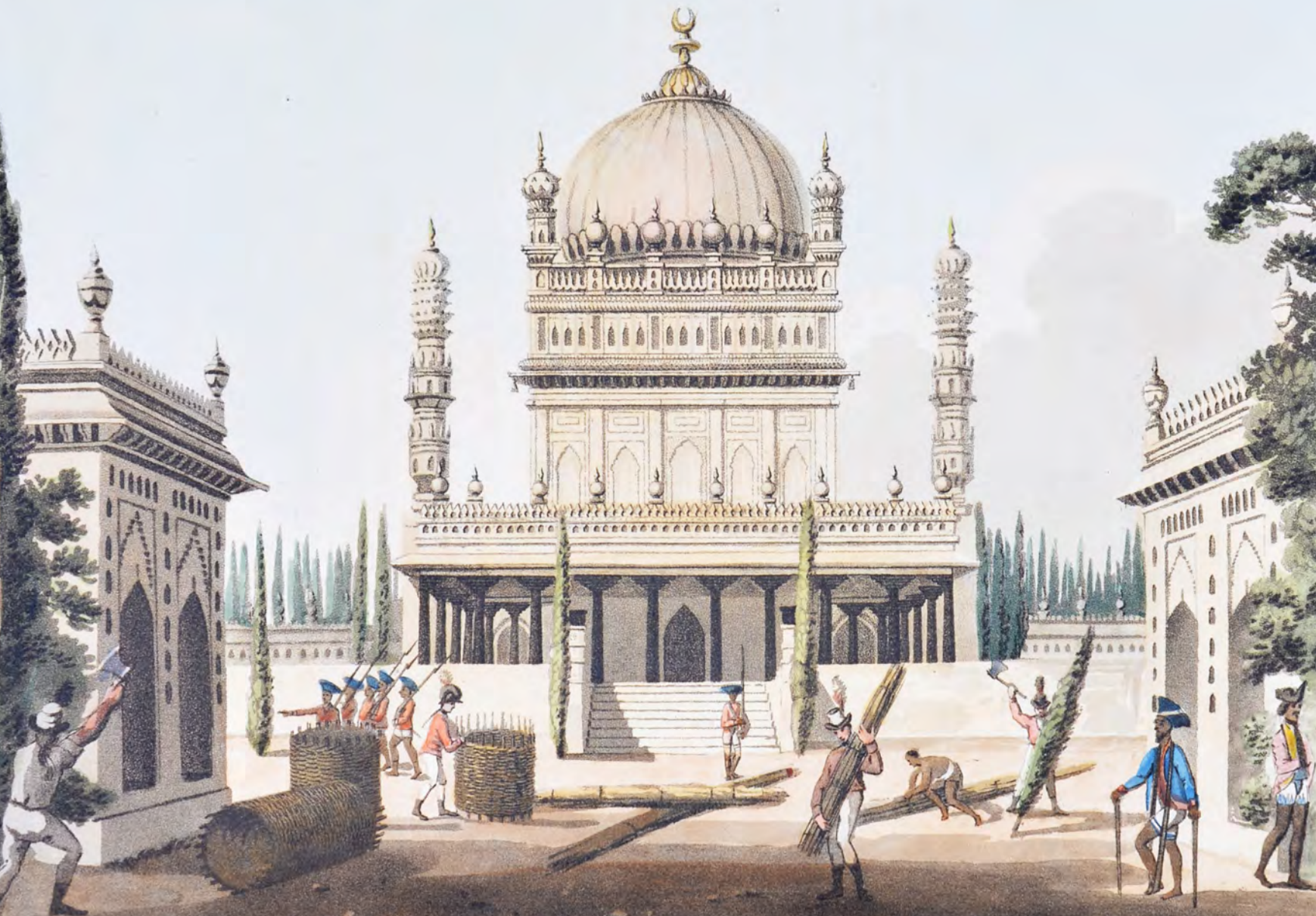
6. DANIELL, THOMAS & WILLIAM. *The Writers Buildings Calcutta; View on the Chitpore road Calcutta; Govinda Ram Mittee's Pagoda Calcutta; Part of Cheringhee, Calcutta.* London, 1798.

£22,500 [ref: 86543]

Outstanding views of Calcutta in fine fresh condition. The views are taken from the Daniells' most important work *Oriental Scenery*. The artist Thomas Daniell and his nephew William, also an artist, travelled through India in the late eighteenth century, producing watercolours which were later engraved as aquatints of the very highest quality. *Oriental Scenery* was a highly influential work, indeed Repton redesigned the Pavilion at Brighton for the Prince of Wales (later Prince Regent) following its publication and Turner wrote apropos of his *Liber Studiorum* engravings: 'I should like to have them engraved like Mr. Daniell's'.

Four original hand-coloured aquatints by Th. and W. Daniell after Th. Daniell. Framed and glazed. 80 x 95cm.







FAMILY COPY OF SCARCE COLOUR PLATE BOOK

7. GOLD, CHARLES. *Oriental drawings: sketched between the years 1791 and 1798.* London, Bunney, 1806.

£12,500 [ref: 98153]

A REMARKABLE GROUP OF COSTUME STUDIES BY A YOUNG ARTILLERY OFFICER, REFLECTING A FASCINATION WITH INDIAN PROCESSIONS AND THE BEAUTY OF HINDU ARCHITECTURE.

A very difficult book to find complete and in good condition. An important set of plates for costumes and customs of various castes and religions, showing ceremonies, tombs, also women in various situations. A most attractive work.

Provenance: Ann Gold (signature to title dated 1842, the year of the author's death).

First edition. 4to (34 x 27.5 cm), 49 fine original hand-coloured aquatint plates, uncoloured aquatint vignette of a fakir on verso of leaf 38 of text; small marginal waterstain to title and succeeding few pages, plate II with small marginal repair and fraying to one margin, occasional light offsetting from plates to text, generally clean and fresh, contemporary red half morocco gilt over marbled boards, marbled edges, lightly rubbed, edges and corners worn, rebacked preserving spine, tipped-in obituary notice of the author, a very good copy of a scarce book. Abbey (Travel), 428; Archer, pp. 72, 79-80; Bobins 250; not in Colas or Lipperheide.

A SUPER EXAMPLE WITH FINE PROVENANCE & EARLY WATERMARKS

8. SALT, HENRY. *Twenty four views taken in St. Helena, the Cape, India, Ceylon, Abyssinia & Egypt.* London, William Miller, 1809.

£45,000 [ref: 92098]

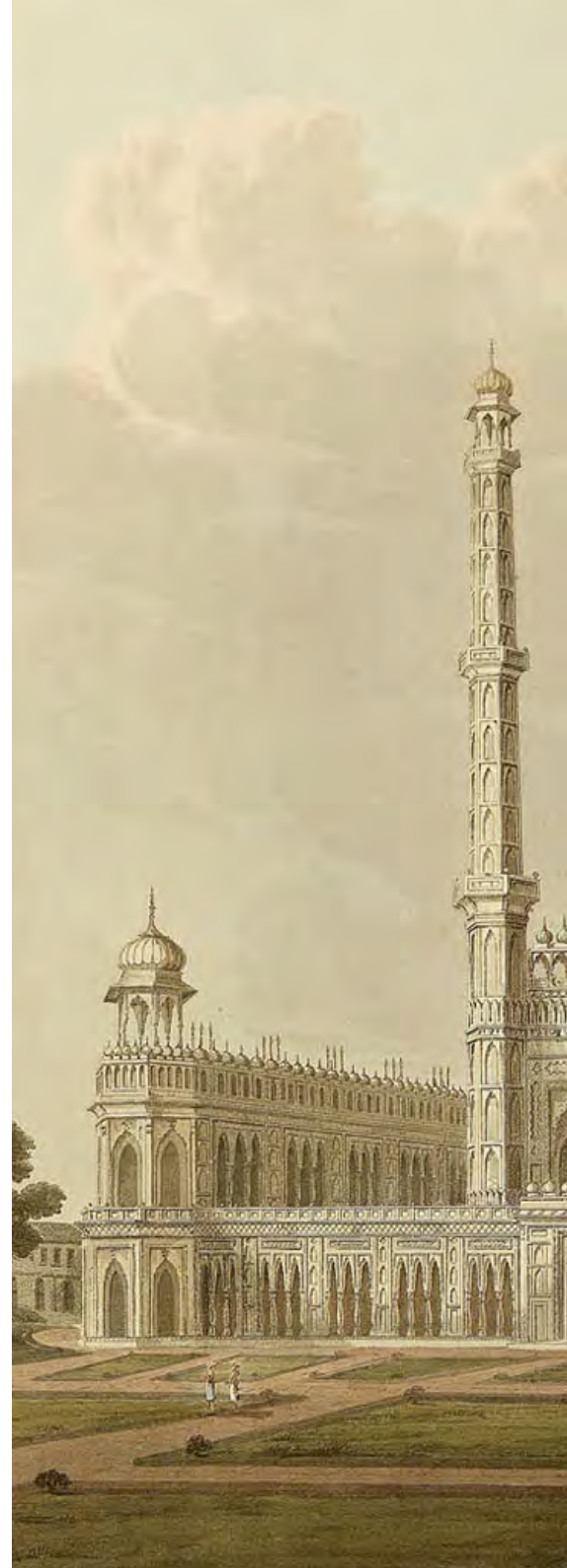
A REMARKABLE EXAMPLE OF ONE OF THE MOST ATTRACTIVE OF ALL COLOUR-PLATE BOOKS, intended by its publisher to be a continuation of the Daniells' *Oriental Scenery*, being uniform in size, style, and execution.

The copy of the Governor of Bengal, with early watermarks, which is rare. The colouring in these early copies is distinctly superior, a more muted and subtle palette being employed.

George Annesley, Viscount Valentia, left England in June 1802 on the *Minerva*, for a Grand Tour of the East with Henry Salt. They were antiquarians and avid collectors. Salt had earlier finished his training with the topographical draughtsman and diarist, Joseph Farrington, and Valentia appointed him to be his official artist and secretary for the tour. The plates include fine views of Chowringhee; the fort of Jaunpur; 2 aquatints of Lucknow including the mosque in the Great Imambara; the great Temple at Tanjore; Poona; the Chaitya Cave; 2 fine aquatints of Cairo; Cape Town, etc. Valentia and Salt returned to England in 1806. Salt eventually became British Consul-General in Egypt, where he died aged 47.

Provenance: H.E. The Governor of Bengal (bookplate).

First edition. Landscape folio (80 x 57 cm), pictorial aquatint title, 24 fine hand-coloured aquatint plates, engraved by D. Havell after Henry Salt, all without the slightest foxing, early watermarks all pre-publication, on Whatman paper ranging from 1794 to 1806. Originally bound in portrait format now re-arranged in landscape, rebacked and edged in leather retaining the original marbled boards, with a new morocco label. Abbey (Travel), 515; Tooley 440.





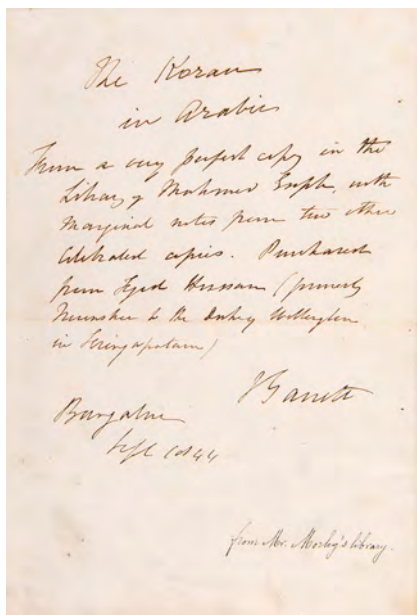
MANUSCRIPT WITH DUKE OF WELLINGTON ASSOCIATION

9. [QUR'AN]. [Fine Indian Qur'an]. [Srirangapatna or Bangalore, South India, n.d., but early 19th century].

£7,500 [ref: 105060]

RARE SOUTH INDIAN QUR'AN IN A CONTEMPORARY INDIAN LEATHER-TOOLED BINDING, PRESENT HERE IN AN EXCELLENT STATE OF PRESERVATION.

Seyyed Hussain was a Sergeant in the 4th Native Cavalry, British Regiment, and Munshi to the Duke of Wellington during the Fourth Anglo-Mysore War at Srirangapatna in 1799 before becoming the aide-de-camp to Sir John Malcolm. The attached letter relating to the provenance reads: 'The Koran in Arabic, from a very perfect copy in the library of Mahmoud Sufi (?) with marginal notes from two other collated (?) copies. Purchased from Seyyed Hussain (formerly munshee to the Duke of Wellington in Srirangapatna), Bangalore, 1844'



Provenance: Seyyed Hussain, Sergeant in the 4th Native Cavalry, British Regiment, Munshi to the Duke of Wellington during the Fourth Anglo-Mysore War at Srirangapatna in 1799 and later the aide-de-camp to Sir John Malcolm (19th-century letter mounted to front free endpaper); Mr Morley (secondary inscription to aforementioned letter, early twentieth-century); A. Xavier (mid-twentieth-century Parisian booksellers label to pastedown).

Single volume, decorated manuscript on polished light blue paper, in Arabic, complete, 335 x 230 mm; single column, 15 lines black cursive verging on naskh, surah headings and qur'anic divisions to margins in red, catchwords, nineteenth-century manuscript note relating to the provenance of the manuscript pasted to front free endpaper, additional folios of prayers at the end of the volume (copied in the same hand as the Qur'an), excellent condition internally; contemporary red morocco with flap, tooled and ruled with cream-coloured paper onlays to medallions, extremities lightly rubbed else a very good example.

HIGHLY ACCOMPLISHED BOTANICAL WATERCOLOURS

10. [ANGLO-INDIAN SCHOOL]. Rare Apple [and] Guava. [Calcutta(?), circa 1810].

£7,500 [ref: 94999]

Company School painting is a broad term for a variety of hybrid styles that developed as a result of European (especially British) influence on Indian artists in the late 18th and 19th centuries. It evolved as a way of providing paintings that would appeal to European patrons who found the indigenous styles not to their taste. As many of these patrons worked for the various East India companies, the painting style came to be associated with the name, although it was in fact also used for paintings produced for local rulers and other Indian patrons.

Calcutta was among the most important early production centres, as the site of one of the oldest British trading houses. The city's most enthusiastic patrons were Lord Impey, Chief Justice of the High Court from 1777 to 1783, and the Marquess Wellesley, who served as governor-general from 1798 to 1805. Both had collected large menageries and hired artists to paint each of the birds and animals in them.



A Company-established botanical garden in Calcutta then undertook a similar project for the samples of plant life it had collected. The present watercolours were created as a result of this interest.

A pair of watercolours on wove paper watermarked 1810, each image showing fruit on a branch and a cross-section of the fruit, framed and glazed, each c.53 x 60 cm. (22 7/8 x 23 5/8 in) overall.



11. [QUR'AN]. [An Attractive Indian Qur'an, in a contemporary lacquered binding]. [Kashmir(?), circa 1810 AD].

£4,750 [ref: 104578]

Single volume, illuminated manuscript on paper, in Arabic, complete, 318 leaves plus two later free endpapers, 120 x 80 mm; single column, 14 lines scribal black naskh per page, surah headings in red throughout, first three leaves with interlinear translations to Farsi in red nasta'liq (interlinear spacing continues through the volume, remaining translation never completed), opening two leaves with elaborately decorated gilt and polychrome decorations, these comprising spiralling vines adorned with pink, red, blue and white flowers, leaves throughout double-ruled in gold and black, catch-words throughout, final two leaves with additional gilt polychrome decorations to borders, some small stains and ink smudges, overall attractive condition; hosed in contemporary Kashmiri papier-mâché lacquered boards, outer covers with floral decorations ruled in gilt, inner covers of gold spiralling vines against a striking black background, rubbed and skilfully rebacked.

FIRST QUARTO EDITION OF THE DANIELLS' MOST CELEBRATED WORK

12. DANIELL, THOMAS & WILLIAM. *Oriental Scenery*. London, Free-School Press for Thomas and William Daniell, 1812-16 [text watermarked 1809-10].

£13,500 [ref: 87497]

'[Thomas] Daniell, assisted by his nephew [William], produced his best-known work *Oriental Scenery* (issued in six series) of Indian views making a total of 144 hand-coloured aquatint views of India. These represent Mughal and Dravidian monuments, cityscapes and sublime views of mountains and waterfalls and formed the most extensive work of its kind, finding subscribers throughout Britain as well as in Calcutta and Madras' (ODNB). This work contains plates carefully reduced and copied from the large folio edition, published between 1795 and 1808, under the Daniells' direction.

Provenance: Herbert Octavius Moore (bookplate).

6 parts in 2 volumes, landscape 4to (25.5 x 35.5 cm). Typographic titles to first and fourth parts serving as general titles to volumes. 158 engraved plates comprising 144 views, 6 title-pages and 8 plans. (Title and introductory leaf of text to vol. I creased and lightly soiled, tiny marginal worming to text-leaf to pl. II and pl. III, very short marginal tear to text-leaf to pl. VI, scattered spotting throughout). Contemporary half calf over marbled paper-covered boards (rebacked, extremities rubbed). *Abbey (Travel)*, 432; *Archer* p.235; *Sutton* 13.



ACCOUNT OF WESTERN SOCIETY BY AN INDIAN POET

13. KHAN, MIRZA ABU TALEB; STEWART, CHARLES (TRANSLATOR). *Travels of Mirza Abu Taleb Khan in Asia, Africa, and Europe, during the years 1799, 1800, 1801, 1802, and 1803. Written by himself in the Persian language.* London, Longman, 1814.

£2,250 [ref: 106492]

An entertaining account of Khan's impressions and remarks on the travels he made West from his hometown in Calcutta, between 1799 and 1803. The voyage took him to Africa, Ireland, England and France, where he recorded social encounters and reactions to the countries' various practices with upfront honesty and often much wit and humour. Following his European tour, Khan's voyage continued through present day Turkey and Iraq where his remarks on encounters between Islam and European modernity are particularly poignant.



The narrative's vital and controversial account of British imperial society is also notable as it is one of the earliest examples of a colonial subject addressing the cultural dynamics of metropolitan Britain. The accounts Khan makes from his stay in London are also intriguing because he crossed paths with many notable figures from the period including Sir W. Ouseley (who possessed a great taste for Oriental literature'), Mr Rousseau ('a celebrated printer... in the preface to many of his books he inserted my name by way of remembrance'), Mr Christie ('The auctioneer also paid me much attention... shewing me the articles he had for sale') and Thomas Daniel ('In the house of Mr Daniel I saw the portraits of many of my Indian acquaintance... most accurately delineated') among many others.

Second edition in English, with additions. 3 vols, 12mo, engraved portrait frontispiece, some very faint spotting to preliminaries otherwise very clean copy; contemporary tan calf, spines gilt in compartments with green and morocco labels, neatly rebacked preserving spines, covers a little stained and rubbed at extremities.



14. [HINDU DEITIES]. [Five illustrations of Hindu mythology, including scenes from the Mahabharata and Bhagatava Purana]. [Jaipur, India, circa 1820-40 AD].

£2,500 [ref: 102587]

These vibrant and detailed miniature paintings depict a variety of well-known scenes from Hindu mythology, including: Yashoda and Baby Krishna with Nanda and Balarama, Varaha (the boar incarnation of Vishnu) saves the earth, Parashumara (the sixth avatar of Vishnu) cutting the arms of King Arjuna, Garuda carrying Vishnu and his wife Lakshmi.

Five loose leaves, ink and gouache heightened in gold on paper, each leaf c. 85 by 100 mm.; depicting five scenes containing depictions of Krishna, Yashoda, Varaha, Ravana, Garuda and Parashumara, each image ruled in yellow with outer borders painted red, versos blank, some small scuffs and chips to ink, overall very bright and attractive condition; all individually mounted.



15. [INDIAN MINIATURE PAINTING]. [Ladies on a Pavillion at night time], [Mughal India, Murshidabad, first quarter of 19th century].

£15,000 [ref: 106805]

A very attractive and finely executed Pahari painting, likely from the Bahsohli region, known for the bold and intense colour palette and painting techniques.

The painting displays women dressed in their fine brocade and embroidered gowns, edges in gold with pearl jewellery, enjoying music and receiving the company of a visiting lady to their terrace. One particularly attractive detail of this painting is the night-time setting and the views of the sparkling stars and crescent moon that adorn the vast sky under which the scene is set.

Single leaf, ink, opaque watercolour and gold on paper, depicting seated ladies on an outdoor terrace at night time, receiving a visitor with musicians playing, seated in the moonlight, c. 280 x 220 mm; painting heightened in gold, a few very faint smudges to ink otherwise in a very clean and bright state of preservation, framed within painted red border apparently on a wider album page of speckled card; in modern frame, glazed.

16. [INDIAN MINIATURE PAINTING].
[Portrait of Akbar Shah II, seated on a pavilion
with a huqqa]. [Mughal India, Delhi(?) or Jaipur(?),
Delhi school, 1820-30 AD].

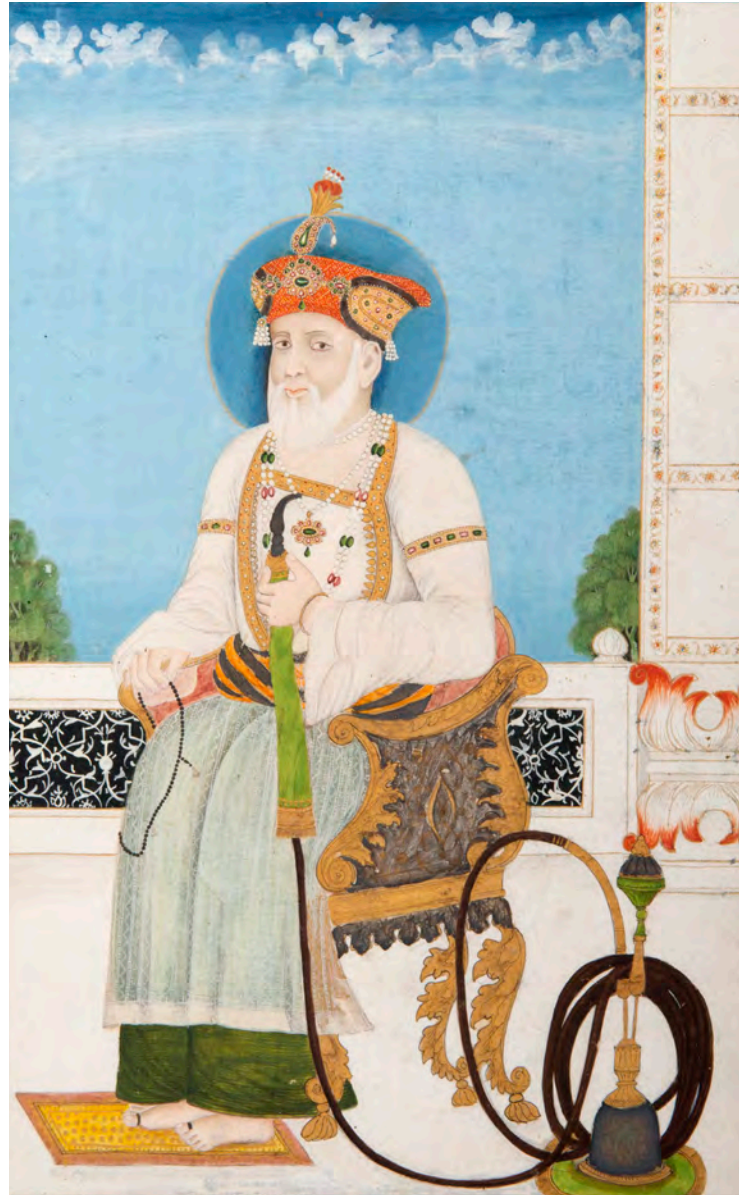
£10,000 [ref: 106669]

A very fine mughal miniature painting of the 19th Emperor of the Mughal Empire, Akbar Shah II.

Akbar Shah was born in 1760 and appointed Crown Prince in 1782, taking on a number of official roles including Viceroy of Delhi and acting Emperor (during his father's exile) before his official reign began in 1806. After a rather turbulent reign faced with the rise of the East India Company and the influences of the British Empire on neighbouring territories, Akbar Shah II died at the age of 77 in 1837.

The style of portraiture in Delhi during this period was very much influenced by the emergence of the Company School style of painting, and portraits of Akbar II are often executed in this manner. To have a portrait of this Emperor executed in the more traditional Mughal style is a rarity.

Single leaf, illuminated miniature on card, ink and gouache heightened in gold, c. 270 x 195 mm (main image 225 x 150 mm); some very light surface dusting, overall exceptionally bright and attractive condition; in mid-20th-century frame, typescript label from the Victoria & Albert Museum to reverse (likely from 1960s).



17. [INDIAN MINIATURE PAINTING].
[Prince entertaining a Lady at night time,
with female attendees in waiting], [*Mughal*
India, Lucknow, Delhi school, circa 1830.]

£7,500 [ref: 106797]

A very attractive Mughal painting of a night time scene on an open outdoor terrace. The image displays scenes of opulence whereby a finely dressed young man, seemingly a prince, is seen offering his mistress a drink from a delicate gold vessel, with female musicians and an attendant in attendance. The contrasting patterns from the brocade dresses and multiple layers of textiles and carpets are very striking and a relaxed atmosphere is created with the delicately painted twinkling of the moonlit sky above them.

Single leaf, ink and gouache on paper, heightened in gilt, depicting a prince entertaining a reclining lady on a palace pavillion with female musicians and an attendant in waiting, huqqa pipe in the foreground, all under a starry night-time sky, ruled in gilt, c. 290 x 185 mm; a few very light smudges and some faint darkening to right-hand edge of leaf, overall bright and attractive condition; in mid-twentieth-century frame, glazed, Victoria & Albert Museum typed label taped to reverse (c. 1960s).





18. [RAGAMALA PAINTING]. [Bhairavi Ragini: Female devotees worshipping at the shrine of Shiva]. [North India, Rajput(?), with influences of the Deccani school, circa 1820-30 AD].

£2,750 [ref: 103582]

Melodic musical themes known as 'raga' (musical modes) were important subjects in sets of miniatures produced for the regional courts from the seventeenth-century onwards. Bhairava is the Hindu god of music and Bhairavi (the spouse of Bhairava) is the namesake of this particular ragini (raga variation). She is personified here worshipping at the shrine alongside a sculpture of Shiva's bull, representing the god's means of transportation.

Single folio, Indian miniature painting depicting two female devotees playing musical instruments in devotion, either side of a temple with a white bull, a flowing river filled with lotus flowers runs in the foreground and dense forest foliage sets a vibrant green backdrop, ink and gouache on card, 251 x 193 mm; colours heightened in gilt, image ruled in black and white, borders painted red; some very faint scuffs and fractional chips, early Sanskrit inscription to top left-hand corner, reverse blank.



BY PADDLE STEAMER UP THE IRRAWADDY RIVER

19. CRAWFURD, JOHN. *Journal of an embassy from the Governor-General of India to the court of Ava...*, London, Colburn, 1834.

£1,500 [ref: 96762]

Crawford's mission to Ava up the River Irrawaddy by paddle steamer; the *Diana* was a success with Crawford negotiating a valuable trade treaty. On the return, the expedition made significant natural history discoveries.

Second edition, 2 volumes, 8vo, x, 541; viii, 319, [1], 163pp., large folding map, 2 plans (1 folding), 6 aquatint plates (4 folding), 5 vignettes in text, contemporary polished calf gilt, raised bands, apparently lacking half-titles, scattered spotting, map repaired, slight wear to extremities. cf. *Abbey (Travel)*, 405 (another edition).

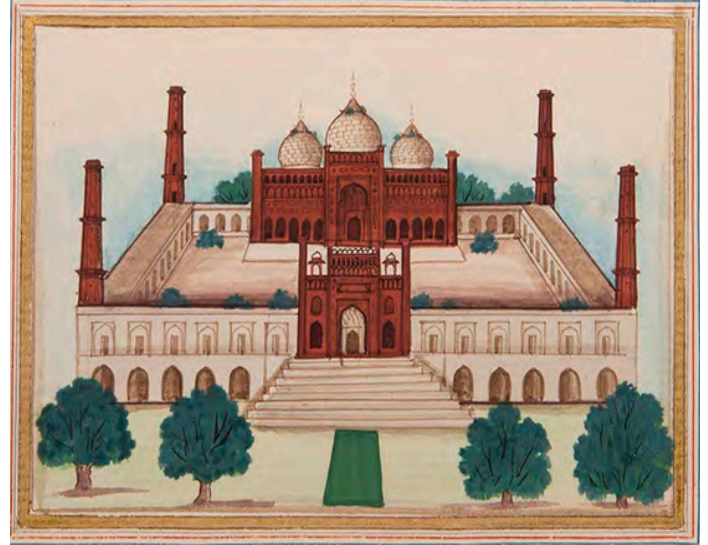
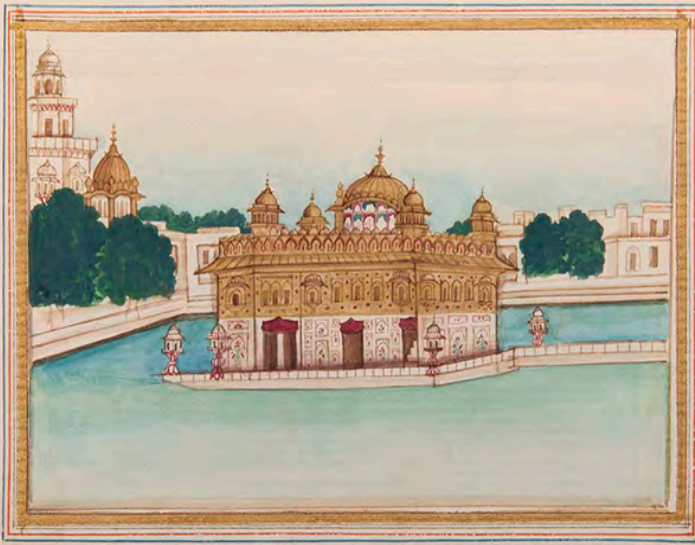
20. [COMPANY SCHOOL. Album of Company School illustrations, including depictions of historical monuments, tradespeople and sikhs], [Northern India, circa 1840].

£20,000 [ref: 106177]

An attractive album of Company School illustrations executed by an Indian artist, likely produced for British export and copied onto British paper embossed with the 'London Serpent' logo. The illustrations are executed in the typical Company School style but contain depictions of many unusual scenes, notably of many Sikh and some Pashtun rulers (including Maharajah Runjeet Singh and Sindar Dost Mohamed Khan) and unusual trades such as the process of making butter and a Persian well system.

Each illustration is accompanied by a contemporary ink inscription (in English) identifying the monument, trade or costume illustrated. The album includes the following drawings: Shalimar Gardens (Lahore), Sheesh Mahal of Maharajah Runjeet Singh, Gold Spired Masjid (Lahore), Summer Masjid (Lahore), Fort of Govindgarh (Punjab), Palace Fort of Lahore, Jahangir's Tomb Lahore, Vizir Khan's Worshipping Place Lahore, Sinder Sheer Singh, Rajah Deena Nauth, Sinder Chutter Singh, Rannee Chundah, Deewan Moohraj, Maharajah Runjeet Singh King of Lahore, Ranjeet Golaub Singh, Maharajah Sheer Singh, Sindar Dost Mohamed Khan, Maharajah Duleep Singh, Knife Grinders, Conjurors, Sheik Priest and Priestess, Punjabee Doctor, Ventoora for Sultan (?) and a Milk Woman, Flower Seller, Sweet meat man, Snake Men, Tinners, Making Liquor, Jemak Jumbler (?), Toy Seller, Monkey Dancing, Bell Man and Beggar, Conjurors, Bear Wrestler, Sportsmen (depicted hunting game), Smokers and Bang Maker (?). Gold twister and beater, Rice Sellers, Milk Man, Water Carrier, Barber, Dryers, Shoe Makers, Bankers, Persian Well, Making Butter, Silk Makers, Potters, Dancing Girl, Cotton Beater, Butchers Selling Mutton, Gardener selling Fruit, Cashmere Women Making Warm Clothes, Washerman, Cloth Makers, Souvenir (?).

Single volume, watercolour album of illustrations on paper, some leaves embossed with 'London Serpent' stamp, containing 60 paintings of tradespeople and historical sites, complete, 245 x 200 mm; illustrations ruled within gilt, blue and red borders throughout, captions in contemporary hand (in the English language) to the upper border of each illustration, some very light surface dusting and light browning to outer edges of leaves, else bright and attractive condition; contemporary leather over pasteboards, covers with centrally blind-stamped decorative vignettes, ruled within blind-stamped floral decorative borders, spine and corners a little worn, spine ends repaired.







CALCUTTA IN SPECTACULAR COLOUR

21. D'OYLY, SIR CHARLES. *Views of Calcutta and its environs.* London, Dickinson, 1848.

£37,500 [ref: 95219]

THE TOPOGRAPHICAL BEAUTY OF CALCUTTA IN ITS CLASSICAL HEYDAY: A FINE EXAMPLE OF D'OYLY'S IMPORTANT LITHOGRAPHS. Calcutta's architectural heritage and topographical growth have continued to fascinate people since the city was founded some 300 years ago, explaining why it appears in printed views more frequently than any other city in India.

Sir Charles D'Oyly, administrator in India and artist, was born at Murshidabad, India, in September 1781. His family returned to England in 1785, and at the age of 16, D'Oyly sailed for India, with introductions from Warren Hastings. Although a career administrator, D'Oyly's real significance is as an artist. He drew as a child, and was sending drawings home from India soon after arrival. Like many amateurs in India, his work came under the influence of George Chinnery; the two men were constantly in each other's company between 1807 and 1820. A fine draughtsman, his topographic drawings in pen or pencil are often of great skill and sensitivity.

D'Oyly died in 1845 and his views of Calcutta, worked up anonymously for publication by George Francis White, were published as lithographs by Dickinson & Co. posthumously in 1848. These lithographs reflect the appearance of the city in the 1830's, some 15 years after James Fraser's views of the city. By this time, additional roads had been laid out. Buildings and other features of the townscape had been completed, including a prominent monument on the Maidan Road erected to the memory of Sir David Ochterloney by the citizens of Calcutta. The city was more established, its parks and gardens had matured and trees had grown.

First edition. Large folio (69.5 x 50.5 cm.), hand-coloured lithograph title and 25 hand-coloured lithographs, one folding (tear repaired), two plates with 2 views, modern red half morocco gilt preserving original pictorial gilt upper cover vignette, an attractive example. Abbey (Travel), 497; Tooley (1954) 187.



22. **FERDOWSI, ABDUL QASIM.**
Shahnameh, Bombay, India, Aqa Mirza
Mohammed Baqer Shirazi, Dated 1275-76 AH
(1858-59 AD).

£8,750 [ref: 106180]

Bombay was inhabited by many second and third generation Indian Zoroastrian members of the Parsi community by the nineteenth century and as communication and trade developed between Iran and India many of these Parsi communities began reconnecting with their ancestral homeland in Iran. This publication is the antithesis of this cultural merger with the illustrations and style of manuscript produced for this publication very much following the Qajar style that was prominent in Iran during this period, featuring illustrations which are characterised by a more realistic treatment of portraiture than any Indian artistic equivalent.

The first Bombay *Shahnameh* was printed in 1262 AH (1846 AD) and in the twelve years between that first edition and the present edition there were six other imprints (in 1266, 1270, 1272, 1274-75 and 1275), each of these considered scarce early and rare editions in themselves with varying issue points and characteristics (often making these early editions bibliographically challenging).

The enormous popularity of this text in India meant that it was published in many subsequent editions well into the 20th century and beyond. Rather unusually, this text was nowhere near as popular among the Iranian population when it was first published in Tehran in 1265-67 (1849-51); a secondary edition did not appear in Iran until 1275 (1858 AD), and thus any and all editions published between 1846 and 1858 can be considered early lithographed editions of this epic text.

Single volume, the 'Bombay 1275-76 edition', lithographed from a manuscript, illustrations in the text, 4 books of the Shahnameh all complete and present, lacking two preliminary folios (pp. 1-4, section of preface and fihrist) and 9 folios from the postscript at the end (pp. 36-54, including text for the Molheqât and Farhang-e alfâz-e nâdere), 295 x 205 mm; lithographed text throughout, numerous illustrations in the text, internally very clean and crisp condition, a few tears skilfully repaired; contemporary block-printed cloth over boards, covers detached, spine lacking backstrip, worn.

Iraj Afshâr, Ketâbshenâsi-ye Ferdowsi, Teheran 1347 AS (1968 AD), p. 195, no. 10.



23. [ANGLO-INDIAN SCHOOL].
[Large portrait painting of a Bombay
Governor, possibly from the Puna
region]. [Bombay, circa 1860].

£6,500 [ref: 103283]

A very attractive and large portrait of a Governor of Bombay, possibly of Parsi heritage, apparently executed by a local Indian artist. The large verandah on which the subject is seated features some classical western architectural features, including the column and balcony railing. These features paired with the silk embroidered robes and multiple strands of beaded jewellery of the subject signify that the sitter was of high rank and likely governor of the region and land that is disproportionately seen behind him as a vast and luscious landscape. The scene is rather unusually set at night-time with the light of the moon and stars shining against a darkened sky to create a very atmospheric and captivating image.

Large painting on board signed 'Punir Shabab Bombay' (signed in lower left-hand corner), gouache on thick board, depicting an elegantly robed gentleman seated on an open terrace, with a moon-lit countryside and winding river in the background with stars illuminating the sky, 600 x 440 mm; some light water-staining and a small section of the top-left corner chipped with loss, rubbed and darkened (as often); reverse blank, in modern frame, glazed.





WITH FINE MARBLED PAPER BORDERS

24. [ALEXANDER THE GREAT]. CAMPBELL, JAMES. *Tarikh'i Iskandar* (The History of Alexander), copied by Ibn Muhammad Khan Safdar 'Ali. Kabul, Afghanistan, dated Monday 8 Rabi II 1291 AH (1874 AD).

£30,000 [ref: 106371]

A fine illuminated manuscript with remarkable decorated marbled borders, of many varying designs and patterns. The use of marbled paper borders in a bound manuscript, as here, is very unusual. Marbled paper was often used to decorate album pages and calligraphic panels from the sixteenth century onwards and was very much a decorative tool elevating the design and appeal of a single artistic creation (i.e. a miniature or calligraphic exercise). The only other known textual manuscript to include marbled borders to this degree was copied by the same scribe as the present manuscript and was a translation of Voltaire's *Histoire de l'Empire de Russie sous Pierre le Grand* and *Histoire de Charles XII, roi du Suede* (Private collection, Christie's, *Art of the Islamic and Indian Worlds*, 26th October 2017, lot 123); a reference to this secondary text is given in the preface of this manuscript: 'Ibn Muhammad Khan Safdar 'Ali is to produce this text as well as the History of Peter the Great' thus confirming that the two volumes were undeniably associated at the time of production and assembled in this style at the bequest for the same patron.



The text deals with Alexander the Great, starting with his origins in Macedonia, his conquests, from Egypt to parts of India and Turkestan along with his burial in Alexandria and was copied by Ibn Muhammad Khan Safdar 'Ali in Kabul on Monday 8th Rabi' II 1291 AH (25th May 1874 AD). Little is known about this particular calligrapher, however they are recorded in Mehdi Bayani as 'an obscure nasta'liq calligrapher of the nineteenth century', with the only recorded work being a calligraphic page in the Archaeological Museum in Delhi, signed Sayyid Safdar 'Ali (see M. Bayani, *Ahval va athar-e khawshnavisan*, vol. 2, Tehran 1346 AS, p. 330).

This work was originally assembled by James Campbell at the bequest of the Qajar Prince Abbas Mirza in 1813, the present manuscript presumed to be a translation of that original text. James Campbell was an assistant surgeon in the East India Company, who travelled to Persia with Sir John Malcolm. He became Chief Surgeon to the Qajar Prince Abbas Mirza (Governor of Adharbayjan and son of Fath' Ali Shah Qajar) from 1810 to 1814 before travelling to Russia with Sir Gore Ousley in 1814.

Provenance: Begum Iskandar Mirza 1899-1969, wife of Iskandar Ali Mirza, first President of Pakistan from 1956-58.

Single volume, illuminated manuscript on paper with fine marbled paper borders, in Farsi, 119 leaves, complete, 336 x 230 mm; single column, 11 lines to the page written in neat nasta'liq script in black ink, occasional headings and significant words in blue, inner margins ruled in gold and blue, outer borders throughout decorated with fine marbling, one illuminated opening headpiece, one further illuminated heading; contemporary burgundy leather binding, blind-stamped with corner pieces to covers, a very handsome volume.



25. [INDIAN MINIATURE PAINTING]. [Wild Boar Hunting scene]. [Rajasthan(?), India, early 20th century].

£1,500 [ref: 103536]

Large miniature painting on paper, ink and gouache heightened in gilt, 410 x 270 mm.; depicting a vast and intricate wild boar hunting scene, a nobleman attaching on the riverbank alongside female devotees who are seen fishing, enclosed within an encampment, male worshippers bathing in the river in the foreground, very bright and attractive condition; in modern card mount, framed and glazed.

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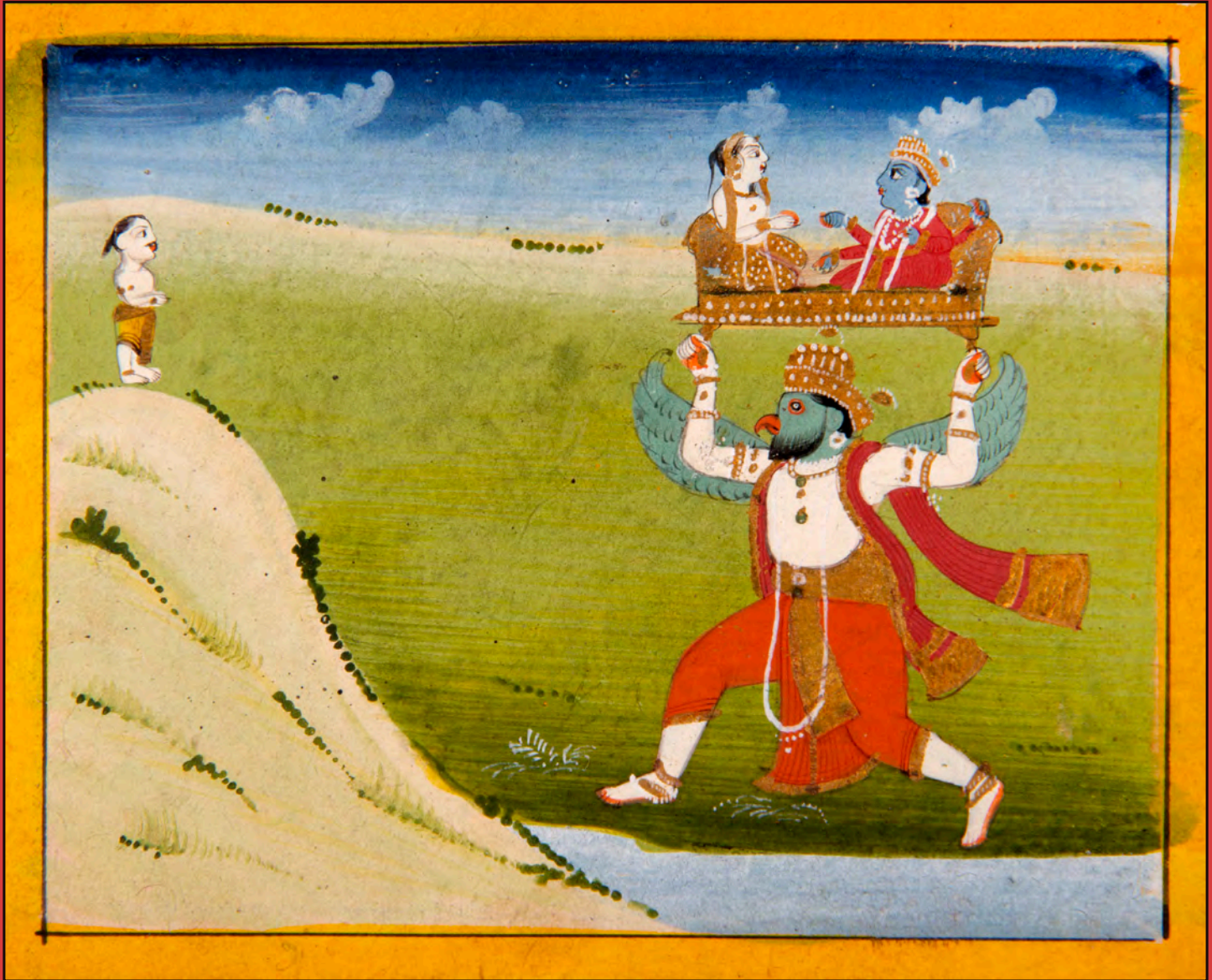
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Photography by Ivone Chao, Magdalena Wittchen and Natasha Marshall





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