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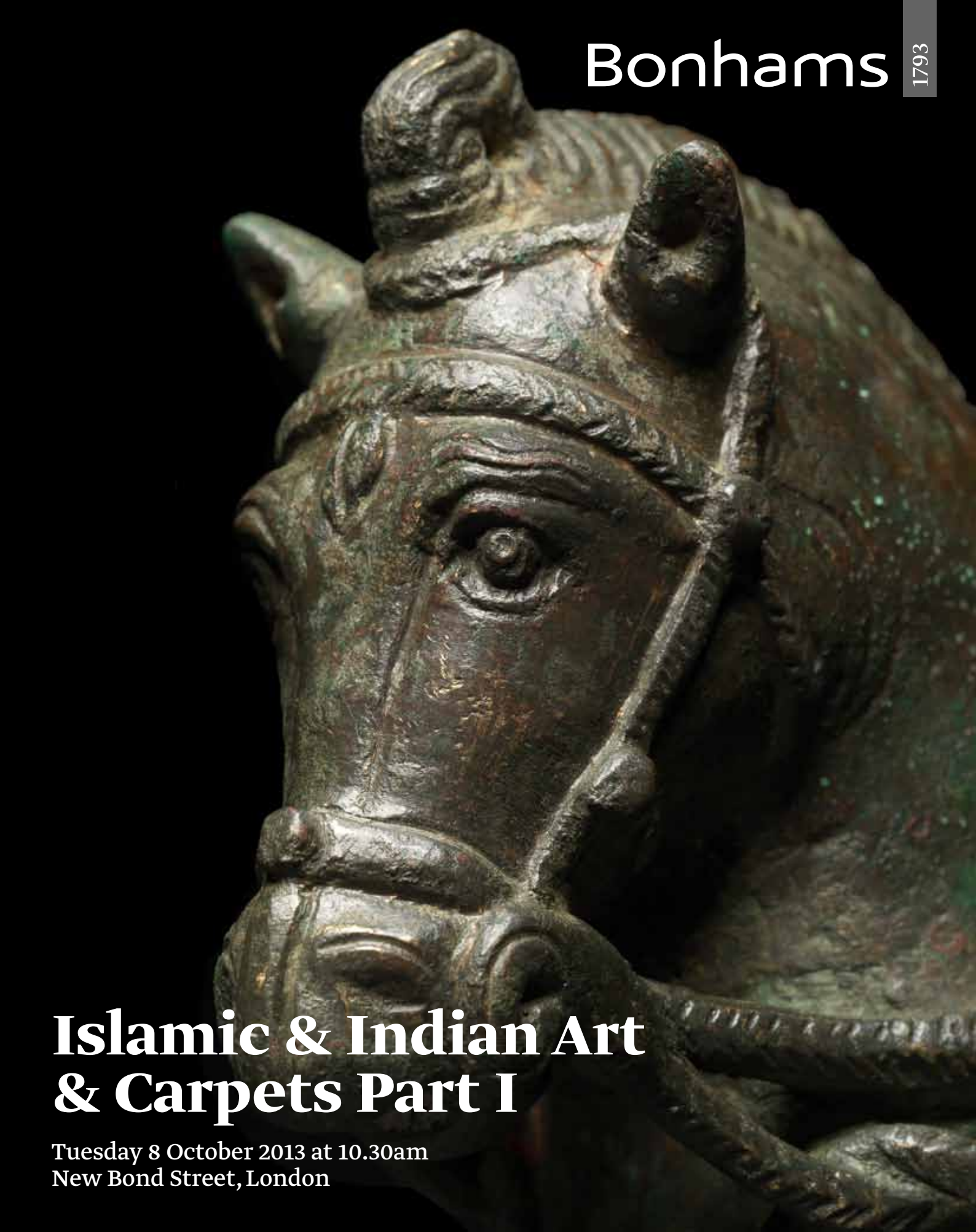

Islamic & Indian Art & Carpets Part I

Tuesday 8 October 2013 at 10.30am
New Bond Street, London

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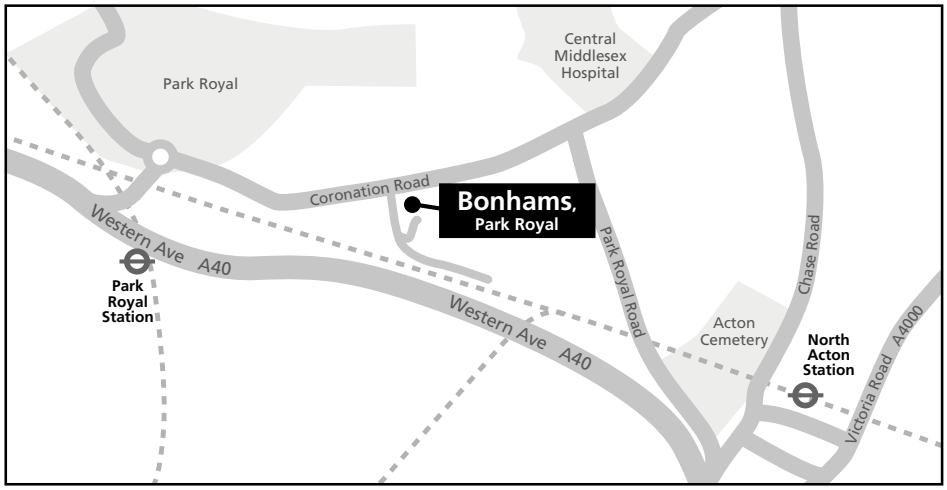

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1
A late Sassanian elliptical parcel gilt silver Bowl
Persia, circa 6th-7th Century
Of deep boat-shaped form, the interior oval tondo decorated with a stylized plant producing three symmetrically arranged pomegranates, a ring around the stem below the fruit, a small bird with one leg raised standing on the central pomegranate, with a peacock standing on a lobed rock on either side of the plant, both with one leg raised, a flowing fillet around their necks, with heart-shaped ornaments in the field
24cm long
£10,000 - 15,000
€12,000 - 18,000
US$16,000 - 24,000

Provenance:
Christie's New York, *Antiquities*, 9 December 1999, Lot 539.

2
An early Islamic unglazed pottery Ewer
Iraq, 7th-9th Century
with globular body, sloping shoulder and tapering neck rising to a bird's head the beak forming the spout, a short, curved handle rises from the rim to the shoulder, the applied decoration shows four standing figures under an arch, flanked on both sides by an ibex and likely representing a festive event
42cm. high
£2,500 - 3,500
€3,000 - 4,200
US$3,900 - 5,500

Provenance:
Mr & Mrs Hauge, Washington, acquired in the 1960s.

There is a very similar jug in the Metropolitan Museum of Art, New York dated to the 8th Century and attributed to Iraq, decorated solely with ibex. Geza Fehervari, the late great scholar of Islamic art, who examined the present jug, thought that the presence of human figures indicated an earlier date than the Metropolitan Museum's piece.

The decoration used here is known as barbotine, a technique in which rolled strips and circles of clay were applied to the surface, flattened, and then incised with parallel lines. The technique was also used in the Sassanian period but only fully developed in the early Islamic period.

3
An Abbasid marvered glass Flask
Syria, 8th Century
amber glass, with spherical body and sloping shoulder leading to a graduated conical neck, trailed, combed and marvered with an opaque band of red lobes, with traces of gold decoration, iridescence
15 cm. high
£4,000 - 6,000
€4,800 - 7,100
US$6,300 - 9,500

4
An early Islamic repoussé silver-gilt Dish
Persia or Central Asia, 7th/8th Century
of rounded form with slightly curved sides on a short flared foot, decorated in relief with a central roundel containing a stag surrounded by a scrolling vine forming roundels containing alternating suspended bunches of grapes and foliate motifs, terminating in an acanthus leaf, the edge with ogee petal cartouches containing roundels with birds
19.5 cm. diam.; 244 g.
£18,000 - 22,000
€21,000 - 26,000
US$28,000 - 35,000

5
An early Islamic bronze Ewer
North East Persia, Circa 8th Century
on a flared foot, with globular body rising to tapered neck, with straight, covered spout, curved handle with faceted knop, the lower two-thirds of the body decorated with sylized trees with trident terminals, from which scrolling leafy palmettes flourish
41.5cm high.
£8,000 - 12,000
€9,500 - 14,000
US$13,000 - 19,000

Provenance:
UK private collection since the 1970s

The distinctive trumpet foot and high raised body of this impressive ewer is closely related to a group of ewers variously dated to the post-Sassanian period and to the 7-9th centuries known in silver, copper and bronze. The distinctive decoration to the body links it most closely with a comparable example in the State Hermitage Museum, Russia (inv. IR-2315).

6
An impressive woven silk Textile Fragment depicting winged horses
Sogdiana, Central Asia, circa 8th Century
woven in red, blue, green and cream silks with a large scale pearl roundel, enclosing two confronted winged horses standing on a winged split palmette, standing with front legs raised, the bodies with geometric and heart-shaped motifs, pearl bands around their necks, joined to a part roundel above by a rosette plaque, the interstices with stylised lotus flowers, attached to a golden colour silk textile with lozenge design, mounted
65 x 39.4 cm. max.
£60,000 - 80,000
€71,000 - 95,000
US$95,000 - 130,000

Medallion silks are first seen in Sassanian art on the robe of Khusraw II 'Parviz' (r. AD 590-628) on the rock relief at Taq-I Bustan in western Iran. A wall fresco at Afrasiyab (a suburb of Bokhara) depicts three ambassadors wearing tailored silk robes with bold designs of pearl roundels and ogival forms bearing animal motifs (Sumner, Christina and Guy Petherbridge, *Bright Flowers. Textiles and Ceramics of Central Asia*, Sydney, 2004, p. 19).

The exact place textiles of this type were woven is not recorded. However, given the high cost of thread, probably imported from China, and the obvious skilled workmanship in the weaving, it seems likely that the manufacture would have been limited to court workshops.

A textile with medallions depicting paired horses drinking from a stream, attributed to Persia or Central Asia, 7th/ 8th Century can be seen in the Nasser D. Khalili Collection (Rogers, J.M., *The Arts of Islam. Treasures from the Nasser D. Khalili Collection*, Exhibition Catalogue, Abu Dhabi, 2007, p. 55, no. 44); three other textiles with related imagery, but with a single winged horse are in the Musee Guimet and the Musee des Tissus, Lyon (Pope, Arthur Upham, *A Survey of Persian Art*, reprint, Ashiya, 1981, Vol. VII, Pl. 202B; and Tuchscherer, Jean-Michel, *Etoffes Merveilleuses du Musee Historique des Tissus*, Lyons, 1976, cat. No. 29); and a fragment also with a single horse was sold at Christie's (*Art of the Islamic and Indian Worlds*, 6th October 2011, lot 6).

7
A fine woven silk Textile Fragment depicting lions
Sogdiana, Central Asia, circa 8th Century
of irregular rectangular form, woven in red, blue and cream silks, depicting a large scale roundel enclosing two confronted lions standing on the back of two paired horses, between the lions a lotus, the roundel composed of a foliate and palmette bands, the corners with part-roundels containing paired deer standing on a stylised winged palmette, mounted
85 x 73.5 cm. max.
£80,000 - 120,000
€95,000 - 140,000
US$130,000 - 190,000

By the 8th Century in Central Asia, the imagery of paired lions had a long-established association with power, kingship and protection in the ancient world. Such iconographical devices were employed extensively in luxury textiles of the period as part of the vocabulary of trade and diplomacy, intended to reflect the wealth and status of the owner or recipient.

This particular fragment is remarkable for the size of the central roundel, a feature which sets it apart from most other known comparables, and the overall effect of the repeat pattern must have been arresting.

A silk robe with roundels depicting similar lions was sold at Sotheby's (*Arts of the Islamic World*, London, 25th April 2012, lot 499); and also a fragment with paired lions (Sotheby's, *Arts of the Islamic World*, 3rd October 2012, lot 134. For a full discussion on the luxury silk weaving under the Sogdians in Central Asia, see Watt, J. and A. Wardwell, *When Silk was Gold: Central Asian and Chinese Textiles*, Exhibition Catalogue, Metropolitan Museum of Art, New York, 26th October 1997 – 4th January 1998, pp. 21-37).

8

An important Post-Sassanian bronze Horse
Persia, circa 7th/ 8th Century

a stallion, standing square, the front and back legs each to a horizontal base, with an oval aperture on the back with remnants of attachment fitting, with naturalistic detailing, wearing full trappings of chevron design comprising bridle with reins, girth and crupper, a pendant suspended from the brow band, the forelock tied at the base to form a plume and the mane hogged, the left hand side of the body with a pendent animal tail or horse-hair tassel, the tail elaborately knotted, the interior with two small spikes used to hold the core in place during casting

22.5 cm. high; 24.5 cm. long

£120,000 - 150,000
€140,000 - 180,000
US$190,000 - 240,000

Theriomorphic figurines and containers were popular in Persia as early as 2000 BC, and were a notable achievement of Sassanian and early Islamic metalwork. Animal forms existed in ceramic, but it was the bronze founders who created a more distinguished repertoire. During the Sassanian period, aquamaniles are known in the form of a deer (Pope, Arthur Upham, *A Survey of Persian Art from Prehistoric times to the Present*, reprint, Ashiya, 1981, p. 767, fig. 264), a goose or a peacock (*ibid.*, Pl. 241); incense burners in the form of a hawk (*ibid*, Pl. 242), a cockerel or a horseman (a king on horseback, in this case; *ibid.*, Pl. 240A).

Not all objects had a purpose beyond the decorative, for example, a horse with trappings (Orbeli, I.A. and K.V. Trever, *Sassanian Metal*, Moscow and Leningrad, 1935, Pl. 84); and a hare (Pope, 1981, Pl. 169c). Indeed, it is not possible to ascertain the original purpose of the present lot since there are no visible traces of burnt matter or deposits from water inside.

At their best, animals of the transitional period between the end of the Sassanian and early Islamic empires are sympathetically depicted with a lively naturalism, although even the finest examples are ultimately simplistic and very solid, like the Hermitage deer (*ibid.*, p. 768, fig. 264) with the general outlines and proportions naturalistic, showing a clear descendance from the stone carvings of the Achaemenid era, for example, the investiture of Ardashir I at Naqsh-e Rostom, datable to AD 226-242. They lack the covering of engraved ornament, prevalent in Medieval Islamic art.

Objects of these types continued to be made into the Seljuk period with only relatively small changes in the major features of the style in the early centuries of Islam, the two most notable examples being an aquamanile in the form of a bird with naturalistic detailing and the addition of calligraphy, naming Suleyman the maker and dated AH 180/ AD 796-97, in the Hermitage Museum (Petrovsky, Mikhail B. and John Vrieze, *Art of Islam, Heavenly Art, Earthly Beauty*, Amsterdam, 1999, p. 266, no. 199); and a zebu-cow suckling her calf, with an inscription naming the maker as 'Ali ibn Muhammad ibn Abu al-Qasim and the date AH 603/ AD 1206, also in the Hermitage (*ibid* , pp. 164-65, no. 119). The Brobinksy horse, possibly part of a lamp, dating to the 10th Century, shows a more stylised form (Alexander,David, *Furusiyya. The Horse in the Art of the Near East*, Riyadh, 1996, Vol. II, p. 213, no. 180). Two further horses dating to the 13th Century sold at Christie's in 2011 (*Art of the Islamic and Indian Worlds*, 7th April 2011, lots 62 and 63) are heavily stylised, with openwork and engraved decoration covering their surfaces, and both clearly wearing saddles.

Sassanian horses, at least those used by the kings, were a well-defined, unusual breed. Unlike the Turcoman pony and the Luristan horse, they were closer to what we know today as the Percheron horse, characterised by a short head, straight head profile, large eyes and small ears, heaviness of barrel and solidity of rump. Contemporary depictions from the Sassanian and Post-Sassanian periods depict horses with a saddle-cloth or animal skin, but often no saddle. Saddle-cloths were generally rectangular, and were held by girth and tail straps. Straps were adorned with disks or fringed, or with pendant ornaments. The king's horse (Alexander, 1996, no. 93) has two acorn shaped objects attached by very thin chains or threads trailing behind the saddle, similar to the triangular markings on the back of the present lot behind the aperture. Certain kings ride without reins and one without any bridle at all (Pope, 1981, Pl. 218); although others have a curb bit and simple curved cheek bars. The bridle usually consists of a head-stall and throat lash, which are continuous, and join to a forehead strap and cheek straps with an ornamental button device below the ear. The jaw-strap and nose band join the cheek straps, and often the nose band is attached to the forehead strap by a vertical band that runs between the eyes. The mane is usually hogged and the forelock tightly ringed at the base so it resembles a plume, and the tail elaborately knotted. Saddles, where used, had low arched cantles and sometimes padded blankets.

Parcel-gilt silver dishes are a particularly good resource for horse imagery. A 7th Century dish in the Hermitage Museum (*Hofkunst van de Sassanieden. Het Perziche rijk tussen Rome en China [224-642], Exhibition Catalogue, Koninklijke Musea voor Kunst en Geschiedenis*, Brussels, 1993 (Inv. S-297; pp. 190-91, no. 50) depicts a ruler on horseback shooting gazelles, with its tail tied in a similar arrangement to that on the Bonhams horse; another dish in the Hermitage (Inv. S-253; *ibid*, p. 193, no. 52) depicts Shapur II hunting lions on horseback, the horse sharing a flame-like forelock; a third dish in the Hermitage of the 7th/ 8th Century (Inv. S-247; *ibid.*, pp. 196-97, no.54) depicting an aristocrat hunting wild boar and a lion, his horse with an animal tail suspended from the crupper, whereas on the present lot it hangs from the saddle-cloth or saddle was once attached. A ceramic horse head from the 7th/8th Century, found at Nizamabad in Persia, displays the same treatment of the mane along the neck, and also a pendant suspended from the forehead (Alexander, 1996, Vol. II, p. 124, no. 95). An early fresco of a mounted warrior from the 7th Century, found in the Soghdian city of Panjikant on the Silk Road, can be found in the Hermitage (Inv. SA 15902/3; Alexander, 1996, p. 226, no. 188).

During the time of the Prophet riders rode bare-back, or just used saddle-cloths or blankets. al-Bhukari, for example, recorded a tradition that the Prophet was seen riding an "unsaddle horse with his sword hung over his shoulder (Al-Bukhari, Muhammad ibn Ismail, *al-Sahih*, Vol IV, Cairo, 1987, p. 79. The earliest known depiction of a saddle from the Islamic period can be seen on a fresco from the Umayyad palace Qasr al-Hayr al-Gharbi in the Syrian desert, which depicts a low-backed saddle with a curved pommel. A similar type of saddle is also seen in a Seljuk manuscript of *Varqa va Gulshah* dating to c. AH 622-48/ AD 1225-50 (Alexander, 1996, *ibid.*, pp. 64-7, no. 58).

The present lot is a significant addition to a known body of theriomorphic figurines and vessels, both in terms of modelling and comparison of stylistic detail in other media of the transitional Post-Sassanian era.

Another similar bronze horse was sold at Christies London May 31, 1979, lot 277.

9
An early Islamic bronze Ewer
Mesapotamia or Khorasan, 9th-10th Century
with drop-shaped body on a conical foot, the waisted tubular neck rising from the pronounced collar, a band of lightly engraved lozenges below the everted rim, the handle with thumbpiece in the form of a flaring palmette
40 cm. high
£10,000 - 15,000
€12,000 - 18,000
US$16,000 - 24,000

Provenance:
Uk private collection since the 1970s.

10
An unusual large Samanid pottery Bowl
Chach, Central Asia, 10th Century
of deep form on a low, wide foot, with everted rim, underglaze painted in deep brown and cream with continuous interlocking chains on a densely decorated ground of dots, the underside with repeated abstract spray of leaves
38cm. diam.
£40,000 - 60,000
€48,000 - 71,000
US$63,000 - 95,000

Provenance:
Uk private collection formed in the 1950s.

This important Samanid bowl is unusual both for its size and design. The chain-link motif is unparalleled as an all-over design although it is used as the central motif on a striking slip-painted bowl in the Al-Sabah Collection, Kuwait (inv. no. LNS 872C)(O. Watson, *Ceramics from Islamic Lands*, London 2004, cat. Gb.6). In his comments on this design, Watson notes that a further two bowls with this pattern, one formerly in the Demotte Collection and the other in Japan, represent the output of a yet-discovered kiln possibly in Central Asia, and it is possible the design on our bowl may originate there.

11
A fine woven silk Textile Fragment depicting paired cockerels
Sogdiana, Central Asia, circa 8th Century
of irregular rectangular form, woven in red, blue, green and cream, depicting two large scale roundels enclosing paired cockrels with elaborate tail feathers, within three pearl bands, the interstices with partial floral quatrefoil motifs, mounted
100 x 44 cm. max.
£80,000 - 120,000
€95,000 - 140,000
US$130,000 - 190,000

The pearl roundels creating the frame for the paired cockerels on this textile is a motif often found on silk textiles of the Sassanian era, where it was associated with cosmology and sovereignty (*L'etrange et le merveilleux en terre d'Islam*, Exhibition Catalogue, Paris 2001, p. 118). It was also popular on Sogdian textiles of the 7th-8th Centuries which were found along the Silk Road, where the Sogdians were a major mercantile force. A similar depiction of a stylised cockerel with elaborate tail feathers can be seen on a textile in the collection of the Museo Vaticano, although there is only one bird in the roundel (Pope, Alexander Upham, *A Survey of Persian Art*, reprint, Ashiya, 1981, Vol. VII, Pl. 201C).

The present lot, as is the case with lot 7, is notable for the large scale of the roundels.

12

12*
A group of Ilkhanid openwork gold Plaques
Central Asia, 12th-13th Century
the square gold open work appliques die-struck and pierced with chisels, each decorated with a central stylized four-petalled flower, and a three-petalled flower to each corner, the edges beaded
each 3.6 x 3.5 cm. approx.; 30 g. total weight(11)
£3,000 - 5,000
€3,600 - 5,900
US$4,700 - 7,900

The use of these plaques may have been either as belt elements or horse fittings. A silver gilt facing for a cantle and saddle dated to the 12-13th century in the State Hermitage Museum, St. Petersburg displays a similar design of four three-petalled flowers arranged around a series of circles (Inv. no. Collection 1931, no. 64; illustrated in D. Alexander (ed.), *Furusiyya*, Vol. I, Riyadh, 1996, Ill. IV, p. 51).

13

13
An important carved basalt Mihrab
Persia, 9th/10th Century
with ten lines of horizontal *kufic* script carved in relief below an arch, carved to upper and lower corners with floriated palmettes
34 x 15 cm.
£6,000 - 8,000
€7,100 - 9,500
US$9,500 - 13,000

Provenance:
Private UK collection since the 1950's.

The inscriptions comprise: 'This is the tomb of [...] God's mercy be upon him' [...] 'God bless Muhammad and grant him salvation'.

A possible reading for the name of the deceased may be "Yazid."

From the ninth century, tombstones in the Islamic world gradually acquired more decorative interest, both in the style of calligraphy used on them and in terms of additional embellishments. At this date, the form of funerary stones was more commonly rectangular and used both calligraphy carved in relief and in intaglio. A funerary stele in the Benaki Museum (10776) dated AH 473/AD 1080 bears some similarity in the format to our example with ten lines of script and a simple floral design above. Presumably both this and the present example would have been set within the walls of a mausoleum.

The now-worn decoration to the upper corners can be best parallelled in the openwork palmettes seen on a bronze bottle in the Al-Sabah Collection, Kuwait and on the black-slip painted decoration seen on Nishapur bowls of the 10th century, an example of which is in the same collection (Giovanni Curatola, *Art from the Islamic Civilization from the al-Sabah Collection, Kuwait* , Milan, 2010, no. 213 and 214).

Despite the illegibility of the inscription on our tombstone, we may suggest it follows others of the period. The texts inscribed on early gravestones have a specific content, normally statements of faith and submission. They begin with an invocation to the merciful and compassionate God, and continue with standard phrases, passages from the Qur'an, and finally the name of the deceased, a prayer of blessing and the date of death.

14

14
A large sgraffiato Bowl with bird decoration
Persia, 11th-12th Century
of deep form, with incised decoration of four running animals, through a white slip and green colouring to rim, under a transparent glaze
27.5 cm. diam.
£4,000 - 6,000
€4,800 - 7,100
US$6,300 - 9,500

A similarly decorated bowl is in the Musee du Louvre, Paris (inv. 7242) illustrated in *Arabesques et jardins de paradis*, exhibition catalogue, Musee du Louvre, Paris, 1989, no. 5; and there are several examples in the Al-Sabah Collection, Kuwait, illustrated in O.Watson,*Ceramics from Islamic Lands*, Thames and Hudson, London, cat. Ia.5 - cat.Ia.8. Watson comments that this group of wares, where animal drawings stand out on a strongly hatched ground, recall Khorasan bronzes of the same period in the treatment of the surface and designs.

15

A rare Khorasan bronze Oil Lamp in the form of an Elephant
Persia, 10th/ 11th Century

stylised, standing on four tapering hollow legs, the head with small ears turned outwards, openings for the eyes, the trunk widening to form a wide spout, the back with opening lid, the tail raised to one side, engraved with naturalistic detailing, the engraved decoration with trappings on the sides with a bird roundel to either side, the lid with a palmette within a scrolling palmette vine border, within a wider band of palmette vine

14.5 cm. long; 9.3 cm. high

£12,000 - 15,000
€14,000 - 18,000
US$19,000 - 24,000

Depictions of elephants from Medieval period Persia are rare. An incense burner or pomander in the form of an elephant, attributed to Eastern Iran or Northern India, late 12th/ early 13th Century, can be found in the Nasser D. Khalili Collection (MTW.; Rogers, J. M., *The Arts of Islam. Treasures from the Nasser D. Khalili Collection*, Exhibition Catalogue, Art Gallery of New South Wales, Sydney, 22nd June - 23rd September 2007, p. 83, cat. no. 74); a Seljuk pottery elephant with blue glaze was sold through these rooms (Bonhams, *Islamic and Indian Works of Art*, 11th October 2000, lot 406).

16
A large Khorasan bronze Basin
Persia, 12th Century
the rim and body with 14 faceted sides, slightly incurving, the base with a large roundel containing a six-pointed start with interlacing knot motif, the centre with a stylised rosette, within a band of *kufic* inscription with roundels, all within an outer band of elongated trefoils, the rim with cartouches of *thuluth* and the outer edge with a cable band
50.5 cm. max. diam.
£2,500 - 3,500
€3,000 - 4,200
US$3,900 - 5,500

The inscriptions consist of repetitions of the words *al-tamma*, 'Entirety' and *al-birr*, 'Piety'.

17
A large Khorasan bronze engraved Candlestick base
Persia, 12th Century
on a tripod base with animated feet, rising to domed body set with a series of six depressed lobed elements engraved to each with a bird set within a cartouche, with *kufic* inscription band of repeating letters surrounding, rising to a tubular neck with fixture for candlestick
17.5cm. high; approx. 24.3cm. wide
£1,200 - 1,500
€1,400 - 1,800
US$1,900 - 2,400

18
A Khorasan silver-inlaid bronze Tray
Persia, 12th/ 13th Century
of dodecagonal form with slightly inverted sides and everted rim, engraved and decorated in silver inlay with a roundel containing a sphynx surrounded by six stylised flowerheads, the rim with foliate motifs at each corner
12.2 cm. diam.
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

19
A Khorasan silver and copper inlaid brass Candlestick
Persia, 12th Century
of faceted waisted octagonal form extruded to points at the corners of the flat shoulder with slightly sunken centre, the tubular neck with rounded mouth, each of the sides with a central cartouche with knotted terminals containing a crescent and inlaid abstract vine surrounded by four rosettes, the shoulder with inlaid inscription band
21cm. high x 26cm. diam.
£60,000 - 80,000
€71,000 - 95,000
US$95,000 - 130,000

Inscriptions:
Around the shoulder in cursive,
al-'izz wa al-iqbal / wa al-dawla wa a / l-salama wa al-sa'a / da wa al-shafa'a wa a/l-qina'a wa al-fira /gha wa al-raha wa al-tamma wa al-.....,
'Glory and Prosperity and Wealth and Well-being and Happiness and [Prophet's] Intercession and Contentment and Repose and Ease and Entirety and ...'

20
An unusual Khorasan bronze Figurine in the form of a Bird
Persia, 12th Century
of stylised form with elongated neck, on a slightly flaring, drop-shaped foot, lightly carved with some naturalistic detailing, including concentric circles around the eyes and lobed motifs around the tail, the beak and tail with openings; with associated drop-shaped bronze Dish
the bird 17.8 cm. high; the dish 15.5 cm. long(2)
£25,000 - 35,000
€30,000 - 42,000
US$39,000 - 55,000

This bronze figurine of a bird was possibly an incense burner or an aquamanile. The bird depicted resembles a stylised goose, with its short wings and elongated beak. Unusually, it does not have legs, but a short tapering tear-drop shaped foot, which matches the outline of the bronze dish in this lot. Unlike other zoomorphic objects of the Medieval period, the surface of the present lot is undecorated aside from the detail around the face and tail.

Comparison can be drawn with an aquamanile in the form of a goose in the Nasser D Khalili Collection, which has similar stylised wings, slightly raised, and an elongated beak (inv. no. MTW 846; Piotrovsky, Mikhail B., and John Vrieze, *Earthly beauty, heavenly art*, Amsterdam, 2000, p. 231. fig. 207); also in the Khalili collection is a pouring vessel with similar foot, body form and sharply angled tail, attributed to 12th century Khorasan (*ibid.*,p. 229, cat. no.203).

21
No lot

22

22
An engraved bronze Khorasan Ewer
Persia, 12th Century
of bulbous form with flat shoulder and gently flaring neck on a short foot, the ribbed handle attached to rim by a flat element flanked by protruding wings and surmounted by a pomegranate thumb-rest, engraved to the body with a roundel containing a trefoil of flowerhead motifs, flanked by two inscription filled cartouches, the neck with two raised rings engraved with four vertical panels containing scrolling vines, below a band of cable design, above a band with a scrolling vine
21 cm. high
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

Inscriptions:
al-'izz wa al-iqbal wa / al-dawala wa al-sa'a[da]
'Glory and Prosperity and turn of Good-fortune and Happiness'

23
A large circular glass Roundel depicting a drinking scene
Persia, 12th Century
of circular form containing two seated figures wearing tunics and turbans, one holding a beaker and the other a long-necked flask on a ground of interlacing arabesque
12.6cm. diam.
£7,000 - 10,000
€8,300 - 12,000
US$11,000 - 16,000

Impressed glass medallions with figural scenes have been known since excavations in Uzbekistan in the late 1930s unearthed a group of coloured glass roundels depicting animals and figures hunting and playing musical instruments. Such medallions exist in the Pergammon Museum, Berlin, the Tareq Rajeb Museum, Kuwait and the al-Sabah Collection, Kuwait, the great majority of which depict human figures. The use of these medallions is generally thought to have been as decorative elements set into stained glass windows. (Carboni and Whitehouse, *Glass of the Sultans*, The Metropolitan Museum of Art, New York, 2001, pp. 272-278).

23

24
A large unglazed moulded pottery Jar
Persia, 12th/ 13th Century
of bulbous form on a long flared foot with a long flaring neck, the shoulder and body moulded with a series of bands containing scrolling vines interlocking to form cartouches containing animals including an elephant, an eagle, a hare, a peacock, a lion and other quadrupeds, the shoulder with mounted bosses in the form of stylised rosettes and the remains of three handles, the neck with a band of inscription
35.5 cm. high
£6,000 - 8,000
€7,100 - 9,500
US$9,500 - 13,000

Jars of this type with stamped and applied decoration, and wide necks were found at Ghubayra in south eastern Persia (Bivar, ADH, *Excavations at Ghubayra, Iran*, London, 2000, pls. 124-35); whilst a large double-spouted jar in the British Museum with similar decoration is said to have been found at Malwand in Afghanistan, a site destroyed by the Ghurids in AD 1156. Pope attributes a more elaborate jar to "South Persia?" (Pope, Arthur Upham, *A Survey of Persian Art*, 6 vols, Oxford, 1939, pl. 753). For another jar in the al-Sabah Collection with similar moulded bosses, Kuwait, see Watson, Oliver, *Ceramics from Islamic Lands*, London, 2004, p. 107, cat no. Ab.2.

24

25
A Kashan lustre pottery Bowl
Persia, circa 1170-1200
of conical form, painted in lustre and cobalt blue on a opaque white glaze, the radiating design with strings of curving palmettes grouped to form lobed medallions within a central star, some with sketchily drawn palmettes in groups of three
20cm. diam.
£4,000 - 6,000
€4,800 - 7,100
US$6,300 - 9,500

25

26
A Kashan moulded lustre pottery Border Tile
Persia, 14th Century
rectangular, decorated in a brownish lustre on a white ground, depicting a leopard chasing a hare amidst a foliate background, the upper and lower border with bands of scrolling motifs, fitted with metal suspension bracket
24 x 10.7 cm.
£4,000 - 6,000
€4,800 - 7,100
US$6,300 - 9,500

Provenance:
Alfred E. Mirsky collection; Christie's, *Interiors*, New York, 13th January 2009, Lot 779.

26

27

27
A Minai overglaze-painted pottery Bowl
Persia, late 12th/ early 13th Century
of deep rounded form on a short foot, moulded and decorated in polychrome and gilt on a cream ground with a roundel containing an enthroned prince flanked by attendants and birds surrounded by a band of seated figures on a ground of moulded vines, the exterior with a frieze of interlocking palmette motifs
21.6 cm. diam.
£5,000 - 7,000
€5,900 - 8,300
US$7,900 - 11,000

28
A Kashan lustre pottery Ewer
Persia, 13th Century
on a short foot, the faceted, pear-shaped body rising to a narrow neck with moulding and slightly flared, cup-shaped rim, cobalt-blue ground decorated in brown lustre with panels of vegetal motifs, the neck with a band of dots within a chain
25cm. high
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

Provenance:
German private collection formed in the 1970s.

28

29
A Kashan lustre Tile with moulded *kufic* inscription
Persia, early 13th Century
of rectangular form, with an opacified tin glaze enhanced with cobalt blue and copper turquoise over-decorated in lustre, a central panel of *kufic* inscription with elongated and split palmette shafts, on a lustre ground with foliate scroll in turquoise and white, narrow cursive bands above and below
24.5 x 38.5cm
£20,000 - 30,000
€24,000 - 36,000
US$32,000 - 47,000

Provenance:
Collection Hakky-Bey, Hotel Druout, 5-10 March 1906, Lot 372 (illustrated).

Inscription:
In *kufic*: *bismillah al-rahman al-r...*

In cursive: in the upper band Qur'an, *sura yasin* (XXXVI), parts of verses 1-4
in the lower band Qur'an, *sura yasin*, (XXXVI), part of verses 36-70.

There are several comparable examples all dating to the early 13th century. A tomb at Qumm datable to AH 602/AD 1206, painted in cobalt blue and lustre, has an inner *kufic* frieze enclosed by cursive border friezes, an ornamentation noted by Watson for its rarity (O. Watson, *Persian Lustre Ware*, London, 1985, pp. 124-5). A mihrab from the shrine at Mashhad dated AH 612/AD 1215 with its elaborate moulded *kufic* inscription against a finely detailed background can also be compared to the present tile (O. Watson, *op. cit*, 1985, p. 126).

30
A large Lajvardina pottery Flask
Persia, 13th Century
of bulbous form on a short foot, the tapering neck with raised ring above the shoulder and terminating in a bulbous section, decorated overglaze in red, white and gilt on a cobalt blue ground, the ribbed body with a band of stylised tree motifs interspersed by roundels containing rosettes all on a ground of scrolling floral vines, the neck with a repeat of the same design
34 cm. high
£10,000 - 15,000
€12,000 - 18,000
US$16,000 - 24,000

Provenance:
Formerly in a private collection, Tehran; purchased through a dealer in Tehran in 1969.

Lajvardina wares derive their name from *lajvard*, Persian for lapis lazuli. These distinctive wares were a continuation of the earlier minai technique and are described in Abu'l Qasim's treatise. The only dated example is a tile formerly in Richard Ettinghausen's collection with the date 1315. For a discussion of Lajvardina wares see E. Grube, 1976, p. 256.

A similar Lajvardina vase from the H. Kevorkian Collection is illustrated in A.U. Pope, *Masterpieces of Persian Art*, New York, 1945, p. 136, pl.100.

Another flask, almost as large, was sold at Sotheby's, *Arts of the Islamic World*, 6th October 2010, lot 161.

31
A fragmentary frieze of Timurid moulded pottery Tiles
Samarkand, late 14th Century
comprising four fragments, moulded and decorated in turquoise, cobalt-blue, black and white glaze with a central band containing a scrolling vine made up of split-palmettes and flowerheads, the borders with bands of alternating black and white rectangles, framed
the largest fragment 36 cm. long
£10,000 - 15,000
€12,000 - 18,000
US$16,000 - 24,000

Published:
Arts from the Land of Timur, Exhibition Catalogue, Sogdiana Books, 2012, no. 463.

32
A silver-inlaid cast brass Candlestick, with later Armenian inscription and date AH 1077/AD 1628
Anatolia or Jazira, 13th Century
with incurving sides rising from a low vertical base, above a truncated conical neck with moulding at the base, terminating in a concave socket, engraved and inlaid with silver, the body with a frieze of three large roundels depicting figures on horseback hunting and hawking, with smaller roundels between depicting variously paired figures, musicians and a seated figure with legs crossed holding a cup, the interspaces filled with vegetal scrolls and inscriptions, the neck with a band of roundels containing birds of prey and inscriptions, above and below bands of chain motif, the socket with figural inscription and further cartouches with key pattern, the flattened rim of the drip pan engraved with Armenian inscription
20 cm. high; 20 cm. max. diam.
£40,000 - 60,000
€48,000 - 71,000
US$63,000 - 95,000

Inscriptions:
Around the rim in cursive, "Perpetual Glory and Prosperity and ...";
Around in the base in cursive: "Perpetual Glory and Prosperity and Wealth and Happiness and Well-being and Generosity and Ease and";
Around the neck and body in *kufic*, undeciphered;
In classical Armenian around the drip tray: "This candlestick is [dedicated] to the memory of Awetis laid at the door of Saint Karapet [Church] in the year 1077".

The date 1077 in the Great Armenian era corresponds to AD 1628.

The monastery of St Karapet or St John the Baptist is located in the western Armenian province of Erzeroum on Mount Sepouh. Dating to the 4th Century, one of the oldest monasteries in Armenia, it now survives only in ruins. It was one of the three most important sites for the Armenian Christian pilgrimage and was amongst the richest.

33

33
A Timurid mosaic pottery Tile Fragment
Samarkand, late 14th Century
of rectangular form comprising polychrome elements on a cobalt blue ground with turquoise and black border depicting an undulating floral vine
53.5 x 15 cm.
£3,000 - 5,000
€3,600 - 5,900
US$4,700 - 7,900

Published:
Arts from the Land of Timur, Exhibition Catalogue, Sogdiana Books, 2012, no. 448.

34
A bronze Seljuk Seal Stamp
Persia, circa AD 1240
of cylindrical form flaring at each end, with moulded ring to centre, on wood mount with plaster impressions
9cm. long
£1,000 - 2,000
€1,200 - 2,400
US$1,600 - 3,200

Provenance:
Jil Danon Collection (d. 2012), Paris, formed between the 1940s and 1990.

Inscriptions:
To one end: in Arabic *kull haniyyan* 'Eat with enjoyment'. This phrase is a part of usually a longer one and is common during the 9th-10th centuries under the Abbasids and Samanids, mostly on pottery.

To the other end: a sun and lion. Under the foot of the lion, possibly the word *'amal* 'work of', and the word after it might be 'Umar or 'work of 'Umar'.

The earliest appearance of the image of the lion and the sun, widely used in the Qajar period, is in Anatolia on a coin of Kay Khusraw II dated 638AH (1240-41AD) and the image on our stamp is almost identical to it.

Ghiyath al-Din Kaykhusraw II was the sultan of the Seljuqs of Rûm from 1237[1] until his death in 1246. He ruled at the time of the Babai uprising and the Mongol invasion of Anatolia. He led the Seljuq army with its Christian allies at the Battle of Köse Da in 1243. He was the last of the Seljuq sultans to wield any significant power and died a vassal of the Mongols.

35

35
A Fars silver-inlaid brass Bowl
Persia, 14th Century
with rounded base, inverted sides and slightly everted heavy rim, profusely engraved and inlaid with silver and black composition, the body with a series of roundels containing stylised rosettes made up of vegetal and geometric motifs, joined by inscription filled bands, above and below smaller roundels containing rosettes on a ground of geometric interlace, the base with a large roundel containing a rosette, surrounded by a band of cartouches containing floral sprays and a further band of cartouches containing ducks on a ground of scrolling vines
23 cm. diam.
£1,500 - 2,000
€1,800 - 2,400
US$2,400 - 3,200

36
A rare pair of silk-embroidered cotton Trousers
Central Asia, 14th/ 15th Century
comprising two legs made up of conjoined cotton panels, decorated in polychrome silk to the upper legs with a repeat design of flowerheads, below the waistline a patch with a face, the bottom edge with a scrolling floral vine
each leg approx. 75 cm. long(2)
£15,000 - 20,000
€18,000 - 24,000
US$24,000 - 32,000

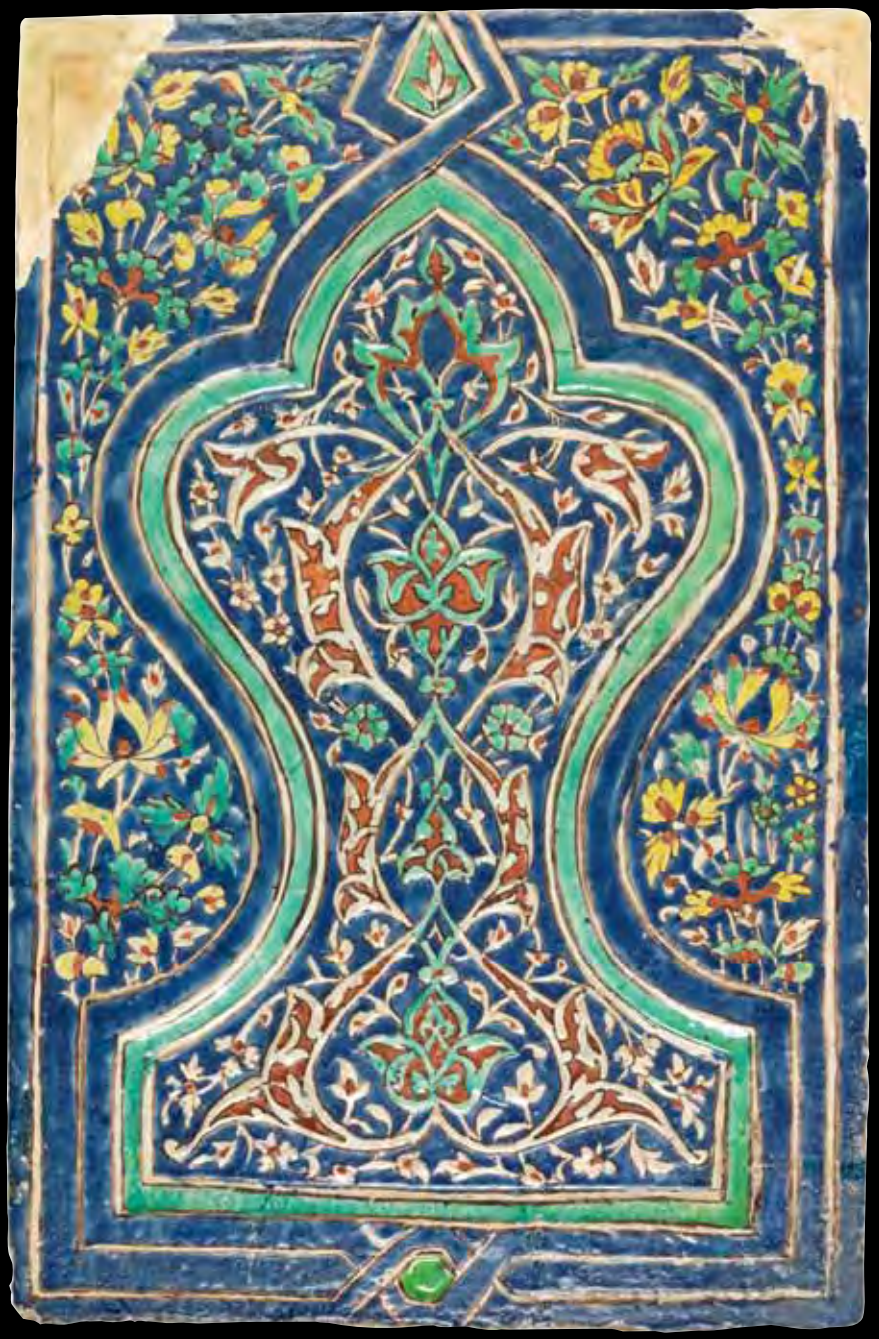
37
A Timurid cuerda seca pottery tile Spandrel
Samarakand, early 15th Century
comprising two tiles, the first of square form, the second in the form of a triangle with one curved edge, decorated in polychrome with a scrolling floral vine, the border with a series of flowerheads and palmette motifs
65 x 33 cm.(2)
£8,000 - 12,000
€9,500 - 14,000
US$13,000 - 19,000

Published:
Arts from the Land of Timur, Exhibition Catalogue, Sogdiana Books, 2012, no. 462.

This spandrel is similar to those in the Double-Cupola Mausoleum or that of the *Qazi-Zade Rumi* constructed circa 1420-30 in Samarkand as illustrated in Jean Soustiel and Yves Porter, *Tombs of Paradise*, Saint-Remy-en-L'Eau 2003, p. 142.

38
A Timurid *cuerda seca* curved pottery Tile
Samarkand, early 14th Century
of convex rectangular form, decorated in polychrome with vines of interlocking split palmette motifs forming cartouches containing a stylised lotus flower and a rosette amongst further scrolling foliate vines, the borders with a repeat design of flowerheads flanked by palmette motifs
45 x 35 cm.
£7,000 - 10,000
€8,300 - 12,000
US$11,000 - 16,000

Published:
Arts from the Land of Timur, Exhibition Catalogue, Sogdiana Books, 2012, no. 458.



39 W
A large Timurid *cuerda seca* **pottery Tile**
Samarkand, late 14th Century
of rectangular form, decorated in polychrome with a large trefoil arched motif surmounted by a finial of diamond form, a series of interlocking palmette and split-palmette motifs on a ground of floral interlace within, the spandrels with sprays of lotus flowers and other smaller flowering branches, framed
91 x 59 cm.
£80,000 - 100,000
€95,000 - 120,000
US$130,000 - 160,000

Published:
Arts from the Land of Timur, Exhibition Catalogue, Sogdiana Books, 2012, no. 436.

The trefoil design and floral decoration on this tile is very similar to that on a tile from the *Ostad Ali Nasafi* Mausoleum in the *Shah-i Zinda* necropolis at Samarkand as illustrated in Jean Soustiel and Yves Porter, *Tombs of Paradise*, Saint-Remy-en-L'Eau 2003, p. 112.

40
A Fatimid filigree gold Ring
Egypt or Syria, 10th-11th Century
the band formed of a double beaded wire, the table formed of a pair of sandals with braid laces
approx. 3cm diam.
£1,000 - 1,200
€1,200 - 1,400
US$1,600 - 1,900

41
An Ayyubid marvered glass Flask
Egypt or Syria, 12th/ 13th Century
with squat body, splayed foot, the cylindrical neck tapering at the bast and below the everted rim, manganese with trailed, combed and marvered white decoration, traces of gilding between the white bands
16.5 cm. high
£5,000 - 7,000
€5,900 - 8,300
US$7,900 - 11,000

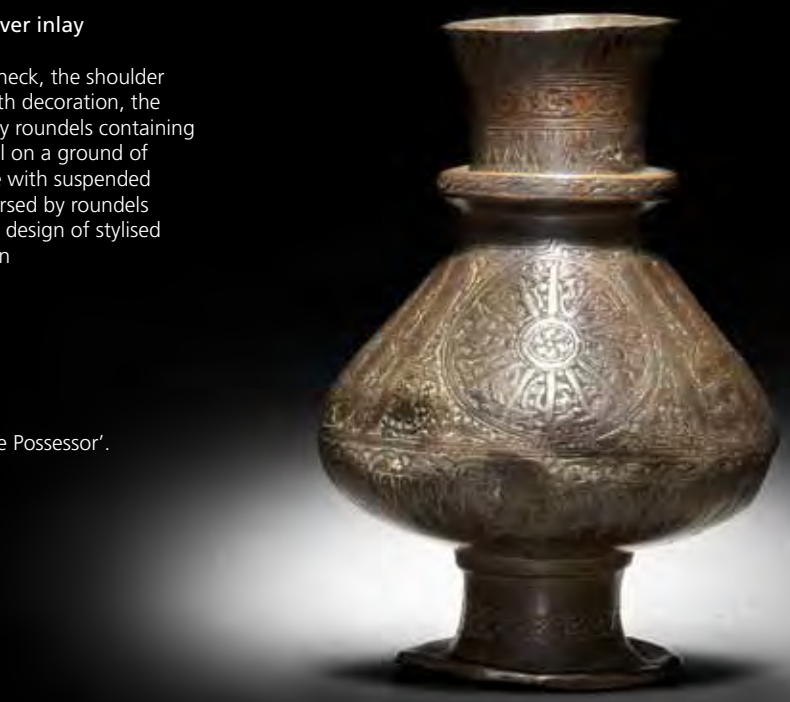
42
Two Merinid calligraphic carved wood Panels
probably Morocco, 14th Century
pine, each rectangular, one carved in relief with series of cusped *mihrabs* enclosing palmettes, within a border of quatrefoils; the other with *kufic* inscriptions against scrolling foliage, within a border containing floral motifs
each approx. 84 x 22 cm.(2)
£3,000 - 5,000
€3,600 - 5,900
US$4,700 - 7,900

Provenance:
Acquired at Bonhams, *Islamic and Indian Art*, 25th October 2007, lot 84.

Inscription: "Alacrity, Alacrity".

43
A Mamluk tinned-copper Vase with traces of silver inlay
Egypt, early 14th Century
of pear shaped form on a splayed foot with flaring neck, the shoulder surmounted by a raised ring, profusely engraved with decoration, the body with a large band of inscription interspersed by roundels containing wheels of inscription around central flowerheads, all on a ground of scrolling vegetal interlace, below an undulating vine with suspended palmette motifs, the neck with a floral vine interspersed by roundels containing flowerheads, above and below a zig-zag design of stylised palmettes, the foot and raised ring with cable design
7.5 cm. high
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

Inscriptions:
al-maqarr al-'ali/ al-maliki a, 'The High Authority, the Possessor'.



44
A group of glazed pottery Sherds
Persia, Egypt and Syria, 11th-14th Century
comprising a Kashan turquoise glazed fragment depicting a lion; a large lustre painted Kashan fragment with two faces; a Fatimid lustre fragment; three Mamluk incised fragments including a bottle neck; a fragment of a slipware bowl, a blue and white fragment with a bird; a large Kashan blue and black painted fragment of a radial design bowl
the largest 15.2cm. diam.(9)
£1,000 - 1,500
€1,200 - 1,800
US$1,600 - 2,400

Inscriptions:
To the tubular fragment:
umila bi-rasm al-maqarr al-ajall al
'Made for the most glorious authority, the[...]'.

45 †
A collection of glass Fragments
Egypt, Syria and Persia, 10th-15th Century
comprising glass fragments from various vessels including several marvered white and manganese glass fragments, some with faint traces of gilded decoration, enamelled glass fragments, two small jars, two rock crystal beads
the largest 9.5 cm. long(24)
£1,200 - 1,500
€1,400 - 1,800
US$1,900 - 2,400

Provenance:
Private European Collection formed in the 1950s and 60s.

46 Y
A walrus ivory hilted Dagger
Probably Spain, late 15th - early 16th Century
the steel blade with engraved decoration, the grip embellished with ivory elements
35 cm. long
£20,000 - 25,000
€24,000 - 30,000
US$32,000 - 39,000

Provenance:
Sotheby's, *Regards sur L'Orient*, 9 October, 2012.

47
A Veneto-Saracenic pierced brass Incense Burner
Egypt or Syria, mid-15th Century
comprising two hemispherical sections, engraved and inlaid with black compound, traces of gold leaf, each part decorated with concentric bands around a central roundel containing a repeated fleur-de-lys design forming a seven-pointed rosette, a band of panels of guilloche and floral guilloche with knot roundels in between, the sides with a large frieze of alternating roundels and oblong knotted panels, the sides with pins and bayonet fastening slots; the inside with two-axis gimbal
12.8 cm. diam.
£10,000 - 15,000
€12,000 - 18,000
US$16,000 - 24,000

Provenance:
UK private collection.

Although often thought to be incense burners, it is possible that objects of this type were used as hand-warmers. Numerous references in European inventories show that they were appreciated objects and were used in various contexts by clerics or as objects of vertu.

The seminal work on Veneto-Saracenic metalwork records 64 incense burners of this form (Auld, Sylvia, *Renaissance Venice, Islam and Mahmud the Kurd - a Metalworking Enigma*, London, 2004, pp. 108-40). The decorative scheme of this lot relates to an example in the Museo Civico Correr, Venice, classified by Auld as belonging to group A, which is "typically late Mamluk" and was probably made in Syria or Egypt (*ibid*., p. 122, no. 1.14).

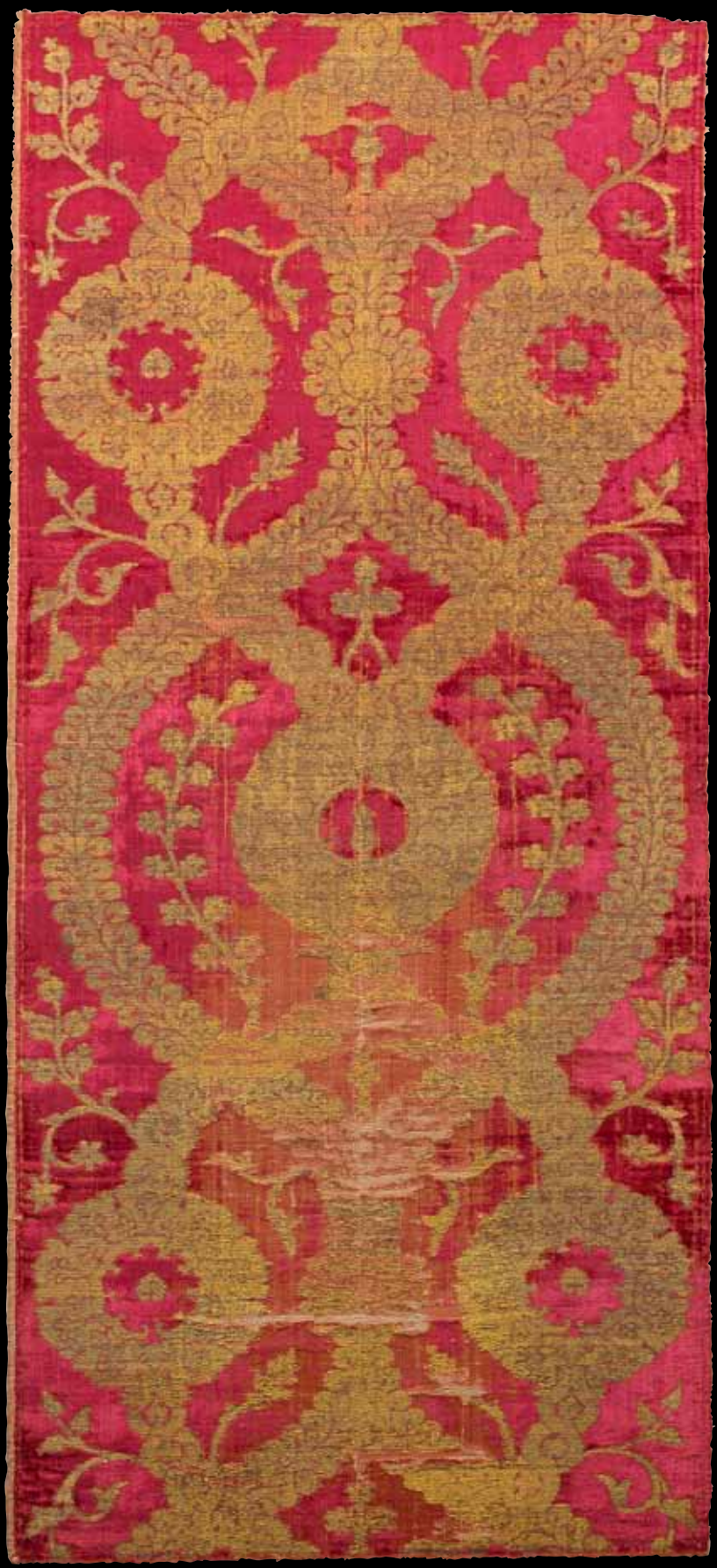
This incense-burner seems to have been inlaid with gold originally, traces of which can be seen on the surface; silver is also likely to have been used, although none remains.

48
A fine Ottoman metal thread silk Velvet Bursa, 16th Century
rectangular, the rich crimson silk ground woven with silver thread, the overall design composed of two overlapping ogival lattices, the lower with stems bearing pomegranate fruits, the upper with an interlacing rope with palmette-filled flowerheads, the interspaces in-filled with meandering floral and foliate stems of pomegranates and hibiscus flowers, mounted
143 x 64 cm.
£15,000 - 25,000
€18,000 - 30,000
US$24,000 - 39,000

Provenance:
Vitall Benguiat, Florence; French & co, New York; Vojtech Blau, New York; Private collection, Antwerp; London art market, from where it was acquired by the present owner circa 1987.

The detailed and naturalistic depiction and, indeed, many elements of the pattern are adapted from Italian designs.

The silver thread has worn in areas of this velvet, exposing the yellow silk wefts. This yellow was probably dyed from saffron, *crocus sativus*.



49
An Iznik pottery Dish
Turkey, circa 1570
of deep form with shallow rim, decorated in cobalt blue, green, raised red and black on a white ground with a *saz* leaf, tulips, carnations and roses issuing from a leafy tuft, the border with an alternating design of paired tulips and rose
30.5 cm. diam.
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

50
An Iznik pottery 'Storm in a teacup' Dish
Turkey, circa 1580
of shallow rounded form with slightly flaring rim, decorated in cobalt blue, green, raised red and black on a white ground with a *saz* leaf, tulips, roses and carnations issuing from a leafy tuft, the border with rock and wave design
25 cm. diam.
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

51
A large Iznik pottery Dish
Turkey, circa 1600
on a short foot with flat sides, the centre depressed, the white ground painted in cobalt blue, bole-red, green and black, the central field with a spray of three tulips and other flowers, the rim with a wide band of alternating *saz* leaves of blue and green and red flowers
33.8 cm. diam.
£6,000 - 8,000
€7,100 - 9,500
US$9,500 - 13,000

52
An Iznik pottery Dish
Turkey, Circa 1580
of shallow rounded form with slightly flaring rim, decorated in cobalt blue, green, raised red and black on a white ground with carnations, roses and prunus sprays issuing from a leafy tuft, the border with rock and wave design
29 cm. diam.
£8,000 - 12,000
€9,500 - 14,000
US$13,000 - 19,000

53
A rare Iznik pottery Bowl
Turkey, 17th Century
of deep form with curved sides, decorated in blue, green and black outline with a roundel containing a seven pointed star surrounded by stylised flowerheads, the exterior with a band of panels containing floral sprays, the interstices with foliate motifs
23.4 cm. diam.
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

Provenance:
Greek private collection.

(reverse)

54
A carved Ottoman jade talismanic Pendant
Turkey, 16th Century
the top drilled for suspension, delicately carved with raised mirror image *tughra* of different form to either side, on a ground of delicate scrolling foliage
7.2cm. diam.
£1,500 - 2,500
€1,800 - 3,000
US$2,400 - 3,900

Inscriptions:
This is a particularly fine talisman, probably Ottoman Sufi, with an excellent decorative inscription written in *thuluth*.

To front:
huwa la ilaha illa allah
'He (God), there is no god but The God'

There are two words in Persian in the corners, reading: *fuqara/gom-namand* 'The poor (i.e dervishes) are anonymous'

To back:
A later addition and in rather poor quality: The *bismalla*, the *shahada* and Qur'an, chapter II (*al-baqara*), verse 154.

55
An Iznik pottery plate
Turkey, Circa 1600
with wide sloping rim, decorated in polychrome with a six pointed star on a ground of scrolling motifs, the rim with a band of floral sprays interspersed by large foliate motifs
25.2 cm. diam.
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

56
An Iznik pottery tile Panel
Turkey, late 16th Century
comprising one square tile and three rectangular, decorated in polychrome on a white ground with carnations and prunus emanating from a palmette design vase, all within a lobed cartouche, leafy arabesques around, the upper and lower borders with an arabesque guilloche band on a turquoise ground
37 x 40.7 cm.
£15,000 - 20,000
€18,000 - 24,000
US$24,000 - 32,000

Another fragment from a panel with this same design can be found in the Musee du Louvre, Paris (G. Le Bon, *Die Mittelalterliche Welt der Araber*, Bertelsmann, 1974).

57*
An Ottoman silk and metal-thread brocade Prayer Panel
Chios, 18th Century
rectangular, the crimson silk ground woven with a *mihrab* with radiating sun motif at the top, the support columns with floral vines, floral borders
170 x 112.5 cm.
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

58
Two Kutahya underglaze painted pottery Hanging Ornaments
Turkey, mid 18th Century
ovoid, decorated in green, manganese purple and black outlining, depicting seraphim and cruciform motifs, with metal suspension fittings above and below, intact
the larger 9.8 cm. diam.(2)
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

Provenance:
Collection of Professor John Carswell.

59
A Kutahya underglaze painted pottery Jug
Turkey, mid 18th Century
with pear-shaped, gadrooned body with filter holes, everted spout and entwined s-shaped handle, decorated in black on a white ground, the body with panels of stylised floral sprays, the neck with a trailing floral vine, the spout and handle with dash marks, intact
12.4 cm. high
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

Provenance:
Collection of Professor John Carswell.

Published:
Carswell, John, *Kutahya Tiles from the Armenian Cathedral of St. James, Jerusalem*, Oxford, 1972, Vol. II, p. 40, Fig. 20a; and Pl. 41, no. 60.

60
No lot

61
A Kutahya underglaze painted pottery Mug
Turkey, mid 18th Century
of squat form with s-shaped handle on a stepped base, decorated in cobalt-blue and mustard yellow on a white ground with foliate motifs, the body with three large roundels with incised cross-hatched decoration and raised dots, intact
9.1 cm. high
£1,500 - 2,000
€1,800 - 2,400
US$2,400 - 3,200

Provenance:
Collection of Professor John Carswell.

Published:
Carswell, John, *Kutahya Tiles and Pottery from the Armenian Cathedral of St. James, Jerusalem*, Vol II, Oxford, 1972, p. 35, Fig. 17; and Pl. 41, cat. no. 57.

Amongst the different forms of Kutahya, mugs of this shape are unusual and have no easily recognisable prototype; although the incised and painted decoration shows a definite connection with earlier Kutahya pottery, with the cross-hatched roundels inspired by similar panels on earlier cups, and the raised dots probably a decorative tool to replace the red dots conspicuous on earlier pottery.

62

63

62
A large Ottoman marble Tombstone Finial in the form of a Turban
Turkey, 18th Century
relief carved with naturalistic folds, with old label, mounted
31 cm. high
£3,000 - 5,000
€3,600 - 5,900
US$4,700 - 7,900

63
A large Ottoman marble Tombstone Finial in the form of a Turban
Turkey, 18th Century
relief carved with naturalistic folds, with old label, on stand
32 cm. high
£3,000 - 5,000
€3,600 - 5,900
US$4,700 - 7,900

64
A Provincial Ottoman miquelet-lock sporting Gun
Turkey, Late 18th Century
With heavy swamped twist octagonal sighted barrel with silver-inlaid foliage at the breech and muzzle, chiselled rear-sight with silver-inlaid decoration, engraved tang, lock with silver-inlaid foliate decoration, well figured Circassian walnut three-quarter stock profusely decorated with inlaid brass roundels and dots, ivory inlays flanking the barrel-tang and on the butt, the latter inlaid with green-stained horn bands, the underside of the butt with aperture for trap (hinged trap-cover missing), ivory button to the base of the butt, ivory barrel-bolt escutcheons (barrel-bolt missing), silver barrel-bands decorated in low relief with scrollwork, ivory fore-end cap, and later ramrod (some discolouration to barrel and lock)
126.5cm. long
£3,000 - 5,000
€3,600 - 5,900
US$4,700 - 7,900

65 Y
A North African Sword with French steel blade and rhinoceros horn hilt
North Africa, 17th-18th Century
the single edged steel blade with three fullers, engraved near the forte on both sides with a sun and moon with faces and a cloud motif interspersed by six-pointed stars, the steel forte and hand guard inlaid in gold with geometric motifs, with rhinoceros horn grip hilt
96 cm. long
£3,000 - 4,000
€3,600 - 4,800
US$4,700 - 6,300

66

67

66
An Ottoman metal-thread embroidered leather Bridle
North Africa, Probably Tunisia 18th Century
the brown leather embroidered in metal thread with cartouches containing stylised floral sprays and other floral and foliate motifs, with four hemispherical metal bosses decorated in repoussé with floral motifs; and another of cotton with leather straps and bells
37 cm. max.(2)
£6,000 - 8,000
€7,100 - 9,500
US$9,500 - 13,000

67
A Provincial Ottoman embroidered panel
North Africa, possibly Algiers, late 17th-early 18th Century
with four repeats of an Ottoman floral bouquet along with middle of the panel, with floral border and a base block with single bouquet, silk darning on a local cotton lawn weave, mounted
226 x 39 cm.
£8,000 - 12,000
€9,500 - 14,000
US$13,000 - 19,000

See Roderick Taylor, *Ottoman Embroidery*, Studio Vista, London, 1993, pp. 159-168 for further information and related examples of North African embroidery in the Ottoman style.

68*
A fine Ottoman silk embroidered linen Panel
Epirus, circa 1750
rectangular, the natural linen field profusely embroidered in polychrome silks with panels of large flower-filled serrated leaves, the borders with flowers, backed
366 x 200 cm.
£10,000 - 15,000
€12,000 - 18,000
US$16,000 - 24,000

Provenance:
US private collection; acquired by Galerie Zagha, Paris, circa 1950.

69

70

69 †
A pair of Continental marble heads of Turks
Europe, early 19th Century
carved in raised relief in profile, each depicting a portrait of a man with moustache and turban, framed
each 16.5 cm. diam.(2)
£8,000 - 12,000
€9,500 - 14,000
US$13,000 - 19,000

70*
A large silver mounted Ottoman Dagger (*jambiyya*)
Turkey or the Balkans, dated AH 1125/AD 1713-14
the tapering double-edged blade curving upward, each face with central ridge, the forte with gold overlaid decoration, the silver hilt and scabbard with fine repoussé rocaille decoration, the scabbard with silver filigree mounts, assay and old maker's marks
46cm. long
£3,000 - 5,000
€3,600 - 5,900
US$4,700 - 7,900

Please note that this lot is subject to 5% import tax on the hammer price.

Inscriptions:
Benedictory verses in Turkish; signed *'amal akram (?) sana 1125*, "Work of Akram (Ekrem) (?), year 1125 (1713-14)".

71
An Ottoman metal thread embroidered silk Panel with inscription with the name of Sultan Mahmud II (reg. 1808-39)
Turkey or Egypt, 19th Century
square, the black silk ground profusely embroidered with silver and gilt threads, with a large central roundel filled with inscription, within a band of further inscription, a smaller roundel in each corner, with radiating rays filling the ground
199 x 200 cm.
£25,000 - 35,000
€30,000 - 42,000
US$39,000 - 55,000

Inscriptions:
In the centre, *muhammad rasul all salla allah 'alayhi wa sallam Muhammad*, God's blessing be upon him and grant him salvation;

In the red band, Qur'an, chapter XLVIII (*al-fath*) verse 4 and 5;

At the end of the verse, *katabahu al-ghazi mahmud ibn 'abd al-hamid*, Mahmud ibn 'Abd al-Hamid, the warrior wrote it (Ottoman Sultan, AH 1223-55/ AD 1808-39);

In the four green roundels, *abu bakr al-siddiq radi allah 'anhu Abu Bakr*, the Faithful, may God be pleased with him; *'umar al-faruq radi allah 'anhu 'Umar*, the one who distinguishes truth from falsehood, may God be pleased with him; *'uthman radi allah 'anhu 'Uthman*, may God be pleased with him; and *'ali radi allah 'anhu 'Ali*, may God be pleased with him.

72

72
An Ottoman metal thread-embroidered women's Caftan
Turkey, 19th Century
on a velvet ground, with silver and gilt-metal thread
102 cm. long
£4,000 - 6,000
€4,800 - 7,100
US$6,300 - 9,500

In the early 19th Century, caftans were worn over a robe. They were open in form, sometimes had sleeves and usually did not have a collar. For another example of this type in the Topkapi Palace Museum, Istanbul (inv. no. 13/2165) see *Istanbul, The City and the Sultan*, exhibition catalogue, Amsterdam, 2006, cat. no 178.

The embroidery on this particular caftan shows European influence. Its very small size indicates it may have been worn by a young girl.

73
A pair of late Ottoman metal thread embroidered velvet Pictorial Panels depicting a pasha and a musician playing a tambour by a fountain, and two *cakas* following a pasha
Turkey, 19th Century
each embroidered in polychrome silks and metal threads on brown and purple grounds, framed
the larger 45 x 43 cm.(2)
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

73

74

74
A group of six damascened Ottoman scribe's Scissors
Turkey, 19th Century
the looped terminals and openwork scrolling handles above long tapering blades, decorated variously
longest 25.5cm. long(6)
£1,200 - 1,500
€1,400 - 1,800
US$1,900 - 2,400

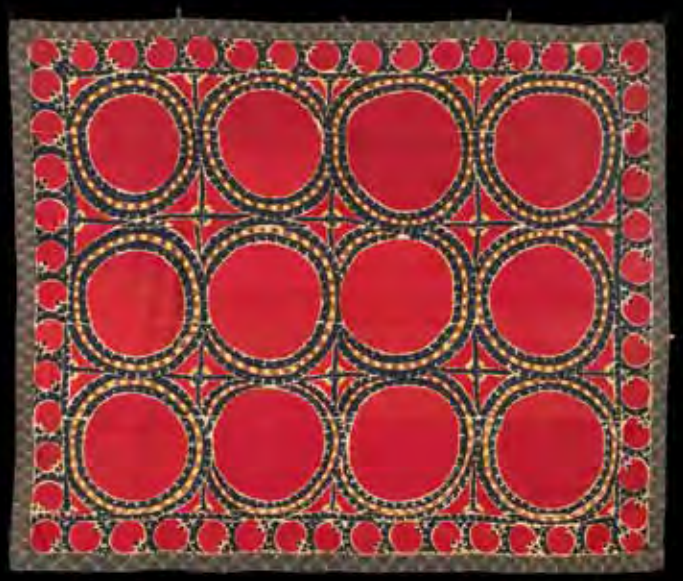
75
An Ottoman metal thread embroidered silk Panel with inscription with the name of Sultan Mahmud II (reg. 1808-39)
Turkey or Egypt, 19th Century
square, the black silk ground profusely embroidered with silver and gilt threads, with a large central roundel filled with inscription, within a band of further inscription, a smaller roundel in each corner, with radiating rays
201 x 201 cm.
£25,000 - 35,000
€30,000 - 42,000
US$39,000 - 55,000

Inscriptions:
In the centre, *allah jalla jalalahu*, God, Exalted be His Glory;

In the red band, Qur'an, chapter XLVIII (*al-fath*) part of verse 29;

At the end of the verse, *katabahu al-ghazi mahmud ibn 'abd al-hamid*, Mahmud ibn 'Abd al-Hamid, the warrior wrote it (Ottoman Sultan AH 1223-55/AD 1808-39);

In the four green roundels, *al-rahman jalla jalalahu*, The Compassionate, exalted be His Glory; *al-rahim jalla jalalahu*, The Merciful, exalted be His Glory; *al-malik jalla jalalahu*, The King, exalted be His Glory; and *al-quddus jalla jalalahu*, The Holy One, exalted be His Glory.



76
A Tashkent *Oi* Paliak Susani
Uzbekistan, second half 19th Century
the cotton field (*karbos*) with satin-stitch embroidery in silk and wool, the central field with three rows of four red medallions, the border with a band of smaller medallions
237 x 190cm
£3,000 - 4,000
€3,600 - 4,800
US$4,700 - 6,300

An almost identical paliak susani is illustrated in *Susani Stickereien aus Mittelasien*, exhibition catalogue, Mannheim, 1981, p. 59.

In Tashkent and the Tashkent region the largest embroidered panels were called paliaks. The central part of this panel and its border are filled with round rosettes of various sizes associated by local embroiderers with the moon. Tashkent is one of the oldest towns in Central Asia and the worship of astrological bodies was integral to the religious practices of the ancient agricultural population of the region. Traditionally, an *Oi* paliak would have formed part of a woman's dowry. The monumental decorative treatment and monochromatic colouring is evocative of rugs of the same region.

77*
A fine Bokhara silk embroidered linen Portiere
Uzbekistan, 19th Century
in the form of a *mihrab*, the natural coloured ground embroidered in polychrome silks with a repeat design of large flowering roundels interspersed with foliage and floral sprays, the borders with a meandering floral vine
296 x 242 cm.
£4,000 - 6,000
€4,800 - 7,100
US$6,300 - 9,500

Provenance:
US private collection; acquired by Galerie Zagha, Paris, circa 1950.

78
A Bokhara silk embroidered linen Panel
Uzbekistan, 19th Century
rectangular, the natural linen field embroidered in polychrome silks with a leafy lattice of stylised floral sprays, flower heads and single stems, the wide borders with a bold design of stylised roundels alternating with four-pointed floral motifs, the outer border with a meandering floral vine, back
232 x 164 cm.
£3,000 - 4,000
€3,600 - 4,800
US$4,700 - 6,300

79
An Ottoman embroidered velvet *namazlik*
Prayer Cloth
Turkey, late 19th-early 20th Century
dark red velvet formed of two panels sewn together with applied trim band either end, embroidered in the *dival* style with metallic-wrapped thread, cotton and sequins
205cm x 108cm
£4,000 - 6,000
€4,800 - 7,100
US$6,300 - 9,500

Provenance:
Private Greek Collection.

Dival embroidery was done either in workshops, or by professional embroiderers at home. It is sometimes referred to as *maras isi* after the town of Maras in southeastern Turkey where embroiderers excelled in this type of work. This embroidery required large equipment and strength to punch holes for the threaded needle through the thick fabric. Becasue of this, they were produced by professionals and bought in the bazaars, and only brought out on special occasions. (S. Krody, *Flowers of Silk and Gold*, Merrell Publishers Limited, Washington, 2000, chapter 27, nos. 22, 42, 56)

80
An Ottoman gold-damascened Candle Snuffer and two pairs of Scribe's Scissors
Turkey, 19th Century
on three legs, the snuffer box and blades decorated in gold inlay with scrolling foliate vines; the scissors of typical form, both decorated in gold inlay to the forte and blades on both sides with floral and foliate interlace
the largest scissors 27.2 cm. long(3)
£3,500 - 4,500
€4,200 - 5,300
US$5,500 - 7,100

81
A Chanakkale splashware figural pottery Vessel
Turkey, 19th Century
of inverted baluster form with strap handle and waisted spout, the upper half in the form of a grotesque with open mouth and plaited hair
39 cm. high
£6,000 - 8,000
€7,100 - 9,500
US$9,500 - 13,000

82
A Chanakkale pottery oil lamp in the form of a Ship
Turkey, early 20th century
standing on a flat stand, the bridge mounted with a metal ring to fit wick, decorated in a brown glaze overpainted in red, yellow, green and blue
31 cm. long
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

83
Two pairs of Ottoman gold-damascened Scribe's Scissors
Turkey, 19th Century
each of typical form, the first decorated in gold inlay to the forte and blades, the second to the forte, both with scrolling floral and foliate interlace
28.4 cm. long(2)
£3,000 - 5,000
€3,600 - 5,900
US$4,700 - 7,900

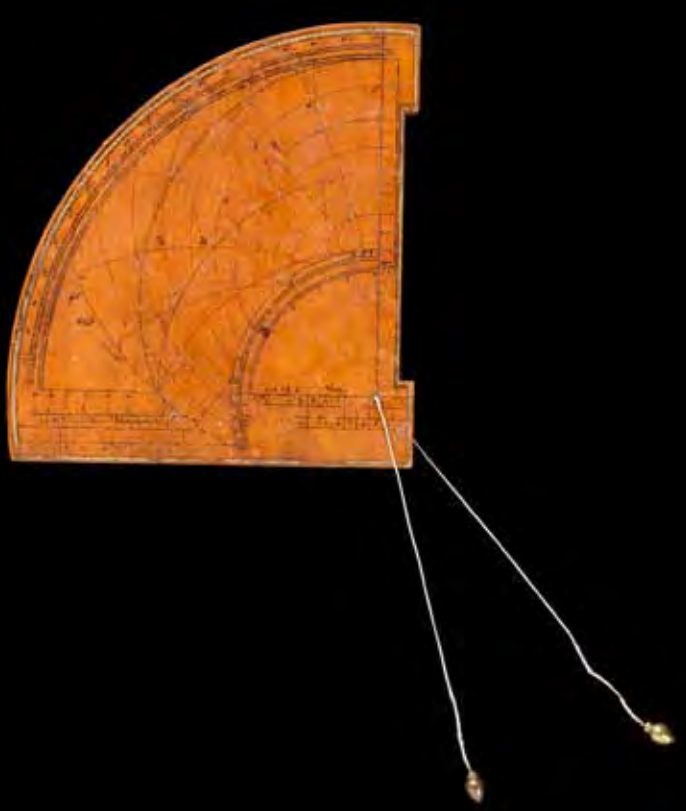
84

84 †
An Ottoman silk-embroidered Panel
Turkey, late 18th/ early 19th Century
of rectangular form, decorated in polychrome silks on a cream silk ground with a repeat design of undulating vines with large flowerheads, the border with an undulating floral vine, backed and framed
216 x 132 cm.
£6,000 - 8,000
€7,100 - 9,500
US$9,500 - 13,000

Provenance:
Formerly in the collection of Michael Bluett Winch (1907-1990), Boughton Monchelsea, Kent.

85
An Ottoman Quadrant signed Muhammad Bursawi
Turkey, dated AH 1247/AD 1831-32
lacquered wood with lines, scales and occasional captions in black and red ink, ornamented with gilt decoration, with plumb line and sliding bead and bob
12 x 11 cm.
£1,500 - 2,000
€1,800 - 2,400
US$2,400 - 3,200

Muhammad Bursawi is listed in Boris Rosenfeld, *Mathematicians, Astronomers, and other Scholars of Islamic Civilisation and their Works (7th - 19th c.)*, Research Centre for Islamic History, Art and Culture (IRCICA), Istanbul, 2003, no. 919.



85

86
A Ming Export blue and white porcelain Dish depicting seated Safavid figures, made for the Persian market
China, circa 1520
the central medallion depicting two figures within a trailing floral band, the sides with alternating floral and figural panels, the exterior of the rim with further floral panels, fitted with a brass suspension device, old labels; with receipt for purchase from E & J Frankel
32 cm. diam.
£6,000 - 8,000
€7,100 - 9,500
US$9,500 - 13,000

Provenance:
Mechlin Moore Collection; acquired from E & J Frankel, New York 1/6/89.

Exhibited:
Sarah Lawrence College Gallery, New York, *Women in Oriental Art, 1986*.

87
A Safavid silk and gilt-thread lampas weave Fragment depicting falconers
Persia, 16th Century
rectangular, embroidered in mustard yellow, ochre and gold thread with two mounted falconers amongst a landscape of trees, flowering plants and birds
70 x 100 cm.
£8,000 - 12,000
€9,500 - 14,000
US$13,000 - 19,000

Falconry and hunting, favourite pastimes of the Persian elite, were much-preferred subjects among Safavid artists and appeared in many media from textiles to miniatures. The topic was so common with weavers that it even gave rise to a particular rug type, the hunting carpet. A type of hunting, falconry was particularly appreciated for "its protocol, the detailed training and grooming of the birds, the merits of the various species, and the thrill of the hunt," see C. Bier, *Woven from the Soul, Spun from the Heart*, Washington, DC, 1987, no. 10, p. 154. Both Persian and Western accounts described Safavid fascination with falconry that was not only seen as a popular pastime but also a symbol of sophistication and wealth. In his book, *Travels in Persia*, Thomas Herbert gave a vivid depiction of the colourful entourage of a Persian lord. According to Herbert, the train included "thirty comely youths, who were vested in crimson satin coats; their tulipants were silk and silver... they were girded with rich hilted swords in embroidered scabbards; they had hawks upon their fists, each hood set with stones of value," see T. Herbert, *Travels in Persia*, 1627-1629, London, 1928, p. 79. Later in his book, Herbert praised falcons for their role in the hunt and notes that these birds were used more effectively than dogs (p. 243).

Another fragment with the same design was sold in these rooms Bonhams, *Islamic and Indian Art*, Part I, 23rd April 2013, lot 62.

88*
A Safavid cast brass Torch-Stand (*mash'al*)
Persia, late 16th Century
the shaft of tapering conical form, with splayed foot, everted rim and flaring foot, the neck with two inscription-filled pole-medallions with a band of floral vine above and below, the rim and neck moulding with further inscription, the body with two bands of grooved chevron design,the interspaces with palmette interlace forming further pole medallions, a floral vine band above and below, the shoulder with two openwork handles in the form of palmettes and the lower moulding with an inscription (rubbed), the foot with two bands of further floral vine and a band half pole medallion, the edge of the foot with interlace
28.7 cm. high
£10,000 - 15,000
€12,000 - 18,000
US$16,000 - 24,000

Inscriptions:
comprising owners' names,
On the neck,
1)'Its owner Ashraf'
2)'Its owner Hasan 'Ali son of the Master (ustad) Qutb, the Cook (tabbakh)'
On the rim,
1)'His (God's) servant Muhammad Hafiz'
2)'Ghafur'
On the top plain band,
'Abu'l-Hasan'
On the lower plain band,
1)'Hasan'
2)'Abu Sa'id'

This torch-stand relates to three examples in the Victoria and Albert Museum, London. For a full discussion of these objects, see A S Melikian-Chirvani, *Islamic Metalwork from the Iranian World 8-18th centuries*, London, 1982, pp. 310-15, cat. nos. 138, 139 and 140. Comparison can also be drawn with an example sold at Sotheby's (*Arts of the Islamic World*, 5th October 2011, lot 258).

89
A moulded turquoise and purple glazed Safavid Vase
Persia, first half of the 17th Century
stonepaste, on a rectangular base with flat sides, high shoulder and wide flaring mouth, decorated with carved floral spray to either side and moulded cartouches to shoulder
19 cm. high
£7,000 - 10,000
€8,300 - 12,000
US$11,000 - 16,000

Provenance:
Private French Collection.

The group of ceramics to which this vase belongs imitates the Chinese Fahua technique, although the shape is entirely Persian. Other examples of this ware include a similarly decorated ewer in the British Museum (inv. no. OA 78.12-30.627; illustrated in S. Canby, *Persian Art 1501-1722*, cat. no. 116), and a long-necked flask in the Victoria and Albert Museum (inv. no. LNS 1095C illustrated in O. Watson, *Ceramics from Islamic Lands*, London, 1994, cat. U.33).

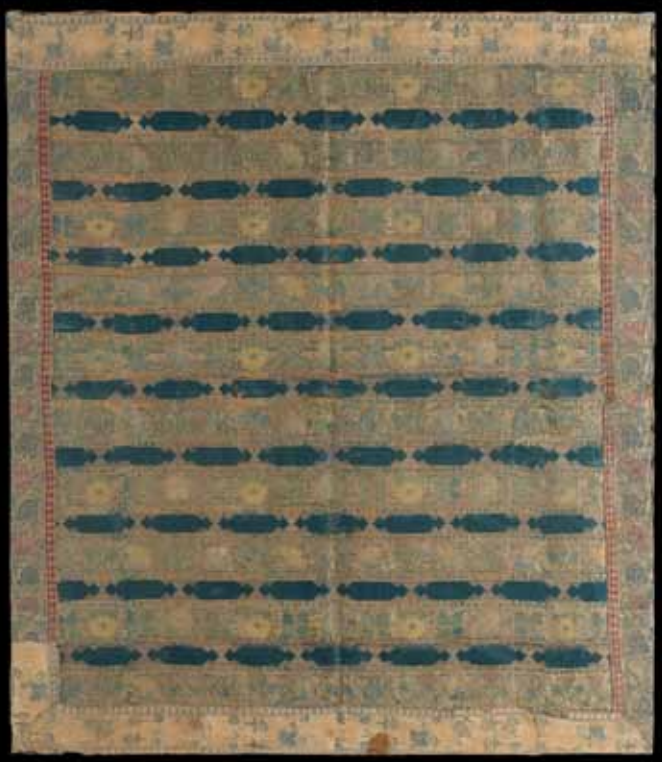
90
A rare Safavid underglaze painted, moulded pottery Bottle with the figure of a dragon
Persia, early 17th Century
the faceted base rising to a broad shoulder and narrow neck gently widening at mouth, the moulded body of the dragon wrapped around the upper section, twisting its head around the neck, its mouth agape
18.8 cm high
£7,000 - 10,000
€8,300 - 12,000
US$11,000 - 16,000

A similar dragon or serpent-like form emerges from the spout on a blue and white ewer in the Victoria and Albert Museum (A. Lane, *Later Islamic Pottery*, London, 1971, no. 75). For many Safavid animal forms, such as elephants, phoenixes, toads and dragons, there are Chinese prototypes in drinking vessels, which were adapted for use as in Persia.

For a discussion of Safavid blue and white shapes in the Victoria and Albert Museum, London see Y. Crowe, *Persia and China*, La Borie, 2002.

91
A Safavid brass Ewer
Persia, 16th/ 17th Century
of drop shaped form on a long flaring foot with horse-shoe handle surmounted by hinged lid and serpentine spout terminating in a stylised dragon head, the handle engraved with owner's inscription
31 cm. high
£6,000 - 8,000
€7,100 - 9,500
US$9,500 - 13,000

Inscriptions:
Its owner (*sahibihi*) Nu'man Beyg.



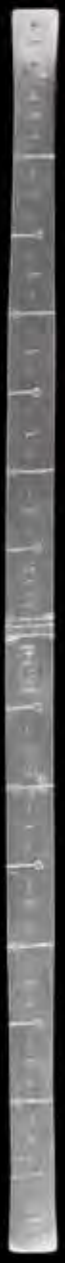
92
A Safavid woven silk Panel
Persia, late 17th-early 18th century
silk compound twill, woven in pastel shades of pink, yellow, blue and green, comprising a banded design of vertical lines of blue cartouches alternating with poppies and irises, within a floral border, framed
65 x 56 cm.
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

Provenance:
A handwritten ink inscription erroneously attributing the textile to Gujerat to the reverse of the frame reads, "Patka border, Ahmedabad, mid-18th cent. from Gazdar Collection of Antique Works of Art, Prince of Wales Museum, Bombay sale, 1967."

93
A late Safavid silk-embroidered linen panel
Persia, late 18th Century
rectangular, the natural linen field profusely embroidered with birds and flowers in and around a large central pole-medallion, the borders with a band of alternating flowerheads and birds, flanked by a narrow floral border on either side
184 x 122 cm.
£5,000 - 7,000
€5,900 - 8,300
US$7,900 - 11,000

This textile comes from the Caucasian region of modern day Azerbaijan.

94
A Safavid pierced-steel and brass Standard (*'alam*) element
Persia, 17th Century
of hexagonal form with domed top, each side made up of a pierced steel panel with a cartouche on a ground of vegetal interlace containing a pole-medallion with alternating inscription and scrolling foliate vines within, the edges mounted with pierced-brass panels
15.5 cm. high
£3,000 - 5,000
€3,600 - 5,900
US$4,700 - 7,900



95
A steel Tape Measure signed *'Muhammad Tawfiqi'*
Kashan, Persia, dated AH 1334/AD 1915-16
engraved with marking points, maker's stamp and date to mid-point
52.5 cm. long
£800 - 1,200
€950 - 1,400
US$1,300 - 1,900

For a discussion of an earlier hinged version see Maddison and Savage-Smith, *Science , Tools and Magic*, XII, Part Two, The Nasser D. Khalili Collection of Islamic Art, The Nour Foundation, 1997, no. 378.

96
A Zand *Qibla*-**Indicator with Compass**
Persia, dated AH [1]182/AD 1768
Of octagonal form, with inset magnetic compass, the pointer in the form of a feather, with brass pyramidal pivot and glass plate, the brass ring over the rim of the compass with degree circle numbered in *abjad* numerals and cardinal points, the folding triangular gnomon supported by a decorative open-work motif, the silver octagonal box inscribed to top, sides and bottom, the lid secured by a hook fastener
4.9 cm. diam.
£6,000 - 8,000
€7,100 - 9,500
US$9,500 - 13,000

Inscriptions:
Top: Qur'an, *sura* XL, *Ghafir*, part of verse 44.
Sides: a prayer
Bottom: Qur'an, *sura* XL, *Ghafir*, continuation of verse 44.

From the Safavid period in Persia there was considerable interest in all aspects of the sacred direction or *qibla*. The resulted in the proliferation of pocket size *qibla* boxes with a magnetic compass and a gazetter giving the *qiblas* of a number of locations mainly in Iran.

On Persian gazetteers and *qibla*-indicators see King, *World-Maps Centred on Mecca*, pp. 128-193.

For a similar example see Sotheby's, *Arts of the Islamic World*, 9th April 2008, lot 207.

97

98

97
A Qajar underglaze-painted moulded pottery Tile depicting a scene from the *mantiq al-tayr* of *'Attar*
Persia, 19th Century
of rectangular form, moulded and decorated in polychrome with Sheikh San'a and the Christian woman offering wine to the elderly in a garden, the border with a scrolling foliate vine
44 x 35 cm
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

98
A Qajar underglaze-painted moulded pottery Tile depicting the Crucifixion
Persia, 19th Century
of square form, decorated in polychrome with Christ on the cross in a landscape flanked by the Twelve Apostles within an eight-pointed star, the border with a scrolling foliate vine, the corners with quatrefoil cartouches containing flowerheads, framed
35 x 34 cm.
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

99
An interesting Qajar Cantonese export style underglaze-painted pottery Vase
Persia, 19th Century
of baluster form with ear handles to neck, decorated in polychrome with a band of four cartouches containing figural scenes including an Emperor surrounded by attendants, the neck with two cartouches containing the Qajar coat of arms, all on a ground of floral motifs
34 cm. high
£800 - 1,200
€950 - 1,400
US$1,300 - 1,900

99

100
A rare diamond, ruby and emerald-set small size Badge of the Qajar Order of the Lion and Sun
France, circa 1840
silver, in the form of an eight-pointed star with smaller arms between, the centre with an enamelled portrait of a recumbent lion with the sun behind, verso with pin fitting
3.2 cm. max. diam.
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

It is very rare to find an order of the Lion and Sun of this size. It was probably made in this reduced size for a young recipient. The non-standard size of the star and the enamelled depiction of the lion and sun would indicate an earlier date in the Order's history when there was only one class.

101

101
Two Qajar enamelled Ghalian Cups
Persia, 19th Century
each of bell shaped form decorated in polychrome enamel and gilt, the first with a series of medallions containing figural scenes, interspersed by medallions containing floral sprays, the interstices with gilt floral and foliate decoration on a blue ground; the second with a frieze of portrait medallions on a ground of alternating panels containing floral sprays with perching birds and foliate vines
the largest 7.5 cm.(2)
£3,000 - 4,000
€3,600 - 4,800
US$4,700 - 6,300

102
A Qajar enamelled gold Plaque signed 'Husayn'
Persia, 19th Century
of octagonal form, decorated in polychrome enamels depicting a young man in a pink coat and plumed hat drinking wine
5.5 cm. diam. max.
£3,000 - 5,000
€3,600 - 5,900
US$4,700 - 7,900

102

Inscriptions:
ya imam husayn
'O Imam Husayn!', in which the painter plays on his name and that of the Imam. There are other examples of painters who do this: Najaf 'Ali, who signed as *ya shah-e najaf* (i.e. Imam 'Ali) and Muhammad Baqir as *ya baqir al-'ulum* (Imam Muhammad Baqir).

The only painter who is recorded with a signature as such is Muhammad Husayn Shirazi son of the painter Muhammad 'Ali. His recorded works (twelve in all) include lacquered pen-boxes and water colour paintings dated between 1270AH (1853-4) and 1289AH (1872-3) (see Muhammad Ali Karimzadeh Tabrizi, *The Lives & Art of Old Painters of Iran and a selection of masters from Ottoman & Indian regions*, vol. 2, London, 1990, pp. 704-6).

If this portrait is by the same painter, it is his only recorded work on enamel which would make it a very rare and important work.

103

105

104

103
A Qajar gold-damascened steel Kashkul
Persia, 19th Century
of typical form with suspension chain, profusely engraved to the shoulder with figures seated in a landscape, the body with a frieze of inscription filled cartouches, above and below undulating vines, below a series of quatrefoil cartouches containing flowerheads, the base with a scene depicting figures feasting in a landscape
25 cm. long
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

104*
A three-bladed Weapon
Persia or India, 18th/19th Century
the gently curved pointed steel blades above and below with central ridge and dentellated edges, a third straight blade of similar construction extending from the curved handguard terminating in lotus bud finials, the grip with raised ridges running the length diagonally
72cm. long
£2,500 - 3,000
€3,000 - 3,600
US$3,900 - 4,700

Please note that this lot is subject to 5% import tax on the hammer price.

105*
A Qajar carved coco-de-mer Kashkul
Persia, 19th Century
of typical form with hanging chain, profusely engraved with a band of cartouches containing figural scenes including a prince visiting a sufi, interspersed by cartouches containing quadrupeds and birds in combat, the shoulder with floral interlace with perching birds, the base with a frieze of cartouches containing quadrupeds and birds
30 cm. long
£1,200 - 1,500
€1,400 - 1,800
US$1,900 - 2,400

106

107

106
A group of erotic Qajar playing Cards
Persia, circa 1850-60
papier-mache board, in five different sets, a quantity depicting a man and a woman in an erotic embrace set within an oval frame of gild scrollwork; a figure on horseback and his groom; lions mating, in a red leather case
6cm. x 4cm.(25)
£2,500 - 3,500
€3,000 - 4,200
US$3,900 - 5,500

Examples of both erotic scenes between a man and a woman are in the Khalili Collection, London. Erotic playing cards may have been used in 'gentlemanly' circles, but they clearly acquired a secondary use as independent erotica as shown by one example which is mounted as an album. (see N. Khalili, B.W. Robinson, T. Stanley, *Lacquer of the Islamic Lands*, Part Two, Oxford University Press, 1997, cat nos. 321 and 327.

107
An erotic Qajar Lacquer Mirror-Case
Persia, late 19th Century
of rectangular form with removable cover, decorated in polychrome and gilt with a partially clothed maiden holding a dove to the reverse, a maiden performing an erotic dance to the front and a couple in an erotic embrace to the interior, the borders with scrolling foliate vines
12.5 x 7.1 cm.
£1,500 - 2,500
€1,800 - 3,000
US$2,400 - 3,900

108*
An Achaemenid Revival repoussé silver Box mounted with Qajar lacquer Playing Cards
Persia, late 19th and early 20th Century
of rectangular form with hinged lid, decorated in repoussé with a central cartouche depicting subjects presenting offerings to a king beneath a flying angel, surrounded by a band of mounted lacquer playing cards depicting soldiers and portraits of Nasir al-Din Shah on a ground of repoussé silver floral sprays with perching birds, the edges with further mounted playing cards depicting a mother and child, dancing ladies and quadrupeds in combat, the borders with repoussé scrolling floral vines
28.5 x 21 x 11 cm.
£3,000 - 4,000
€3,600 - 4,800
US$4,700 - 6,300

108

Please note that this lot is subject to 5% import tax on the hammer price.

109

110

109
Two Qajar painted cotton Flags
Persia, early 20th Century
each of rectangular form, comprising three strips of red, green and natural coloured cotton, the central bands painted in polychrome with lion and sun motifs
71.5 x 70 cm.(2)
£3,000 - 4,000
€3,600 - 4,800
US$4,700 - 6,300

110
A group of memorabilia relating to King Faisal II of Iraq (1939-58) and the Iraqi Royal Family
comprising two Royal presentation signed photographs: one of King Faisal II (1939-58), signed and dated 20.9.46, and one of Prince Abdullah ibn Ali, Iraqi Regent 1953-58, signed and dated 20/8/45, and by the photograper, both in mounts with Iraqi royal crown and framed; a silver dish with inscriptions "From the Queen Mother Christmas 1945", a gift from Queen Aliya of Iraq (mother of Faisal II, d. 1950); and a Limoges cup, saucer and tea plate with Iraqi royal crown, part of a dinner service
one photograph 23 x 18.4 cm.(6)
£1,000 - 1,500
€1,200 - 1,800
US$1,600 - 2,400

Provenance:
Sir Harry C. Sinderson Pasha (1891-1974), MBE, MVO, CMG, personal physician to the Iraqi royal family in the 1920s and 1930s.

Sinderson, after service as a medical officer in the First World War, was posted to Iraq in 1919, where he was one of the senior medical personnel in the country, involved in the treatment of smallpox. In 1927 he established the Baghdad Medical College, which under the King's patronage became the Royal College of Medicine of Iraq. He became involved with the royal family, acting as their doctor, and was the anaesthetist during Faisal I's appendix operation. In 1941 he helped the Prince Regent escape during the attempted coup. He left Iraq in 1946 but was still in touch with Faisal II just before the king's assassination in the 1958 coup.

111

111*
A Qajar woven silk Panel
Persia, 19th Century
of rectangular form, woven in purple, brown, cream and black silk with a repeat design depicting a king climbing a tree to evade a man and dog pursuing him, the side borders with a band of urns containing floral sprays, the top and bottom borders with a band containing a floral vine with perching birds, backed
106 x 65.5 cm.
£3,000 - 5,000
€3,600 - 5,900
US$4,700 - 7,900

Property from the Princess Soraya Collection
Lots 112-122

112

113

112
Five photographs from the wedding of Mohammad Reza Shah Pahlavi and Soraya Esfandiary-Bakhtiari
the black and white photographs signed 'Vespasian ROMA', two framed; and two rare colour photographic presentation portraits of Soraya and Mohammad Reza Shah taken in 1951, each marked to the mount in Persian 'AJ Photoshop', framed
the largest 38.8 x 29 cm.(7)
£1,500 - 2,000
€1,800 - 2,400
US$2,400 - 3,200

Provenance:
Acquired by the current vendor at Beaussant Lefèvre, *Succession de Son Altesse Impériale la Princess Soraya Esfandiary-Bakhtiari*, 29-31 May 2002;
Her Imperial Highness Princess Soraya of Iran.

Soraya Esfandiary-Bakhtiari and Mohammad Reza Shah Pahlavi were married on the 12th of February 1951 in the Marble Palace, Tehran. Two thousand guests were present, including Aga Khan III, and the ceremony was decorated by one and a half tonnes of orchids, tulips and carnations sent by air from the Netherlands. The bride was sumptuously dressed in a silver lamé gown by Christian Dior studded with pearls and trimmed with marabou stork feathers. She also wore a full-length white-mink cape.

113
A royal presentation Photograph of Soraya, Empress of Iran
the mount marked with gilt Pahlavi Crown and stamped 'Imperial Photograph S.K.', framed; and another two portraits, one stamped 'SAKO' the other on a mount marked 'J. STARA PARIS 4, RUE DE TILSITT, CANNES HOTEL CARLTON
22.5 x 16.2 cm.(3)
£800 - 1,200
€950 - 1,400
US$1,300 - 1,900

Provenance:
Acquired by the current vendor at Beaussant Lefèvre, *Succession de Son Altesse Impériale la Princess Soraya Esfandiary-Bakhtiari*, 29-31 May 2002;
Her Imperial Highness Princess Soraya of Iran.

114
Twelve albums of photographs depicting Mohammad Reza Shah Pahlavi and Soraya, Empress of Iran on official visits
comprising twelve albums and a box of slides
the largest album 49 x 34 cm.(12)
£6,000 - 8,000
€7,100 - 9,500
US$9,500 - 13,000

Provenance:
Acquired by the current vendor at Beaussant Lefèvre, *Succession de Son Altesse Impériale la Princess Soraya Esfandiary-Bakhtiari*, 29-31 May 2002;
Her Imperial Highness Princess Soraya of Iran.

Including an album of colour photographs depicting an official visit to Germany presented to Soraya on the 19th of December 1955 with accompanying box of slides; a further album of the German visit; an album presented to Soraya by Life Magazine on the 19th of May 1958; an album of official photographs taken on a visit to a zoo presented to the Shah by photographer Ali Khadem (1917-910); an album depicting the official visit of Saud bin Abdulaziz Al Saud, King of Saudi Arabia, presented to the Shah by a photographer from the associated press of Atash News; an album containing photos of the Behesht-e A, the primary school in Isfahan where Soraya was educated before moving to Switzerland in 1946; three further albums of official visits in Iran; an album with photos of an official visit to Turkey with a fold out panorama of Izmir; and an album of photographs taken at a dinner at the Taj Mahal Hotel presented on the 7th of March 1956.

115

116

115
Three presentation photographs of Soraya, Empress of Iran and Princess Shahnaz
each stamped 'SAKO' and monted in brown card folders; and another on a mount marked 'J. STARA PARIS 4, RUE DE TILSITT, CANNES HOTEL CARLTON
22.8 x 16.7 cm.(4)
£800 - 1,200
€950 - 1,400
US$1,300 - 1,900

Provenance:
Acquired by the current vendor at Beaussant Lefèvre, *Succession de Son Altesse Impériale la Princess Soraya Esfandiary-Bakhtiari*, 29-31 May 2002;
Her Imperial Highness Princess Soraya of Iran.

116
Two royal presentation Photographs of Soraya, Empress of Iran
the mounts marked with gilt Pahlavi Crown and stamped 'Imperial Photograph S.K.'; and another official portrait stamped 'SAKO' mounted on card
23.3 x 16.9 cm.(3)
£1,200 - 1,500
€1,400 - 1,800
US$1,900 - 2,400

Provenance:
Acquired by the current vendor at Beaussant Lefèvre, *Succession de Son Altesse Impériale la Princess Soraya Esfandiary-Bakhtiari*, 29-31 May 2002;
Her Imperial Highness Princess Soraya of Iran.

117
Eight albums of photographs presented to Her Imperial Highness Princess Soraya of Iran
comprising eight albums and a quantity of loose black and white photographs
the largest 39.4 x 26.3 cm.(qty)
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

Provenance:
Acquired by the current vendor at Beaussant Lefèvre, *Succession de Son Altesse Impériale la Princess Soraya Esfandiary-Bakhtiari*, 29-31 May 2002;
Her Imperial Highness Princess Soraya of Iran.

Including an album containing photographs of a trip to Tunisia presented to Soraya by Amor Chechia, Governor of Sousse and Nabeul on the 9th of May, 1968; an album containing photographs of a visit to the *Centro Rifornimenti Quadrupedi del Lazio* in Monte Maggiore on the 15th of May 1953; an album of press cuttings and photographs of a trip to Spain presented to Soraya by the *Ministerio de Asuntos Exteriores* on the 29th of May, 1953; an album of photographs of her time in Bermuda immediately following her divorce presented to Soraya by the Editors and Photographers of Life Magazine; and four further albums of photographs of visits to Turkey, Italy and Greece.

118
A quantity of photographs depicting Reza Shah Pahlavi and Soraya, Empress of Iran on official visits
comprising two framed black and white photographs and a quantity of loose photographs
the largest 35.3 x 28.5 cm.(qty)
£3,000 - 4,000
€3,600 - 4,800
US$4,700 - 6,300

Provenance:
Acquired by the current vendor at Beaussant Lefèvre, *Succession de Son Altesse Impériale la Princess Soraya Esfandiary-Bakhtiari*, 29-31 May 2002;
Her Imperial Highness Princess Soraya of Iran.

119
A collection of informal photographs of Mohammad Reza Shah Pahlavi and Soraya, Empress of Iran
comprising 108 black and white photographs of varying sizes
the largest 18.3 x 13 cm.(108)
£1,000 - 1,500
€1,200 - 1,800
US$1,600 - 2,400

Provenance:
Acquired by the current vendor at Beaussant Lefèvre, *Succession de Son Altesse Impériale la Princess Soraya Esfandiary-Bakhtiari*, 29-31 May 2002;
Her Imperial Highness Princess Soraya of Iran.

120
A suitcase containing magazines and press-cuttings relating to Her Imperial Highness Princess Soraya of Iran
the brown leather suitcase with a Thomas Cook & Son label addressed to 'H.R.H. PRINCES SORAYA ESFANDIARI, PALACE HOTEL, ST MORITZ', containing a quantity of magazines and scrap books
the suitcase 46.5 x 22.4 x 39 cm.(qty)
£1,000 - 1,500
€1,200 - 1,800
US$1,600 - 2,400

Provenance:
Acquired by the current vendor at Beaussant Lefèvre, *Succession de Son Altesse Impériale la Princess Soraya Esfandiary-Bakhtiari*, 29-31 May 2002;
Her Imperial Highness Princess Soraya of Iran.

119

120

121
A large quantity of photographic stills from the film *I Tre Volti* starring Her Imperial Highness Princess Soraya of Iran
comprising four framed black and white photographs and a large quantity of others of varying sizes
the largest 40 x 30.5 cm.
£4,000 - 6,000
€4,800 - 7,100
US$6,300 - 9,500

Provenance:
Acquired by the current vendor at Beaussant Lefèvre, *Succession de Son Altesse Impériale la Princess Soraya Esfandiary-Bakhtiari*, 29-31 May 2002;
Her Imperial Highness Princess Soraya of Iran.

Following her divorce, Princess Soraya moved to Paris where she briefly launched a career as a film actress. At first it was announced that she would portray Catherine the Great in a film by Dino de Laurentiis, but the project fell through and instead she starred alongside Richard Harris in the 1965 film *I tre volti (The Three Faces)*. Following production, she became the companion of the film's Italian director Franco Indovina until his tragic death in a plane crash in 1972. Apart from an appearance as herself in the 1965 film *She*, directed by Robert Day, *I tre volti* was the only film she made.

122
A group of reels of the feature film *I tre volti* (The Three Faces), starring Her Imperial Highness Princess Soraya of Iran
comprising eight reels of 35 mm film in tins, one reel missing; a quantity of black and white photographic stills from the film; a hard bound script for *Fantasia di Principessa*; a group of other script pages and notes; and a large billboard poster
the tins 38.5 cm. diam.(qty)
£3,000 - 4,000
€3,600 - 4,800
US$4,700 - 6,300

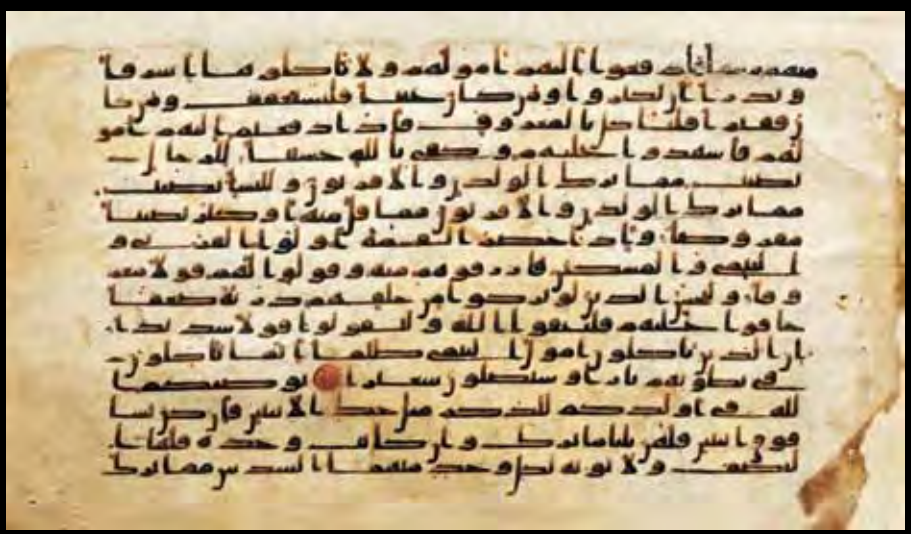
Provenance:
Acquired by the current vendor at Beaussant Lefèvre, *Succession de Son Altesse Impériale la Princess Soraya Esfandiary-Bakhtiari*, 29-31 May 2002;
Her Imperial Highness Princess Soraya of Iran.

Fantasia di Principessa is a drama in three acts written by Antonio de Angelis and performed in Rome on the 25th of December 1954 in honour of Queen Soraya.

123

123 •
A large Qur'an leaf in *kufic* script on vellum
Near East or North Africa, 9th-10th Century
Arabic manuscript on vellum, 14 lines to the page written in elongated *kufic* script on vellum with diacritics and vowel points in red, verse-endings marked with three gold dots in a triangular formation, fifth verse marked with a gold rosette with coloured dots, creased, in particular a diagonal repaired crease running up to the upper right corner, some waterstaining to upper edge, in mount
250 x 329 mm.
£2,500 - 3,500
€3,000 - 4,200
US$3,900 - 5,500

Text: *sura* XXXI, *Luqman*, The Wise, part of verse 14 to part of verse 22.

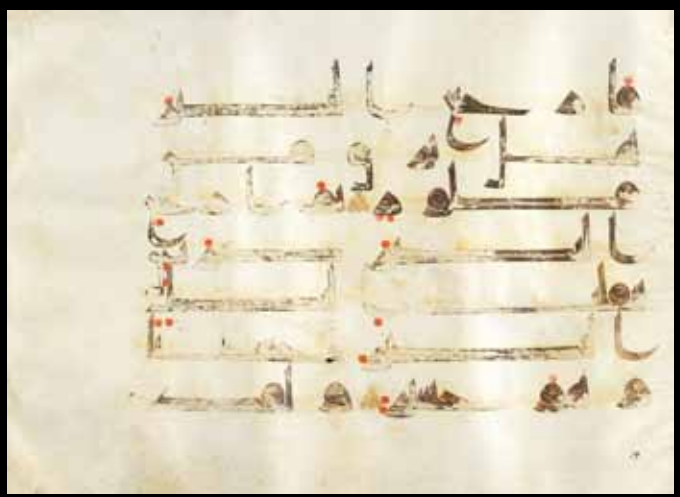


124

124 •
A Qur'an leaf in elongated *kufic* script on vellum
Near East, 9th Century
Arabic manuscript on vellum, 15 lines to the page written in elongated *kufic* script in brown ink with diacritics and vowel points in red, red dots marking verse-ending, losses of upper and right-hand edges, laid down on modern parchment, in mount
164 x 268 mm.
£2,500 - 3,500
€3,000 - 4,200
US$3,900 - 5,500

Text: *sura* IV, *al-Nisa'a*, The Women, part of verse 6 to part of verse 13.

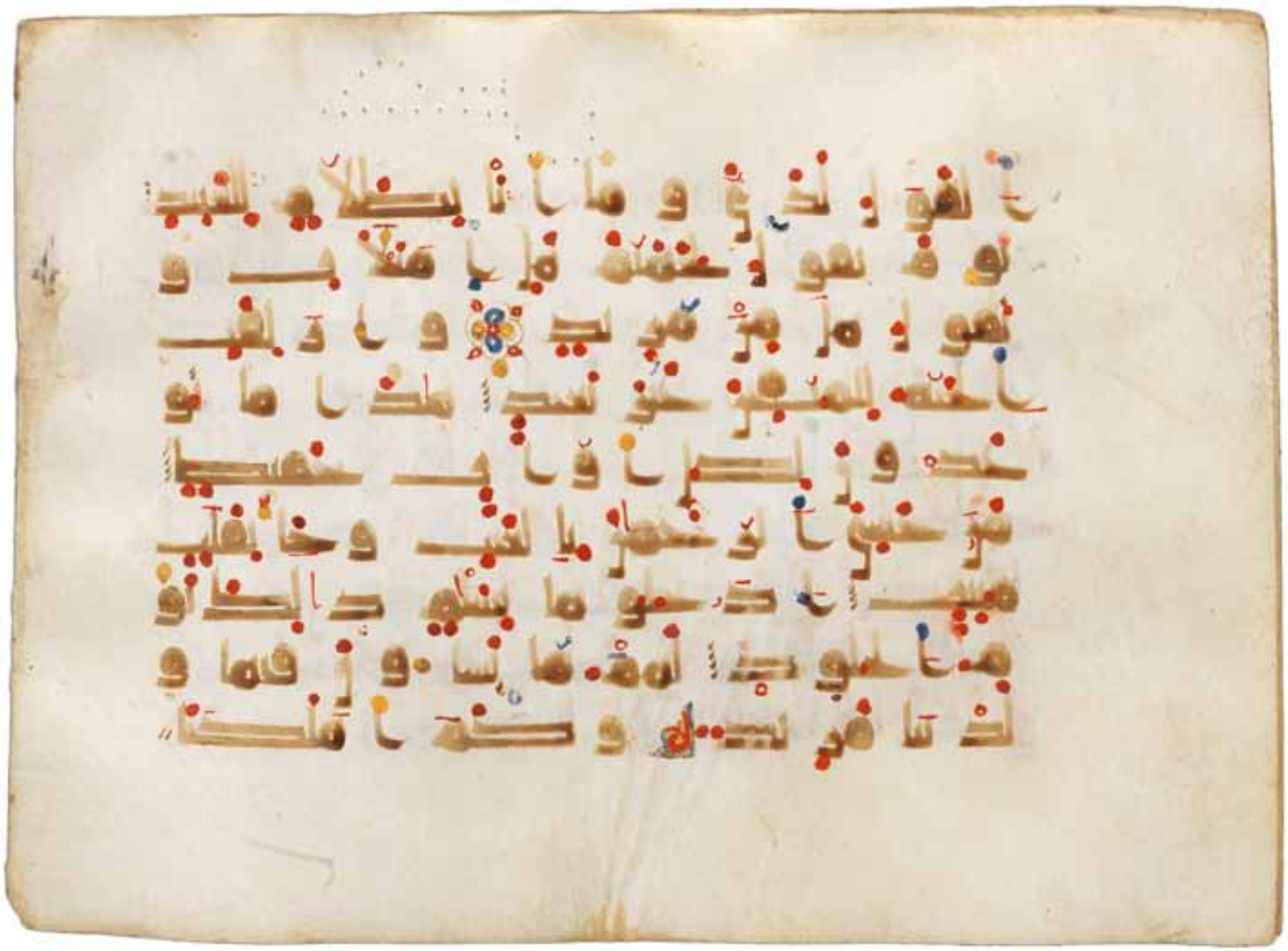
125 •
A Qur'an leaf written in *kufic* script on vellum
Near East or North Africa, 9th/10th Century
Arabic manuscript on vellum, seven lines to the page written in bold and elongated *kufic* script in black ink, vowel points marked with red dots, small pyramids of gold dots marking verses, a gold inverted comma to indicate every fifth or tenth verse, later pagination (20-21), cover papers, some flaking verso
229 x 323 mm.
£6,000 - 8,000
€7,100 - 9,500
US$9,500 - 13,000



Text:
sura LXVII, *al-Mulk*, Dominion, part of verse 3-part of verse 6.

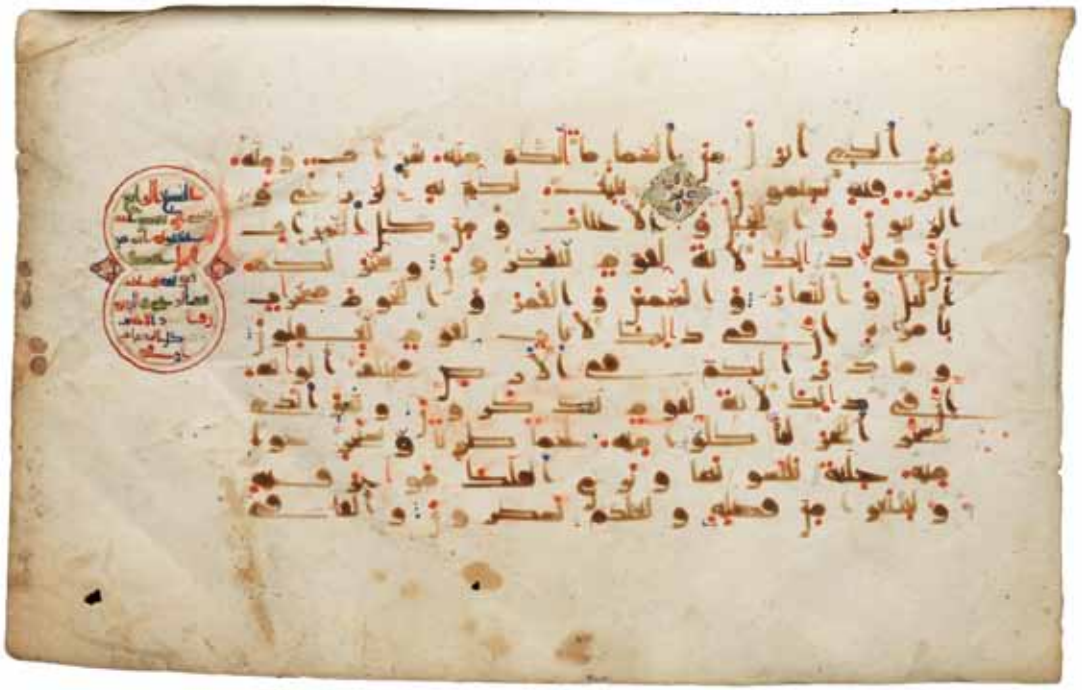
This very fine leaf is one of several surviving from the same Qur'an manuscript. One of its distinctive features, reflecting the highest quality of calligraphy, is the horizontal stretching of the letters (*mashq*).

Other leaves from this Qur'an manuscript are in the Iran Bastan Museum, Tehran (inv. 4289; illustrated in M. Lings, *The Qur'anic Art of Calligraphy and Illumination*, Westerham 1976, no. 5). Others appeared in these rooms, Bonhams, *Islamic and Indian Art*, 24th April 2012, lot 1; at Christie's, *Islamic Art and Manuscripts*, 27th April 2004, lot 14; Sotheby's, Doha, 19th March 2009, lot 303; and more recently, Christie's, *Arts of the Islamic and Indian Worlds*, 6th October 2011, lots 1-3.



126 •
A Qur'an bifolium on vellum in *kufic* script
Near East or North Africa, 9th-10th Century
Arabic manuscript on vellum, 9 lines to the page in dispersed *kufic* script in brown ink with diacritics and vowel points in red and blue, verses marked by quatrefoil and palmette motifs in blue, green and yellow, some creasing, some waterstaining along upper and lower edges, not affecting text
197 x 268 mm.
£4,000 - 6,000
€4,800 - 7,100
US$6,300 - 9,500

Text: *sura* XLIX, *al-Hujurat*, The Inner Apartments, part of verse 7 to part of verse 11; and *sura* L, *Qaf*, part of verse 22 to part of verse 36.



127 •
Three leaves from a Qur'an on vellum in *kufic* script, two conjoined, one single
Near East or North Africa, 9th-10th Century
Arabic manuscript on vellum, one bifolium, one single leaf, 11 lines to the page written in *kufic* script in brown ink with diacritics and vowel points in red and blue, verses marked by quatrefoil motifs in red, blue and yellow, probably later (14th Century) marginal devices including the word *hizb* within a roundel, and another with the phrase '13th *hizb* of the 27th *juz'*[?], others in colour indecipherable, some soiling, small losses to outer margins, not affecting text, creased
170 x 263 mm.(2)
£3,000 - 4,000
€3,600 - 4,800
US$4,700 - 6,300

Text: *sura* XVI, *al-Nahl*, The Bee, verse 10 to part of verse 24 (single leaf). *sura* XVII, *al-Isra'* or *Bani Isra'il*, The Children of Israel, part of verse 41 to part of verse 53, and part of verse 97 to part of verse 108 (bifolium).

128

129

128 •
Eight double pages from Qur'an manuscripts in *maghribi* script on vellum
Andalusia or North Africa, 13th-14th Century
Arabic manuscript on vellum, four separate bifolia, 6, 7, 5 and 15 lines to the page respectively in *maghribi* script in brown ink with diacritics and vowel points in blue and red, fifth and tenth verses marked with roundels decorated with blue dots, or with gold circles in a triangular formation, the last bifolium with marginal devices and one *sura* heading in *kufic* script in gold, creased, some soiling, short tears and losses to edges not affecting text
195 x 175 mm. and slightly smaller(4)
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

The text of each bifolium is as follows:

A. *Sura* VI, *al-An'am*, The Cattle, part of verse 2 to part of verse 5, and part of verse 9 to part of verse 12.

B. *Sura* XXIX, *al-'Ankabut*, The Spider, part of verse 22 to part of verse 25, and verse 33 to part of verse 37.

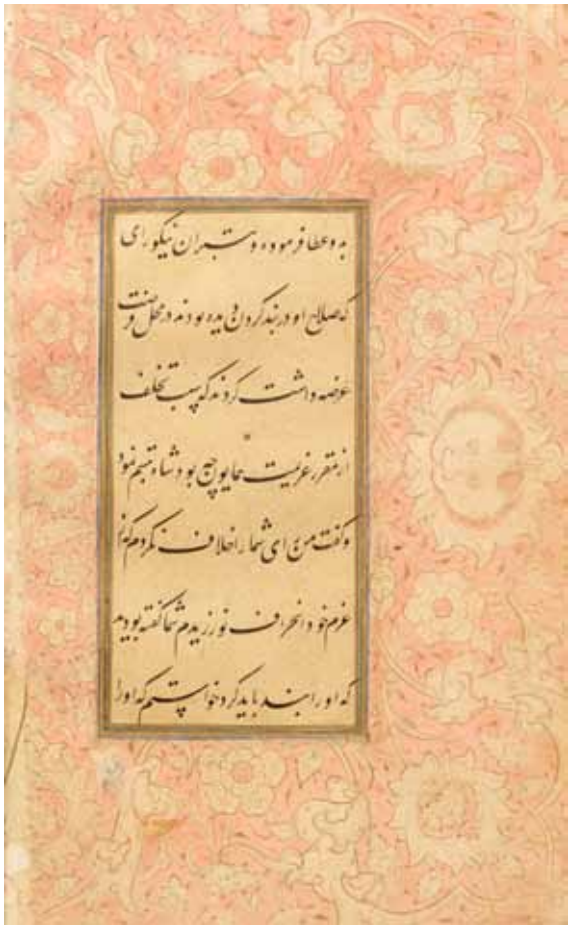
C. *Sura* XVII, *al-Isra'* or *Bani Isra'il*, The Children of Israel, part of verse 9 to part of verse 12, and part of verse 16 to part of verse 18.

D. *Sura* XLI, *Ha Mim*, Abbreviated Letters, or *Sajda* or *Fussilat*, part of verse 28 to end of verse 54; and *Sura* XLII, *al-Shura*, The Consultation, verse 1 to verse 6.

129 •
An Ilkhanid Qur'an section (*Juz*)
Persia, 14th Century
Arabic manuscript on paper, 12 leaves, seven lines to the page written in *muhaqqaq* script in black ink with diacritics and vowel points in black and red, gold rosettes with red dots marking verses, illuminated devices in wide margins, Persian interlinear translation in black ink, soiling, waterstaining particularly at lower corners, modern red leather binding
387 x 285 mm.
£5,000 - 7,000
€5,900 - 8,300
US$7,900 - 11,000

Text: *sura* II, *al-Baqara*, The Heifer, part of verse 235 (last word only) to part of verse 274.

130



131

130*
An illuminated manuscript of Nizami's *Khamsa*, illustrated with five miniatures
Timurid Persia, dated AH 899/AD 1493-94
Persian manuscript on paper, 83 leaves, incomplete at beginning (two books of the *Khamsa* only), 25 lines to the page written in four columns of small *nasta'liq* script in black ink, double intercolumnar rules in gold, inner margins ruled in gold, two illuminated headpieces in colours and gold, corners rather thumbed, some smudging, outer margins of 9 folios at beginning and end crudely repaired, brown morocco gilt, stained and repaired
222 x 138 mm.
£4,000 - 6,000
€4,800 - 7,100
US$6,300 - 9,500

The illustrations are as follows:

Layla and Majnun in a tent surrounded by animals.
Majnun at the grave of Layla.
An enthroned Bahram Gur receiving a princess.
Bahram Gur entertaining a princess in the green pavilion.
Bahram Gur entertaining a princess in the blue (*fairuzeh*) pavilion.

131*
Two works in one volume: *Ya 'Ali Madid*, prayers, copied by the scribe Muhammad Reza al-Mashhadi
Safavid Persia, dated AH 955/AD 1548-49
Persian manuscript on gold-sprinkled paper, 8 leaves, 7 lines to the page written in elegant *nasta'liq* script in black ink, inner margins ruled in green, blue and gold, borders of pink and mauve thick paper richly decorated with stencilled intertwining stylised flowerheads and vegetal motifs outlined in gold and interspersed with exotic birds, lions' faces and leopards chasing gazelles, one illuminated headpiece in colours and gold, corners rather thumbed, some staining, catchwords erased, seal impression at beginning and end of Muhammad Ja'far al-Husaini and Muhammad 'Ali al-Husaini, one impression dated AH 1139/AD 1726-27; and ***Ma'ah Kalimah fi al-Haqiqah qayilaha Amir al-Mu'minin wa Imam al-mutaqin Assad-Allah al-Ghalib 'Ali ibn abi Taleb***, Sayings of the Imam 'Ali, translated by Rashid-ad-Din al-Watwat, Safavid Persia, circa 1550, Arabic and Persian on gold-sprinkled cream-coloured paper, 16 leaves, Arabic text written in 3 lines to the page in elegant *nasta'liq* script in black ink and Persian text written diagonally and horizontally in smaller *nasta'liq* script, double intercolumnar and interlinear rules in gold, inner margins ruled in blue, red, green and gold, catchwords, inner margins repaired, some corners rather thumbed, later green morocco with stamped central medallions of leather onlay, faded and worn, spine repaired, doublures of plain red morocco
245 x 155 mm.
£6,000 - 8,000
€7,100 - 9,500
US$9,500 - 13,000

132 •
Three illustrated leaves from a dispersed manuscript of Firdausi's *Shahnama*, The Book of Kings
Persia, Isfahan style, late 17th Century
Persian manuscript on paper, 25 lines to the page written in four columns of small *nasta'liq* script in black ink, double intercolumnar rules in gold, inner margins ruled in colours and gold, headings written in *nasta'liq* script in red, framed
leaves 320 x 220 mm.(3)
£6,000 - 8,000
€7,100 - 9,500
US$9,500 - 13,000

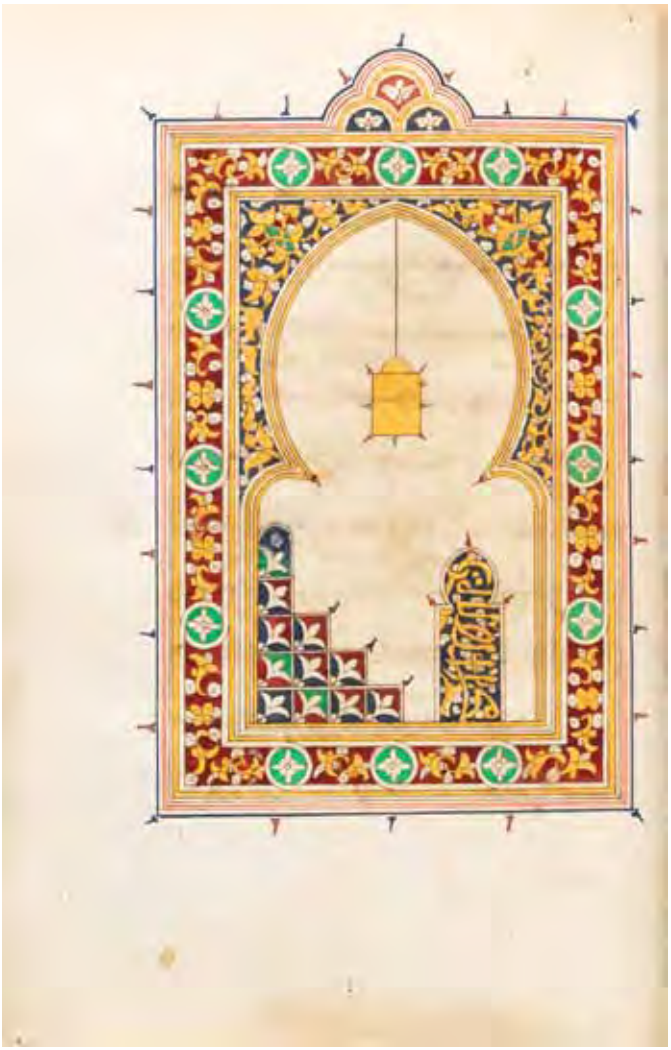
133

134

133 •
Zayn-ad-Din Abdul-Wahab al-Sha'rawi, *Mukhtasar Tadhkirat as Suwaydi*, an abridgement of *al-Tadhkirat al-Hadiya*, a treatise on medicine by 'Izz-ad-Din abu Ishaq Ibrahim bin Muhammad bin Tarkhan al-Suwaidi al-Ansari (d. 1291), in two volumes bound together
Ottoman, 16th Century
Arabic manuscript on paper, 85 leaves, 21 lines to the page written in clear *naskhi* script in black ink, names of ailments and remedies picked out in red ink, catchwords, waterstaining affecting areas of text, crudely repaired with loss of small areas of text, browned, brown morocco with stamped central medallions decorated with intertwining serrated leaves, repaired, doublures of marbled paper
195 x 136 mm.
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

A copy of al-Suwaidi's work, dated 23 December 1385, is in the Chester Beatty Library, Dublin (see A. Arberry, *A Handlist of the Arabic Manuscripts*, vol. V, Dublin 1962, p. 61, no. 4193. See also Brockelmann, *GAL*, I, 493; Suppl. I, 900.

134 •
An illuminated Qur'an copied by Ibrahim, better known as Barbarzadeh bin Muhammad, a pupil of Suleyman Effendi
Ottoman Turkey, dated AH 1188/AD 1774-75
Arabic manuscript on paper, 305 leaves, 15 lines to the page written in neat *naskhi* script in black ink with diacritics and vowel points in red and black, gold discs decorated with alternating orange and blue dots, inner margins ruled in red and gold, catchwords in wide outer margins, occasional illuminated devices in margins, illuminated rectangular panels between chapters left blank, one illuminated frontispiece in colours and gold, corners rather thumbed, ink inscription on folio 1a defaced, contemporary dark brown morocco with stamped central medallions and cornerpieces of gilt leather onlay decorated with intertwining flowerheads and serrated leaves, edges worn, with flap, repaired, doublures of later green paper
196 x 129 mm.
£3,000 - 4,000
€3,600 - 4,800
US$4,700 - 6,300



135 •
Muhammad bin Suleyman al-Jazuli, *Dala'il al-Khayrat wa shawariq al-anwar*, **prayers, copied by Muhammad bin 'azuz, illustrated with two coloured diagrams of the interiors of the holy shrines in the cities of Mecca and Medina**
North Africa, dated 16th Ramadan 1279/7th March 1863
Arabic manuscript on paper, 99 leaves, 11 lines to the page written in large *maghribi* script in black ink with the names of Allah and Muhammad picked out in blue or red, inner margins ruled in blue and red, catchwords in wide outer margins, headings written in *thuluth* in yellow within coloured panels decorated with floral motifs and arabesques, trimmed, dampstaining mostly restricted to outer margins otherwise in good condition, earlier reddish-brown morocco gilt, larger than actual manuscript, with flap, covers worn, repairs to spine and flap
217 x 154 mm.
£3,000 - 4,000
€3,600 - 4,800
US$4,700 - 6,300

136 •
Two works in one volume: Abdul-Qadir al-Gilani (1077-1166), *al-Ghunya li-talibi tariq al-haqq*, Sufficient Provisions for Seekers of the Path of Truth, vol. II only, a treatise on sufism, copied by the scribe Muhammad bin al-Khalil
North Africa, dated 19th Rabi' al-Thani 1283/1st August 1866
and Abi Abdullah Sayyid Muhammad bin Ahmad bin Muhammad bin Muhammad bin Abdullah al-Yaqubi, *'Umdat al-talibin [Salihin?] bi-fahm alfaz al-Murshid al-mu'uin*, jurisprudence [?], copied by Hamid bin Muhammad, North Africa, dated AH 1288/AD 1871,
Arabic manuscript on paper, 222 leaves, 24-27 lines to the page written in more than one hand in *maghribi* script in black ink, significant words and sentences picked out in red, catchwords, some rubbing and short tears mostly restricted to outer margins, brown morocco with stamped central medallions of leather onlay painted blue, worn, with flaps
226 x 164 mm.
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

137*

An unusual Qur'an manuscript, written from memory by Ayub bin Suleyman (Job, son of Solomon), a former slave, originally from the kingdom of Foota (modern Senegal), who had escaped from his owners in Maryland and made his way to England
Probably England, dated AD 1733 on last page

Arabic manuscript on European watermarked paper, 223 leaves, 21 lines to the page written in a personal, cursive script in black ink, three dots between verses, catchwords, flyleaves with an English account of Job's life and journeys, probably written in the 18th Century, further notes in English and Latin by Samuel Chandler and William Smith, and a pen and ink portrait of Job, brown morocco gilt, cover decorated with a blind-tooled diaper pattern, doublures and flyleaves of marbled paper, bookplate of Dr and Mme. Bodichon, Blandford Square, in good condition, 192 x 136 mm.; and **Muhammad bin Muhammad bin Ahmad, better known as Ibn Maryam al-Malifi al-Madyuni al-Tilmasani,** *Kitab al-Bustan fi akhbar al-auliya' wa'l-'uluma'*, **a dictionary of the scholars of Tlemcen, with an index, copied by the scribe 'Abdullah bin Jinan bin Muhammad bin Moulay Ahmad bin Moulay 'Abdul-Rahman bin Musa al-Sharif, North Africa, probably Morocco, dated Saturday 25th Rabi' al-awwal 1315/24th August 1897**, Arabic manuscript on European watermarked paper, 200 leaves, 17 lines to the page written in *maghribi* script in black ink, significant sentences, words and dates picked out in red, green and yellow, catchwords, headings written in red, in good condition, brown morocco with blind-tooled central medallions and inner borders, faded, with flap 164 x 129 mm.(2)

£2,500 - 3,500
€3,000 - 4,200
US$3,900 - 5,500

Provenance:
Private US collection since the early 1960s; formerly in another Californian private collection.

The account of Job's journey in the flyleaves (possibly written by William Smith) runs thus:

Job ben Solomon ben Ibrahim was Imam to his Father who was high Priest of Bonda a Town in the Kingdom of Footah of which his grandfather Ibrahim had been both founder and legislator, and it is remarkable that among his laws there is one declaring that no Person who should flee thither for refuge should ever be made a Slave.
The Father of Job however having two slaves to dispose of sent his son with them to an English ship which had just gone up the Gambia; but the Captain not agreeing to his terms, Job crossed the Gambia and sold the Slaves in the Mandingo Country, where on his return he was seized by a marauding Party, bound and carried off, and sold to Captain Pyke of the Ship already mentioned.
The Captain, knowing Job, would have allowed him to redeem himself; but, the distance from his Father to whom he wrote for the means not admitting of the messenger's return in less than a fortnight, the Captain who sailed in less than a week carried him to Maryland, where he was sold to a Mr Tolsey who employed him in making Tobacco and taking care of his father.
Miserable under these circumstances and the perpetual Interruption of his devotions He at length resolved on flight; and accordingly in 1731 escaped to Pennsylvania, where he was taken up and thrown into Prison till reclaimed by Mr Tolsey, who now enquiring into the History of his Slave took him home and treated him with greater kindness than before. Job wrote now a letter to his Father, in Arabic, acquainting him with his situation, but there being no direct conveyance at that time to Africa it was sent round by England, where lying for a while in the hands of a Mr Hunt it was seen by General Oglethorpe, who immediately so interested himself in his behalf that he induced Mr Hunt to send for him to England securing by Bond to that gentleman a Sum of Money on his arrival here. Mr Hunt accordingly ordered Job to be bought for him, and in 1733 imported him into England in the Character of his Slave, from which however he was soon redeemed by a Subscription and the African Company paying all charges on his account cancelled the Bond which had been given by General Oglethorpe to Mr Hunt, and gave Job his Freedom endorsed in Form under their own Seal.
Many Persons of Consequence afforded him their Patronage here, the Duke of Montagu in particular; and he was presented to the King and Queen by Mr Hans Sloane who employed him frequently in translating Arabic MSS and inscriptions.
In 1734 the African Company accomodated him with a Passage in one of their ships bound for the Gambia and he left England furnished with all Instruments of husbandry, and various tools the use of which had made a Principal Part of his Studies here.
His Father had died in his absence, and one of his Wives had married again, he deeply lamented the former Event and the latter he forgave. He also expressed concern when on his return he found that the King of his Country, whose favor he had enjoyed before, had invaded the Mandingoes and taken a great revenge for his Captivity. His Gratitude was also to be seen in his letters sent back to his benefactors here and the language of affection in which he speaks of the English nation. Tho' a scrupulous Mahometan he had a tolerant Spirit and was rather friendly to Christianity. His docility appeared in his ready attainment of our language and the use of our tools, and his memory from the very MS to which this account is annexed, for it is one of three which he wrote entirely from his unassisted recollection.

Another note of Smith's reads: *This Job when in London used to visit almost weekly at the House of Mr Joseph Smith my great-uncle, who then lived in Cannon Street in the City - anno 1733.*

This remarkable story, with its mercifully happy ending, has, of course, a grim background of human bondage and suffering. Job's initial capture resembles an incident in a picaresque novel of the period, and the callous attitude of Captain Pyke, regarding Job simply as a piece of property to be carried off more or less in compensation for his trouble, is shocking. (Though it should be noted too that Job himself was trafficking in slaves). It seems like sheer good fortune that Mr Tolsey actually enquired into Job's background after his recapture in America - surely many who made the same attempt were not treated with such clemency. The concept of Job as property is emphasised by the fact that despite Mr Hunt's kindness in taking him to England, Job had to be regarded as a slave and redeemed (like a human dividend) in order to get into England. He is even described as being 'imported' into that country (though we should allow for some difference in usage in 18th Century English).

The kingdom of Foota (otherwise called Fouta Tooro or Fuuta Tooro) was a region on the Senegal river in west Africa, comprising what is now northern Senegal and southern Mauritania. The area had only converted to Islam in the early 18th Century (in which case Job's ability to write out the manuscripts from memory is all the more impressive). In around 1776 the Imamate of Futa Tooro became powerful and in turn provoked the seizing of power by other Muslim groups in west Africa.

Job's connection with Hans Sloane (1660-1753) is intriguing, and it is noteworthy, given Sloane's interest in botany, that Job left England with 'Instruments of Husbandry', and had spent a good deal of time studying that field. Presumably he was engaged in assisting Sloane with the study of Arabic manuscripts relating to natural history and medicine in particular. At his death in 1753 Sloane bequeathed all his books, prints, drawings, coins and other items to the nation, and these formed the nucleus of the British Museum, which opened to the public in 1759.

بسم الله الرحمن الرحيم

القرآن وهو

شرعة الاسلامية محمد ابن

عبد الله

اسمه نطق الله ذكره ايوب بن سليمن

اسمه بكاء الفلان لندل بكاء انشاري تمت

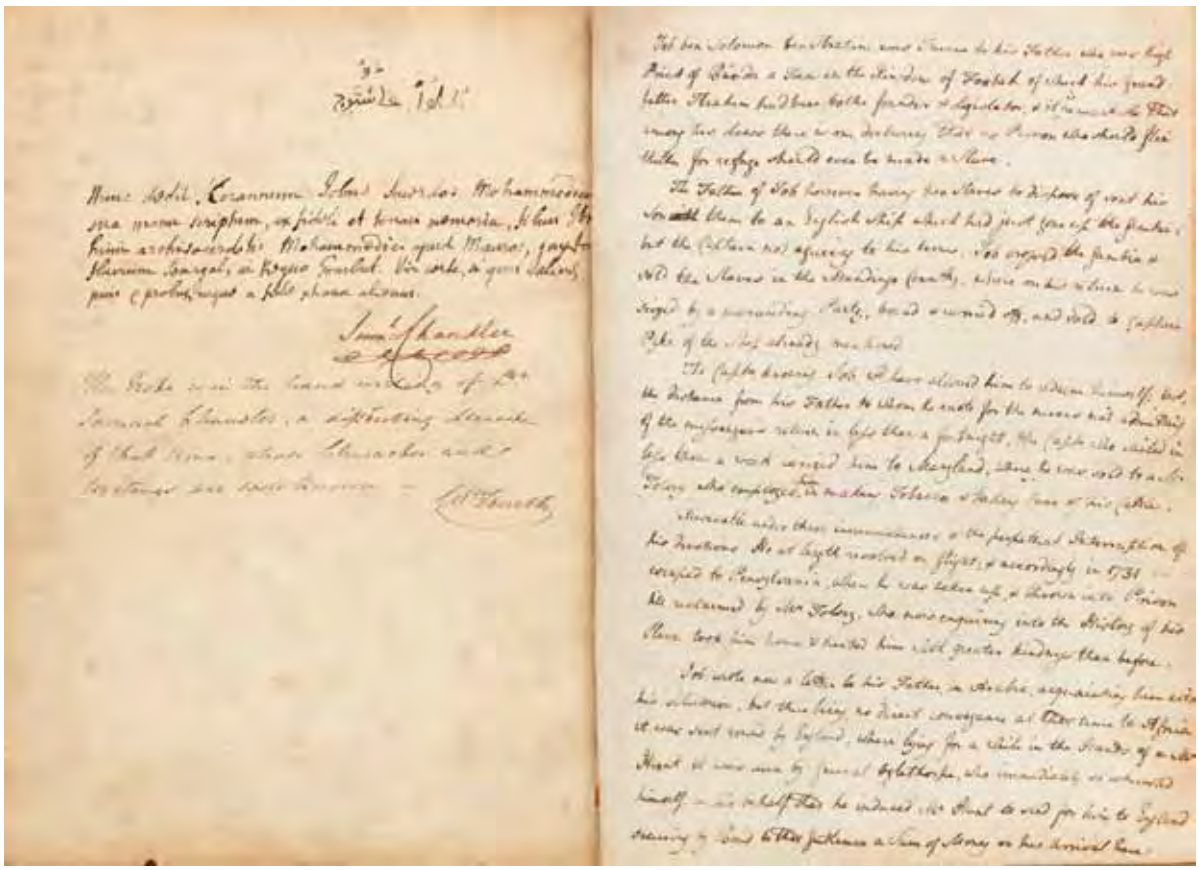
كتب يوم الخميس ست وعشر شهر شعبان

مائة والف وخمس وثلاثون سنين اخر محمد

ايوب بن سليمن بكاء بند اسمه خوكحمد

حمد بن سليمن احمد بن يوب اسمه المراتين

فلاند بن صديف ام بن يوب كيت



Mme Kobil. Coranum Solus Auctor Mohammedicus
ma manu scriptum, ex fidei et bonis numeris, Johan Pr
Anno archidiaconatus Mohammedici quod Maroc, jacet
Flumen Sargal, a Regno Fouled. Ubi orta, a quo Salem,
pius (probe) negat a fide plura abesse.

Jno Chandler

The Book is in the hand writing of Dr
Samuel Chandler, a differting Minister
of that Name, whose Character and
Writings are well known. —

Job ben Solomon his Nation and Name in his Father who was High
Priest of Boonda a Town in the Kingdom of Footah of which his grand
father Ibrahim had been both the founder & Legislator, & it seemed to Job
very hard that he or any of his Children who should flee thither
for refuge should ever be made a Slave.

The Father of Job however having two Slaves to dispose of sent his
son with them to an English ship which had just come up the River
but the Captain not agreeing for his terms, Job stepped the price a
sold the Slaves in the Kingdom (Gambia), where on his return he was
seized by a marauding Party, bound & carried off, and sold to Captain
Pike of the Ship already mentioned.

The Captain desiring Job to have obliged him to obtain Redemption for him
the Distance from his Father to whom he wrote for the money and the Difficulty
of the Correspondence which in Fact there was for Eight Months, the Captain also visited in
his turn a Visit carried him to Maryland, where he was sold to a Mr
Flower who employed him in making Tobacco & taking care of his Horses.

Miserable under these circumstances & the perpetual Disappointment of
his Fortune Job at length resolved on Flight, & accordingly in 1731
escaped to Pennsylvania, where he was taken up & thrown into Prison
He was claimed by his Master, who was enquiring into the History of his
Slave took him home & treated him with greater Kindness than before.

Job wrote now a Letter to his Father in Arabic, unprecedented, from which
his Situation, but there being no direct conveyance at that time to Africa
it was sent round by England, where lying for a while in the Hands of a Gentleman
Mr it was seen by Samuel Sybthorpe, who immediately so interested
himself — as to shall Job be indemnified the Master to send for him to England
assuring him and Other Gentlemen a Sum of Money on his arrival here.

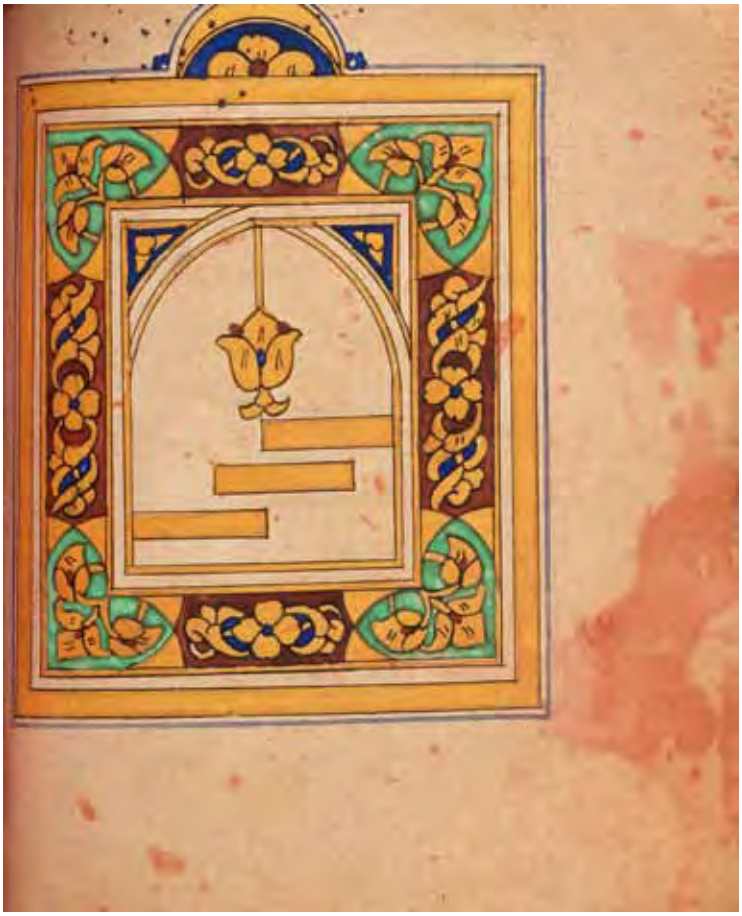
138

139

138 •
Muhammad bin Muhammad al-Saghir al-Shanakiti al-Tashiti (d. AH 1370/AD 1950), *al-Jaysh al-kafil bi-akhz al-tha'ir li-man sal 'ala al-shaykh al-Tajani sayf al-inkar*, a treatise on sufism, copied by Muhammad bin al-Talib Baradah
North Africa, dated Wednesday 2nd Jumadi al-Awwal 1318/28th August 1900
Arabic manuscript on paper, 98 leaves, 25 lines to the page written in *maghribi* script in black ink with significant words and sentences picked out in red, green and blue, catchwords, occasional commentaries written in outer margins, some repairs to inner margins, rather browned, modern blue boards with browm morocco spine, some staining and worn at edges, with flap
232 x 180 mm.
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

139 •
Muhammad bin Suleyman al-Jazuli, *Dala'il al-Khayrat wa shawariq al-anwar*, prayers, illustrated with two ink diagrams of the interiors of the holy shrines in the cities of Mecca and Medina
North Africa, probably Morocco, 19th Century
Arabic manuscript on paper, 187 leaves, some folios including the diagrams probably later replacements, 7 lines to the page written in more than one hand in bold *maghribi* script in black ink with the words *Allah* and *Muhammad* picked out in blue or red, significant sentences and headings picked out in green, red and blue, inner margins ruled in blue and red, catchwords, chapter headings written within coloured panels, the use of gold decoration restricted to the beginning of the manuscript, some waterstaining mostly restricted to outer margins, red morocco gilt, with flap, worn, spine repaired
114 x 110 mm.
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

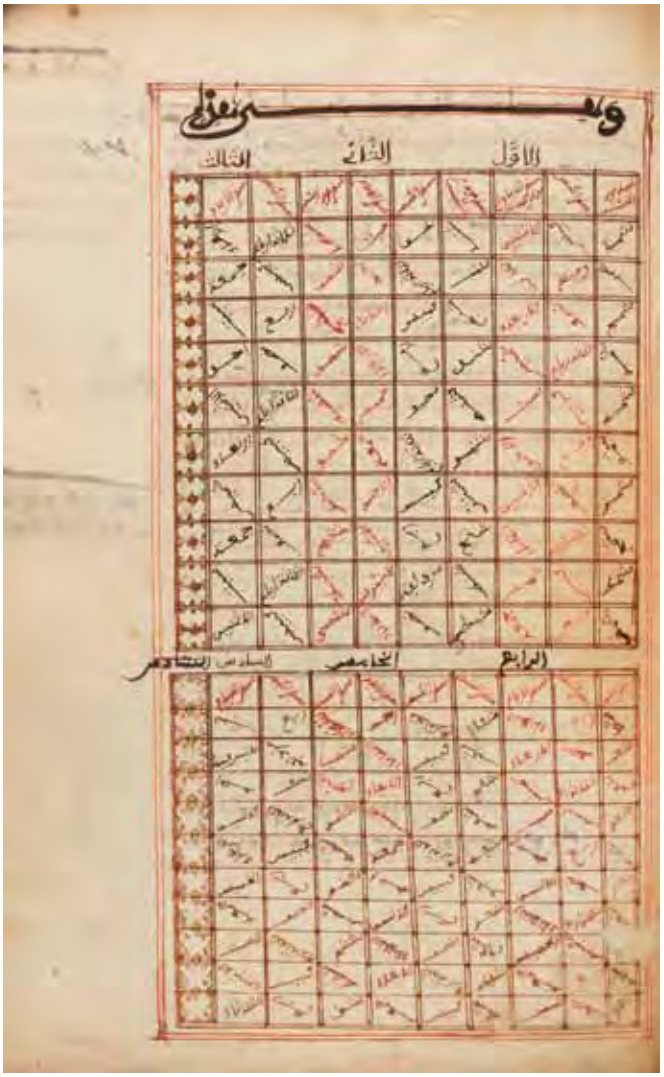
140



141

140 •
Ahmad bin Muhammad bin Muhammad bin Ahmad bin 'Ali al-Meknasi al-Najjar al-Fasi, *Ghurat al-hijal fi asma' al-rijal*, **a biographical dictionary in alphabetical order**
North Africa, 19th Century
Arabic manuscript on paper, 199 leaves, 23 lines to the page written in neat *maghribi* script in black ink, significant words, sentences and headings picked out in red, inner margins ruled in blue and red, extensive later commentaries written in outer margins, catchwords, the stamp of the papermaker in each corner, one illuminated headpiece in colours and gold, modern beige boards with red leather spine, some worming, worn
220 x 175 mm.
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

141 •
Muhammad bin Suleyman al-Jazuli, *Dala'il al-Khayrat wa shawariq al-anwar*, **prayers, illustrated with two coloured diagrams of the interiors of the holy shrines in the cities of Mecca and Medina, and a diagram of the sandals of the Prophet**
North Africa, probably Morocco, 19th Century
Arabic manuscript on paper, 200 leaves, 45 blanks, 8 lines to the page written in large *maghribi* script in black ink with the words *Allah* and *Muhammad* picked out in red, green or blue, inner margins ruled in blue and red, catchwords in wide outer margins, headings written in *thuluth* script in yellow within coloured panels decorated with arabesques and floral motifs in predominantly white, yellow, green, blue and red, preceded by coloured tables listing the early battles and the family tree of the Prophet, some soiling and worming restricted to outer margins otherwise in good condition, reddish-brown morocco gilt, with flap, covers worn with loss of some of the gilt decoration, repairs to spine and flap
111 x 97 mm.
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700



142

143

142 •
Abu ‘Abdullah (Zayd) Muhammad ibn Sa’id ibn Ya’qub ibn Ahmad al-Susi al-Marghithi (1598–1678), *Sharh al-Muqni’ fi ‘ilm Abi Muqri*, **Sufficient on the Science of Abi Muqri, a commentary on a work of astronomy**
North Africa, 18th Century
Arabic manuscript on paper, 40 leaves, 23 lines to the page written in a distinctive *maghribi* script in black ink, significant words and sentences written in a bolder script or picked out in red, interspersed with numerous tables, inner margins ruled in red, catchwords, browned, some staining affecting areas of text, contemporary red morocco gilt, slightly worn and repaired
217 x 150 mm.
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

The author was from Sus, the imam of a mosque in Marrakush. For the work, see B. A. Rosenfeld, E. Ihsanoglu, *Mathematicians, Astronomers and other Scholars of Islamic Civilisation and their Works (7th–19th C.)*, Istanbul 2003, p. 371, no. 1166; see also Brockelmann, *GAL*, II, 615.

143 •
‘Ali bin Muhammad Abi’l-Qasim bin Ibrahim bin ‘Ali bin Muhammad al-Radisi, a commentary (*tafsir*) entitled *Ithaf zawi al-albab fi sharh bidayat al-tullab*, **a treatise on astronomy**
North Africa, 19th Century
Arabic manuscript on European watermarked paper, 59 leaves, 20 lines to the page written in *maghribi* script in black ink, verses of poetry and significant sentences picked out in red, occasional commentaries written in outer margins, catchwords, small areas of waterstaining mostly restricted to outer margins, modern blind-tooled leather, some staining, spine repaired, with flap
252 x 159 mm.
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

144

145

144 •
Abu'l-Fadl 'Iyad bin Musa bin 'Iyad al-Yahsubi (d. 1149), *al-Shifa fi Ta'rif Huquq al-Mustafa*, a popular biography of the Prophet Muhammad, copied by the scribe 'Umar bin Muhammad bin 'Umar Kashif
Ottoman, provincial, dated AH 1264/AD 1847-48
Arabic manuscript on paper, 497 leaves, 19 lines to the page written in *naskhi* script in black ink, significant words and sentences picked out or underlined in red, inner margins ruled in red and gold, catchwords in wide outer margins, one illuminated headpiece in colours and gold, some dampstaining towards the end, late 18th/19th Century 'Monastery of Mount Lebanon' dark brown gilt covers laid down on modern reddish-brown binding, spine repaired, doublures and flyleaves of marbled paper
234 x 150 mm.
£1,000 - 2,000
€1,200 - 2,400
US$1,600 - 3,200

Another copy of this work dated 17 February 1365 is in the Chester Beatty Library, Dublin. See A. Arberry, *A Handlist of the Arabic Manuscripts*, Dublin 1955, p. 42, no. 3104. See also Brockelmann, *GAL*, I, 369; Suppl. I, 630.

145 •
An illuminated *ijazet* (certificate) written in *thuluth* and *naskhi* scripts with the detailed colophon mentioning the names of the scribe and teachers Husain Sazai, Muhammad al-Rushdi and Ibrahim Namiq
Ottoman Turkey, Constantinople, Saray Hamayuni (Imperial Palace), dated AH 1262/AD 1845-46
Arabic manuscript on paper, text written in three lines of *thuluth* followed by two lines of *naskhi* script, illuminated cornerpieces containing European-style floral sprays, inner margins ruled in gold, outer borders of green board decorated with intertwining floral motifs in gold, in mount, framed, 170 x 215 mm.; and **a calligraphic composition depicting two birds incorporating invocations to God and the Prophet Muhammad, signed by Vali Baba, Ottoman Turkey, dated AH 1312/AD 1894-95**, ink drawing on board, cornerpieces and outer borders decorated with European-style floral sprays in gold on a blue ground, in mount, framed
265 x 340 mm.(2)
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

146

146 •
A calligraphic composition signed by Mehmed Ali Efendi Çirçili
Ottoman Turkey, dated AH 1288/AD 1871-72
Arabic manuscript on paper, the text consisting of a verse from the Qur'an written in mirror image in *thuluth* script in black ink on a grey ground, orange border, outer border with stylised rococo sprays in yellow on a dark blue ground, framed
305 x 420 mm.
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

The text consists of Qur'an, *sura* XXI, verse 30. Mehmet Ali Çirçili (d. 1906) was a pupil of the celebrated calligrapher Shefiq Bey. See Mahmud Kemal Inal, *Son Hattatlar*, Istanbul 1955, pp. 232-233.

147

147
A découpage composition (*kati*) of the names of the Seven Sleepers (*Ashab al-kahf*) and their dog Qitmir, attributed to Cemil ibn Halim Basha
Ottoman Turkey, 19th Century
découpage composition in Arabic laid down on paper, stylised floral border in watercolour, framed
295 x 410 mm.
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

Découpage compositions were popular in the Ottoman Empire in the 19th Century. The present lot refers to the idea of Islam as the *safinat al-najat*, lifeboat, as mentioned in the *hadith*. On découpage, see Gulbun Mesara, *Turk Sanatinda Ince Kagit Oymaciligi*, Istanbul 1991. On the Seven Sleepers in Islamic tradition, see H. Kandler, *Die Bedeutung der Siebenschläfer (Ashab al-kahf) im Islam*, Bochum 1994.

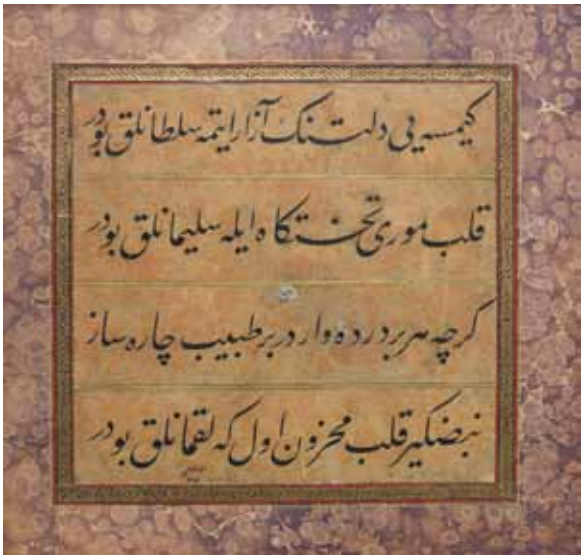
The name of the artist appears in a cartouche and mentions his affiliation with the Imperial Band. A découpage composition by the same artist, dated AH 1317, was sold at Christie's, *Art of the Islamic and Indian Worlds*, 6th October 2009, lot 228.

148

148 •
A calligraphic composition signed by Vehic Efendi
Ottoman Turkey, 19th Century
Arabic manuscript on paper, the text consisting of an invocation in *jali thuluth* in gold on a black ground within a central roundel, the border consisting of stylised profuse floral and vegetal motifs incorporating the headgear of the sufi order, framed
275 x 275 mm.
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

The text consists of an invocation to the founder of the Sa'diyya sufi order: *Ya hadrat-i sultan shaykh Sa'd al-Din al-Jabawi*. He is buried in a shrine complex on the Golan. The order became widespread in Ottoman territory from the mid-18th Century onwards.

Vehic Efendi was employed as a scribe at Divani Humayun. See Mahmud Kemal Inal, *Son Hattatlar*, Istanbul 1955, pp. 456, 458.



149 •
Five Ottoman calligraphic exercises: A. an illuminated panel of *nasta'liq* script, signed by Khulusi
Turkey, dated AH 1347/AD 1928-29
Ottoman Turkish manuscript on marbled paper laid down on card, 4 lines of elegant *nasta'liq* script in black ink, interlinear gilt rules, inner margins decorated with a knotted rope motif in gold and some colour, outer borders of marbled paper, small tears crudely repaired, framed, 360 x 370 mm.; **B. the *bismallah* written in *thuluth* script in gold on black board, signed by Hamid, Turkey, dated AH 1374/AD 1954-55**, framed, 168 x 403 mm.; **C. a practice sheet (*siyah mashq*), with sayings of the Prophet, Ottoman Turkey, 19th Century**, written on paper laid down on an album page with outer borders of marbled paper, framed, 130 x 215 mm.; **D. an album page of *thuluth* and *naskhi* scripts, Ottoman Turkey, 19th Century**, double interlinear and intercolumnar rules in gold, innner margins of marbled paper, outer borders of yellow card sprinkled with gold, framed, 190 x 260 mm.; **E. an album page of *thuluth* and *naskhi* scripts , consisting of Hadith (sayings of the Prophet), Ottoman Turkey, late 18th/19th Century**, Arabic manuscript on paper laid down on card and decorated with two illuminated cornerpieces and stylised floral sprays, some waterstaining, in mount, framed
90 x 185 mm.(5)
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

150

151

150 •
A large illuminated Qur'an copied by the scribe Muhammad Husain, a resident of Lahore
Mughal India, probably Lahore, dated 22nd Rajab 1099/22nd May 1688
Arabic manuscript on paper, 453 leaves, 11 lines to the page written in clear *naskhi* script in black ink with diacritics and vowel points in red and black, gold discs decorated with blue and red dots between verses, double interlinear rules in gold with gilt decoration, inner margins ruled in blue and gold and decorated with intertwining vegetal motifs in gold, catchwords, illuminated circular devices in outer margins, commentaries written diagonally in a neat *naskhi* script, *sura* headings written in *thuluth* script in white within gilt cartouches which are in turn placed within an illuminated rectangular panel, one double-page illuminated frontispiece richly decorated with arabesques and floral motifs in colours and gold, lower left corner damaged with loss of illuminated area, worming crudely repaired, some repairs, later red leather with green velvet cover and stamped central medallions, cornerpieces and panels
344 x 202 mm.
£3,000 - 5,000
€3,600 - 5,900
US$4,700 - 7,900

151 •
An illuminated Qur'an
Mughal India, 17th Century
Arabic manuscript on paper, 480 leaves, 11 lines to the page written in elegant *naskhi* script in black ink with diacritics and vowel points in red and black, illuminated markers between verses, remargined, inner margins ruled in light blue and gold, the words *khams* and *ushr*, indicating the end of every fifth and tenth verse, written diagonally in gold in outer margins, extensive commentaries written diagonally in small *shikasteh* script, *sura* headings written in *thuluth* in gold within undecorated rectangular panels, one illuminated frontispiece in colours and gold, worming, some smudging, waterstaining, some crude repairs, red morocco with stamped central medallions, cornerpieces and panels of gilt paper onlay, edges worn, some worming, spine repaired, with flap, repaired
219 x 145 mm.
£2,500 - 3,500
€3,000 - 4,200
US$3,900 - 5,500

152

153

152 •
An illuminated Qur'an copied by Muhammad Reza bin Muhammad Taqi al-Tabrizi, better known as Miskin al-Qalandar
India, dated 12th Jumada al-Awwal 1163/19th April 1750
Arabic manuscript on gold-sprinkled paper, 247 leaves, 15 lines to the page written in elegant *naskhi* script in black ink with diacritics and vowel points in red and black, small illuminated rosettes decorated with blue dots between verses, inner margins ruled in gold, catchwords, illuminated devices including the words *hizb, juz* and *nisf*, *sura* headings written in elegant *thuluth* script in white incorporated within illuminated rectangular panels, one illuminated frontispiece in colours and gold preceded by two elaborate central medallions in gold, some worming crudely repaired otherwise in good condition, brown leather gilt, worn, doublures and flyleaves of marbled paper
246 x 148 mm.
£3,000 - 5,000
€3,600 - 5,900
US$4,700 - 7,900

The colophon states that this is the 92nd Qur'an that the scribe has copied.

153 •
An illuminated Qur'an copied by Husain bin Muhammad 'Ali, better known as Mujarrad (the naked one)
India, dated AH 1134/AD 1721-22
Arabic manuscript on paper, 530 leaves, 11 lines to the page written in large *naskhi* script in black ink with diacritics and vowel points in black and red, double interlinear rules in gold with interlinear Persian translation written in small *nasta'liq* script in red, interlinear gilt cloudband decoration, gilt discs with central red dots between verses, inner margins ruled in blue, green and gold, catchwords, *sura* headings written in *naskhi* script in red ink, one illuminated frontispiece in colours and gold, *surat al-Fatihah* written entirely in gold, outer borders of folios 2b-3a richly decorated with intertwining floral and vegetal motifs in gold, some worming, waterstaining affecting the illumination of the frontispiece with loss of small areas of the blue paint, trimmed, some crude repairs, rather browned, red morocco, spine damaged, with flap, detached
280 x 172 mm.
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

154

155

154 •
An illuminated Qur'an copied by Mulla Muhammad
India, 18th Century
Arabic manuscript on paper, 436 leaves, 10 lines to the page written in clear *naskhi* script in black ink with diacritics and vowel points in black ink, interlinear Persian translation written in a cursive script in red, gold discs decorated with blue dots between verses, inner margins ruled in blue and gold, catchwords, extensive commentaries written diagonally in *nasta'liq* script in red or black within gilt cloudbands, *sura* headings written in *thuluth* in red ink, one illuminated frontispiece, preceded by two illuminated medallions, in colours and gold, water damage has caused the removal of the blue pigment, heavily waterstained, some crude repairs, some dampstaining mostly restricted to the lower outer margin, later olive-green leather with stamped central medallions, cornerpieces and bands decorated with floral and vegetal motifs, slightly worn, 280 x 155 mm.; and **an anthology of poetry including verses by Hafiz Shirazi, Shams-ad-Din Tabrizi, Amir Khusrau, Faizi, Jalal Asir, Dara Shikoh and Shah Jahan's answer, Mughal India, dated AH 1136/AD 1723-24**, Persian manuscript in *safinah* form written on gold-sprinkled paper, 135 leaves, approximately 11 lines to the page written in elegant *nasta'liq* script in black ink, inner margins ruled in gold, one illuminated headpiece in colours and gold, headings and names of poets picked out in red, waterstaining and brown staining mostly restricted to outer margins, later red morocco gilt, covers decorated with European-style floral and vegetal motifs, crackled and worn, doublures and flyleaves of modern marbled paper, ownership seal impression above the illuminated headpiece
145 x 70 mm.(2)
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

155 •
An illuminated Qur'an
North India, probably Kashmir, dated AH 1252/AD 1836-37
Arabic manuscript on paper, 376 leaves, 15 lines to the page written in clear *naskhi* script in black ink with diacritics and vowel points in black and red ink, interlinear gilt rules, small gold discs between verses, inner margins ruled in blue and gold, catchwords, cornerpieces in upper corners of each page containing the *sura* title and the *juz* number, *sura* headings written in *thuluth* in black contained within rectangular panels decorated with floral motifs in gold and blue, illuminated frontispiece in colours and gold, four folios detached, corners rather thumbed, some soiling, contemporary floral lacquer binding, front cover damaged and loose, crudely rebacked
195 x 110 mm.
£3,000 - 4,000
€3,600 - 4,800
US$4,700 - 6,300

There is a seal impression of a previous owner, Muhammad Rahim bin Abu'l-Qasim.

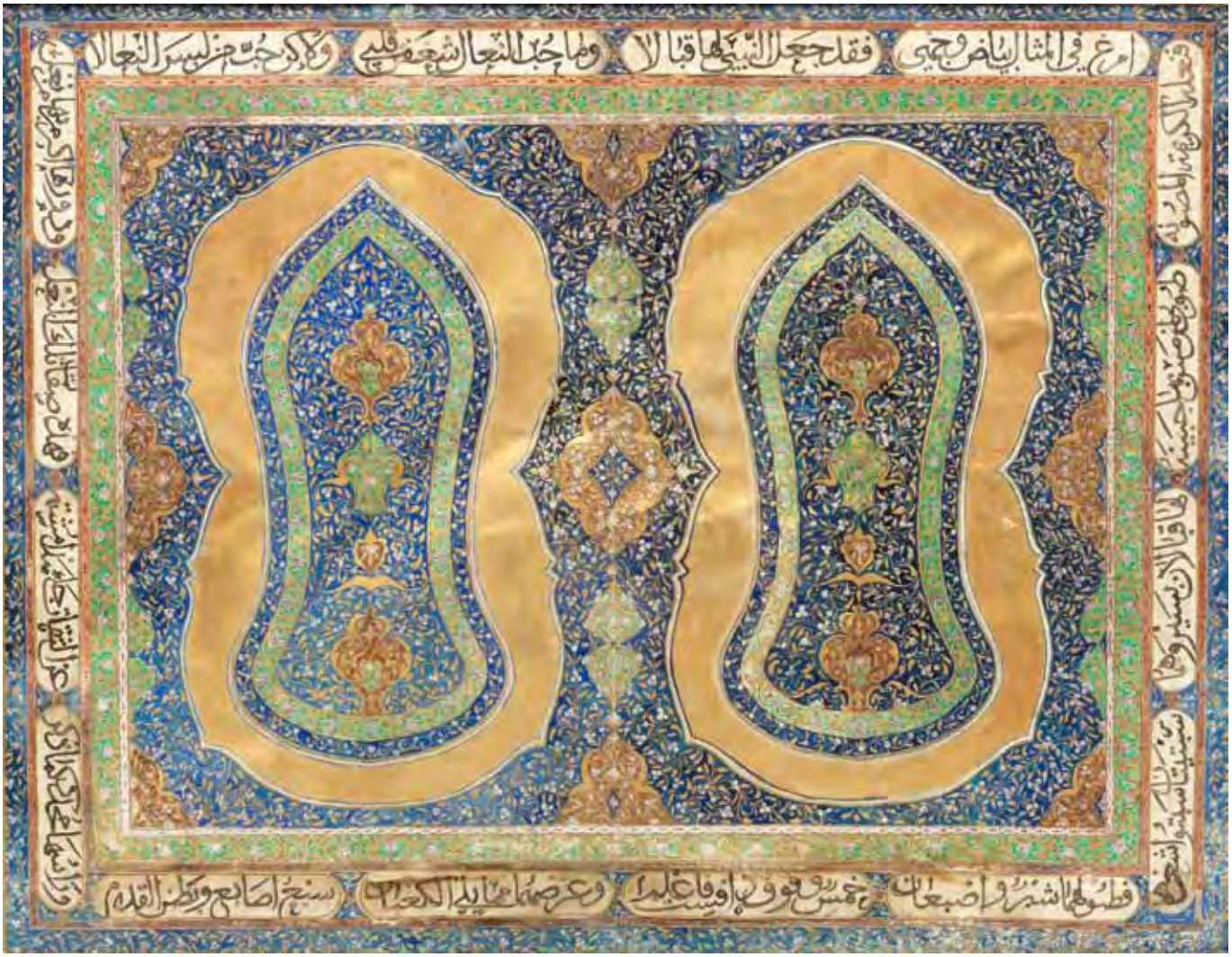
156

157

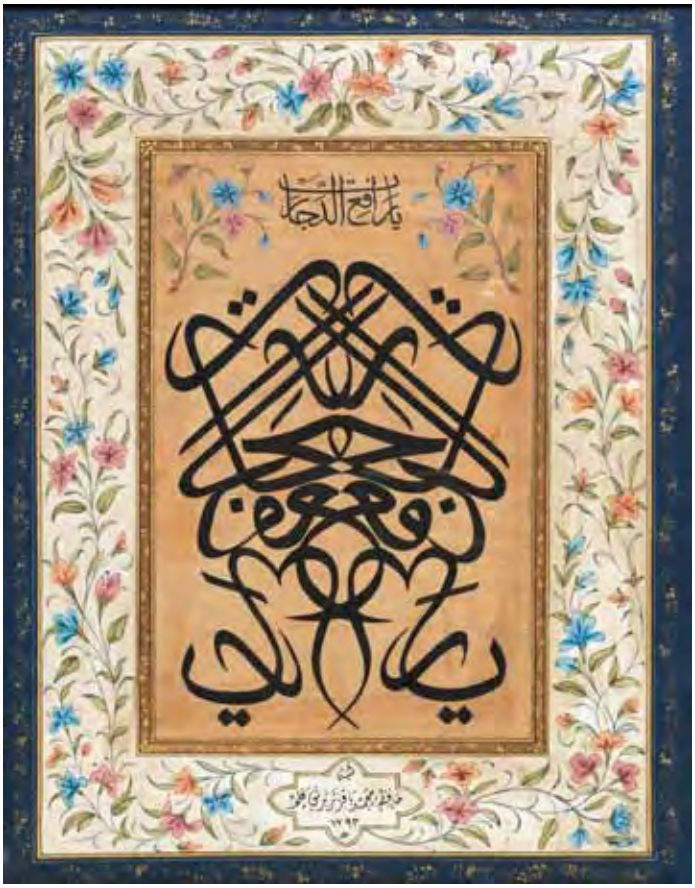
156 •
A collection consisting of four texts: a prayer recited in the morning (*asma' Allah al-husna*), the names of God, and two texts concerning the Imam 'Ali, copied by Muhammad 'Ali ibn Aqa Ghulam Rasul al-Kashmiri
North India, probably Rampur, dated AH 1302/AD 1884-85
Arabic and Persian manuscript on coloured paper, 34 leaves, 7 lines to the page written in *naskhi* and *nasta'liq* script in black ink, double interlinear rules in gold, inner margins ruled in blue, green and gold, catchwords in wide outer margins, four illuminated headpieces in colours and gold, the outer borders of four pages richly decorated with arabesques and floral motifs in colours and gold, some worming mostly restricted to outer margins, repairs to inner margins, corners of two pages damaged and crudely repaired, modern green boards decorated with a vegetal motif
207 x 168 mm.
£1,000 - 1,500
€1,200 - 1,800
US$1,600 - 2,400

157 •
Ismatullah bin A'zam bin 'Abdul-Rasul Anwar, *Khulasat al-hisab/ sharh khulasat al-hisab*, a treatise on mathematics
India, 19th Century
Arabic manuscript on paper, 60 leaves, 27 lines to the page written in *nasta'liq* script in black ink, significant words and sentences underlined in red, catchwords in wide outer margins, two folios detached, numerous commentaries written diagonally in outer margins, colophon added at a later date, stating that this manuscript was copied in Najaf and dated AH 1192/AD 1778-79, brown morocco covers, repaired
245 x 159 mm.
£1,500 - 2,000
€1,800 - 2,400
US$2,400 - 3,200

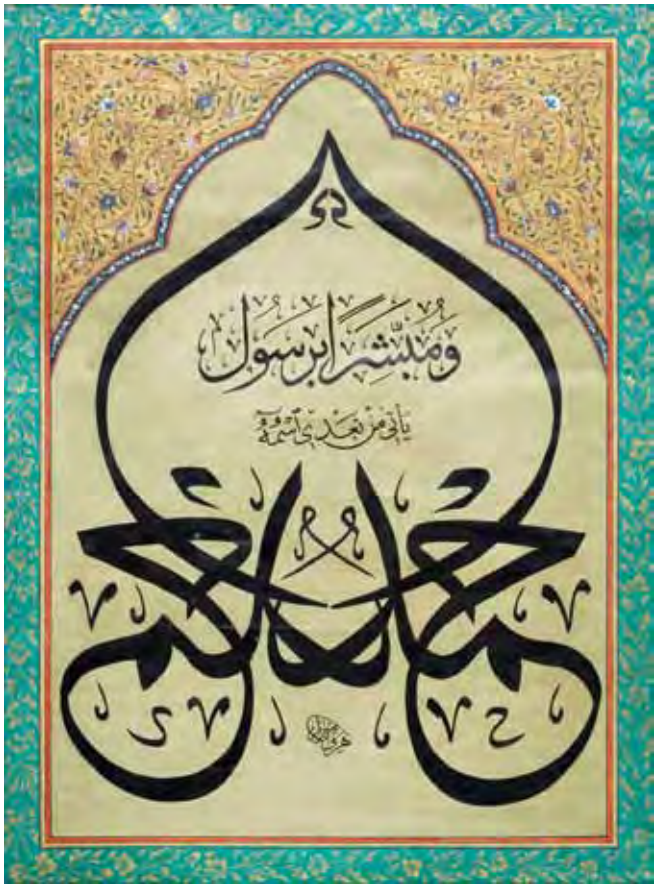
The text states that the author, a resident of Shaharnafur [Siharnafur?], near Delhi, completed this commentary on 19th Dhu-Hijja 1086/4th March 1676.



158 •
A large illuminated diagram of the sandals of the Prophet Muhammad
India, probably Deccan, late 18th Century/19th Century
coloured drawing with the use of some gold on paper, the entire surface richly decorated with intertwining floral and vegetal motifs in gold and some colour on a dark blue, green and brown ground, outer borders with panels containing the description of the Prophet's feet and sandals written in Arabic in *naskhi/thuluth* script, small areas retouched, waterstaining resulting in the loss of the blue pigment, creased, in mount
426 x 540 mm.
£3,000 - 5,000
€3,600 - 5,900
US$4,700 - 7,900



159



160

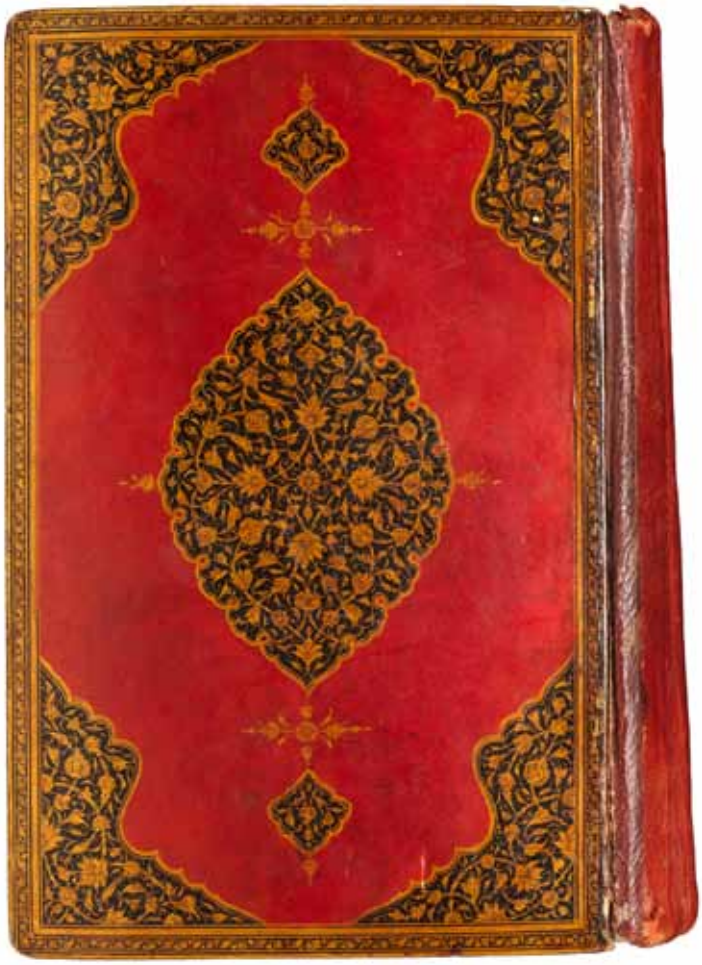
159 •
A calligraphic composition signed by Muhammad Baqir Zirrin Qalam
Deccan, Hyderabad, dated AH 1294/AD 1877
Arabic manuscript on paper, the text consisting of an invocation to God written in mirror image in *diwani* script in black ink on a brown ground, the border with naturalistic floral sprays on a white ground, blue outer border with stylised undulating floral motif in gold, framed
343 x 278 mm.
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

The text, an invocation to God, reads *ya rafi'a al-darajat*, O Raiser of Dignity.

On Muhammad Baqir Zirrin Qalam, see W. H. Siddiqi & A. Rampuri, *Muraqqa' Khushnawisan*, Rampur 2007, p. 223.

160 •
A calligraphic composition signed by Mirza Herati
Afghanistan, 19th Century
Arabic manuscript on paper, the composition consisting of a verse from the Qur'an written in mirror image in *thuluth* script in black ink on an olive green ground, within a *mihrab*-shaped arch, the spandrels with intertwining floral motifs, outer border with stylised floral motifs in gold on a blue-green ground, framed
465 x 345 mm.
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

The text consists of Qur'an, *sura* LXI, verse 6. On Mirza Muhammad Ali Herati, see Aziz al-Din Wakili, *Huner-i khatt dar Afghanistan dar do qarn akhir*, Kabul 1342, p. 52.



161

162

161 •
An illuminated Qur'an
Persia, 18th Century
Arabic manuscript on paper, 359 leaves, 12 lines to the page written in neat and clear *naskhi* script in black ink with diacritics and vowel points in red and black, gold discs decorated with blue and red dots between verses, double interlinear rules in gold with Persian translation written in small *nasta'liq* script in red, inner margins ruled in green, red, blue and gold, catchwords, occasional illuminated devices, extensive commentaries neatly written diagonally and horizontally in small *nasta'liq/shikasteh* script in wide outer margins, *sura* headings written in *thuluth* script in red within gilt cartouches which are in turn incorporated into illuminated rectangular panels, one illuminated frontispiece in colours and gold, discoloration, corners rather thumbed, lacquer binding with covers decorated wtih central medallions and cornerpieces of intertwining stylised flowerheads and serrated leaves in gold on a black ground within a red field, spine damaged and repaired
234 x 150 mm.
£4,000 - 6,000
€4,800 - 7,100
US$6,300 - 9,500

162 •
An illuminated Qur'an copied by 'Ali Muhammad known as Aqa Jan, son of Haj Ghulam'ali al-Tajir al-Kuzehkanani (Kuzehkanani merchant), a resident of Kashan
Qajar Persia, probably Kashan, dated Thursday 14th Rabi' al-awwal 1225/19th April 1810
Arabic manuscript on paper, 231 leaves, 17 lines to the page written in clear *naskhi* script in black ink with diacritics in red and black, gold roundels decorated with blue dots and red central stars, inner margins ruled in blue and gold, catchwords in wide outer margins, *sura* headings written in *thuluth* script in red on illuminated or gold panels, one illuminated frontispiece in colours and gold, slightly rubbed, corners rather thumbed, creased, later floral lacquer binding, outer borders with prayers to the Prophet Muhammad, His family and the Twelve Imams, doublures decorated with narcissi on a black ground, spine repaired, numerous birth inscriptions and seal impressions
212 x 137 mm.
£4,000 - 6,000
€4,800 - 7,100
US$6,300 - 9,500

The colophon states that this was the third the scribe has copied. He is not otherwise recorded.

There are two seal impressions, one of a certain Ahmad dated AH 1270/ AD 1853-54 (square), and one of Samsam Humayun dated AH 1316/AD 1898-99 (oval), who is unidentified, but must have been a Qajar official with the title Samsam Humayun.

163

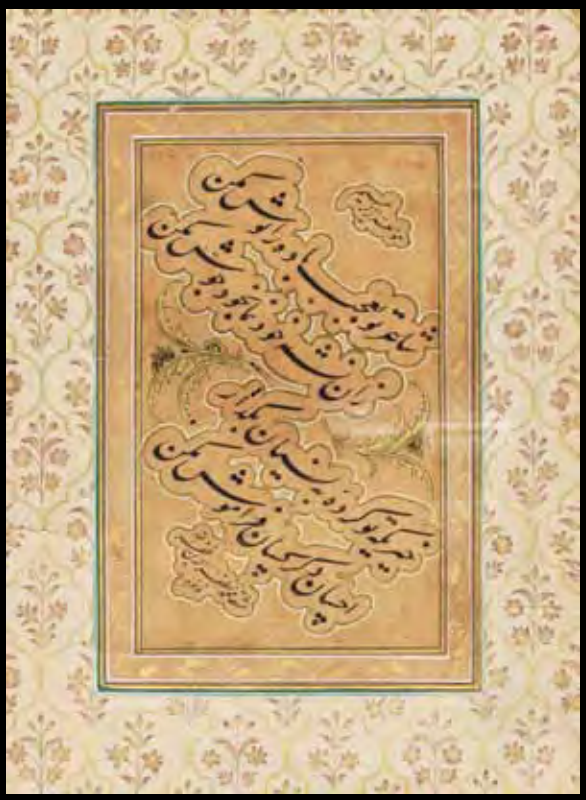
164

163 •
A small illuminated Qur'an copied by Ibn Muhammad Shafi' Ali Qajar Persia, dated AH 1235/AD 1819-20
Arabic manuscript on paper, 235 leaves, 18 lines to the page written in neat *naskhi* script in black ink with diacritics and vowel points in red and black, illuminated markers between verses, inner margins ruled in gold, catchwords, illuminated devices and occasional commentaries written in minute *shikasteh* script in wide outer margins, *sura* headings written in *thuluth* script on a gold ground within illuminated rectangular panels, in good condition, later lacquer binding, covers with central rectangular panels decorated with a 'fleshy leaf' marbled design executed in brown on a red ground, the forms picked out in gold, in the style of Abu Talib, spine repaired, doublures with central medallions decorated with floral and vegetal motifs in gold on a black ground
122 x 74 mm.
£3,000 - 4,000
€3,600 - 4,800
US$4,700 - 6,300

Compare the design of the lacquer covers of the binding with the top and sides of a pen box dated 1857-58 in the Khalili Collection: see Khalili, Robinson & Stanley, *Lacquer of the Islamic Lands, Part One*, pp. 224-225, nos. 177 and 178.

164*
An illuminated Qajar marriage contract between Aqa Muhammad Sadiq ibn Aqa Farajallah to Shahrbanu Khanum Persia, dated 20th Dhu'l Qa'da 1322/26th January 1905
Persian and Arabic manuscript on paper, 5 leaves, 6 lines to the page written in elegant and stylised *jali/thuluth* script in black and red, double interlinear rules with gilt decoration, outer borders with panels containing intertwining vegetal and floral motifs in gold and signatures and seal impressions of the witnesses, one illuminated headpiece incorporating the name 'Ali in mirror image, creased, last two folios with tears in the inner margins, brown morocco, slightly worn, 202 x 122 mm.; and **selected verses from the Qur'an, Ottoman Turkey, second half of the 19th Century**, Arabic manuscript on cream-coloured paper, 20 leaves, last folio left blank, 11 lines to the page written in clear and neat *naskhi* script in black ink with diacritics and vowel points in black, segmented roundels decorated with alternating red and blue dots, inner margins ruled in gold, catchwords, illuminated rectangular panels left blank for the *sura* headings, one illuminated headpiece in colours and gold, creased, some folios detached, yellow boards with doublures and flyleaves of purple paper, creased and slightly worn
246 x 164 mm.(2)
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

165



166

165 •
Muhammad bin Zahid al-Tastari (written as *Tassari*), *Baz-nama*, or *Kitab al-Tadhkira fi 'ilm al-Bayzara*, a treatise of falconry dedicated to Sultan Uways Mirza Mu'tamid al-Dawla, Governor of Fars, copied by Alireza al-Husaini al-Shirazi
Qajar Persia, dated Rabi' al-Thani 1308/November-December 1890
Persian manuscript on polished cream-coloured paper, 55 leaves, 9 pages at the end left blank, 14 lines to the page written in neat *naskhi* script in black ink with significant words and sentences in Arabic picked out in red, headings picked out in blue or red, inner margins ruled in blue and gold, catchwords written in *nasta'liq* in wide outer margins, illuminated headpiece in colours and gold, creased, rodent damage to edges, red morocco gilt, spine worn, small areas of pitting to covers, doublures of patterned European paper
217 x 137 mm.
£4,000 - 6,000
€4,800 - 7,100
US$6,300 - 9,500

The text consists of an introduction and four sections on rearing falcons according to Western, Indian, Turkish and Persian philosophers, each with subdivisions, headed in red and blue.

According to the preface, in this manuscript (folios 6v-7r), the translator is Muhammad Zahid Tastari (written as Tassari) who was requested by his patron to translate al-Kindi's work. Some scholarly opinion holds that the work was translated by Muhammad 'Ali ibn Abi Talib Hazin Lahiji (1691-1767), itself a section from the *tadhkirah al-ra'i*, also known as *tadhkira al-Kindi*, by 'Ala' al-Din Kindi Dimashqi (640-716), the same work as that known as *baz-nameh-ye tastari*. Others hold that the translation of al-Kindi's work was by Muhammad Zahid Shushtari, or that it was dedicated to Shaykh Hasan Jalayer Ilkhani. The only recorded copy is in the Malik Library in Tehran, dated rajab 1269/April-May 1853.

This manuscript was copied for the cousin of Nasir al-Din Shah (as mentioned in the colophon), Sultan Uways Mirza Mu'tamid al-Dawla, Governor of Fars (d. 1892). He was a son of Farhad Mirza Mu'tamid al-Dawla. He was titled Ihtisham al-Saltana in 1873 and accompanied Nasir al-Din Shah on his trip to Europe in the same year. He was appointed Governor of Fars in 1887 and in the same year after his father's death, he was given his father's title Mu'tamid al-Dawla. He kept his post as Governor of Fars till 1891. (See Mehdi Bamdad, *Dictionary of National Biography of Iran, 1700-1900*, Tehran, 1966, pp. 74-5).

The scribe is recorded as a *nasta'liq* calligrapher of Shiraz and a private scribe to the governor of Fars Farhad Mirza Mu'tamid al-Dawla (father of Sultan Uways Mirza) for whom he copied many texts. His dated works range between AH 1270/AD 1853-54 and AH 1297/AD 1879-80, making this manuscript his latest recorded work and the only one in *naskhi* script. (See Mehdi Bayani, vol. 2, Tehran 1346, pp. 461-63).

166 •
A calligraphic album page in *nasta'liq* script, signed by Muhammad Muzaffar al-Din
Persia, dated AH 1285/AD 1868-69
Persian manuscript on paper, four lines written diagonally in *nasta'liq* script in black ink within cloudbands on a buff ground, inner border with gold vegetal motifs, laid down on an album page with floral sprays within cartouches, framed
260 x 185 mm.
£800 - 1,200
€950 - 1,400
US$1,300 - 1,900

167 •
A group of eight illustrated leaves from a manuscript of Nizami's *Khamsa*
Persia, circa 1830-50
Persian manuscript on paper, written in four columns of *nasta'liq* script in black ink without intercolumnar rules, illustrations in gouache with use of gold, margins ruled in colours, framed
leaves 263 x 165 mm. and slightly smaller(8)
£6,000 - 8,000
€7,100 - 9,500
US$9,500 - 13,000

Provenance:
Sotheby's, *Arts of the Islamic World*, 12th October 2000, lots 78, 79.

168 •
Five Persian calligraphic exercises: A. an illuminated album page of *nasta'liq* script, signed by Ahmad al-Tabrizi Persia, dated AH 1286/AD 1869-70
Persian manuscript on paper, four lines of *nasta'liq* script written diagonally in black ink within cloudbands, against a ground of floral motifs, laid down on an album page with an outer border of floral motifs in red on a grey-green ground, framed, 300 x 170 mm.; **B. an album page of *nasta'liq* script, signed by Ahmad, Persia, dated AH 1285/AD 1868-69**, Persian manuscript on paper, four lines of *nasta'liq* script written diagonally within margins ruled in red and gold, laid down on an album page with coloured borders, framed, 243 x 175 mm.; **C. an album page of calligraphic exercises in *thuluth/tal'iq* script**, Persian manuscript on paper, text written in two lines of *thuluth/ta'liq* script in black ink, laid down on card, in mount, framed, 143 x 267 mm.; **D. an album page of *shikasteh* calligraphy, signed by [...] Isfahani, Persia, Tehran, dated AH 1134[?]/AD 1734[?],** Persian manuscript on fine cloth, text written within cloudbands on a gold ground, framed, 168 x 104 mm.; **E. a fragment consisting of two lines of elegant *ta'liq* script, the names of the Imams picked out in gold or blue, Arabic text, Persia, 16th Century**, Persian manuscript on cotton, framed 98 x 184 mm.(5)
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

169
A printed diploma of the period of Reza Shah Pahlavi, issued by the Faculty of Officer Training (*daneshkadeh-ye afsari-e ehtiyat*) attached to the Ministry of War (*vezarat-e jang*), awarded to Muhammad Vosuq on completion of the course on Structural Engineering and his attaining the rank of *sutvan-e sevvom-e ehtiyat* (Lieutenant)
Iran, dated 1st farvardin 1317/21st March 1938
printed document on paper, the main text in *nasta'liq* and *naskhi* script, surmounted by a photographic portrait of Reza Shah Pahlavi surrounded by trophies and other martial symbols, the other borders composed of scenes of the Iranian army in combat and on manoeuvres, some creasing, framed
585 x 425 mm.
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

The diploma is signed by three different army officers of the faculty including Major General (*sar lashgar*) Shaqaqi, Major (*sargord*) Arfa' and Captain (*sarvan*) Daftari.

The document is an interesting example of the iconography in use under Reza Shah Pahlavi, outlining his achievements in the fields of industry and the military establishment, depicted in the borders. In addition the document confines itself to the use of verses from the *Shahnamah* rather than any Arabic phrases (in fact there is absolutely no reference to anything Islamic), emphasising the secularising and nationalistic tendencies of the regime and of the dynasty.

169

170
An invitation from the Minister of Court to Lieutenant General Husayn Azmudeh and his wife to attend the Coronation of His Majesty Muhammad Reza Shah Pahlavi and Her Majesty Farah Pahlavi, to be held in the Gulistan Palace at 8.30 am on Thursday 4th aban 1346/26th October 1967
Iran, AD 1967
printed on paper with gold embossing, two sheets, framed together, each page 290 x 210 mm.; framed 430 x 580 mm.; and
an invitation by the Minister of Court Asadullah 'Alam to attend a special ceremony held at the tomb of Reza Shah, the Founder of the Pahlavi Dynasty before His Majesty Muhammad Reza Pahlavi Aryamehr, Her Majesty Farah Pahlavi and Crown Prince Reza Pahlavi, on the morning of Sunday 1st farvardin 1355/21st March 1967, in a turquoise binding with the Pahlavi crown within a roundel and rococo style motifs embossed in gold, with the inscription *panjahomin sal-e shahanshahi-e pahlavi 1355*, 'Fiftieth year of the Pahlavi Monarchy [Dynasty?] 1355/1976'
315 x 145 mm.(2)
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

The second invitation is for the first event of the celebrations marking the 50th anniversary of the Pahlavi Dynasty.

170

171

172

171 •
A calligraphic composition signed by Salih Namiq Shamakhi
Southern Caucasus, Azerbaijan, dated AH 1301/AD 1883-1884
Arabic manuscript on paper, the text consisting of verses from the Qur'an and other phrases written in bold *thuluth* script in black ink variously within cartouches and a roundel, against a background of stylised floral motifs in dull gold on a maroon ground, narrow zigzag border, framed
450 x 310 mm.
£1,000 - 2,000
€1,200 - 2,400
US$1,600 - 3,200

The text consists of Qur'an, *sura* VII, verse 29, and XXVII, verse 19. The roundel contains the phrase *Huwa al-hayy*, He is the Living One.

The epithet Shamakhi refers to Shamakha, capital of the Azeri Khanate of Shirvan-Shamakha. It was one of the major centres of Islamic culture in the southern Caucasus until a devastating earthquake in 1859.

172 †
A portrait of an Algerian revolutionary leader, possibly Ahmed Bey ben Mohamed Chérifby, G. Bollant after an original by Maximilien David
France, dated 1861
oil on copper, oval, inscribed *G. Bollant d'apr. Max. David 1861*, brass rococo style frame
172 x 120 mm.
£800 - 1,200
€950 - 1,400
US$1,300 - 1,900

Ahmed Bey ben Mohamed Chérif (c. 1784 - c. 1850) was the last Ottoman Bey of Constantine, Algeria, ruling from 1826 to 1848. Appointed bey of Constantine in 1826, he modernized the country focusing on the army. He led the Algerian resistance against the French occupation forces in the East of the Algeria with the aid of Hussein Pasha and, after the capture of Algiers, he retired in his province to Constantine. He organized the defence of Constantine, Algeria, and led several battles against the French army.

173 † Y

A miniature portrait of the leader of the Bahai faith, Baha'u 'llah, signed P. Coccia, dated 1914

gouache on ivory, signed *P. Coccia, Roma*, backed with paper, inscribed with artist's name and address in Rome, second layer of paper on reverse inscribed *Bahalullah Acca 1914*, in gold mount, glazed
30 mm. diam.

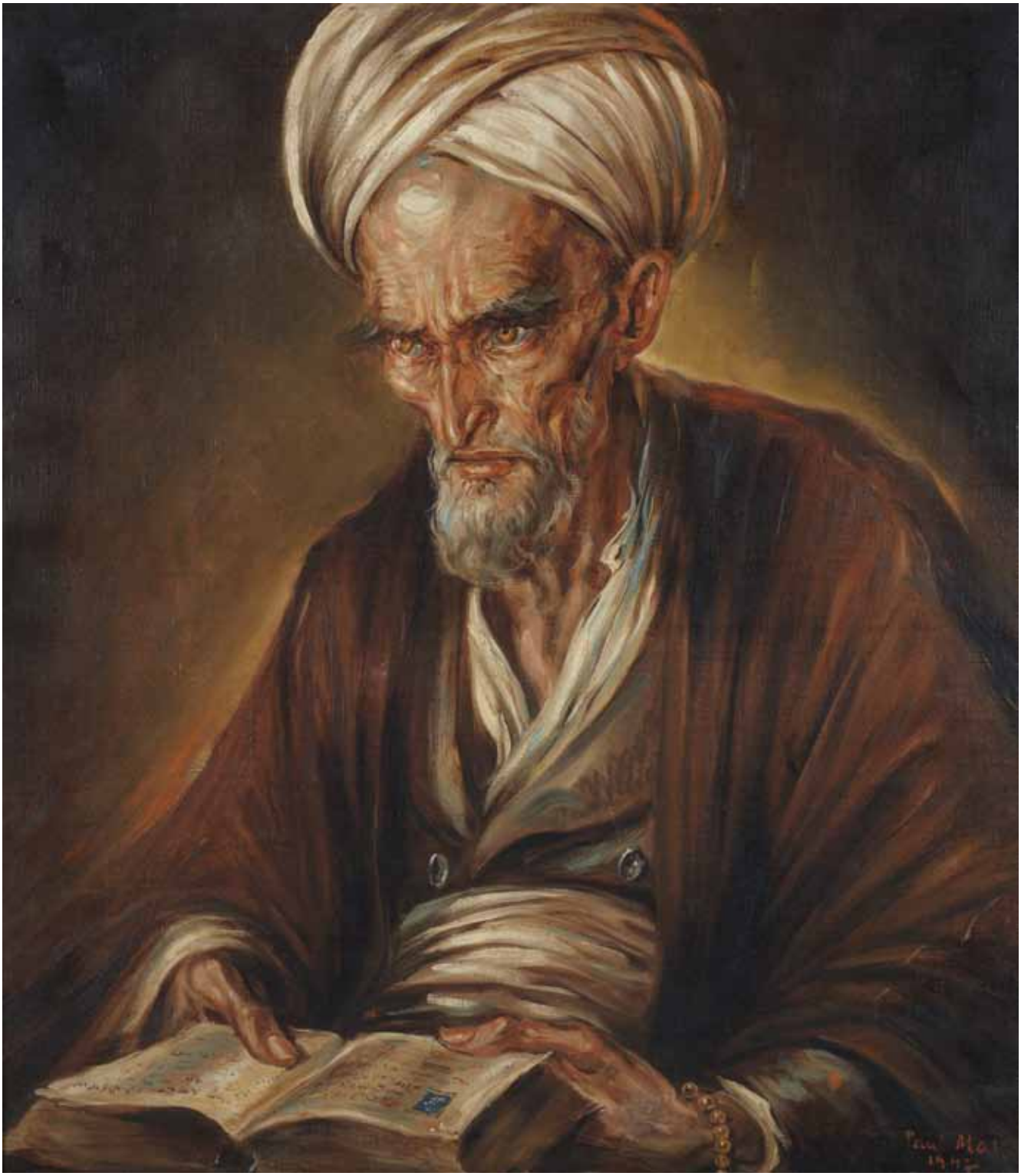
£10,000 - 15,000
€12,000 - 18,000
US$16,000 - 24,000

The Bahá'í Faith was founded by Bahá'u'lláh in mid-19th-century Persia. Shortly thereafter he was expelled from Tehran to Baghdad, in the Ottoman Empire and then to Constantinople and then to Adrianople (now Edirne). In 1863, at the time of his banishment from Baghdad to Constantinople, Bahá'u'lláh declared his claim to a divine mission to his family and followers. Beginning in 1866, he began declaring his mission as a Messenger of God in letters to the world's religious and secular rulers, including Pope Pius IX, Napoleon III, and Queen Victoria.

In 1868 Bahá'u'lláh was banished by Sultan Abdülâziz a final time to the Ottoman penal colony of 'Akká, (Acre) in present-day Israel, and which the inscription "Acca" on our miniature undoubtedly refers. Towards the end of his life he was allowed to live in a home near 'Akká, while still officially a prisoner of that city. He died there in 1892.

Bahá'u'lláh's *Kitáb-i-Aqdas* and *The Will and Testament of 'Abdu'l-Bahá* written by his son, the subsequent leader, are foundational documents of the Bahá'í administrative order.

Italian painter Pompeo Coccia (d.1960), primarily a painter of religious scenes, must have executed this portrait while still a young man and possibly from a photograph as it is dated 22 years after Bahá'u'lláh's death. Coccia is best known for having painted the murals on the walls of the Breakfast and Powder rooms at Chinqua Penn Plantation in North Carolina, the stately home of millionaire eccentrics Jeff and Betsy Penn. Coccia came at the Penn's request from Rome, and spent several months completing work at the Plantation in Reidsville sometime during the two years it took the couple to build their home in the 1920s.



174
Paul Mak (Russian, 1891-1967)
A Mullah reading the Qur'an
oil on canvas, signed and dated 1947, *Brussels*[?] lower right, verso with gallery label of IEGOR, Belgium, framed
80 x 70 cm.
£7,000 - 10,000
€8,300 - 12,000
US$11,000 - 16,000

175
Huguette Caland (Lebanon, b. 1931)
Abstract
oil on canvas, framed
99 x 78.5 cm.
£10,000 - 15,000
€12,000 - 18,000
US$16,000 - 24,000

Provenance: Collection of Professor John Carswell.

Huguette Caland, born in Beirut in 1931, was the daughter of the first president of Lebanon, Bechara el-Khoury. is a uniquely gifted modern Lebanese artist. She has lived an isolated, introspective life; she was heavily overweight and very self-conscious, which led to a period of intense self-examination and insecurity. Caland's mother died in 1960 when she was only 29 years of age, forcing her to care for her dying father over a period of four years. She has said that she still has vivid memories of being near to someone who was dying so slowly, contributing deep physical emotions to her pieces.

In the 1960s, at the time when this piece was painted, Caland went through a period where she was exploring the perception of her own body, the human anatomy and the physical interactions. Between the years of 1964 to 1968, during her time in the Art Department at the American University of Beirut, she was taught how to draw by John Carswell, who was later given this piece as a gift. This abstract painting has similarities to other pieces from Caland's first period, when she lived in Kalisk, such as 'Maameltein' (*Huguette Caland Works 1964-2012*, Exhibition Catalogue, Beirut Exhibition Centre Solidere, January 14-February 28, 2012, Beirut, 2013, p. 48) and 'Tete-a-tete' (*ibid.*, p. 52).

176
Fahrelnissa Zeid (Turkish, 1901-91)
Free Elements
oil on canvas, framed, gallery label verso
63 x 75.5 cm.
£7,000 - 10,000
€8,300 - 12,000
US$11,000 - 16,000

Provenance: a gift from Fahrelnissa Zeid to her physician, Dr Alfred Alexander, circa 1957.

Exhibited: *Inaugural Exhibition of Paintings, Coloured Indian Inks and Painted Stones by Fahr-el-Nissa*, Lord's Gallery, London, 5th June - 5th July 1957, cat. no. 20.

177
Effat Nagy (Egyptian, 1905-1997)
Figures
oil on board, signed and dated 1959, framed
68.5 x 46.5 cm.
£6,000 - 8,000
€7,100 - 9,500
US$9,500 - 13,000

Provenance: UK private collection since the 1960s.

178
Adli Rizkallah (Egyptian, b. 1939)
Three nudes
watercolours on paper, signed in Arabic, two dated '88 in English and Arabic, framed together; with a 1986 exhibition catalogue of the artist's work
168 x 125 mm. and slightly smaller; frame 31 x 55 cm.(2)
£1,500 - 2,000
€1,800 - 2,400
US$2,400 - 3,200

Provenance:
Private UK collection.

177

178

179

180

179
A Mohtashem Kashan carpet,
Central Persia, circa 1890,
283cm x 222cm
£15,000 - 20,000
€18,000 - 24,000
US$24,000 - 32,000

180
A part silk Tehran carpet,
Central Persia, circa 1950,
335cm x 223cm
£5,000 - 7,000
€5,900 - 8,300
US$7,900 - 11,000

181
A Kirman lavar prayer rug,
South East Persia, circa 1910,
240cm x 150cm
£6,000 - 8,000
€7,100 - 9,500
US$9,500 - 13,000

181

182
An early 18th century Karabagh carpet,
South Caucasus,
480cm x 228cm
£30,000 - 40,000
€36,000 - 48,000
US$47,000 - 63,000

This carpet belongs to a well-documented group of carpets that share the same field design, blue ground and yellow borders. A number of comparable examples are published including Charles Grant Ellis, Early Caucasian Rugs, pl.18, Serare Yetkin, Early Caucasian Carpets in Turkey, vol.I, pl.59, E. Heinrich Kirchheim , Orient Stars, A Carpet Collection, no.74, Christies London, 23 April 2013, lot 43 and 11 February 1998, lot 30.

183
A Ziegler carpet,
West Persia, circa 1890,
450cm x 436cm
£4,000 - 6,000
€4,800 - 7,100
US$6,300 - 9,500

184
A Mohtashem Kashan silk rug,
Central Persia, circa 1890,
209cm x 126cm
£6,000 - 8,000
€7,100 - 9,500
US$9,500 - 13,000

183

184

185

186

187

185
A Mohtashem Kashan carpet,
Central Persia, circa 1890,
284cm x 222cm
£16,000 - 20,000
€19,000 - 24,000
US$25,000 - 32,000

186
A Fereghan rug,
West Persia, circa 1900,
195cm x 130cm
£5,500 - 8,500
€6,500 - 10,000
US$8,700 - 13,000

187
A pair of Nain rugs,
Central Persia, circa 1940,
220cm x 143cm
£8,000 - 12,000
€9,500 - 14,000
US$13,000 - 19,000

188

189

188
A Tabriz carpet,
North West Persia, circa 1920,
470cm x 320cm
£4,000 - 6,000
€4,800 - 7,100
US$6,300 - 9,500

189
A Mohtashem Kashan rug,
Central Persia, circa 1890,
203cm x 130cm
£5,500 - 6,500
€6,500 - 7,700
US$8,700 - 10,000

190
A Feraghan Sarouk carpet,
West Persia, circa 1890,
428cm x 326cm
£22,000 - 28,000
€26,000 - 33,000
US$35,000 - 44,000

190

191

192

191
A Kirman carpet,
South East Persia, circa 1910,
352cm x 255cm
£7,000 - 10,000
€8,300 - 12,000
US$11,000 - 16,000

This example is based on a Gobelin tapestry showing a mythological scene with two main figues and a border including portraits. A similar example sold Christies London, February 1978.

192
A Serapi carpet,
North West Persia, circa 1880,
338cm x 276cm
£6,000 - 8,000
€7,100 - 9,500
US$9,500 - 13,000

193
A Mohtashem Kashan prayer rug,
Central Persia, circa 1890,
207cm x 138cm
£10,000 - 15,000
€12,000 - 18,000
US$16,000 - 24,000

193

194

195

194
A Tabriz carpet,
North West Persia,
375cm x 270
£15,000 - 20,000
€18,000 - 24,000
US$24,000 - 32,000

195
A Kirman carpet,
South East Persia, circa 1900,
373cm x 283cm
£4,000 - 6,000
€4,800 - 7,100
US$6,300 - 9,500

196
An Agra carpet,
North India, circa 1900,
350cm x 250cm
£12,000 - 18,000
€14,000 - 21,000
US$19,000 - 28,000

196

197

198

197
A Mohtashem Kashan carpet,
Central Persia, circa 1890,
330cm x 230cm
£18,000 - 25,000
€21,000 - 30,000
US$28,000 - 39,000

signed in Farsi, KHARKHANEE A'LA? and dated AH'92, 1876 AD.

198
A Serapi carpet,
North West Persia, circa 1880,
422cm x 354cm
£12,000 - 18,000
€14,000 - 21,000
US$19,000 - 28,000

199
A Serapi carpet,
North West Persia, circa 1880,
394cm x 280cm
£12,000 - 18,000
€14,000 - 21,000
US$19,000 - 28,000

199

200

200
A rare grey schist seated Figure of the emaciated Siddhartha Gandhara, 2nd/3rd Century
expressively carved, seated in *dhyanasana* on a pedestal with his hands in his lap, clad in a long *sanghati* with folds delineated by incised lines, his emaciated torso revealing the ribcage, the face with gaunt cheeks and deep set eyes, the hair pulled into a topknot over the *ushnisha*, with attendants below
26.5 cm. high
£6,000 - 8,000
€7,100 - 9,500
US$9,500 - 13,000

Provenance:
Private UK collection
Formerly in the collection of Nicole Guérin and her late husband J.D.(Dick) van Oonen.

This rare depiction of the Buddha as the renouncer of worldly things is thought to reflect the six-year period of his extreme asceticism and fasting after he left the palace in search of enlightenment. Alternatively, it has also been suggested that the emaciated Buddha is not an iconic representation of this six-year fast but rather it relates to Shakyamuni's actual enlightenment. According to the texts, the Buddha Shakyamuni sat under the *bodhi* tree at Bodh Gaya where he reached enlightenment and subsequently remained in a state of meditation for forty-nine days. He fasted during this whole period. Very few depictions of the starving Buddha from the Gandhara region have been found. There are two images in the Metropolitan Museum of Art, New York - the Head of a Fasting Buddha (inv.no.1987.142.73) and a Seated Torso of a Fasting Shakyamuni (inv.no.1987.218.5). For further discussion see K. Behrendt, *The Art of Gandhara in the Metropolitan Museum of Art*, New York 2007, pp. 56-58.

201

201
A buff sandstone fragmentary Head of *Ganesh*
India, Madhya Pradesh or Rajasthan, 10th - 12th Century
the elephant-headed deity depicted with right arm raised holding a noose, his trunk turned to the left, the moon adorning his forehead, wearing a beaded headdress
26 cm. high approx. excluding base
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

Provenance:
Sotheby's London, *Indian, Himalayan and South-East Asian Art*, 24th November 1986, lot 177.

202

202
A bronze Figure of Vishnu
Northeastern India, Pala period, 9th/10th Century
standing on a raised circular lotus base over a rectangular stepped plinth, his mount *Garuda* seated at the centre of the plinth and two female devotees on the left, flanked by two diminutive figures of *Shridevi* and *Bhudevi* on smaller lotus bases, his principal right hand raised in *abhayamudra*, a conch in his principal right hand, his upper hands carrying a wheel and a club, backed by a large oval nimbus
20 cm. high
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

Provenance:
Formerly in the collection of Simon Digby.

203

203
A Jain bronze Shrine of *Parsvanatha*
India, dated Samvat 1317/ circa 1260 AD
on a stepped pedestal, the *tirthankara* seated in *dhyanasana* under a multiple hooded serpent, a pair of entwined serpents below, surrounded by *jinas* and attendants, backed by a flaming arched aureole surmounted by a *stupa* shaped finial, reverse engraved with date and inscription in *nagari* script
14.5 cm. high
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

Provenance:
Formerly in the collection of Simon Digby.

204

205

204
A gilt-bronze seated Figure of Buddha *Shakyamuni*
Tibet, 16th Century
depicted seated in *dhyanasana* on a double lotus throne, right hand in *bhumisparshmudra*, left hand in meditative gesture, dressed in diaphanous robes, elongated earlobes, face with serene expression, hair aranged in tight curls and painted in dark blue, on later wooden base
10 cms. high (excluding base)
£6,000 - 8,000
€7,100 - 9,500
US$9,500 - 13,000

Provenance:
Private UK collection since the 1950s.

205
A bronze Figure of a Walking Buddha
Thailand, Sukothai style, 15th/16th Century
cast with his left hand raised in *abhaya mudra* and his right hand extended along the body in an elegant curve, wearing a *sanghati* with undulating sleeves, his hair arranged in rows of tight curls surmounted by a flaming *ushnisha*, on later square wooden base
27 cm. high (excluding base)
£4,000 - 6,000
€4,800 - 7,100
US$6,300 - 9,500

Provenance:
Private UK collection since 1976.

206
An engraved brass Ewer
Deccan, India, 17th Century
of 'kettle' shape with spiral-fluted bulbous body, on later added circular stepped foot, with serpentine spout terminating in an upturned flower-head, curved handle with a rectangular opening in the centre with everted rim, possibly later hinged domed lid with lotus bud finial, decorated to body with lines of engraved dots along flutes, to neck with floral motifs within arches between narrow bands of lappets, to spout and handle with scrolling foliate motifs
26.5 cms. high
£3,000 - 5,000
€3,600 - 5,900
US$4,700 - 7,900

The "kettle ewer" type with lid and ribbed body has a South Indian origin according to Mark Zebrowski (for a similar example see M. Zebrowski, *Gold, Silver & Bronze from Mughal India*, Alexandria Press, 1997, no 205).

206

207
An unusual gilt-decorated long-handled Carnelian Seal
India, probably Deccan, dated AH 1208/ AD 1793-4
of rectangular form with three lines of inscription on a ground of floral and foliate motifs, the multi-faceted fob engraved with floral vines and one line of inscription, surmounted by a star shaped stone
the seal 3 x 2 cm.
£1,500 - 2,000
€1,800 - 2,400
US$2,400 - 3,200

Inscriptions:
al-mulk al-daula bahadur, the word *jang* and the date AH 1208/ 1793-94; and on the handle, *sadr al-'asr* with the number 43.

Sadr al-'asr indicates that the owner held a high judicial role and the word *jang* suggests a Hyderabad origin.

207

208

209

208
A Mughal steel Push Dagger (*Katar*)
India, 17th - 18th Century
with double edged tapering steel blade, decorated with a long tapering foliate motif issuing from a foliate spray at the forte, the grip decorated with a floral vine overlaid with traces of gold, the hand guards with floral sprays at either end connected by foliate borders
45 cm. length
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

209
A copper overlaid "yak's horn" Huqqa Base (*skardo*)
Balistan, Kashmir, 18th Century
in the form of a yak's horn, with spout, copper and brass fittings at top and bottom incised with floral and foliate scrolling decoration
19.5 cm. high
£3,000 - 5,000
€3,600 - 5,900
US$4,700 - 7,900

For two examples and a discussion of this rare form of huqqa base, see Mark Zebrowski, *Gold, Silver and Bronze from Mughal India*, London, 1997, pp. 243-4, nos. 417 and 418.

A very similar iron huqqa base dated to the 18th century with similar floral mounts is in the collection of the Los Angeles County Museum of Art (inv. M.82.225.1; illustrated in Zebrowski, 1997, no. 145. p. 123).

210

211

210
A Mughal carved steel Sword Fitting (Chape)
India, 17th Century
depicting a rose in repoussé on one side, lilies on the other, a narrow engraved band of scrolling floral vine above, the top triangular section with openwork floral decoration
10 cm. long
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

Provenance:
Christie's South Kensington, *Art and Textiles of the Islamic and Indian Worlds including Works from The Collection of the Late Simon Digby*, 8 April 2011, lot 323.

211
A gem-set openwork gold scabbard Mount
India, 19th Century
set with diamonds, rubies and emeralds in 23.5 carat gold in a dense floral design
20.5 cm. long; 198 g.
£6,000 - 8,000
€7,100 - 9,500
US$9,500 - 13,000

Provenance:
Thomas del Mar, London, *Arms and Armour Sale*, 28th June 2006, lot 263. (The catalogue erroneously mentions the stones as composed of paste but after being examined they have been found to be diamonds, rubies and emeralds.)

212

212

212*
Two resist and mordant dyed cotton Panels
Coromandel Coast, late 18th/ early 19th Century
the first rectangular, the natural field decorated in red, blue and light brown with a trellis comprising lobed flower-filled medallions, with trailing floral vines in the borders, edged with diagonal bands; the second rectangular, the natural ground decorated in red and black, at each end of the central field with a stepped base with a flowering plant flanked by trees against a scale ground, the centre and corners with flower-filled *boteh* amidst trailing floral vines
222 x 148 cm. and 218 x 160 cm.(2)
£3,000 - 5,000
€3,600 - 5,900
US$4,700 - 7,900

213*
Two resist and mordant dyed cotton Panels
Coromandel Coast, early 19th Century
the first rectangular, the natural ground decorated in predominantly red and black, with some pale blue and yellow highlights, each end of the central field with a triangular section depicting a flower-filled oval medallion against a scale ground, with a central rosette and rosettes in each corner, the ground filled with a scrolling floral vine, the outer borders with a design of swags and floral sprigs; the second rectangular, the natural field decorated in red and green, the central area with a repeat rosette design, floral and striped borders
130 x 95 cm. and 234 x 116.5 cm.(2)
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

214*
A large resist and mordant dyed cotton Panel depicting scenes from the Ramayana
Coromandel Coast, 18th/ 19th Century
rectangular, the natural cotton ground with decoration in red and black, upper and lower margins
approx. 544 x 96 cm
£1,500 - 2,000
€1,800 - 2,400
US$2,400 - 3,200

213

213

214

215

215

216

215*
Two mordant and resist dyed cotton Panels
Coromandel Coast, 18th and early 19th century
the first rectangular, the natural field decorated in red and green, the central area with a repeat design of serrated medallions containing a floral sprig, the borders flower-filled and striped; the second rectangular, the natural ground decorated in red and pale blue, the central field with a frieze of trees bearing flowers and foliage with birds perched on the branches, the bottom with mythological beasts, above and below borders of foliate vines, at each end a border of flower-filled triangular sections
352 x 115.5 cm. and 302 x 110 cm.(2)
£2,500 - 3,500
€3,000 - 4,200
US$3,900 - 5,500

216
A Singhalese openwork carved Coconut
Ceylon, 16th/ 17th Century
of spherical form, carved and pierced with a band containing scrolling foliate vines with lotus blossoms, the rim with a band of rosettes, the foot with a band of petal motifs
8.3 cm. high
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

217

218

217
A silk and metal-thread woven Panel
Northern India, late 19th Century
rectangular, woven in polychrome silks on a gold colour ground with horizontal bands depicting a maiden holding a flower within an arch, and above and below a band with paired birds on floral sprays, the outer borders with trellis containing birds and elephants, framed
43.6 x 111.5 cm.
£3,000 - 5,000
€3,600 - 5,900
US$4,700 - 7,900

218 Y
A Vizagapatam ivory inlaid rosewood Writing-Box
India, circa 1750
of rectangular form with slightly sloping hinged lid and smaller hinged compartment with spaces for inkwells, brass handles to each side and brass lock plates at front and back, the later front lock marked 'HOBBS LEVER LONDON', decorated with engraved ivory inlay with a floral spray to the top, the borders with bands of scrolling vines with flowerheads and large foliate motifs, the edges with scrolling foliate vines
42.3 x 34 x 11 cm.
£3,000 - 5,000
€3,600 - 5,900
US$4,700 - 7,900

219

219 †
A silver-inlaid alloy bidri Huqqa Base
India, late 18th Century
of bell-shaped form with slightly flaring ridged neck, decorated to body with repetitive chevron pattern in vertical cartouche forms within narrow borders of scrolling floral vines, to neck with similar chevron pattern, to rim with drop shaped silver motifs
17 cm. high
£6,000 - 8,000
€7,100 - 9,500
US$9,500 - 13,000

220

220 †
A silver-inlaid alloy bidri Huqqa Base
India, late 18th Century
of bell shaped form with slightly flaring ridged neck, decorated to body and neck with repeated single floral sprays within narrow borders of scrolling floral vines
15.5 cm. high
£5,000 - 7,000
€5,900 - 8,300
US$7,900 - 11,000

221 †
A silver- and brass-inlaid alloy lidded Bidri Vessel
Bidar, Deccan, 19th Century
with compressed spherical body, slightly flaring neck, on low foot, with separately cast domed lid surmounted by lotus bud finial, decorated to body with vertical silver bands alternating with circular motif patterns within palmette borders, to neck and lid with scrolling floral vines
11.5 cm. high
£7,000 - 10,000
€8,300 - 12,000
US$11,000 - 16,000

221

222
A silver-inlaid alloy Bidri Huqqa Base
India, 19th Century
of bell shaped form on a circular spreading detached foot, rising to a slightly flaring ridged neck, decorated to body with birds, horses and elephants alternating with stylized flower heads within borders of profuse floral decoration, to foot with three rows of scrolling floral vines, to neck with large individual flowers
35.5 cm. diam. of foot(2)
£8,000 - 12,000
€9,500 - 14,000
US$13,000 - 19,000

222

223

223
A late Mughal gilt decorated glass Hookah Base
North India, second half of 19th Century
emerald green, with globular body gently pushed in at the base, slightly flaring conical neck with moulding, with fired gilt decoration depicting a frieze of large floral sprays with engraved detail
19.5 cm. high
£3,000 - 4,000
€3,600 - 4,800
US$4,700 - 6,300

Bidri hookah bases of the first half of the 17th Century became the models for those made in jade, enamel, metal and glass in Mughal India. The influence was seen not only in shape, but also in decoration, which almost invariably incorporated floral or vegetal motifs. A common design depicted was large flowering plants at intervals around the surface.

Although glass hookah bases copied the two basic shapes of bidri – globular and bell-shaped – no hookah base has been attributed to the Deccan, where the form and decoration originated. Lucknow in Uttar Pradesh has been suggested as a possible site for the manufacture of enamelled and gilded glass examples in the second half of the eighteenth and nineteenth centuries. Other known centres of glass production were in Gujarat, Bihar, Rajasthan, and Sind. For further discussion see Stefano Carboni, *Glass from Islamic Lands*, London, 2001, pp. 380-83.

An earlier green glass example sold in these rooms (Bonhams, *Islamic and Indian Art*, London, 15 April 2010, Lot 432).

224

224
A silver-inlaid alloy Bidri Huqqa Base
Bidar, Deccan, 18th Century
of rounded form with slightly flaring ridged neck and everted rim, decorated to body with a repeat design of flowerheads
20 cm. high
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

225
A Sikh repoussé silver Parasol (*Chattri*)
Punjab, mid 19th Century
the body of hemispherical form decorated with seated figures of the ten Sikh Gurus in roundels and a band of acanthus leaves above, rising to a ridged tapering handle with scrolling vines
24 cm. high; 362 g.
£5,000 - 7,000
€5,900 - 8,300
US$7,900 - 11,000

Provenance:
From the collection of Sir Charles Umpherston Aitchison, Lieutenant General of Punjab (1882-87).

The parasol depicts the Ten Gurus of Sikhism. The Guru Granth Sahib, the Sikh holy scripture, is said to be the 11th Guru. It is possible that this miniature silver parasol or *chattri* once hung over a copy of the Guru Granth Sahib. There is a comparable example in the Asian Art Museum in San Francisco (inv. no. 2007.19) which depicts Guru Nanak, the first of the Ten Sikh gurus) along with his two companions, Bhai Mardana and Bhai Bala.

225

226
A portable silver Shrine
Probably Nepal, 19th Century
comprising a raised square pedestal with remnants of balustrades at corners, supported by four figures of *Garuda* with wings spread, backed by an arch resting on two pillars decorated with dancing figures and *makara* heads, the detachable parasol fringed with hanging elements
26.5 cm. high; 1 kg.
£2,500 - 3,500
€3,000 - 4,200
US$3,900 - 5,500

This is a shrine possibly meant for the Hindu deity *Vishnu* who has *Garuda* as his vehicle.

226

227

227 †Y
A collection of painted ivory and silver Gaming Pieces
India, 18th - 19th Century
comprising one hundred and fifty seven ivory and eighteen silver pieces, of domed and rectangular form, variously decorated
largest domed piece 4 cm. high(175)
£4,000 - 6,000
€4,800 - 7,100
US$6,300 - 9,500

228
An enamelled silver gilt Dish
Lucknow, 18th Century
of shallow circular form, decorated with blue, green and yellow enamels on gold ground, depicting quadrupeds amidst dense floral decoration surrounding a central flowerhead, with borders of quatrefoil motifs on blue enamelled ground, the rim with repetitive leaf pattern
15.5 cm. diam.; 99 g.
£6,000 - 8,000
€7,100 - 9,500
US$9,500 - 13,000

The best known of Lucknow's artistic production, and those which no doubt led to Reverend William Tennant's apt characterization of the city in 1798 as a 'blaze of wealth and magnificence', are the wonderful silver and silver-gilt objects decorated in brilliant enamels. The tradition of enamelling is in fact one which was entirely imported to India and its neighbouring regions, where it had no local tradition. European jewellers who arrived in India in the 16th and early 17th centuries brought with them the technique and passed it on to the technically apt and aesthetically inventive Indian artists (Manuel Keene, *Treasury of the World. Jewelled Arts of India in the Age of the Mughals*, exhibition catalogue, London, 2001, p.62).

228

229 W
A North Indian brass-inlaid wood four-leaf Screen
Lahore or Simla, late 19th Century
comprising four hinged sections each with a central panel profusely inlaid with brass with a floral spray issuing from an urn surrounded by scrolling foliate vines, above and below openwork panels of geometric designs, the borders carved with a repeat diapering design of quatrefoil motifs, the tops surmounted by crests of openwork foliate interlace flanked by finials of palmette form, the leg spandrels also with openwork foliate interlace
183 x 190 cm.
£3,000 - 4,000
€3,600 - 4,800
US$4,700 - 6,300

229

230 †
Four hand-painted tortoiseshell Ganjifa Gaming Cards
India, 18th Century
two of circular form depicting hand-painted figural scenes of seated noblemen with attendants; two rectangular with nine harps on one and seven suns on the other, the symbols with ogee arches above, all four with floral motifs on the reverse
6.2 cm. diam. of circular cards; 5.8 cm. height of rectangular cards(4)
£1,000 - 2,000
€1,200 - 2,400
US$1,600 - 3,200

The two circular figural playing cards are unusual in their detailed representation of what is likely the two court cards; the *mir* (ruler) and *wazir* (minister). The circular shape of the cards is traditional in India although rectangular sets are not uncommon and likely emulated Safavid and Qajar Persian sets.

230

231

233

232

231
A fine repoussé silver Claret Jug
Kutch, late 19th Century
of globular form with a long slender neck, the hinged lid with finial in the form of an acorn with a set of leaves terminating in a tapering pouring spout, the curved handle in the form of a salamander, the body profusely chased and embossed with roundels comprising a lion, an antelope, a wild boar and a dog amidst scrolling foliage alternating with roundels comprising floral patterns, against a dense background of floral and foliate scrolls, within bands of acanthus leaves, similar scrolling decoration to neck and lid
25cm. high; 896g.
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

232 †
A South Asian glass and mother of pearl-inlaid lacquered-wood Base
Malaysia, 19th Century
of square form with inverted corners, on four bracket feet, the interior base flat and painted red, decorated with sides with panels of glass inlay of geometric design surounded by a border of inlaid mother-of-pearl star designs, the fee with a larger design of vegetal scroll inlay
30.7cm. diam.
£1,200 - 1,500
€1,400 - 1,800
US$1,900 - 2,400

233*
A repoussé silver Ewer
Kutch, late 19th Century
of bulbous form on a splayed foot with flaring neck, pouring spout and hinged lid with acanthus leaf finial, the handle made up of two intertwined snakes, profusely decorated in repoussé with floral interlace with mounted hunters pursuing a boar around the body, with enamelled inscription filled plaque to the front
31 cm. high; 1105 g.
£2,500 - 3,000
€3,000 - 3,600
US$3,900 - 4,700

Please note that this lot is subject to 5% import tax on the hammer price.
The inscription reads *shekar-gah-e saltanati* or 'Royal hunting ground'.

234

234 †
A bronze inscription Plaque
Malaysia, end of the 19th Century
of oval form bearing the coat of arms of the Malaysian state of Johor
22.7 x 24 cm.
£1,500 - 2,000
€1,800 - 2,400
US$2,400 - 3,200

Inscriptions:
On the sides of the tigers: *Jawatan* and *kerajan* in Johor-Malay.

On the ribbon: *kepada allah berserah* ('Unto God Resigned') also in Johor-Malay

Johor was the first state in Malaysia to have a coat-of-arms. It was designed by Sultan Abu Bakar in 1886, who added it to his royal regalia as a symbol of sovereignty and recognition of Johor as an independent state following the signing of the Anglo-Johor Treaty of 1885.

The shield contains four five-pointed stars at each corner, depicting the four original Jajahan (divisions) Muar, Batu Pahat, Segamat and Endau. The crescent and a five-pointed star in the middle of the shield denote Islam as the official religion of the state. The motto *Kepada Allah Berserah* (Unto God Resigned) is an endorsement in the belief in the Almighty.
The crown symbolises sovereignty. At that time, Johor was the only state that had a crown for its ruler. The crown is placed at the apex signifying priority and homage to the ruler, as in the Malay saying *kerja Raja dijunjung, kerja sendiri dikelek*.

235 Y
A coral and silver-mounted jade Trumpet
Tibet, early 20th Century
the cylindrical jade shaft adorned with coral and turquoise-set silver mounts in the form of a flowerhead and scrolling motifs, terminating in an elaborate silver flaring dragon mouth set with coral
69 cm. long
£3,000 - 4,000
€3,600 - 4,800
US$4,700 - 6,300

235

236 W
A large bronze *Bhuta* Mask
South India, Karnataka, Tulu Nadu Region, 18th - 19th Century
cast with bulging eyes, wide open mouth, the fearsome face framed by an elaborate headdress of cobra hoods
48 cm. high approx.
£3,000 - 4,000
€3,600 - 4,800
US$4,700 - 6,300

The Sanskrit word *bhuta* means spirit. Metal masks such as this are known to have been used in the worship of celestial and ancestral spirits, a practice still followed in the Tulu Nadu region of Karnataka in Southern India. The masks could be of deities or animal forms. At festivals called *kola*, costumed mediums invoke the spirits whilst wearing the masks on their faces or holding them in their hands. Through songs, dances and stories they solve problems and give advice to families and village groups. These masks were the subject of an exhibition held at the Museum Rietberg in Zurich, *Dancing Masks - Bronzes from Southern India*, 17 May - 23 August, 2009.

For a *bhuta* boar mask, see Christie's New York, *Indian and Southeast Asian Art*, 18 September 2013, lot 246.

237 W
A repoussé bronze Breast Plate (*Kavacham*)
Tamil Nadu, South India, 18th - 19th Century
cast with protruding belly and breasts encircled by a pair of serpents, with a pierced foliate border
59 cm. high
£4,000 - 6,000
€4,800 - 7,100
US$6,300 - 9,500

The *kavacham* may have been commissioned to adorn a female Hindu deity image either at a temple or for private worship. With serpents curled around the breasts and at the shoulders, the deity is possibly a goddess of fertility. Snakes are considered a symbol of fertility and frequently worshipped in South India. Although an image of a deity in stone or metal almost always incorporates representations of apparel and jewellery, the ancient ritual of dressing and ornamenting the deity as though it were alive has continued through the ages and is even practiced today. Ornaments and attire in former contact with the deity image are believed to have acquired a special sanctity. (O. Untracht, *Traditional Jewellery of India*, London, 1997, pg.193)

238
An enamelled gold Footprint of Vishnu (*Vishnupada*) Necklace Nathadwara, Rajasthan, 19th Century
comprising eleven gold pendants, ten in the form of lobed palmettes, decorated with polychrome enamel, the fronts depicting a pair of feet bearing symbols, verso with *Shri Nath ji* inscribed in Devanagari script, two suspension loops above, one below; one rectangular pendant with a miniature painting of *Shri Nathji* in opaque watercolour and gold, verso plain gold, four suspension loops above, an emerald bead on twisted wire suspended below; the pendants on a red thread alternating with four diamond and ruby-set gold elements and eight oblong plain gold elements
21cm. long approx.; the largest pendant 3.7 cm. wide; 86 g.
£6,000 - 8,000
€7,100 - 9,500
US$9,500 - 13,000

A *Vishnupada* pendant with *Shri Nath ji* inscribed in Devanagari on the reverse is in the collections of the Ashmolean Museum, Oxford.

The use of footprints to symbolise a deity has been an ancient practice in Buddhist, Jain and Hindu art and goes as far back as the 2nd century B.C. The continuing tradition in footprint motifs related to deities also owes to the Indian religio-cultural tradition of touching the feet of a revered person as a mark of respect. Of all the footprint symbols, Hindus consider the *Vishnupada* to be the most sacred. *Vishnupada* pendants commonly found include some or all of the symbols associated with Vishnu on the sole - the sun, bow, lotus, conch, swastika, moon, banner and mace. *Vishnupada* amulets are often found enamelled on gold and silver. Those on gold were, and still are, made in Jaipur and Nathadwara in Rajasthan. In Nathadwara they were often purchased by pilgrims visiting the local temple of Shri Nathji as commemoratives of their pilgrimage. Devotees sometimes strung entire necklaces with these pendants, as this necklace demonstrates.
For further discussion on sacred footprint amulets and other examples, see Oppi Untracht, *Traditional Jewelry of India*, London, 1997, pp. 106-7.

239

239
A gem-set gold Pendant
India, 19th/20th Century
in the form of a flower head, set with emeralds and rubies in gold around a central emerald in an open framework, emerald bead on wire suspended below, gold suspension loop above, reverse plain gold
6.3 cm. long; 29 g.
£6,000 - 8,000
€7,100 - 9,500
US$9,500 - 13,000

240
A gem-set enamelled gold Ring
Indonesia, early 20th Century
with a three-tiered setting, the lowest tier with a row of alternating rubies and emeralds set in gold, the middle tier with a row of diamonds, the top with red and green enamel surmounted by an emerald; the high bezel with red enamel, underside with green enamel on a gold ground in the form of a flower head; the shoulder with scrolling decoration set with rubies and emeralds on an enamelled ground; the hoop similarly decorated, with later gold ring sizer
4 cm. long; inside of hoop 1.9 cm.; 19 g.
£3,000 - 5,000
€3,600 - 5,900
US$4,700 - 7,900

240

241

241
A gem-set gold Pendant
India, 19th/20th Century
formed of *boteh* shaped gold elements set with rubies in an open framework around a drop-shaped central gold panel with rubies surrounding a small emerald, emerald bead on wire suspended below, gold suspension loop above, the reverse engraved with floral decoration
5 cm. long; 8 g.
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

242
A gem-set gold Pendant
India, 19th/20th Century
in the form of a flowerhead set with individual rubies in gold around a raised drop-shaped panel with a band of rubies surrounding a central emerald, a pearl bead on wire suspended below, gold suspension loop above, reverse plain gold
4.3 cm. long; 6 g.
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

242

243

243
A gem-set gold Pendant
India, 19th/20th Century
set with gem-stones including a ruby and a sapphire in an open gold framework forming a flowerhead, ruby bead suspended below, gold suspension loop above, reverse engraved with floral decoration
4.7 cm. long; 8 g.
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

244
A gem-set enamelled gold Ring
Indonesia, early 20th Century
with a three-tiered setting, the lowest tier with a row of alternating rubies and emeralds set in gold, the middle tier with a row of diamonds, the top with red and green enamel surmounted by an emerald; the high bezel with red enamel, underside with green enamel on a gold ground in the form of a flower head; the shoulder with scrolling decoration set with rubies and emeralds on an enamelled ground; the hoop similarly decorated, with later gold ring sizer
4 cm. long; inside of hoop 1.9 cm.; 19 g.
£3,000 - 5,000
€3,600 - 5,900
US$4,700 - 7,900

244

245

246

245
An emerald- and diamond-set gold Necklace
India, 20th Century
composed of a series of 13 hexagonal gold plaques each set with a foiled carved emerald, small diamonds at the corners, the reverse with red, green and blue floral enamel decoration on a cream ground, a tourmaline suspended below, with gold chain
21 cm. length (including chain), 16 cm. width
£2,500 - 3,500
€3,000 - 4,200
US$3,900 - 5,500

246
A pair of gold-sheet Ear Ornaments (*Thandatti*)
South India, 19th/20th Century
each comprising two hinged sections with fastening screw, one section of stepped square form, the other hemispherical with a triangle at each end
each 3.8 cm. long (approx.)(2)
£4,000 - 6,000
€4,800 - 7,100
US$6,300 - 9,500

The term *Thandatti* means the stem of the sandalwood tree and originates from the custom of wearing pieces of wood to stretch the earlobes. Fashioned from thin sheet gold over a *lac* core, *thandatti* can be quite large in size but are light in weight. These geometric form ear ornaments are worn exclusively by women of the Velalar Nadar class in Tamil Nadu and Kerala. They are said to be a stylized version of the snake earrings worn by Lord Shiva, when as *Nataraja* he performed the *tandava*, the cosmic dance of creation. For an illustrated example, see U. Bala Krishnan and M.S. Kumar, *Indian Jewellery: Dance of the Peacock*, Mumbai, 1999, pg. 172, ill. 259.

247
A fine diamond and ruby-set enamelled gold Anklet (*Nupur*)
Jaipur, India, 19th Century
of circular form, one half tubular, the other hinged with two raised bosses and a central flattened section with waisted ends, the exterior with diamond and ruby set gold mounted flowerheads and scrolling floral gilt decoration on a dark blue enamelled ground, the sides and interior enamelled in polychrome with floral decoration on a white ground
8.6 cm. outer diam. 5.5 cm. inner diam.; 180 g.
£8,000 - 12,000
€9,500 - 14,000
US$13,000 - 19,000

For a pair of anklets of similar form, see U. Bala Krishnan and M.S. Kumar, *Indian Jewellery - Dance of the Peacock*, Mumbai, 1999, pg. 125, ill. 177.

248

248 Y
A gem-set *Navaratna* gold Pendant
India, 20th Century
in the form of a flowerhead, set in an open gold framework with a diamond, mother of pearl, coral, hessonite, blue sapphire, cat's eye chrysoberyl, yellow sapphire and emerald, with smaller diamonds set in gold tendrils surrounding a central ruby, a ruby bead with three seed pearls suspended below, gold suspension loop above, the reverse with repousse floral decoration
7.3 cm. long; 23 g.
£3,000 - 4,000
€3,600 - 4,800
US$4,700 - 6,300

The traditional setting and arrangement of the *Navaratna*, the nine auspicious planetary gems, has a ruby (representing the Sun) always in the centre, surrounded by eight other precious and semi-precious stones. Ancient Sanskrit texts provide detailed instructions on the arrangement of the nine gemstones. They are divided into two sections, the *Maharatnani*, or great gems (diamond, pearl, ruby, sapphire and emerald) and the *Uparatnani*, or lesser gems (moonstone, topaz, cat's eye, hessonite and coral, though these may vary). The stones are in turn linked to the celestial deities of the Hindu universe.

249
A pair of gem-set enamelled gold Earrings
India, 19th Century
each comprising eight diamonds in tear drop form set in gold in an open framework edged with eight small emeralds framing a central circular ruby, verso enamelled with white and gold flowers on a dark green ground, fitted with later gold earpost and clasp
3.5 cm. diam.; 25 g.(2)
£5,000 - 6,000
€5,900 - 7,100
US$7,900 - 9,500

249

250

250
A pair of diamond-set enamelled gold Cufflinks
India, 20th Century
each of square form set with diamonds in the form of a flowerhead on a red enamelled ground, blue and gold enamel to the sides, the reverse with polychrome floral enamelled decoration on a cream ground linked by chain to cylindrical gold attachment
2 cm. wide; 15 g.(2)
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

251
A diamond-set enamelled gold Necklace with emerald beads
India, 20th Century
the pendant in the form of a flowerhead, with eight petal-shaped diamonds set in gold around a central square diamond framed by a narrow band of emeralds, with a small circular diamond and a suspended emerald bead below, verso enamelled with red, green and gold floral decoration on a cream ground, linked with an enamelled gold attachment to a string of emerald beads alternating with slender gold fittings
26.5 cm. long; 19 g.
£4,000 - 5,000
€4,800 - 5,900
US$6,300 - 7,900

251

252

252 Y
A collection of Himalayan Jewellery
Nepal/ Tibet, 19th - 20th Century
comprising a necklace with a central *vajra* (thunderbolt) and alternating gilded base metal and coral elements on string; four pendants of triangular form set with semi-precious stones in the *jarao* inlay technique around an auspicious monster mask; a two-tiered hanging ornament with clusters of coral beads on string suspended under blue painted foliate elements
the necklace 16 cm. long(6)
£1,500 - 1,800
€1,800 - 2,100
US$2,400 - 2,800

253

253
A pair of diamond-set enamelled gold pendent Earrings (*Jhumkas*)
India, 20th Century
each comprising five sections; the top circular section with diamonds set in gold in the form of a flowerhead with a pale blue enamel surround, verso enamelled with polychrome floral decoration, bearing gold earpost, screw and clasp; the second domed section with diamond-set floral motifs and enamelled floral decoration, the underside with dark green enamel, fringed with spinel bead and seed pearl attachments; three further enamelled sections with similar fringe attachments suspended below
each 9.3 cm. long; 72 g.(2)
£3,000 - 4,000
€3,600 - 4,800
US$4,700 - 6,300

254
A pair of diamond-set enamelled gold pendent Earrings
India, 20th Century
each formed of a triangular diamond-set element attached with hinge to a teardrop shaped diamond, ruby bead suspended below, verso finely enamelled with polychrome floral decoration on a white ground, with screw fittings
4.2 cm. long; 8.9 g.(2)
£1,800 - 2,200
€2,100 - 2,600
US$2,800 - 3,500

254

255

255 Y
A pair of gem-set *Navaratna* gold Earrings
India, 20th Century
each of triangular form, set with diamond, pearl, coral, hessonite, blue sapphire, cat's eye chrysoberyl, yellow sapphire and emerald in gold framing a central ruby, with a turquoise surround, a turquoise bead suspended below with a fringe of ruby beads in between, verso gold with repousse foliate scrolling decoration, with earpost and screw
4.5 cm. long; 16 g.(2)
£1,200 - 1,500
€1,400 - 1,800
US$1,900 - 2,400

256

256

256 W
A pair of carved Marble Arches
Rajasthan, 18th Century
of gently arched form, carved in relief, the fluted top section with foliate borders and an elaborately carved central acanthus leaf, the lower section comprising interlocked quatrefoil motifs above a recessed band, scrolling floral vine extending to top of columns, bands of leaf decoration below with scrollling acanthus leaf terminals
each 91 x 89 cm. approx.(2)
£8,000 - 12,000
€9,500 - 14,000
US$13,000 - 19,000

257 W
A Mughal style carved marble Bench
India, 20th Century
of rectangular form on four baluster legs, the back and arms decorated in openwork with a repeat design of quatrefoil motifs, the central panel with a rosette motif and surmounted by an ogee arch crest, the arms with finials in the form of birds
149 x 50.5 x 84.5 cm.
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

257

258

259

258
St Jerome at study, translating the Bible
Mughal, circa 1600-1620
gouache and gold on paper, laid down on an album page with gilt-decorated blue and buff borders, modern textile border, in a modern padded case
painting 102 x 65 mm.; album page 235 x 185 mm.; case 300 x 250 mm.
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

The Mughal emperor Akbar invited those of all faiths to his Muslim court and Portuguese Jesuit fathers often came, in their quest to convert the emperor to Christianity, with gifts of prints and engravings depicting Christian subjects by European artists such as Durer and Wiericx. Indeed the first Jesuit mission came bearing a copy of Christopher Plantin's Polyglot bible (Antwerp 1568-1572). These prints were studied by Akbar's artists and by those working for his successor Jahangir and were often the subjects of Mughal miniatures. For comparison see:

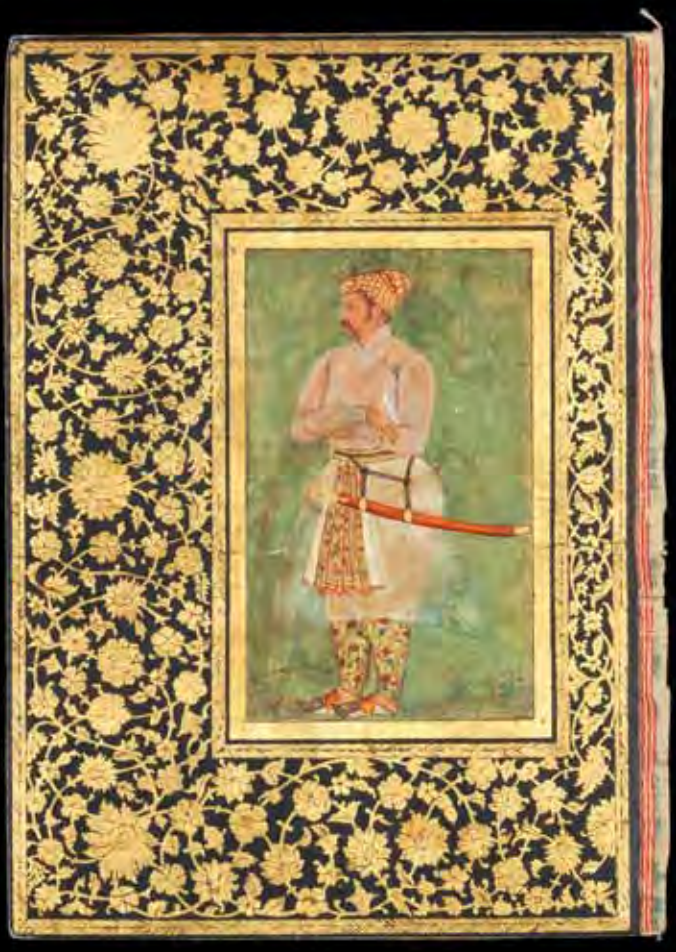
E. Binney, *The Mughal and Deccani schools, Indian Miniature Painting from the Collection of Edwin Binney, 3rd.*, Portland, Oregon, 1973, no. 29, a-e.
Oriental Manuscripts, Indian and Persian Miniatures from the Collection of Sir Thomas Phillipps (1792-1872), Bibliotheca Phillippica, Sotheby & Co., 27th November, 1974, lot 761.
M. C. Beach, *The Grand Mogul: Imperial Painting in India, 1600-1660*, Williamstown, Mass., 1978, nos 8 & 9.
Fine Oriental Manuscripts and Miniatures, Sotheby's, 15th October, 1984, lot 36.
S. C. Welch, *India: Art and Culture 1300-1900*, New York 1985, no. 147, pp. 221-225.
J. P. Losty and Malini Roy, *Mughal India: Art, Culture and Empire*, London 2012, pp. 78 & 79, pp. 119-122.

259
The Mughal Emperor Shah Jahan standing in a landscape
Mughal, late 17th Century
gouache on paper, laid down on an album page, inscribed in the border in *nasta'liq* script *Portrait of Shah Jahan Padshah*, verso a calligraphic composition consisting of unidentified Persian verses in *nasta'liq* script, framed
painting 192 x 115 mm.; page 330 x 220 mm.
£1,500 - 2,000
€1,800 - 2,400
US$2,400 - 3,200

260
An illustration from a dispersed manuscript of the *Razmnama*, the abridged Persian translation of the *Mahabharata*: Parasurama shoots Bhima
Mughal India, circa 1616
gouache and gold on paper, verso with 22 lines of text written in *nasta'liq* script in black ink, margins ruled in gold and blue, trimmed, in mount
252 x 225 mm.
£15,000 - 20,000
€18,000 - 24,000
US$24,000 - 32,000

Provenance:
Hagop Kevorkian sale, Sotheby's, London, 12th April 1976, lot 83.
Peschateau-Badin, Paris, 12th December 2007, lot 83.

The manuscript from which the painting derives is dated AH 1025/AD 1616, and was commissioned by the Emperor Akbar in 1582. Many of the other known leaves are signed by the artist Fazl. See S. C. Welch, *The Art of Mughal India*, New York 1963, no. 33; *Indian Miniature Painting from the Collection of Edwin Binney III*, Portland 1974, pp. 60-61, no. 35; *Indian Miniatures*, London 1960, pl. 24.



261
A portrait of a Rajput nobleman, attributed to the Mughal master Manohar, mounted on a royal album page
Mughal, circa 1610-20
gouache and gold on paper, the nobleman facing left, wearing a red turban with a gold trim and a white muslin *jama* over floral pantaloons, a sword hanging from his floral *patka*, green background with flowers at his feet, laid down on a contemporary royal album page with finely decorated borders with intertwining floral motifs in gold on a dark blue ground, inscription *amal-e Manuhar* in *nasta'liq* at lower left, verso with various inscriptions and seal impressions, unframed
painting 112 x 68 mm.; page 218 x 158 mm.
£8,000 - 12,000
€9,500 - 14,000
US$13,000 - 19,000

Manohar was the son of Basawan, one of the most celebrated artists at Akbar's Mughal court. Basawan was held in considerable esteem and probably took charge of the Mughal studio following Daswant's death in 1585. Indeed Abu'l Fazl, Akbar's trusted adviser and biographer, in the *A'in-i Akbari* (a supplement to the *Akbarnama*, 1596-98), records Basawan's exceptional gifts as an artist, making particular mention of portraiture.

These gifts were clearly inherited by his son Manohar, born in the 1560s, who proved to be an outstanding pupil and contributed to many of the major Mughal albums and manuscripts commissioned from the 1580s over the next four decades. By the 1590s Manohar had moved on from his father's influence developing a mature style of his own. His illustrations to the Rampur *Diwan* of Hafiz, circa 1585, and the British Library *Babur-nama*, circa 1591, reflect this and are distinctive from that of Basawan. Manohar also found a patron in Akbar's second son Prince Murad (1570-1599), an ambitious military commander who died of alcoholism before the age of thirty. A portrait attributed to Manohar of two lovers, circa 1597, formerly in the collection of F. R. Martin, depicts a fine study not only of Prince Murad but also of his consort, the daughter of Aziz Koka, whom he married in 1587.

It was an easy transition for Manohar to continue working at the Mughal court for Akbar's heir, the emperor Jahangir (reg. 1605-1627) and indeed he was so valued by the emperor that he accompanied him on an expedition to Ajmer, Mandu and Ahmedabad in 1613-1618. It may well have been on this expedition that Manohar painted this particular portrait of this Rajput nobleman. It was also on this expedition that a

portrait by Manohar of Jahangir was signed and dated by the emperor with the place of its painting and presented as a gift to the English ambassador Sir Thomas Roe. Manohar also contributed three important portraits commissioned by Jahangir, now in the Kevorkian album, now in The Metropolitan Museum in New York, maintaining his reputation as one of the most important portrait painters in the Mughal atelier until his death in the 1620s.

For further discussion on Manohar see:

M. C. Beach (with a contribution by G. D. Lowry), *The Grand Mogul: Imperial Painting in India 1600-1660*, Williamstown, Mass., 1978.
A. K. Das, *Mughal Painting during Jahangir's Time*, Calcutta 1978, pp. 188-192, pls. 11, 27, 30b, 34, 42, 45-47, 51 & 53.
M. C. Beach, *The Imperial Image*, Washington, D.C. 1981.
S. C. Welch, A. Schimmel and M. L. Swietochowski, *The Emperors' Album: Images of Mughal India*, 1987, nos. 16, 18 & 24.

Two portraits depicting Prince Murad and Prince Daniyal (1572-1602) and another of a courtier, both with attributions to Manohar, were formerly in the collection of A.C. Ardeshir. See *Important Oriental Miniatures and a Mughal Manuscript*, Sotheby's, 10th July 1973, lots 12 and 31. For a portrait by Basawan and a portrait of a Rajput nobleman identified in Jahangir's hand, see R. Crill and K. Jariwala, *The Indian Portrait*, London 2012, nos. 12 and 16.

The particularly fine border depicting floral illumination in gold on a blue ground clearly indicates that the portrait is mounted on a 17th Century royal Mughal album page.

On the reverse:

Seal impression of Yamin al-Dawla 'Ali [...], an official of Ahmad Shah Bahadur dated first regnal year, AH 1062/AD 1748.

One note (beginning trimmed): 'from the royal palace'

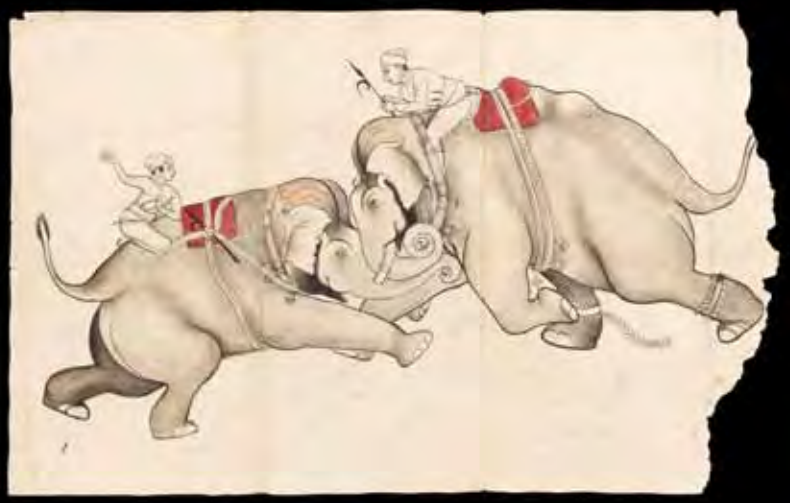
Another note, partially unclear, mentions 'the household furniture/ dressing room' of Bakhshi Baygum Sahiba and is dated AH 1288/AD 1871.

A 19th Century oval seal impression with the name Najm al-Din Ahmad Bahadur, probably a librarian.

262
Two elephants fighting, ridden by their mahouts
Kotah, circa 1730
pen and ink with some gouache on paper, laid down on a separate modern sheet, losses to right edge, some regular folding
360 x 575 mm.
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

Elephant fights were popular events at both the Mughal and Rajput courts and indeed Sir Thomas Roe, the first English Ambassador at the Mughal court, recalled in 1616 that the Mughal Emperor Jahangir watched elephants and other animals fighting as part of his daily rituals. But it was at the Rajasthani court of Kotah that artists excelled in portraying elephants, capturing the majesty and strength of their bodies and excitement in their eyes, giving true justice to these magnificent royal beasts.

For comparison see:
T. McInerney, *Indian Drawing, an Exhibition chosen by Howard Hodgkin*, London 1983, nos. 20-29.
A. Topsfield and M. C. Beach, *Indian Paintings and Drawings from the Collection of Howard Hodgkin*, New York 1991, nos. 13 & 14.
A. Topsfield, *Visions of Mughal India: The Collection of Howard Hodgkin*, Oxford 2012, nos. 80-85.


262

263
A priest performing a ritual at a shrine to Krishna
Kotah, circa 1810-20
gouache and gold on paper, red border, *nagari* inscription in upper border, framed
240 x 200 mm.
£1,500 - 2,500
€1,800 - 3,000
US$2,400 - 3,900

Provenance:
Private UK collection.

263

The inscription reads: *Shri Braj Rai ji ko dootiya paath ko uch wahe*, referring to the performance of a certain prayer to Krishna (Shri Braj Rai).

264
Sri Nath-Ji in a temple alcove, signed by the artist Jaikisan
Kotah, dated samvat 1959/AD 1902
gouache and gold on paper, orange and green borders, *nagari* inscription in lower border, framed
320 x 240 mm.
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

264

The inscription reads: *Chatera Jaikisan Samvat 1959 Pausa Sud*[...], the artist Jaikisan, samvat 1959, Month Pausa [the 10th month of the Hindu Calendar, exact date indecipherable].

265

266

266

265
German School, 18th Century
Three fakirs
pen and ink and watercolour on paper, extensive contemporary inscription in German below, discussing the figures and their accoutrements, framed
213 x 178 mm.
£1,500 - 2,500
€1,800 - 3,000
US$2,400 - 3,900

Provenance:
Private UK collection.

266
Thomas Daniell RA (British, 1749-1840)
Two studies: a standing soldier, a Nair
pencil and watercolour on watermarked paper, inscribed with colour instructions and the title, framed, 255 x 190 mm.; and **two seated musicians**, pencil on paper, inscribed *Sitar*, and *A Kanoon, Changpour*, framed
150 x 115 mm.(2)
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

Provenance:
Private UK collection.
Formerly with John Manning, 71 New Bond Street, London.

267

267
Thomas Daniell RA (British, 1749-1840)
Three studies of fakirs
pencil and watercolour on paper, framed
240 x 140 mm.; 171 x 107 mm.; 153 x 82 mm.(3)
£3,000 - 5,000
€3,600 - 5,900
US$4,700 - 7,900

Provenance:
Private UK collection.

268
A grey partridge with speckled plumage
Company School, Calcutta, circa 1820
pencil and watercolour on paper, framed
392 x 467 mm.
£3,000 - 4,000
€3,600 - 4,800
US$4,700 - 6,300

Calcutta was founded in 1690 on the mud-flats of the Hooghly River and was quickly established as a trading station. By 1773 Calcutta was a thriving and rich city which the British regarded as their capital in India. The Barrackpore Menagerie and Aviary, just outside Calcutta, was established in 1804 with the support of the Marquis of Wellesley (Governor-General 1796-1805)and under the supervision of his staff-surgeon Dr Francis Buchanan (1762-1829). George Annesley, 10th Viscount Valentia (1769-1844) was an ardent collector of natural history material and presented Lord Wellesley with two paintings of birds when he stayed with the Governor-General in Calcutta in 1803. These are now in the collection of the India Office Library in the British Library. This interest in natural history continued in the 19th Century to provide much employment for Company School artists from other British patrons who eager to collect detailed records of Indian wild life.

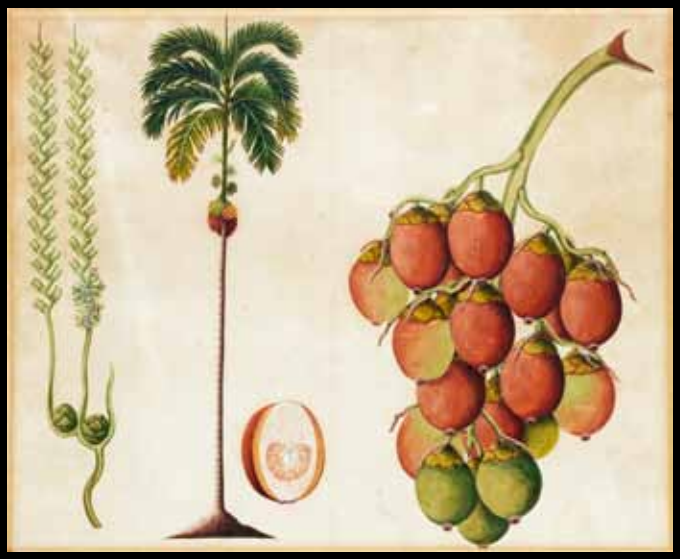
For comparison see S. C. Welch, *Room for Wonder: Indian Painting during the British Period*, New York 1978, nos. 17 & 18.

268

269
A study of a grey heron (*anjan*)
Company School, Calcutta, circa 1820
watercolour on paper watermarked *Whatman*, identifying inscription *anjan* in Persian in *nasta'liq* script, framed
670 x 495 mm.
£8,000 - 12,000
€9,500 - 14,000
US$13,000 - 19,000

The grey heron is well-known in the Indian sub-continent and can be seen up to 5000 feet. It wades in shallow water with its head craned and bill poised ready to pounce on a frog or fish coming within striking range. It has a deep, harsh croak in flight.

270
A large painting of a bird, called *karkara*
Company School, Calcutta, circa 1820
watercolour on paper watermarked *Whatman*, identifying inscription *karkara* in Persian in *nasta'liq* script, framed
615 x 455 mm.
£8,000 - 12,000
€9,500 - 14,000
US$13,000 - 19,000



271
Seven botanical studies of fruit plants, including pineapple and lychee
Company School, Calcutta, circa 1827
watercolours on paper watermarked *Smith & Co 1827*, framed
300 x 365 mm.; 290 x 335 mm.; 290 x 380 mm.; 285 x 355 mm.; 298 x 365 mm.; 295 x 375 mm.; 285 x 355 mm.(7)
£14,000 - 18,000
€17,000 - 21,000
US$22,000 - 28,000

Provenance:
Private UK collection.

Botanic gardens were established in several places in India by the East India Company. The largest, at Sibpur, on the Hooghly river, outside Calcutta was the residence of Lieutenant-Colonel Robert Kyd of the Bengal Infantry (d. 1793). Dr William Roxburgh was another keen botanist who directed the gardens at Samalkot in the Madras Presidency from 1789 to 1793. He also commissioned local artists in Calcutta and the south to paint studies of the plants and flora and by the time of his retirement in 1813 over two thousand pictures had been completed. These are now bound in thirty-five bound volumes and known as the Roxburgh Icones at the Sibpur Herbarium. For comparison see S. C. Welch, *Room for Wonder: Indian Painting during the British Period 1760-1880*, New York 1978, no. 14.

272
British warships anchored and under sail off an Italianate shoreline, after a European print
Gujarat, late 18th Century
pen and ink and watercolour on paper, black margin, separate cover sheet with one line of *nagari* text, unframed
275 x 409 mm.
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

For the use of European prints as models in Kutch and Gujarat, see B. N. Goswamy, A. L. Dallapiccola, *A Place Apart: Painting in Kutch, 1720-1820*, Delhi 1983, pp. 30-39.

272

273 Y
A courtesan seated at a balcony window with a hookah; a courtesan with her doyenne
Delhi, circa 1850
gouache and gold on ivory, unframed
121 x 84 mm.; 121 x 100 mm.(2)
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

273

274 Y
Two portraits of a Raja of Benares
Northern India, circa 1840-50
gouache on ivory, 100 x 91 mm.; 75 x 68 mm.; **a small oval portrait of Begum Samru, Northern India, circa 1840**, gouache on ivory, in a silver brooch mount, 55 mm. diam. with mount; **a mother and child seated in an interior, Northern India, circa 1850-60**, oval, gouache on ivory, 85 x 65 mm.; **a portrait of an Indian nobleman, second half of the 19th Century**, 80 x 60 mm.; and **the Taj Mahal from the river side, Delhi or Agra, circa 1860**, gouache on ivory, oval, in modern frame
118 mm. diam.(6)
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

274

275

275

275
Two depictions of the Sikh Guru Govind Singh with attendants, one painted on glass
Punjab, circa 1850-60
gouache on glass, and gouache and gold on paper respectively, framed
138 x 188 mm.; 170 x 215 mm.(2)
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

276

276
Three wax seal impressions, one referring to Maharajah Ranbir Singh (reg. 1857-1885)
North and Central India, late 19th Century/20th Century
two circular and one square, impressions on wax in *nasta'liq*, and *gurmukhi* script in the borders of two, the reverse of the third with a European-style coat of arms and an inscription around the circumference in English referring to Raja Ranbir Singh of Jind and with the date 1887, in cloth bag
90 x 90 mm.; 100 mm. diam.; 92 mm. diam.(3)
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

Provenance: From the collection of Sir Charles Umpherston Aitchison, Lieutenant General of Punjab (1882-87).

The impressions are as follows:

A. Maharajah Ranbir Singh (reg. 1857-1885) of Jammu and Kashmir, Grand Commander of the Most Exalted Order of the Star of India.

B. Mir Mahbub 'Ali Khan Asaf Jah VI (reg. 1869-1911) of Hyderabad, dated AH 1285/AD 1868-69.

C. Most probably of Maharajah Ranbir Singh of Jind, apparently with the Christian date 1944 rendered in both Arabic and Hindi numerals.

277

277
Maharajah Ranjit Singh (1780-1839) seated on a terrace with Maharajah Kharak Singh (1802-1840), Maharajah Dhian Singh (1796-1843) standing before them, with an attendant waving a flywhisk
Punjab, circa 1840-50
gouache and gold on paper, dark blue border, framed
162 x 213 mm.
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

For other depictions of Maharajah Kharak Singh, see W. Archer, *Paintings of the Sikhs*, London 1966, pls. 21 and 22; for Maharajah Dhian Singh, pls. 24 and 25.

278 Y
Two Sikh portraits, depicting Maharajah Ranjit Singh, Maharajah Ghulab Singh; and an unusual portrait of General Sir Charles Napier (1782-1853), conqueror of Sind
Northern India, circa 1850 and slightly later
gouache on ivory, rectangular and two small ovals, Ghulab Singh with a contemporary identifying label, unframed
127 x 83 mm.; 58 mm. and 55 mm. high(3)
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

Napier, who famously pronounced punned in Latin, *peccavi*, 'I have sinned/Sind', after conquering that region in 1842, is pictured here wearing the order of the Knight Grand Cross of the Order of the Bath, which he was awarded a year later. He also wears his distinctive small round glasses.

278

279

279
Ranbir Singh, later Maharajah of Jammu and Kashmir (reg. 1857-1885) seated on a European-style chair, dressed in white, his yellow turban decorated with an aigrette, pearls and emeralds
Punjab, Jammu, circa 1850
gouache and gold on paper, white and orange borders, framed
215 x 145 mm.
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

For other portrayals of Ranbir Singh, notable for his impressive moustaches, see W. G. Archer, *Paintings of the Sikhs*, London 1966, figs. 57 and 58. See also the sale in these rooms, *Islamic and Indian Art*, 4th October 2011, lot 422.

280 † Y
A group of four miniatures, depicting Sikh subjects: Guru Nanak, Maharajah Ranjit Singh, the Golden Temple at Amritsar, and Jassa Singh Ramgharia
Northern India, circa 1840-60
gouaches on ivory, all oval except the last, Maharajah Ranjit Singh and the view of the Golden Temple in fine 19th Century gold mounts
65 x 53 mm.; 44 mm. diam.; 43 mm. diam.; 105 x 70 mm.(4)
£1,200 - 1,500
€1,400 - 1,800
US$1,900 - 2,400

Jassa Singh Ramgharia (1723–1803) was a prominent Sikh leader during the period of the Sikh Confederacy. He was the Commander of the Ramgharia Misl from 1716 to 1801.

280

281

281
An illustration to the *Bhagavata Purana*: Krishna and Balarama chasing three officers from a palace courtyard, Krishna brandishing a mace as Balarama aims a bow and arrow, the officers falling to the ground, one losing his white turban
Guler, circa 1800-1810
gouache and gold on paper, red border with black and white margin rules, framed
290 x 400 mm.
£6,000 - 8,000
€7,100 - 9,500
US$9,500 - 13,000

In the 18th Century painters at Guler and the larger neighbouring state of Kangra were much influenced by the Mughal studios. But it was the Guler family of the artist Pandit Seu and his sons Nainsukh and Manaku who brought well-deserved recognition to this region with some of the finest examples of Pahari painting. Their style established traditions that continued to flourish until the 19th Century.

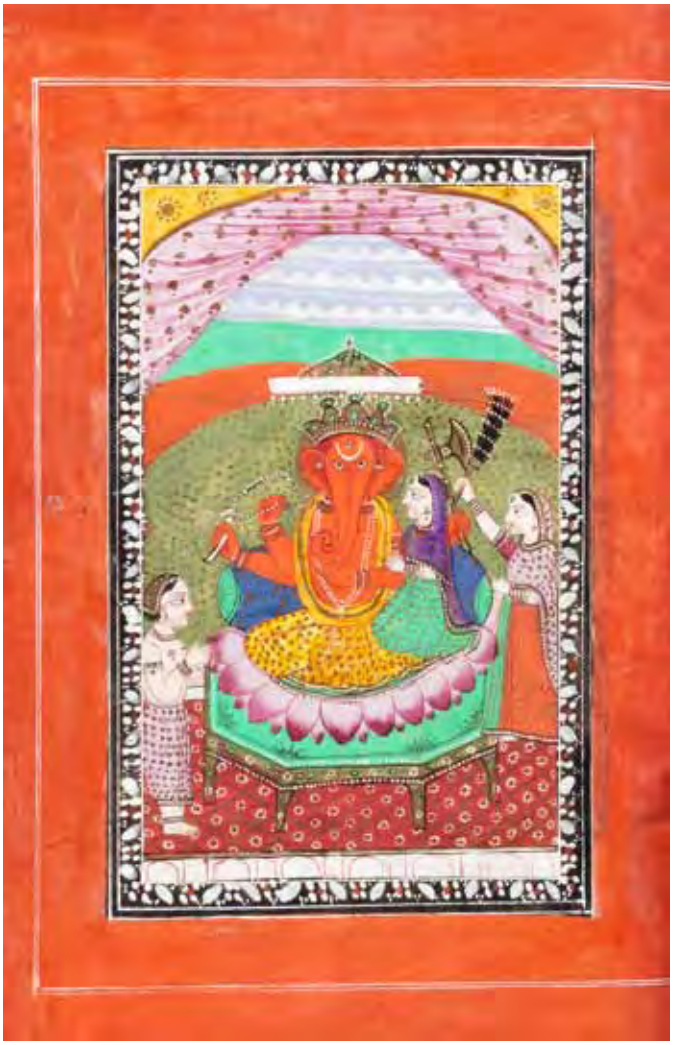
For further discussion see B. N. Goswamy and E. Fischer, *Pahari Masters: Court Painters of Northern India*, Zurich 1992, pp. 212-365.

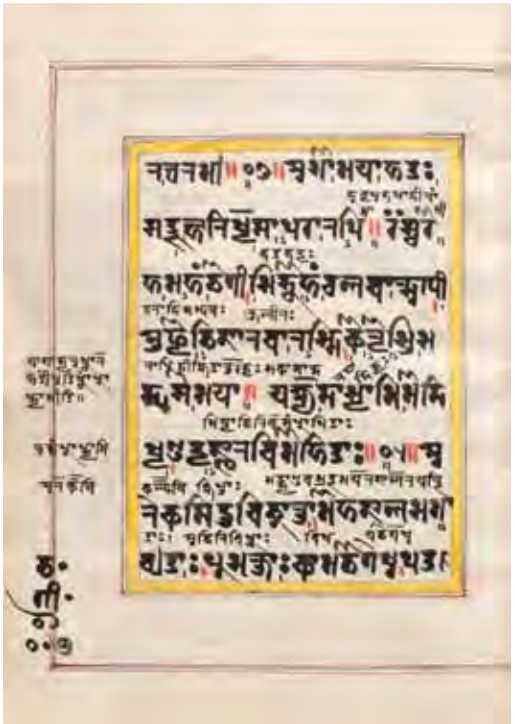
Before 1700, religion at Guler focussed more on Rama, Shiva and Durga but in 1725 Vaishnava missionaries from Nurpur founded a new temple at Bathu in Guler. Raja Dalip Singh (1695-1741) was encouraged to build more temples devoted to Krishna and scenes from the *Bhagavata Purana* and with a Krishna-related theme became popular subjects in Guler painting.

282
***Matsya avatar*, the fish incarnation of Vishnu, arising from the waters to kill a conch demon, surrounded by a group of devotees**
Chamba, circa 1730
gouache and gold on paper, orange border, framed
273 x 195 mm.
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

The ruling family of Chamba, according to tradition, were directly descended from Vishnu through Rama. Hence miniatures depicting the avatars of Vishnu were popular subjects for Chamba artists and their patrons.

282





283 •
A Hindu devotional manuscript, with 55 illustrations
Kashmir, circa 1860
Sanskrit manuscript on paper, 368 leaves, 8 lines to the page written in *nagari* script in black and red ink, interlinear and marginal additions, margins ruled in red, black and yellow, 55 illustrations in gouache and gold, wide orange, mauve and yellow borders, occasional smudging and slight creasing otherwise in good condition, red morocco with flap
238 x 172 mm.
£8,000 - 12,000
€9,500 - 14,000
US$13,000 - 19,000

The subjects depicted include avatars of Vishnu, Krishna hiding the milkmaids' clothes, killing the demon Kansa, and holy men with devotees.

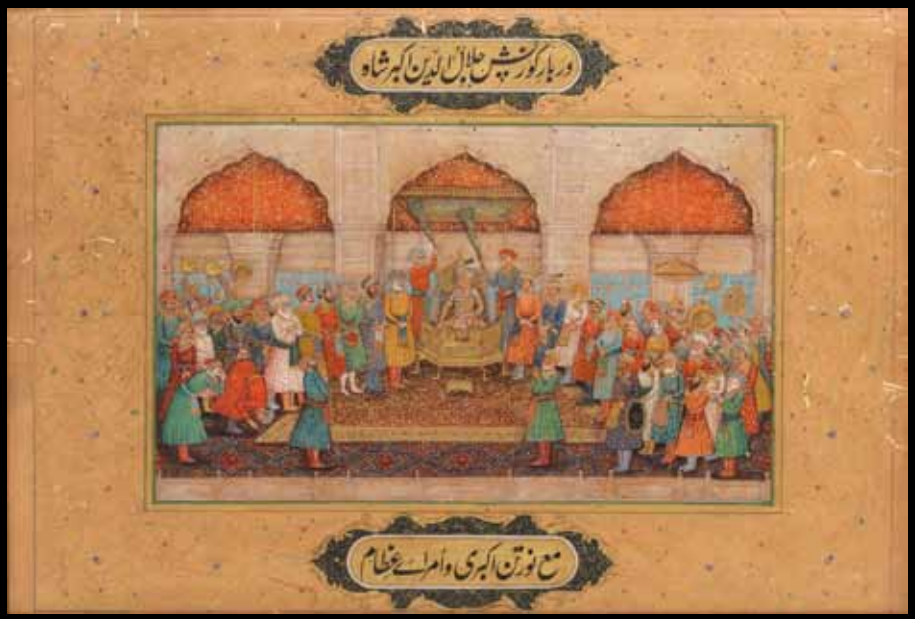
284
A Nourie banker with his assistants and petitioners
Sind or Northern India, Lahore, circa 1850-60
pen and ink and watercolour on paper, inscribed at top *Makajan Naoriah*, framed
205 x 245 mm.
£4,000 - 6,000
€4,800 - 7,100
US$6,300 - 9,500

Provenance:
Private UK collection.

For a strikingly similar depiction of Nourie figures, in which at least two of the same characters appear, referred to in the English inscription as bankers, and apparently from the same album, see S. C. Welch, *Room for Wonder: Indian Painting during the British Period 1760-1880*, pp. 166-167, no. 72. The Nouries (or Noories) were from a village of that name in Sind, south of Hyderabad, on the river Fulalee. There is another page from this album, depicting Sikh akalis, in Welch, *op. cit.*, pp. 128-129, no. 57.

285
The Mughal Emperor Akbar in durbar
Delhi, circa 1910
gouache and gold on paper, laid down on an album page with gilt-decorated floral borders, cartouches in upper and lower borders containing inscriptions in *nasta'liq* script; verso a calligraphic exercise consisting of two couplets from the *Gulistan* of Sa'di in *nasta'liq* script, 18th-19th Century, blue border, framed miniature 195 x 325 mm.; page 320 x 475 mm.
£1,500 - 2,000
€1,800 - 2,400
US$2,400 - 3,200

The text in the upper cartouche reads: *darbar-e kovarnesh-e jalal al-din akbar shah*, 'Audience of paying respect to Jalal al-Din Akbar Shah'. The text in the lower cartouche reads: *ma'a nurtan-e akbari va omara-ye 'ezam*, 'With Minister of Akbar and Great Noblemen'.



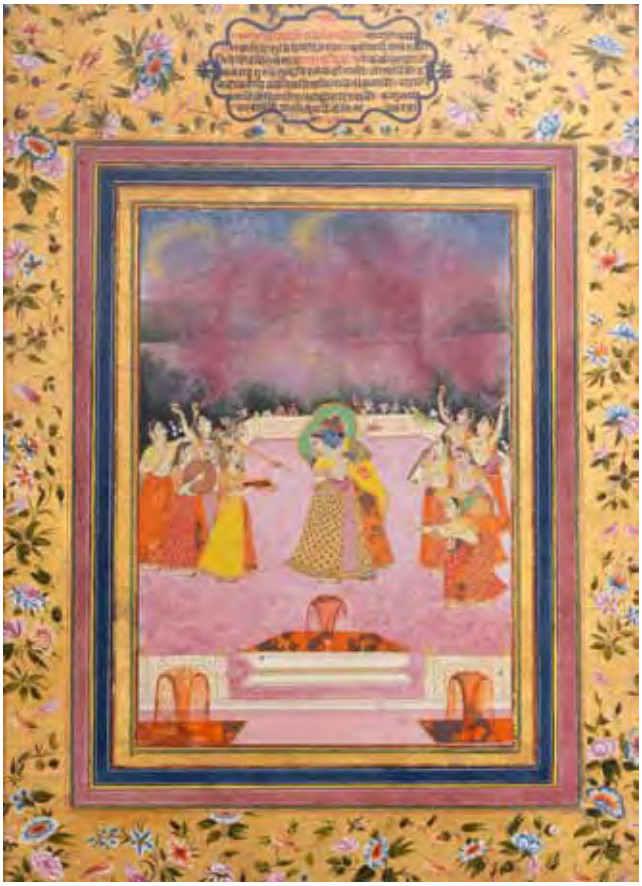
285

286
The holy man Swaminarayan seated on a terrace
Gujarat, circa 1850
gouache and gold on paper, *nagari* inscriptions at lower centre and lower right, gold and green borders, unframed
296 x 243 mm.
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

The inscriptions read:
sadhushriharidasenklteyampratima, this is a portrait of Sadhu Shri Haridas (written horizontally).
Bai jeebani aa moorti chhe, this portrait belongs to Bai Jeeba.

Swaminarayan (1781-1830) is the central figure of a sect of Vaishnavite Hinduism. After a pilgrimage across India, he settled in Gujarat in 1799 and was initiated into the sect in 1800, taking the name Sahajanand Swami. In 1802 his guru transferred to him the leadership of the Uddhav Sampraday, at which point he was renamed Swaminarayan and was regarded as an incarnation of God, Purushottama. Swaminarayan dedicated six temples and had hundreds of disciples. In 1826 he wrote the *Shikshapatri*, a book on social principles. He and the sect have large numbers of followers today.

286



287
Three scenes illustrating different seasons of the year, depicting Radha and Krishna in a swing with female attendants and musicians; Radha and Krishna celebrating holi; Radha and Krishna seated on a dais on a palace terrace with attendants
Jaipur, circa 1850
gouache and gold on paper, laid down on album pages with blue and maroon inner borders, outer borders profusely decorated with floral motifs on a gold ground, each painting with a *nagari* inscription within a cartouche in the upper border relating to the season and its weather, framed
paintings 215 x 165 mm. and slightly smaller; album pages 330 x 240 mm.(3)
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

288
Yashoda churning butter with the boy Krishna; Siva and Parvati
Kalighat, circa 1860-70
watercolours on paper, in mounts
450 x 277 mm.; 452 x 275 mm.(2)
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

289
Kartika (Karttikeya) riding a peacock; Lakshmi; the composite figure of Rama, Krishna and Chaitanya
Kalighat, circa 1860-70
watercolours on paper, in mounts
450 x 285 mm.; 455 x 275 mm.; 455 x 275 mm.(3)
£3,000 - 5,000
€3,600 - 5,900
US$4,700 - 7,900

The composite figure of Rama (represented by the arms holding a bow and arrow), Krishna (the torso with arms playing a flute), and Chaitanya (or Gaur, a Vaishnavite saint, represented by the rest of the body), was a cult figure popular in Bengal. See J. Jain, *Kalighat Painting: images from a changing world*, Ahmedabad 1999, p. 179, fig. 157.

290 Y
Two unusual panoramic views of the Qa'ba and the sanctuary at Mecca, and the mosque of the Prophet at Medina
Company School, probably Delhi or Agra, ci 1860
gouache on ivory, framed
102 x 74 mm.(2)
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

291

291
A ruby, diamond and emerald-set gold
Pendant with Yoni and Lingam
South India, 19th Century
with six headed cobra above
8cm. high
£6,000 - 8,000
€7,100 - 9,500
US$9,500 - 13,000

292
A ruby, emerald and pearl-set gold
Pendant with Yoni and Lingam,
South India, early 20th Century
approx. 11cm. long
£6,000 - 8,000
€7,100 - 9,500
US$9,500 - 13,000

292

293
A pair of ruby-set repousse gold Ornaments
South India, 19th Century
in the form of a pair of hands, each set with a large cabuchon ruby
each approx 8.5cm high(2)
£5,000 - 7,000
€5,900 - 8,300
US$7,900 - 11,000

294

295

294
A ruby and emerald-set gold Pendant
South India, 19th Century
depicting Krishna playing the flute, with an ear-spoon suspension and peri-peri below
Approx. 15cm. high
£5,000 - 7,000
€5,900 - 8,300
US$7,900 - 11,000

295
An emerald and ruby-set repousse silver Pendant
South India, 19th Century
depicting Krishna playing the flute under a tri-headed cobra, with an ear-spoon and two other fittings, verso with incised floral decoration
approx. 12cm. high
£4,000 - 6,000
€4,800 - 7,100
US$6,300 - 9,500

296
A large pair of Tamil Nadu silver body coverings (Kavacham)
South India, 19th Century
finely moulded, each depicted wearing elaborate jewellery and set with garnets
approx. 30cm. high(2)
£6,000 - 8,000
€7,100 - 9,500
US$9,500 - 13,000

Each of the *tantrik* deities has her or his own *kavacha* or armour, which protects devotees from the many dangers which may afflict a human being. These could either be recited in a ritual context, or written down on birch bark or other substances and worn on the body to give protection.

297

297
A pair of ruby, emerald and diamond-set Ear Ornaments
South India, late 19th Century
in the form of a fish, verso with incised decoration, each with hemispherical suspension and seed pearl tassels
each approx. 8 cm. long(2)
£4,000 - 6,000
€4,800 - 7,100
US$6,300 - 9,500

298

298
A ruby, emerald and pearl-set Lingam
South India, 19th Century
the large cobra head and ringed base with scale detail, surmounting a gold yoni and lingham, with three suspended elements below
approx. 10cm. long
£5,000 - 7,000
€5,900 - 8,300
US$7,900 - 11,000

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FRENCH, 19TH CENTURY
A LARGE FAIENCE BUST OF CERES, EMBLEMATIC OF SUMMER,
possibly Rouen,
her curled hair dressed with wheat-sheaf wreath, her left shoulder pink cord tied green and blue knotted drapery, her right shoulder and breast bare
84cm high (33" high)
£8,000 - 12,000

CONTACT
+44 (0) 207 468 8246
rauunicef@bonhams.com

VIEWING
2 - 5 December
101 New Bond Street
London

Bonhams

LONDON

RAU UNICEF SALE

New Bond Street
Thursday 5 December 2013

bonhams.com/rau-unicef

WILLIAM KENTRIDGE
(SOUTH AFRICAN, BORN 1955)
Anti-Waste
Sold £253,000

CONTACT
+44 (0) 20 7468 8213
sapictures@bonhams.com

Bonhams

LONDON

THE SOUTH AFRICAN SALE
New Bond Street
Wednesday 19 March 2014

bonhams.com/southafricanart

NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, including *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as "*Bidders*" or "you". Our List of Definitions and Glossary is incorporated into this *Notice to Bidders*. It is at Appendix 3 at the back of the *Catalogue*. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics.

IMPORTANT: Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have been any.

1. OUR ROLE

In its role as *Auctioneer* of *Lots, Bonhams* acts solely for and in the interests of the *Seller*. *Bonhams'* job is to sell the *Lot* at the highest price obtainable at the *Sale* to a *Bidder. Bonhams* does not act for *Buyers* or *Bidders* in this role and does not give advice to *Buyers* or *Bidders.* When it or its staff make statements about a *Lot* or, if *Bonhams* provides a *Condition Report* on a *Lot* it is doing that on behalf of the *Seller* of the *Lot. Bidders* and *Buyers* who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them. The *Seller* has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, *Bonhams* acts only as agent for the *Seller*. Any statement or representation we make in respect of a *Lot* is made on the *Seller's* behalf and, unless *Bonhams* sells a *Lot* as principal, not on our behalf and any *Contract for Sale* is between the *Buyer* and the *Seller* and not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the *Catalogue* or an announcement to that effect will be made by the *Auctioneer*, or it will be stated in a notice at the *Sale* or an insert in the *Catalogue.*

Bonhams does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with the *Buyer*. The terms of that contract are set out in our *Buyer's Agreement,* which you will find at Appendix 2 at the back of the *Catalogue.* This will govern *Bonhams'* relationship with the *Buyer*.

2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an "as is" basis, with all faults and imperfections. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. They may not reveal the true condition of the *Lot*. A photograph or illustration may not reflect an accurate reproduction of the colour(s) of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer Price*). It is your responsibility to examine any *Lot* in which you are interested. It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition. Electronic or mechanical parts may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

Any person who damages a *Lot* will be held liable for the loss caused.

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a *Lot*

The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue.* The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams'* opinion (given on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller.*

Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams'* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any *VAT* or *Buyer's Premium* payable. *Lots* can in fact sell for *Hammer Prices* below and above the *Estimate*. Any *Estimate* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Condition Reports

In respect of most *Lots*, you may ask for a *Condition Report* on its physical condition from *Bonhams*. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. Nor does the *Seller* owe or agree to owe you as a *Bidder* any obligation or duty in respect of this free report about a *Lot,* which is available for your own inspection or for inspection by an expert instructed by you. However, any written *Description* of the physical condition of the *Lot* contained in a *Condition Report* will form part of the *Contractual Description* of the *Lot* under which it is sold to any *Buyer*.

The *Seller's* responsibility to you

The *Seller* does not make or agree to make any representation of fact or contractual promise, *Guarantee* or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

Bonhams' responsibility to you

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller's* agent only (unless *Bonhams* sells the *Lot* as principal).

Bonhams undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any *Descriptions* or opinions given by *Bonhams*, or by any person on *Bonhams'* behalf, whether in the *Catalogue* or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams'* behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer's Agreement.*

Alterations

Descriptions and *Estimates* may be amended at *Bonhams'* discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE *LOT* IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE *SALE*.

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We do reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for *Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for *Sale*. We have complete discretion to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%. However these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will normally be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer's* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale.* At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

We do not accept bids from any person who has not completed and delivered to us one of our *Bidding Forms*, either our *Bidder* Registration Form, Absentee *Bidding Form* or Telephone *Bidding Form*. You will be asked for proof of identity, residence and references, which, when asked for, you must supply if your bids are to be accepted by us. Please bring your passport, driving licence (or similar photographic proof of identity) and proof of address. We may request a deposit from you before allowing you to bid. We may refuse entry to a *Sale* to any person even if that person has completed a *Bidding Form*.

Bidding in person
You should come to our *Bidder* registration desk at the *Sale* venue and fill out a *Bidder* Registration Form on (or, if possible, before) the day of the *Sale.* The bidding number system is sometimes referred to as "paddle bidding". You will be issued with a large card (a "paddle") with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer's*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale***.** At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

Bidding by telephone (only available on lots with a low estimate greater than £400)
If you wish to bid at the *Sale* by telephone, please complete a Telephone *Bidding Form*, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax
Absentee *Bidding Forms* can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale.* It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your Absentee *Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserve*s and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer's* bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

Bidding via the internet
Please visit our *Website* at http://www.bonhams.com for details of how to bid via the internet.

Bidding through an agent
Bids will be accepted as placed on behalf of the person named as the principal on the *Bidding Form* although we may refuse to accept bids from an agent on behalf of a principal and will require written confirmation from the principal confirming the agent's authority to bid. Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact or the identity of his principal) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Subject to the above, please let us know if you are acting on behalf of another person when bidding for *Lots* at the *Sale.*

Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale,* we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable *VAT*. At the same time, a separate contract is also entered into between us as *Auctioneer*s and the *Buyer*. This is our *Buyer*'s *Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer*'s *Agreement* contained in the *Catalogue* in case you are the successful *Bidder.* We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. You should be alert to this possibility of changes and ask if there have been any.

7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer*'s *Agreement*, a premium (the *Buyer*'s *Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it. Storage charges and *Expenses* are also payable by the *Buyer* as set out in the *Buyer*'s *Agreement*. All the sums payable to us by the *Buyer* are subject to *VAT*. For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyer*s of *Lots*:

25% up to £50,000 of the *Hammer Price*
20% from £50,001 to £1,000,000 of the *Hammer Price*
12% from £1,000,001 of the *Hammer Price*

On certain *Lots*, which will be marked "AR" in the *Catalogue* and which are sold for a *Hammer Price* of €1,000 or greater (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*), the *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed €12,500 (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).

Hammer Price	Percentage amount
From €0 to €50,000	4%
From €50,000.01 to €200,000	3%
From €200,000.01 to €350,000	1%
From €350,000.01 to €500,000	0.5%
Exceeding €500,000	0.25%

8. VAT

The prevailing rate of *VAT* at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the *Sale*.

The following symbols are used to denote that *VAT* is due on the *Hammer Price* and *Buyer's Premium*:

† *VAT* at the prevailing rate on *Hammer Price* and *Buyer's Premium*
Ω *VAT* on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
* *VAT* on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*
G Gold bullion exempt from *VAT* on the *Hammer Price* and subject to *VAT* at the prevailing rate on the *Buyer's Premium*
• Zero rated for *VAT*, no *VAT* will be added to the *Hammer Price* or the *Buyer's Premium*
α *Buyers* from within the EU: *VAT* is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the EU: *VAT* is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise *Bonhams* immediately.

In all other instances no *VAT* will be charged on the *Hammer Price*, but *VAT* at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a *VAT* inclusive basis.

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer*'s *Premium* (plus *VAT* and any other charges and *Expense*s to us) in full before making a bid for the *Lot*. If you are a successful *Bidder,* payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the eighth working day after the *Sale*. Unless agreed by us in advance payments made by anyone other than the registered *Buyer* will not be accepted. Payment will have to be by one of the following methods (all cheques should be made payable to Bonhams 1793 Limited). *Bonhams* reserves the right to vary the terms of payment at any time.

Sterling personal cheque drawn on a UK branch of a bank or building society: all cheques must be cleared before you can collect your purchases;

Bankers draft/building society cheque: if you can provide suitable proof of identity and we are satisfied as to the genuineness of the draft or cheque, we will allow you to collect your purchases immediately;

Cash: you may pay for *Lots* purchased by you at this *Sale* with notes, coins or travellers cheques in the currency in which the *Sale* is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000, or the equivalent in the currency in which the *Sale* is conducted, at the time when payment is made. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid otherwise than in coins, notes or travellers cheques;

Sterling travellers cheques: you may pay for *Lots* purchased by you at this *Sale* with travellers cheques, provided the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000. We will need to see your passport if you wish to pay using travellers cheques;

Bank transfer: you may electronically transfer funds to our *Trust Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Trust Account* details are as follows:

Bank: National Westminster Bank Plc
Address: PO Box 4RY
250 Regent Street
London W1A 4RY
Account Name: Bonhams 1793 Limited Trust Account
Account Number: 25563009
Sort Code: 56-00-27
IBAN Number: GB 33 NWBK 560027 25563009

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

Debit cards: there is no additional charge for purchases made with personal debit cards, issued by a UK bank. Debit cards issued by an overseas bank, deferred and company debit cards and all credit cards will be subject to a 2% surcharge;

Union Pay cards: these are now accepted at our Knightsbridge and New Bond Street offices, when presented in person by the card holder. These cards are subject to a 2% surcharge.

Credit cards: Visa and Mastercard only. Please note there is a 2% surcharge on the total invoice value when payments are made using credit cards. It may be advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased *Lots*, please refer to *Sale* Information at the front of the *Catalogue.* Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out in the *Catalogue*.

11. SHIPPING

Please refer all enquiries to our shipping department on:
Tel: +44 (0)20 8963 2850/2852 Fax: +44 (0)20 8963 2805
Email: shipping@bonhams.com

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licencing arrangements can be found on the ACE website http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/ or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

13. CITES REGULATIONS

Please be aware that all *Lots* marked with the symbol Y are subject to CITES regulations when exporting these items outside the EU. These regulations may be found at http://www.defra.gov.uk/ahvla-en/imports-exports/cites/ or may be requested from:

Animal Health and Veterinary Laboratories Agency (AHVLA)
Wildlife Licencing
Floor 1, Zone 17, Temple Quay House
2 The Square, Temple Quay
BRISTOL BS1 6EB
Tel: +44 (0) 117 372 8774

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale.* Neither we nor the *Seller* will be liable for any loss of *Business,* profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement.* Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to *VAT* on the *Buyer's Premium*.

16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary. *Bidders* should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms
The term "proof exemption" indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term "Certificate of Unprovability" indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

Guns Sold as Parts
Barrels of guns sold as parts will only be made available for sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

Condition of Firearms
Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the ˚ of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

Original Gun Specifications Derived from Gunmakers
The Sporting Gun Department endeavours to confirm a gun's original specification and date of manufacture with makers who hold their original records.

Licensing Requirements
Firearms Act 1968 as amended
Bonhams is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, *Bonhams* is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

Please be advised that if a successful *Bidder* is then unable to produce the correct paperwork, the *Lot(s)* will be reoffered by *Bonhams* in the next appropriate *Sale*, on standard terms for *Sellers*, and you will be responsible for any loss incurred by *Bonhams* on the original *Sale* to you.

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed.

Lots marked 'S1' and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

Lots marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence.

Lots marked 'S5' and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

Lots marked with a 'S58' and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held.

Unmarked *Lots* require no licence.

Please do not hesitate to contact the Modern Sporting Gun Department should you have any queries.

Taxidermy and Related Items
As a *Seller* of these articles, *Bonhams* undertakes to comply fully with Cites and DEFRA regulations. *Buyers* are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

18. FURNITURE

Upholstered Furniture
Whilst we take every care in cataloguing furniture which has been upholstered we offer no *Guarantee* as to the originality of the wood covered by fabric or upholstery.

19. JEWELLERY

˜ Ruby and Jadeite
Ruby and jadeite gemstones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non–Burmese origin require certification before import into the US and it is the *Buyer's* responsibility to obtain all relevant and required export/import licences, certificates and documentation before shipping. Failure by the *Buyer* to successfully import goods into the US does not constitute grounds for non payment or cancellation of *Sale*. *Bonhams* will not be responsible for any additional costs in this regard howsoever incurred.

Gemstones
Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimate*s assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyer*s on any *Lot*s subsequent to the *Sale*.

Estimated Weights
If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

Signatures
1. A diamond brooch, by Kutchinsky
When the maker's name appears in the title, in *Bonhams*' opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky
Has a signature that, in *Bonhams*' opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky
Has been created by the jeweller, in *Bonhams*' opinion, but using stones or designs supplied by the client.

20. PHOTOGRAPHS

Explanation of *Catalogue* Terms
- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

21. PICTURES

Explanation of *Catalogue* Terms
The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Description*s contained in the *Contract for Sale:*
- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

22. PORCELAIN AND GLASS

Damage and Restoration
For your guidance, in our *Catalogues* we detail, as far as practicable, recorded all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogue*s reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates
When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this *Catalogue*, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

24. WINE

Lots which are lying under Bond and those liable to *VAT* may not be available for immediate collection.

Examining the wines
It is occasionally possible to provide a pre-*Sale* tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details.

It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages
Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm
15 to 30 years old – top shoulder (ts) or up to 5cm
Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels
A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Wines in Bond
Wines lying in Bond are marked Δ and *VAT* is payable by the purchaser, at the standard rate, on the *Hammer Price*, unless the wines are to remain under Bond. *Buyer*s requiring their wine to remain in Bond must notify *Bonhams* at the time of the *Sale.* The *Buyer* is then himself responsible for all duty, clearance *VAT* and other charges that may be payable thereon. All such *Lots* must be transferred or collected within two weeks of the *Sale.*

Buyers outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

Bottling Details and Case Terms
The following terms used in the *Catalogue* have the following meanings:
CB – Château bottled
DB – Domaine bottled
EstB– Estate bottled
BB – Bordeaux bottled
BE – Belgian bottled
FB – French bottled
GB – German bottled
OB – Oporto bottled
UK – United Kingdom bottled
owc– original wooden case
iwc – individual wooden case
oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.

W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.

≈ Please note that as a result of recent legislation ruby and jadeite gem stones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US.

Δ Wines lying in Bond.

AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.

○ The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.

▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.

•, †, *, G, Ω, α see clause 8, *VAT*, for details.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

APPENDIX 1

CONTRACT FOR SALE

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

Under this contract the *Seller's* liability in respect of the quality of the *Lot,* it's fitness for any purpose and its conformity with any *Description* is limited. You are strongly advised to examine the *Lot* for yourself and/or obtain an independent examination of it before you buy it.

1 THE CONTRACT

1.1 These terms govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.

1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.

1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.

1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER'S UNDERTAKINGS

2.1 The *Seller* undertakes to you that:

2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;

2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue,* the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot;*

2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);

2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;

2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue*, the *Lot* corresponds with *the Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue* and the contents of any *Condition Report* which has been provided to the *Buyer*.

3 DESCRIPTIONS OF THE LOT

3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with that part of the *Entry* in the *Catalogue* which is not printed in bold letters, which merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.

3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by or on behalf of the *Seller* including by *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.

4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

5.1 Risk in the *Lot* passes to you when it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* after the fall of the *Auctioneer's* hammer until you obtain full title to it.

5.2 Title to the *Lot* remains in and is retained by the *Seller* until the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to, and received in cleared funds by, *Bonhams*.

6 PAYMENT

6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.

6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

7 COLLECTION OF THE LOT

7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams*.

7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.

7.3 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.

7.4 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.

7.5 You will be wholly responsible for any removal, storage or other charges or *Expenses* incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, *Expenses* and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8 FAILURE TO PAY FOR THE LOT

8.1 If the *Purchase Price* for a *Lot* is not paid to *Bonhams* in full in accordance with the *Contract for Sale* the *Seller* will be entitled, with the prior written agreement of *Bonhams* but without further notice to you, to exercise one or more of the following rights (whether through *Bonhams* or otherwise):

8.1.1 to terminate immediately the *Contract for Sale* of the *Lot* for your breach of contract;

8.1.2 to resell the *Lot* by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;

8.1.3 to retain possession of the *Lot*;

8.1.4 to remove and store the *Lot* at your expense;

8.1.5 to take legal proceedings against you for any sum due under the *Contract for Sale* and/or damages for breach of contract;

8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;

8.1.7 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless the *Buyer* buys the *Lot* as a *Consumer* from the *Seller* selling in the course of a *Business*) you hereby grant an irrevocable licence to the *Seller* by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal *Business* hours to take possession of the *Lot* or part thereof;

8.1.8 to retain possession of any other property sold to you by the *Seller* at the *Sale* or any other auction or by private treaty until all sums due under the *Contract for Sale* shall have been paid in full in cleared funds;

8.1.9 to retain possession of, and on three months' written notice to sell, *Without Reserve*, any of your other property in the possession of the *Seller* and/or of *Bonhams* (as bailee for the *Seller*) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such *Sale* in satisfaction or part satisfaction of any amounts owed to the *Seller* or to *Bonhams*; and

8.1.10 so long as such goods remain in the possession of the *Seller* or *Bonhams* as its bailee, to rescind the contract for the *Sale* of any other goods sold to you by the *Seller* at the *Sale* or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the *Seller* or to *Bonhams* by you.

8.2 You agree to indemnify the *Seller* against all legal and other costs of enforcement, all losses and other *Expenses* and costs (including any monies payable to *Bonhams* in order to obtain the release of the *Lot*) incurred by the *Seller* (whether or not court proceedings will have been issued) as a result of *Bonhams* taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the *Seller* becomes liable to pay the same until payment by you.

8.3 On any resale of the *Lot* under paragraph 8.1.2, the *Seller* will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the *Lot*, after the payment of all sums due to the *Seller* and to *Bonhams*, within 28 days of receipt of such monies by him or on his behalf.

9 THE SELLER'S LIABILITY

9.1 The *Seller* will not be liable for any injury, loss or damage caused by the *Lot* after the fall of the *Auctioneer's* hammer in respect of the *Lot*.

9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the *Seller* will not be liable for any breach of any term that the *Lot* will correspond with any *Description* applied to it by or on behalf of the *Seller*, whether implied by the Sale of Goods Act 1979 or otherwise.

9.3 Unless the *Seller* sells the *Lot* in the course of a *Business* and the *Buyer* buys it as a *Consumer*,

9.3.1 the *Seller* will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue,* or on the *Website,* or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale;*

9.3.2 the *Seller* will not be liable for any loss of *Business, Business* profits or revenue or income or for loss of reputation or for disruption to *Business* or wasted time on the part of the *Buyer* or of the *Buyer's* management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;

9.3.3 in any circumstances where the *Seller* is liable to you in respect of the *Lot*, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the *Seller's* liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.

9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the *Seller's* negligence (or any person under the *Seller's* control or for whom the *Seller* is legally responsible), or (iii) acts or omissions for which the *Seller* is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.

10 MISCELLANEOUS

10.1 You may not assign either the benefit or burden of the *Contract for Sale*.

10.2 The *Seller's* failure or delay in enforcing or exercising any power or right under the *Contract for Sale* will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the *Seller's* ability subsequently to enforce any right arising under the *Contract for Sale*.

10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.

10.4 Any notice or other communication to be given under the *Contract for Sale* must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the *Seller*, addressed c/o *Bonhams* at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the *Buyer* given in the *Bidding Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

10.5 If any term or any part of any term of the *Contract for Sale* is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

10.6 References in the *Contract for Sale* to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.

10.8 In the *Contract for Sale* "including" means "including, without limitation".

10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.

10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.

10.12 Where the *Contract for Sale* confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the *Seller*, it will also operate in favour and for the benefit of *Bonhams, Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

11 GOVERNING LAW

All transactions to which the *Contract for Sale* applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes place and the *Seller* and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the *Seller* may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

APPENDIX 2

BUYER'S AGREEMENT

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

1 THE CONTRACT

1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.

1.2 The Definitions and Glossary contained in Appendix 3 to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.

1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the *Auctioneer's* hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.

1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.

1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:

1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;

1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller*;

1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.

1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website,* or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or E*stimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the *Seller*.

2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the *Seller* under the *Contract for Sale* in respect of the *Lot*.

3 PAYMENT

3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:

3.1.1 the *Purchase Price* for the *Lot*;

3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders*, and

3.1.3 if the *Lot* is marked [AR], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with *VAT* on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the *Sale*.

3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.

3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.

3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to *VAT* at the appropriate rate and *VAT* will be payable by you on all such sums.

3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the *Lot*, any *Expenses* and *VAT* and any interest earned and/or incurred until payment to the *Seller*.

3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.

3.7 Where a number of *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.

4 COLLECTION OF THE LOT

4.1 Subject to any power of the *Seller* or us to refuse to release the *Lot* to you, once you have paid to us, in cleared funds, everything due to the *Seller* and to us, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a buyer collection document, obtained from our cashier's office.

4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.

4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.

4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus *VAT* per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.

4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.

4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.

4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.

4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.

5 STORING THE LOT

We agree to store the *Lot* until the earlier of your removal of the *Lot* or until the time and date set out in the *Notice to Bidders,* on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) and, subject to paragraphs 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the *Lot* (notwithstanding that it is not your property before payment of the *Purchase Price*). If you do not collect the *Lot* before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) we may remove the *Lot* to another location, the details of which will usually be set out in the relevant section of the *Catalogue*. If you have not paid for the *Lot* in accordance with paragraph 3, and the *Lot* is moved to any third party's premises, the *Lot* will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the *Lot* until we have been paid in full in accordance with paragraph 3.

6 RESPONSIBILITY FOR THE LOT

6.1 Only on the payment of the *Purchase Price* to us will title in the *Lot* pass to you. However under the *Contract for Sale*, the risk in the *Lot* passed to you when it was knocked down to you.

6.2 You are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.

7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS

7.1 If all sums payable to us are not so paid in full at the time they are due and/or the *Lot* is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the *Seller*):

7.1.1 to terminate this agreement immediately for your breach of contract;

7.1.2 to retain possession of the *Lot*;

7.1.3 to remove, and/or store the *Lot* at your expense;

7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the *Purchase Price*) and/or damages for breach of contract;

7.1.5 to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;

7.1.6 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless you buy the *Lot* as a *Consumer*) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any *Lot* or part thereof;

7.1.7 to sell the *Lot Without Reserve* by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;

7.1.8 to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for *Sale*) until all sums due to us have been paid in full;

7.1.9 to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;

7.1.10 on three months' written notice to sell, *Without Reserve*, any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for *Sale*) and to apply any monies due to you as a result of such *Sale* in payment or part payment of any amounts owed to us;

7.1.11 refuse to allow you to register for a future *Sale* or to reject a bid from you at any future *Sale* or to require you to pay a deposit before any bid is accepted by us at any future *Sale* in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the *Purchase Price* of any *Lot* of which you are the *Buyer*.

7.2 You agree to indemnify us against all legal and other costs, all losses and all other *Expenses* (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.

7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the *Purchase Price* of the *Lot* (or where you have purchased more than one *Lot* pro-rata towards the *Purchase Price* of each *Lot*) and secondly to the *Buyer*'s *Premium* (or where you have purchased more than one *Lot* pro-rata to the *Buyer*'s *Premium* on each *Lot*) and thirdly to any other sums due to us.

7.4 We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any *Sale* of the *Lot* under our rights under this paragraph 7 after the payment of all sums due to us and/or the *Seller* within 28 days of receipt by us of all such sums paid to us.

8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT

8.1 Whenever it becomes apparent to us that the *Lot* is the subject of a claim by someone other than you and other than the *Seller* (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the *Lot* in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:

8.1.1 retain the *Lot* to investigate any question raised or reasonably expected by us to be raised in relation to the *Lot*; and/or

8.1.2 deliver the *Lot* to a person other than you; and/or

8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or

8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.

8.2 The discretion referred to in paragraph 8.1:

8.2.1 may be exercised at any time during which we have actual or constructive possession of the *Lot*, or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and

8.2.2 will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.

9 FORGERIES

9.1 We undertake a personal responsibility for any *Forgery* in accordance with the terms of this paragraph 9.

9.2 Paragraph 9 applies only if:

9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the *Lot* and that invoice has been paid; and

9.2.2 you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a *Forgery*, and in any event within one year after the *Sale*, that the *Lot* is a *Forgery*; and

9.2.3 within one month after such notification has been given, you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a *Forgery* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

9.3 Paragraph 9 will not apply in respect of a *Forgery* if:

9.3.1 the *Entry* in relation to the *Lot* contained in the *Catalogue* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or

9.3.2 it can be established that the *Lot* is a *Forgery* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.

9.4 You authorise us to carry out such processes and tests on the *Lot* as we in our absolute discretion consider necessary to satisfy ourselves that the *Lot* is or is not a *Forgery*.

9.5 If we are satisfied that a *Lot* is a *Forgery* we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the *Purchase Price*, *Buyer*'s *Premium*, *VAT* and *Expenses* paid by you in respect of the *Lot*.

9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.

9.7 If you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

9.8 Paragraph 9 does not apply to a *Lot* made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a *Stamp* or *Stamp*s or a *Book* or *Book*s.

10 OUR LIABILITY

10.1 We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in respect of it, made by us or on our behalf or by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Bonhams' Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*.

10.2 Our duty to you while the *Lot* is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the *Lot* or to other persons or things caused by:

10.2.1 handling the *Lot* if it was affected at the time of *Sale* to you by woodworm and any damage is caused as a result of it being affected by woodworm; or

10.2.2 changes in atmospheric pressure; nor will we be liable for:

10.2.3 damage to tension stringed musical instruments; or

10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the *Lot* is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.

10.3.1 We will not be liable to you for any loss of *Business, Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances where we are liable to you in respect of a *Lot*, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

You may wish to protect yourself against loss by obtaining insurance.

10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

but not if:

the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or

the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or

it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or

the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or

the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a non-conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams*' officers, employees and agents.

12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.

12.8 In this agreement "including" means "including, without limitation".

12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

12.10 Reference to a numbered paragraph is to a paragraph of this agreement.

12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams*' holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

13 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com.

APPENDIX 3

DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

"Additional Premium" a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams' Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by *the Buyer* to *Bonhams* on any *Lot* marked [AR] which sells for a *Hammer Price* which together with the *Buyer's Premium* (but excluding any *VAT*) equals or exceeds 1000 euros (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).
"Auctioneer" the representative of *Bonhams* conducting the *Sale*.

"Bidder" a person who has completed a *Bidding Form*.
"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.
"Bonhams" Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement,* the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".
"Book" a printed *Book* offered for *Sale* at a specialist *Book Sale*.
"Business" includes any trade, *Business* and profession.
"Buyer" the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".
"Buyer's Agreement" the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).
"Buyer's Premium" the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.
"Catalogue" the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.
"Commission" the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.
"Condition Report" a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of *the Seller*.
"Conditions of Sale" the *Notice to Bidders, Contract for Sale, Buyer's Agreement* and Definitions and Glossary.
"Consignment Fee" a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.
"Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.
"Contract Form" the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lot*s to be offered for *Sale* by *Bonhams*.
"Contract for Sale" the *Sale* contract entered into by the *Seller* with *the Buyer* (see Appendix 1 in the *Catalogue*).
"Contractual Description" the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract of Sale* the *Lot* corresponds.
"Description" any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).
"Entry" a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.
"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.
"Expenses" charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale,* storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer,* plus *VAT* if applicable.
"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot.* A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the *Lot,* where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot.*
"Guarantee" the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales,* a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement.*
"Hammer Price" the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer.*
"Loss and Damage Warranty" means the warranty described in paragraph 8.2 of the Conditions of Business.
"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.
"Lot" any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).
"Motoring Catalogue Fee" a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.
"New Bond Street" means *Bonhams*' saleroom at 101 New Bond Street, London W1S 1SR.
"Notional Charges" the amount of *Commission* and *VAT* which would have been payable if the *Lot* had been sold at the *Notional Price*.
"Notional Fee" the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.
"Notional Price" the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.
"Notice to Bidders" the notice printed at the back or front of our *Catalogues*.
"Purchase Price" the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price* (where applicable), the *Buyer's Premium* and *VAT* on the *Buyer's Premium* and any *Expenses.*
"Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).
"Sale" the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams.*
"Sale Proceeds" the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission,* any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.
"Seller" the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), "*Seller*" includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".
"Specialist Examination" a visual examination of a *Lot* by a specialist on the *Lot*.
"Stamp" means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.
"Standard Examination" a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.
"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).
"Storage Contractor" means the company identified as such in the *Catalogue.*
"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.
"Trust Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams'* normal business bank account.
"VAT" value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.
"Website" *Bonhams Website* at www.bonhams.com
"Withdrawal Notice" the *Seller's* written notice to *Bonhams* revoking *Bonhams*' instructions to sell a *Lot*.
"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

"artist's resale right": the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.
"bailee": a person to whom goods are entrusted.
"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.
"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.
"knocked down": when a *Lot* is sold to a *Bidder,* indicated by the fall of the hammer at the *Sale.*
"lien": a right for the person who has possession of the *Lot* to retain possession of it.
"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.
"title": the legal and equitable right to the ownership of a *Lot*.
"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

(1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.

(2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-

(a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and

(b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.

(3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.

(4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.

(5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:

(a) the seller;

(b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;

(c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.

(5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

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Bonhams 1793

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Sale title: Islamic & Indian Art & Carpets Part I	Sale date: Tuesday 8 October 2013
Sale no. 21359	Sale venue: New Bond Street

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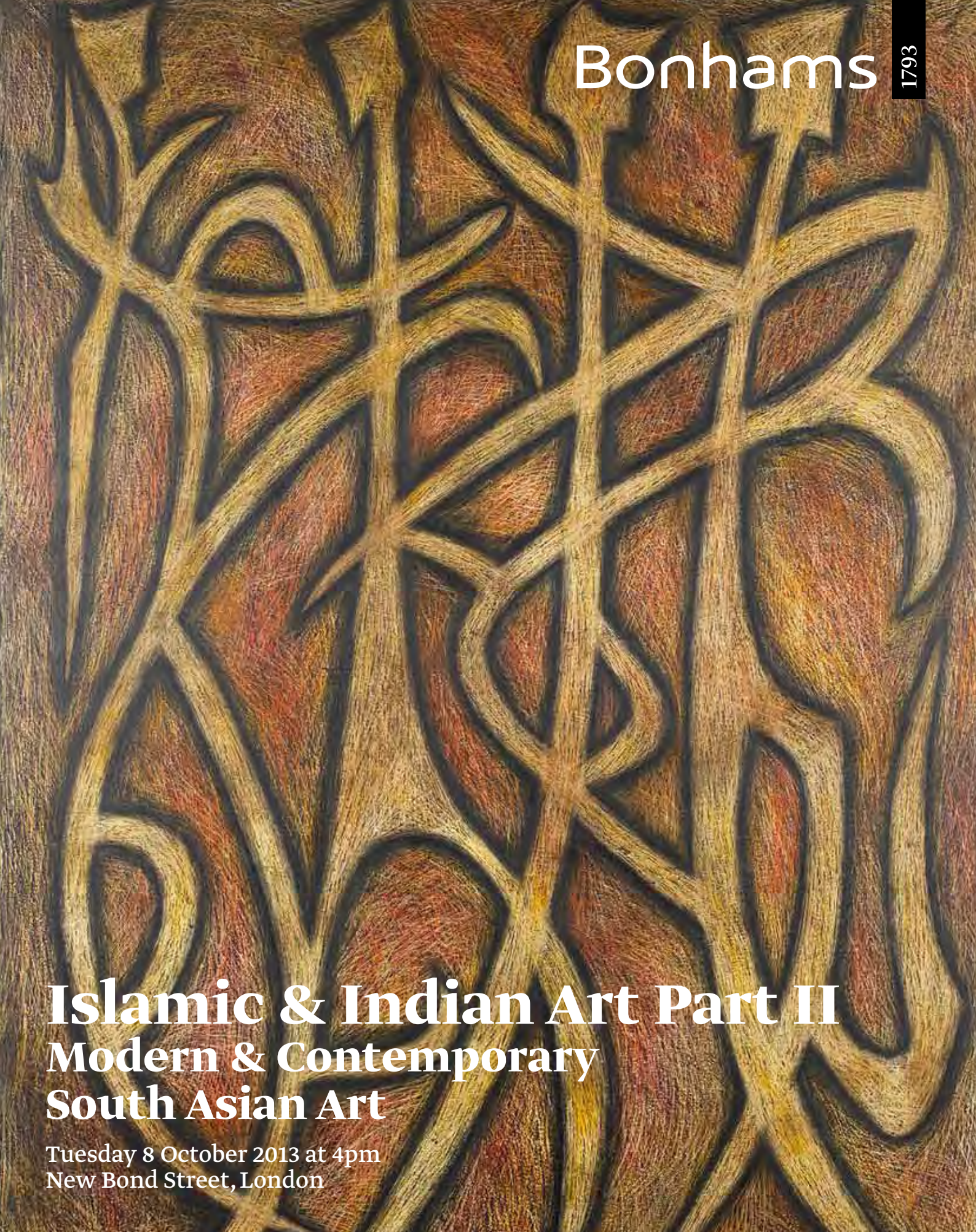

Bonhams 1793

Islamic & Indian Art Part II
Modern & Contemporary South Asian Art

Tuesday 8 October 2013 at 4pm
New Bond Street, London

PAL
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Sale Number: 21359

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Illustrations
Front Cover: 418
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Opposite Page: 412

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Please note that the existing embargo on the import into the USA of certain items of Persian/Iranian origin has recently been extended to include all items of Persian/Iranian origin. Customers seeking further information should enquire of the Islamic Department in the first instance. The website of the US Department of the Treasury provides more detail.

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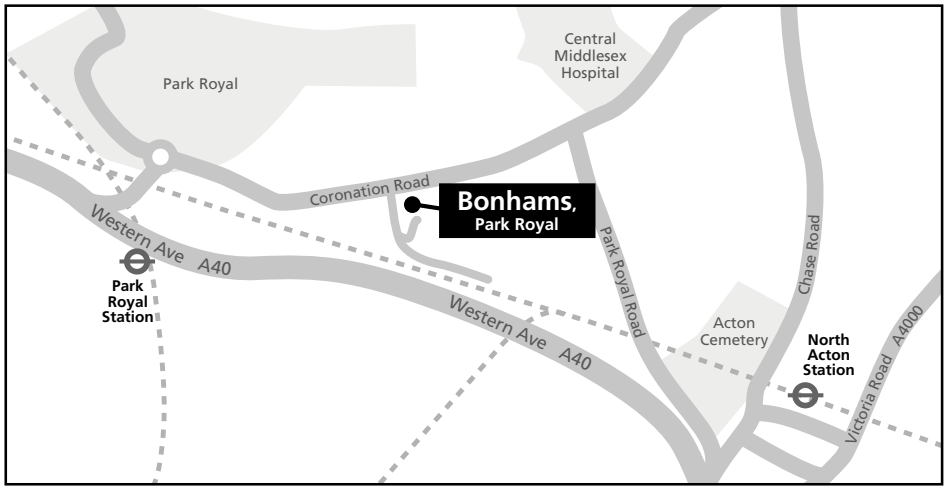

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The sold lots marked with a special symbol W will be available for collection from Bonhams warehouse as from 9.30am on Thursday 10 October 2013.

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Bonhams Warehouse Address:
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Park Royal, London NW10 7QP
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Handling & storage charges

Please Note
For sold lots marked with a special symbol W removed to Bonhams Park Royal warehouse transfer and storage charges will commence on Wednesday 23 October 2013.

The charges levied by Bonhams are as follows:

Paintings and Frames marked with W

Transfer per lot	£20.00
Daily storage per lot	£3.40

All other paintings and frames

Transfer per lot	£10.00
Daily storage per lot	£1.70

All the above charges are exclusive of VAT

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Payment at time of collection
By credit card / debit card

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The following symbol is used to denote that VAT is due on the hammer price and buyer's premium

† VAT 20% on hammer price and buyer's premium

* VAT on imported items at a preferential rate of 5% on hammer price and the prevailing rate on buyer's premium

W These lots will be removed to Bonhams Park Royal after the sale. Please read the sale information page for more details.

Y These lots are subject to CITES regulations, please read the information in the back of the catalogue.

AR These lots are subject to the Artists Resale Right levy. Please refer to the information in section 7 of the Notice to Bidders at the back of the catalogue.

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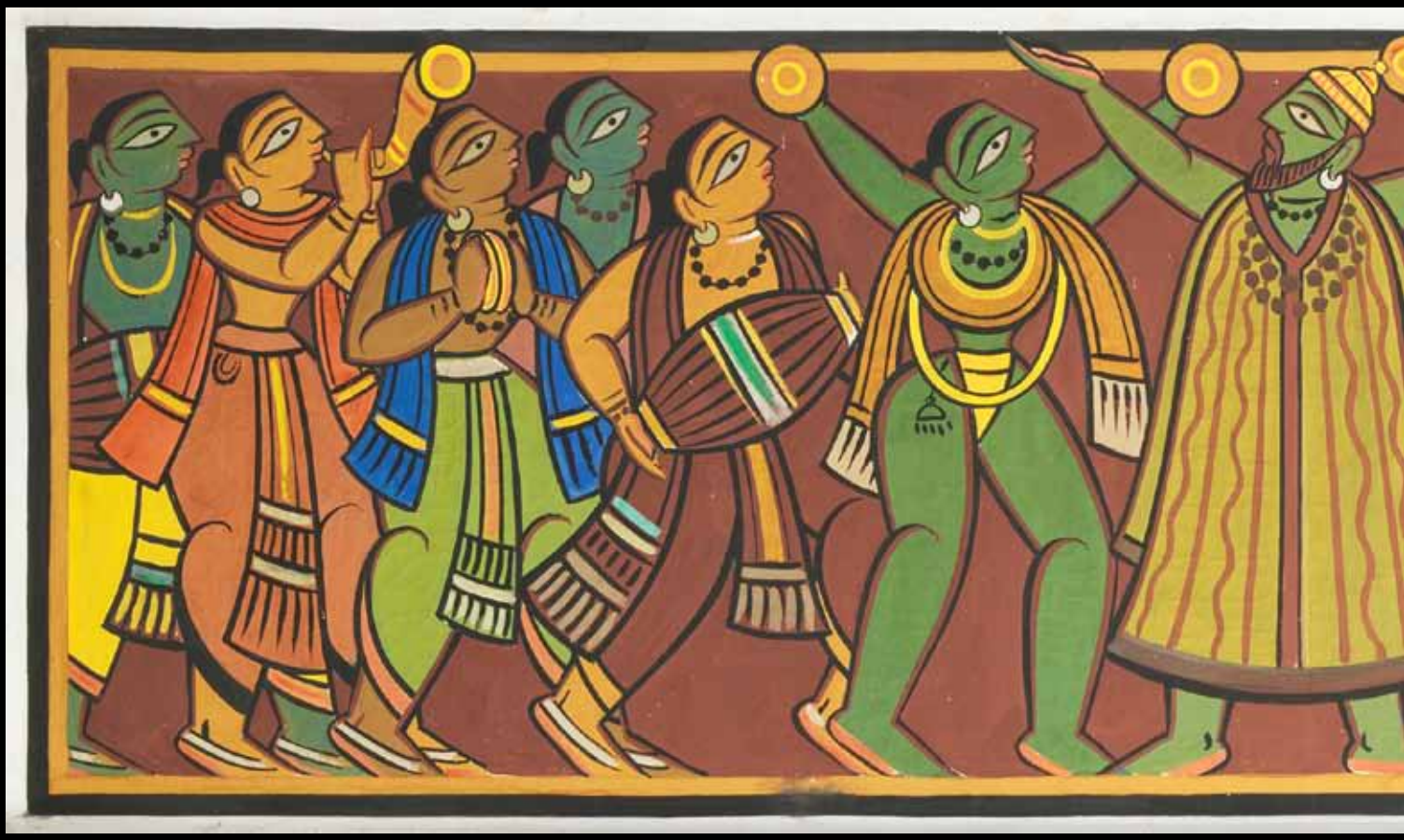

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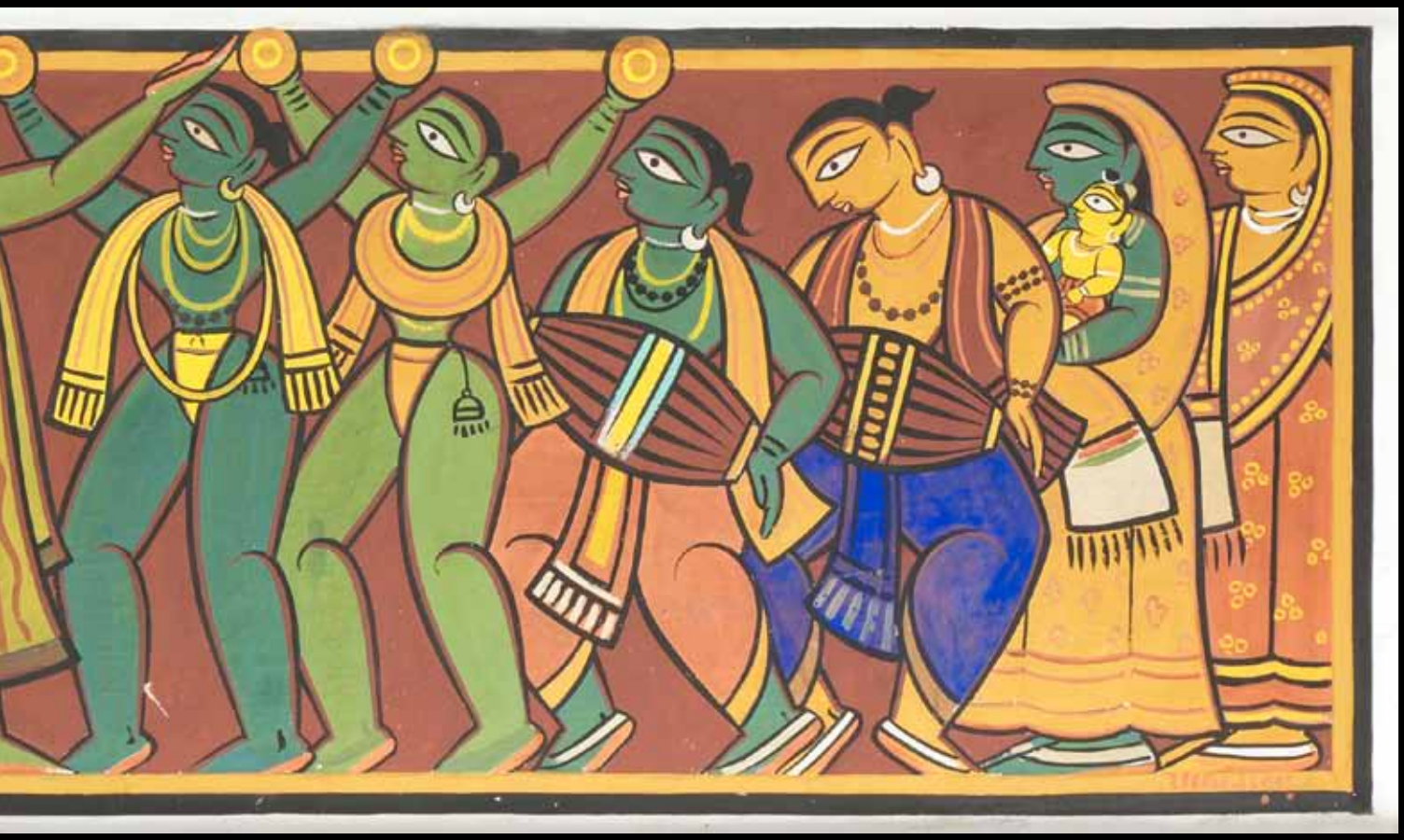
401



401
Jamini Roy (India, 1887-1972)
Flight into Egypt, gouache on card, signed lower right, framed, *39.8 x 50.2cm (15 11/16 x 19 3/4in).*
£4,000 - 6,000
€4,800 - 7,100
US$6,300 - 9,500

Provenance:
Private UK Collection; acquired from a private collector whom acquired the work in international auction.

402 W
Jamini Roy (India, 1887-1972)
Musicians and Dancers, oil on canvas, signed lower right in Bengali, framed, *57.5 x 193cm (22 5/8 x 76in).*
£20,000 - 30,000
€24,000 - 36,000
US$32,000 - 47,000

Provenance: Private UK Collection; acquired from a regional estate auction in 2007.

403
Rabindranath Tagore (India, 1861-1941)
Untitled (Parrot), watercolour on card, faintly signed and dated 6/2/25 or 20 in Bengali, framed, *20.7 x 12cm (8 1/8 x 4 3/4in).*
£10,000 - 15,000
€12,000 - 18,000
US$16,000 - 24,000

Provenance: Private UK Collection; acquired from a friend of the artists' in the 1990s.

404
Rabindranath Tagore (India, 1861-1941)
Untitled (Trees), watercolour on paper, signed and dated 1938 in Bengali, framed, *30.8 x 17.9cm (12 1/8 x 7 1/16in).*
£8,000 - 12,000
€9,500 - 14,000
US$13,000 - 19,000

Provenance: Private UK Collection; acquired from a friend of the artists in the 1990s.

405
Abdur Rahman Chughtai (Pakistan, 1897-1975)
End of the Journey, aquatint prints on paper, signed *Rahman Chughtai* lower left and titled *End of the Journey* lower right, framed, *37 x 30cm (14 9/16 x 11 13/16in).*
£3,000 - 5,000
€3,600 - 5,900
US$4,700 - 7,900

Provenance: Private UK Collection; acquired from a gallery in Pakistan; thence by descent.

406 *
Zainul Abedin (Bangladesh, 1914-1976)
Study of a Crow, ink on paper, artist stamp and date *10.12.49* upper right, framed, *26.1 x 36.6cm (10 1/4 x 14 7/16in).*
£8,000 - 12,000
€9,500 - 14,000
US$13,000 - 19,000

Provenance: Private Collection, Pakistan; acquired directly from the artist in Karachi, 1949, by Ahmed Ali (1908 - 1994), writer, scholar, diplomat and co-founder of the Progressive Writers' Movement of India, and knew the artist since 1944 when he was Professor & Head of the English Department, Presidency College, Calcutta, thence by descent.

Zainul Abedin is recognized as the founding father of the Bangladeshi Art Movement and the Shilpacharya Zainul Abedin Museum was established to honour the great artist. He studied and taught at the Calcutta Art School. After Partition, he joined the Government Art Department at Karachi and later founded and was Principal of The Art Institute Dhaka. He held major one man shows in many countries including Britain and the United States.

"The most significant works of Zainul Abedin are the Calcutta Famine Sketches of 1943 which have often been compared to Rembrandt's drawings of *Beggars*, and Goya's *Desastors de la Guerra*. John Buckland Wright, paid rich tributes to the evocative brilliance of these sketches: 'The emotional impact of the starving figures is immense, and yet apart from this emotional quality, what remains is an abstract aesthetic composition of a very high quality. His brush work is alive, direct, never purely descriptive, but a recreation of the scenes in terms of sensitive patterns.'

The Study of a Crow in Black wash though recreated a few years later, is actually a continuation of the same mood and technique which marks out the Famine drawings..." and considered a master piece. (See Introduction: *Monograph on Zainul Abedin*, FOMMA, Karachi, 2004, colour plate XI, also *'Art in Pakistan'*, Jalaluddin Ahmed, Pakistan Publications, Karachi, 1962, pp. 62-70).

407
Hemen Mazumdar (India, 1894-1948)
After the Bath, oil on canvas, mounted on board, framed,
74.5 x 43.5cm (29 5/16 x 17 1/8in).
£15,000 - 25,000
€18,000 - 30,000
US$24,000 - 39,000

This work was executed in the 1930s.

Provenance: Private UK Collection; acquired from the landlord of the artist in Calcutta.

408 *W
Krishan Khanna (India, born 1925)
Nocturn, oil on canvas, signed and dated *K. Khanna/1979* and Dhoomimal Gallery label on reverse, framed, *84.5 x 139.5cm (33 1/4 x 54 15/16in).*
£15,000 - 25,000
€18,000 - 30,000
US$24,000 - 39,000

Provenance: Private Collection, Hong Kong; acquired from a private collector in Hong Kong in 1987, previously acquired directly from the artist.

409
Krishen Khanna (India, born 1925)
Untitled (Girl Seated), oil on canvas, signed faintly upper left, framed,
85.7 x 65cm (33 3/4 x 25 9/16in).
£6,000 - 8,000
€7,100 - 9,500
US$9,500 - 13,000

Provenance: Private UK Collection; acquired in regional estate sale.

410 *
Kattingeri Krishna Hebbar (Indian, 1911-1996)
Workers, egg tempura on board, signed lower left, signed, titled, dated, and inscribed *"WORKERS"/medium - egg tempura./year 1954/ artist: K.K. HEBBAR/address: SUNSHINE/ 81 eadell Rd./Bombay 16* on reverse, framed, *72.7 x 54.2cm (28 5/8 x 21 5/16in).*
£7,000 - 9,000
€8,300 - 11,000
US$11,000 - 14,000

Provenance: Private Collection, USA; acquired in Hawaii from a professor at East West Centre in 1960s.

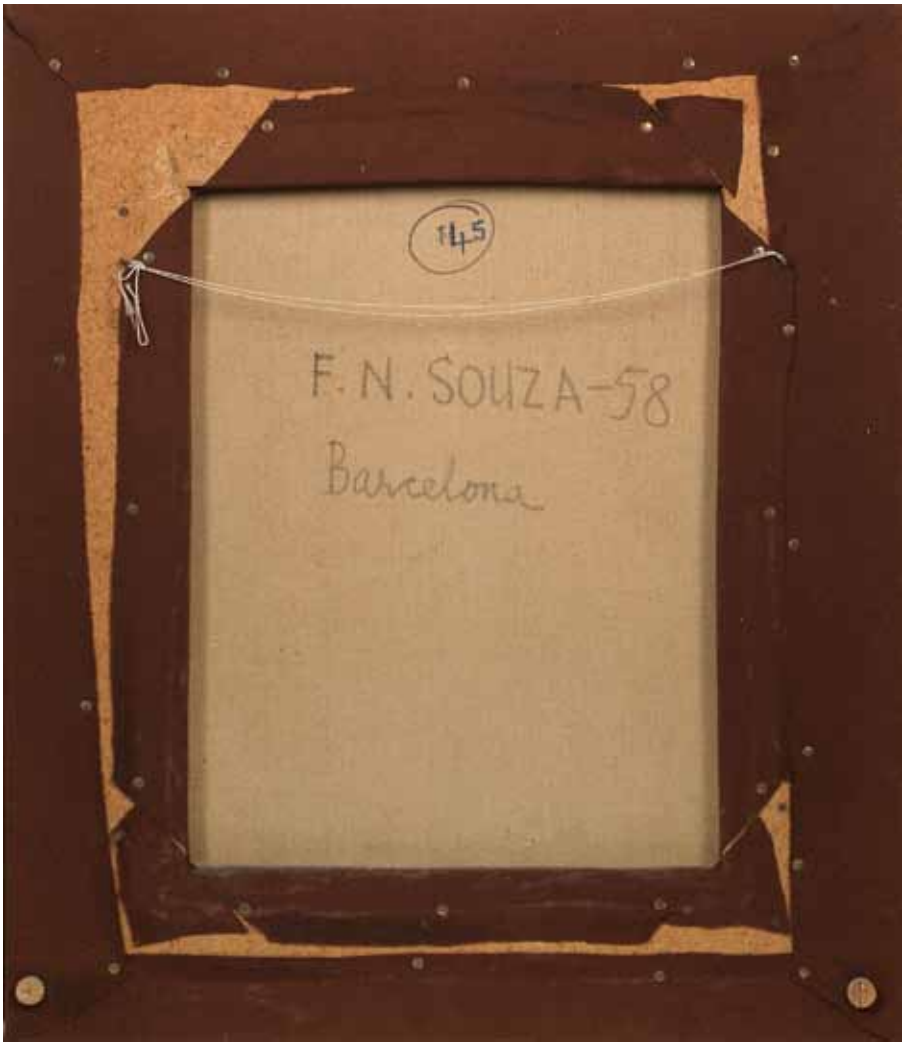
411 *
Jagdish Swaminathan (India, 1928-1994)
Untitled, oil on canvas, gallery stamp including artist, title and size of artwork on reverse, framed, *114.7 x 79.2cm (45 3/16 x 31 3/16in).*
£80,000 - 120,000
€95,000 - 140,000
US$130,000 - 190,000

This work is part of the *Bird, Tree & Mountain* series.

Provenance: Private Collection; acquired from Dhoomimal Gallery.

Exhibited:
Homage to J. Swaminathan, All India Fine Arts and Crafts Society (AIFACS), New Delhi, 2008.

Published:
Shukla, Prayag, *Homage to J. Swaminathan Exhibtion Catalogue*, pp. 10, Dhoomimal Gallery, 2008.



412 AR
Francis Newton Souza (India, 1924-2002)
Head of a Man with Glasses, oil on canvas, signed and dated 58 upper left, signed, dated and location inscribed *45/F.N.SOUZA-58/Barcelona* on reverse, framed, *72 x 59cm (28 3/8 x 23 1/4in).*
£50,000 - 70,000
€59,000 - 83,000
US$79,000 - 110,000

Provenance: Private UK Collection; acquired directly from the artist in 1961, thence by descent.

1958 was an extremely significant year for the artist Francis Newton Souza. Just a year before, he had his first solo show at Gallery One with Victor Mustgrave which was received with high praise. Souza was then selected as one of five artists to represent the UK at the Guggenheim International Award. The evolution and style of his work was in due part to the inspiration of the artists who surrounded him. This particular work was executed in Barcelona on November 5th, 1958. During this trip, Souza was discovering the lifestyle and architecture of the Spaniards, which he then incorporated into this work by using certain colours and designs in relation to the architecture of Gaudi.

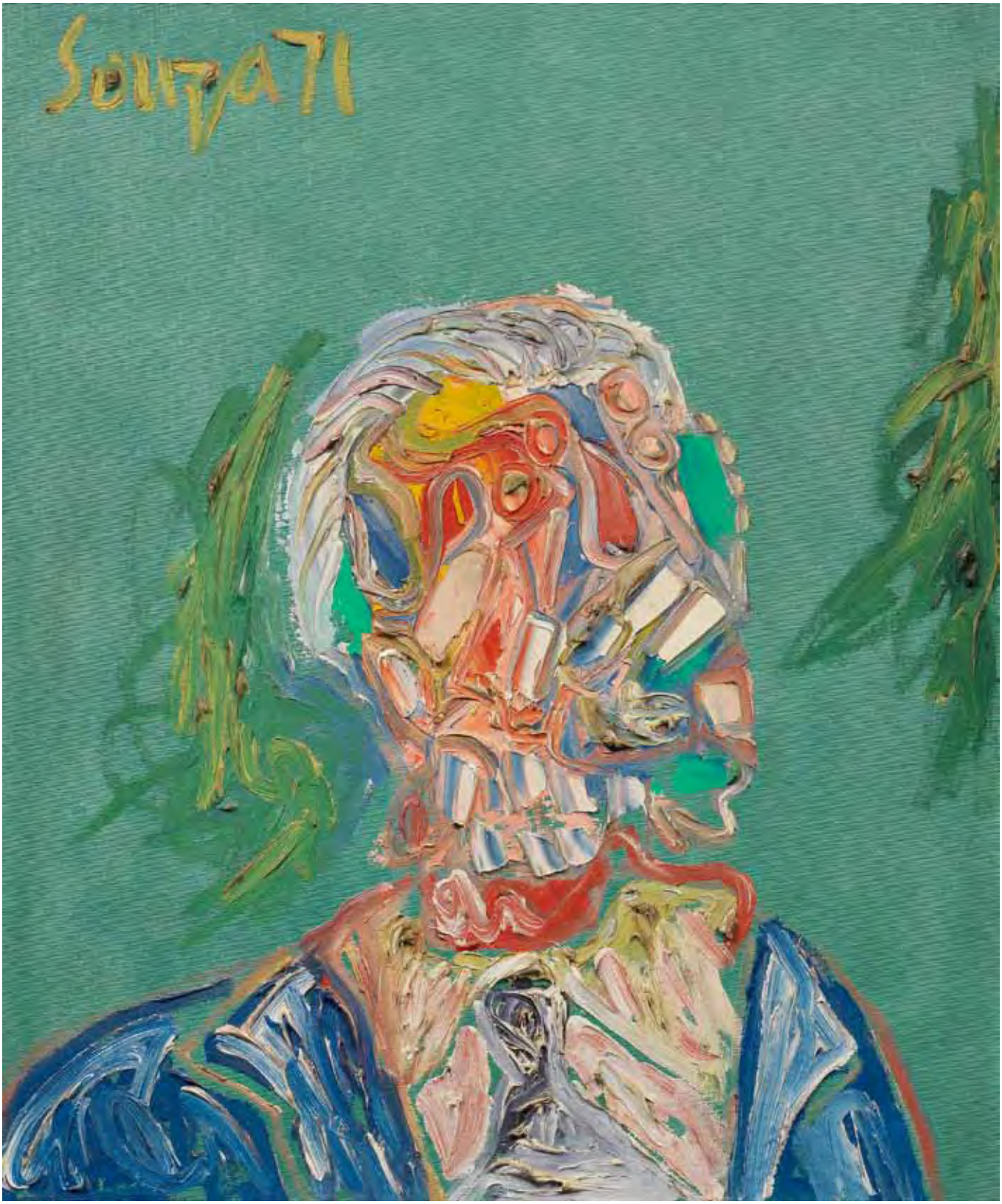
souza 58

413 AR
Francis Newton Souza (India, 1924-2002)
Untitled, canvas mounted on board, signed and dated '71 upper right, framed, *60.2 x 50.2cm (23 11/16 x 19 3/4in).*
£40,000 - 60,000
€48,000 - 71,000
US$63,000 - 95,000

Provenance: Private UK Collection; acquired directly from the artist in 1972, thence by descent.

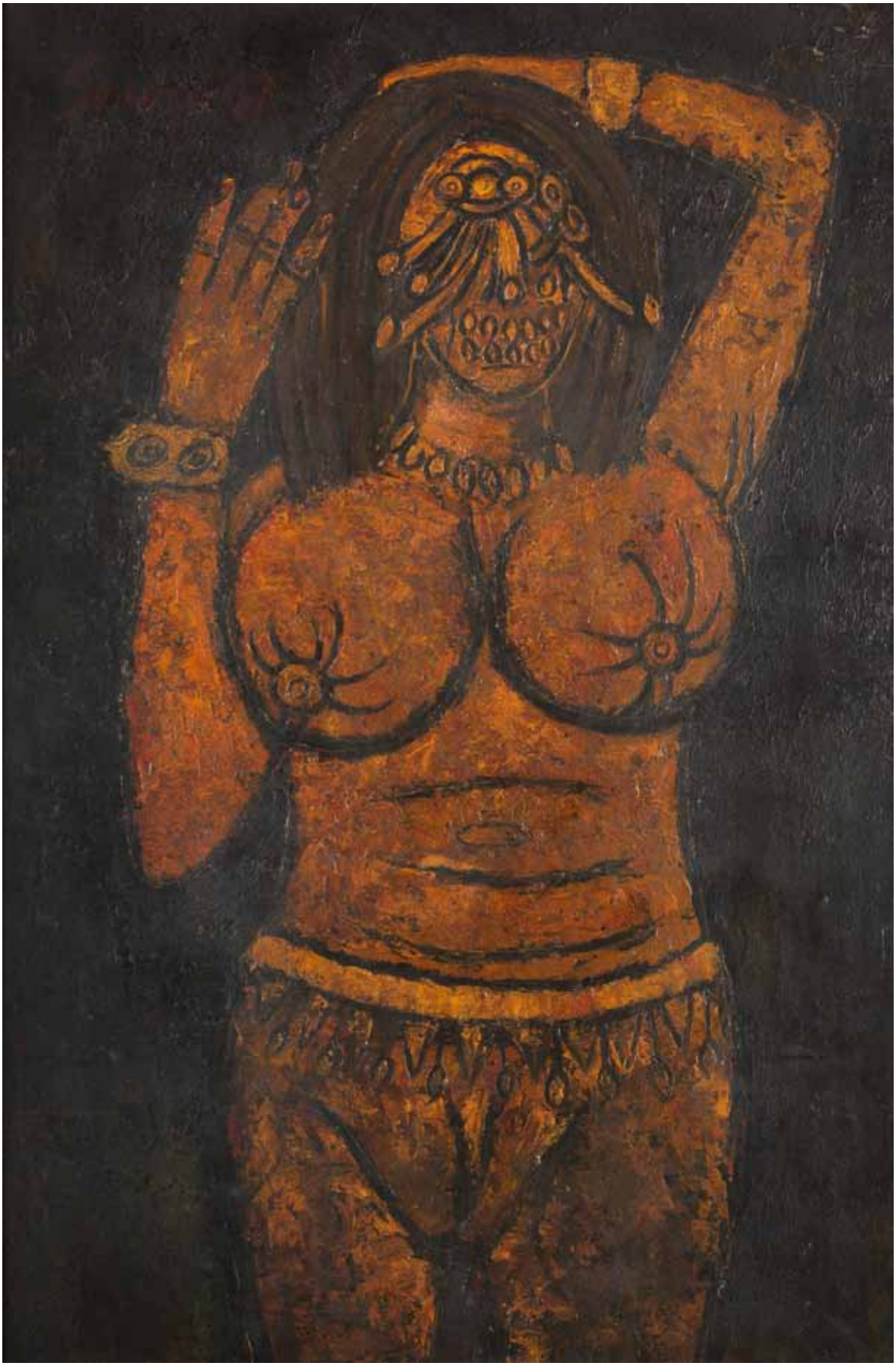
Known for his prolific artworks, Souza had no limits on what he painted or where his inspiration came from. In the 1970s, he had relocated to New York and was enamoured with the Jonas Salk's research on DNA which eventually led to the first successful development of the polio vaccination. Souza's typical work during this time became extremely colourful, almost electric.

In his paintings, one can begin to see his inspiration come partly from the artist Francis Bacon, as he distorts the face and depicts the man wearing a suit. Frank Auerbach is another artist who may have influenced Souza, as Auerbach was known to create his canvases on the concept of chaotic simplicity. Bacon and Auerbach were known for their disfigured style of emulating their subject matters. Souza was in doing the same; however his paintings were not as severe as the man illustrated in this work. The beauty of this piece comes from the calm pandemonium Souza has created by his 'cake-like' method of painting and also his use of rich colours.


SOUZA 71

414 *AR
Francis Newton Souza (India, 1924-2002)
Untitled (Nude Woman), oil on canvas, signed and dated 67 upper left, framed, *103.8 x 88.4cm (40 7/8 x 34 13/16in).*
£70,000 - 90,000
€83,000 - 110,000
US$110,000 - 140,000

Provenance: Private Collection; acquired directly from the artist in the 1970s.



415 *W
Maqbool Fida Husain (India, 1915-2011)
Bhopal, oil on canvas, signed lower right in Devanagri and titled *BHOPAL* upper left, framed, *120.7 x 237.5cm (47 1/2 x 93 1/2in).*
£200,000 - 300,000
€240,000 - 360,000
US$320,000 - 470,000

Provenance: Private Collection; acquired directly from the artist.

Published:
Siddiqui, Rashda. *In Conversation with Husain Paintings*. New Delhi, Books Today, 2001. pp 211.

Husain's artistic inspirations were truly made by his surroundings. In 1984, a gas leak in Bhopal caused the death of over 2,000 people. It has been considered one of the worst gas leakages in history. Husain, immediately affected by the news, painted this artwork as a remaindered of the destruction and how it will keep affecting the people of Bhopal to this day.

The subject of the work might be macabre, but that itself makes it a landmark painting. The slight use of bright colours creates a powerful statement for the work as the audience can see the grim reality of the destruction left behind. The work is comparable to Picasso's *Guernica*, executed in 1937. The passion and rage Picasso felt towards the Spanish Civil War helped him create his masterpiece, the same way Husain created *Bhopal*.

416 *
Sayed Haider Raza (born 1922)
Bindu, acrylic on canvas, signed and dated '98 lower centre, signed, dated, titled and inscribed *RAZA/1998/100 x 100cm/Acrylic on Canvas/"BINDU"* on reverse, framed, *99.5 x 99.5cm (39 3/16 x 39 3/16in).*
£100,000 - 150,000
€120,000 - 180,000
US$160,000 - 240,000

Provenance: Private Collection, Mumbai; acquired directly from the artist.

Raza began the *Bindu* series in the late 1980s and developed the artworks into what we see today. Each designated area Raza has isolated has a different meaning to the other. Not only are the colours a symbol for various emotions and theologies, but so are the shapes and designs he uses. For the artist, the division of the canvas brings an element of meditation to our world and the *Bindu* is the centre of calm in the chaos.

417 *W
Sadequain (Pakistan, 1937-1987)
Untitled, oil on canvas, signed and dated *july 1968* upper right, framed, *99 x 136.5cm (39 x 53 3/4in).*
£35,000 - 45,000
€42,000 - 53,000
US$55,000 - 71,000

Provenance: Private Collection, USA; acquired directly from the artist.

The decade of 1960s was Sadequain's most prolific and creative period when he produced a stunning array of imagery. The painting Sun Rise done in 1968 is a study of shadows in all imaginable shapes and forms, and how different colours could be polarized without disturbing the mystic relationship between light and darkness. Art critic Hameed Zaman wrote, "Sadequain in his masterful stroke defined the mystic relationship between light and darkness, showing how each grows, as the other grows."

Even during his formative years, Sadequain dwelled on the traditional artistic forms of calligraphic strokes. He applied calligraphic lines to define his iconic images of cactus, which to him was the ultimate symbol of resistance as it survives the scorching heat and barren land.

One of the subjects that Sadequain painted during the 1960s was depicted in the Sun Series of paintings, in which he studied the red sun casting dark rays (on cactus plants) which in mystic parlance, to him, was the same as the rays of the light. According to him, there can be no darkness without light and vice versa. The painting Sun Rise is a confluence of Sadequain's iconic imagery of calligraphic strokes, cactus land, and mystic figurations of the Sun.

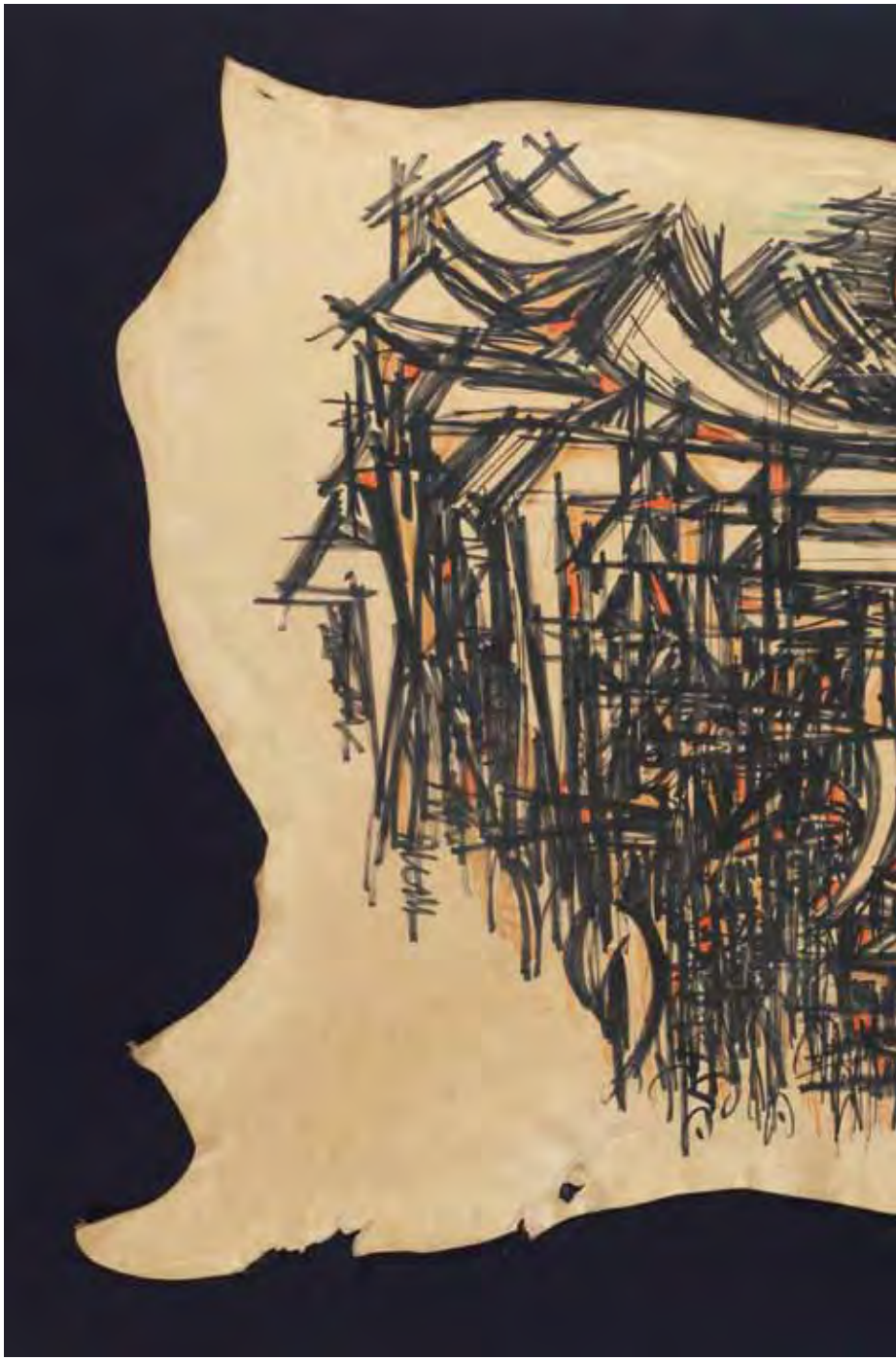
Dr. Salman Ahmad
Founder of Sadequain Foundation

July 1958

418 W
Sadequain (Pakistan, 1937-1987)
Four Figures, oil on canvas, signed and dated *10.7.67* lower right, fainted titled and signed *Four Figures/ Sadequain* on reverse, framed, *210.2 x 149.7cm (82 3/4 x 58 15/16in).*
£45,000 - 65,000
€53,000 - 77,000
US$71,000 - 100,000

Provenance: Private UK Collection; acquired from private collection in the UK.

During his time in Paris, Sadequain flourished his style and began to assimilate the methods he learned in Pakistan to the discovery of techniques and styles in Paris. He combined the methods of calligraphy with Cubism and Surrealism. Artists such as Pablo Picasso, Francis Bacon and Fernand Leger influenced his style in the 1960s. Sadequain was not an artist who wanted to conform to anyone else's mode of art, which explains why he used his surroundings and own teachings as to how he created his works. This artwork, *Four Figures* was executed during his time in Paris and is the perfect example of how Sadequain was a most discerning rule-breaker.



419 W
Sadequain (Pakistan, 1937-1987)
Red Sun over Urban Reflection, marker on leather mounted on felt board, signed and dated 3/5/86 upper right, framed, *90 x 151cm (35 7/16 x 59 7/16in).*
£30,000 - 50,000
€36,000 - 59,000
US$47,000 - 79,000

Provenance: Private UK Collection; acquried...

Published:
Akhund, Abdul Hamid, et al. *Sadequain: The Holy Sinner*. pp. 420 - 241, plate 257. Mohatta Palace Museum, Karachi, 2002.

420
Jamil Naqsh (Pakistan, born 1938)
Untitled, oil on canvas, signed, dated and located inscribed *JAMIL NAQSHI/ T-122/2 Tariq Road/Karachi. Pakistan/1974* on reverse, framed, *90.6 x 105.5cm (35 11/16 x 41 9/16in).*
£40,000 - 60,000
€48,000 - 71,000
US$63,000 - 95,000

Provenance: Private UK Collection; acquired directly from the artist in Karachi, Pakistan.

This painting is a very fine example of Jamil Naqsh's pointillism phase which rarely changes hands. Having been trained as a miniature painter, Naqsh used this particular technique as he developed his modern artworks in the 1960s – 1970s. An artist's artist, he explored the world around him and found inspiration in the cracks and mouldings of the architecture and antiques of the Islamic world. His enquiring mind led him to consider merging all he had learned with the best of Europe's modern impressionist movements. With this inspiration in hand, Naqsh integrated the ways of miniature art and impressionist art.

As his style developed in the 1970s, his work evolved into in a manner which has now become instantly recognizable as paintings by Naqsh. When speaking to Naqsh, he constantly regards the modern masters such as Gustav Klimt and Auguste Rodin along with artists from the Renaissance era as inspiration for his work, having studied and then evolved as an artist. This particular work is a distillation of his inspirations and subject matters of women and pigeons that will have a place in the most discerning salon.

421

421
Ismail Gulgee (Pakistan, 1926-2007)
Study of Horse, marker on paper, signed and dated 69 lower right, framed, *74.3 x 54.3cm (29 1/4 x 21 3/8in).*
£3,000 - 5,000
€3,600 - 5,900
US$4,700 - 7,900

Provenance: Private UK Collection; acquired directly from the artist; thence by descent.

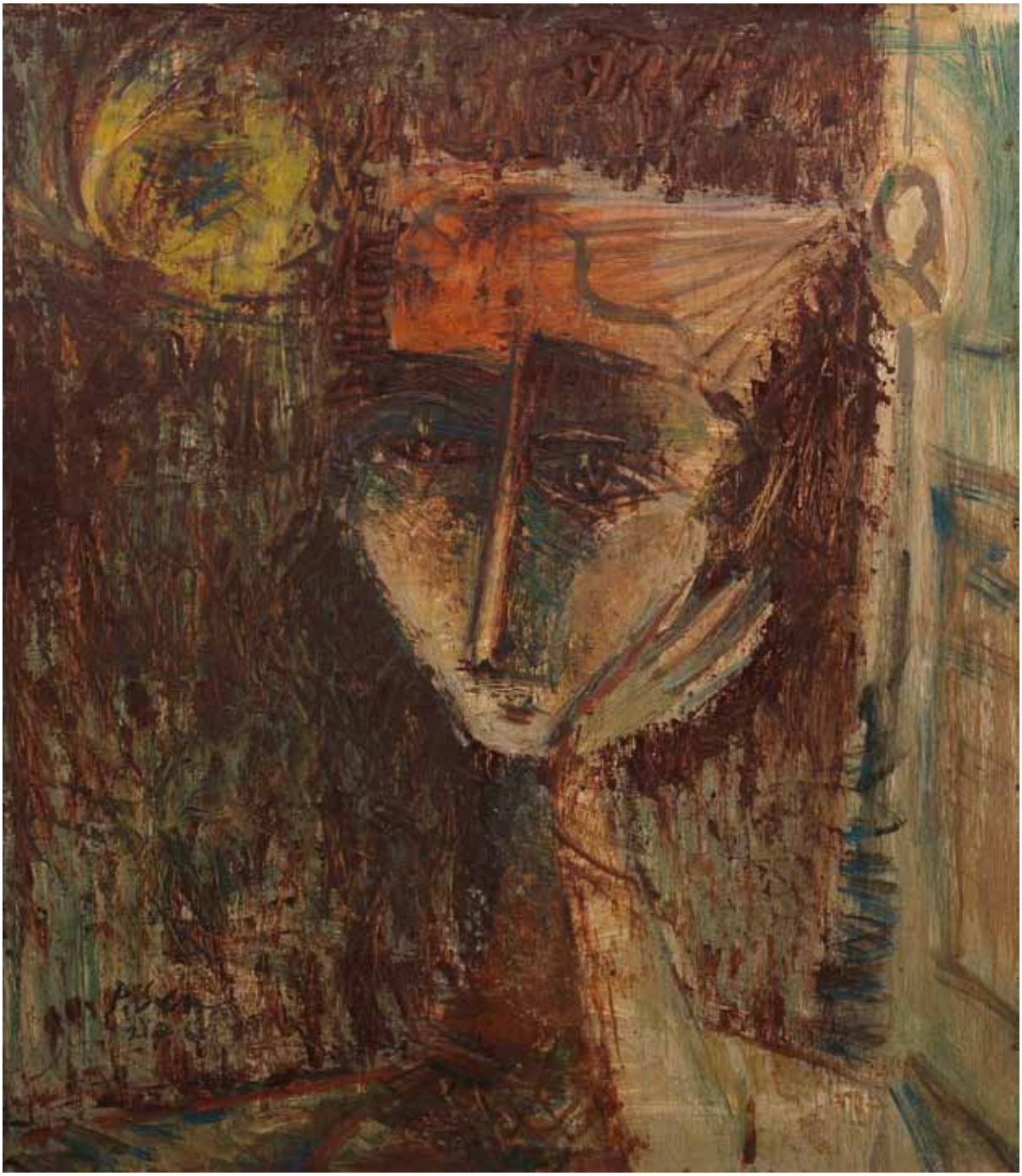
422

422
Ismail Gulgee (Pakistan, 1926-2007)
Study of Camel marker on coloured paper, signed and dated 69 lower right, framed, *53.7 x 74.5cm (21 1/8 x 29 5/16in).*
£3,000 - 5,000
€3,600 - 5,900
US$4,700 - 7,900

Provenance: Private UK Collection; acquired directly from the artist; thence by descent.

423 *
Ismail Gulgee (Pakistan, 1926-2007)
Untitled, oil on canvas, signed and dated *'87*, framed,
39 x 39cm (15 3/8 x 15 3/8in).
£4,000 - 6,000
€4,800 - 7,100
US$6,300 - 9,500

Provenance: Private Collection, Pakistan; acquired directly from the artist.



424
Paritosh Sen (Indian, born 1918)
Untitled, oil on wood panel, signed and dated 21/2/61 lower right, subsequently signed and dated on reverse, framed, *59.5 x 52cm (23 7/16 x 20 1/2in).*
£3,000 - 5,000
€3,600 - 5,900
US$4,700 - 7,900

Provenance: Private UK Collection; acquired in a regional auction.

425 *
Sadanand K. Bakre (India, 1920-2007)
The Lake, oil on canvas, signed and indistinctly dated in Hindi lower right, signed, dated, titled and inscribed *"The Lake"/ 36" x 48"/ S. K. Bakre/ indistinctly date in Hindi/ 19ST HELENS GDNS/LONDON W10* on reverse, framed, *121.2 x 91.3cm (47 11/16 x 35 15/16in).*
£6,000 - 8,000
€7,100 - 9,500
US$9,500 - 13,000

This work was executed in the 1960s.

Provenance: Private Collection, South Africa.

426
Sudhir Patwardhan (India, born 1949)
Running Woman, oil on canvas, signed, dated and inscribed *53" x 33"/ RUNNING WOMAN/ Sudhir Patwardhan/ 1977* on reverse, framed, *140 x 85cm (55 1/8 x 33 7/16in).*
£20,000 - 30,000
€24,000 - 36,000
US$32,000 - 47,000

Provenance: Private UK Collection; acquired from *Twentieth Century Indian Art*, Christies, 5th October 1999, lot 143, previously part of the private collection of Maqbool Fida Husain.

Exhibited:
India: Myth and Reality: Aspects of Modern Indian Art, Museum of Modern Art, Oxford, 1982.

427
Jayashree Chakravarty (India, born 1956)
Untitled, oil on canvas, signed and dated '90 lower right, *61 x 61cm (24 x 24in).*
£6,000 - 8,000
€7,100 - 9,500
US$9,500 - 13,000

Provenance: Private UK Collection; acquired directly from the artist.

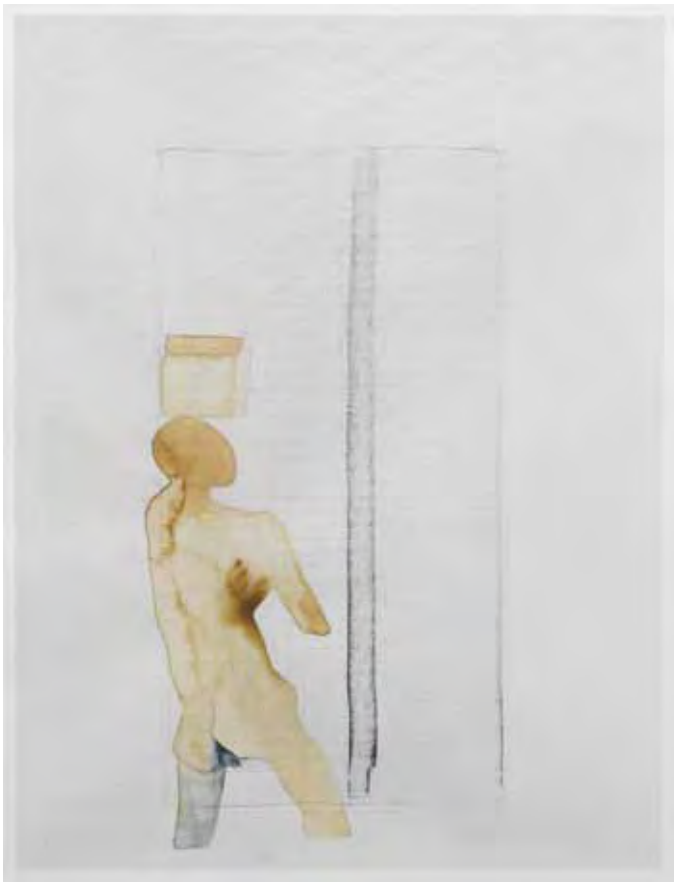
428
Lubna Latif Agha (Pakistan, 1949-2012)
Untitled, oil on canvas, framed, *75.8 x 60.2cm (29 13/16 x 23 11/16in).*
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

This work is part of the *White* series.

Provenance: Private UK Collection.

429
Avinash Chandra (Indian, 1931-1991)
Untitled I; Untitled II, *Untitled I* ink on paper, signed and dated *Sept 64* lower left, framed; *Untitled II* ink and watercolour on paper, signed and dated *63* lower right, framed, *32.6 x 40cm (12 13/16 x 15 3/4in); 22.5 x 69.7cm (8 7/8 x 27 7/16in).*
£2,000 - 3,000
€2,400 - 3,600
US$3,200 - 4,700

Provenance: Private UK Collection.



430
Atul Dodiya (India, born 1959)
Untitled I; Untitled II; Untitled III, *Untitled* watercolour on paper; *Untitled II* watercolour on paper; *Untitled III* watercolour on paper, framed, (3), *21.9 x 18cm (8 5/8 x 7 1/16in); 23.6 x 17.5cm (9 5/16 x 6 7/8in); 23.6 x 17.5cm (9 5/16 x 6 7/8in).*
£5,000 - 7,000
€5,900 - 8,300
US$7,900 - 11,000

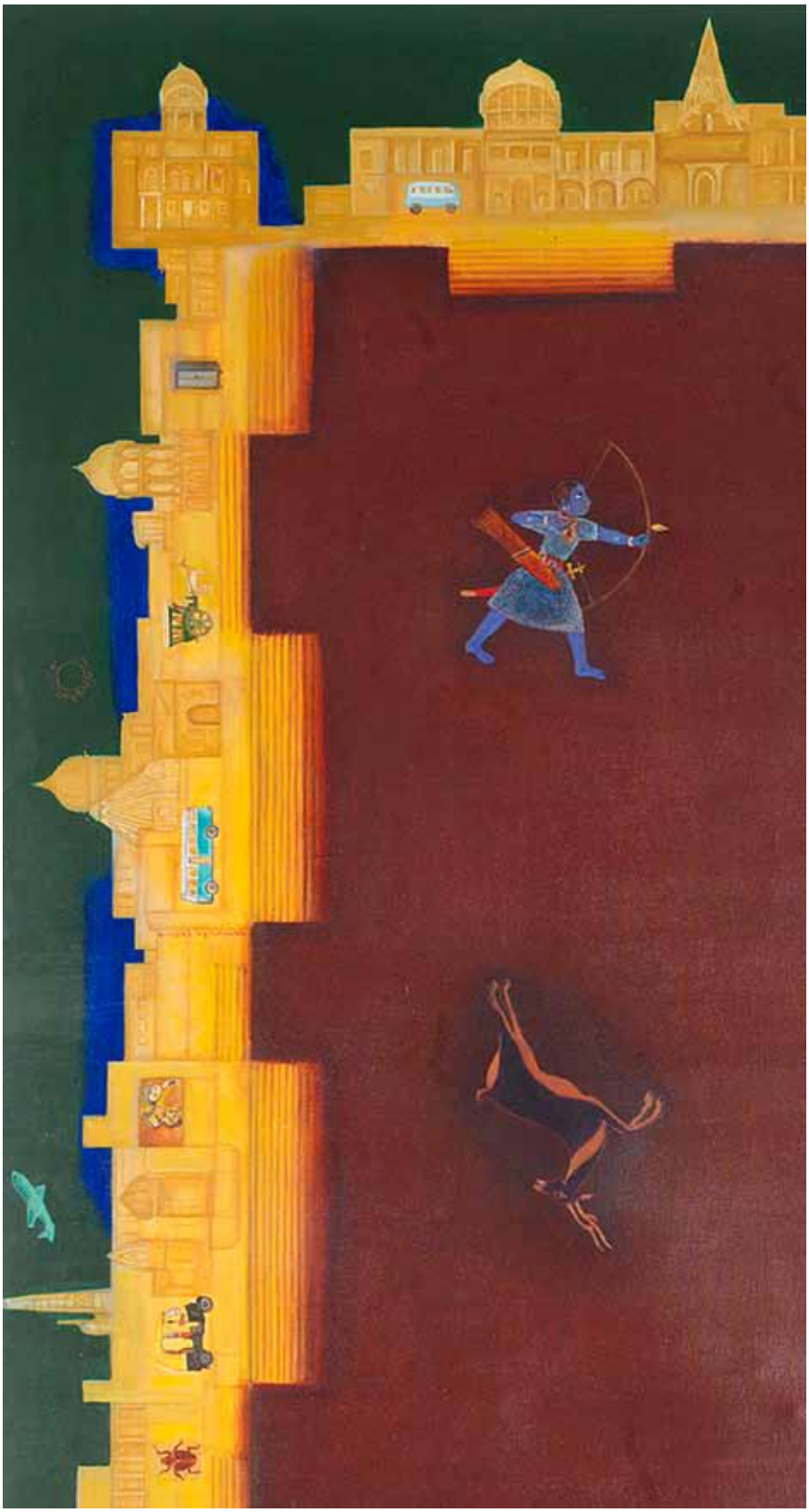
Provenance: Private UK Collection.

431 W
Balraj Khanna (India, born 1940)
Blue Abstract,
oil on canvas,
126 x 151cm (49 5/8 x 59 7/16in).
£6,000 - 8,000
€7,100 - 9,500
US$9,500 - 13,000

Provenance: Private UK Collection; acquired directly from the artist, thence by descent.

432
Balraj Khanna (India, born 1940)
Abstract Green and Yellow
oil on canvas, signed, dated and location inscribed *Balraj Khanna/london 1972* on reverse,
91.1 x 91.1cm (35 7/8 x 35 7/8in).
£3,000 - 5,000
€3,600 - 5,900
US$4,700 - 7,900

Provenance: Private UK Collection; acquired directly from the artist, thence by descent.



433 W
Ghulam Mohammed Sheikh (India, born 1937)
Mirage, diptych, oil on canvas, signed and dated in Hindi *March 1, 2001* on centre right of right hand panel, *each panel 212.5 x 105.5cm (83 11/16 x 41 9/16in); entire work 212.5 x 211cm (83 1/16 x 83 11/16)*
£20,000 - 30,000
€24,000 - 36,000
US$32,000 - 47,000

Provenance: Private UK Collection; acquired in from Sakshi Gallery, Mumbai, in the early 2000's.

End of Sale Part II

Artists Biographies

Zainul Abedin
Born in 1914 in the city of Kishoreganj, Abedin is considered to be the founding father of Bangladeshi Art. He grew up painting the banks of Brahmaputra River. In 1933, he attended the Government Art School in Calcutta studying British and European art. In 1938, he received a Gold Medal from the Governor's, an all-Indian exhibition. In 1948, he helped found the art institute in Dhaka. He later studied in London for two years and created his own style of art, "Bengali style". He died in 1976.

Lubna Latif Agha
Born in 1949 in Quetta, Agha studied Fine Arts at the Karachi School of Arts in 1967. She had many exhibitions in Pakistan and London at places such as the Arts Council Gallery in Karcahi and Gallery Lasson in London. Her style of work was mostly influenced by the subcontinent master's she studied at school. Later in her life, her style changed as she was exposed to the architecture and manuscripts in North Africa and Middle East. She passed away in 2012.

Sadanand K. Bakre
Bakre was born in 1920 in Baroda and studied at the Sir J. J. School of Art in Bombay. In 1948 he was one of the founding members of the Progressive Artists' Group, alongside Souza, Gade, Husain, Raza, and Ara. This association soon broke up, but in 1960 Bakre joined the New Vision Group. In the 1950s he exhibited in London with, amongst others, Gallery One and the Nicholas Treadwell Gallery. Originally a sculptor, he was awarded the Bombay Art Society's Silver Medal for Best Sculpture in 1949. Towards the end of his life he lived and worked in Maharashtra. He died in 2007.

Jayashree Chakravarty
Born in 1956, Chakravarty originates from Khoai in Tripura. She went to do Fine Arts at the Viswa Bharati University in Santiniketan in 1978. She then did her post graduate from M.S. University in Baroda two years later. From 1992 to 1995, she was an artist resident at Ecole d'Art in Aix-en-Provence, France. She has had solo shows in New York at the Bose Pacia Gallery and Drawing Centre in Soho. She currently works and lives in Calcutta.

Avinash Chandra
Chandra was born in Simla, northern India, in 1931. He studied at Delhi Polytechnic Art School, graduating in 1951, and taught there from 1953 to 1956. In that year, he moved to the UK where he became a well-known figure in the art world. The BBC broadcast a documentary on him in 1963. He held a solo exhibition at the Bear Lane Gallery in Oxford in 1964 and The National Gallery in 1982, to name just two occasions and was included in group shows such as The Other Story: Afro – Asian Artists in Post-War Britain at the Hayward Gallery in London in 1989. He died in 1991.

Abdur Rahman Chughtai
Chughtai was born in Lahore in 1987. In 1911, he took up a place in the drawing department of the Mayo School of Art, later to become the National College of Art. After this, he went to Calcutta and fell in with the Tagores and, to some extent, influenced by their style of art and that of the Bengal School. Mughal and Persian miniature painting played at least an equal part in the formation of his style and it is this, along with Persian and Urdu poetry and Mughal history, which led to his most famous images. He studied printmaking in London from 1932 to 1936 and this forms another strand of his oeuvre. He also set up his own printmaking press which produced editions of his works. Already famous, after the sub-continent Partition, he was widely recognized as one of Pakistan's foremost artists. He died in 1975.

Atul Dodiya
Born in Mumbai in 1959, Dodiya studied at the J.J. School of Art and later went to Ecole des Beaux-Arts in Paris for one year in 1991 after winning a scholarship from the French Government. He has exhibited extensively through India and the world including solo exhibitions in Mumbai, New York, Madrid, Berlin and Tokyo. He has been awarded many prizes such as the Government of Maharashtra Gold Medal in 1982, the Sanskriti Award in 1995, the Sotheby's Prize in 1999, the Civitella Ranieri Foundation Fellowship from Italy in 1999 and the Raza Award given by the Raza Foundation in 2008. He currently lives and works in Mumbai.

Ismail Gulgee
Gulgee was born in 1926 in Peshawar. Early in his life, he was an engineer with a Swedish company in Stolkholm, having gained a masters in hydraulics from Columbia and another from Harvard in soil mechanics. He returned to Pakistan in 1951 and held a number of exhibitions of his paintings two years later. He rarely exhibited in Pakistan, but has been frequently commissioned by the government and other prominent figures around the world, whose portraits he has painted. He was murdered along with his wife and servants in their Karachi home in 2007.

Kattingeri Krishna Hebbar
Hebbar was born in 1911 in Kattingeri in Karnataka, and trained at the Sir J. J. School of Art, Bombay, and in Paris, where he went in 1949. He had one-man shows in London, Paris and Berne in 1949 and 1950. He was awarded the Gold Medal by the Bombay Art Society in 1947, and the Padma Shri in 1961. He died in Bombay in 1996.

Maqbool Fida Husain
Known as the Picasso of India, Husain was born in 1915 in Pandharpur in Maharashtra. He studied at Indore Art College before moving to Bombay where he went through a period of painting cinema hoardings. In 1947, he was one of the founding members of the Progressive Artists Group along with Francis Newton Souza, Khrishna Hawlaji Ara, Sayed Haider Raza and Sadanand K. Bakre. He participated in or has been the subject of numerous exhibitions throughout the world, including Sao Paulo Biennale in 1971, the Contemporary Indian Art exhibition at the Royal Academy, London, in 1982 and the India, Myth and Reality: Aspects of Contemporary Indian Art exhibition at the MoMA, New York, in 1982. There have been many publications on his work, notably Richard Bartholomew and Shiv Kapur's monograph. Husain was given many awards including the Padma Shri and Padma Bhushan by the Indian government in 1973. He was also a film-maker and member of the Indian Parliament from 1986 to 1992. He spent his last remaining years between Dubai, Doha and London. He passed away in London in 2011.

Balraj Khanna
Born in 1940 in Punjab, India, Balraj Khanna came to Britain in 1962 to pursue his studies in English Literature at Oxford University. Due to the turmoil within India caused by the war with China, Khanna's papers never arrived and he was therefore unable to resume his studies. This turn of fate provided Khanna with the opportunity to pursue his fascination with painting. Khanna is entirely self taught yet incorporates a discipline within his art, combining childhood memories, everyday events and a very raw emotion.

Krishen Khanna
Krishen Khanna was born in Lyallpur, Punjab in 1925. A self-taught painter, after brief period in banking and finance, Khanna moved to Shimla, after the sub-continent partition, to begin his career as a full-time artist in 1962. The same year saw Khanna the recipient of the Rockfeller Fellowship; he also became the artist residence at the American University in Washington. Khanna has participated in the Venice, Sao Paolo and Tokyo Biennale's and took part in several international exhibitions. Khanna was awarded the Padma Shri in 1996.

Hemen Mazumdar
In 1894, born in Kishoregunj in Bengal, Mazumdar studied at the Government College of Arts & Crafts, Calcutta and at the Jubilee Art School in North Calcutta. He painted in the Western style, and adapted this to Indian subject matter, which was predominantly figurative, although he did paint some landscapes. He died in 1948.

Jamil Naqsh
Naqsh was born in 1939 in Kairana in Uttar Pradesh, India. He studied miniature painting under the tutelage of Ustad Muhammad Sherif at the National College of Arts in Lahore, leaving in 1953. His work has been shown widely since the beginning of the 1960s in Pakistan, Europe and the USA. 1999 saw the inauguration of the Jamil Naqsh Museum in Karachi, Pakistan. The most recent show he had was at Albemare Gallery in June 2011. He lives and works in London.

Sudhir Patwardhan
Born in 1949 in Pune, Maharashtra, India, Patwardhan studied medicine from the Armed Forces Medical College in Pune in 1972. He worked as a Radiologist at Thane from 1975 to 2005. He has shown all around the world and is part of the permanent collections of Peabody Essex Museum in Massachusetts, Lalit Kala Akademi in Delhi, and the National Gallery of Modern Art in Mumbai and Delhi.

Sayed Haider Raza
Born in Barbaria, Madhya Pradesh, Raza studied at Nagpur and later at the Sir J.J. School of Art in Mumbai. He was a founding member of the Progressive Artists Group in 1948 with Maqbool Fida Husain, Khrishna Hawlaji Ara, Francis Newton Souza and Sadanand K. Bakre. In 1950, he won a French Government scholarship to study at the Ecole Nationale Superieure des Beaux Arts in Paris, where he moved permanently soon after. Apart from numerous solo shows, including a retrospective at the Musee de Menton in Paris in 1991, Raza participated in the Venice Biennale in 1956, the Menton Biennale in 1964 and 1976, the Rabat Biennale in Morocco in 1968 and the Royal Academy in London in 1982 amongst many others. His work is represented in the permanent collections of the National Gallery of Modern Art in New Delhi, the Musee National d'Art Moderne in Paris and the Asia Society in New York. Raza is now based in Bombay.

Jamini Roy
Roy was born in 1887 in Bengal and attended the Government School of Art in Calcutta from 1906 to 1914. After an initial Post-Impressionist period, he began to be influenced by traditional Bengal folk painting. He exhibited first in Calcutta in 1929, where he spent most of his working life. He was awarded the Padma Bhushan in 1955. He died in 1972.

Sadequain
Sadequain, arguably Pakistan's foremost artist alongside A.R. Chughtai, was born in Amroha, U.P. in 1937, to a family of Qu'ran scribers. After a period of living in Karachi in the 1950s, he moved to Europe and began to expand his career. He won the 1961 French Biennale for painters under thirty-five, and executed murals in Paris and Lausanne. He travelled widely in Romania, Australia and Russia and visited the USA in 1963. In the late 1970s, his work attracted religious controversy. He died in 1987.

Paritosh Sen
Paritosh Sen was born in 1918 in Dacca, East Bengal. In 1943, in company with (amongst others) Nirode Mazumdar and Gopal Ghose, he was a founder member of the Calcutta Group, which in his case at least was an attempt to move away from the watercolour and wash techniques of the Bengal School towards a more realistic approach to the events of the period, in particular the famine in the region and the war. Sen went to Paris in 1949 where after meeting Picasso and Brancusi he fell under the influence of both Cubism and Expressionism, though he never moved into fully abstract work. He returned to India in 1954 and drew on the life of Calcutta for inspiration. He passed away in 2008.

Ghulam Mohammed Sheikh
Born in 1939 in Surendranagar, Gujarat, Sheikh studied painting at the Faculty of Fine Arts in Baroda and the Royal College of Art in London. He taught art history at the Faculty of Fine Arts from 1960 to 1963 and from 1967 to 1981. In 1982, he began to teach painting for another 11 years. He was awarded with the Padmashri award in 1983 for his contribution to the arts of India. He currently lives and works in Vadodara.

Francis Newton Souza
Souza was born in 1924 in the Portuguese colony of Goa. He studied at the Sir J.J. School of Art in Bombay, from which he was expelled for left-wing activities. He was one of the founding members of the Progressive Artists Group in 1948 alongside Maqbool Fida Husain, Khrishna Hawlaji Ara, Sayed Haider Raza and Sadanand K. Bakre. He left India for London in 1949 and at first struggled to make a living there until 1954, when a piece of writing was published in the literary magazine Encounter, after which his work was shown at the Institute of Contemporary Art alongside Francis Bacon and many other British artists. From then on, he was represented by Victor Musgrave's Gallery One and held a number of solo exhibitions until his departure for New York in 1967. He was a well-known figure in the artistic milieu of the time, along having his short autobiographical essay Words and Lines published in 1959 and a book-length study of his works by Edwin Mullins in 1962. He exhibited widely in both the United Kingdom and the USA throughout his life. He died in 2002.

Jagdish Swaminathan
Swaminathan was a left-wing political activist who after a spell as a journalist and art critic began painting in the late 1950s. He studied at Delhi Polytechnic and in Warsaw and was an apprentice to Sailoz Mookherjea. In 1963 he founded Group 1890, which stood in opposition both to the aesthetic of the Bengal School and to western modernism. This stance continued in 1966 when he founded the monthly magazine Contra with the poet Octavio Paz. He held many posts during his career, including membership of the jury of Sao Paolo Biennale, the board of the Indian Council for Cultural Relations, and latterly, until 1990, he was director of the Roopanker Museum in Bhopal. He died in 1993.

Rabindranath Tagore
Born into the wealthy land-owning Tagore family in 1861 in Bengal, Rabindranath is probably best known for his literary achievements, for which he was awarded the Nobel Prize in 1914. Although he had received some art training as a child, he became an artist relatively late in life and held his first exhibition at the Gallery Pigalle in Paris in 1930 and thereafter he continued to exhibit in India and abroad. Pen, ink, crayon and watercolour tended to be his preferred media and usually on a small scale. He travelled extensively during his long literary career, including much of Europe and USA. Whilst his painting career was short, he was very prolific and examples of his work are to be found in many public and private collections in India and Europe. He passed away in 1941.

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oil stick on paper
76.2 by 45.7 cm. (30 by 18 in.)
This work is accompanied by a photo-certificate of authenticity issued by the *Estate of Jean-Michel Basquiat*, New York.
£800,000 - 1,200,000

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This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, including *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as "*Bidders*" or "you". Our List of Definitions and Glossary is incorporated into this *Notice to Bidders*. It is at Appendix 3 at the back of the *Catalogue*. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics.

IMPORTANT: Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have been any.

1. OUR ROLE

In its role as *Auctioneer* of *Lots, Bonhams* acts solely for and in the interests of the *Seller*. *Bonhams'* job is to sell the *Lot* at the highest price obtainable at the *Sale* to a *Bidder. Bonhams* does not act for *Buyers* or *Bidders* in this role and does not give advice to *Buyers* or *Bidders.* When it or its staff make statements about a *Lot* or, if *Bonhams* provides a *Condition Report* on a *Lot* it is doing that on behalf of the *Seller* of the *Lot. Bidders* and *Buyers* who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them. The *Seller* has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, *Bonhams* acts only as agent for the *Seller*. Any statement or representation we make in respect of a *Lot* is made on the *Seller's* behalf and, unless *Bonhams* sells a *Lot* as principal, not on our behalf and any *Contract for Sale* is between the *Buyer* and the *Seller* and not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the *Catalogue* or an announcement to that effect will be made by the *Auctioneer*, or it will be stated in a notice at the *Sale* or an insert in the *Catalogue.*

Bonhams does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with the *Buyer*. The terms of that contract are set out in our *Buyer's Agreement,* which you will find at Appendix 2 at the back of the *Catalogue.* This will govern *Bonhams'* relationship with the *Buyer*.

2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an "as is" basis, with all faults and imperfections. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. They may not reveal the true condition of the *Lot*. A photograph or illustration may not reflect an accurate reproduction of the colour(s) of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer Price*). It is your responsibility to examine any *Lot* in which you are interested. It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition. Electronic or mechanical parts may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

Any person who damages a *Lot* will be held liable for the loss caused.

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a *Lot*

The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue.* The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams'* opinion (given on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller.*

Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams'* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any *VAT* or *Buyer's Premium* payable. *Lots* can in fact sell for *Hammer Prices* below and above the *Estimate*. Any *Estimate* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Condition Reports

In respect of most *Lots*, you may ask for a *Condition Report* on its physical condition from *Bonhams*. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. Nor does the *Seller* owe or agree to owe you as a *Bidder* any obligation or duty in respect of this free report about a *Lot,* which is available for your own inspection or for inspection by an expert instructed by you. However, any written *Description* of the physical condition of the *Lot* contained in a *Condition Report* will form part of the *Contractual Description* of the *Lot* under which it is sold to any *Buyer*.

The *Seller's* responsibility to you

The *Seller* does not make or agree to make any representation of fact or contractual promise, *Guarantee* or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

Bonhams' responsibility to you

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller's* agent only (unless *Bonhams* sells the *Lot* as principal).

Bonhams undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any *Descriptions* or opinions given by *Bonhams*, or by any person on *Bonhams'* behalf, whether in the *Catalogue* or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams'* behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer's Agreement.*

Alterations

Descriptions and *Estimates* may be amended at *Bonhams'* discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE *LOT* IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE *SALE*.

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We do reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for *Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for *Sale*. We have complete discretion to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%. However these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will normally be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer's* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale.* At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

We do not accept bids from any person who has not completed and delivered to us one of our *Bidding Forms*, either our *Bidder* Registration Form, Absentee *Bidding Form* or Telephone *Bidding Form*. You will be asked for proof of identity, residence and references, which, when asked for, you must supply if your bids are to be accepted by us. Please bring your passport, driving licence (or similar photographic proof of identity) and proof of address. We may request a deposit from you before allowing you to bid. We may refuse entry to a *Sale* to any person even if that person has completed a *Bidding Form*.

Bidding in person
You should come to our *Bidder* registration desk at the *Sale* venue and fill out a *Bidder* Registration Form on (or, if possible, before) the day of the *Sale.* The bidding number system is sometimes referred to as "paddle bidding". You will be issued with a large card (a "paddle") with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer's*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale***.** At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

Bidding by telephone (only available on lots with a low estimate greater than £400)
If you wish to bid at the *Sale* by telephone, please complete a Telephone *Bidding Form*, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax
Absentee *Bidding Forms* can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale.* It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your Absentee *Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserve*s and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer's* bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

Bidding via the internet
Please visit our *Website* at http://www.bonhams.com for details of how to bid via the internet.

Bidding through an agent
Bids will be accepted as placed on behalf of the person named as the principal on the *Bidding Form* although we may refuse to accept bids from an agent on behalf of a principal and will require written confirmation from the principal confirming the agent's authority to bid. Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact or the identity of his principal) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Subject to the above, please let us know if you are acting on behalf of another person when bidding for *Lots* at the *Sale.*

Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale,* we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable *VAT*. At the same time, a separate contract is also entered into between us as *Auctioneer*s and the *Buyer*. This is our *Buyer*'s *Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer*'s *Agreement* contained in the *Catalogue* in case you are the successful *Bidder.* We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. You should be alert to this possibility of changes and ask if there have been any.

7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer*'s *Agreement*, a premium (the *Buyer*'s *Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it. Storage charges and *Expenses* are also payable by the *Buyer* as set out in the *Buyer*'s *Agreement*. All the sums payable to us by the *Buyer* are subject to *VAT*. For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyer*s of *Lots*:

25% up to £50,000 of the *Hammer Price*
20% from £50,001 to £1,000,000 of the *Hammer Price*
12% from £1,000,001 of the *Hammer Price*

On certain *Lots*, which will be marked "AR" in the *Catalogue* and which are sold for a *Hammer Price* of €1,000 or greater (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*), the *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed €12,500 (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).

Hammer Price	Percentage amount
From €0 to €50,000	4%
From €50,000.01 to €200,000	3%
From €200,000.01 to €350,000	1%
From €350,000.01 to €500,000	0.5%
Exceeding €500,000	0.25%

8. VAT

The prevailing rate of *VAT* at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the *Sale*.

The following symbols are used to denote that *VAT* is due on the *Hammer Price* and *Buyer's Premium*:

† *VAT* at the prevailing rate on *Hammer Price* and *Buyer's Premium*
Ω *VAT* on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
* *VAT* on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*
G Gold bullion exempt from *VAT* on the *Hammer Price* and subject to *VAT* at the prevailing rate on the *Buyer's Premium*
• Zero rated for *VAT*, no *VAT* will be added to the *Hammer Price* or the *Buyer's Premium*
α *Buyers* from within the EU: *VAT* is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the EU: *VAT* is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise *Bonhams* immediately.

In all other instances no *VAT* will be charged on the *Hammer Price*, but *VAT* at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a *VAT* inclusive basis.

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer*'s *Premium* (plus *VAT* and any other charges and *Expense*s to us) in full before making a bid for the *Lot*. If you are a successful *Bidder,* payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the eighth working day after the *Sale*. Unless agreed by us in advance payments made by anyone other than the registered *Buyer* will not be accepted. Payment will have to be by one of the following methods (all cheques should be made payable to Bonhams 1793 Limited). *Bonhams* reserves the right to vary the terms of payment at any time.

Sterling personal cheque drawn on a UK branch of a bank or building society: all cheques must be cleared before you can collect your purchases;

Bankers draft/building society cheque: if you can provide suitable proof of identity and we are satisfied as to the genuineness of the draft or cheque, we will allow you to collect your purchases immediately;

Cash: you may pay for *Lots* purchased by you at this *Sale* with notes, coins or travellers cheques in the currency in which the *Sale* is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000, or the equivalent in the currency in which the *Sale* is conducted, at the time when payment is made. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid otherwise than in coins, notes or travellers cheques;

Sterling travellers cheques: you may pay for *Lots* purchased by you at this *Sale* with travellers cheques, provided the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000. We will need to see your passport if you wish to pay using travellers cheques;

Bank transfer: you may electronically transfer funds to our *Trust Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Trust Account* details are as follows:

Bank: National Westminster Bank Plc
Address: PO Box 4RY
250 Regent Street
London W1A 4RY
Account Name: Bonhams 1793 Limited Trust Account
Account Number: 25563009
Sort Code: 56-00-27
IBAN Number: GB 33 NWBK 560027 25563009

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

Debit cards: there is no additional charge for purchases made with personal debit cards, issued by a UK bank. Debit cards issued by an overseas bank, deferred and company debit cards and all credit cards will be subject to a 2% surcharge;

Union Pay cards: these are now accepted at our Knightsbridge and New Bond Street offices, when presented in person by the card holder. These cards are subject to a 2% surcharge.

Credit cards: Visa and Mastercard only. Please note there is a 2% surcharge on the total invoice value when payments are made using credit cards. It may be advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased *Lots*, please refer to *Sale* Information at the front of the *Catalogue.* Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out in the *Catalogue*.

11. SHIPPING

Please refer all enquiries to our shipping department on:
Tel: +44 (0)20 8963 2850/2852 Fax: +44 (0)20 8963 2805
Email: shipping@bonhams.com

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licencing arrangements can be found on the ACE website http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/ or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

13. CITES REGULATIONS

Please be aware that all *Lots* marked with the symbol Y are subject to CITES regulations when exporting these items outside the EU. These regulations may be found at http://www.defra.gov.uk/ahvla-en/imports-exports/cites/ or may be requested from:

Animal Health and Veterinary Laboratories Agency (AHVLA)
Wildlife Licencing
Floor 1, Zone 17, Temple Quay House
2 The Square, Temple Quay
BRISTOL BS1 6EB
Tel: +44 (0) 117 372 8774

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale.* Neither we nor the *Seller* will be liable for any loss of *Business,* profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement.* Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to *VAT* on the *Buyer's Premium*.

16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary. *Bidders* should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms
The term "proof exemption" indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term "Certificate of Unprovability" indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

Guns Sold as Parts
Barrels of guns sold as parts will only be made available for sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

Condition of Firearms
Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the ˚ of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

Original Gun Specifications Derived from Gunmakers
The Sporting Gun Department endeavours to confirm a gun's original specification and date of manufacture with makers who hold their original records.

Licensing Requirements
Firearms Act 1968 as amended
Bonhams is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, *Bonhams* is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

Please be advised that if a successful *Bidder* is then unable to produce the correct paperwork, the *Lot(s)* will be reoffered by *Bonhams* in the next appropriate *Sale*, on standard terms for *Sellers*, and you will be responsible for any loss incurred by *Bonhams* on the original *Sale* to you.

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed.

Lots marked 'S1' and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

Lots marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence.

Lots marked 'S5' and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

Lots marked with a 'S58' and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held.

Unmarked *Lots* require no licence.

Please do not hesitate to contact the Modern Sporting Gun Department should you have any queries.

Taxidermy and Related Items
As a *Seller* of these articles, *Bonhams* undertakes to comply fully with Cites and DEFRA regulations. *Buyers* are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

18. FURNITURE

Upholstered Furniture
Whilst we take every care in cataloguing furniture which has been upholstered we offer no *Guarantee* as to the originality of the wood covered by fabric or upholstery.

19. JEWELLERY

˜ Ruby and Jadeite
Ruby and jadeite gemstones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non–Burmese origin require certification before import into the US and it is the *Buyer's* responsibility to obtain all relevant and required export/import licences, certificates and documentation before shipping. Failure by the *Buyer* to successfully import goods into the US does not constitute grounds for non payment or cancellation of *Sale*. *Bonhams* will not be responsible for any additional costs in this regard howsoever incurred.

Gemstones
Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimate*s assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyer*s on any *Lot*s subsequent to the *Sale*.

Estimated Weights
If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

Signatures
1. A diamond brooch, by Kutchinsky
When the maker's name appears in the title, in *Bonhams*' opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky
Has a signature that, in *Bonhams*' opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky
Has been created by the jeweller, in *Bonhams*' opinion, but using stones or designs supplied by the client.

20. PHOTOGRAPHS

Explanation of *Catalogue* Terms
- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

21. PICTURES

Explanation of *Catalogue* Terms
The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Description*s contained in the *Contract for Sale:*
- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

22. PORCELAIN AND GLASS

Damage and Restoration
For your guidance, in our *Catalogues* we detail, as far as practicable, recorded all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogue*s reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates
When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this *Catalogue*, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

24. WINE

Lots which are lying under Bond and those liable to *VAT* may not be available for immediate collection.

Examining the wines
It is occasionally possible to provide a pre-*Sale* tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details.

It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages
Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm
15 to 30 years old – top shoulder (ts) or up to 5cm
Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels
A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Wines in Bond
Wines lying in Bond are marked Δ and *VAT* is payable by the purchaser, at the standard rate, on the *Hammer Price*, unless the wines are to remain under Bond. *Buyer*s requiring their wine to remain in Bond must notify *Bonhams* at the time of the *Sale.* The *Buyer* is then himself responsible for all duty, clearance *VAT* and other charges that may be payable thereon. All such *Lots* must be transferred or collected within two weeks of the *Sale.*

Buyers outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

Bottling Details and Case Terms
The following terms used in the *Catalogue* have the following meanings:
CB – Château bottled
DB – Domaine bottled
EstB– Estate bottled
BB – Bordeaux bottled
BE – Belgian bottled
FB – French bottled
GB – German bottled
OB – Oporto bottled
UK – United Kingdom bottled
owc– original wooden case
iwc – individual wooden case
oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.

W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.

≈ Please note that as a result of recent legislation ruby and jadeite gem stones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US.

Δ Wines lying in Bond.

AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.

○ The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.

▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.

•, †, *, G, Ω, α see clause 8, *VAT*, for details.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

APPENDIX 1

CONTRACT FOR SALE

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

Under this contract the *Seller's* liability in respect of the quality of the *Lot,* it's fitness for any purpose and its conformity with any *Description* is limited. You are strongly advised to examine the *Lot* for yourself and/or obtain an independent examination of it before you buy it.

1 THE CONTRACT

1.1 These terms govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.

1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.

1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.

1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER'S UNDERTAKINGS

2.1 The *Seller* undertakes to you that:

2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;

2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue,* the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot;*

2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);

2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;

2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue*, the *Lot* corresponds with *the Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue* and the contents of any *Condition Report* which has been provided to the *Buyer*.

3 DESCRIPTIONS OF THE LOT

3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with that part of the *Entry* in the *Catalogue* which is not printed in bold letters, which merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.

3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by or on behalf of the *Seller* including by *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.

4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

5.1 Risk in the *Lot* passes to you when it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* after the fall of the *Auctioneer's* hammer until you obtain full title to it.

5.2 Title to the *Lot* remains in and is retained by the *Seller* until the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to, and received in cleared funds by, *Bonhams*.

6 PAYMENT

6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.

6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

7 COLLECTION OF THE LOT

7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams*.

7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.

7.3 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.

7.4 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.

7.5 You will be wholly responsible for any removal, storage or other charges or *Expenses* incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, *Expenses* and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8 FAILURE TO PAY FOR THE LOT

8.1 If the *Purchase Price* for a *Lot* is not paid to *Bonhams* in full in accordance with the *Contract for Sale* the *Seller* will be entitled, with the prior written agreement of *Bonhams* but without further notice to you, to exercise one or more of the following rights (whether through *Bonhams* or otherwise):

8.1.1 to terminate immediately the *Contract for Sale* of the *Lot* for your breach of contract;

8.1.2 to resell the *Lot* by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;

8.1.3 to retain possession of the *Lot*;

8.1.4 to remove and store the *Lot* at your expense;

8.1.5 to take legal proceedings against you for any sum due under the *Contract for Sale* and/or damages for breach of contract;

8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;

8.1.7 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless the *Buyer* buys the *Lot* as a *Consumer* from the *Seller* selling in the course of a *Business*) you hereby grant an irrevocable licence to the *Seller* by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal *Business* hours to take possession of the *Lot* or part thereof;

8.1.8 to retain possession of any other property sold to you by the *Seller* at the *Sale* or any other auction or by private treaty until all sums due under the *Contract for Sale* shall have been paid in full in cleared funds;

8.1.9 to retain possession of, and on three months' written notice to sell, *Without Reserve*, any of your other property in the possession of the *Seller* and/or of *Bonhams* (as bailee for the *Seller*) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such *Sale* in satisfaction or part satisfaction of any amounts owed to the *Seller* or to *Bonhams*; and

8.1.10 so long as such goods remain in the possession of the *Seller* or *Bonhams* as its bailee, to rescind the contract for the *Sale* of any other goods sold to you by the *Seller* at the *Sale* or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the *Seller* or to *Bonhams* by you.

8.2 You agree to indemnify the *Seller* against all legal and other costs of enforcement, all losses and other *Expenses* and costs (including any monies payable to *Bonhams* in order to obtain the release of the *Lot*) incurred by the *Seller* (whether or not court proceedings will have been issued) as a result of *Bonhams* taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the *Seller* becomes liable to pay the same until payment by you.

8.3 On any resale of the *Lot* under paragraph 8.1.2, the *Seller* will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the *Lot*, after the payment of all sums due to the *Seller* and to *Bonhams*, within 28 days of receipt of such monies by him or on his behalf.

9 THE SELLER'S LIABILITY

9.1 The *Seller* will not be liable for any injury, loss or damage caused by the *Lot* after the fall of the *Auctioneer's* hammer in respect of the *Lot*.

9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the *Seller* will not be liable for any breach of any term that the *Lot* will correspond with any *Description* applied to it by or on behalf of the *Seller*, whether implied by the Sale of Goods Act 1979 or otherwise.

9.3 Unless the *Seller* sells the *Lot* in the course of a *Business* and the *Buyer* buys it as a *Consumer*,

9.3.1 the *Seller* will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue,* or on the *Website,* or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale;*

9.3.2 the *Seller* will not be liable for any loss of *Business, Business* profits or revenue or income or for loss of reputation or for disruption to *Business* or wasted time on the part of the *Buyer* or of the *Buyer's* management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;

9.3.3 in any circumstances where the *Seller* is liable to you in respect of the *Lot*, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the *Seller's* liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.

9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the *Seller's* negligence (or any person under the *Seller's* control or for whom the *Seller* is legally responsible), or (iii) acts or omissions for which the *Seller* is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.

10 MISCELLANEOUS

10.1 You may not assign either the benefit or burden of the *Contract for Sale*.

10.2 The *Seller's* failure or delay in enforcing or exercising any power or right under the *Contract for Sale* will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the *Seller's* ability subsequently to enforce any right arising under the *Contract for Sale*.

10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.

10.4 Any notice or other communication to be given under the *Contract for Sale* must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the *Seller*, addressed c/o *Bonhams* at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the *Buyer* given in the *Bidding Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

10.5 If any term or any part of any term of the *Contract for Sale* is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

10.6 References in the *Contract for Sale* to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.

10.8 In the *Contract for Sale* "including" means "including, without limitation".

10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.

10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.

10.12 Where the *Contract for Sale* confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the *Seller*, it will also operate in favour and for the benefit of *Bonhams, Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

11 GOVERNING LAW

All transactions to which the *Contract for Sale* applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes place and the *Seller* and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the *Seller* may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

APPENDIX 2

BUYER'S AGREEMENT

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

1 THE CONTRACT

1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.

1.2 The Definitions and Glossary contained in Appendix 3 to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.

1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the *Auctioneer's* hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.

1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.

1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:

1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;

1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller*;

1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.

1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website,* or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or E*stimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the *Seller*.

2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the *Seller* under the *Contract for Sale* in respect of the *Lot*.

3 PAYMENT

3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:

3.1.1 the *Purchase Price* for the *Lot*;

3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders*, and

3.1.3 if the *Lot* is marked [AR], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with *VAT* on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the *Sale*.

3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.

3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.

3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to *VAT* at the appropriate rate and *VAT* will be payable by you on all such sums.

3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the *Lot*, any *Expenses* and *VAT* and any interest earned and/or incurred until payment to the *Seller*.

3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.

3.7 Where a number of *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.

4 COLLECTION OF THE LOT

4.1 Subject to any power of the *Seller* or us to refuse to release the *Lot* to you, once you have paid to us, in cleared funds, everything due to the *Seller* and to us, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a buyer collection document, obtained from our cashier's office.

4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.

4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.

4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus *VAT* per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.

4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.

4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.

4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.

4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.

5 STORING THE LOT

We agree to store the *Lot* until the earlier of your removal of the *Lot* or until the time and date set out in the *Notice to Bidders,* on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) and, subject to paragraphs 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the *Lot* (notwithstanding that it is not your property before payment of the *Purchase Price*). If you do not collect the *Lot* before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) we may remove the *Lot* to another location, the details of which will usually be set out in the relevant section of the *Catalogue*. If you have not paid for the *Lot* in accordance with paragraph 3, and the *Lot* is moved to any third party's premises, the *Lot* will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the *Lot* until we have been paid in full in accordance with paragraph 3.

6 RESPONSIBILITY FOR THE LOT

6.1 Only on the payment of the *Purchase Price* to us will title in the *Lot* pass to you. However under the *Contract for Sale*, the risk in the *Lot* passed to you when it was knocked down to you.

6.2 You are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.

7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS

7.1 If all sums payable to us are not so paid in full at the time they are due and/or the *Lot* is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the *Seller*):

7.1.1 to terminate this agreement immediately for your breach of contract;

7.1.2 to retain possession of the *Lot*;

7.1.3 to remove, and/or store the *Lot* at your expense;

7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the *Purchase Price*) and/or damages for breach of contract;

7.1.5 to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;

7.1.6 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless you buy the *Lot* as a *Consumer*) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any *Lot* or part thereof;

7.1.7 to sell the *Lot Without Reserve* by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;

7.1.8 to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for *Sale*) until all sums due to us have been paid in full;

7.1.9 to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;

7.1.10 on three months' written notice to sell, *Without Reserve*, any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for *Sale*) and to apply any monies due to you as a result of such *Sale* in payment or part payment of any amounts owed to us;

7.1.11 refuse to allow you to register for a future *Sale* or to reject a bid from you at any future *Sale* or to require you to pay a deposit before any bid is accepted by us at any future *Sale* in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the *Purchase Price* of any *Lot* of which you are the *Buyer*.

7.2 You agree to indemnify us against all legal and other costs, all losses and all other *Expenses* (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.

7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the *Purchase Price* of the *Lot* (or where you have purchased more than one *Lot* pro-rata towards the *Purchase Price* of each *Lot*) and secondly to the *Buyer*'s *Premium* (or where you have purchased more than one *Lot* pro-rata to the *Buyer*'s *Premium* on each *Lot*) and thirdly to any other sums due to us.

7.4 We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any *Sale* of the *Lot* under our rights under this paragraph 7 after the payment of all sums due to us and/or the *Seller* within 28 days of receipt by us of all such sums paid to us.

8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT

8.1 Whenever it becomes apparent to us that the *Lot* is the subject of a claim by someone other than you and other than the *Seller* (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the *Lot* in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:

8.1.1 retain the *Lot* to investigate any question raised or reasonably expected by us to be raised in relation to the *Lot*; and/or

8.1.2 deliver the *Lot* to a person other than you; and/or

8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or

8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.

8.2 The discretion referred to in paragraph 8.1:

8.2.1 may be exercised at any time during which we have actual or constructive possession of the *Lot*, or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and

8.2.2 will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.

9 FORGERIES

9.1 We undertake a personal responsibility for any *Forgery* in accordance with the terms of this paragraph 9.

9.2 Paragraph 9 applies only if:

9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the *Lot* and that invoice has been paid; and

9.2.2 you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a *Forgery*, and in any event within one year after the *Sale*, that the *Lot* is a *Forgery*; and

9.2.3 within one month after such notification has been given, you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a *Forgery* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

9.3 Paragraph 9 will not apply in respect of a *Forgery* if:

9.3.1 the *Entry* in relation to the *Lot* contained in the *Catalogue* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or

9.3.2 it can be established that the *Lot* is a *Forgery* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.

9.4 You authorise us to carry out such processes and tests on the *Lot* as we in our absolute discretion consider necessary to satisfy ourselves that the *Lot* is or is not a *Forgery*.

9.5 If we are satisfied that a *Lot* is a *Forgery* we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the *Purchase Price*, *Buyer*'s *Premium*, *VAT* and *Expenses* paid by you in respect of the *Lot*.

9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.

9.7 If you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

9.8 Paragraph 9 does not apply to a *Lot* made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a *Stamp* or *Stamp*s or a *Book* or *Book*s.

10 OUR LIABILITY

10.1 We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in respect of it, made by us or on our behalf or by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Bonhams' Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*.

10.2 Our duty to you while the *Lot* is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the *Lot* or to other persons or things caused by:

10.2.1 handling the *Lot* if it was affected at the time of *Sale* to you by woodworm and any damage is caused as a result of it being affected by woodworm; or

10.2.2 changes in atmospheric pressure; nor will we be liable for:

10.2.3 damage to tension stringed musical instruments; or

10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the *Lot* is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.

10.3.1 We will not be liable to you for any loss of *Business, Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances where we are liable to you in respect of a *Lot*, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

You may wish to protect yourself against loss by obtaining insurance.

10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

but not if:

the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or

the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or

it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or

the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or

the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a non-conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams*' officers, employees and agents.

12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.

12.8 In this agreement "including" means "including, without limitation".

12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

12.10 Reference to a numbered paragraph is to a paragraph of this agreement.

12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams*' holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

13 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com.

APPENDIX 3

DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

"Additional Premium" a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams' Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by *the Buyer* to *Bonhams* on any *Lot* marked [AR] which sells for a *Hammer Price* which together with the *Buyer's Premium* (but excluding any *VAT*) equals or exceeds 1000 euros (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).
"Auctioneer" the representative of *Bonhams* conducting the *Sale*.

"Bidder" a person who has completed a *Bidding Form*.
"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.
"Bonhams" Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement,* the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".
"Book" a printed *Book* offered for *Sale* at a specialist *Book Sale*.
"Business" includes any trade, *Business* and profession.
"Buyer" the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".
"Buyer's Agreement" the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).
"Buyer's Premium" the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.
"Catalogue" the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.
"Commission" the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.
"Condition Report" a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of *the Seller*.
"Conditions of Sale" the *Notice to Bidders, Contract for Sale, Buyer's Agreement* and Definitions and Glossary.
"Consignment Fee" a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.
"Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.
"Contract Form" the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lot*s to be offered for *Sale* by *Bonhams*.
"Contract for Sale" the *Sale* contract entered into by the *Seller* with *the Buyer* (see Appendix 1 in the *Catalogue*).
"Contractual Description" the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract of Sale* the *Lot* corresponds.
"Description" any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).
"Entry" a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.
"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.
"Expenses" charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale,* storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer,* plus *VAT* if applicable.
"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot.* A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the *Lot,* where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot.*
"Guarantee" the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales,* a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement.*
"Hammer Price" the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer.*
"Loss and Damage Warranty" means the warranty described in paragraph 8.2 of the Conditions of Business.
"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.
"Lot" any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).
"Motoring Catalogue Fee" a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.
"New Bond Street" means *Bonhams*' saleroom at 101 New Bond Street, London W1S 1SR.
"Notional Charges" the amount of *Commission* and *VAT* which would have been payable if the *Lot* had been sold at the *Notional Price*.
"Notional Fee" the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.
"Notional Price" the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.
"Notice to Bidders" the notice printed at the back or front of our *Catalogues*.
"Purchase Price" the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price* (where applicable), the *Buyer's Premium* and *VAT* on the *Buyer's Premium* and any *Expenses.*
"Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).
"Sale" the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams.*
"Sale Proceeds" the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission,* any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.
"Seller" the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), "*Seller*" includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".
"Specialist Examination" a visual examination of a *Lot* by a specialist on the *Lot*.
"Stamp" means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.
"Standard Examination" a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.
"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).
"Storage Contractor" means the company identified as such in the *Catalogue.*
"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.
"Trust Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams'* normal business bank account.
"VAT" value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.
"Website" *Bonhams Website* at www.bonhams.com
"Withdrawal Notice" the *Seller's* written notice to *Bonhams* revoking *Bonhams*' instructions to sell a *Lot*.
"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

"artist's resale right": the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.
"bailee": a person to whom goods are entrusted.
"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.
"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.
"knocked down": when a *Lot* is sold to a *Bidder,* indicated by the fall of the hammer at the *Sale.*
"lien": a right for the person who has possession of the *Lot* to retain possession of it.
"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.
"title": the legal and equitable right to the ownership of a *Lot*.
"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

(1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.

(2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-

(a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and

(b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.

(3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.

(4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.

(5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:

(a) the seller;

(b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;

(c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.

(5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

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Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)
Please circle your bidding method above.

Bonhams 1793

Paddle number (for office use only)

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I will collect the purchases myself ☐
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Sale title: Islamic & Indian Art & Carpets Part II Modern & Contemporary South Asian Art	Sale date: Tuesday 8 October 2013
Sale no. 21359	Sale venue: New Bond Street

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£10 - 200 ....by 10s
£200 - 500 ....by 20 / 50 / 80s
£500 - 1,000 ....by 50s
£1,000 - 2,000 ....by 100s
£2,000 - 5,000 ....by 200 / 500 / 800s
£5,000 - 10,000 ....by 500s
£10,000 - 20,000 ....by 1,000s
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£50,000 - 100,000 ....by 5,000s
£100,000 - 200,000 .....by 10,000s
above £200,000 ....at the auctioneer's discretion

The auctioneer has discretion to split any bid at any time.

Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
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E-mail (in capitals)	
I am registering to bid as a private client ☐	I am registering to bid as a trade client ☐
If registered for VAT in the EU please enter your registration here: __ / ___ - ____ - __	Please tick if you have registered with us before ☐

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Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in GBP (excluding premium & VAT)	Covering bid*

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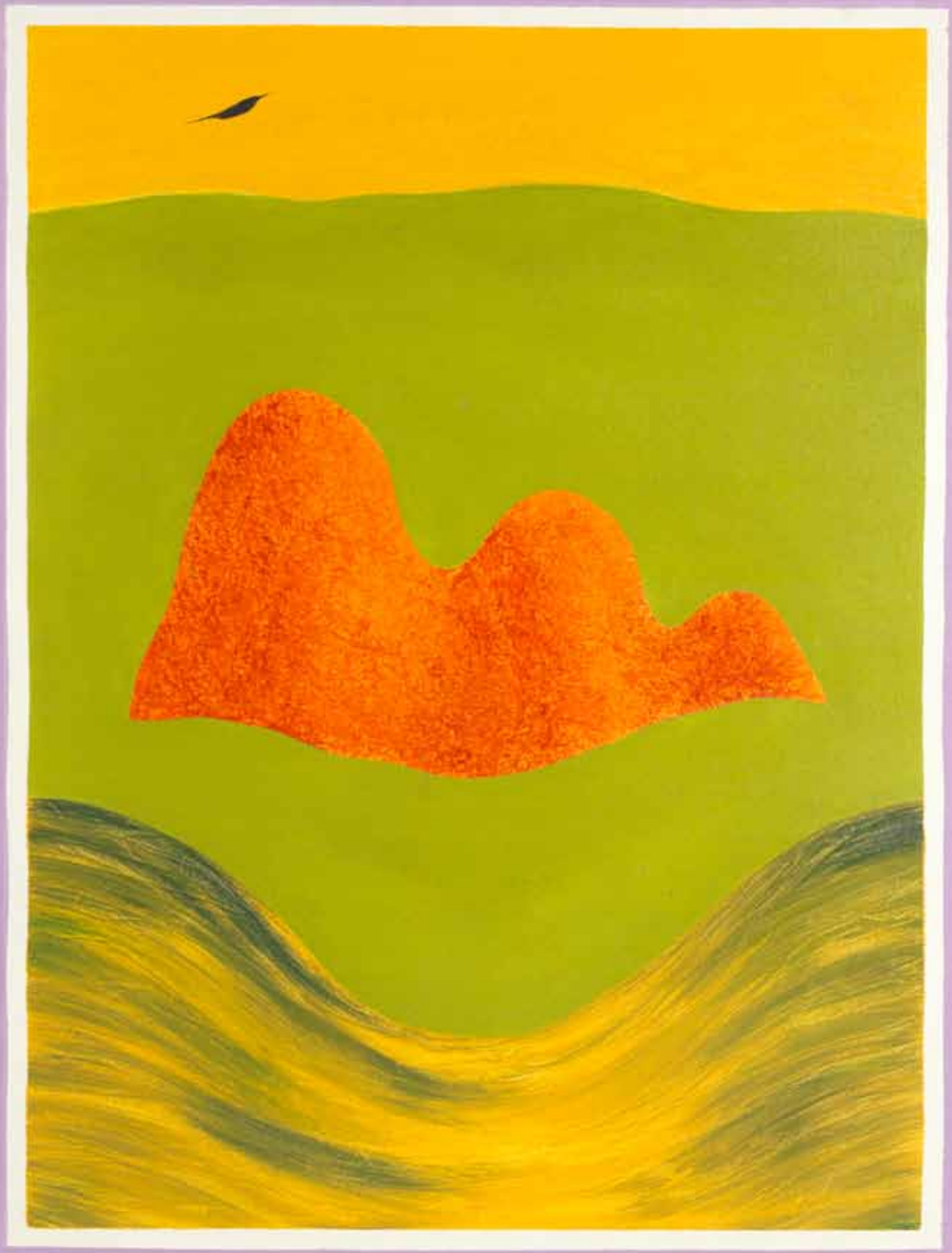

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