

Islamic Art & Archaeology

The Library of Prof. Richard Ettinghausen (1906-1979)

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Including the Library of Dr. Elizabeth Ettinghausen

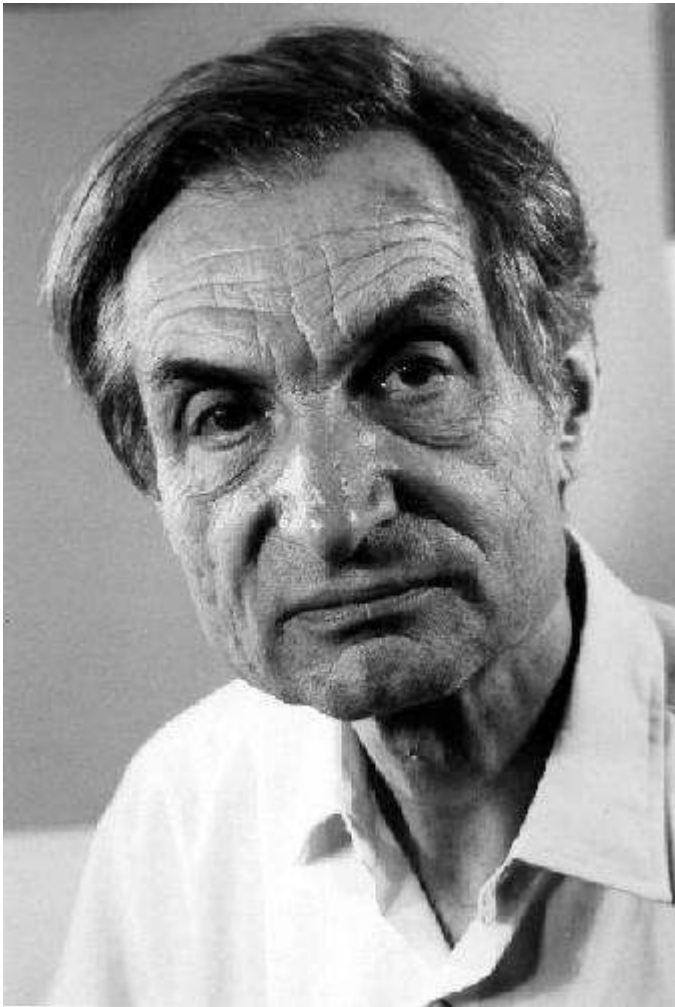
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Richard Ettinghausen. Photograph courtesy of Mrs. Ettinghausen.

ETTINGHAUSEN, RICHARD

ETTINGHAUSEN, RICHARD (1906-79), a German-born and educated scholar specializing in the study of Islamic art. His career was largely in the United States, where he held both curatorial and professorial appointments. Although his interests and publications ranged from Spain to India, he made especially important contributions to the study of Iran's artistic heritage, with a strong emphasis on the portable arts and on artistic and cultural links between the pre-Islamic and Islamic periods.

Born in Frankfurt on 4 February 1906, Ettinghausen's initial training was at the University of Frankfurt with supplementary studies at the Universities of Munich and Cambridge. By 1931, when he defended his dissertation before Carl H. Becker, he had acquired a thorough grounding in "Oriental Languages," that is Persian, Arabic, Hebrew, Aramaic and Syriac, "Oriental History," and the "History of Art." Shortly thereafter he moved to Berlin where he continued his studies at Berlin University, acquiring expertise in Arabic epigraphy and numismatics while working at the Berlin Museum's Islamic department as a *Voluntär* under the tutelage of Friedrich Sarre and Ernst Kühnel. Although Ettinghausen's official role at the Berlin Museum ended in early 1933 because of decrees issued by the National Socialist Party, he retained an admiration for the work of his former colleagues, especially that of F. Sarre, whose combination of intuitive connoisseurship with exacting and methodical scholarship resembled that of Ettinghausen himself.

Between his departure from Germany in June, 1933 and the summer of 1944 when he joined the staff of the Freer Gallery in Washington, Ettinghausen held appointments at several institutions and published important studies on Persian art. During 1933-34 he resided in London where he both continued his studies of Persian language, history, and geography under E. Denison Ross and Vladimir Minorsky and was employed by Oxford University Press as "assistant editor" for the *Survey of Persian Art*. During 1934-37 Ettinghausen worked in New York for the *Survey* under Arthur Upham Pope. Although initially Ettinghausen was employed primarily for his linguistic expertise, he also wrote chapters in the *Survey* dealing with pre-Islamic and Islamic ceramics as well as manuscript illumination.

During his years as Curator at the Freer Gallery in Washington (1944-67), Ettinghausen made important acquisitions for the collection, and helped to organize major traveling exhibitions including "7,000 Years of Iranian Art" (1964-65). He also encouraged others to publish studies on Islamic art, first through his work as editor of *Ars Islamica* (1938-51) and then of *Ars Orientalis* (1951-61). In 1961, concurrently with his work in Washington, he began to teach at New York University's Institute of Fine Arts, becoming a full-time faculty member in 1967. Subsequently, he joined the staff of the Metropolitan Museum as Consultative Chairman of the Islamic Department (1969-79).

Ettinghausen's publications touch on many facets and periods of Iranian art from pre-Islamic and Islamic ceramics to manuscript painting and illumination, epigraphy, metalwork, and carpets. However, his greatest contribution came not from the range and volume of his studies, but rather from his innovative approach. Before Ettinghausen's time most publications on Iranian art had focused on the visual analysis of decorative themes in particular media, whereas he stressed the need to synthesize visual, textual, and historical knowledge. His basic approach is best articulated in a 1951 essay entitled "Islamic Art and Archaeology": "We have to study the monument's function, or the object's use, the conditions of life, work and trade under which it was made, and all the associations that helped to create the work, whether they were derived from religious, magical, astrological, literary or folkloristic concepts" (p. 15).

Because of his use of both exacting connoisseurship and broader cultural analysis, many of his studies remain of fundamental importance to the field. Several of these focus on

Iran during the 12th and 13th century, notably “Evidence for the Identification of Kashan Pottery” (1936), “The Bobrinsky ‘Kettle’: Patron and Style of an Islamic Bronze” (1943), “The ‘Wade Cup’ in The Cleveland Museum of Art” (1957), and “The Flowering of Seljuq Art” (1970). The art of Iran also figures prominently in his books *Studies in Muslim Iconography I: The Unicorn* (1950) and *From Byzantium to Sasanian Iran and the Islamic World* (1972). A synthesis of his ideas on Iranian art is found in *The Art and Architecture of Islam: 650-1250* which he co-authored with Oleg Grabar. A volume collecting many of his articles and other short pieces was published in 1984 (*Islamic Art and Archaeology: Collected Papers*) and a partial bibliography is included in his 1974 Festschrift (*Studies in Art and Literature*).

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(Priscilla P. Soucek)

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13 Richard Ettinghausen and the Iconography of Islamic Art

Robert Hillenbrand

This chapter¹ will begin by trying to define where Richard Ettinghausen belonged in the context of the German museum tradition; it will then summarize briefly where his strengths lay; next, it will attempt to situate his development within the elusive matrix of German refugee scholarship;² and finally, it will seek to pin down his approach in the study of Islamic iconography (see Figure 50).

In many of the obituaries and appreciations that appeared after Ettinghausen's death in 1979,³ the formative influences on him as a scholar are held to be such men as Wilhelm von Bode, Friedrich Sarre and Ernst Kühnel, all of whom had distinguished careers as museum men in Berlin. And it is true enough that Ettinghausen knew these men and their work well. He certainly understood their ideas. But it is a serious mistake to hold that he fitted snugly within this tradition, a tradition to which his almost exact contemporary Kurt Erdmann belonged. Ettinghausen did not have the lengthy museum apprenticeship that would have been required for membership of that club, for while he did indeed begin as an assistant to Kühnel in the Islamic department at the Kaiser-Friedrich Museum in Berlin after completing his doctorate in 1931, he left as early as 1933 to spend a year in England, at Cambridge, and by 1934, at the age of 28, he had already emigrated to the United States. For the next ten years he was employed in and around American universities and research institutes. It was only in 1944 that he was appointed to a museum post, at the Freer Gallery in Washington, and by that time his scholarly formation was complete, as the major articles on Fatimid painting and the Bobrinsky 'bucket' demonstrate.⁴ The German museum tradition in the field of Islamic art, and the scholarship that it had generated, was altogether too pedestrian to inspire him. As

one can see in the work of Sarre and Kühnel (and later Erdmann), it dealt too much with trivia – the brief publication of this or that ‘new’ object. In such articles, the basic documentation is unexceptional, and one cannot deny that a stone has been added to the cairn of knowledge. But the wider and subtler faculties of the mind are not seriously engaged.

Ettinghausen, by contrast, had the instincts of an explorer rather than those of a recorder of information. Beside him, these others, frankly, look dull. He had far more in common intellectually with Ernst Herzfeld⁵ and, more generally, with an adventurous, speculative, even diffusionist tradition of intellectual enquiry in art history – in other words, the tradition represented by so many other émigré German art historians of the 1930s. Yet his instincts as a museum man and his usually unerring feel for objects preserved him from the worst excesses of speculative scholarship. He was never in danger of turning into some Josef Strzygowski, foaming at the mouth as he propounded some cherished theory in defiance of common sense.⁶

A clue to Ettinghausen’s own preferences as a scholar may be found in the extremely generous tribute that he paid to Kühnel in the preface he wrote to the *Festschrift* (1959) for that scholar, a work which he organized and edited. He singles out for special praise the ‘wide range of subjects covering every branch of Islamic art from Moorish Spain to Muslim India and every field with which Islamic art had any relations’, the ‘originality of his research... his pioneering spirit... his rare ability to penetrate to the essentials of a broad subject... [and] to write general works in a lucid and stimulating manner’.⁷ All this could, with much more justice, be an epitaph for Ettinghausen’s own scholarly achievement. It may also indirectly shed light on what he was trying to achieve in his own published work.

Unlike von Bode and his colleagues, Ettinghausen was by temperament, and also to a significant degree by training, an orientalist in the broad sense rather than a museum curator alone. The word ‘alone’ is necessary because, while the museum side was indeed an important element of his overall make-up as a scholar, it was not chronologically the first nor perhaps even the crucial one. And the phrase ‘orientalist in the broad sense’ – the term is not intended to evoke the negative connotations that it has acquired in the post-Said era⁸ – can be justified by the fact that he was not at base a philologist. His work is not founded on close and extensive reading of original sources in Arabic, Persian or Turkish, and it is perhaps significant that the topic of his German PhD, anti-heathen polemic in the Qur’an, did not act as a base for his future work in any obvious sense. That said, he did have a particular fondness for the Persian language, at which he worked hard in the early 1940s, and which he loved to speak.⁹ It is worth noting, however, that he did not have many of the experiences which nowadays are taken for granted as part of the intellectual formation of Islamic art historians – for example, archaeological fieldwork, architectural surveys, wide travelling in the Muslim world and living for a substantial period in a Muslim country. Thus his very strengths as a museum man were offset by certain lacunae.

The sheer range of Ettinghausen’s expertise leaves one with an abiding sense of awe. The days are now definitively gone when a scholar could not merely aim to cover the entire chronological and geographical span of Islamic art, from the seventh to the twentieth century and from Spain to India, but also *succeed* in the attempt at the level of the scholarship of the time. The system has now geared itself not just to prefer the specialist but also to reject the would-be ‘Renaissance man’. While much

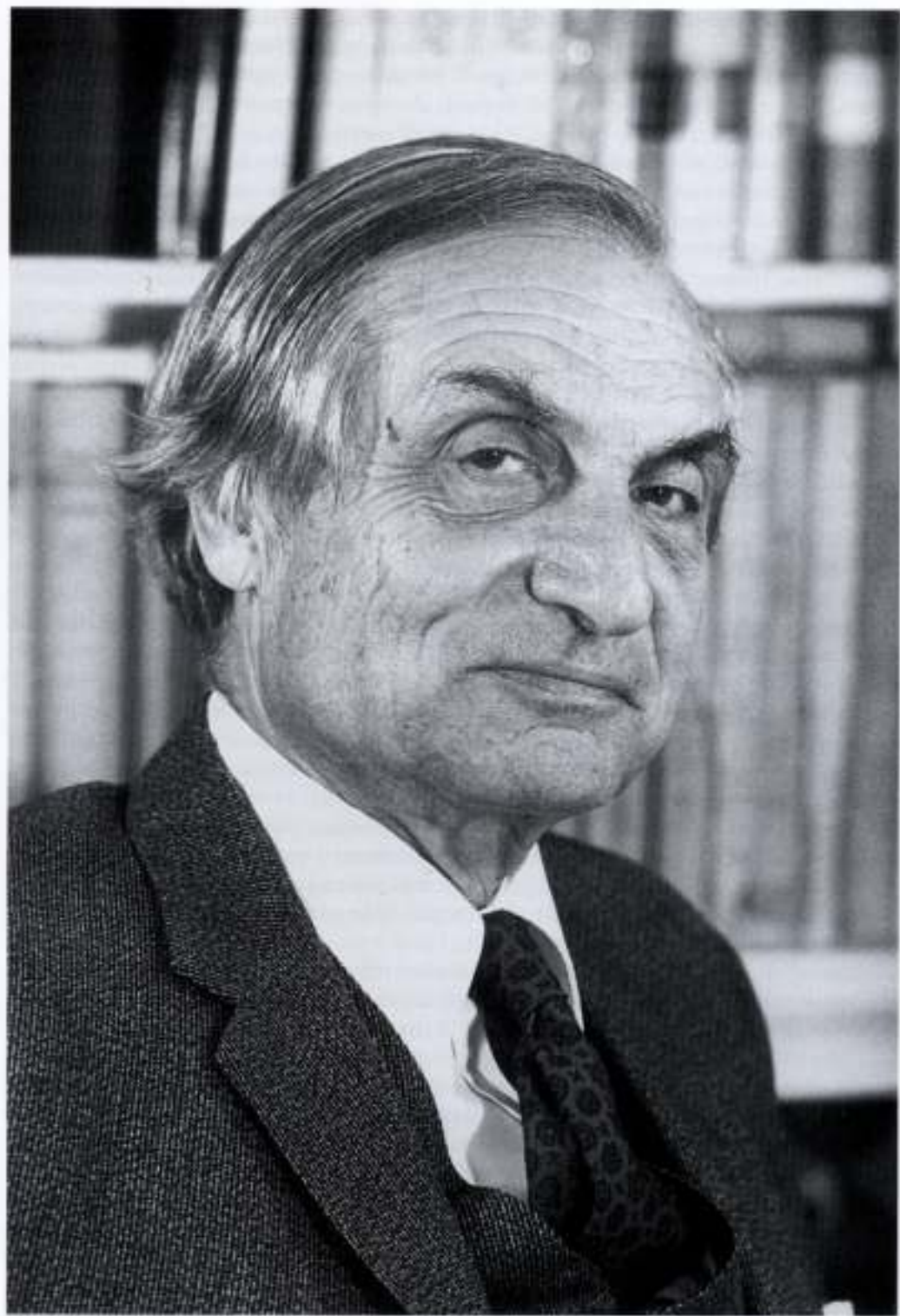


Figure 50: Richard Ettinghausen.

has been gained in the process – the data base for Islamic art historical scholarship is now incomparably bigger than it was, say, 40 years ago, and this has made it possible to create a much more nuanced picture of the past – there have been corresponding losses. These make themselves felt at both the general level represented by handbooks of Islamic art and by general accounts of specific media, dynasties or periods, and at the level of specialist pioneering research in which new information is unearthed and interpreted. Specialization has clogged the sustained flow of information, association, intuition and speculation which, when wielded by a master, can so enrich both the overall perspective of a field and the close-focus study. The breadth of sympathy that made virtually nothing to do with Islamic civilization alien to Ettinghausen is fostered no more, indeed, is positively restricted in today's scholars by the need to cultivate intensively a limited field of enquiry. That represents a quantum leap backward as well as forward in Islamic studies. After all, such a commitment to a limited field usually engenders a corresponding and mounting unease the further away one ventures from it. The result is all too often intellectual impoverishment. Such a figure as the Muslim geographer Ibn Battuta, who in the fourteenth century could travel for most of his adult life from his native Morocco to India and beyond, and yet remain the whole time within a single civilization united by similar institutions and forms of worship, is a reminder that the approach adopted by Ettinghausen has the sanction of medieval example behind it. Yet there was emphatically nothing superficial about Ettinghausen's work. He was, if not a 'Renaissance man', one of the few scholars of Islamic art who was a generalist and specialist alike, and it is doing him no more than justice to salute him as a genius in the *Oxford English Dictionary's* definition of that word: 'Native intellectual power of an exalted type, such as is attributed to those who are esteemed greatest in any department of art, speculation or practice; instinctive and extraordinary capacity for imaginative creation, original thought, invention or discovery. Often contrasted with *talent*'.

But of course there is much, much more to the making of a great scholar than a first-class intellect. Such a person needs to possess an ever-flowing fountain of inspiration, and an even more copious fountain of perspiration, and the wisdom to know the difference. Ettinghausen had that vital gift. It kept his feet on the ground, and it kept his head the proper size.

Above all, it seems that he had some elusive extra quality that set him apart from the crowd. One may recognize well enough, for example, that the artist Jan Vermeer achieves something with the play of light in his paintings, or in the balance between lemon yellow and powder blue, that magically transforms everyday reality; but the secret of that mysterious alchemy simply will not be pinned down. We can all think of musical examples of the same phenomenon, when a passage somehow slips under our guard and transports us to another place, a place of revelation of whose existence we otherwise have only rare intimations. And the same is true of literature – poetry, as they say, is what gets lost in translation. Insight of this superior kind is also possible in creative scholarship, even if it is encountered only rarely, and it is worth considering how Ettinghausen achieved it – though the road to it perhaps leads through dark places. There are, no doubt, those who may find the paragraphs that follow inappropriate in a scholarly appraisal of Ettinghausen. It might be argued that essentially the man is the work that he has left behind. But this would be

to deny a more holistic approach that is peculiarly apt in the context of the turmoil of the 1930s and 1940s and the massive disruptions and suffering that it inflicted on so many people. Some people weathered these storms; others were scarred for life, although they did not speak of their experiences, preferring perhaps at some subconscious level to bury the pain.

What then, of Ettinghausen's place in the context of German refugee scholarship? It is common knowledge that German, mostly Jewish, scholars poured out of the Third Reich in the 1930s. While some of them, such as Hugo Buchthal, Ernst Gombrich, Otto Pächt, Nikolaus Pevsner, Fritz Saxl and Rudolf Wittkower, settled in Britain, the majority went to the United States. 'Settled in Britain'; 'went to the United States'. Consider for a moment what lies behind those innocuous words. Imagine what it might be like to leave your loved ones, your native country, your house, your job and your books, in other words literally everything you have, and to have to do all this perhaps at fearfully short notice, in secret and in dread. For a scholar after all is first a human being and does not, cannot, live entirely in the study. Think of the countless blows to your pride, self-esteem, confidence that such a harrowing experience brings in its train, and the gnawing uncertainty of what tomorrow will bring. For the resettlement process was not straightforward. In the United States, someone, some fairy godmother, had to persuade the authorities to allow these refugees to enter the country, had to find a place for them to live, money, a job that Americans in the Depression could not do. The nightmare did not end when they left Germany. Bitter the bread that exiles eat. To become a refugee in adult life challenges the whole of what you are.

In the field of art history, the end result is familiar: Ernst Herzfeld, Ernst Kitzinger, Richard Krautheimer, Erwin Panofsky, Kurt Weitzmann. As Walter Cook in Princeton said, 'Hitler is my best friend; he shakes the tree and I collect the apples'.¹⁰ But it really was not as simple as that. It is true that for the most part they were still youngish men, in their thirties. Ettinghausen, as it happens, was younger still. Even so, some never managed to recover their mental, emotional and spiritual equilibrium. They could not come to terms with the changes that had been forced on them. Bernard Malamud has written movingly about these casualties.¹¹ Those who made it were changed, changed utterly. And this is where it is necessary to use one's imagination. Was it that they had been able not only to digest the atrocious upheavals in their lives but also in some way to transmute them, to turn them to good? That means more than simply starting again in a new environment, where they could breathe the air of freedom. It is hard not to sound pompous or banal saying this, but the events of the 1930s and what followed forced these scholars to confront, in their own personal lives, questions of human destiny. Those are not questions that come naturally to mind in the study of art history. But perhaps they should, and we in turn should be the richer for it.

The picture that I have drawn here may seem too highly coloured, too emotional or even romanticized. Assuredly it is not the whole truth. Nor, of course, does it apply to all the German art historians who found asylum in Britain or the United States. But for those refugee academics in the field of art history who do in general fit the category loosely defined in the preceding paragraphs – and some of the scholars already mentioned, irrespective of race, do not fit it and had a distinctively different personal history – the effect was that now they thought not just intelligently but

profoundly, as it were from within. This was a victory for the human spirit. It gave them insights into human nature denied to those who had lived safer, softer lives, and had merely their intelligence and their learning to offer. Personal tragedy, in other words, transformed their scholarship and gave it a heightened awareness.

There was another element at work too: the switch from German to English. Those non-Germans who have to read academic German will know that its difficulties are not those of vocabulary but of syntax, and that they often obscure rather than reveal the writer's meaning. The issue is much more than the change of gear involved in English when moving from conversation to lecture, or even from the spoken to the written word. Some heightening of tone is inevitable in this process. In German, the change is quite radical. In the hands of too many German academics, especially in the early twentieth century, sentences lengthen to almost comic proportions. They trail subordinate and adjectival clauses like so many railway carriages attached to the parent locomotive. The prose is clotted and opaque. First it slows you down. Then it swallows you alive. Mark Twain has extracted the full humorous potential of that process.¹² Yet this kind of language was *de rigueur* in German scholarship in the 1930s, and even now it is not entirely dead. To write in a much lighter and transparent way was not a serious option. It was not respectable. Of course one can be pretentious and obscure in any language; but it certainly does not help if the language itself – or rather one of its sub-sets – seems to encourage this.

Personally, I doubt whether some of the great German refugee scholars would have become the towering international figures that they did if they had continued to write in German. As the sociologist Marshall McLuhan has taught us, the medium is the message. Those of us who know what it is like to think and write in two languages will be aware that a language imposes certain patterns of thought and expression. In another language the patterns are different. In the case under discussion it is striking to note that once these men had discarded the baroque superstructure of academic German they developed (with help) a good plain English style. In the process, of course, they acquired an audience. In Ettinghausen's case one has only to compare his German article of 1934 on the Ka'ba¹³ with his English article of 1935 on Seljuq Qur'ans.¹⁴

These remarks should help to explain that for such refugee scholars the act of writing in English, however difficult and frustrating it was for them, was also a liberating experience.¹⁵ And it had wider ramifications than this, for it was the high road to assimilation. They were, after all, outsiders – foreigners whose tongues gave them away with every word that they uttered. So they were driven by quite disparate motives: the urge to belong, the desire to forget the past in work, the need to make up for lost time, the compulsion to escape from the threatening world outside, the sense of intellectual freedom which they experienced in America. Whatever the motives, their productivity was astonishing, and Ettinghausen was no exception. Between 1934 and 1939, he published 30 titles on topics ranging from Qur'ans to the iconography of shadow figures, from dated tiles to glass weights, from Egyptian woodwork to Persian painting.¹⁶ His contributions to Arthur Upham Pope and Phyllis Ackerman's *A Survey of Persian Art* (1938–9), taken together, are of book length.¹⁷ Almost all this work is in English – no mean achievement for a man uprooted from his personal and academic environment and forced to fend for himself in a foreign land and in a foreign tongue, even if, in his particular case, he already had some facility with English.

And then it stops. With the outbreak of the Second World War there began for him not just the biblical seven lean years but a lean decade. He spent its early years in Michigan, but it is likely that his mind and heart were elsewhere. He published only two articles of real consequence, one on Fatimid painting, 'Painting in the Fatimid Period: A Reconstruction' (1942), the other a classic exploration of the Bobrinski 'bucket', 'The Bobrinski "Kettle": Patron and Style of an Islamic Bronze' (1943).¹⁸ It is grimly appropriate that this latter article, which launched him in the new direction of iconography, failed to have the impact that it deserved in America because the ship which was transporting that issue of the *Gazette des Beaux-Arts* across the Atlantic was sunk by a submarine. It is hard to explain this ten-year lag in productivity, which – it is important to remember – was both preceded and succeeded by intense activity in published research, in professional terms alone. This was, after all, a scholar who was sold out to research and publication, who was in his prime and who had a safe, relatively untaxing job as a university teacher followed by a curatorial post in a museum. These should have been his most productive years. Instead, they were the opposite.¹⁹ The lengthy gap in his output therefore seems much more likely to reflect his personal situation. Since this period coincides exactly with the war years and their immediate aftermath, that is the obvious place to look. One thinks immediately of the loss of his first wife in the late 1930s. I remember in 1979 talking to Ettinghausen's fellow Islamicist and friend Shlomo Goitein, then nearly 80, about these years, and he recalled that Ettinghausen himself did not talk about them, though Goitein well knew that his friend had lost loved ones. He had a vivid memory of meeting Ettinghausen in 1946 or so, and being deeply struck by how 'his lovely face', as Goitein termed it, was transfigured by grief. I simply have no information about how Ettinghausen coped with his bereavements. But what is plain from the published record is that he only very gradually regained the impressive productivity of his early thirties, though now at a markedly higher intellectual level. As noted earlier, between 1933 and 1939 his publications – reviews and obituaries excluded – totalled 30; between 1940 and 1949, the corresponding number is ten. In other words, he published roughly one-fifth as much per year in the 1940s as he had in the middle and later 1930s. The turn-around was signalled by the publication of his monograph *The Unicorn* (1950).²⁰ His reputation depends principally on what he published thereafter.

And so to the last topic for discussion. It will be clear by now that there is no intention here to present Ettinghausen as merely one member of an undifferentiated mass of refugee German scholars; but through that prism at least some aspects of his achievements may in part be understood. Moreover, there operated between these scholars an informal freemasonry far stronger than the normal bonds of collegiality. This is not to suggest that Ettinghausen was a team player, but merely to highlight that the shared educational, cultural and linguistic background of these refugee scholars gave them a ready source of intellectual companionship and professional expertise. And if there was one thing that bound these émigré German art historians together, it was an interest not in connoisseurship, not in the recording of objects, not in problems of dating or provenance, but in the meaning of works of art, that is in iconography. Here, Western art history had a flying start, and it was left to Ettinghausen virtually to create this subject in the study of Islamic art. He certainly had precious little foundation to build on in the United States; the many articles on

Islamic art in the bulletins of the various American museums before 1940 are remarkable for the arid and meagre quality of their discourse.

How did Ettinghausen operate? Although a great many students passed through his hands over the years, they do not seem to have been a vital element in Ettinghausen's life as a scholar. Few completed a doctorate under his care. One has the impression that he taught students rather than that students taught him. They were not an integral part of his *modus operandi* as a scholar. It seems instead that in the first instance he drew inspiration not from freewheeling discussions with his students but from the objects with which he communed so closely. The close, rigorous analysis to which he subjected these objects allowed him to distinguish the elements that mattered from those that did not, and thus to seize the essence of the work of art that he was studying. That may sound rather obvious, but, in fact, very few people, art historians included, have both the X-ray eyes and the intellectual discrimination to use them creatively. He then contextualized these objects with all manner of supplementary information drawn from Islamic religion, history, literature and culture. Here was the orientalist at work.

But all this was merely the raw material for the article itself. Ettinghausen's particular skill lay in the arrangement of the raw material. It was not his way to bludgeon the reader by sheer weight of data. He preferred to create an argument. Typically, he would begin by identifying a puzzle. Often this puzzle related to material that was, at one level, very well known: illustrations and descriptions had been published, the approximate date and likely provenance had been established. And there earlier scholarship had left it. No further questions had been asked.

And then Ettinghausen would draw attention to some hitherto overlooked aspect of the piece and invite you to study it, trailing before you a series of interconnected questions or comments. You feel as if you have been taken into his confidence. At this stage there begins a treasure hunt, with clues artfully scattered along the route. And this is exciting. For in the manner of his presentation, Ettinghausen leads you to expect that he has the answer up his sleeve. A voyage of discovery is under way, but the pilot knows the destination. The method is to cast light on the problem by viewing it from several different angles, and its effect is to reveal the solution very gradually. The evidence is presented slowly, step by step. It is essentially a version of the Socratic dialogue; the reader is fully involved in the quest and has to work actively, not merely absorb passively and wait for the answer to be presented on a plate. As with a Socratic dialogue, a rigorous logic controls but does not dampen the speculative activity of the author's intellect. Part of the method is to render unbreakable each separate link in the chain of reasoning. Understandably, then, it calls for a powerful effort of the will to challenge the cumulative weight of evidence so persuasively and rationally presented. Once that effort has been made, it is equally difficult to find any chink in the reasoning – witness his account of the Freer lustre plate,²¹ which seems continually to teeter on the brink of over-interpretation but never quite topple over.²² Not for Ettinghausen the wild leap into the unknown. Not for him either, as noted earlier, the half-baked speculation. His speculations were always fully baked; one feels he would not have wished to present material for which he did not have an explanation that satisfied him. Wrong turns are meticulously documented; less likely solutions are presented in detail, only to be discarded. You do not feel, therefore, that inconvenient evidence has been suppressed; it has been confronted and dealt with

honestly. So you trust the result. The method also makes allowances for not arriving at a single clear-cut answer but for presenting a range of possibilities, or – more accurately – a field of circumstances within which the answer is likely to lie. His articles on the 'Wade Cup'²³ or the lustre ware of Spain²⁴ are examples of this technique. And the range of supplementary documentation, both literary and visual, that he brings to bear on such key pieces as the Boston 'hunting carpet' transforms the way we look at them.²⁵ He even makes us believe that we half-knew all this already.

When one surveys Ettinghausen's published output, the most striking aspect of it is the absence of books. He wrote only two full-sized monographs, and they could scarcely be more different from each other. One was *The Unicorn*, an extremely detailed iconographic study, still the only one to have been published on the significance of a single animal in Islamic art, though there are, of course, shorter studies galore. The other was *Arab Painting* (1962), surely his masterpiece,²⁶ a book that is still, almost 40 years after its publication, miraculously up-to-date. At one level, it is a mature summation of decades of research and thinking on the subject. At another, it charts, with sovereign assurance, a huge field of Islamic art in its entirety, and does it in such a way that the beginner as well as the specialist can read it with profit. It is a pity that this gift of synthesis, of writing a survey in a challenging manner, was not exercised more in his career. His contribution to *The Art and Architecture of Islam, 650–1250* (with Oleg Grabar, 1987) in the Pelican History of Art series, was in the works for 20 years or more, and death prevented him from putting the finishing touches to it. The other books he wrote were either brief introductions or, in the case of his last book – *From Byzantium to Sasanian Iran and the Islamic World* (1972) – essentially discrete articles published in book form.

It is no accident that he avoided the book as a means of expression. His instinct was rather to engage with specific problems in the context of specific objects; and that pointed to the article rather than the book. It is in the article form that he could best investigate in appropriate detail the meaning of a given object. Thus his articles are his principal legacy to the scholarship of Islamic art. They document his precocious recognition that there was such a thing as Islamic iconography. Previously, this was the subject that dared not tell its name. His exploration of this field exposed the threadbare quality of the traditional taxonomic and aesthetic approaches. It is a tribute to his prescience that no other field of Islamic art has grown so rapidly in the last 50 years as that of iconography. And so it is that the key to his scholarly achievement, and to its cumulative power, is the mammoth 1300-page volume of his *Collected Papers* (1984).²⁷ It is a fitting memorial to a man whose like we shall not see again.

- 3 See, in particular, the booklet *Richard Ettinghausen: February 5, 1906 – April 2, 1979. In Memoriam* (n.p., 1979), with appreciations by Stephen E. Ettinghausen, John H. Marks, Kurt Weitzmann, Adelyn D. Breeskin, Oleg Grabar, Priscilla P. Soucek, R. Bayly Winder, Angelica Zander Rudenstine, S.D. Goitein, Philippe de Montebello, Craig Hugh Smyth, Philip D. Minasian, Norbert Schimmel, John C. Sawhill and Marilyn Jenkins.
- 4 Richard Ettinghausen, 'Painting in the Fatimid Period: A Reconstruction', *Ars Islamica*, IX (1942), pp. 112–24; idem, 'The Bobrinski "Kettle": Patron and Style of an Islamic Bronze', *Gazette des Beaux-Arts*, XXIV (1943), pp. 193–208.
- 5 Though he did not have Herzfeld's Classical background, his philological expertise, his archaeological and architectural bent and his fluent draughtsmanship – all of them qualities that constantly fed into Herzfeld's scholarship.
- 6 See Robert Hillenbrand, 'Creswell and Contemporary Central European Scholarship', *Muqarnas*, VIII (1991), pp. 27–8, 30.
- 7 Richard Ettinghausen (ed.), *Aus der Welt der islamischen Kunst: Festschrift für Ernst Kühnel zum 75. Geburtstag am 26.10.1957* (Berlin, 1959), p. 9.
- 8 See Edward Said, *Orientalism* (New York, 1978).
- 9 I am grateful to Oleg Grabar and to Jerry Clinton for information on this topic.
- 10 See Erwin Panofsky, 'Three Decades of Art History in the United States: Impressions of a Transplanted European', in *Meaning in the Visual Arts* (New York, 1955), p. 332. I am grateful to Katya Weil-Garris Brandt for an illuminating conversation on this whole issue.
- 11 Notably 'The German Refugee', in *The Stories of Bernard Malamud* (London, 1984), pp. 93–108.
- 12 See 'The Awful German Language', in *A Tramp Abroad (The Writings of Mark Twain. Definitive Edition. Volume X [New York, 1923])*, Appendix D, pp. 267–84; and, for a selection of his views on this issue (which he could not leave alone), see *Everyone's Mark Twain*, compiled by Caroline T. Harnsberger (Cranbury, NJ, and London, 1972), pp. 202–11.
- 13 Richard Ettinghausen, 'Die bildliche Darstellung der Ka'ba im islamischen Kulturkreis', *Zeitschrift der Deutschen Morgenländischen Gesellschaft*, LXXXVII (1934), pp. 111–37.
- 14 Richard Ettinghausen, 'A Signed and Dated Seljuq Qur'an', *Bulletin of the American Institute for Persian Art and Archaeology*, IV/2 (1935), pp. 92–102.
- 15 C.f. Panofsky, op. cit., pp. 321–46, especially pp. 329–30.
- 16 For a bibliography of Ettinghausen's writings, see June H. Taboroff, 'Bibliography of the Writings of Richard Ettinghausen', in Peter J. Chelkowski (ed.), *Studies in Art and Literature of the Near East in Honor of Richard Ettinghausen* (New York, 1974), pp. 5–25.
- 17 Ettinghausen first began to work for the *Survey of Persian Art* in London in 1934, and married Arthur Upham Pope's secretary, Basilia Gruliov. I am grateful to Stephen Vernoit for this information.
- 18 See note 4 above.
- 19 Though this was also the time that he made a serious effort to learn Persian, much as Jean Sauvaget at more or less the same period turned his attention to Turkish. I am grateful to Oleg Grabar for this parallel.
- 20 Richard Ettinghausen, *The Unicorn* ('Studies in Muslim Iconography, I', Freer Gallery of Art Occasional Papers, 1, 3) (Washington, DC, 1950).
- 21 Richard Ettinghausen, 'The Iconography of a Kāshān Luster Plate' (with Grace D. Guest), *Ars Orientalis*, IV (1961), pp. 25–64.
- 22 Ettinghausen's study of Khirbat al-Mafjar is perhaps the boldest of all his ventures into iconography, and while most of the discussion is at once pioneering and plausible, his handling of the architectural material seems somehow to miscarry. Parallels that look convincing enough when only ground plans are studied will not hold once absolute size and the third dimension are brought into play ('The Throne and Banquet Hall of Khirbat al-Mafjar', in *From Byzantium to Sassanian Iran and the Islamic World: Three Modes of Artistic Influence* [Leiden, 1972], pp. 17–65). This is perhaps also the place to note that Ettinghausen consistently avoided writing about architecture; apart from the piece on Khirbat al-Mafjar, his best attempt in this field was a review article of Oleg Grabar's chapter 'The Visual Arts, 1050–1350', in J.A. Boyle (ed.), *The*

- Cambridge History of Iran, V, The Saljuq and Mongol Periods* (London, 1968), pp. 626–58 ('Some Comments on Medieval Iranian Art', *Artibus Asiae*, XXXI [1969], pp. 276–300).
- 23 Richard Ettinghausen, 'The "Wade Cup" in The Cleveland Museum of Art, its Origin and Decoration', *Ars Orientalis*, II (1957), pp. 327–66; idem, 'Further Comments on the Wade Cup', *Ars Orientalis*, III (1959), pp. 197–200. Ettinghausen discussed his 'discovery' of this piece in a film on the collecting of Iranian art made by Oleg Grabar. I am grateful to the latter for this information.
- 24 Richard Ettinghausen, 'Notes on the Lusterware of Spain', *Ars Orientalis*, I (1954), pp. 133–56.
- 25 Richard Ettinghausen, 'The Boston Hunting Carpet in Historical Perspective', *Boston Museum Bulletin*, LXIX (1971), pp. 70–81.
- 26 See, however, the review by Ernst J. Grube in *Art Bulletin*, XLVII (1965), pp. 375–6. I am grateful to Stephen Vernoit for this reference.
- 27 Cited in full in note 1 above. All of Ettinghausen's articles mentioned in the notes to the present paper are reprinted in that volume.

Washington Post -- April 4, 1979

Richard Ettinghausen, Islamic Art Authority

Dr. Richard Ettinghausen, 73, Hagop Kevorkian professor of Islamic art at the New York University Institute of Fine Arts since 1969 and former head curator of the Freer Gallery of Art in Washington, died of cancer Monday at the Princeton (N.J.) Medical Center.

A world-renowned authority of Islamic art, Dr. Ettinghausen supervised the installation of the Islamic art galleries at the Metropolitan Museum of Art in New York City, where he had been consultative chairman of the Islamic art department since 1969.

He joined the Freer in 1944 and was head curator from 1961 until 1967.

Before joining the Freer, he was associated with the American Institute for Persian Art and Archaeology and the Institute for Advanced Study in Princeton.

From 1967 to 1969, he was adjunct curator of the Los Angeles County Museum of art.

Dr. Ettinghausen was born in Frankfurt, Germany, and earned a doctorate in Islamic history and history of art from the University of Frankfurt in 1931. He also studied at universities in Munich, Germany, and Cambridge, England, before leaving Germany in 1933 because of the Nazis' rise to power.

He lived in England and was an assistant to the edition for the Oxford University Press' publication, "A Survey of Persian Art," before coming to this country in 1944.

His book, "Islamic Art," published in 1962, is considered to be a definitive work on the subject.

Dr. Ettinghausen also helped organize the "Art Treasures of Turkey," a 1966-68 travelling exhibition jointly sponsored by the United States and Turkey. He collected material for and arranged the permanent exhibit of Islamic art at the Mayer Memorial Museum of Islamic Art in Jerusalem.

He was a member of numerous learned societies.

His awards include the Order of the Imperial Crown of Iran and, in 1976, he received the Pour le Merite from the German Federal Republic, West Germany's highest honor.

Survivors include his wife, the former Elizabeth Sgalitzer, and a son Thomas Andrew David, both of the home in Princeton, and another son, Dr. Stephen Edmund, of Philadelphia.

Dr. ELIZABETH S. ETTINGHAUSEN

Published in The Washington Post on Sept. 11, 2016

ETTINGHAUSEN Dr. ELIZABETH S. ETTINGHAUSEN A scholar of early Christian, Byzantine and Islamic Art, died in Princeton, NJ on June 12, 2016, weeks short of her 98th birthday. She had lived in Washington, DC and its Virginia suburbs from 1943 until 1967 when she moved to Princeton. Born in Vienna, Austria in 1918 and growing up in a medical family, she studied at the University of Vienna. With the rise of the Nazis, she and her family fled to Turkey where, at the University of Istanbul, she finished her PhD in Early Christian and Byzantine art in 1943. That same year she and her family immigrated by convoy to the United States. In this country she became a fellow at Harvard's Dumbarton Oaks (Washington, DC), where she examined the Byzantine architecture of Constantinople, focusing on glazed tiles. At Dumbarton Oaks she met and married in 1945 Dr. Richard Ettinghausen, then Curator of Near Eastern Art at the Freer Gallery of Art at the Smithsonian Institution and later Consultative Chairman of Islamic Art at the Metropolitan Museum of Art (New York, NY) and Hagop Kevorkian Professor of Islamic Art at [New York University's](#) Institute of Fine Arts. Having predeceased her in 1979, he was a German-born, path-breaking scholar of Islamic art whose publications charted new directions for its study and fostered its current acclaim. In the 1950s while at the Middle East Institute in Washington, she arranged an exhibition for the US Information Agency on "The Influence of the Near East on American Design". Later she joined the Princeton Near Eastern Studies Program where she curated "The Near Eastern City since 1800" which was exhibited at the Princeton Art Museum. In the 1980s, as a member of the NYU-sponsored excavations at Aphrodisias in Turkey, she catalogued many objects from the Classical and Byzantine periods which were exhibited with her oversight at the Aphrodisias Museum. Even 18 months ago, she traveled extensively in Asia, Europe, Africa and North America, presenting at international conferences on the Middle East, Central Asia and North Africa on subjects related to Islamic art and architecture and the region's history and archaeology. In the US, she lectured at the Metropolitan Museum, NYU Kevorkian Center of Middle Eastern Studies and other universities including Princeton and Harvard. She led museum tours as a lecturer on similar subjects on the Middle East, Central Asia and North Africa for the Smithsonian Institution, Boston Museum of Fine Arts, Asia Society, Princeton Art Museum and Harvard Alumni Association. She held many honorary positions including Fellow for Life and member of the Islamic Art Department's Visiting Committee at the Metropolitan Museum, member of the Collections Committee of the Harvard Art Museum, Honorary Trustee of the Textile Museum (Washington, DC), and was a committee member of the American Turkish Society, German Archaeological Institute, Princeton Research Forum and Hajji Baba Club. She was past president of the Princeton Society of the Archaeological Institute of America and the Princeton Rug Society. For many years, she was a docent at the [Princeton University](#) Art Museum and a member of the Princeton chapter of the American Recorder Society. Throughout her life, she enjoyed her many friends around the world, interacting with all through her fluency in English, German, French, Turkish and Persian or by her knowledge of a few phrases in many other languages. Her conversations, usually centering on art, music or current events, were graced with her sense of humor and often her critique or her advice on the topic at hand. She is survived by her two sons, Stephen Ettinghausen, MD, of Rochester, NY, and Thomas Ettinghausen, of Abu Dhabi, UAE, as well as four grandchildren and five nieces and nephews. A Memorial Service is planned at the Princeton University Chapel at 6:30 p.m. on October 22, 2016 with a reception to follow at the Princeton Art Museum. At Elizabeth's request, donations may be made in her memory to her other passion - the environment - including the Audubon Society, The Wilderness Society and the Environmental Defense Fund.

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- 4562 **WARNER, NICHOLAS. *Guide to the Gayer-Anderson Museum, Cairo.*** Foreword by Zahi Hawass. 45pp. Prof. illus. Sm. 8vo. Wraps. Cairo (Ministry of Culture, Supreme Council of Antiquities), 2003.
- 4563 **WARSZAWA. MUZEUM NARODOWE. *Sztuka muzułmanska ze zbiorów Muzeum Narodowego w Warszawie.*** Katalog wystawy. Catalogue by Tadeusz Majda. 40pp. Prof. illus. Sm. oblong 4to. Wraps. Loosely inserted: (10)ff. English-language list of exhibits. Warszawa, 1981.
- 4564 **WARSZAWA. MUZEUM NARODOWE. *Tkanina turecka XVI-XIX w. ze zbiorów polskich.*** Wrzesień-listopad 1983. Katalog opracowali: Beata Biedronska-Słota [et al.] 62, (4)pp., 141 plates (16 color). Sm. 4to. Wraps. Warszawa, 1983.
- 4565 **WASHINGTON. ARTHUR M. SACKLER GALLERY. *Style & Status: Imperial Costumes of Ottoman Turkey.*** Oct. 2005-Jan. 2006. 48pp. Prof. illus. Sm. oblong 4to. Wraps. Washington, D.C., 2005.
- 4566 **WASHINGTON. CORCORAN GALLERY OF ART. *Palace of Gold & Light: Treasures from the Topkapi, Istanbul.*** March-June 2000. 183pp. Prof. illus. 4to. Wraps. The exhibition subsequently traveled to two further venues. Washington, D.C., 2000.
- 4567 **WASHINGTON, D.C. HOWARD UNIVERSITY. GALLERY OF ART. *Indian Paintings, Sculpture and Textiles.*** Assembled by James V. Herring. May 1948. (16)pp. 6 plates. 4to. Wraps. Washington, D.C., 1948.
- 4568 **WASHINGTON, D.C. HOWARD UNIVERSITY. GALLERY OF ART. *Islamic Art: An Exhibition of Metal Work, Pottery, Textiles and Persian Calligraphy and Miniatures.*** Lent by Heeramaneck Gallery, New York. Catalogue compiled by James V. Herring. Aug.-Sept. 1943. (10)pp. Wraps. Washington, D.C., 1943.
- 4569 **WASHINGTON. DUMBARTON OAKS. *Handbook of the Byzantine Collection.*** xv, (1), 125, (3)pp., 96 plates. Wraps. Washington, 1967.
- 4570 **WASHINGTON, D.C. DUMBARTON OAKS CENTER FOR BYZANTINE STUDIES. *Gifts from the Byzantine Court.*** Written by Gary Vikan. Feb.-June 1980. 12, (1)pp. 4 illus. 4to. Wraps. Washington, D.C., 1980.
- 4571 **WASHINGTON, D.C. DUMBARTON OAKS CENTER FOR BYZANTINE STUDIES & HOUSTON. MENIL FOUNDATION COLLECTION. *Security in Byzantium: Locking, Sealing, and Weighing.*** Texts by Gary Vikan and John Nesbitt. (Dumbarton Oaks. Byzantine Collection. Publication No. 2.) 39pp. 88 illus. 4to. Wraps. Washington, D.C., 1980.
- 4572 **WASHINGTON. FREER GALLERY OF ART. *Ancient Glass in the Freer Gallery of Art.*** Edited by Richard Ettinghausen. Foreword by John A. Pope. (Smithsonian Publications. 4509.) 44pp. 99 illus. (3 color). 4to. Wraps. Washington (Smithsonian Institution), 1962.
- 4573 **WASHINGTON. FREER GALLERY OF ART. *Ceramics from the World of Islam.*** By Esin Atil. (Fiftieth Anniversary Exhibition. Ill.) viii, 225, (1)pp. 101 plates. Lrg. 4to. Wraps. Washington, 1973.
- 4574 **WASHINGTON. FREER GALLERY OF ART. *Exhibition Catalogue of Turkish Art of the Ottoman Period.*** By Esin Atil. 28, (52)pp. 25 color plates. Lrg. 8vo. Wraps. Washington (Smithsonian Institution), 1973.
- 4575 **WASHINGTON. FREER GALLERY OF ART. *Exhibition of 2500 Years of Persian Art.*** By Esin Atil. 24pp. 83 illus. hors texte. Sm. 4to. Wraps. Presentation copy, inscribed by the author. Washington, D.C., 1971.

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- 4576 **WASHINGTON. FREER GALLERY OF ART. From Concept to Context: Approaches to Asian and Islamic Calligraphy.** By Shen Fu, Glenn D. Lowry, and Ann Yonemura. July-Nov. 1986. 165, (3)pp. 55 plates, numerous text and reference illus. Sm. folio. Wraps. Washington, D.C., 1986.
- 4577 **WASHINGTON. FREER GALLERY OF ART. Islamic Metalwork in the Freer Gallery of Art.** [By] Esin Atil, W.T. Chase, Paul Jett. Sept. 1985-Jan. 1986. 273pp. Prof. illus. Sm. oblong 4to. Wraps. Washington, 1985. Marmor/Ross P629
- 4578 **WASHINGTON. FREER GALLERY OF ART. Medieval Near Eastern Ceramics in the Freer Gallery of Art.** Text by Richard Ettinghausen. 38pp. 40 illus. 4to. Wraps. Washington, [1960].
- 4579 **WASHINGTON. INTERNATIONAL HAJJI BABA SOCIETY, INC. Baluchi Rugs.** An exhibition featuring rugs of the Baluchi tribes of Iran and Afghanistan. Catalogue prepared by H. McCoy Jones and Jeff W. Boucher. v, (1), 6, (108)pp., 1 map. 64 illus. 4to. Wraps., GBC-bound. Washington, D.C., 1974.
- 4580 **WASHINGTON. THE INTERNATIONAL HAJJI BABA SOCIETY, INC. The Ersari and Their Weavings: An Exhibition Featuring Rugs of the Ersari Tribes of Russian Turkestan and Afghanistan.** Catalogue prepared by H. McCoy Jones and Jeff W. Boucher. v, (1), 6, (100)pp. 55 illus., 1 map. 4to. Wraps. Washington, D.C., 1975.
- 4581 **WASHINGTON. THE WASHINGTON HAJJI BABA. An Exhibition of the Weavings of the Tribes in Afghanistan.** Catalog prepared by H. McCoy Jones and Jeff W. Boucher, including an article by Deitrich [sic] H.G. Wegner. Dec. 1972, The Cosmos Club. v, 35, (69)pp., 1 folding map. 36 illus. 4to. Wraps., GBC-bound. Washington, D.C., 1972.
- 4582 **WASHINGTON. INTERNATIONAL HAJJI BABA SOCIETY, INC. Rugs of the Yomud Tribes: An Exhibition Featuring Rugs of the Yomud Tribes of Russian Turkestan and Northern Persia.** Catalogue prepared by H. McCoy Jones and Jeff W. Boucher. v, (1), 7, (105)pp. 57 illus., 1 map. 4to. Wraps. Washington, D.C., 1976.
- 4583 **WASHINGTON. INTERNATIONAL HAJJI BABA SOCIETY, INC. Tribal Rugs from Turkmenistan.** An exhibition featuring rugs of the Tekke, Salor, Saryq & Chodor of the Turkomans. Catalogue prepared by H. McCoy Jones and Jeff W. Boucher. iii, (1), 10, (96)pp. 48 plates, 1 map. 4to. Wraps., GBC-bound. Washington, D.C., 1973.
- 4584 **WASHINGTON. MERIDIAN INTERNATIONAL CENTER. Tales of the Eye, Touches of the Soul: Textiles and Images of Morocco.** An exhibition of textiles, photographs and lithographs of Morocco. April-July 1996. Text by W. Russell Pickering. 23, (1)pp. 11 color plates, 1 map. Sm. oblong 4to. Wraps. Presentation copy, inscribed by the author. Washington, D.C., 1996.
- 4585 **WASHINGTON, PETER. Persian Poems.** (Everyman's Library: Pocket Poets.) 254pp. 12mo. Wraps. London (Everyman's Library), 2000.
- 4586 **WASHINGTON. ARTHUR M. SACKLER GALLERY. Encompassing the Globe: Portugal and the World in the 16th & 17th Centuries.** Edited by Jay A. Levenson with contributions by Diogo Ramada Curto and Jack Turner. 3 vols., as follows: [Exhibition catalogue]. 386pp. Prof. illus. Essays. 312pp. Prof. illus. Reference Catalogue. 208pp. Prof. illus. Lrg. 4to. Cloth. D.j. & wraps. Washington, D.C., 2007.
- 4587 **WASHINGTON. ARTHUR M. SACKLER GALLERY. The Tsars and the East: Gifts from Turkey and Iran in the Moscow Kremlin.** May-Sept. 2009. 145pp. 65 color plates, 10 text illus., reference figs. Lrg. 4to. Wraps. Washington, D.C., 2009.
- 4588 **WASHINGTON. SMITHSONIAN INSTITUTION. Art Treasures of Turkey.** Texts by Machteld Mellink, Rodney S. Young, Paul A. Underwood, Richard Ettinghausen. xiv, 120pp., 97 plates (2 color). Sq. 4to. Wraps. Washington, 1966. Arntzen/Rainwater I466
- 4589 **WASHINGTON. SMITHSONIAN INSTITUTION. Indian Miniatures: From the Collection of Mildred and W.G. Archer, London.** Text by Sherman E. Lee. (64)pp. Prof. illus. Wraps. Washington, D.C., 1963.

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- 4590 **WASHINGTON. SMITHSONIAN INSTITUTION. Indian Paintings from Rajasthan from the Collection of Sri Gopi Krishna Kanoria of Calcutta.** Circulated 1958. Introduction by W. G. Archer. 44pp., 8 plates. Wraps. Washington, 1958.
- 4591 **WASHINGTON. SMITHSONIAN INSTITUTION. Rugs from the Joseph V. McMullan Collection.** 66pp. 25 plates. 4to. Wraps. Washington, 1966.
- 4592 **WASHINGTON. SMITHSONIAN INSTITUTION. 7000 Years of Iranian Art.** 1964/1965. 183pp. Prof. illus. 4to. Wraps. Washington, 1964. Arntzen/Rainwater I549
- 4593 **WASHINGTON. SMITHSONIAN INSTITUTION TRAVELING EXHIBITION SERVICE. Ebla to Damascus: Art and Archaeology of Ancient Syria.** An exhibition from the Directorate-General of Antiquities and Museums, Syrian Arab Republic. Edited by Harvey Weiss. 542, (2)pp. 281 plates, 93 text illus. Sq. 4to. Wraps. Washington, 1985.
- 4594 **WASHINGTON. SMITHSONIAN INSTITUTION TRAVELING EXHIBITION SERVICE. Egyptian Tapestries from the Workshop of Ramses Wissa Wassef: An Experiment in Creativity.** (30)pp. Prof. illus. Sm. oblong 4to. Wraps. Washington, D.C., [1975].
- 4595 **WASHINGTON. SMITHSONIAN INSTITUTION TRAVELING EXHIBITION SERVICE. Islamic Art from the Collection of Edwin Binney 3rd.** Introduction by Richard Ettinghausen. (Smithsonian Publication 4682.) (96)pp. 90 illus. Sm. sq. 4to. Wraps. Washington, D.C., 1966.
- 4596 **WASHINGTON. SMITHSONIAN INSTITUTION TRAVELING EXHIBITION SERVICE. Traditional Crafts of Saudi Arabia.** 15, (1)pp. Prof. illus. Oblong 4to. Wraps. Washington, D.C., 1982.
- 4597 **WASHINGTON. THE TEXTILE MUSEUM. Cairene Rugs and Others Technically Related, 15th Century - 17th Century.** By Ernst Kühnel. Technical analysis by Louisa Bellinger. (The Textile Museum: Catalogue Raisonné.) vii, (1), 90, (2)pp., 50 plates (10 color). Text figs. Lrg. 4to. Cloth. D.j. Washington (National Publishing Company), 1957. Arntzen/Rainwater P630; Enay/Azadi 332
- 4598 **WASHINGTON. THE TEXTILE MUSEUM. Catalogue of Dated Tiraz Fabrics: Umayyad, Abbasid, Fatimid.** By Ernst Kühnel. Technical analysis by Louisa Bellinger. vii, (1), 137, (3)pp., 52 plates. Lrg. 4to. Cloth. Washington (National Publishing Company), 1952.
- 4599 **WASHINGTON. THE TEXTILE MUSEUM. Caucasian Rugs from Private Collections.** Nov. 1975-Feb. 1976. [By] Patricia L. Fiske. 43pp. Prof. illus. Lrg. oblong 8vo. Wraps. Washington, D.C., 1975.
- 4600 **WASHINGTON. THE TEXTILE MUSEUM. Dragon Rugs.** A loan exhibition from American public and private collections. Oct.-Nov. 1948. (14)pp. 2 plates. Wraps. Washington, 1948.
- 4601 **WASHINGTON. THE TEXTILE MUSEUM. An Exhibition of Near and Middle Eastern Rugs from the Collection of Arthur D. Jenkins and H. McCoy Jones.** June-Sept. 1963. 18pp., 5 plates. 4to. Wraps. Mimeograph. Washington, D.C., 1963.
- 4602 **WASHINGTON. THE TEXTILE MUSEUM. From Persia's Ancient Looms.** Jan.-Sept. 1972. Text by Richard Ettinghausen. (16)pp. 16 illus. Wraps. Washington, D.C., 1972.
- 4603 **WASHINGTON. THE TEXTILE MUSEUM. Masterpieces in the Textile Museum.** Essays and captions by Louise W. Mackie and Ann P. Rowe; foreword by Andrew Oliver, Jr. 46pp. 34 plates. Lrg. 4to. Wraps. Washington, 1976.
- 4604 **WASHINGTON. THE TEXTILE MUSEUM. Masterpieces of Iranian Rugs and Textiles.** June-Sept. 1964. Text by Richard Ettinghausen. (12)pp. 7 plates. Wraps. Washington, 1964. Enay/Azadi 176
- 4605 **WASHINGTON. THE TEXTILE MUSEUM. Prayer Rugs from Private Collections.** [By] Patricia L. Fiske. Sept.-Dec. 1974. 39, (1)pp. Illus. Oblong 8vo. Wraps.

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Washington, 1974.

- 4606 **WASHINGTON. THE TEXTILE MUSEUM. The Splendor of Turkish Weaving: An Exhibition of Silks and Carpets of the 13th-18th Centuries.** Nov. 1973-March 1974. By Louise Mackie; foreword by Richard Ettinghausen. 86pp. 44 plates. Sm. 4to. Wraps.
Washington (The Textile Museum), 1973.
Enay/Azadi 377
- 4607 **WASHINGTON. THE TEXTILE MUSEUM. Turkish Rugs.** Edited by Ralph S. Yohe and H. McCoy Jones. Introduction by Joseph V. McMullan. May-Sept. 1968. (100)pp. 89 plates, 1 map. 4to. Cloth; orig. wraps. bound in.
Washington, 1968.
Enay/Azadi 647
- 4608 **WASHINGTON. THE TEXTILE MUSEUM. Turkish Rugs: The Rachel B. Stevens Memorial Collection.** With an introduction by Joseph V. McMullan. Sept.-Dec. 1972. 63pp. 36 plates. 4to. Wraps.
Washington, D.C., 1972.
- 4609 **WASHINGTON. THE TEXTILE MUSEUM. Woven from the Soul, Spun from the Heart: Textile Arts of Safavid and Qajar Iran, 16th-19th Centuries.** Edited by Carol Bier. xvi, 336pp. Prof. illus. 4to. Wraps.
Washington, 1987.
Marmor/Ross P849
- 4610 **WASHINGTON. THE TEXTILE MUSEUM & MONTCLAIR, N.J. THE MONTCLAIR ART MUSEUM. Prayer Rugs.** Sept.-Dec. 1974/ Jan.-March 1975. Texts by Richard Ettinghausen, Maurice S. Dimand, Louise W. Mackie, Charles Grant Ellis. 139, (1)pp. 42 plates, 30 figs. 4to. Boards. Glassine d.j.
Washington, 1974.
Enay/Azadi 177
- 4611 **WASHINGTON. THE TEXTILE MUSEUM. The International Conference on Oriental Carpets.** Oct. 17-19, 1980. 58pp. 4to. Self-wraps.
Washington, 1980.
- 4612 **WASHINGTON. THE TEXTILE MUSEUM. Silk & Leather: Splendid Attire of Nineteenth-Century Central Asia.** An exhibition in honor of Caroline McCoy-Jones. [By] John Wertime. Sept. 2005-Feb. 2006. 36pp. Prof. illus. 4to. Wraps.
Washington, D.C., 2005.
- 4613 **WASHINGTON. THE U.S. COMMITTEE FOR SAUDI ARABIAN CULTURAL HERITAGE. Palms and Pomegranates: Traditional Dress of Saudi Arabia.** 33pp. Color text illus. Wraps. Published in conjunction with an exhibition at the Harvard Semitic Museum, Cambridge, Mass., Nov.-Dec. 1987, and circulated to 6 other museums 1987-1989.
Washington, 1987.
- 4614 **WASSERSTEIN, DAVID J. The Caliphate in the West: An Islamic Political Institution in the Iberian Peninsula.** xiv, 280pp. Cloth. D.j.
Oxford (Clarendon Press), 1993.
- 4615 **WASSERSTEIN, DAVID. The Rise and Fall of the Party-Kings: Politics and Society in Islamic Spain, 1002-1086.** xiii, (5), 338pp. 4 maps. Cloth. D.j.
Princeton (Princeton University Press), 1985.
- 4616 **WATERSON, JAMES. The Ismaili Assassins: A History of Medieval Murder.** Foreword by David Morgan. 227pp. 35 illus. (16 color) hors texte. 2 maps. 4to. Cloth. D.j.
London (Frontline Books), 2008.
- 4617 **WATSON, OLIVER. Ceramics from Islamic Lands.** [Kuwait National Museum: The al-Sabah Collection]. 512pp. 921 color illus. Lrg. 4to. Cloth. D.j.
New York/Kuwait (Thames & Hudson/ The al-Sabah Collection, Dar al-Athar al-Islamiyyah, Kuwait National Museum), 2004.
- 4618 **WATSON, OLIVER. Museum of Islamic Art, Doha, Qatar.** With an essay by Philip Jodidio and contributions by Kathryn Kalemkerian, Jules McDevitt and Oliver Watson. 163, (1)pp. Prof. illus. Wraps.
München (Prestel), 2008.
- 4619 **WATSON, OLIVER. Persian Lustre Ware.** (The Faber Monographs on Pottery and Porcelain.) 209pp., 16 color plates. 148 illus., 7 figs. 4to. Cloth. D.j.
London/Boston (Faber and Faber), 1985.

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- 4620 **WATSON, WILLIAM (EDITOR). The Art of Iran and Anatolia from the 11th to the 13th Century A.D.** [A colloquy held 25-28 June 1973]. (Colloquies on Art & Archaeology in Asia. 4.) (6), 155pp. Prof. illus. Sm. 4to. Wraps. Texts by 12 contributors, including G. Fehérvári, M. Rogers, R. Hillenbrand, J. Allan, E. Baer, A.S. Melikian Chirvani, M.Y. Kiani. London (Percival David Foundation of Chinese Art/ University of London, School of Oriental and African Studies), [1974]. Marmor/Ross R31
- 4621 **WEARDEN, JENNIFER. Decorative Textiles from Arab & Islamic Cultures: Selected Works from the Al Lulwa Collection.** 200pp. 75 color plates, 6 text illus. Lrg. 4to. Wraps. London (Paul Holberton), 2016.
- 4622 **WEARDEN, JENNIFER MARY. Persian Printed Cottons.** (The Victoria and Albert Colour Books.) 12, (4)pp., 32 color plates. Boards. New York (Harry N. Abrams), 1989.
- 4623 **WEARDEN, JENNIFER M. Turkish Velvet Cushion Covers.** (Victoria & Albert Museum: Leaflet Number 5.) 12pp. 20 illus. Sm. sq. 4to. Wraps. London (Victoria and Albert Museum, Department of Textiles and Dress.), [n.d].
- 4624 **WEARDEN, JENNIFER & BAKER, PATRICIA L. Iranian Textiles.** 175pp. 103 color plates, 50 text illus. Lrg. 4to. Cloth. D.j. London (V&A Publishing), 2010.
- 4625 **WEIBEL, ADÈLE COULIN. Two Thousand Years of Textiles: The Figured Textiles of Europe and the Near East.** xii, 169, (3)pp. 331 illus. hors texte. Sm. folio. Cloth. D.j. New York (Pantheon Books/ Detroit Institute of Arts), 1952.
- 4626 **WEINSTEIN, LAURA. Ink, Silk & Gold: Islamic Art from the Museum of Fine Arts, Boston.** With contributions by Emine Fetvaci, Marcus Fraser, Jennifer Pruitt, Rocco Rante, and Yael Rice. 192pp. 150 color illus. 4to. Cloth. D.j. Boston (MFA Publications), 2015.
- 4627 **WEIR, SHELAGH. The Bedouin: Aspects of the Material Culture of the Bedouin in Jordan.** (World Islamic Festival 1976.) x, 89, (1)pp. 12 color illus. hors texte. 80 illus. Sm. 4to. Wraps. London (World of Islam Festival Publishing Company), 1976.
- 4628 **WEIR, SHELAGH. Palestinian Embroidery: A Village Arab Craft.** 43, (1)pp. 31 plates (6 color). Sm. sq. 4to. Wraps. London (British Museum), 1970.
- 4629 **WEIR, SHELAGH. Spinning and Weaving in Palestine.** 40pp. 25 plates (6 color). Sm. sq. 4to. Wraps. Presentation copy, inscribed by the author. London (British Museum), 1970.
- 4630 **WEIR, SHELAGH & SHAHID, SERENE. Palestinian Embroidery: Cross-Stitch Patterns from the Traditional Costumes of the Village Women of Palestine.** 48pp. Prof. illus. (numerous color). 4to. Wraps. London (British Museum Publications), 1988.
- 4631 **WEISWEILER, MAX. Arabesken der Liebe: Früh-arabische Geschichten von Liebe und Frauen.** viii, 311pp. Lrg. 8vo. Cloth. D.j. Presentation copy, inscribed by the author. Leiden (E.J. Brill), 1954.
- 4632 **WEISWEILER, MAX. Der islamische Bucheinband des Mittelalters.** (Beiträge zum Buch- und Bibliothekswesen. 10.) x, 193, (1)pp., 42 plates. Sm. 4to. Wraps. Wiesbaden (Otto Harrassowitz), 1962.
- 4633 **WEITZMANN, KURT. Ancient Book Illumination.** (Martin Classical Lectures. Oberlin College and the Department of Art & Archaeology of Princeton University. 16.) xiv, (2), 166, (2)pp., 64 plates with 136 collotype illus. Sm. 4to. Cloth. D.j. Presentation copy, inscribed by the author. Cambridge (Harvard University Press), 1959. Arntzen/Rainwater M84; Donati p. 8
- 4634 **WEITZMANN, KURT. Die armenische Buchmalerei des 10. und beginnenden 11. Jahrhunderts.** (Archäologisches Institut des Deutschen Reiches, Abteilung Istanbul: Istanbulischer Forschungen. 4.) 25pp., 17 plates with 63 illus. 4to. Wraps. The rare first edition. Bamberg, 1970.
- 4635 **WEITZMANN, KURT. La Cattedra Lignea di S. Pietro in Vaticano: The Iconography of the Carolingian Ivories of the Throne.** (Estratto da Memorie, vol. X: Atti della Pontificia Accademia Romana di Archeologia, Serie III.) (34)pp., 63 plates. 30 text illus. Folio. Wraps. Presentation copy, inscribed by the author. Città del Vaticano (Pontificia Accademia Romana di Archeologia), [1971].

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- 4637 **WEITZMANN, KURT. The Icon: Holy Images - Sixth to Fourteenth Century.** 134pp. 48 color plates, 12 text illus. 4to. Wraps. New York (George Braziller), 1978.
- 4638 **WEITZMANN, KURT. Illustrated Manuscripts at St. Catherine's Monastery on Mount Sinai.** 34pp., 32 plates. Wraps. Presentation copy, inscribed by the author. Collegeville, Minnesota (St. John's University Press), 1973.
- 4639 **WEITZMANN, KURT. Illustrations in Roll and Codex: A Study of the Origin and Method of Text Illustration.** Second printing, with addenda. (Studies in Manuscript Illumination. 2.) x, 261pp., 56 plates with 205 illus. Lrg. 4to. Cloth (dusty). With an ALs from the author inserted. Princeton (Princeton University Press), 1970. Arntzen/Rainwater M107 & R70; Chamberlin 2479; Lucas p. 74; Donati p. 14
- 4640 **WEITZMANN, KURT. Sailing with Byzantium from Europe to America: The Memoirs of an Art Historian.** 583pp., 32 plates. Lrg. 8vo. Boards. München (Editio Maris), 1994.
- 4641 **WEITZMANN, KURT. The St. Peter Icon of Dumbarton Oaks.** 47pp. 48 illus. 4to. Wraps. Washington, D.C. (Dumbarton Oaks), 1983.
- 4642 **WEITZMANN, KURT. Studies in Classical and Byzantine Manuscript Illumination.** Edited by Herbert L. Kessler. With an introduction by Hugo Buchthal. xxii, 346pp. 318 illus. 4to. Cloth. D.j. Presentation copy, inscribed by the author. Chicago/London (University of Chicago Press), 1971.
- 4643 **WELCH, ANTHONY. Artists for the Shah: Late Sixteenth-Century Painting at the Imperial Court of Iran.** 233pp., 16 color plates. 68 text illus. Sm. 4to. Cloth. D.j. New Haven/London (Yale University Press), 1976. Arntzen/Rainwater M125
- 4644 **WELCH, ANTHONY. Calligraphy in the Arts of the Muslim World.** 216pp. Prof. illus. 4to. Wraps. Published in conjunction with an exhibition at the Asia House Gallery, New York, Winter 1979. Austin (University of Texas Press), 1979.
- 4645 **WELCH, ANTHONY. Shah 'Abbas & the Arts of Isfahan.** 152pp. Prof. illus. 4to. Cloth. D.j. Published in conjunction with exhibitions at the Asia Houe Gallery, New York, Oct.-Dec. 1973, and the Fogg Art Museum, Harvard University, Jan.-Feb. 1974. New York (Asia Society), 1973.
- 4646 **WELCH, ANTHONY & WELCH, STUART CARY. Arts of the Islamic Book: The Collection of Prince Sadruddin Aga Khan.** 240pp. 80 illus. (partly color). 4to. Wraps. Published in conjunction with an exhibition organized by The Asia Society, Oct. 1982-Jan. 1983. Ithaca/London (Cornell University Press), 1983. Marmor/Ross M132
- 4647 **WELCH, STUART CARY. The Art of Mughal India: Painting & Precious Objects.** With an introduction, text and catalogue notes. 179, (1)pp. 88 plates (13 tipped-in color). 4to. Cloth. D.j. Catalogue of an exhibition held at the Asia House Gallery, New York, winter 1964. New York (The Asia Society/ Harry N. Abrams), 1964. Arntzen/Rainwater I545
- 4648 **WELCH, STUART CARY. Imperial Mughal Painting.** 119pp. 40 color plates, 5 text illus. 4to. Wraps. New York (George Braziller), 1978.
- 4649 **WELCH, STUART CARY. India: Art and Culture, 1300-1900.** 478pp. 383 illus. (193 color). Lrg. 4to. Wraps. Published in conjunction with an exhibition at The Metropolitan Museum of Art, New York, Sept. 1985-Jan. 1986. New York (The Metropolitan Museum of Art), 1985. Marmor/Ross I580
- 4650 **WELCH, STUART CARY. Indian Drawings and Painted Sketches: 16th through 19th Centuries.** 142pp. Prof. illus. Sq. 4to. Cloth. D.j. Published in conjunction with an exhibition at the Asia House Gallery, New York, winter 1976.

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- New York (The Asia Society), 1976.
Marmor/Ross L168
- 4651 **WELCH, STUART CARY. A King's Book of Kings: The Shah-nameh of Shah Tahmasp.** 199pp. Prof. illus. Lrg. 4to. Cloth. Slipcase.
New York (The Metropolitan Museum of Art), 1972.
- 4652 **WELCH, STUART CARY. Il libro dei re: Lo Shah-nameh di Shah Tahmasp.** 199pp. Prof. illus. Tall 4to. Cloth. Slipcase.
Edition limited to 1500 numbered copies.
Milano (Fratelli Fabbri Editori), 1972.
- 4653 **WELCH, STUART CARY. Muraqqa'-i shahnamah-i Shah Tahmasbi: Asari az Aqamirak, Sultan Muhammad, Dust Muhammad, Mirza 'Ali, Muzaffar 'Ali, Mir Musavvar, Mir Sayyid 'Ali, bih munasabat-i barguzari-i Kungrih-i Jahani-i Buzurgdasht-i Firdawsī (hizarah-i tadvin-i Shahnamah).** / A King's Book of Kings: An Album of Miniatures from Shah Tahmasp's Manuscript of the Shahnameh. (64)pp. 28 tipped-in color plates. Lrg. folio. Leatherette. D.j. Parallel texts in Farsi, English, German, and French.
Tihiran (Intisharat-i Farhangsara-i Yasavuli), 2000.
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- 87 **LONDON. CHRISTIE'S SOUTH KENSINGTON. Islamic and Indian Works of Art.** Sale, Oct. 18, 2001. 109, (1)pp. Prof. illus. (numerous color). 4to. Wraps. London, 2001.
- 88 **LONDON. CHRISTIE'S SOUTH KENSINGTON. Islamic and Oriental Works of Art.** Sale, April 30, 1998. (Sale COR-7972.) 66pp. Prof. illus. (partly color). 4to. Wraps. London, 1998.
- 89 **LONDON. CHRISTIE'S SOUTH KENSINGTON. Islamic and Oriental Works of Art.** Sale, Oct. 12, 2000. (Sale 8899.) 94pp. Prof. illus. in color. 4to. Wraps. London, 2000.
- 90 **LONDON. LEFEVRE & PARTNERS. Catalogue of 66 Important and Rare Oriental Carpets.** Sale, Feb. 6, 1975. (52)pp. Illus. (partly color). 4to. Wraps. Cover: The Persian Carpet Galleries. London, 1975.
- 91 **LONDON. LEFEVRE & PARTNERS. Catalogue of Important and Rare Oriental Carpets.** Sale, March 21, 1975. (46)pp. Illus. (partly color). 4to. Wraps. Cover: The Persian Carpet Galleries. London, 1975.
- 92 **LONDON. LEFEVRE & PARTNERS. Catalogue of Twelve Masterpieces of Oriental Art.** Sale, April 2, 1976. (26)pp. 12 color illus. 4to. Wraps. London, 1976.
- 93 **LONDON. LEFEVRE & PARTNERS. Catalogue: Rare and Important Oriental Carpets, Reference Books.** Sale, June 17, 1983. (62)pp. Illus. (partly color). 4to. Wraps. London, 1983.
- 94 **LONDON. LEFEVRE & PARTNERS. Central Asian Carpets, Supplement One: Rare Turkoman Weavings.** Sale, March 25, 1977. (16)pp. 8 illus. in color. 4to. Wraps. London, 1977.
- 95 **LONDON. LEFEVRE & PARTNERS. 58 Important and Rare Oriental Carpets.** Sale, Feb. 11, 1977. (60)pp. 58 illus. 4to. Wraps. Price list loosely inserted. London, 1977.
- 96 **LONDON. LEFEVRE & PARTNERS. Important Examples of Islamic Art.** Sale, Oct. 6, 1978. (46)pp. Illus. (partly color). 4to. Wraps. London, 1978.

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- 97 **LONDON. LEFEVRE & PARTNERS. Oriental Carpets and Rugs. Rare Textiles and Embroideries.** Sale, July 4, 1980. (64)pp. 126 illus. 4to. Wraps. London, 1980.
- 98 **LONDON. LEFEVRE & PARTNERS. Rare Oriental Carpets and Rugs, Kilims and Flatweaves.** Sale, Oct. 16, 1981. (46)pp. 62 illus. 4to. Wraps. London, 1981.
- 99 **LONDON. LEFEVRE & PARTNERS. Rural and Nomadic Carpets.** Sale, March 25, 1977. (78)pp. 62 illus. 4to. Wraps. "Supplement One" loosely inserted. London, 1977.
- 100 **LONDON. MORTON & EDEN LTD. A Complete Set of Umayyad Gold Dinars and Other Coins of the Islamic World.** Sale, Sotheby's, London, March 7, 2006. (30)pp. Prof. illus. Tall 4to. Wraps. London, 2006.
- 101 **LONDON. SOTHEBY & CO. Bibliotheca Phillipica. Medieval Manuscripts: New Series: Medieval Manuscripts. Fifth Part.** Catalogue of manuscripts on papyrus, vellum and paper of the 13th century B.C. to the 18th century A.D. from the celebrated collection formed by Sir Thomas Phillipps (1792-1872). The property of the Trustees of the Robinson Trust. Sale, Nov. 25, 1969. 105, (3)pp., 28 plates (4 color). 4to. Boards London, 1969.
- 102 **LONDON. SOTHEBY & CO. Catalogue of a Very Choice Collection of Persian and Indian Manuscripts and Miniatures.** Sale, Feb. 5, 1935. 30pp., 26 plates. 4to. Wraps. London, 1935.
- 103 **LONDON. SOTHEBY & CO. Catalogue of African, Oceanic, American Indian Art, Islamic Pottery, Metalwork and Glass, Tibetan Tankas, Indian, Nepalese, Tibetan, Thailand, and Khmer Sculpture.** Sale, July 13, 1971. 272pp. Prof. illus. 4to. Wraps. London, 1971.
- 104 **LONDON. SOTHEBY & CO. Catalogue of African, Oceanic, Pre-Columbian and American Indian Art and Indian Sculpture.** Sale, Dec. 8, 1969. 77, (1)pp. Illus. 4to. Wraps. London, 1969.
- 105 **LONDON. SOTHEBY & CO. Catalogue of African, Oceanic, Pre-Columbian, and American Indian Art...Sculpture from India, Tibet, Nepal, Kashmir and Cambodia.** Sale, July 14, 1970. 69, (1)pp. Prof. illus. 4to. Wraps. London, 1970.
- 106 **LONDON. SOTHEBY & CO. Catalogue of African, Oceanic, Pre-Columbian, Eskimo and American Indian Art, Tibetan Tankas, Indian, Khmer, Tibetan, Nepalese, Goanese and Thailand Sculpture.** Sale, Dec. 7, 1971. 44pp., 36 plates. 4to. Wraps. London, 1971.
- 107 **LONDON. SOTHEBY & CO. Catalogue of an Interesting Collection of Oriental Miniatures.** Sale, April 11, 1972. 36pp., 14 plates. 4to. Wraps. London, 1972.
- 108 **LONDON. SOTHEBY & CO. Catalogue of Assyrian, Egyptian, Greek, Roman, Indian and Persian Antiquities.** Sale, July 31-Aug. 1, 1939. 56pp., 13 plates. 4to. Wraps. London, 1939.
- 109 **LONDON. SOTHEBY & CO. Catalogue of Egyptian, Irish Bronze Age, Greek, Etruscan and Roman Antiquities: Also Islamic Pottery.** Sale, July 11, 1967. 78pp., 16 plates. 4to. Wraps. London, 1967.
- 110 **LONDON. SOTHEBY & CO. Catalogue of Egyptian, Western Asiatic, Greek, Etruscan and Roman Antiquities, Islamic Pottery, Indian Sculpture, African, Oceanic and Pre-Columbian Art.** Sale, July 16, 1968. 46pp. 4to. Wraps. London, 1968.
- 111 **LONDON. SOTHEBY & CO. Catalogue of Egyptian, Western Asiatic, Greek, Etruscan and Roman Antiquities, Islamic Pottery and Metalwork, Indian Sculpture, African, Oceanic and Pre-Columbian Art.** Sale, Dec. 17, 1968. 41, (1)pp. 4to. Wraps. London, 1968.

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- 112 **LONDON. SOTHEBY & CO. Catalogue of Egyptian, Western Asiatic, Greek, Etruscan and Roman Antiquities, Also Islamic Pottery.** Sale, Nov. 26, 1968. 73, (1)pp., 174 plates. 4to. Wraps.
London, 1968.
- 113 **LONDON. SOTHEBY & CO. Catalogue of Egyptian, Western Asiatic, Greek, Etruscan and Roman Antiquities, Also Islamic Pottery.** Sale, June 18, 1968. 84pp., 67 plates. 4to. Wraps.
London, 1968.
- 114 **LONDON. SOTHEBY & CO. Catalogue of Egyptian, Western Asiatic, Greek, Etruscan and Roman Antiquities. Ancient Glass and Jewellery. Byzantine Pottery. Islamic and Iznik Pottery and Metalwork.** Sale, March 17, 1969. 82pp., 41 plates. 4to. Wraps.
London, 1969.
- 115 **LONDON. SOTHEBY & CO. Catalogue of Egyptian, Western Asiatic, Greek, Etruscan and Roman Antiquities, Islamic Pottery, Indian Sculpture, African, Oceanic and Pre-Columbian Art.** Sale, July 29, 1969. 70pp. 4to. Wraps.
London, 1969.
- 116 **LONDON. SOTHEBY & CO. Catalogue of Egyptian, Western Asiatic, Greek, Etruscan and Roman Antiquities. Islamic Pottery and Metalwork, Indian, Tibetan and Nepalese Sculpture, African and Oceanic Art.** Sale, March 23, 1970. 37, (1)pp. 4to. Wraps.
London, 1970.
- 117 **LONDON. SOTHEBY & CO. Catalogue of Egyptian, Western Asiatic, Greek, Etruscan, and Roman Antiquities, Ancient Glass, Iznik, Mesopotamian and Iranian Pottery, African, Oceanic, and American Indian Art, Tibetan Tanks, Indian, Kashmir, Cambodian, Thailand, Burmese, Nepalese and Tibetan Art.** Sale, April 29, 1974. 66, (2)pp. 46 plates. 4to. Wraps.
London, 1974.
- 118 **LONDON. SOTHEBY & CO. Catalogue of Egyptian, Western Asiatic, Greek, Etruscan, Iberian and Roman Antiquities, Ancient Jewellery, Iznik, Islamic and Byzantine Pottery.** Sale, Nov. 3, 1973. 114pp., 44 plates. 4to. Wraps.
London, 1973.
- 119 **LONDON. SOTHEBY & CO. Catalogue of Egyptian, Western Asiatic, Greek, Etruscan, Roman and Byzantine Antiquities, Ancient Jewellery, Islamic and Iznik Pottery, Tibetan Takas, Nepalese, Tibetan, Indian, Thailand, Khmer and Indonesian Art.** Sale, May 14, 1973. 51, (1)pp. 23 plates. 4to. Wraps.
London, 1973.
- 120 **LONDON. SOTHEBY & CO. Catalogue of Fine Oriental Miniatures and Manuscripts.** Sale, July 11, 1973. 79, (1)pp. Prof. illus. (partly color). 4to. Wraps.
London, 1973.
- 121 **LONDON. SOTHEBY & CO. Catalogue of Fine Oriental Miniatures and Manuscripts.** Sale, Dec. 11, 1973. 75, (1)pp. Prof. illus. (partly color). 4to. Wraps.
London, 1973.
- 122 **LONDON. SOTHEBY & CO. Catalogue of Fine Oriental Miniatures and Manuscripts.** Sale, Dec. 10, 1974. 75, (1)pp. 22 plates. 4to. Wraps.
London, 1974.
- 123 **LONDON. SOTHEBY & CO. Catalogue of Fine Oriental Miniatures and Manuscripts.** Sale, July 9, 1974. 48pp., 28 plates. 4to. Wraps.
London, 1974.
- 124 **LONDON. SOTHEBY & CO. Catalogue of French, Spanish, Portuguese, Greek, Yugoslav and Slavonic Manuscripts.** From the celebrated collection formed by Sir Thomas Phillipps (1792-1872) Sale, June 15-16, 1970. (Bibliotheca Phillippica. New Series: Medieval Manuscripts. Sixth Part.) 149, (1)pp. Illus. 4to. Wraps.
London, 1970.
- 125 **LONDON. SOTHEBY & CO. Catalogue of Italian and Greek Manuscripts and English Charters.** From the celebrated collection formed by Sir Thomas Phillipps (1792-1872). Sale, July 4, 1972. (Bibliotheca Phillippica. New Series. Eighth Part.) 125, (1)pp. Illus. 4to. Wraps.
London, 1970.
- 126 **LONDON. SOTHEBY & CO. Catalogue of Highly Important Egyptian, Western and Eastern Asiatic, Greek, Etruscan, Roman, Celtic and Frankish Antiquities.** Sale, Nov. 29, 1965. 70pp., 41 plates (2 color). Sm. 4to. Wraps.
London, 1965.

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- 127 **LONDON. SOTHEBY & CO. Catalogue of Important and Valuable Persian Works of Art.** Sale, June 16-17, 1931. 51, (1)pp., 15 plates (partly color). 4to. Wraps.
London, 1931.
- 128 **LONDON. SOTHEBY & CO. Catalogue of Important Mughal Miniatures: From an Album Assembled in the Eighteenth Century.** Sale, March 26, 1973. 44pp., 36 plates. 4to. Wraps.
London, 1973.
- 129 **LONDON. SOTHEBY & CO. Catalogue of Important Oriental Manuscripts and Miniatures.** Sale, July 1, 1969. 163, (1)pp. Prof. illus. 4to. Wraps.
London, 1969.
- 130 **LONDON. SOTHEBY & CO. Catalogue of Important Oriental Miniatures and a Mughal Manuscript.** Sale, July 10, 1973. 46pp. Illus. (partly color). 4to. Wraps.
London, 1973.
- 131 **LONDON. SOTHEBY & CO. Catalogue of Indian and Persian Miniatures.** Sale, March 27, 1973. 45, (1)pp., 34 plates (1 color). 4to. Wraps.
London, 1973.
- 132 **LONDON. SOTHEBY & CO. Catalogue of Indian, Tibetan and Nepalese Sculpture, Tibetan and Nepalese Scroll Paintings, African, Oceanic, Pre-Columbian and Pacific North-West Coast Art.** Sale, Dec. 2, 1968. 77, (1)pp. Prof. illus. 4to. Wraps.
London, 1968.
- 133 **LONDON. SOTHEBY & CO. Catalogue of Oriental Manuscripts and Miniatures.** Sale, June 27, 1967. 47, (1)pp., 11 plates. 4to. Wraps.
London, 1967.
- 134 **LONDON. SOTHEBY & CO. Catalogue of Oriental Manuscripts and Miniatures.** Sale, Dec. 17, 1969. 58pp. Illus. 4to. Wraps.
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- 135 **LONDON. SOTHEBY & CO. Catalogue of Oriental Manuscripts and Miniatures.** Sale, July 15, 1970. 168pp. Prof. illus. 4to. Wraps.
London, 1970.
- 136 **LONDON. SOTHEBY & CO. Catalogue of Oriental Manuscripts and Miniatures and Printed Books.** The property of Dr. W.B. Manley. Sale, July 14, 1971. 58pp. Illus. 4to. Wraps.
London, 1971.
- 137 **LONDON. SOTHEBY & CO. Catalogue of Oriental Manuscripts and Miniatures and Printed Books.** The property of Dr. W.B. Manley. Sale, July 14, 1971. 58pp. Illus. 4to. Wraps.
London, 1971.
- 138 **LONDON. SOTHEBY & CO. Catalogue of Oriental Manuscripts and Miniatures.** Sale, July 13, 1971. 102pp. Prof. illus. 4to. Wraps.
London, 1971.
- 139 **LONDON. SOTHEBY & CO. Catalogue of Oriental Manuscripts and Miniatures.** Sale, Dec. 7, 1971. 63, (1)pp. Illus. 4to. Wraps.
London, 1971.
- 140 **LONDON. SOTHEBY & CO. Catalogue of Oriental Manuscripts and Miniatures.** Sale, April 11, 1972. 29, (1)pp., 4 plates. 4to. Wraps.
London, 1972.
- 141 **LONDON. SOTHEBY & CO. Catalogue of Oriental Manuscripts and Miniatures.** Sale, July 11, 1972. 54pp., 26 plates. 4to. Wraps.
London, 1972.
- 142 **LONDON. SOTHEBY & CO. Catalogue of Oriental Miniatures and Manuscripts and a Small Collection of Reference Books.** Sale, April 23, 1974. 32pp., 13 plates. 4to. Wraps.
London, 1974.
- 143 **LONDON. SOTHEBY & CO. Catalogue of Oriental Miniatures and Manuscripts and an Important Qajar Painting.** Sale, April 8, 1975. 44pp., 20 plates. 4to. Wraps.

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- London, 1975.
- 144 **LONDON. SOTHEBY & CO. Catalogue of the Celebrated Collection of Manuscripts Formed by Sir Thomas Phillipps, Bt. (1792-1872).** Sale, June 14-15, 1971. (Bibliotheca Phillippica. New Series. Seventh Part.) 128pp., 39 plates. 4to. Wraps. London, 1971.
- 145 **LONDON. SOTHEBY & CO. Catalogue of Tibetan, Nepalese and Kashmir Bronzes, Tibetan Tankas, Indian Sculpture, Islamic Pottery and Primitive Art.** Sale, May 15, 1972. (28)pp. 20 plates. 4to. Wraps. London, 1972.
- 146 **LONDON. SOTHEBY & CO. Catalogue of Tibetan, Sino-Tibetan, Nepalese and Indian Art.** Sale, July 10, 1973. 83, (1)pp. Prof. illus. 4to. Wraps. London, 1973.
- 147 **LONDON. SOTHEBY & CO. Catalogue of Western and Hebrew Manuscripts and Miniatures.** Sale, Dec. 6, 1971. 54pp., 18 plates. 4to. Wraps. London, 1971.
- 148 **LONDON. SOTHEBY & CO. Catalogue of Western and Oriental Manuscripts and Miniatures.** Sale, Dec. 9, 1963. 46pp., 10 plates. 4to. Wraps. London, 1963.
- 149 **LONDON. SOTHEBY & CO. Catalogue of Western and Oriental Manuscripts and Miniatures.** Sale, Dec. 13, 1965. 50pp., 5 plates. 4to. Wraps. London, 1965.
- 150 **LONDON. SOTHEBY & CO. Catalogue of Western and Oriental Manuscripts and Miniatures.** Sale, Dec. 11, 1968. 67, (1)pp. Illus. 4to. Wraps. London, 1968.
- 151 **LONDON. SOTHEBY & CO. Catalogue of Western and Oriental Miniatures and Manuscripts.** Sale, June 14, 1954. 23, (1)pp., 6 plates. 4to. Wraps. London, 1954.
- 152 **LONDON. SOTHEBY & CO. Egyptian, Middle Eastern, Greek, Etruscan and Roman Antiquities, Islamic Art, African, Oceanic and American Indian Art, Tibetan, Nepalese and South-East Asian Art.** Sale, June 16th, 1975. 19, (1)pp. 4to. Wraps. London, 1975.
- 153 **LONDON. SOTHEBY & CO. Egyptian, Middle Eastern, Greek, Etruscan and Roman Antiquities, Islamic Pottery and Metalwork, Indian Art.** Sale, July 14, 1975. 91, (1)pp. Prof. illus. 4to. Wraps. London, 1975.
- 154 **LONDON. SOTHEBY & CO. Fine Oriental Miniatures, Manuscripts and Qajar Paintings.** Sale, July 7, 1975. 78pp. Prof. illus. (partly color). 4to. Wraps. London, 1975.
- 155 **LONDON. SOTHEBY PARKE BERNET & CO. African, Oceanic, Pre-Columbian, Pacific North-West Coast and American Indian Art, Tibetan, Nepalese, Indian and South-East Asian Art.** Sale, Dec. 9, 1975. 35, (1)pp., 15 plates. 4to. Wraps. London, 1975.
- 156 **LONDON. SOTHEBY PARKE BERNET & CO. Catalogue of Egyptian, Greek, Etruscan and Roman Antiquities, Islamic Art, African, Oceanic, American Indian and Pre-Columbian Art.** Sale, Dec. 13, 1977. 79, (1)pp., 63 plates. 4to. Wraps. London, 1977.
- 157 **LONDON. SOTHEBY PARKE BERNET & CO. Catalogue of Eighteenth, Nineteenth and Twentieth Century Paintings, Watercolours, Prints and Photographs of Islamic Interest by European Artists.** Sale, April 14, 1976. 41, (1)pp. 4to. Wraps. London, 1976.
- 158 **LONDON. SOTHEBY PARKE BERNET & CO. Catalogue of Fine Oriental Miniatures and Manuscripts.** Sale, Oct. 10, 1977. 138pp. Prof. illus. (partly color). 4to. Wraps. London, 1977.
- 159 **LONDON. SOTHEBY PARKE BERNET & CO. Catalogue of Fine Oriental Miniatures, Manuscripts and an Important Qur'an.** Sale, July 20, 1977. 128pp. Prof. illus. (partly color). 4to. Wraps.

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- London, 1977.
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- 161 **LONDON. SOTHEBY PARKE BERNET & CO. Catalogue of Fine Oriental Miniatures, Manuscripts, Qajar Paintings and Lacquer. Part One.** Sale, May 3, 1977. 72pp., 81 plates (partly color). 4to. Wraps.
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- 162 **LONDON. SOTHEBY PARKE BERNET & CO. Catalogue of Important Oriental Miniatures and Manuscripts: The Property of the Hagop Kevorkian Fund.** Sale, May 2, 1977. 98pp., 86 plates. 4to. Wraps.
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- 163 **LONDON. SOTHEBY PARKE BERNET & CO. Catalogue of Indian Miniatures.** Sale, Dec. 7, 1977. 33, (1)pp., 18 plates. 4to. Wraps.
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- 165 **LONDON. SOTHEBY PARKE BERNET & CO. Egyptian, Middle Eastern, Greek, Etruscan, and Roman Antiquities, Islamic, Indian, Tibetan, Nepalese and South-East Asian Art.** Sale, July 30, 1979. 25, (1)pp. 4to. Wraps.
London, 1979.
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- 167 **LONDON. SOTHEBY PARKE BERNET & CO. English Furniture, Works of Art, Costumes, Textiles, Tea Caddies and Boxes, Glass Paintings and Transfer Engravings, and Oriental Rugs and Carpets.** Sale, Aug. 3, 1979. 55, (1)pp. Prof. illus. 4to. Wraps.
London, 1979.
- 168 **LONDON. SOTHEBY PARKE BERNET & CO. Fine French Furniture, Works of Art, Tapestries, Rugs and Carpets.** Sale, July 6, 1979. 127, (1)pp. Prof. illus. (partly color). 4to. Wraps.
London, 1979.
- 169 **LONDON. SOTHEBY PARKE BERNET & CO. Fine Oriental Manuscripts and Miniatures: The Property of the Hagop Kevorkian Fund.** Sale, April 27, 1981. 89, (1)pp. Illus. (partly color). 4to. Wraps.
London, 1981.
- 170 **LONDON. SOTHEBY PARKE BERNET & CO. Fine Rugs and Carpets.** Sale, April 25, 1979. (4)pp., 168 plates (partly color). 4to. Wraps.
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- 171 **LONDON. SOTHEBY PARKE BERNET & CO. Fine Rugs, Carpets, Gelims & Textiles.** Sale, June 29, 1979. (4)pp., 134 plates (partly color). 4to. Wraps.
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- 172 **LONDON. SOTHEBY PARKE BERNET & CO. Islamic Arms and Armour, Glass, Textiles, Ceramics, Woodwork, and Metalwork, Also Qajar Enamels.** Sale, May 2, 1977. 36pp., 39 plates. 4to. Wraps.
London, 1977.
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London, 1979.
- 174 **LONDON. SOTHEBY PARKE BERNET & CO. Oriental Rugs and Carpets, Works of Art, Bygones and Treen, Furniture.** Sale, Nov. 11, 1977. 31, (1)pp. Illus. 4to. Wraps.
London, 1977.
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- 176 **LONDON. SOTHEBY PARKE BERNET & CO. Rugs and Carpets.** Sale, Feb. 9, 1979. 17, (1)pp. Illus. 4to. Wraps.
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- 177 **LONDON. SOTHEBY PARKE BERNET & CO. Rugs and Carpets, Furniture.** Sale, July 20, 1979. 33, (1)pp. Illus. 4to.
Wraps.
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- 178 **LONDON. SOTHEBY PARKE BERNET & CO. Rugs and Carpets, Tapestries, Textiles, and Furniture.** Sale, July 13,
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- 179 **LONDON. SOTHEBY PARKE BERNET & CO. Rugs and Carpets, Textiles, Furniture.** Sale, Nov. 18, 1977. 37, (1)pp.
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- 180 **LONDON. SOTHEBY PARKE BERNET & CO. Rugs and Carpets, Works of Art, Furniture.** Sale, Feb. 9, 1979. 17, (1)pp.
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- 181 **LONDON. SOTHEBY PARKE BERNET & CO. Rugs and Carpets, Works of Art, Furniture.** Sale, July 27, 1979. 50pp.
Illus. 4to. Wraps.
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- 182 **LONDON. SOTHEBY PARKE BERNET & CO. Rugs and Carpets, Works of Art, Furniture.** Sale, March 2, 1979. 25,
(1)pp. Illus. 4to. Wraps.
London, 1979.
- 183 **LONDON. SOTHEBY PARKE BERNET & CO. Rugs and Carpets, Works of Art, Furniture.** Sale, Sept. 14, 1979. 38pp.
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- 184 **LONDON. SOTHEBY PARKE BERNET & CO. Tibetan, Nepalese, Kashmir, Indian and South-East Asian Art.** Sale, July
9, 1979. 23, (1)pp., 35 plates. 4to. Wraps.
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- 185 **LONDON. SOTHEBY PARKE BERNET INC. Catalogue of Egyptian, Middle Eastern, Greek, Etruscan and Roman
Antiquities, Islamic Ceramics, Metalwork and Glass, Nepalese, Tibetan, South-East Asian and Indian Art, African,
Oceanic, American Indian and Pre-Columbian Art.** Sale, July 26, 1976. 46pp., 10 plates. 4to. Wraps.
London, 1976.
- 186 **LONDON. SOTHEBY PARKE BERNET INC. Catalogue of Fine Oriental Manuscripts and Miniatures.** Sale, Oct. 17,
1982. 132pp. Prof. illus. (partly color). 4to. Wraps.
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- 187 **LONDON. SOTHEBY PARKE BERNET INC. Catalogue of Fine Oriental Manuscripts: The Property of the Hagop
Kevorkian Fund.** Sale, April 26, 1982. 108pp. Prof. illus. (partly color). 4to. Wraps.
London, 1982.
- 188 **LONDON. SOTHEBY PARKE BERNET INC. Catalogue of Fine Oriental Miniatures and Manuscripts.** Sale, July 17-18,
1978. 114pp. Prof. illus. (partly color). 4to. Wraps.
London, 1978.
- 189 **LONDON. SOTHEBY PARKE BERNET INC. Catalogue of Fine Oriental Miniatures, Manuscripts and Persian Lacquer:
Part I. Mughal and Indian Miniatures.** Sale, Nov. 22, 1976. 40pp. Illus. 4to. Wraps.
London, 1976.
- 190 **LONDON. SOTHEBY PARKE BERNET INC. Catalogue of Fine Oriental Miniatures, Manuscripts and Printed Books.**
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- 191 **LONDON. SOTHEBY PARKE BERNET INC. Catalogue of Fine Oriental Miniatures, Manuscripts and Qajar Paintings.**
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- 192 **LONDON. SOTHEBY PARKE BERNET INC. Catalogue of Fine Oriental Miniatures, Manuscripts, Qajar Paintings and
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- 194 **LONDON. SOTHEBY PARKE BERNET INC. Catalogue of Fine Oriental Miniatures, Manuscripts and Lacquer.** Sale, July 9, 1979. 85, (1)pp. Prof. illus. (partly color). 4to. Wraps.
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- 196 **LONDON. SOTHEBY PARKE BERNET INC. Catalogue of Important Oriental Manuscripts and Miniatures: The Property of the Hagop Kevorkian Fund.** Sale, April 3, 1978. 208pp. Prof. illus. (partly color). 4to. Wraps.
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- 197 **LONDON. SOTHEBY PARKE BERNET INC. Catalogue of Important Oriental Manuscripts and Miniatures: The Property of the Hagop Kevorkian Fund.** Sale, April 23, 1979. 148, (2)pp. Prof. illus. (partly color). 4to. Wraps.
London, 1979.
- 198 **LONDON. SOTHEBY PARKE BERNET INC. Catalogue of Important Oriental Manuscripts and Miniatures: The Property of the Hagop Kevorkian Fund.** Sale, April 21, 1980. 167, (1)pp. Prof. illus. (partly color). 4to. Wraps.
London, 1980.
- 199 **LONDON. SOTHEBY PARKE BERNET INC. Catalogue of Islamic Coins, Mainly in Gold.** Sale, April 6, 1978. (28)pp., 5 plates. 4to. Wraps.
London, 1978.
- 200 **LONDON. SOTHEBY PARKE BERNET INC. Catalogue of Oriental Miniatures, Manuscripts and Qajar Paintings.** Sale, July 6, 1976. 53, (1)pp. Illus. (partly color). 4to. Wraps.
London, 1976.
- 201 **LONDON. SOTHEBY PARKE BERNET INC. Egyptian, Middle Eastern, Greek, Etruscan and Roman Antiquities, Islamic Art, Indian, Nepalese, Tibetan and South-East Asian Art, African, Oceanic, American Indian and Pre-Columbian Art.** Sale, July 12-13, 1976. 209, (1)pp. Prof. illus. (partly color). 4to. Wraps.
London, 1976.
- 202 **LONDON. SOTHEBY PARKE BERNET INC. Egyptian, Middle Eastern, Greek, Etruscan and Roman Antiquities, Islamic Pottery, Metalwork, Woodwork and Glass, Tibetan, Nepalese, Indian and South-East Asian Art, African, Oceanic, American Indian and Pre-Columbian Art.** Sale, Feb. 23, 1976. 49, (1)pp., 15 plates. 4to. Wraps.
London, 1976.
- 203 **LONDON. SOTHEBY PARKE BERNET INC. Egyptian, Middle Eastern, Greek, Etruscan and Roman Antiquities, Islamic Ceramics, Metalwork, and Textiles, Tibetan, Nepalese, Indian and South-East Asian Art, African, Oceanic, American Indian and Pre-Columbian Art.** Sale, May 17, 1976. 56pp., 17 plates. 4to. Wraps.
London, 1976.
- 204 **LONDON. SOTHEBY PARKE BERNET INC. Egyptian, Middle Eastern, Greek, Etruscan and Roman Antiquities, Islamic Pottery, Metalwork, and Glass, Tibetan, Nepalese, Indian and South-East Asian Art, African, Oceanic, and Pre-Columbian Art.** Sale, Nov. 8, 1976. 38pp., 9 plates. 4to. Wraps.
London, 1976.
- 205 **LONDON. SOTHEBY PARKE BERNET INC. Egyptian, Middle Eastern, Greek, Etruscan and Roman Antiquities, Ancient Glass and Isnik Pottery, African, Oceanic, American Indian, Eskimo and Pre-Columbian Art, Indian, Tibetan, Nepalese and South-East Asian Art.** Sale, July 3-4, 1978. 90pp., 81 plates. 4to. Wraps.
London, 1978.
- 206 **LONDON. SOTHEBY PARKE BERNET INC. Fine Islamic Rugs and Carpets.** Sale, Nov. 18-19, 1976. 63, (1)pp. Prof. illus. (partly color). 4to. Wraps.
London, 1976.
- 207 **LONDON. SOTHEBY PARKE BERNET INC. Fine Oriental Carpets and Rugs.** Sale, March 29, 1978. 144pp. 144 illus. (partly color). 4to. Wraps.
London, 1978.

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- 208 **LONDON. SOTHEBY PARKE BERNET INC. Fine Oriental Rugs and Carpets.** Sale, Oct. 14, 1976. (2)pp., 166 plates. 4to. Wraps.
London, 1976.
- 209 **LONDON. SOTHEBY PARKE BERNET INC. Fine Oriental Rugs and Carpets.** Sale, Oct. 12, 1978. 2pp., 202 plates. (partly color). 4to. Wraps.
London, 1978.
- 210 **LONDON. SOTHEBY PARKE BERNET INC. Iranian and Islamic Ceramics, Arms and Armour, Glass, Textiles, and Metalwork, Qajar Enamels, and Moghul Style Jades.** Sale, Oct. 10, 1978. 103, (1) pp. Illus. (partly color). 4to. Wraps.
London, 1978.
- 211 **LONDON. SOTHEBY PARKE BERNET INC. Islamic Arms and Armour, Glass, Textiles, Ceramics, Woodwork and Metalwork, Qajar Enamels, Moghul Jades, Indian, Tibetan, Nepalese and South-East Asian Art.** Sale, April 3, 1978. 54pp., 39 plates. 4to. Wraps.
London, 1978.
- 212 **LONDON. SOTHEBY PARKE BERNET INC. Islamic Ceramics, Metalwork, Arms and Armour, Glass, Qajar Enamels and Other Islamic Works of Art.** Sale, April 12, 1976. 95, (1)pp. Prof. illus. (partly color). 4to. Wraps.
London, 1976.
- 213 **LONDON. SOTHEBY PARKE BERNET INC. Islamic Works of Art. Part I: Arms and Armour.** Sale, Nov. 22, 1976. 25, (1)pp. Illus. (partly color). 4to. Wraps.
London, 1976.
- 214 **LONDON. SOTHEBY PARKE BERNET INC. Middle Eastern, Irish, Viking, Greek, Roman and Etruscan Antiquities, Islamic, Indian, Nepalese and Tibetan Art; Also, Art Reference Books.** Sale, July 10, 1979. 169, (1)pp. Prof. illus. (partly color). 4to. Wraps.
London, 1979.
- 215 **LONDON. SOTHEBY PARKE BERNET INC. Pre-Columbian, American Indian, Oceanic and African Art.** Sale, July 23, 1979. 28pp., 26 plates. 4to. Wraps.
London, 1979.
- 216 **LONDON. SOTHEBY PARKE BERNET INC. Pre-Historic, Egyptian, Middle Eastern, Greek, Etruscan and Roman Antiquities, Islamic, Indian, Nepalese and Tibetan Art.** Sale, June 5, 1979. 21, (1)pp. 4to. Wraps.
London, 1979.
- 217 **LONDON. SOTHEBY PARKE BERNET INC. Rugs and Carpets, and Furniture.** Sale, Nov. 10, 1978. 35, (1)pp. Illus. 4to. Wraps.
London, 1978.
- 218 **LONDON. SOTHEBY PARKE BERNET INC. Rugs and Carpets, Tea Caddies, Boxes, and Furniture.** Sale, Oct. 20, 1978. 27, (1)pp. Illus. 4to. Wraps.
London, 1978.
- 219 **LONDON. SOTHEBY PARKE BERNET INC. Rugs and Carpets, Works of Art, Furniture.** Sale, Oct. 27, 1978. 45, (1)pp. Illus. 4to. Wraps.
London, 1978.
- 220 **LONDON. SOTHEBY PARKE BERNET INC. Tapestries, Rugs and Carpets, Clocks and Works of Art, Furniture.** Sale, March 3, 1978. 100pp. 149 illus. (partly color). 4to. Wraps.
London, 1978.
- 221 **LONDON. SOTHEBY'S. Islamic Works of Art, Indian, Himalayan and South-East Asian Art, Oriental Manuscripts and Miniatures.** Sale, Oct. 10-11, 1991. 287, (1)pp. Prof. illus. (partly color). 347, (9)pp. Prof. illus. (numerous color). 4to. Wraps.
London, 1991.
- 222 **LONDON. SOTHEBY'S. Art of the Islamic World.** Sale, April 28, 2004. (Sale L04220.) 208pp. Prof. illus. in color. 4to. Wraps.
London, 2004.
- 223 **LONDON. SOTHEBY'S. Arts of the Islamic World.** Sale, Oct. 15, 1998. (Sale LN8627.) 136pp. Prof. illus. in color. 4to. Wraps.
London, 1998.

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- 224 **LONDON. SOTHEBY'S. Arts of the Islamic World.** Sale, April 22, 1999. (Sale L09304.) 116pp. Prof. illus. (numerous color). 4to. Wraps.
London, 1999.
- 225 **LONDON. SOTHEBY'S. Arts of the Islamic World.** Sale, Oct. 14, 1999. (Sale L09315.) 152pp. Prof. illus. (numerous color). 4to. Wraps.
London, 1999.
- 226 **LONDON. SOTHEBY'S. Arts of the Islamic World.** Sale, April 13, 2000. (Sale L00500.) 124pp. Prof. illus. (numerous color). 4to. Wraps.
London, 2000.
- 227 **LONDON. SOTHEBY'S. Arts of the Islamic World Including Fine Carpets and Textiles.** Sale, Oct. 24, 2007. (Sale L07222.) 396pp. Prof. illus. in color. 4to. Wraps.
London, 2007.
- 228 **LONDON. SOTHEBY'S. Arts of the Islamic World, Including Fine Carpets and Textiles.** Sale, Oct. 8, 2008. (Sale L08222.) 416pp. Prof. illus. in color. 4to. Wraps.
London, 2008.
- 229 **LONDON. SOTHEBY'S. Arts of the Islamic World, Including Fine Carpets and Textiles.** Sale, April 9, 2008. (Sale L08220.) 468pp. Prof. illus. in color. 4to. Wraps.
London, 2008.
- 230 **LONDON. SOTHEBY'S. Carpets, Islamic and Indian Ceramics and Works of Art, Chinese Korean and Japanese Ceramics and Works of Art and Snuff Bottles.** Sale, May 27-28, 1992. 42pp. Illus. in color. 4to. Wraps.
London, 1992.
- 231 **LONDON. SOTHEBY'S. European Sculpture & Works of Art, 900-1900.** Sale, April 21, 2004. (Sale L04230.) 150pp. Prof. illus. in color. 4to. Wraps.
London, 2004.
- 232 **LONDON. SOTHEBY'S. Exotica: East Meets West, 1500-1900.** Sale, May 25, 2005. (Sale L05223.) 214pp. Prof. illus. in color. 4to. Wraps.
London, 2005.
- 233 **LONDON. SOTHEBY'S. Fine Oriental Manuscripts and Miniatures.** Sale, April 16, 1984. 143, (1)pp. Prof. illus. (partly color). 4to. Wraps.
London, 1984.
- 234 **LONDON. SOTHEBY'S. Greece and the Levant: A Private Library.** Sale, Nov. 13, 2008. (Sale LO8413 Temple.) 182pp. Prof. illus. (numerous color). 4to. Wraps.
London, 2008.
- 235 **LONDON. SOTHEBY'S. Indian, Himalayan and South-East Asian Art.** Sale, April 29, 1993. 224, (4)pp. Prof. illus. (partly color). 4to. Wraps.
London, 1993.
- 236 **LONDON. SOTHEBY'S. The Indian Sale.** Sale, May 8, 1997. 177, (27)pp. Prof. illus. in color. 4to. Wraps.
London, 1997.
- 237 **LONDON. SOTHEBY'S. The Indian Sale.** Sale, May 23, 2006. (Sale L06221.) 222pp. Prof. illus. in color. 4to. Wraps.
London, 2006.
- 238 **LONDON. SOTHEBY'S. The Indian Sale, Including Miniatures and Modern and Contemporary Paintings.** Sale, May 24, 2007. (Sale L07221.) 212pp. Prof. illus. in color. 4to. Wraps.
London, 2007.
- 239 **LONDON. SOTHEBY'S. Islamic and Indian Art.** Sale, April 28th, 1994. (Sale LN4241.) 172pp. Prof. illus. (partly color). 4to. Wraps.
London, 1994.
- 240 **LONDON. SOTHEBY'S. Islamic and Indian Art.** Sale, Oct. 20, 1994. (Sale LN4622.) 168pp. Prof. illus. (partly color). 4to. Wraps.
London, 1994.
- 241 **LONDON. SOTHEBY'S. Islamic and Indian Art.** Sale, Oct. 17, 1996. 82pp. Prof. illus. (numerous color). 4to. Wraps.

- London, 1996.
- 242 **LONDON. SOTHEBY'S. Islamic Art.** Sale, Oct. 16, 1997. 109, (3)pp. Prof. illus. (numerous color). 4to. Wraps.
London, 1997.
- 243 **LONDON. SOTHEBY'S. Islamic Art and Indian, Himalayan and South-East Asian Art.** Sale, April 27, 1995. (Sale LN5242.) (182)pp. Prof. illus. (partly color). 4to. Wraps.
London, 1995.
- 244 **LONDON. SOTHEBY'S. Islamic, Himalayan and South-East Asian Art.** Sale, April 24, 1997. 71, (5)pp. Prof. illus. (numerous color). 4to. Wraps.
London, 1997.
- 245 **LONDON. SOTHEBY'S. Islamic Works of Art.** Sale, April 25, 1990. 200, (8)pp. Prof. illus. (numerous color). 4to. Wraps.
London, 1990.
- 246 **LONDON. SOTHEBY'S. Islamic Works of Art.** Sale, Oct. 21, 1993. 133, (1)pp. Prof. illus. (partly color). 4to. Wraps.
London, 1993.
- 247 **LONDON. SOTHEBY'S. Islamic Works of Art.** Sale, April 30, 1998. (Sale LN8265.) 63, (3)pp. Prof. illus. (numerous color).
4to. Wraps.
London, 1998.
- 248 **LONDON. SOTHEBY'S. Islamic Works of Art and Indian, Himalayan and South-East Asian Art.** Sale, Oct. 19, 1995.
(Sale LN5630.) 121, (1)pp. Prof. illus. in color. 4to. Wraps.
London, 1995.
- 249 **LONDON. SOTHEBY'S. Islamic Works of Art and Indian, Himalayan and South-East Asian Art.** Sale, April 25, 1996.
(Sale LN6249.) 123, (1)pp. Prof. illus. (numerous color). 4to. Wraps.
London, 1996.
- 250 **LONDON. SOTHEBY'S. Islamic Works of Art, Carpets and Textiles.** Sale, Oct. 19, 1983. 339pp. Prof. illus. 4to. Wraps.
London, 1983.
- 251 **LONDON. SOTHEBY'S. Islamic Works of Art, Carpets and Textiles.** Sale, Oct. 14, 1987. 185, (1)pp. Prof. illus.
(numerous color). 4to. Wraps.
London, 1987.
- 252 **LONDON. SOTHEBY'S. Islamic Works of Art, Carpets and Textiles.** Sale, April 16, 1987. 125, (1)pp. Prof. illus.
(numerous color). 4to. Wraps.
London, 1987.
- 253 **LONDON. SOTHEBY'S. Islamic Works of Art, Carpets and Textiles.** Sale, April 13, 1988. 197, (3)pp. Prof. illus.
(numerous color). 4to. Wraps.
London, 1988.
- 254 **LONDON. SOTHEBY'S. Islamic Works of Art, Carpets and Textiles.** Sale, Oct. 12, 1988. 179, (5)pp. Prof. illus.
(numerous color). 4to. Wraps.
London, 1988.
- 255 **LONDON. SOTHEBY'S. Islamic Works of Art, Carpets and Textiles.** Sale, April 12, 1989. 247, (7)pp. Prof. illus.
(numerous color). 4to. Wraps.
London, 1989.
- 256 **LONDON. SOTHEBY'S. Islamic Works of Art, Carpets and Textiles.** Sale, Oct. 11, 1989. 245, (5)pp. Prof. illus.
(numerous color). 4to. Wraps.
London, 1989.
- 257 **LONDON. SOTHEBY'S. Islamic Works of Art, Indian, Himalayan and South-East Asian Art, Oriental Manuscripts and
Miniatures.** Sale, April 24-25, 1991. 347, (9)pp. Prof. illus. (numerous color).
London, 1991.
- 258 **LONDON. SOTHEBY'S. Islamic Works of Art, Indian, Himalayan and South-East Asian Art, Oriental Manuscripts and
Miniatures.** Sale, Oct. 22-23, 1992. 292, (6)pp. Prof. illus. (partly color). 4to. Wraps.
London, 1992.

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- 259 **LONDON. SOTHEBY'S. Modern and Contemporary Arab and Iranian Art.** Sale, Oct. 24, 2007. 187, (1)pp. Prof. illus. (numerous color). 4to. Wraps. London, 2007.
- 260 **LONDON. SOTHEBY'S. Oriental Art, Antiquities, Islamic, Indian and South-East Asian Art, Textiles, Indian and Persian Manuscripts and Miniatures, Indian and South-East Asian Art, Tribal, Japanese and Chinese Art.** Sale, Oct. 28, Oct. 29, Nov. 2, 1993. 92pp. Illus. (partly color). 4to. Wraps. London, 1993.
- 261 **LONDON. SOTHEBY'S. Oriental Works of Art, Chinese and Japanese Ceramics and Works of Art and Snuffbottles, Indian and Persian Miniatures, Indian and Islamic Ceramics and Works of Art and Carpets.** Sale, Oct. 13-14, 1992. 56pp. Illus. in color. 4to. Wraps. London, 1992.
- 262 **LONDON. SOTHEBY'S. Three Illustrated Leaves from the Shahnama of Shah Tahmasp.** Sale, April 13, 2000. 24pp. Prof. illus. 4to. Wraps. London, 2000.
- 263 **LONDON. SOTHEBY'S. The Turkish Sale.** Sale, Oct. 11, 1996. (Sale LN6632.) 170pp. Prof. illus. (numerous color). 4to. Wraps. London, 1996.
- 264 **LONDON. SOTHEBY'S. The Turkish Sale.** Sale, Oct. 17, 1997. 169, (1)pp. Prof. illus. (numerous color). 4to. Wraps. London, 1997.
- 265 **LONDON. SOTHEBY'S. The Turkish Sale.** Sale, Oct. 16, 1998. (Sale LN8612.) 152pp. Prof. illus. (numerous color). 4to. Wraps. London, 1998.
- 266 **LONDON. SOTHEBY'S. Western Manuscripts and Miniatures.** Sale, Nov. 26, 1985. (200)pp. Prof. illus. (partly color). 4to. Wraps. London, 1985.
- 267 **LUZERN. ADOLPH HESS LTD. & NEW YORK. WILLIAM H. SCHAB GALLERY, INC. Bedeutende Kunstwerke aus dem Nachlass Dr. Jacob Hirsch.** Alt-Ägypten..., Griechische und Römische Antike..., Byzanz und Frühes Mittelalter..., Mittelalter und Renaissance..., Orient.... Sale, Dec. 7, 1957. 51, (1)pp., 72 plates. 163 illus. 4to. Wraps. Luzern/New York, 1957.
- 268 **MONTE CARLO. SOTHEBY PARKE BERNET MONACO. Magnifique ensemble de meubles et objets d'art français: Collection Monsieur Akram Ojeh.** Sale, June 25-26, 1979. 273, (1)pp. Prof. illus. (numerous color). 4to. Cloth. D.j. Monte Carlo, 1979.
- 269 **MONTE CARLO. SOTHEBY PARKE BERNET MONACO. Succession Rudorff. Première vacation.** Sale, April 21, 1979. 55, (1)pp. Prof. illus. Sm. 4to. Wraps. Monte Carlo, 1979.
- 270 **MONTE CARLO. SOTHEBY'S MONACO. La collection Lagonico: Importantes céramiques d'Iznik.** Sale, Dec. 7, 1991. 58pp. Illus. (numerous color). 4to. Wraps. Parallel texts in French and English. Monte Carlo, 1991.
- 271 **NEW YORK. AMERICAN ART ASSOCIATION. Eastern Art.** From the collection of J. Gazdar. Sale, March 25, 1933. (Sale 4030.) 53, (1)pp. Illus. 4to. Wraps. New York, 1933.
- 272 **NEW YORK. AMERICAN ART ASSOCIATION. Fine Single-color & Decorated Porcelains, Chinese Jade & Other Semi-precious Mineral Carvings.** Sale, March 17-18, 1939. (Sale 4439.) 54pp. Illus. Wraps. New York, 1939.
- 273 **NEW YORK. AMERICAN ART ASSOCIATION. The Kevorkian Collection.** Sale, Jan. 20-21, 1928. 271, (1)pp. Illus. 4to. Wraps. (spine chipped). New York, 1928.
- 274 **NEW YORK. AMERICAN ART ASSOCIATION. Property of the Estate of the Late Emile Tabbagh, Paris and New York.** Sale, Jan. 3-4, 1936. (4)pp., 6 plates. Lrg. 4to. Wraps. (taped, disbound). New York, 1936.

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- 275 **NEW YORK. AMERICAN ART ASSOCIATION. The V. Everit Macy Collection, Including Rare and Important Persian and Mesopotamian Pottery, Persian and Indian Miniatures, Persian Brocades and Velvet Carpets.** Sale, Jan. 6-8, 1938. (Sale 4360.) 169, (1)pp. Prof. illus. 4to. Wraps.
New York, 1938.
- 276 **NEW YORK. CHRISTIE, MANSON & WOODS INTERNATIONAL INC. 19th and 20th Century Sculpture.** Sale, Sept. 14, 1979. 86pp. Prof. illus. (partly color). 4to. Wraps.
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- 277 **NEW YORK. CHRISTIE, MANSON & WOODS INTERNATIONAL INC. Important Indian Miniatures and Paintings.** Sale, May 25, 1978. 46pp. Illus. (partly color). 4to. Wraps.
New York, 1978.
- 278 **NEW YORK. CHRISTIE'S. American Watercolors, Drawings, Paintings and Sculpture of the 19th and 20th Centuries.** Sale, Sept. 26, 1986. (Sale 6208.) 157, (1)pp. Prof. illus. (partly color). 4to. Wraps.
New York, 1986.
- 279 **NEW YORK. CHRISTIE'S. Fine European and Oriental Carpets.** Sale, Dec. 18, 2001. (Sale 9804.) 125. (1)pp. Prof. illus. in color. 4to. Wraps.
New York, 2001.
- 280 **NEW YORK. CHRISTIE'S. Fine European and Oriental Carpets.** Sale, March 15, 1996. 91, (1)pp. Prof. illus. in color. 4to. Wraps.
New York, 1996.
- 281 **NEW YORK. CHRISTIE'S. Fine Oriental Rugs and Carpets.** Sale, April 9, 1988. 116pp. Prof. illus. (numerous color). 4to. Wraps.
New York, 1988.
- 282 **NEW YORK. CHRISTIE'S. Fine Oriental Rugs and Carpets: Including the J.P.J. Homer Collection of Turkoman Rugs.** Sale, April 8, 1989. 179, (1)pp. Prof. illus. (numerous color). 4to. Wraps.
New York, 1989.
- 283 **NEW YORK. CHRISTIE'S. The House Sale.** Sale, Oct. 2-3, 2002. (Sale 1123.) 295, (1)pp. Prof. illus. in color. 4to. Wraps.
New York, 2002.
- 284 **NEW YORK. CHRISTIE'S. The House Sale.** Sale, Dec. 4, 2002. (Sale 1161.) 216pp. Prof. illus. in color. 4to. Wraps.
New York, 2002.
- 285 **NEW YORK. CHRISTIE'S. The House Sale.** Sale, April 3, 2002. (Sale 1033.) 161, (1)pp. Prof. illus. in color. 4to. Wraps.
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- 286 **NEW YORK. CHRISTIE'S. The House Sale.** Sale, Oct. 5-6, 2004. (Sale 1416.) 309, (1)pp. Prof. illus. in color. 4to. Wraps.
New York, 2004.
- 287 **NEW YORK. CHRISTIE'S. The House Sale.** Sale, Sept. 8-9, 2004. (Sale 1404.) 309, (1)pp. Prof. illus. in color. 4to. Wraps.
New York, 2004.
- 288 **NEW YORK. CHRISTIE'S. The House Sale.** Sale, July 13-14, 2004. (Sale 1396.) 309, (1)pp. Prof. illus. in color. 4to. Wraps.
New York, 2004.
- 289 **NEW YORK. CHRISTIE'S EAST. Fine European and Oriental Carpets.** Sale, Sept. 12, 1995. (Sale 7751.) 71, (1)pp. Illus. in color. 4to. Wraps.
New York, 1995.
- 290 **NEW YORK. CHRISTIE'S EAST. Fine Oriental Rugs and Carpets.** Sale, May 22, 1984. (Sale 5563.) 133, (1)pp. Prof. illus. (partly color). 4to. Wraps.
New York, 1984.
- 291 **NEW YORK. WILLIAM DOYLE GALLERIES. Le grand tour: 18th & 19th Century American, English, French and Continental Furniture & Accessories, Paintings and Rugs.** Sale, March 21, 1979. 34pp. Wraps. Annotations in ink.
New York, 1979.
- 292 **NEW YORK. WILLIAM DOYLE GALLERIES. Important Old Master, 19th and 20th Century American and European Paintings.** Sale, April 4, 1979. (68)pp. 151 illus. (partly color). 4to. Wraps.
New York, 1979.

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- 293 **NEW YORK. JOHN C. EDELMANN GALLERIES. Fine Persian, Caucasian, Turkish, Turkoman, Chinese Rugs and Carpets, Suzani Embroideries and Related Books.** Sale, Dec, 13, 1980. (120)pp. Prof. illus. (numerous color). 4to. Wraps.
New York, 1980.
- 294 **NEW YORK. JOHN C. EDELMANN GALLERIES. Important Sale of Rare Chinese Rugs, Carpets and Oriental Textiles, Including Many Rare Greek Island, Indonesian, and American Indian Textiles, Turkish, Turkoman, Caucasian and Persian Rugs, and Many Room Size Carpets.** Sale, Dec, 12, 1981. (60)pp. Illus. (partly color). 4to. Wraps.
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- 296 **NEW YORK. JOHN C. EDELMANN GALLERIES. Rare Turkoman, Caucasian Rugs, Carpets and Kilims, Nomadic Folk Art and Weavings: Also Included Books, Jewelry.** Sale, Oct. 25, 1980. (162)pp. Prof. illus. (partly color). 4to. Wraps.
New York, 1980.
- 297 **NEW YORK. KENDE GALLERIES INC. Objects of Vertu, Early English and Continental Silver,** Sale, May 15-16, 1940. 49. (1)pp. Illus. Wraps.
New York, 1940.
- 298 **NEW YORK. KENT-SHMAVON GALLERIES. The Notable Collections of the Kent-Shmavon Galleries of Ancient Art Objects of Asia and Europe.** Sale, March 1-6, 1915. (204)pp. Illus. Lrg. 4to. Wraps. (slightly worn, chipped spine).
New York, 1915.
- 299 **NEW YORK. PARKE-BERNET GALLERIES. Ancient Persian and Asia Minor Rugs.** Sale, April 8, 1939. (Sale 104.) 75, (1)pp. Illus. 4to. Wraps.
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- 300 **NEW YORK. PARKE-BERNET GALLERIES. Antiquities: Egyptian, Roman, Western Asiatic & Islamic, Indian and Cambodian.** The property of the Kevorkian Foundation. Sale, Dec. 18, 1970. (Sale Number 3139.) 103, (1)pp. Illus. 4to. Wraps.
New York, 1970.
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New York, 1970.
- 302 **NEW YORK. PARKE-BERNET GALLERIES. Art of the Near East and the Orient: Classical Antiquities.** Property of the Kevorkian Foundation. Sale, Nov. 4-5, 1966. (Sale No. 2473.) 81, (1)pp. Illus. 4to. Wraps. Title from cover.
New York, 1966.
- 303 **NEW YORK. PARKE-BERNET GALLERIES. Chinese Ceramics & Jades, Persian Pottery, Egyptian Antiquities.** From the collection of the late Mrs. Christian R. Holmes. Sale, April 15-18, 1942. 234pp. Prof. illus. 4to. Wraps.
New York, 1942.
- 304 **NEW YORK. PARKE-BERNET GALLERIES. Indian & Persian Art.** Sale, Nov. 30, 1968. (Sale 2772.) 38pp. Illus. 4to. Wraps.
New York, 1968.
- 305 **NEW YORK. PARKE-BERNET GALLERIES. Indian Sculpture, Early and Late Islamic Pottery, Isnik, Kirman and Kubachi Pottery, Tile Pictures: Property of the Kevorkian Foundation.** Sale, Dec. 8-9, 1967. 97, (3)pp. Prof. illus. 4to. Wraps.
New York, 1967.
- 306 **NEW YORK. PARKE-BERNET GALLERIES. Persian Art...Egyptian and Classical Art...Gothic Stone Groups...Oriental Rugs.** Collected by the late Hagop Kevorkian. Sale, Dec. 14-15, 1962. (Sale Number 2151.) 127, (3)pp. Prof. illus. 4to. Wraps.
New York, 1962.
- 307 **NEW YORK. PARKE-BERNET GALLERIES. The Renowned Kelekian Collection of Antique Brocades, Velvets, Embroideries.** Sale, Dec. 16-17, 1953. (Sale 1479.) 90pp. Prof. illus. 4to. Wraps.
New York, 1953.

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- 308 **NEW YORK. PARKE-BERNET GALLERIES. The Richard Bryant Hobart Collection of Oriental Ceramics.** Part one. Sale, May 23, 1969. (Sale No. 2869.) (80)pp. 4to. Wraps.
New York, 1969.
- 309 **NEW YORK. PARKE-BERNET GALLERIES. Western Asiatic, Egyptian, Greek, Etruscan & Roman Antiquities.** Sale, Jan. 24, 1969. (Sale Number 2796.) 70pp. Illus. Sm. 4to. Wraps.
New York, 1969.
- 310 **NEW YORK. PB EIGHTY- FOUR. Caucasian, Turcoman, Village, Nomadic and Persian Rugs.** Property of various owners. Sale, Oct. 17, 1979. (Sale 674.) (136)pp. Prof. illus. (partly in color). Sm. oblong 4to. Wraps.
New York, 1979.
- 311 **NEW YORK. O'REILLY'S PLAZA ART GALLERIES. Important Collection of Hispano-Moresque Pottery, Renaissance Iron and Bronze Artifacts.** Sale, March 17, 1974. (Public Sale 5918.) 8pp., 12 plates. Wraps.
New York, 1974.
- 312 **NEW YORK. RAINS GALLERIES. Near-Eastern Art from the Estate of the Late Helen Morgan Worthy... and the Property of Jamil Estarabadi..., Together with Selections of Oriental Art.** Sale, Dec. 4, 1936. 32pp. Illus. Wraps.
New York, 1936.
- 313 **NEW YORK. HANS M.F. SCHULMAN. The Howard D. Gibbs Collection of Counterstamped, Necessity and Siege Coins of the Americas.** Sale, March 18-19, 1966. 140pp. Illus. 4to. Wraps.
New York, 1966.
- 314 **NEW YORK. HANS M.F. SCHULMAN. Public Coin Auction: Gold, Silver, Copper, U.S. & Foreign Coins.** Sale, June 14, 1967. 67, (1)pp. Illus. 4to. Wraps.
New York, 1967.
- 315 **NEW YORK. SOTHEBY PARKE BERNET INC. Antiquities and Islamic Works of Art. Fine Ancient and Islamic Glass.** Property of various owners including the Hagop Kevorkian Fund, New York, the Estate of Allan Roos, New York, Allen L. Owens, Connecticut. The property of James M. Burk, Decatur, Indiana and other owners. Sale, May 8, 1976. (Sale No. 3870.) (90)pp. Prof. illus. Sq. 4to. Wraps.
New York, 1976.
- 316 **NEW YORK. SOTHEBY PARKE BERNET INC. Coptic, Persian, Turkish, Indian and Armenian Textiles, Fragments, Garments and Embroideries. Antiquities and Islamic Works of Art.** Sale, Nov. 18-19, 1975. (Sales 451 and 451A.) (40)pp., 12 plates. Wraps.
New York, 1975.
- 317 **NEW YORK. SOTHEBY PARKE BERNET INC. Fine Oriental Miniatures and Manuscripts, Islamic Works of Art, and 19th Century Paintings.** Sale, Dec. 15, 1978. (Sale 4197.) (105)pp. Illus. (partly color). Sq. 4to. Wraps.
New York, 1978.
- 318 **NEW YORK. SOTHEBY PARKE BERNET INC. Fine Oriental Rugs and Carpets.** Sale, May 19, 1984. (Sale No. 5186.) (124)pp. Prof. illus. (numerous color). Sq. 4to. Wraps.
New York, 1984.
- 319 **NEW YORK. SOTHEBY PARKE BERNET INC. Fine Oriental Rugs and Carpets.** Sale, Feb. 11, 1984. (Sale No. 5147.) (74)pp. Illus. (partly color). Sq. 4to. Wraps.
New York, 1984.
- 320 **NEW YORK. SOTHEBY PARKE BERNET INC. Fine Oriental Rugs and Carpets, Including Two Fine Heriz Silk Carpets.** Sale, Jan. 9-10, 1976. (Sale 3828.) (66)pp. Prof. illus. Sq. 4to. Wraps.
New York, 1976.
- 321 **NEW YORK. SOTHEBY PARKE BERNET INC. Fine Persian and Near Eastern Pottery and Metalwork.** The property of Lester Wolfe. Sale, March 14, 1975. (Sale 3737.) (54)pp. Illus. (partly color). Sq. 4to. Wraps.
New York, 1975.
- 322 **NEW YORK. SOTHEBY PARKE BERNET INC. Fine Persian Rugs and Carpets.** Sale, Dec. 16, 1978. (Sale 4198.) (144)pp. Prof. illus. (partly color). Sq. 4to. Wraps.
New York, 1978.
- 323 **NEW YORK. SOTHEBY PARKE BERNET INC. Good Rugs and Carpets.** Sale, May 17, 1978. (50)pp. Illus. Wraps.
New York, 1978.

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- 324 **NEW YORK. SOTHEBY PARKE BERNET INC. Greek, Etruscan, Roman, Byzantine, Egyptian, Western Asiatic, Islamic Antiquities and Works of Art. Oriental Miniatures and Qajar Paintings. Ancient and Islamic Glass from the Collection of Ray Winfield Smith.** Sale, Nov. 20-21, 1975. (Sale 3811.) (154)pp. Illus. (partly color). Sq. 4to. Wraps. New York, 1975.
- 325 **NEW YORK. SOTHEBY PARKE BERNET INC. Greek, Roman, Egyptian, Western Asiatic, Islamic Antiquities and Works of Art.** Sale, May 2, 1975. (Sale 3753.) (102)pp. Illus. Sq. 4to. Wraps. New York, 1975.
- 326 **NEW YORK. SOTHEBY PARKE BERNET INC. Near Eastern Carpets and Textiles, Islamic Works of Art, 19th Century Furniture, Decorations & Paintings.** Sale, Feb. 3-5, 1977. (Sale 3948.) (200)pp. Illus. (partly color). Sq. 4to. Wraps. New York, 1977.
- 327 **NEW YORK. SOTHEBY PARKE BERNET INC. Oriental Rugs and Carpets.** Sale, March 15, 1975. (26)pp. Illus. Oblong 4to. Wraps. New York, 1975.
- 328 **NEW YORK. SOTHEBY PARKE BERNET INC. Rugs and Carpets.** Sale, Aug. 16, 1978. (40)pp. Illus. Wraps. New York, 1978.
- 329 **NEW YORK. SOTHEBY'S. 19th and 20th Century Sculpture from the Collection of Joey and Toby Tanenbaum.** Sale, May 26, 1994. (Sale 6575.) (144)pp. Prof. illus. (partly color). 4to. Wraps. New York, 1994.
- 330 **NEW YORK. SOTHEBY'S. American Paintings, Drawings & Sculpture.** Sale, March 5, 2003. (Sale 7876.) 132pp. Prof. illus. in color. 4to. Wraps. New York, 2003.
- 331 **NEW YORK. SOTHEBY'S. Antiquities and Islamic Art.** Sale, June 12, 1993. (Sale 6437 Phaedra.) (180)pp. Prof. illus. (numerous color). 4to. Wraps. New York, 1993.
- 332 **NEW YORK. SOTHEBY'S. Antiquities and Islamic Art.** Sale, June 13, 1996. (Sale 6863.) Ca. (150)pp. Prof. illus. (partly color). 4to. Wraps. New York, 1996.
- 333 **NEW YORK. SOTHEBY'S. Antiquities and Islamic Art.** Sale, Dec. 17, 1997. (Sale 7073.) 181, (7)pp. Prof. illus. (numerous color). 4to. Wraps. New York, 1997.
- 334 **NEW YORK. SOTHEBY'S. Antiquities and Islamic Art.** Sale, Dec. 17, 1998. (Sale 7243.) 224pp. Prof. illus. (numerous color). 4to. Wraps. New York, 1998.
- 335 **NEW YORK. SOTHEBY'S. Antiquities and Islamic Art.** Sale, June 4, 1998. (Sale No. 7143.) Ca. (150)pp. Prof. illus. 4to. Wraps. New York, 1998.
- 336 **NEW YORK. SOTHEBY'S. Antiquities and Islamic Works of Art.** Sale, Dec. 14, 1993. (Sale 6517 Liberdade.) (160)pp. Prof. illus. (numerous color). 4to. Wraps. New York, 1993.
- 337 **NEW YORK. SOTHEBY'S. Antiquities and Islamic Works of Art.** Sale, June 8, 1994. (Sale 6579 Otranto.) 142pp. Prof. illus. (partly color). 4to. Wraps. New York, 1994.
- 338 **NEW YORK. SOTHEBY'S. Antiquities and Islamic Works of Art.** Sale, May 31, 1997. (Sale 6999.) 142pp. Prof. illus. (partly color). 4to. Wraps. New York, 1997.
- 339 **NEW YORK. SOTHEBY'S. Antiquities and Islamic Works of Art. With Property from The Joseph Ternbach Collection.** Sale, Nov. 24-25, 1987. (Sale 5640 Usermare.) Ca. (150)pp. Prof. illus. (partly color). 4to. Wraps. New York, 1987.
- 340 **NEW YORK. SOTHEBY'S. Antiquities, Indian and Oriental Works of Art, Decorations, Silver, Furniture and Rugs and Carpets.** Sale, Dec. 20-21, 1994. (Sale 1489. Sotheby's Arcade Auctions.) (94)pp. Prof. illus. 4to. Wraps. New York, 1994.

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- 341 **NEW YORK. SOTHEBY'S. Antiquities & Islamic Art.** Sale, June 13, 2002. (Sale 7812.) 184pp. Prof. illus. in color. 4to. Wraps.
New York, 2002.
- 342 **NEW YORK. SOTHEBY'S. Carpets from the J. Paul Getty Museum.** Sale, Dec. 8, 1990. (Sale 6124.) (28)pp. Illus. (partly color). 4to. Wraps.
New York, 1990.
- 343 **NEW YORK. SOTHEBY'S. The Carter Burden Collection of Indian Paintings.** Sale, March 27, 1991. Ca. (100)pp. 218 illus. (partly color). 4to. Wraps.
New York, 1991.
- 344 **NEW YORK. SOTHEBY'S. Classical, Egyptian and Western Asiatic Antiquities.** Including property from the collection of Dodie Rosekrans. Sale, Dec. 8, 2011. (Sale 8810.) 75, (1)pp. Prof. illus. (numerous color). 4to. Wraps.
New York, 2011.
- 345 **NEW YORK. SOTHEBY'S. Classical, Egyptian, and Western Asiatic Antiquities and Islamic Works of Art.** Sale, June 1, 1995. (Sale 6717 Uniamesi.) (178)pp. Prof. illus. (partly color). 4to. Wraps.
New York, 1995.
- 346 **NEW YORK. SOTHEBY'S. Egyptian, Classical, and Western Asiatic Antiquities.** Sale, Dec. 9, 2003. 136pp. Prof. illus. (numerous color). 4to. Wraps.
New York, 2003.
- 347 **NEW YORK. SOTHEBY'S. Egyptian, Classical, and Western Asiatic Antiquities.** Sale, Dec. 7, 2005. 120pp. Prof. illus. in color. 4to. Wraps.
New York, 2005.
- 348 **NEW YORK. SOTHEBY'S. Egyptian, Classical, and Western Asiatic Antiquities.** Sale, Dec. 6, 2006. (Sale 8253.) 140pp. Prof. illus. (numerous color). 4to. Wraps.
New York, 2006.
- 349 **NEW YORK. SOTHEBY'S. Egyptian, Classical, and Western Asiatic Antiquities.** Sale, Dec. 10, 2008. 147, (1)pp. Prof. illus. (numerous color). 4to. Wraps.
New York, 2008.
- 350 **NEW YORK. SOTHEBY'S. Egyptian, Classical, and Western Asiatic Antiquities.** Sale, Dec. 10, 2009. (Sale N08603.) 72pp. Prof. illus. (numerous color). 4to. Wraps.
New York, 2009.
- 351 **NEW YORK. SOTHEBY'S. Egyptian, Classical, and Western Asiatic Antiquities.** Sale, June 11, 2010. (Sale 8644.) 76pp. Prof. illus. (numerous color). 4to. Wraps.
New York, 2010.
- 352 **NEW YORK. SOTHEBY'S. Egyptian, Classical, and Western Asiatic Antiquities.** Sale, Dec. 8, 2010. (Sale N08688.) 72pp. Prof. illus. in color. 4to. Wraps.
New York, 2010.
- 353 **NEW YORK. SOTHEBY'S. Egyptian, Classical, & Western Asiatic Antiquities.** Sale, Dec. 12, 2013. (Sale 9056 Irkimour.) 96pp. Prof. illus. (numerous color). 4to. Wraps.
New York, 2013.
- 354 **NEW YORK. SOTHEBY'S. Egyptian, Classical, and Western Asiatic Antiquities and Islamic Works of Art.** Sale, May 30, 1986. (Sale 5464 Nebmare.) Ca. (100)pp. Prof. illus. (partly color). 4to. Wraps.
New York, 1986.
- 355 **NEW YORK. SOTHEBY'S. Egyptian, Classical, & Western Asiatic Antiquities: Including Property from the Collection of the Earl of Elgin and Kincardine, and Property from the Collection of Denys Sutton.** Sale, Dec. 6, 2012. (Sale N08918.) 96pp. Prof. illus. (numerous color). 4to. Wraps.
New York, 2012.
- 356 **NEW YORK. SOTHEBY'S. Egyptian, Classical, & Western Asiatic Antiquities.** Including the collection of Sideo Fromboluti and Nora Speyer. Sale, June 8, 2011. (Sale 8762 Odile.) 112pp. Prof. illus. (numerous color). 4to. Wraps.
New York, 2011.

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- 357 **NEW YORK. SOTHEBY'S. Egyptian, Classical & Western Asiatic Antiquities.** Sale, June 5, 2013. (Sale NO9005.) 76pp. Prof. illus. (numerous color). 4to. Wraps.
New York, 2013.
- 358 **NEW YORK. SOTHEBY'S. Egyptian, Classical, & Western Asiatic Antiquities.** Sale, June 4, 2014. (Sale 9163.) 84pp.
Prof. illus. (numerous color). 4to. Wraps.
New York, 2014.
- 359 **NEW YORK. SOTHEBY'S. Egyptian, Greek, Etruscan, Roman and Western Asiatic Antiquities and Islamic Works of Art.** Sale, Nov. 24, 1986. (Sale 5518 Salammbô.) (108)pp. Prof. illus. (partly color). 4to. Wraps.
New York, 1986.
- 360 **NEW YORK. SOTHEBY'S. Egyptian, Greek, Etruscan, Roman and Western Asiatic Antiquities and Islamic Works of Art.** Sale, May 29, 1987. (Sale 5585 Pienza.) (156)pp. Prof. illus. (partly color). 4to. Wraps.
New York, 1987.
- 361 **NEW YORK. SOTHEBY'S. Egyptian, Greek, Etruscan, Roman and Western Asiatic Antiquities and Islamic Works of Art.** Sale, June 15, 1988. Ca. (100)pp. Prof. illus. 4to. Wraps.
New York, 1988.
- 362 **NEW YORK. SOTHEBY'S. Egyptian, Greek, Etruscan, Roman and Western Asiatic Antiquities and Islamic Works of Art.** Sale, Dec. 2, 1988. (Sale 5788 Naxou.) Ca. (120)pp. Prof. illus. (partly color). 4to. Wraps.
New York, 1988.
- 363 **NEW YORK. SOTHEBY'S. Egyptian, Greek, Etruscan, Roman and Western Asiatic Antiquities and Islamic Works of Art.** Sale, Nov. 29, 1989. (Sale 5940 Sopramonte.) Ca. (180)pp. Prof. illus. (numerous color). 4to. Wraps.
New York, 1989.
- 364 **NEW YORK. SOTHEBY'S. Egyptian, Greek, Etruscan, Roman and Western Asiatic Antiquities and Islamic Works of Art.** Sale, Nov. 28, 1990. (Sale 6108 Soter.) (94)pp. Prof. illus. (partly color). 4to. Wraps.
New York, 1990.
- 365 **NEW YORK. SOTHEBY'S. Egyptian, Greek, Etruscan, Roman and Western Asiatic Antiquities and Islamic Works of Art.** Sale, June 20, 1990. (Sale 6046 Parnassus.) Ca. (130)pp. Prof. illus. (partly color). 4to. Wraps.
New York, 1990.
- 366 **NEW YORK. SOTHEBY'S. Egyptian, Greek, Etruscan, Roman and Western Asiatic Antiquities and Islamic Works of Art.** Sale, June 18, 1991. (Sale 6196 Senwosret.) (176)pp. Prof. illus. (numerous color). 4to. Wraps.
New York, 1991.
- 367 **NEW YORK. SOTHEBY'S. Egyptian, Greek, Roman, Byzantine, and Western Asiatic Antiquities and Islamic Works of Art.** Sale, Dec. 12-13, 1991. (Sale 6257 Sekhemre.) Ca. (150)pp. Prof. illus. (numerous color). 4to. Wraps.
New York, 1991.
- 368 **NEW YORK. SOTHEBY'S. Egyptian, Greek, Roman, Byzantine, and Western Asiatic Antiquities and Islamic Works of Art.** Sale, June 25, 1992. (Sale 6320 Wahibre.) Ca. (150)pp. Prof. illus. (partly color). 4to. Wraps.
New York, 1992.
- 369 **NEW YORK. SOTHEBY'S. European and Oriental Carpets from the Dildarian Collection.** Sale, Oct. 4, 1994. (Sale 6598.) (62)pp. Illus. (partly color). 4to. Wraps.
New York, 1994.
- 370 **NEW YORK. SOTHEBY'S. Fine Egyptian, Classical and Western Asiatic Antiquities and Islamic Works of Art.** Sale, Dec. 17, 1996. (Sale 6937.) (180)pp. Prof. illus. (partly color). 4to. Wraps.
New York, 1996.
- 371 **NEW YORK. SOTHEBY'S. Fine Oriental and European Carpets.** Sale, Nov. 23, 1985. (Sale 5400.) (64)pp. Prof. illus. (numerous color). 4to. Wraps.
New York, 1985.
- 372 **NEW YORK. SOTHEBY'S. Fine Oriental and European Carpets.** Sale, Dec. 8, 1990. (Sale 6112.) (130)pp. Prof. illus. (numerous color). 4to. Wraps.
New York, 1990.
- 373 **NEW YORK. SOTHEBY'S. Fine Oriental and European Carpets.** Sale, Dec 10, 1992. (100)pp. Prof. illus. in color. 4to. Wraps.
New York, 1992.

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- 374 **NEW YORK. SOTHEBY'S. Fine Oriental and European Carpets.** Sale, April 15, 1993. (Sale 6408.) (140)pp. Prof. illus. in color. 4to. Wraps.
New York, 1993.
- 375 **NEW YORK. SOTHEBY'S. Fine Oriental and European Carpets.** Sale, Dec. 16, 1993. (Sale 6519.) (100)pp. Prof. illus. in color. 4to. Wraps.
New York, 1993.
- 376 **NEW YORK. SOTHEBY'S. Fine Oriental and European Carpets.** Sale, April 21, 1994. (Sale 6549.) (184)pp. Prof. illus. in color. 4to. Wraps.
New York, 1994.
- 377 **NEW YORK. SOTHEBY'S. Fine Oriental and European Carpets.** Sale, Sept. 13, 1995. (Sale 6735.) (92)pp. Prof. illus. (numerous color). 4to. Wraps.
New York, 1995.
- 378 **NEW YORK. SOTHEBY'S. Fine Oriental and European Carpets.** Sale, Sept. 27, 2000. (Sale 7517.) 204, (2)pp. Prof. illus. in color. 4to. Wraps.
New York, 2000.
- 379 **NEW YORK. SOTHEBY'S. Fine Oriental Rugs and Carpets.** Sale, Nov. 5, 1983. (Sale 5105.) (160)pp. Prof. illus. (partly color). Sq. 4to. Wraps.
New York, 1983.
- 380 **NEW YORK. SOTHEBY'S. Fine Oriental Rugs and Carpets.** Sale, Feb. 12, 1983. (Sale 5006.) (86)pp. Prof. illus. (partly color). Sq. 4to. Wraps.
New York, 1983.
- 381 **NEW YORK. SOTHEBY'S. Fine Oriental Rugs and Carpets.** Sale, Dec. 1, 1984. (Sale 5250.) (104)pp. Prof. illus. (partly color). 4to. Wraps.
New York, 1984.
- 382 **NEW YORK. SOTHEBY'S. Fine Oriental Rugs and Carpets.** Sale, May 18, 1985. (Sale 5329.) (108)pp. Prof. illus. (numerous color). 4to. Wraps.
New York, 1985.
- 383 **NEW YORK. SOTHEBY'S. Fine Oriental Rugs and Carpets.** Sale, Dec. 5, 1987. (Sale 5645.) (104)pp. Prof. illus. (numerous color). 4to. Wraps.
New York, 1987.
- 384 **NEW YORK. SOTHEBY'S. Fine Oriental Rugs and Carpets.** Sale, June 4, 1988. (Sale 5728.) 124pp. Prof. illus. (numerous color). 4to. Wraps.
New York, 1988.
- 385 **NEW YORK. SOTHEBY'S. Important Classical, Egyptian, and Western Asiatic Antiquities and Islamic Works of Art.** Sale, Dec. 14, 1994. (Sale 6642 Granita.) (188)pp. Prof. illus. (numerous color). 4to. Wraps.
New York, 1994.
- 386 **NEW YORK. SOTHEBY'S. Important Classical, Egyptian, and Western Asiatic Antiquities and Islamic Works of Art.** Sale, Dec. 8, 1995. (Sale 6789 Marinella.) (180)pp. Prof. illus. (numerous color). 4to. Wraps.
New York, 1995.
- 387 **NEW YORK. SOTHEBY'S. Indian and Southeast Asian Art.** Sale, March 27, 1991. (Sale 6146.) (100)pp. Prof. illus. (some color). 4to. Wraps.
New York, 1991.
- 388 **NEW YORK. SOTHEBY'S. Indian, Himalayan and Southeast Asian Art.** Sale, March 22, 1989. (Sale 5823.) (220)pp. Prof. illus. (partly color). 4to. Wraps.
New York, 1989.
- 389 **NEW YORK. SOTHEBY'S. Indian, Himalayan and Southeast Asian Art.** Sale, March 22-23, 1990. (Sale 5987.) (202)pp. 638 illus. (partly color). 4to. Wraps.
New York, 1990.
- 390 **NEW YORK. SOTHEBY'S. The J.L. Theodor Collection Of Athenian Black-figure Vases.** Sale, Dec. 17, 1998. (Sale 7241.) 76pp. Prof. illus. (numerous color). 4to. Wraps.

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New York, 1998.

- 391 **NEW YORK. SOTHEBY'S. Old Master Paintings, European Sculpture & Antiquities.** Sale, June 4, 2009. (Sale N085160.) 168pp. Prof. illus. in color. 4to. Wraps. New York, 2009.
- 392 **NEW YORK. SOTHEBY'S. Rugs and Carpets from the Collection of Dildarian, Inc., and a Private Collection.** Sale, March 9, 1994. (Sale 6537.) (40)pp. Illus. (partly color). 4to. Wraps. New York, 1994.
- 393 **NEW YORK. SOTHEBY'S. Turkmen and Antique Carpets from the Collection of Dr. and Mrs. Jon Thompson.** Sale, Dec. 16, 1993. (Sale 6518.) (12)pp., 81 color plates. 4to. Wraps. New York, 1993.
- 394 **NICE. GALERIE LAMBERT. Catalogue des faïences orientales et européennes.** Collection de feu Monsieur Porcher-Labreuil. Sale, March 19-21, 1934. Commissaire-priseur: J.-J. Terris. 52pp., 20 plates. 4to. Wraps. Nice, 1934.
- 395 **PARIS. ADER PICARD TAJAN. Art islamique.** Sale, April 13, 1992. Expert: Lucien Arcache. (70)pp. Prof. illus. (partly color). 4to. Wraps. Paris, 1992.
- 396 **PARIS. ADER PICARD TAJAN. Art islamique, art russe, tableaux orientalistes.** Sale, Nov. 18-19, 1991. Expert: Lucien Arcache. (132)pp. Prof. illus. (partly color). 4to. Wraps. Paris, 1991.
- 397 **PARIS. ADER PICARD TAJAN. Art islamique, tableaux orientalistes.** Sale, April 5-6, 1993. Expert: Lucien Arcache. (86)pp. Prof. illus. (partly color). 4to. Wraps. Paris, 1993.
- 398 **PARIS. ADER PICARD TAJAN. Art islamique, tableaux orientalistes.** Sale, Nov. 7, 1994. Expert: Lucien Arcache. (62)pp. Prof. illus. (partly color). 4to. Wraps. Paris, 1994.
- 399 **PARIS. ADER PICARD TAJAN. Collection d'un amateur: Antique Egypte, Grèce, Italie... Proche-Orient, Perse...** Sale, Nov. 30, 1978. (18)pp. Illus. 4to. Wraps. Paris, 1978.
- 400 **PARIS. ADER PICARD TAJAN. Haute curiosité: Antiquités égyptiennes, grecques et romaines, antiquités orientales.** Sale, March 10, 1975. (24)pp. Illus. 4to. Wraps. Paris, 1975.
- 401 **PARIS. ADER PICARD TAJAN. Objets de haute curiosité.** Sale, March 9, 1978. (22)pp. Illus. 4to. Wraps. Paris, 1978.
- 402 **PARIS. ADER PICARD TAJAN. Objets de haute curiosité.** Sale, June 28, 1978. (22)pp. Illus. 4to. Wraps. Paris, 1978.
- 403 **PARIS. ADER TAJAN. Art islamique.** Sale, June 2, 1992. Expert: Lucien Arcache. (54)pp. Illus. (partly color). 4to. Wraps. Paris, 1992.
- 404 **PARIS. ADER TAJAN. Art islamique, tableaux orientalistes.** Sale, Nov. 16-17, 1992. Expert: Lucien Arcache. 91, (1)pp. Illus. (partly color). 4to. Wraps. Paris, 1992.
- 405 **PARIS. ARCOLE. Art islamique, tableaux orientalistes.** Sale, Oct. 9, 1992. Commissaires-priseurs: O. Rieunier & I. Bailly-Pommery. (28)pp. Illus. (partly color). 4to. Wraps. Paris, 1992.
- 406 **PARIS. ARTCURIAL BRIEST, POULAIN, LE FUR. Art d'Orient: Collection du Prince Naguib Abd Allah et provenant d'une demeure parisienne des Tuileries.** Commissaire priseur: Remy Le Fur. Sale, Dec. 19, 2002. 82pp. Prof. illus. in color. 4to. Wraps. Paris, 2002.
- 407 **PARIS. ARTCURIAL BRIEST-POULAIN-F. TAJAN. Arts d'Orient et de l'Islam.** Commissaire-priseur: Isabelle Bresset. Sale, Oct. 9, 2012. (Vente 2192.) 184pp. Prof. illus. in color. 4to. Wraps. Paris, 2012.

- 408 **PARIS. ARTCURIAL BRIEST-POULAIN-F. TAJAN. Arts d'Orient et de l'Islam provenant des collections Xavier Guerrand-Hermès.** Commissaire-priseur: François Tajan. Sale, March 25, 2014. (Vente 2497.) 204pp. Prof. illus. in color. 4to. Wraps. Paris, 2014.
- 409 **PARIS. BAILLY-POMMERY & ASSOCIÉS. Arts d'Orient: Archéologie, Islam, Collection Nahman et divers, textiles d'Égypte.** Sale, Feb. 27, 2003. Expert: Annie Kevorkian. 26pp. Illus. (partly color). 4to. Wraps. Paris, 2003.
- 410 **PARIS. CLAUDE BOISGIRARD. Archéologie.** Bronzes du Luristan, important masque funéraire égyptien, rare casque ourartéen, terres cuites iraniennes, verrerie antique, textiles coptes. Sale, Oct. 4, 1991. 15, (1)pp. Illus. 4to. Wraps. Paris, 1991.
- 411 **PARIS. CLAUDE BOISGIRARD. Archéologie.** Sale, Nov. 21, 1993. 56pp. Illus. 4to. Wraps. Paris, 1993.
- 412 **PARIS. CLAUDE BOISGIRARD. Archéologie.** Sale, May 25, 1997. 40pp. Illus. (partly color). 4to. Wraps. Paris, 1997.
- 413 **PARIS. CLAUDE BOISGIRARD. Archéologie.** Collection de Monsieur R.B. à Genève: Bronzes du Luristan et de la Caspienne; Collection de Monsieur Pierre M.: Archéologie mésopotamienne. Sale, Nov. 7, 1997. 36pp. Illus. (partly color). 4to. Wraps. Paris, 1997.
- 414 **PARIS. CLAUDE BOISGIRARD. Archéologie: Art des steppes, bassin méditerranéen et Moyen-Orient.** Sale, Nov. 9, 1999. 36pp. Illus. (partly color). 4to. Wraps. Paris, 1999.
- 415 **PARIS. BOISGIRARD. Archéologie, arts d'Orient: Collections Barbier-Mueller et à divers amateurs.** Sale, Nov. 16, 2007. Expert: Annie Kevorkian. 159, (1)pp. Prof. illus. (numerous color). 4to. Wraps. Paris, 2007.
- 416 **PARIS. CLAUDE BOISGIRARD. Archéologie, arts de l'Islam.** Sale, Dec. 17, 1988. 47, (1)pp. Illus. (partly color). 4to. Wraps. Paris, 1988.
- 417 **PARIS. CLAUDE BOISGIRARD. Archéologie, arts de l'Islam.** Sale, June 30, 1999. Commissaire-priseur: Claude Boisgirard. 36pp. Illus. (numerous color). 4to. Wraps. Paris, 1999.
- 418 **PARIS. C. BOISGIRARD. Archéologie: La Collection Francis Barillet.** Bronzes du Luristan, terres cuites iraniennes, glyptique et numismatique. Sale, April 14, 1991. 20pp. Illus. 4to. Wraps. Paris, 1991.
- 419 **PARIS. CLAUDE BOISGIRARD. Archéologie, glyptique.** Sale, April 6, 1993. 48pp. Illus. 4to. Wraps. Paris, 1993.
- 420 **PARIS. CLAUDE BOISGIRARD. Archéologie, Islam.** Sale, June 30-July 1, 1993. 110pp. Prof. illus. (numerous color). 4to. Wraps. Paris, 1993.
- 421 **PARIS. BOISGIRARD. Art musulman, art kadjar, céramiques et métaux islamiques.** Sale, March 24, 1975. Commissaires-priseurs: René Boisgirard, Claude Boisgirard. (52)pp. Illus. (partly color). 4to. Wraps. Paris, 1975.
- 422 **PARIS. CLAUDE BOISGIRARD. Arts d'Orient.** Sale, Nov. 17, 1991. 31, (1)pp. Illus. 4to. Wraps. Paris, 1991.
- 423 **PARIS. CLAUDE BOISGIRARD. Arts d'Orient.** Sale, April 19, 1991. 63, (1)pp. Illus. (partly color). 4to. Wraps. Paris, 1991.
- 424 **PARIS. CLAUDE BOISGIRARD. Arts d'Orient.** Collection M. et à divers: Archéologie: terres cuites de Chypre, bronzes du Luristan, poteries iraniennes, Mésopotamie, Égypte, Bassin Méditerranéen, bijoux antiques. Arts de l'Islam: poteries iraniennes et seldjoukides, métaux ottomans, tombak, un changrein ottoman du 16^{ème} siècle, céramiques ottomanes et kadjar, "Turkqueries" et tableaux orientalistes, photographies, miniatures et peintures, textiles ottomans. Sale, Oct. 12, 1992. 56pp. Prof. illus. (partly color). 4to. Wraps.

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- Paris, 1992.
- 425 **PARIS. CLAUDE BOISGIRARD. Arts d'Orient.** Sale, Dec. 16, 1992. 44pp. Illus. (partly color). 4to. Wraps. Paris, 1992.
- 426 **PARIS. CLAUDE BOISGIRARD. Arts d'Orient.** Sale, April 16, 1992. 63, (1)pp. Prof. illus. (partly color). 4to. Wraps. Paris, 1992.
- 427 **PARIS. CLAUDE BOISGIRARD. Arts d'Orient.** Sale, Feb. 19, 1992. 50pp. Prof. illus. (partly color). 4to. Wraps. Paris, 1992.
- 428 **PARIS. CLAUDE BOISGIRARD. Arts d'Orient.** Sale, June 19, 1992. 51, (1)pp. Prof. illus. (partly color). 4to. Wraps. Paris, 1992.
- 429 **PARIS. CLAUDE BOISGIRARD. Arts d'Orient.** Sale, March 31, 1993. 80pp. Illus. 4to. Wraps. Paris, 1993.
- 430 **PARIS. CLAUDE BOISGIRARD. Arts d'Orient.** Sale, March 2, 1994. 68pp. Prof. illus. (partly color). 4to. Wraps. Paris, 1994.
- 431 **PARIS. CLAUDE BOISGIRARD. Arts d'Orient.** Sale, Dec. 15, 1995. 60pp. Prof. illus. (partly color). 4to. Wraps. Paris, 1995.
- 432 **PARIS. CLAUDE BOISGIRARD. Arts d'Orient.** Sale, Oct. 5, 1995. 64pp. Prof. illus. (partly color). 4to. Wraps. Paris, 1995.
- 433 **PARIS. CLAUDE BOISGIRARD. Arts d'Orient.** Sale, Nov. 9, 1995. 52pp. Illus. (partly color). 4to. Wraps. Paris, 1995.
- 434 **PARIS. CLAUDE BOISGIRARD. Arts d'Orient.** Sale, Dec. 13, 1996. 75, (1)pp. Prof. illus. (numerous color). 4to. Wraps. Paris, 1996.
- 435 **PARIS. CLAUDE BOISGIRARD. Arts d'Orient.** Sale, Oct. 2, 1996. 68pp. Prof. illus. (numerous color). 4to. Wraps. Paris, 1996.
- 436 **PARIS. CLAUDE BOISGIRARD. Arts d'Orient.** Sale, Oct. 19-20, 1996. 92pp. Prof. illus. (numerous color). 4to. Wraps. Paris, 1996.
- 437 **PARIS. CLAUDE BOISGIRARD. Arts d'Orient.** Experts: A.-M. et C.B. Kévorkian. Sale, April 28-29, 1997. 116pp. Illus. (partly color). 4to. Wraps. Paris, 1997.
- 438 **PARIS. CLAUDE BOISGIRARD. Arts d'Orient.** Experts: A.-M. et C.B. Kévorkian. Sale, Sept. 25-26, 1997. 112pp. Illus. (partly color). 4to. Wraps. Paris, 1997.
- 439 **PARIS. CLAUDE BOISGIRARD. Arts d'Orient.** Experts: A.-M. et C.B. Kévorkian. Sale, Dec. 19, 1997. 43, (1)pp. Illus. (partly color). 4to. Wraps. Paris, 1997.
- 440 **PARIS. CLAUDE BOISGIRARD. Arts d'Orient.** Sale, Dec. 10-11, 1998. 64pp. Prof. illus. (numerous color). 4to. Wraps. Paris, 1998.
- 441 **PARIS. CLAUDE BOISGIRARD. Arts d'Orient.** La Collection Rambert-Rat. Sale, Feb. 4-5, 1998. 36pp. Illus. (partly color). 4to. Wraps. Paris, 1998.
- 442 **PARIS. CLAUDE BOISGIRARD. Arts d'Orient.** Sale, April 5, 2000. 48pp. Prof. illus. (numerous color). 4to. Wraps. Paris, 2000.
- 443 **PARIS. CLAUDE BOISGIRARD. Arts d'Orient.** Sale, June 18, 2001. Assisté de Annie Kevorkian. [Collection Kelekian et à divers amateurs.] 88pp. Prof. illus. (numerous color). 4to. Wraps. Paris, 2001.
- 444 **PARIS. CLAUDE BOISGIRARD. Arts d'Orient.** Sale, Sept. 30, 2002. Assisté de Annie Kévorkian. 84pp. Illus. (partly color). 4to. Wraps. Paris, 2002.

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- 445 **PARIS. BOISGIRARD. Arts d'Orient.** Sale, Oct. 19, 2003. Expert: Annie Kevorkian. 159, (1)pp. Prof. illus. (numerous color). 4to. Wraps. Paris, 2003.
- 446 **PARIS. BOISGIRARD. Arts d'Orient.** Sale, May 22, 2008. Expert: Annie Kevorkian. 131, (1)pp. Prof. illus. (numerous color). 4to. Wraps. Paris, 2008.
- 447 **PARIS. BOISGIRARD. Arts d'Orient.** Sale, Dec. 17, 2008. Expert: Annie Kevorkian. 101, (1)pp. Prof. illus. (numerous color). 4to. Wraps. Paris, 2008.
- 448 **PARIS. BOISGIRARD. Arts d'Orient.** Sale, June 18, 2009. Expert: Annie Kevorkian. 83, (1)pp. Prof. illus. (numerous color). 4to. Wraps. Paris, 2009.
- 449 **PARIS. BOISGIRARD. Arts d'Orient.** Sale, June 4, 2010. Expert: Annie Kevorkian. 159, (1)pp. Prof. illus. (numerous color). 4to. Wraps. Paris, 2010.
- 450 **PARIS. BOISGIRARD. Arts d'Orient.** Sale, Dec. 15, 2010. Expert: Annie Kevorkian. 88pp. Prof. illus. (numerous color). 4to. Wraps. Paris, 2010.
- 451 **PARIS. CLAUDE BOISGIRARD. Arts d'Orient: Archéologie, arts de l'Islam, art arménien, orientalisme.** Sale, June 25, 1998. 72pp. Prof. illus. (numerous color). 4to. Wraps. Paris, 1998.
- 452 **PARIS. CLAUDE BOISGIRARD. Arts d'Orient: Archéologie, arts de l'Islam, art arménien, orientalisme.** Sale, April 23, 1998. 56pp. Prof. illus. (numerous color). 4to. Wraps. Paris, 1998.
- 453 **PARIS. CLAUDE BOISGIRARD. Arts d'Orient, archéologie et Islam.** Sale, Dec. 14, 1994. 68pp. Prof. illus. (partly color). 4to. Wraps. Paris, 1994.
- 454 **PARIS. CLAUDE BOISGIRARD. Arts d'Orient, archéologie et Islam.** Sale, March 24, 27, 1995. 92pp. Prof. illus. (numerous color). 4to. Wraps. Paris, 1995.
- 455 **PARIS. CLAUDE BOISGIRARD. Arts d'Orient et d'Asie.** Sale, March 20, 1996. 92pp. Prof. illus. (numerous color). 4to. Wraps. Paris, 1996.
- 456 **PARIS. CLAUDE BOISGIRARD. Arts de l'Islam.** Sale, Feb. 13, 1991. 79, (1)pp. Illus. (partly color). 4to. Wraps. Paris, 1991.
- 457 **PARIS. CLAUDE BOISGIRARD. Arts de l'Islam.** Sale, Oct. 14, 1991. 71, (1)pp. Illus. (partly color). 4to. Wraps. Paris, 1991.
- 458 **PARIS. BOISGIRARD. Collection C. et à divers amateurs: Art ottoman et d'Orient.** Sale, March 18, 2009. Expert: Annie Kevorkian. 63, (1)pp. Prof. illus. (numerous color). 4to. Wraps. Paris, 2009.
- 459 **PARIS. CLAUDE BOISGIRARD. Orient et orientalisme: Succession du Docteur M.** Sale, June 30, 1995. 16pp. Illus. (partly color). 4to. Wraps. Paris, 1995.
- 460 **PARIS. CLAUDE BOISGIRARD. Orient, voyages, orientalisme.** Commissaire-priseur: Claude Boisgirard. Sale, Oct. 10, 1998. 60pp. Prof. illus. (numerous color). 4to. Wraps. Paris, 1998.
- 461 **PARIS. CLAUDE BOISGIRARD. Orientalisme, arts de l'Islam.** Sale, July 1, 1999. 36pp. Illus. (numerous color). 4to. Wraps. Paris, 1999.

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- 462 **PARIS. CLAUDE BOISGIRARD. Orientalisme: Voyages en Egypte, tableaux et gravures orientalistes.** Sale, Nov. 10, 1999. Commissaire-priseur: Claude Boisgirard. 40pp. Illus. (numerous color). 4to. Wraps. Paris, 1999.
- 463 **PARIS. C. BOISGIRARD & A. DE HEECKEREN. Art d'Orient.** Sale, Drouot Rive Gauche, Oct. 27, 1977. (52)pp. Illus. (partly color). 4to. Wraps. Paris, 1977.
- 464 **PARIS. C. BOISGIRARD & A. DE HEECKEREN. Art d'Orient.** Sale, June 12, 1978. (3)pp. Illus. (partly color). 4to. Wraps. Paris, 1978.
- 465 **PARIS. C. BOISGIRARD & A. DE HEECKEREN. Art d'Orient.** Sale, Drouot Rive Gauche, April 26-29, 1980. (146)pp. Prof. illus. (partly color). 4to. Wraps. Paris, 1980.
- 466 **PARIS. C. BOISGIRARD & A. DE HEECKEREN. Arts d'Islam and d'Orient.** Sale, Drouot Rive Gauche, April 26-29, 1978. (36)pp. Illus. 4to. Wraps. Paris, 1978.
- 467 **PARIS. BOISGIRARD & ASSOCIÉS. Ancienne collection Feuardent: Bijoux, camées, intailles, objets de parure et montres.** Sale, March 26, 2004. Expert: Annie Kevorkian. 37, (1)pp. Prof. illus. (numerous color). 4to. Wraps. Paris, 2004.
- 468 **PARIS. BOISGIRARD & ASSOCIÉS. Arts d'Orient.** Sale, Feb. 26, 2003. Expert: Annie Kevorkian. 109, (1)pp. Prof. illus. (numerous color). 4to. Wraps. Paris, 2003.
- 469 **PARIS. BOISGIRARD & ASSOCIÉS. Arts d'Orient.** Sale, June 26, 2003. Expert: Annie Kevorkian. 107, (1)pp. Prof. illus. (numerous color). 4to. Wraps. Paris, 2003.
- 470 **PARIS. BOISGIRARD & ASSOCIÉS. Arts d'Orient.** Sale, Oct. 7-8, 2004. Expert: Annie Kevorkian. 167, (1)pp. Prof. illus. (numerous color). 4to. Wraps. Paris, 2004.
- 471 **PARIS. BOISGIRARD & ASSOCIÉS. Arts d'Orient.** Sale, March 19, 2004. Expert: Annie Kevorkian. 120pp. Prof. illus. (numerous color). 4to. Wraps. Paris, 2004.
- 472 **PARIS. BOISGIRARD & ASSOCIÉS. Arts d'Orient.** Sale, Nov. 28, 2005. Expert: Annie Kevorkian. 131, (1)pp. Prof. illus. (numerous color). 4to. Wraps. Paris, 2005.
- 473 **PARIS. BOISGIRARD & ASSOCIÉS. Arts d'Orient.** Sale, June 16-17, 2005. Expert: Annie Kevorkian. 132pp. Prof. illus. (numerous color). 4to. Wraps. Paris, 2005.
- 474 **PARIS. BOISGIRARD & ASSOCIÉS. Arts d'Orient.** Sale, Feb. 13-14, 2005. Expert: Annie Kevorkian. 144pp. Prof. illus. (numerous color). 4to. Wraps. Paris, 2005.
- 475 **PARIS. BOISGIRARD & ASSOCIÉS. Arts d'Orient.** Sale, Dec. 16, 2006. Expert: Annie Kevorkian. 79, (1)pp. Prof. illus. in color. 4to. Wraps. Paris, 2006.
- 476 **PARIS. BOISGIRARD & ASSOCIÉS. Arts d'Orient.** Sale, June 1, 2007. Expert: Annie Kevorkian. 111, (1)pp. Prof. illus. (numerous color). 4to. Wraps. Paris, 2007.
- 477 **PARIS. BOISGIRARD & ASSOCIÉS. Arts d'Orient.** Sale, May 27, 2011. Expert: Annie Kevorkian. 97, (1)pp. Prof. illus. (numerous color). 4to. Wraps. Paris, 2011.
- 478 **PARIS. BOISGIRARD & ASSOCIÉS. Arts d'Orient: Archéologie, Islam.** Collection X (1ère vente). Sale, June 7-9, 2006. Expert: Annie Kevorkian. 203, (1)pp. Prof. illus. (numerous color). 4to. Wraps. Paris, 2006.

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- 479 **PARIS. C. BOISGIRARD & A. DE HEECKEREN. Art arménien.** Sale, June 8, 1978. (16)pp. Illus. 4to. Wraps. Paris, 1978.
- 480 **PARIS. C. BOISGIRARD & A. DE HEECKEREN. Art d'Orient, art d'Extrême Orient.** Sale, April 26, 1979. (80)pp. Prof. illus. (partly color). 4to. Wraps. Paris, 1979.
- 481 **PARIS. C. BOISGIRARD & A. DE HEECKEREN. Art d'Orient: Collection du Dr. J.C. Lacoux.** Sale, May 21, 1980. (42)pp. Illus. (partly color). 4to. Wraps. Parallel text in French and English. Paris, 1980.
- 482 **PARIS. C. BOISGIRARD & A. DE HEECKEREN. Arts d'Iran.** Sale, Drouot Rive Gauche, Dec. 6, 1978. (24)pp. Illus. (partly color). 4to. Wraps. Paris, 1978.
- 483 **PARIS. C. BOISGIRARD & A. DE HEECKEREN. Céramiques, métaux, manuscrits et miniatures orientales: Collection X.** Sale, July 10, 1980. (24)pp. Illus. Sm. 4to. Wraps. Paris, 1980.
- 484 **PARIS. CLAUDE BOISGIRARD. Archéologie, art musulman, art arménien.** Sale, June 29, 1995. 72pp. Prof. illus. (partly color). 4to. Wraps. Paris, 1995.
- 485 **PARIS. DROUOT MONTAIGNE. Arts d'Orient.** Sale, June 7, 1999. 100pp. Prof. illus. (numerous color). 4to. Wraps. Paris, 1999.
- 486 **PARIS. DROUOT MONTAIGNE. Arts d'Orient.** Sale, Dec. 15, 2000. Commissaire-priseur: M. Boisgirard. 80pp. Prof. illus. (numerous color). 4to. Wraps. Parallel text in French and English. Paris, 2000.
- 487 **PARIS. DROUOT RICHELIEU. Archéologie, arts d'Orient.** Commissaire-priseur: François de Ricqlès. Sale, March 21, 1996. 66pp. Illus. (partly color). 4to. Wraps. Paris, 1996.
- 488 **PARIS. DROUOT RICHELIEU. Archéologie, arts d'Orient.** Commissaire-priseur: François de Ricqlès. Sale, March 21, 1996. 66pp. Illus. (partly color). 4to. Wraps. Paris, 1996.
- 489 **PARIS. DROUOT RICHELIEU. Art islamique.** Commissaires-priseurs: Louis R. Daussy, François Ricqlès. Sale, Dec. 16, 1988. 86pp. Prof. illus. (partly color). 4to. Wraps. Paris, 1988.
- 490 **PARIS. DROUOT RICHELIEU. Art islamique et orientalisme.** Commissaire-priseurs: Louis Daussy, François de Ricqlès. Sale, June 15, 1990. 146pp. Prof. illus. (partly color). 4to. Wraps. Paris, 1990.
- 491 **PARIS. DROUOT RICHELIEU. Art Ottoman, provenant des collections de: S.A.I. ottomane le prince XXX...petit fils du Sultan Abdulhamid II (1876-1909). Art d'Orient.** Sale, April 6-7, 1998. 96pp. Prof. illus. in color. 4to. Wraps. Paris, 1998.
- 492 **PARIS. DROUOT RICHELIEU. Arts d'Orient.** Commissaire-priseur: François de Ricqlès. Sale, April 14-15, 1997. 154pp. Prof. illus. (partly color). 4to. Wraps. Paris, 1997.
- 493 **PARIS. DROUOT RICHELIEU. Manuscrits orientaux et miniatures.** Commissaire-priseur: François de Ricqlès. Sale, March 22, 1996. 84pp. Illus. (numerous color). 4to. Wraps. Paris, 1996.
- 494 **PARIS. DROUOT RICHELIEU. Varia, Orient, voyages, régionalisme lorrain et breton.** Commissaires-priseurs: Étude Daussy-Ricqlès. Sale, Nov. 3, 1992. 30pp. Illus. 4to. Wraps. Paris, 1992.
- 495 **PARIS. DROUOT RIVE GAUCHE. Archéologie d'Orient.** Commissaires-priseurs: Claude Boisgirard, Axel de Heeckeren. Sale, Dec. 19, 1977. (12)pp. Illus. Wraps. Paris, 1977.

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- 496 **PARIS. DROUOT RIVE GAUCHE. Art d'Iran.** Commissaires-priseurs: Claude Boisgirard, Axel de Heeckeren. Sale, Dec. 10, 1976. (38)pp. Illus. (partly color). 4to. Wraps. Paris, 1976.
- 497 **PARIS. DROUOT RIVE GAUCHE. Art d'Iran.** Commissaires-priseurs: Claude Boisgirard, Axel de Heeckeren. Sale, April 10, 1979. (18)pp. Illus. Wraps. Paris, 1979.
- 498 **PARIS. DROUOT RIVE GAUCHE. Art d'Orient.** Commissaires-priseurs: Claude Boisgirard, Axel de Heeckeren. Sale, Dec. 13-14, 1976. (42)pp. Illus. Wraps. Paris, 1976.
- 499 **PARIS. DROUOT RIVE GAUCHE. Art d'Orient.** Commissaires-priseurs: Claude Boisgirard, Axel de Heeckeren. Sale, Dec. 19, 1979. (30)pp. Illus. Wraps. Paris, 1979.
- 500 **PARIS. DROUOT RIVE GAUCHE. Art d'Orient, antiquités, Haute époque.** Commissaires-priseurs: Mes. Laurin-Guilloux-Buffetaud-Tailleux. Sale, Nov. 16-17, 1978. (54)pp. Prof. illus. (partly color). 4to. Wraps. Paris, 1978.
- 501 **PARIS. DROUOT RIVE GAUCHE. Art d'Orient, art kadjar.** Commissaires-priseurs: R.G. Boisgirard, Claude Boisgirard. Sale, June 14, 1976. (38)pp. Illus. (partly color). 4to. Wraps. Paris, 1976.
- 502 **PARIS. DROUOT RIVE GAUCHE. Arts d'Orient musulman et chrétien.** Commissaires-priseurs: Claude Boisgirard, Axel de Heeckeren. Sale, March 23, 1979. (18)pp. Illus. Wraps. Paris, 1979.
- 503 **PARIS. DROUOT RIVE GAUCHE. Céramiques d'Afghanistan, bronzes du Khorassan et Collection du Docteur A.M., céramiques islamiques, estampes japonaises.** Sale, May 10, 1977. 32pp. Illus. (partly color). 4to. Wraps. Paris, 1977.
- 504 **PARIS. DROUOT RIVE GAUCHE. Importants manuscrits persans des XVIe et XVIIe siècles.** Commissaires-priseurs: Bernard Jozon, Michel Rostand. Sale, March 10, 1976. (56)pp. Illus. (partly color). 4to. Wraps. Paris, 1976.
- 505 **PARIS. DROUOT RIVE GAUCHE. Iran, Afghanistan et Proche-Orient.** Littérature, philosophies, religions, histoire, géographie, voyages, beaux-arts, architecture, archéologie, sciences naturelles, ethnographie, revues et périodiques, ouvrages en langues russe, persane et arabe. Sale, April 27-28, 1978. (51)pp. Sm. 4to. Wraps. Annotated. Paris, 1978.
- 506 **PARIS. DROUOT RIVE GAUCHE. Objets d'art d'Orient, art kadjar.** Commissaires-priseurs: R.G. Boisgirard, Claude Boisgirard. Sale, March 25-26, 1976. (52)pp. Illus. (partly color). Wraps. Paris, 1976.
- 507 **PARIS. DROUOT RIVE GAUCHE. Objets d'art d'Orient et d'Extrême-Orient.** Collection de S.A. Le Prince Sadruddin Aga Khan et appartenant à divers amateurs. Sale, Nov. 9, 1977. (96)pp. Illus (partly color). 4to. Wraps. Paris, 1977.
- 508 **PARIS. DROUOT RIVE GAUCHE. Objets d'art d'Orient et d'Extrême-Orient.** Commissaires-priseurs: Philippe Couturier, Jean-Paul Couturier, Raymond de Nicolay. Sale, Nov. 16-17, 1978. (110)pp. Prof. illus. (partly color). 4to. Wraps. Paris, 1978.
- 509 **PARIS. ÉTUDE TAJAN. Art d'Islam et de l'Orient, tableaux orientalistes.** Sale, Nov. 18-19, 1998. 119, (1)pp. Prof. illus. (numerous color). 4to. Wraps. Paris, 1998.
- 510 **PARIS. ÉTUDE TAJAN. Art d'Orient, tableaux orientalistes.** Sale, March 8, 1999. Expert: Lucien Arcache. 80pp. Prof. illus. (numerous color). 4to. Wraps. Paris, 1999.
- 511 **PARIS. ÉTUDE TAJAN. Art d'Orient, tableaux orientalistes.** Sale, Nov. 16-17, 1999. Expert: Lucien Arcache. 128pp. Prof. illus. (numerous color). 4to. Wraps. Paris, 1999.
- 512 **PARIS. ÉTUDE TAJAN. Art d'Orient, tableaux orientalistes.** Sale, Nov. 14-15, 2000. 124pp. Prof. illus. (numerous color). 4to. Wraps.

Paris, 2000.

- 513 **PARIS. ÉTUDE TAJAN. Art islamique, tableaux orientalistes.** Sale, Nov. 6-7, 1995. Expert: Lucien Arcache. (70)pp. Prof. illus. (numerous color). 4to. Wraps. Paris, 1995.
- 514 **PARIS. ÉTUDE TAJAN. Art islamique, tableaux orientalistes.** Sale, March 13-14, 1995. Expert: Lucien Arcache. (80)pp. Prof. illus. (numerous color). 4to. Wraps. Paris, 1999.
- 515 **PARIS. HÔTEL DES VENTES DU PALAIS. Arts d'Orient, arts de l'Islam, archéologie, Orientalisme.** Sale, Sept. 19, 2000. Commissaires-priseurs associés, Hervé Poulain et Rémy Le Fur, M. Boisgirard. 144pp. Prof. illus. (numerous color). 4to. Wraps. Paris, 2000.
- 516 **PARIS. HOTEL DROUOT. Archéologie.** Commissaire-priseur: Claude Boisgirard. Sale, April 23, 2001. 36pp. Illus. in color. 4to. Wraps. Paris, 2001.
- 517 **PARIS. HÔTEL DROUOT. Archéologie, arts d'Orient.** Commissaire-priseur: François de Ricqlès. Sale, July 2, 1993. 83, (1)pp. Illus. (partly color). Wraps. Paris, 1993.
- 518 **PARIS. HÔTEL DROUOT. Art d'Orient et d'Extrême-Orient.** Commissaires-priseurs: Guy Loudmer, Hervé Poulain, Pierre Cornette de Saint-Cyr. Sale, Nov. 13, 1974. (30)pp. Illus. 4to. Wraps. Paris, 1974.
- 519 **PARIS. HÔTEL DROUOT. Art d'Iran, art d'Orient.** Sale, Nov. 20, 1974. Commissaires-priseurs: René et Claude Boisgirard. 78pp. Prof. illus. in color. 4to. Wraps. Paris, 1974.
- 520 **PARIS. HÔTEL DROUOT. Art d'Orient.** Commissaires-priseurs: Bernard Oger. Sale, June 17, 1974. (42)pp. Illus. Wraps. Paris, 1974.
- 521 **PARIS. HÔTEL DROUOT. Art d'Orient.** Commissaires-priseur: Bernard Oger. Sale, April 10, 1974. 64pp. Illus. (partly color). 4to. Wraps. Paris, 1974.
- 522 **PARIS. HÔTEL DROUOT. Art islamique.** Commissaires-priseurs: Jean-Paul Couturier, [et al.] Sale, Nov. 10, 1989. (62)pp. Illus. (partly color). 4to. Wraps. Paris, 1989.
- 523 **PARIS. HÔTEL DROUOT. Art islamique.** Commissaires-priseurs: Louis R. Daussy, François de Ricqlès. Sale, Feb. 26, 1990. 71, (1)pp. Illus. (partly color). 4to. Wraps. Paris, 1990.
- 524 **PARIS. HÔTEL DROUOT. Art islamique.** Commissaire-priseur: François de Ricqlès. Sale, April 7, 1993. 61, (1)pp. Illus. (partly color). 4to. Wraps. Paris, 1993.
- 525 **PARIS. HÔTEL DROUOT. Arts d'Orient.** Sale, Feb. 13-14, 2002. Claude Boisgirard: commissaire-priseur, assisté de Annie Kévorkian. 120pp. Illus. (partly color). 4to. Wraps. Paris, 2002.
- 526 **PARIS. HÔTEL DROUOT. Arts de l'Islam.** Commissaire-priseur: Georges Pillias. Sale, Nov. 27, 1972. 31, (1)pp. Illus. Sm. 4to. Wraps. Paris, 1972.
- 527 **PARIS. HÔTEL DROUOT. Arts de l'Islam, arts russe et arménien.** Sale, Nov. 9-10, 1999. Commissaire-priseur: Claude Boisgirard. 40pp. Illus. (numerous color). Paris, 1999.
- 528 **PARIS. HÔTEL DROUOT. Catalogue des céramiques de la Chine, très belles gravures anciennes, pastels anciens, faïences persanes archaïques. Appartenant à Monsieur R.P.** Sale, March 14-15, 1934. 32pp., 16 plates with tissue-guards. 4to. Wraps. (slightly worn). Paris, 1934.

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- 529 **PARIS. HÔTEL DROUOT. Catalogue des objets d'art d'Orient: Antiquités. Céramiques de Perse. Faiences de Damas, Rhodes, Koupatcha, Kutayeh. Cuivres et bronzes. Manuscrits persans, importantes miniatures persanes et indo-persanes. Velours de Scutari. Vitrines.** Composant la collection de Emile Tabbagh. Commissaires-priseurs: Henri Baudoin, Roger Walther. Sale, May 20-21, 1935. 34pp., 15 plates. 4to. Wraps. (slightly worn). Paris, 1935.
- 530 **PARIS. HÔTEL DROUOT. Catalogue des objets d'art et de haute curiosité arabes et européens, anciennes faiences italiennes, hispano-mauresques et orientales, bronzes arabes, manuscrits orientaux, émaux de Limoges, étoffes composant la collection Hakky-Bey.** Commissaire-priseur: Paul Chevallier. Sale, March 5-10, 1906. 115, (1)pp., 26 plates. Lrg. 4to. Wraps. (taped and disbound). D.j. Paris, 1906.
- 531 **PARIS. HÔTEL DROUOT. Catalogue des objets d'art, sculptures, tableaux modernes, meubles anciens.** From the collection of M.H. Sevadjian. Sale, April 13-14, 1932. Commissaire-priseur: Edmond Petit. 57, (1)pp., 32 plates. 4to. Wraps. (slightly worn). Paris, 1932.
- 532 **PARIS. HÔTEL DROUOT. Collection Jean Soustiel.** Sale, Dec. 6, 1999. Commissaire-priseur: François de Ricques. 119, (1)pp. Prof. illus. (numerous color). 4to. Wraps. Paris, 1999.
- 533 **PARIS. HÔTEL DROUOT. Collection Sevadjian: Peintures de la Perse et des Indes...** Sale, March 20, 1961. Commissaires-priseurs: Georges Muel, Étienne Ader. (18)pp., 4 plates. 4to. Wraps. Paris, 1961.
- 534 **PARIS. HÔTEL DROUOT. Collection Sevadjian: Peintures de la Perse et des Indes...** Sale, Oct. 31, 1961. Commissaires-priseurs: Georges Muel, Étienne Ader. (Sale 3.) (14)pp. Sm. 4to. Wraps. Paris, 1961.
- 535 **PARIS. HÔTEL DROUOT. Collection Sevadjian: Peintures et dessins de la Perse et des Indes...** Sale, Nov. 23, 1960. Commissaires-priseurs: Georges Muel, Étienne Ader. (16)pp., 4 plates. Sm. 4to. Wraps. (lacking back cover). Paris, 1960.
- 536 **PARIS. HÔTEL DROUOT. Collection Szerer: Arts d'Orient.** Commissaires-priseurs: Claude Boisgirard et Isabelle Boisgirard. Sale, Oct. 22, 2008. 119, (1)pp. Prof. illus. in color. 4to. Wraps. Paris, 2008.
- 537 **PARIS. HÔTEL DROUOT. I. Collection de M. C.J.: Objets en or émaillé de la Perse... II. A divers amateurs, collection de statuètes en bronze doré du Thibet....** Sale, May 25-26, 1964. Commissaire-priseur: Étienne Ader, assisté de Guy Portier et René Berthéol. (26)pp. 8 plates. 4to. Wraps. Paris, 1964.
- 538 **PARIS. HÔTEL DROUOT. Importante collection de miniatures orientales: Appartenant à M.X.** Commissaires-priseur: J. Chalvet de Recy. Sale, Oct. 26, 1973. (32)pp. Illus. (partly color). 4to. Wraps. Paris, 1973.
- 539 **PARIS. HÔTEL DROUOT. L'Inde et les pays indianisés. Première partie.** Commissaires-priseurs: Mes Laurin, Guilloux, Buffetaud. Sale, March 14, 1974. (36)pp. Sm. 4to. Wraps. Paris, 1974.
- 540 **PARIS. HÔTEL DROUOT. Objets d'art d'Extrême-Orient.** Sale, April 30, 1975. Commissaires-priseurs: René Boisgirard, Claude Boisgirard. (12)pp., 4 plates. 4to. Wraps. Paris, 1975.
- 541 **PARIS. HÔTEL DROUOT. Objets d'art d'Orient et d'Extrême-Orient.** Sale, Dec. 18-19, 1972. Commissaires-priseurs: René Laurin, Yannick Guilloux. (38)pp. 7 plates. 4to. Wraps. Paris, 1972.
- 542 **PARIS. HÔTEL DROUOT. Orient, Orientalisme.** Sale, Jan. 30, 1999. Commissaire-priseur: Claude Boisgirard. 40pp. Illus. (numerous color). 4to. Wraps. Paris, 1999.
- 543 **PARIS. HÔTEL DROUOT. Succession de M. Jean Pozzi: Collection de bronzes du Louristan, Ville-Ville siècles av. J.C.** Sale, Nov. 13, 1970. Commissaires-priseurs: Mes Rheims & Laurin. (20)pp. Illus. 4to. Wraps. Paris, 1970.

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- 544 **PARIS. HÔTEL DROUOT. Succession de M. Jean Pozzi: Collection de miniatures indiennes, miniatures turques, arméniennes, syriaques, manuscrits persans et turcs.** Sale, Dec. 2, 1970. Commissaires-priseurs: M. Rheims & Laurin. (112)pp. 115 illus. (partly color). 4to. Wraps. Paris, 1970.
- 545 **PARIS. HÔTEL DROUOT. Succession de M. Jean Pozzi: Cristaux de Bohême, art d'Orient.** Sale, Nov. 23-24, 1970. Commissaires-priseurs: M. Rheims & Laurin. (32)pp. Illus. 4to. Wraps. Paris, 1970.
- 546 **PARIS. HÔTEL DROUOT. Vente par autorité de Justice.** Sale, April 5, 2000. Commissaires-priseurs: Christian de Quay, Francis Lombraill & Yannick Guilloux. 7, (1)pp. 9 color illus. 4to. Self-wraps. Paris, 2000.
- 547 **PARIS. HÔTEL GEORGE V. Art d'Orient, tableaux anciens, art d'Extrême Orient, art primitif, tableaux modernes.** Commissaires-priseurs: René Boisgirard, Claude Boisgirard. Sale, June 17, 1975. (78)pp. Illus. 4to. Wraps. Paris, 1975.
- 548 **PARIS. HÔTEL GEORGE V. Art musulman, art kadjar, céramiques et métaux islamiques.** Commissaires-priseurs: René Boisgirard, Claude Boisgirard. Sale, March 24, 1975. (60)pp. Illus. (partly color). 4to. Wraps. Paris, 1975.
- 549 **PARIS. HÔTEL GEORGE V. Miniatures, reliures, manuscrits iraniens, turcs et moghols, manuscrits maghrebins.** Commissaires-priseurs: R.G. Boisgirard, Claude Boisgirard. Sale, Oct. 30, 1975. (64)pp. Illus. (partly color). 4to. Wraps. Paris, 1975.
- 550 **PARIS. LAURIN, GUILLOUX, BUFFETAUD, TAILLEUR. Archéologie, arts d'Orient.** Sale, Nov. 8, 1995. 84pp. Illus. (partly color). 4to. Wraps. Paris, 1995.
- 551 **PARIS. GUY LOUDMER. Archéologie: Antiquités grecques et romaines, terres cuites, marbres, verrerie, glyptique mésopotamienne, albâtres d'Ur, terres cuites et bronzes syro-hittites, céramiques islamiques.** Sale, Dec. 14-15, 1988. 64pp. Illus. (partly color). 4to. Wraps. Paris, 1988.
- 552 **PARIS. LOUDMER. Collection Louis et Geneviève Rodis: Archéologie, monnaies grecques, estampes, tableaux, Asie, Afrique, Amérique Préhispanique, Indonésie.** Sale, Dec. 6, 1994. (78)pp. Illus. (partly color). 4to. Wraps. Paris, 1994.
- 553 **PARIS. NOUVEAU DROUOT. Art de l'Islam.** Sale, May 5, 1981. Commissaires-priseurs: Mes. Laurin, Guilloux, Buffetaud, Tailleux. (60)pp. Illus. (partly color). Wraps. Paris, 1981.
- 554 **PARIS. NOUVEAU DROUOT. Arts islamique: Inde, Perse, Turquie.** Sale, June 23, 1982. (64)pp. 50 illus. Lrg. 4to. Wraps. D.j. Paris, 1982.
- 555 **PARIS. NOUVEAU DROUOT. Miniatures indiennes, miniatures persanes et turques, manuscrits, corans, calligraphies.** Sale, March 28, 1981. Commissaires-priseurs: Claude Boisgirard et Axel de Heeckeren. (26)pp. Illus. Oblong 4to. Wraps. Paris, 1981.
- 556 **PARIS. PALAIS GALLIERA. Collection d'un grand amateur.** Sale, Nov. 29-30, Dec. 1-3, 1965. Commissaires-priseurs: Maurice Rheims et Philippe Rheims. (400)pp. 1022 illus. 4to. Stiff wraps. Paris, 1965.
- 557 **PARIS. PALAIS GALLIERA. Objets d'haute curiosité... Majoliques italiennes... Art orientale.** Commissaires-priseurs: M. Rheims & Laurin. Sale, June 19, 1970. (42)pp. Illus. (partly color). 4to. Wraps. Paris, 1970.
- 558 **PARIS. PALAIS GALLIERA. Succession de M. Jean Pozzi: Miniatures mogholes, indiennes, turques et arméniennes, manuscrits.** Sale, Dec. 5, 1970. Commissaire-priseur: M. Rheims & Laurin. (112)pp. 115 illus. (partly color). Sm. 4to. Wraps. Paris, 1970.
- 559 **PARIS. PIASA (PICARD AUDAP SOLANET & ASSOCIÉS). Rares manuscrits orientaux: Chrétiens et islamiques.** Sale, July 7, 1999. (26)pp. Illus. in color. 4to. Wraps. Paris, 1999.

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- 560 **PARIS. POULAIN, LE FUR. Art ottoman et de l'islam.** Sale, June 6, 2002. Assisté de Annie Kévorkian. 80pp. Prof. illus. in color. 4to. Wraps. Paris, 2002.
- 561 **ROMA. CHRISTIE'S. S.A. Arte pre-colombiana, africana ed islamica ed oggetti di archeologia.** Sale, June 1, 1977. 26pp., 12 plates. 4to. Wraps. Roma, 1977.
- 562 **(SAMBON COLLECTION) PARIS. GALERIE GEORGES PETIT. Catalogue des objets d'art et de haute curiosité de l'antiquité, du Moyen Age, de la Renaissance...formant la collection de M. Arthur Sambon.** Sale, May 25-28, 1914. 100pp., 55 plates. Lrg. 4to. Wraps. Spine chipped, somewhat worn. Paris, 1914.
- 563 **(SASSOON COLLECTION) ZÜRICH. SOTHEBY PARKE BERNET. Catalogue of Thirty-three Highly Important Hebrew and Samaritan Manuscripts from the Collection formed by the Late David Solomon Sassoon.** The property of the family of David Solomon Sassoon. Sale, Nov. 21, 1978. 155, (3)pp. Prof. illus. 4to. Wraps. Zürich, 1978.
- 564 **(SCHIMMEL COLLECTION) NEW YORK. SOTHEBY'S. Antiquities from the Norbert Schimmel Collection.** Including an Achaemenid Bronze Mirror, a Cycladic Marble Head of a Goddess, a Hellenistic Bronze Statuette of a Pygmy, an Egyptian Blue Glass Frit Alabastron Inscribed for Darius I, an Achaemenid Granite Footed Bowl, an Etruscan Bronze Warrior, a Fragment of a Colossal Quartzite Statue of Amenhotep III, an Egyptian Wood Statuette of the Royal Scribe Seneb, a Thasian Marble Grave Stele. Sale, Dec. 16, 1992. (Sale 6382 Darius.) (118)pp. Prof. illus. (partly color). 4to. Boards. D.j. New York, 1992.
- 565 **STUTTGART. STUTTGARTER KUNST-AUKTIONSHAUS DR. FRITZ NAGEL. Sammlerteppiche, Textilien, Tapisserien.** Sale, Oct. 14, 1991. (Sale 340.) 203, (1)pp. Prof. illus. (numerous color). 4to. Wraps. Stuttgart, 1991.
- 566 **STUTTGART. STUTTGARTER KUNST-AUKTIONSHAUS DR. FRITZ NAGEL. Antike und alte Knüpftteppiche, Flachgewebe, Sammlertextilien, Tapisserien.** Sale, May 7, 1991. (Sale 22.) 376pp. Prof. illus. (numerous color). 4to. Wraps. Stuttgart, 1991.
- 567 **(WELCH COLLECTION) LONDON. SOTHEBY & CO. Catalogue of Fine Indian and Persian Miniatures and a Manuscript: The Property of Cary Welch.** Sale, Dec. 12, 1972. 74pp. Prof. illus. (partly color). 4to. Wraps. London, 1972.
- 568 **(WELCH COLLECTION) LONDON. SOTHEBY'S. The Stuart Cary Welch Collection: Part One. Arts of the Islamic World.** Sale, April 6, 2011. (Sale L11227.) 204pp. Prof. illus. in color. 4to. Wraps. London, 2011.
- 569 **ZÜRICH. SOTHEBY PARKE BERNET. Fine Carpets.** Sale, May 18, 1979. 71, (1)pp. Illus. (partly color). 4to. Wraps. Zürich, 1979.
- 570 **ZÜRICH. UTO AUKTIONEN. Islamic Works of Art.** Sale, Nov. 2-4, 1976. (Sale PERSIA.) 98pp. Illus. 4to. Wraps. Parallel texts in English and German. Zürich, 1976.