ISLAMIC AND INDIAN ART INCLUDING CARPETS Tuesday 8 April 2014

Bonhams

LONDON



ISLAMIC AND INDIAN ART INCLUDING CARPETS

Tuesday 8 April 2014, at 10.30am 101 New Bond Street, London

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Friday 4 April 2014 09:00 - 16:30 Sunday 6 April 2014 11:00 - 15:00 Monday 7 April 2014 09:00 - 16:30

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ILLUSTRATIONS

Front cover: lot 292 Back cover: lot 292 Inside front cover: lot 303 Inside back cover: lot 303

IM PORTANT IN FORMATION

In February 2014 the United States Government announced the intention to ban the import of any ivory into the USA. Lots containing ivory are indicated by the symbol Φ printed beside the Lot number in this catalogue.

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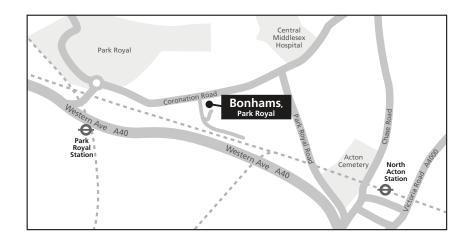
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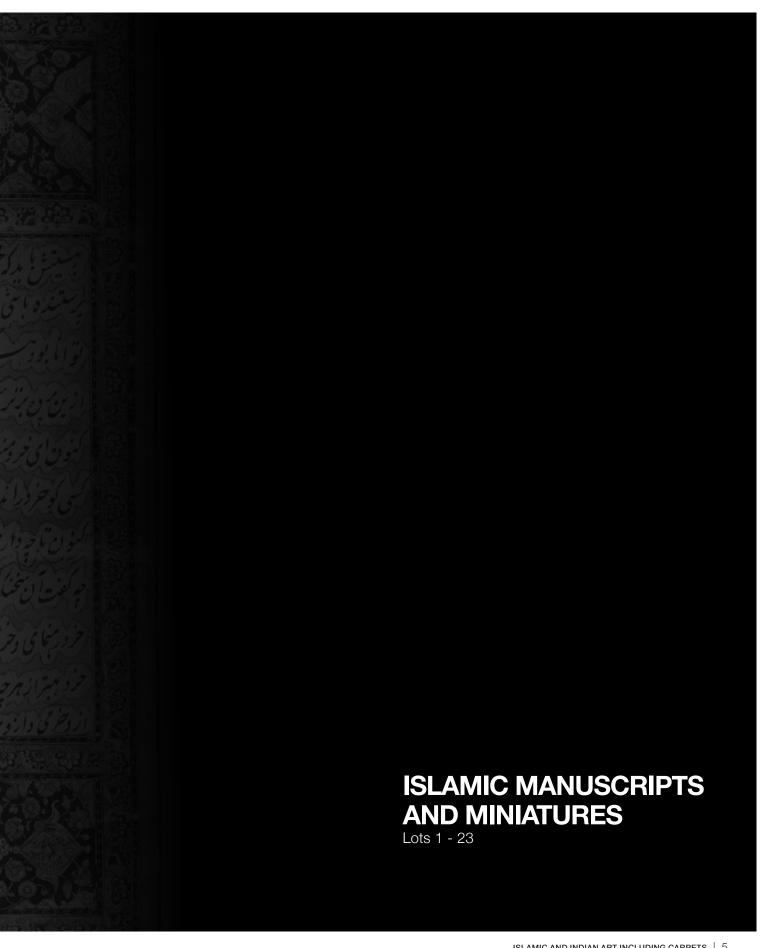
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Condition

Condition is not stated in the catalogue. The absence of such reference does not imply that the lot is in good condition or free from faults. Prospective buyers should satisfy themselves by inspection as to the condition of each lot. Condition reports can, however, be provided on request, but are for general guidance only and any such report is, of necessity, subjective.







A QUR'AN SECTION WRITTEN IN *KUFIC* SCRIPT ON VELLUM (SURA II, AL-BAQARAH, THE HEIFER, PART OF VERSE 224-PART OF VERSE 239, CONTINUOUS TEXT) NEAR EAST OR NORTH AFRICA, 9TH/ 10TH CENTURY Arabic manuscript on vellum, 7 leaves, 9 lines to the page written in dispersed and elongated *kufic* script in dark brown ink with diacritics and yoursel points in red and group, add palmatte marking years.

and vowel points in red and green, gold palmette marking verse-ending, one illuminated marginal device, creasing, some repairs to upper edges of two leaves, later marbled paper boards 135 x 198 mm.

£3,000 - 5,000 US\$5,000 - 8,300 €3,600 - 6,100

Provenance

Private collection; Acquired Etude Tajan, Paris.



A GROUP OF EIGHTEEN QUR'AN LEAVES WRITTEN IN MAGHRIBI SCRIPT ON VELLUM, SIXTEEN WITH CONTINUOUS TEXT, ALL FROM SURA XII, YUSUF, JOSEPH ANDALUSIA OR NORTH AFRICA, 13TH CENTURY Arabic manuscript on vellum, 18 leaves, five lines to the page written in maghribi script in brown ink with diacritics and vowel points in blue and red, verses marked with a gold trefoil decorated

with blue dots, and a scalloped-shaped device, illuminated marginal devices marking fifth and tenth verses, waterstaining mostly confined to outer margins, affecting text in first two leaves, occasional creasing, edges frayed 195 x 167 mm.

£8,000 - 12,000 US\$13,000 - 20,000 €9,700 - 15,000

sura XII, part of verse 22-part of verse 45 (folios 1-16); part of verse 48-part of verse 51 (folios 17-18).

3∙

A RARE MINIATURE QUR'AN, COPIED BY HUSAIN IBN 'ALI KHATIB PERSIA, DATED AH 637/ AD 1239

Arabic manuscript on paper, 186 leaves, folios 84-85 and 119-148 later replacements, 22 lines to the page written in minute *ghubari* script in black ink with diacritics and vowel points in black, illuminated devices in wide outer margins, double-page opening leaves with two panels filled with intertwining floral and geometric motifs, followed by double-page illuminated frontispiece in colours and gold, discoloration, waterstaining, edges thumbed, red morocco with gilt-stamped central lobed cartouche 50 x 45 mm.

£12,000 - 15,000 US\$20,000 - 25,000 €15,000 - 18,000

This Qur'an manuscript is an unusual and early example of both the use of paper, as opposed to vellum, after the capture of Chinese prisoners (including papermakers) in battle near Samarkand in AD 751, and the gradual transition to vertical rather than horizontal layout of the text. Its small size made it easy for the owner to carry it on his person when travelling or in battle.

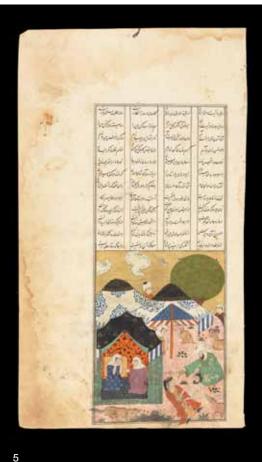
For comparative examples of this development, from the 11th Century, written in vertical format and on paper, though in eastern kufic script, see Sotheby's, Arts of the Islamic World, 6th October 2010, lot 12, and 6th April 2011, lot 178; also lot 181.



(enlarged)







A BIFOLIUM AND THREE SINGLE LEAVES FROM AN **ILLUMINATED MANUSCRIPT OF THE QUR'AN** PERSIA, PROBABLY SHIRAZ, MID-16TH CENTURY

Arabic manuscript on paper, 6 leaves, 10 lines to the page written in large elegant naskhi/muhaqqaq script in black ink with diacritics in black and red ink, gold roundels decorated with red and blue dots between verses, illuminated circular devices in wide outer margins, two leaves with illuminated sura headings written in thuluth script in white on a gold ground with intertwining floral motifs, inner margins ruled in blue, red and gold, in mounts

single leaves 337 x 230 mm.; bifolium 337 x 450 mm.(4)

£2,000 - 3,000 US\$3,300 - 5,000 €2,400 - 3,600

sura XI, Hud, The Prophet Hud, part of verse 112 to verse 123 (end). sura XII, Yusuf, Joseph, verse 1 to part of verse 16, and part of verse 49 to part of verse of 65.

sura XXV, al-Fargan, The Criteria, part of verse 65 to verse 77(end). sura XXVI, al-Shu'araa, The Poets, verse 1 to verse 30.

Other leaves from this dispersed manuscript of the Qur'an have been offered in these rooms on a number of occasions: Bonhams, Islamic and Indian Art, 28th April 2005, lot 28; 12th October 2005, lot 30; 19th April 2007, lot 14; 25th October 2007, lot 21.

AN ILLUSTRATED LEAF FROM A DISPERSED MANUSCRIPT OF NIZAMI'S KHAMSA: THE OLD MAN REVIVES LAYLA AND MAJNUN, SURROUNDED BY WILD ANIMALS WHO HAD BEEN MAJNUN'S SOLE COMPANIONS DURING HIS RETREAT IN THE DESERT

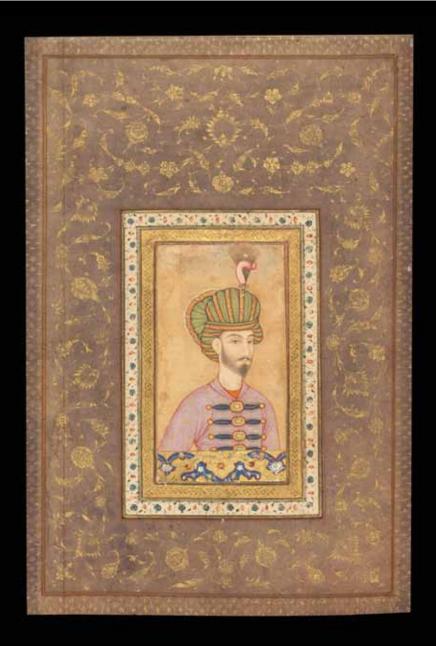
PERSIA, COMMERCIAL TURKMAN, THE ORIGINAL MANUSCRIPT DATED RAJAB AH 901/MARCH - APRIL AD 1496 gouache and gold on paper, text written in four columns in nasta'liq

script in black ink, 21 lines verso, inner margins ruled in blue and gold

345 x 195 mm.

£2,000 - 3,000 US\$3.300 - 5.000 €2,400 - 3,600

This illustrated leaf is a good example of the Commercial Turkman School of painting of the late 15th Century. The scene illustrates Nizami's Layla and Majnun, one of the five books of the Khamsa. The leaf derives from a dispersed manuscript of the Khamsa dated Rajab AH 901/ March - April 1496. Other illustrated leaves from the same manuscript have appeared at Sotheby's, Arts of the Islamic World, 25th April 2002, lots 35-36; 30th April 2003, lots 27-28; 15th October 2003, lot 23. (At an earlier stage the manuscript's date had been misread as AH 904/ AD 1498 - 99). Stylistic comparison can be made with a manuscript of the Shahnama dated circa 1450-70 in the Kraus Collection (see E. Grube, Islamic Paintings: the Kraus Collection, p. 91, no. 52); also several leaves from Turkman illustrated manuscripts in the Pozzi Collection (see B. W. Robinson, Jean Pozzi: L'Orient d'un collectionneur, pp. 230-232, nos. 46-50).



SHAH SULAYMAN SAFAVI (REG. 1666-94), A PORTRAIT LAID DOWN ON A LATER GILT-DECORATED ALBUM PAGE SIGNED BY MUHAMMAD HADI PERSIA, 17TH CENTURY, THE BORDER DATED AH 1171/AD 1757-58

gouache and gold on paper, laid down on an album page with floral motifs in gold on a brown ground miniature 99 x 62 mm.; album page 297 x 188 mm.

£6,000 - 8,000 US\$10,000 - 13,000 €7,300 - 9,700

Provenance

Private collection. Acquired Christie's, Islamic Art and Manuscripts, 11th April 2000, lot 89.





A QUR'AN SECTION (JUZ XX, BEGINNING WITH SURA XXVII, AL-NAML, THE ANTS, VERSE 56) WRITTEN IN GOLD OTTOMAN TURKEY, 16TH CENTURY OR LATER

Arabic manuscript on paper, 27 leaves, 7 lines to the page writen in naskhi script in gold outlined in black, with diacritics and vowel points in black, illuminated discs between verses, inner margins ruled in red and gold, two sura headings in gold within illuminated panels, one illuminated headpiece in colours and gold, fancifully signed Hamdullah (better known as Ibn al-Shaykh), soiled, some crude repairs, corners rather thumbed, brown morocco with stamped central medallions decorated with floral motifs, worn, repaired, with

£4,000 - 6,000 US\$6,700 - 10,000 €4,900 - 7,300

275 x 190 mm.

For another similar Qur'an section, see lot 10 in the present sale. Other examples have been offered in these rooms: e.g. Bonhams, Islamic and Indian Art, 10th April 2008, lot 30.

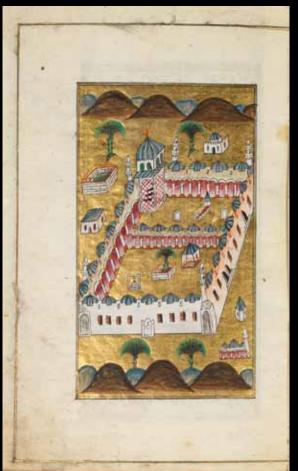
ISMA'IL EFFENDI ANKARAVI, *JAMI' AL-AYAT*, A COMMENTARY ON VERSES (*AYAT*) FROM THE QUR'AN AND VERSES (*ABYAT*) FROM JALAL-AD-DIN RUMI'S *MESNEVI*, IN SIX BOOKS (KITAB) OTTOMAN TURKEY, DATED 15TH RAMADAN 1033/ 1ST JULY

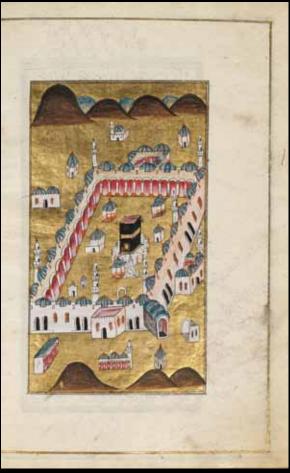
1624

Ottoman Turkish manuscript on cream-coloured thin paper, 190 leaves, 21 lines to the page written in neat naskhi script in black ink, significant sentences and words either picked out or underlined in red, inner margins ruled in gold, catchwords in wide outer margins, title written in naskhi script in red at beginning of each book, six illuminated headpieces in colours and gold marking the beginning of each book (kitab), some inner margins split and crudely repaired otherwise in good condition, contemporary dark red morocco, covers with stamped central medallions and cornerpieces decorated with intertwining stylised flowerheads and serrated leaves on gold ground, doublures of brown morocco gilt, with flap with similar decoration as the covers, slightly worn, spine rebacked, some crude repairs, folio 1r with three ownership inscriptions written in naskhi script in black ink including an inscription of a former owner, Shaykh Ahmed Effendi Zad al-Sayyid Sa'd-ad-Din Muhammad, preacher at the Rustam Pasha Mosque, Constantinople, seal impression dated AH 11[10]/ AD 1698 or 11[20]/ AD 1708 223 x 130 mm.

£2,000 - 3,000 US\$3.300 - 5.000 €2,400 - 3,600

A work by Ankaravi entitled Fatihul Ebyat, a commentary on the first eighteen lines of Rumi's Mesnevi, dated AH 1085/AD 1675, is in the New York Public Library. See B. Schmitz, Islamic Manuscripts in the New York Public Library, Oxford and New York 1992, p. 369, cat. no. VII. 10, Spencer, Turk. ms. 19.



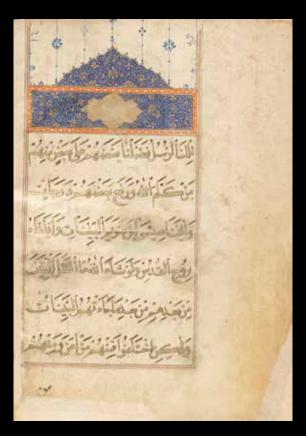


ABU 'ABDULLAH MUHAMMAD BIN SULEYMAN AL-JAZULI, DALA'IL AL-KHAYRAT WA SHAWARIQ AL-ANWAR, WITH TWO ILLUSTRATIONS OF THE HOLY PLACES AT MECCA AND MEDINA, COPIED BY MUHAMMAD BETTER KNOWN AS AL-KHULUSI, RUZNAMEJIA (TREASURY CHIEF) OTTOMAN, WRITTEN AT THE TREASURY (KHAZINAH) IN DAMASCUS, DATED RABI' AL-THANI AH / MARCH-APRIL AD

Arabic manuscript on paper, 100 leaves with four blanks at end, 11 lines to the page written in clear naskhi script in black ink with the words Allah and Muhammad picked out in red, illuminated roundels between verses, inner margins ruled in gold, catchwords, commentaries written horizontally and diagonally by the same hand as the text, one illuminated headpiece in colours and gold, 8 leaves at end left blank but two pages filled with a calendar, probably by the scribe, Muhammad al-Khulusi, some smudging, restricted to outer margins, contemporary green morocco, covers richly decorated with a gilt diaper pattern, with flap 197 x 125 mm.

£3,000 - 4,000 US\$5,000 - 6,700 €3,600 - 4,900

According to Redhouse, Turkish and English Lexicon, a ruznameji is the title of the Treasury officer or chief clerk who keeps the day-book of receipts and expenditures. It can also be a calculator or seller of calendars. In the case of this manuscript he is probably the former since the colophon mentions that the scribe wrote this manuscript in the Treasury (khazinah) in Damascus.



10



A QUR'AN SECTION (JUZ III) WRITTEN IN GOLD OTTOMAN TURKEY, 16TH CENTURY OR LATER

Arabic manuscript on paper, 28 leaves, 7 lines to the page writen in naskhi script in gold outlined in black, with diacritics and vowel points in black, illuminated discs between verses, inner margins ruled in red and gold, sura heading in gold within illuminated panels, one illuminated headpiece in colours and gold, fancifully signed Hamdullah (better known as Ibn al-Shaykh), soiled, some crude repairs, corners rather thumbed, brown morocco with stamped central medallions decorated with floral motifs, worn, repaired, with flap 280 x 205 mm.

£4,000 - 6,000 US\$6,700 - 10,000 €4,900 - 7,300

For another similar Qur'an section, see lot 7 in this

AN ILLUMINATED QUR'AN SECTION (JUZ XXV, BEGINNING WITH VERSES 47-54 OF THE PRECEDING SURA XLI, HA-MIM) CHINA, LATE 17TH/ EARLY 18TH CENTURY

Arabic manuscript on cream-coloured paper, 56 leaves, 5 lines to the page written in sini/muhaqqaq script in black ink with diacritics and vowel points in black and red, gold florets between verses, inner margins ruled in red, catchwords in wide outer borders, one illuminated device in outer margin, marking the midpoint of the juz, sura headings written in *naskhi* script in red within a plain panel, two double-pages of fine illumination in colours and gold at beginning and end, discoloration, corners rather thumbed and professionally repaired, contemporary red morocco decorated with stamped central medallions, cornerpieces and border panels, rebacked, with flap, doublures of blue cotton 260 x 180 mm.

£2,000 - 3,000 US\$3,300 - 5,000 €2,400 - 3,600

Text

sura XLI, Ha-Mim, verse 47-54. sura XLII, Shura, verses 1-53. sura XLIII, Zukhruf, Gold Adornments, verses 1-89. sura XLIV, al-Dukhan, Smoke, verses 1-59. sura XLV, al-Jathiya, Bowing, verses 1-37.

AN ILLUMINATED QUR'AN SECTION (JUZ XXVI, COMPLETE) CHINA, LATE 17TH/ EARLY 18TH CENTURY

Arabic manuscript on cream-coloured paper, 53 leaves, 5 lines to the page written in sini/muhaqqaq script in black ink with diacritics and vowel points in black and red, figure-eight-shaped device in red marking verses, inner margins ruled in red, sura headings written in flowing cursive script in red within a plain panel, one double-page of fine illumination in colours and gold at beginning, discoloration, corners rather thumbed and professionally repaired, contemporary red morocco decorated with stamped central medallions, cornerpieces and border panels, rebacked, with flap, doublures of blue cotton 270 x 180 mm.

£2,000 - 3,000 US\$3,300 - 5,000 €2,400 - 3,600

EIGHT LEAVES FROM A MANUSCRIPT OF THE QUR'AN IN BIHARI SCRIPT SULTANATE INDIA, 15TH/ 16TH CENTURY Arabic manuscript on paper, 11 lines to the page

written in clear bihari script in black ink with diacritics and vowel points in black, gold rosettes decorated with blue and red dots between verses, inner margins ruled in blue and red, occasional smudging, repaired tear to one leaf, mounted 337 x 255 mm.(8)

£2,000 - 3,000 US\$3.300 - 5.000 €2,400 - 3,600

sura II, al-Bagarah, The Heifer, part of verse 74 to part of verse 118.



12







FIRDAUSI, SHAHNAMA, THE BOOK OF KINGS, ILLUSTRATED WITH 31 MINIATURES PROVINCIAL MUGHAL, PROBABLY THE DECCAN, **17TH CENTURY**

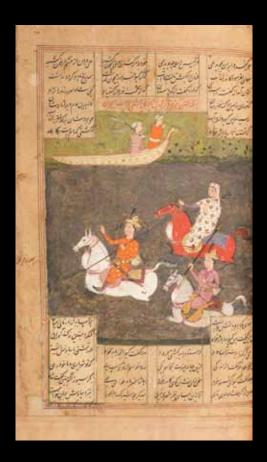
Persian manuscript on cream-coloured paper, 120 leaves, incomplete at beginning and end, 25 lines to the page written in four columns of nasta'liq script in black ink, double intercolumnar rules in gold, inner margins ruled in colours and gold, headings written in nasta'lig script in red within rectangular panels, lacking catchwords except for a few, one illuminated headpiece excised from another folio and laid down over text at a later date, 31 miniatures, a few excised from another folio and laid down over text of another, many miniatures painted over text, thus resulting in cases where the story in the miniature is not related to the text, trimmed, some smudging, outer margins crudely repaired, later floral lacquer Qajar binding, covers decorated with central medallions incorporating floral sprays on a dark ground, within panels richly decorated with intertwining floral and vegetal motifs in gold on a red ground, doublures decorated with central medallions with an intertwining floral motif in gold on a dark ground, edges worn 340 x 220 mm.

£10,000 - 15,000 US\$17,000 - 25,000 €12,000 - 18,000

The subjects of the miniatures are as follows:

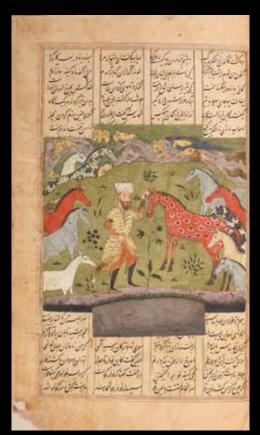
- 1. f. 2r: An enthroned ruler receiving a delegation wearing strange headgear made of leaves.
- 2. f. 6r: Zuhhak enthroned.
- 3. f. 8v: Kaveh in procession after refusing to obey Zuhhak.
- 4. f. 9r: Faridun enthroned with an injured youth in foreground.
- 5. f. 12r: Sam, father of Zal, leading his army into battle.
- 6. f. 17r: Afrasiyab enthroned with Siyavush in the presence of Farangis.

- 7. f. 22v: Faridun ties Zuhhak before throwing him down a well (in the Shahnama Zuhhak is always shown with snakes growing out of his ears, and he meets his end hanging in a cave on Mount Damavand). 8. f. 27r: Zuhhak watching Jamshid sawn in two.
- 9. f. 32r: Rustam killing Suhrab
- 10. f. 41r: Two enthroned princes watch an equestrian display.
- 11. f. 46v: Kai Khusrau enthroned in a fortified castle.
- 12. f. 55r: Suhrab fighting Rustam for the first time.
- 13. f. 58v: Three chained and naked prisoners paraded before two crowned rulers in discussion.
- 14. f. 63r: Rustam killing the white elephant.
- 15. f. 66r: Farud killing Siyavush watched by two enthroned rulers.
- 16. f. 69r: Kai Khusrau holding a council of war.
- 17. f. 72r: Rustam catching his horse Rakhsh in the wild.
- 18. f. 75r: Iraj leading his army into battle
- 19. f. 78r: Kai Khusrau crossing the Jaihun (Oxus) with Farangis and Giv.
- 20. f. 81r: Rudabeh assist Zal to climb up to her balcony.
- 21. f. 84r: Rustam on his horse Rakhsh seizing Afrasiyab by the belt.
- 22. f. 87r: Rustam and his horse Rakhsh before an enthroned ruler.
- 23. f. 90r: Tahmuras enthroned flanked by courtiers wearing strange headgear made of leaves.
- 24. f. 90v: Hushang enthroned surrounded by courtiers wearing strange headgear made of leaves.
- 25. f. 97r: Faridun, father of Salm, Tur and Iraj, enthroned.
- 26. f. 98v: Rustam on Rakhsh holding a foe in European style armour aloft.
- 27. f. 101v: Sam and Zal entertained at a banquet with dancers in foreground.
- 28. f. 108r: An enthroned Afrasiyab with infant Kai Khusrau and
- 29. f. 109r: The murder of Iraj.
- 30. f. 114v: Rudabeh with her retinue in a landscape with a fountain in the foreground.
- 31. f. 119v: The enthronement of Kai Khusrau.











AN ILLUMINATED QUR'AN COPIED BY IBN HASAN MUHAMMAD ISFAHANI INDIA, PERHAPS DECCAN, 18TH CENTURY

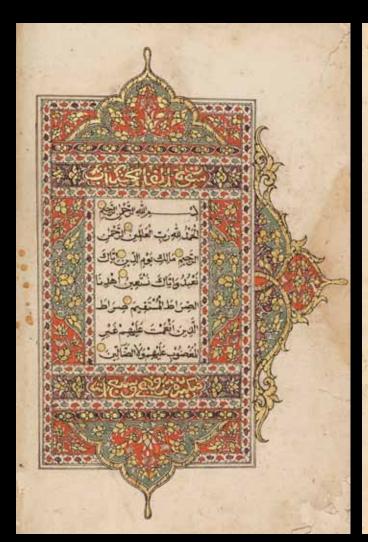
Arabic manuscript on paper, 331 leaves, 14 lines to the page written in naskhi script in black ink with diacritics and vowel points in black and red, verses marked with red circles, fifth verses marked with the letter ha in red, tenth verses marked with the letter 'ayn and the letter ashr in red, sura headings written in red within a panel edged in gold, inner margins ruled in black, red, blue and gold, the last three leaves in a different hand and inner margins ruled in black, red and yellow, one illuminated double-page frontispiece in colours and gold with text interspersed with gold stylised clouds, red morocco with gilt decoration

336 x 210 mm.

£4,000 - 6,000 US\$6,700 - 10,000 €4,900 - 7,300

The colophon gives the scribe's name and states that the manuscript was completed on Thursday, 11th Jumada al-Awwal. A seal impression on the leaves preceding and following the main text bears the name of Sayyid Ghulam Bani Qadiri and is dated AH 1186/ AD

For a Qur'an in a similar hand, see N. F. Safwat, Golden Pages: Qur'ans and other manuscripts from the Collection of Ghassan I. Shaker, London 2000, no. 20.





AN ILLUMINATED QUR'AN ON DUTCH WATERMARKED PAPER MALAYSIA OR INDONESIA, LATE 18TH/ EARLY 19TH CENTURY

Arabic manuscript on European watermarked paper (probably Dutch, bearing a coat of arms and the letters PVH), 316 leaves, 15 lines to the page written in elegant naskhi script in black ink with diacritics and vowel points in black and red, gold discs between verses, inner margins ruled in black and red, exquisite coloured devices in wide outer margins, occasional catchwords, sura headings in thuluth script in white within cartouches with vegetal finials, finely illuminated frontispiece in colours and gold, some edges frayed, some worming and waterstaining mostly restricted to outer margins, two folios inserted at beginning with discs between and devices in outer margins, remaining uncoloured, modern green leather binding, worn, doublures and endleaves of marbled paper 280 x 190 mm.

£5,000 - 7,000 US\$8,300 - 12,000 €6,100 - 8,500

Compare the illumination with that found in Qur'ans and prayer manuscripts from Malaysia, Indonesia and Thailand: see A. Teh Gallop, 'Islamic Manuscript Art of Southeast Asia', in J. Bennett (ed.), Crescent Moon: Islamic Art and Civilisation in Southeast Asia, Adelaide 2005, pp. 159-183.



17

AN ILLUMINATED QUR'AN NORTH INDIA, PROBABLY KASHMIR, 19TH CENTURY

Arabic manuscript on paper, 312 leaves, 15 lines to the page written in naskhi script in black ink with diacritics and vowel points in red and black, gold discs between verses, double interlinear rules in gold, inner margins ruled in colours and gold, catchwords, occasional illuminated devices in colours and gold, *sura* headings written in thuluth script in red, one illuminated double-page frontispiece in colours and gold, rather browned, waterstaining mostly restricted to the upper outer margins, floral lacquer binding, crudely rebacked 232 x 150 mm.

£2,000 - 3,000 US\$3,300 - 5,000 €2,400 - 3,600



18

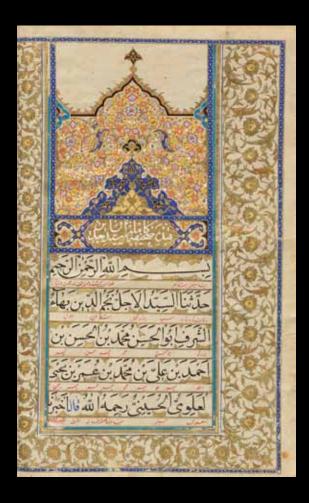
A LARGE AND ELABORATE GENEALOGY OF THE PROPHET MUHAMMAD IN SCROLL FORM, STARTING WITH ADAM AND ENDING WITH THE MAULAWIS AND KHAWAJAS, AFTER AN ORIGINAL BY ISMA'IL BUKHARI

CENTRAL ASIA OR NORTH INDIA, 19TH CENTURY Arabic and Persian manuscript on paper lined with gauze, names in

each family branch incorporated into roundels outlined in gold, outer borders with two bands decorated with stylised flowerheads and serrated leaves, one illuminated headpiece followed by the Shahadah written in bold thuluth and decorative kufic script and the bismallah written in bold and elegant thuluth, short tears to edges, some waterstaining restricted to outer borders, otherwise in good condition 6 m. 88 cm. x 48 cm.

£5,000 - 7,000 US\$8,300 - 12,000 €6,100 - 8,500

A similar scroll, ascribed to central Asia, 19th Century, and produced for members of the Afaqiyyah Nagshbandiyya order of sufis, is in the collection of the Louvre Museum. See also an example in a forthcoming sale at Artcurial, Paris, 25th March 2014, lot 97.





ABU'L HASAN MUHAMMAD BIN AL-HASAN BIN AHMAD BIN 'ALI BIN MUHAMMAD BIN 'UMAR BIN YAHYA AL-'ALAWI AL-HUSAINI, SAFIHAH KAMILAH, PRAYERS, WITH A DEDICATION TO MIRZA MUHAMMAD TAQI AL-ASHTIANI, KNOWN AS HASHIM KHAN, SON OF THE 'PILLAR OF KHANS', COPIED BY MUHAMMAD KAZIN IBN BAHA'-AD-DIN, A PUPIL OF IBN MUHAMMAD 'ALI MUHAMMAD SHAFI' AL-TABRIZI, INTERLINEAR PERSIAN TRANSLATION COPIED BY MUHAMMAD HADI IBN HAJJI ABDULLAH ASHTIANI QAJAR PERSIA, DATED 5TH SHAWWAL 1237/25TH JUNE 1822; LATER FLORAL LACQUER BINDING SIGNED BY SHUKRALLAH AFSHAR, DATED AH 1239/AD 1823-24

Arabic and Persian manuscript on paper, 230 leaves, 9 lines to the page written in clear naskhi script in black ink within gilt cloudbands, interlinear Persian translation written in small nasta'liq script in red, double interlinear rules in gold, inner margins ruled in blue and gold, catchwords, headings written in thuluth script in blue, illuminated headpiece in colours and gold, outer margins of folios 1b and 2a richly decorated with intertwining stylised floral and vegetal motifs in gold and some colours, floral lacquer binding signed *ragam-i kamtarin Shukrallah Afshar fi 1239* [attempt made to alter date to 1139], covers decorated with floral sprays including wild red roses, tulip and irises on brown ground, outer borders decorated with an intertwining vegetal motif in gold, in good condition, binding rebacked, slightly chipped 200 x 135 mm.

£7,000 - 9,000 US\$12,000 - 15,000 €8,500 - 11,000

The patron, Muhammad Tagi Ashtiani, started his career at the finance ministry under Fath'Ali Shah and rose to high office. After battles with the Ottomans, he was sent to Erzerum to conclude a peace treaty in 1821 and was as a result given the title Qawam al-Dawla. He later became a Minister and deputy to Firuz Mirza in Fars. He died in 1846 (see M. Bamdad, *Dictionary of National Biography of* Iran, 1700-1900, vol. III, Tehran 1966, p. 324).

The scribe of the main text, Muhammad Kazin, is not recorded, but his teacher Muhammad Shafi' is described as a first-class Tabrizi calligrapher who had no equal among his contemporaries (see Mehdi Bayani, ahval va athar-e khosh-nevisan, vol. 4, Tehran 1358, vol. iv, pp. 163-65). The scribe of the interlinear translations is unrecorded.



Nathaniel Middleton, by Tilly Kettle, 1773, illustrated in M. Archer, India and British Portraiture.

A RARE COPY OF ABU'L FAZL BIN MUBARAK'S AKBARNAMA, THE BOOK OF AKBAR, BOOKS I, II AND III, LAVISHLY ILLUSTRATED WITH SIXTY-FIVE MINIATURES, AND VERY PROBABLY ONCE IN THE COLLECTION OF NATHANIEL MIDDLETON (1750-1807), EAST INDIA COMPANY RESIDENT AT LUCKNOW, 1776-1782 NORTH INDIA, PROBABLY MURSHIDABAD, LATE 18TH

CENTURY

Persian manuscript on cream-coloured paper, 508 leaves, complete, remargined, 27-28 lines to the page, each book (kitab) copied by a different scribe, text written in nasta'liq script in black ink, extensive headings describing in detail the subject of the following miniature picked out in red, inner margins ruled in colours and gold, catchwords in wide outer margins, 3 finely illuminated headpieces in colours and gold marking the beginning of each of the three books, 65 miniatures painted by at least 4 artists, 5 blanks with titles in red intended for miniatures on folios 244v, 246v, 249r, 254v and 416r, waterstaining and dampstaining mostly restricted to the outer margins and towards the end of the manuscript otherwise in good condition, later European-style red morocco gilt, slight worming, spine worn, short tear at top of spine folio 476 x 309 mm.

£30.000 - 50.000 US\$50,000 - 83,000 €36,000 - 61,000

Provenance

Private US collection since 1929:

With Poohoomull Bros., dealers ('Shippers of Certain Artistic Antiquities'), Bombay: acquired by them at auction in India in October 1920, until October 1929 (according to a typewritten declaration with

the manuscript). Almost certainly Nathaniel Middleton (1750-1807), East India Company, Civil Officer to the Court of Oudh (1773-75), Resident at Lucknow (1776-82); stamp impression on f. 6r (miniature no. 1), an insignia consisting of a monogram including the letters N and M, and the motto in English My Hope is in God.

Shaykh Abul-Fazl, surnamed 'Allami, was the son of Shaykh Mubarak of Nagur. He was born in Agra in 1551 and was introduced to the Emperor Akbar in 1573 by his elder brother the celebrated poet Faizi, and soon became his friend, trusted adviser and chronicler of Akbar's reign. According to Charles Rieu, 'He rose by degrees to a command of four thousand men, and was engaged in military operations in the Deccan, when he was recalled to the Court, and murdered on his way thither in AH 1011/ AD 1602 by the Bundela chieftain, Barsing Deo, instigated by Prince Salim, afterwards Jahangir. The author has given a sketch of his own life at the end of Book III'. This episode of the life of Abu'l-Fazl is illustrated in the present manuscript: see miniatures nos. 62 & 63 on folios 485v and 493v respectively.

The Akbarnama, the Book of Akbar, is the official chronicle of the third Mughal Emperor Akbar (reg. 1556-1605). The manuscript was commissioned by Akbar from his court historian Abu'l Fazl and according to Linda Leach, 'includes a vivid and detailed account of his life and times. The author wrote the work between 1590 and 1596 and it is thought to have been illustrated between 1592 and 1594 by at least forty-nine artists from Akbar's atelier'. Leach adds, 'it was probably Abu'l-Fazl who also initiated the idea of the Akbarnama and put himself forward as its author, in the biography he mentions his own distaste for the continual repetition of old literary fantasies over contemporary history'.

According to Rieu, 'The author states in the preface that his material consisted of the private memoirs which numerous persons were ordered to send in, of the official records which had been kept from the 19th year of the reign, the royal proclamations, and the letters and returns of the officers of state. The work was submitted during its progress to Akbar, who corrected and supplemented it from his personal recollections'. The Victoria and Albert Museum and the British Library/Chester Beatty Library manuscript (circa 1603–05) are the only two surviving illustrated copies of the work which are contemporary with Akbar's life.

Contents

The Akbarnama is divided into three Books (kitab):

Book I: The Birth and horoscope of Akbar (see miniatures nos. 3 & 5 on folios 12v and 16r in this manuscript); The Genealogy of the House of Timur and the history of Babur and Humayun which are intended to emphasize the legitimacy of Akbar's rule; History of Akbar from his accession to the end of the 17th year of his reign. Book II: Continuation of Akbar's reign to the end of his 46th year. Abu'l Fazl details the gradual independence of Akbar from his general and tutor, Bairam Khan, who had shepherded the young sovereign through the early years of his reign but had become too assertive (see miniatures nos. 10, 12 & 23 on folios 60v, 76v and 166r in this manuscript).

Book III: Entitled A'in Akbari, The Institutes of Akbar, contains a detailed account of the royal establishments, the administration and statistics of the empire, the creeds and institutions of the Hindus.

Nathaniel Middleton

Middleton arrived in India shortly before 1769 and, after service at Cossimbazar and Murshidabad, was appointed in 1773 by the Governor-General, Warren Hastings, as his representative at the court of Shuja-ud-Daulah, Nawab of Oudh. Asaf-ud-Daula had succeeded to the throne in 1775: in 1777 Middleton, now Resident, persuaded him to accept Hastings' plan to make over the Nawab's troops to Company service, thus in effect allowing the British occupation of Oudh. His deputy as Resident at Lucknow was Richard Johnson (1753-1807), who formed what became the Johnson Album, later the cornerstone of the India Office Library collection. Middleton himself was an avid collector of Persian manuscripts, Indian paintings and natural history drawings by Indian artists. A portrait by Tilly Kettle of 1773 depicts him seated with an illustrated manuscript (see M. Archer, India and British Portraiture 1770-1825, London 1979, p. 87, pl. 41). He returned to England in 1784 and was a key witness in the impeachment trial of Warren Hastings, where he became known as 'Memory Middleton' due to his deliberate inability to recall anything to Hastings' disadvantage. On Middleton, see Archer, *op. cit.*, p. 87, pp. 94-95, and pl. 52; and T. Falk & M. Archer, Indian Miniatures in the India Office Library, London 1981, pp. 17 and 135.

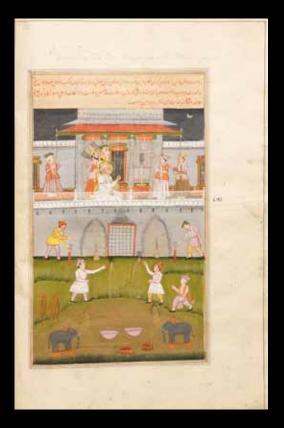
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C. Rieu, Catalogue of the Persian Manuscripts in the British Museum, London, repr. 1966, part I, pp. 247-249;

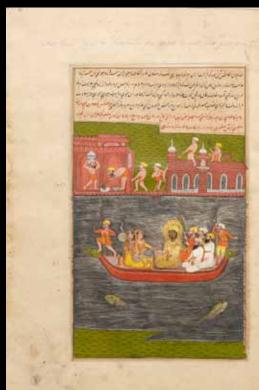
N. M. Titley, Miniatures from Persian Manuscripts: Catalogue and Subject Index of Paintings from Persia, India and Turkey in the British Library and British Museum, London 1977, pp. 2 -5;

L. Y. Leach, Mughal and Other Indian Paintings from the Chester Beatty Library, London 1995, vol. I, pp. 232-294;

S. Stronge, Made for Mughal Emperors: Royal Treasures from Hindustan, London & New York 2010.







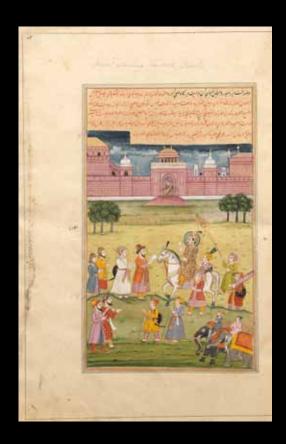


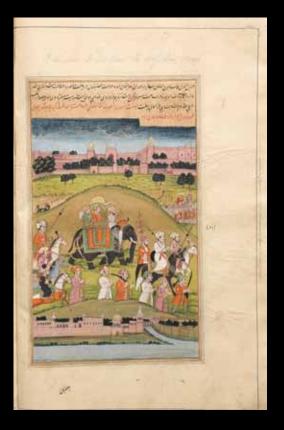
(overleaf)

The subjects of the miniatures are as follows (all the miniatures and headpieces are illustrated online):

- 1. f. 6r: Humayun receiving a deputation, a prince asleep in the
- 2. f. 10v: Humayun giving an audience on a terrace
- 3. f. 12r: Humayun consulting astrologers on a terrace
- 4. f. 15r: Humayun dictating a letter on a terrace
- 5. f. 16r: The birth of Akbar.
- 6. f. 31r: Battle between with armies of Kandahar and Samarqand.
- 7. f. 37v: A battle scene near Agra.
- 8. f. 46r: Humayun's army besieging Champaner Fort.
- 9. f. 55v: Battle scene.
- 10. f. 60v: Bairam Khan bringing Tardi Beg Khan treacherously to his tent in order to have him murdered.
- 11. f. 70r: Humayun entertained by Muhammad Khan in Herat.
- 12. f. 76v: Bairam Khan's wife asking the Emperor to pardon her
- 13. f. 77r: The Emperor receiving an embassy.
- 14. f. 85r: Mirza Kamran aided by Abdul-Rahman Qassab captures the fortress of Kabul.
- 15. f. 93r: Akbar arriving at the gates of Kabul.
- 16. f. 100r: Mirza Kamran in battle in Afghanistan.
- 17. f. 109r: The Afghans fighting at the fortress of Kabul. 18. f. 126r: The captive Abu al-Ma'ali bought into the presence of Akbar.
- 19. f. 134v: Akbar watches a firework display.
- 20. f. 140v: Iskandar Abdul-Rahman presents Akbar with the elephant's chain.
- 21. f. 152v: The procession of Akbar from Akbarabad to Shahiahanabad.
- 22. f. 160v: A battle scene near Lahore.
- 23. f. 166r: Mubarak Khan Lohani and other Afghans killing Biaram Khan in Pattan (1560).
- 24. f. 171r: Akbar slaying a tiger near Malwa.
- 25. f. 179r: Akbar on his elephant surveys the burning of the city of Indore and the massacre of its inhabitants.
- 26. f. 190v: Akbar meets Khawaja Mu'in al-Din at Agra.
- 27. f. 193v: Akbar injured in a battle near Delhi.
- 28. f. 202v: An elderly mother hands a petition to Akbar complaining that Muhammad Husain Qurabighi Abdullah Khan has abducted her
- 29. f. 210r: Akbar hunting elephants.
- 30. f. 222r: The return of Akbar to Lahore from his campaigns.
- 31. f. 259v: Akbar and his army attacking a fort during his battle with Ibrahim Husain Mirza.
- 32. f. 268r: The battle between the armies of Akbar and Muhammad Husain Mirza and the fate of Qutb-ad-Din Khan, Sayyid Chand Bukhari and Naurang Khan.
- 33. f. 275r: Akbar receiving Raja Tudah Mal and appointing the governors of Gujarat.

- 34. f. 283v. Akbar and his commanders on elephants crossing a river, preceded by two boats on his way to Gujarat.
- 35. f. 292r: Battle between Raja Tudah Mal and the Vizier Khan.
- 36. f. 299r: Battle between Muzzafar Khan and Taj-i Khan 37. f. 307r: The return of the army led by Shahbaz Khan after capturing the fort of Savanah near Ajmer, and subsequently being received in audience by the Emperor.
- 38. f. 313r: Prince Daniyal giving an audience.
- 39. f. 314v: Battle between Muzzafar Khan and Raja Tudah Mal.
- 40. f. 319v: A fierce battle raging near the castle of Karhara.
- 41. f. 327v: An enthroned Akbar giving an audience to the learned men of the realm.
- 42. f. 336r: Nizam ad-Din Sardari Qutb-ad-Din Khan leaving Gujarat for Hijaz by a European (Farang) ship to perform the Hajj.
- 43. f. 344v: Akbar receiving Muhib 'Ali Khan, Shahim Khan and Samanji Khan in Bihar.
- 44. f. 351v: Battle scene with Mohan Das and Sur Das.
- 45. f. 359r: Akbar enthroned on a terrace surrounded by courtiers.
- 46. f. 368v: Akbar enthroned.
- 47. f. 375v: Battle between Ma'sum Khan Farankhudi and Firuz Khan in Bihar
- 48. f. 382r: The Emperor riding on a white elephant leads his troops into battle at Fatehpur Sikri near Agra.
- 49. f. 390r: Prince Salim receiving Shah Rukh Mirza.
- 50. f. 400v: Yusuf Khan and his army march towards Kashmir
- 51. f. 406r: Akbar giving an audience on his way to Kashmir.
- 52. f. 414r: Akbar being weighed in gold in a public ceremony.
- 53. f. 418r: Akbar celebrating at court.
- 54. f. 425r: Akbar inspecting the building of a city from a barge on the Chenab.
- 55. f. 430v: Khawaja Hasan, Sanjar Mirza and other nobles visit a walled garden.
- 56. f. 437r: Jamal-ad-Din Khan leading his army into battle at Ahmadnagar.
- 57. f. 445v: A murder scene at a fort.
- 58. f. 455r: Accession of Sultan Muhammad to the throne of Rum
- 59. f. 462v: Prince Murad prepares to leave for the Deccan to meet Raja 'Ali Khan Marziban
- 60. f. 469v: Sultan Murad being weighed in gold in a public ceremony.
- 61. f. 478v: Mirza 'Ali Akbar Shahi besieged at the fort of Daulatabad in the Deccan.
- 62. f. 485v: The author Abul-Fazl visiting the Deccan.
- 63. f. 493v: A skirmish between the soldiers of Abu'l Fazl and the Raja's army in Daulatabad.
- 64. f. 503r: Prince Daniyal leading the wedding procession of his son from Burhanpur to Bijapur.
- 65. f. 508r: The funeral of Akbar.

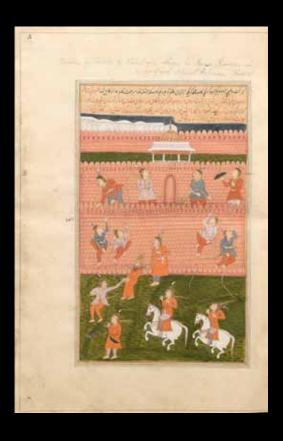


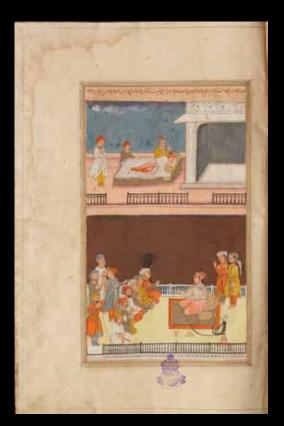




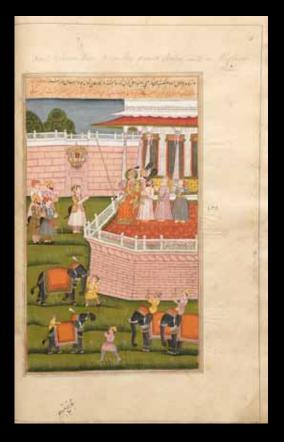


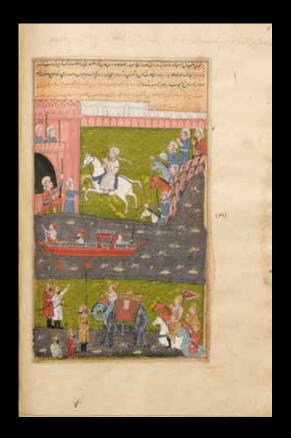
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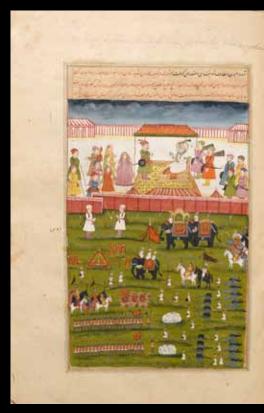
















FIRDAUSI, SHAHNAMA, THE BOOK OF KINGS, LAVISHLY ILLUSTRATED WITH ONE HUNDRED AND TEN MINIATURES, COPIED BY THE SCRIBE NIZAM-AD-DIN, FORMERLY IN THE LIBRARY OF THE LAST NAWAB OF BENGAL NORTH INDIA, PROBABLY KASHMIR, DATED 3RD JUMADA AL-THANI AH 1244/ 11TH NOVEMBER AD 1828

Persian manuscript on thin cream-coloured paper, 561 leaves, 25 lines to the page written in four columns of neat nasta'lig script in black ink, interlinear gilt cloudband decoration, intercolumnar rules with gilt vegetal decoration on blue ground, inner margins ruled in blue and gold, catchwords, headings written in blue on gilt rectangular panels, one finely illuminated frontispiece in two shades of gold and blue, inner borders decorated with intertwining flower heads in red, white and blue, three illuminated headpieces marking the beginning of books II to IV of the Shahnama, three seal impressions and Persian inscription on folio 1r, later green morocco gilt, doublures of red paper, spine loose, covers of Indian brocade leaf 290 x 176 mm.

£40,000 - 60,000 US\$67,000 - 100,000 €49,000 - 73,000

Provenance

Private US collection since 1930;

Poohoomull Bros., dealers ('shippers of certain Artistic Antiquities'), Bombay, from March 1930 (according to a typewritten note accompanying the manuscript):

Muhammad Abdullah Khatkhatoy (unidentified), of Hyderabad, Deccan (according to the note); 'Mir Ghazanfar 'Ali, a member of the family of the Nizam of

Hyderabad (late 19th Century);

Faridun Jah's first wife, Shams-e Jahan Baygum Sahiba (1830-1905); Faridun Jah, Muntazim ul-Mulk, Mohsin ud-Daula, Nawab Sayyid Mansur 'Ali Khan Bahadur, Nusrat Jang, Nawab Nazim of Bengal, Bihar and Orissa (1830-1884, reg. 1838-1880).

The seal impressions on folio 1r. are as follows:

Single seal: Mir Ghazanfar 'Ali [AH] 1312/ AD 1894-5.

Note above the seal:

Nomreh 86. Shahnameh ma'a tasvirat khosh-khatt kateb na-ma'lum

'No. 86. Shahnama with illustrations, [written] in a fine hand, unknown scribe, rare'.

The seal: Muntazim al-Mulk, Muhsin al-Dawla, Faridun Jah Sayyid Mansur 'Ali Khan Nusrat Jang Bahadur 12[?]6

Note below the seal:

az ketab-khaneh-ye sarkar-e fayz athar 'enayat be-navvab shams-e jahan beygom saheba sana 1276

'From the Library of the one who has vestiges of grace, it was given to Nawab Shams-e Jahan Baygum Sahiba, the year AH 1276/1859-60'.

The seal: Nawwab Shams Jahan Baygum, the year 1262 of the hijra/ AD 1846).

Faridun Jah was the last Nawab of Bengal. He was born at Murshidabad in 1830 and succeeded to the throne on the death of his father in October 1838. The East India Company reduced his honours from a 19-gun to a 13-gun salute for his alleged complicity in the murder of two servants in 1854. Following a long period of financial embarrassment, he was forced to renounce all his rights in return for the liquidation of his debts and a generous annual pension of £10,000. He left for England in 1869, living in Maidenhead, and remained there until his return to India in 1881, though not before abdicating in favour of his eldest son in 1880. He died of cholera at Murshidabad in 1884. (For extended biographical details see http:// www.royalark.net/India4/murshid13.htm).

A richly illuminated Kashmiri Qur'an, dated AH 1275/ AD 1858-59, also from the library of Faridun Jah, was sold in these rooms: Bonhams, Islamic and Indian Art, 2nd October 2012, lot 30. In the same sale were two Qajar Resht standards, made for Faridun Jah (lot 143).

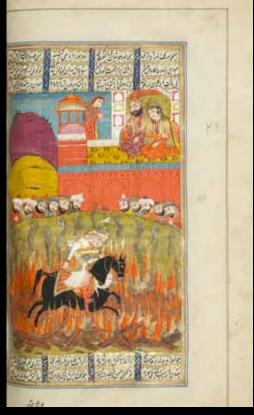
Kashmiri Manuscripts and the Shahnama:

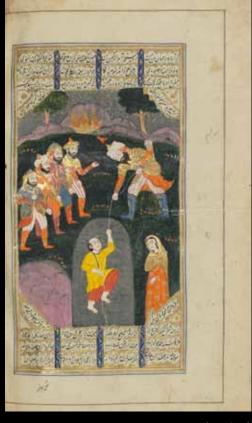
Book illustration was practiced in Kashmir from the mid-15th Century onward, and had developed its own style by the 17th and 18th Centuries which was greatly influenced by Mughal painting. In the 19th Century lavishly illustrated manuscripts remained in demand by both Muslim and Sikh patrons, and as Pratapaditya Pal comments, 'it is clear, by and large, the Kashmiri preferred a more archaic version of the decorative and idealized manner associated with Persian tradition, with perfunctory borrowings from the Mughal style. While the Mughal style might not have captured the Kashmiri imagination, the interest in pictures, especially illustrated books, was rekindled by the Mughal presence'. Pal observes that the Muslim patron had a penchant for illustrated manuscripts of popular Persian literature such as Firdausi's 11th-Century epic *Shahnama*, pictorial romances such as the Khamsa of Nizami and other poetic and didactic works.

This manuscript compares closely with a Shahnama, circa 1825, with 66 miniatures which entered the New York Public Library as part of the Lennox Collection, described by Barbara Schmitz as an outstanding example of the Kashmir book. Schmitz adds: "it is one of a group of deluxe Shahnamas, with huge illustration cycles, that includes a copy dated AH 1244/ AD 1828 with 102 miniatures that was sold at a London auction in 1979; one dated AH 1245/ AD 1830 with 95 miniatures in the Staatsbibliothek, Berlin in which the colophon states that the manuscript was copied "in the country of Kashmir [which] resembles paradise"; and another Shahnama of AH 1251/ AD 1830 with 77, sold at the Hotel Drouot in Paris in 1982. Two other Shahnamas from the Spencer Collection show the disintegration of the style by mid-century and the gradual constriction of the miniature cycle'. There is no doubt that this Shahnama of 1828 with 110 miniatures can be added to this select group of deluxe Shahnamas.









(overleaf)

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Stchoukine et al, Illuminierte Islamische Handschriften, p. 201.

Adamova and Greck, Miniatyuri Kashmirskikh Eutopisey [Miniatures from Kashmir in Manuscripts], Leningrad 1976.

Sotheby's, Oriental Manuscripts and Miniatures, 24 April 1979, lot

Hotel Drouot, Laurin, Guilloux, Buffetard et Tailleur sale, 23 June

J. P. Losty, The Art of the Book in India, London 1982. B. Schmitz, Islamic Manuscripts in the New York Public Library,

Oxford and New York 1992, pp. 158-163, cat. no. III.15.

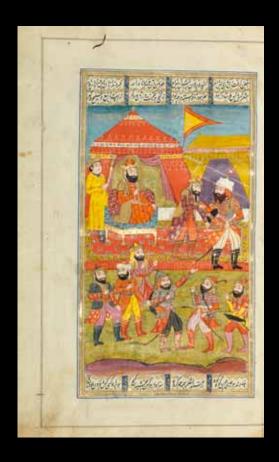
P. Pal, The Arts of Kashmir, Milan 2007.

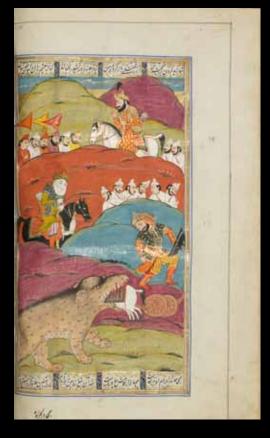
The subjects of the miniatures are as follows:

- 1. Sultan Mahmud of Ghazni enthroned.
- 2. Jamshid brought as prisoner before Zuhhak.
- 3. The captive Zuhhak brought before Faridun.
- 4. Faridun mourning Iraj.
- 5. Minuchihr fighting Salm.
- 6. Sam finds Zal and the simurgh on Mount Alburz.
- Rudabeh watches Zal climb up to her balcony.
- 8. The caesarean birth of Rustam in the presence of the simurgh.
- 9. Rustam killing the white elephant.
- 10. The battle between Afrasiyab and Naudar.
- 11. Afrasiyab killing the captive Naudar.
- 12. Rustam seizing Afrasiyab by the belt.
- 13. Afrasiyab watch the dragon as it swallows his chariot.14. Afrasiyab kills the dragon.
- 15. Rustam meeting Tahmineh for the first time.
- 16. Rustam sleeping while his horse Raksh fights the lion (tiger)(first
- 17. Rustam and Raksh fighting the dragon (third stage).
- 18. Rustam killing the White Div in a dark pit to obtain blood from its liver to restore the sight of Kai Ka'us, watched by Ulad who is tied to
- 19. Rustam in a fight before an enthroned ruler, probably the King of Mazandaran
- 20. Rustam seizes a foe in battle.
- 21. Rustam about to lassoo a foe in battle.
- 22. Battle scene in front of a fort.
- 23. Suhrab defeating Rustam in their first battle.
- 24. Rustam killing Suhrab.
- 25. Rustam pleading for Siyavush before Kai Ka'us.
- 26. Sudabeh tempting Siyavush. 27. The fire ordeal of Siyavush watched by Kai Ka'us and Sudabeh.
- 28. Siyavush meeting Afrasiyab.
- 29. Rustam meeting Kai Ka'us.
- 30. Afrasiyab playing polo with Siyavush.
- 31. Farangis, daughter of Afrasiyab and wife of Siyavush, crossing the Jaihun (Oxus) river with Giv and Kai Khusrau.
- 32. Farangis watches Afrasiyab and Siyavush playing polo.
- 33. Afrasiyab watching Garvi cutting the throat of Siyavush.
- 34. Kai Khusrau petitioned by the family of Afrasiyab.
- 35. Rustam fighting Pilsam in battle.
- 36. Rustam giving an audience in Turan.
- 37. Giv crossing the Oxus river with Kai Khursrau and Farangis.
- 38. Kai Khusrau and Giv at the court of Kai Ka'us.
- 39. Farud fighting the Iranians.
- 40. Battle scene between Iranians and Turanians on a hillside.
- 41. Kamus fighting Tus and Giv.
- 42. Rustam about to take Kamus prisoner after killing his horse.43. Rustam unhorsing Shangal in battle.44. Rustam wrestling with Puladvand.

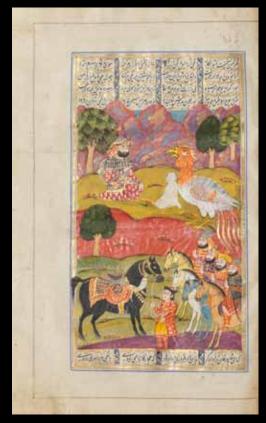
- 45. Rustam at the court of Kai Khusrau.
- 46. Bizhan feasting with Manizheh.
- 47. Rustam travels to Turan where he is asked by Manizheh to rescue Bizhan.
- 48. Rustam rescuing Bizhan from the pit watched by Manizheh.
- 49. Encounter between Rustam and Afrasiyab before battle commences.

- 50. Meeting between Rustam and Barzu.
- 51. Rustam fighting Barzu.
- 52. Barzu saved by his mother from Rustam.
- 53. Susan, the Turanian woman musician, asleep in a tent.
- 54. Rustam about to fight Pilsam.55. Rustam watches Pilsam being beheaded.
- 56. Afrasiyab fighting Kai Khusrau.
- 57. Human fighting Bizhan on the ground in revenge for killing
- Siyavush. 58. Giv hearing Gudarz relating the dream of Kai Khusrau.
- 59. Giv fighting in battle.
- 60. Afrasiyab receiving Kai Khusrau. 61. Shida killed by Kai Khusrau.
- 62. Kai Khusrau receives the son of Afrasiyab.
- 63. Kai Khusrau receives Rustam.
- 64. Family of Afrasiyab asking Kai Khusrau for mercy.
- 65. Kai Khusrau receives the envoy of Faghfur of Chin.
- 66. Kai Khusrau and Kai Kaus entertained in a garden.
- 67. Kai Khusrau beheads Afrasiyab.
- 68. The court of the Kaisar of Rum.
- 69. Gushtasp killing the dragon.
- 70. Gushtasp killing the dragon.
- 71. Gushtasp, son of Lahrasp, sends letter to Arjasp.
- 72. Battle between Bidarafsh and Zarir, brother of Gushtasp. 73. An elderly ruler killed in battle falls off his horse.
- 74. Isfandiyar, son of Gushtasp, about to fight Arjasp.
- 75. Isfandiyar killing lions.
- 76. Isfandiyar being revived after being overcome by the heat of the dragon's breath. The dragon lies in a pool of blood next to Isfandiyar's chariot (third stage)
- 77. Isfandiyar recognised by his sisters in the Brazen Fort. 78. Isfandiyar killing Arjasp in the Brazen Fort.
- 79. Isfandiyar demanding the throne from his father Gushtasp.
- 80. Rustam meeting Bahman.
- 81. Rustam meeting Isfandiyar for the first time.
- 82. Simurgh summoned by Zal to help Rustam and Rakhsh.
- 83. Isfandiyar shot in the eyes by Rustam.
- 84. Rustam impaled in the pit of spears on Rakhsh having shot Shaghad through the tree.
- 85. Bahman watching Faramurz impaled and shot with arrows.
- 86. Humay having recognised Darab as her son, places him on the
- 87. Iskandar comforting the dying Dara.
- 88. Celebrations to mark the accession of Iskandar announced by
- 89. Battle between Iskandar and Fur(Porus).
- 90. Iskandar received by Kaidafeh (Nushabeh).
- 91. Israfil holding his large golden trumpet watched by Iskandar.
- 92. Ardashir ordering the execution of Ardavan.93. Ta'ir brought before his daughter and Shapur.
- 94. Shapur watches the beheading of Ta'ir.
- 95. Bahram Gur showing off his hunting prowess watched by Azadeh.
- 96. Bahram Gur hunting waterfowl preceded by two falconers. 97. Bahram Gur hunting lions(tigers).
- 98. Battle between Khushnavaz and Firuz.
- 99. The court of Anushirvan.
- 100. Anushirvan leading a hunting party with falconers and salukis.
- 101. Anushirvan dispensing justice.
- 102. Anushirvan watches a chess game sent to him by the King of Hind.
- 103. Bahram Chubin captures Saveh.
- 104. An audience scene.
- 105. Bahram Gur with a princess in a pavilion and hunting wild ass.
- 106. Bahram Gur entertained.
- 107. Bahram Gur meeting the old woman.
- 108. The accession of Khusrau Parviz.
- 109. An audience scene with Ardashir. 110. The battle between Rustam and Sa'd bin Waggas.

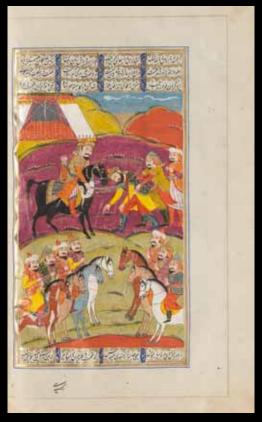


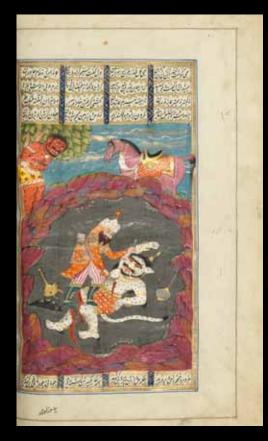


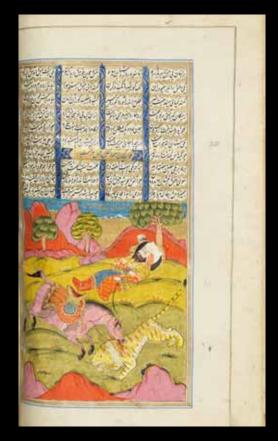


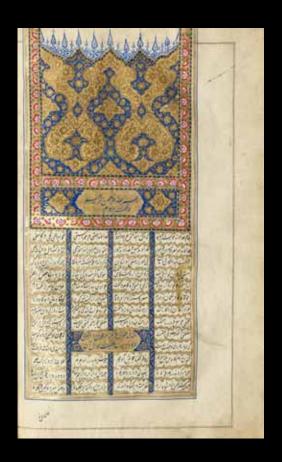


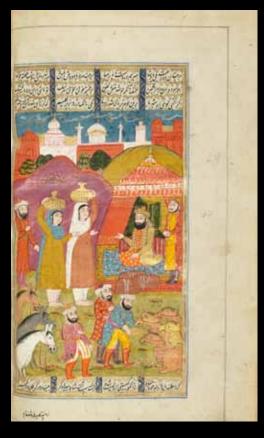


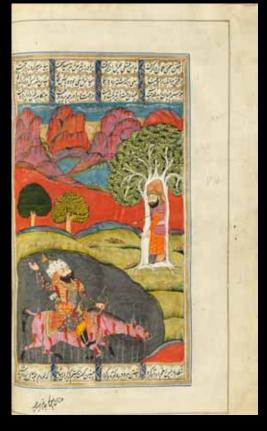
















22

AN ILLUMINATED LEVHA WITH THE NAME OF THE CELEBRATED SUFI SAYYID ABU'L HASAN 'ALI ASH-SHADHILI INCORPORATED INTO AN IMPERIAL *TUGHRA*, SIGNED BY THE OTTOMAN SULTAN AHMAD III (REG. 1703-1730) OTTOMAN TURKEY, CONSTANTINOPLE, DATED AH 1138/ AD 1725-26

black ink with some colour and gold, on a rectangular panel of speckled cream-coloured thick paper, borders ruled in gold and black, inner spaces of tughra filled with intertwining gilt vegetal motifs interspersed with deep red flower heads decorated with blue dots, flanked by two European-style floral sprays possibly added at a later date, some discoloration, two holes repaired otherwise in good condition, laid down with some creasing on a rectangular wood panel, outer borders decorated with an undulating gilt tulip motif, backed with red velvet

paper 210 x 351 mm.; panel 276 x 414 mm.

£8,000 - 12,000 US\$13,000 - 20,000 €9,700 - 15,000

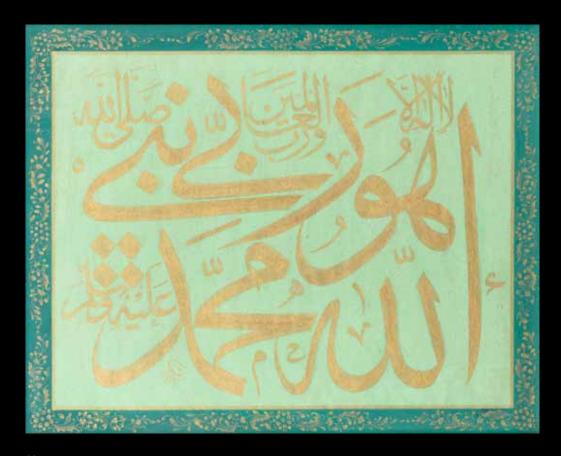
Provenance

From the estate of Ambassador George C. McGhee (1912-2005), US Assistant Secretary for State for the Near East, South Asia and Africa 1949; US Ambassador to Turkey 1951-53 and to Germany 1963-68. His interests were wide-ranging and he collected primarily during the 1940s-70s.

Proceeds from the sale of this lot will be used to support the programs and operations of the McGhee Foundation, Middleburg,

The inscriptions read: hazret-e shaykh sayyid 'ali abu'l-hasan shadhili qaddasa sirrahu, 'His Excellence Shaykh Sayyid 'Ali Abu'l-Hasan Shadhili, [God] sanctify his secret'; and min khameh-ye ahmad bin muhammad khan sannat AH 1138, 'From the pen of Ahmad bin Muhammad Khan AD 1725-26'.

For a comparable panel from an Imperial album written by Sultan Ahmad III, dated 1727, in the Topkapi Palace Library, see *The Anatolian Civilisations III: Seljuk/Ottoman*, Istanbul 1983, pp. 290-91, E. 314.



The Ottoman Sultan Ahmad III, the son of Sultan Muhammad IV, was known as 'The Hunter' and his reign called the 'Tulip Age' because of the popularity and fashion for that flower in Constantinople and Europe in the early 18th Century. He was well educated by the most famous scholars of the day and was known as a poet and calligrapher. Sultan Ahmad was a cultivated patron of the arts and literature and it was during his reign that Ibrahim Muteferrrika set up a printing press using Arabic and Ottoman Turkish letters in Constantinople. He established good relations with England and France and gave refuge to Charles XII of Sweden after his defeat by Peter the Great of Russia.

Like many of his ancestors who were also poets and calligraphers, Sultan Ahmad would have been familiar with the works of celebrated Sufis such as Rumi, Ibn 'Arabi and ash-Shadhili, and many of the Sufi orders which were firmly established in Konya and Sivas and other towns in Anatolia and in other parts of the Ottoman Empire.

Abu'l Hasan ash-Shadhili (1196-1258) was an influential North African scholar and Sufi who founded the Shadhili Sufi Order. He was born near Ceuta in Morocco and descended from a family of Sayyids of the Hasani Idrissites. Ash-Shadhili travelled extensively in Tunisia, Egypt and Iraq in search of knowledge at the hands of famous scholars and Sufis. He died in Humaithra, Egypt, while on his way to perform the pilgrimage to Mecca in 1258.

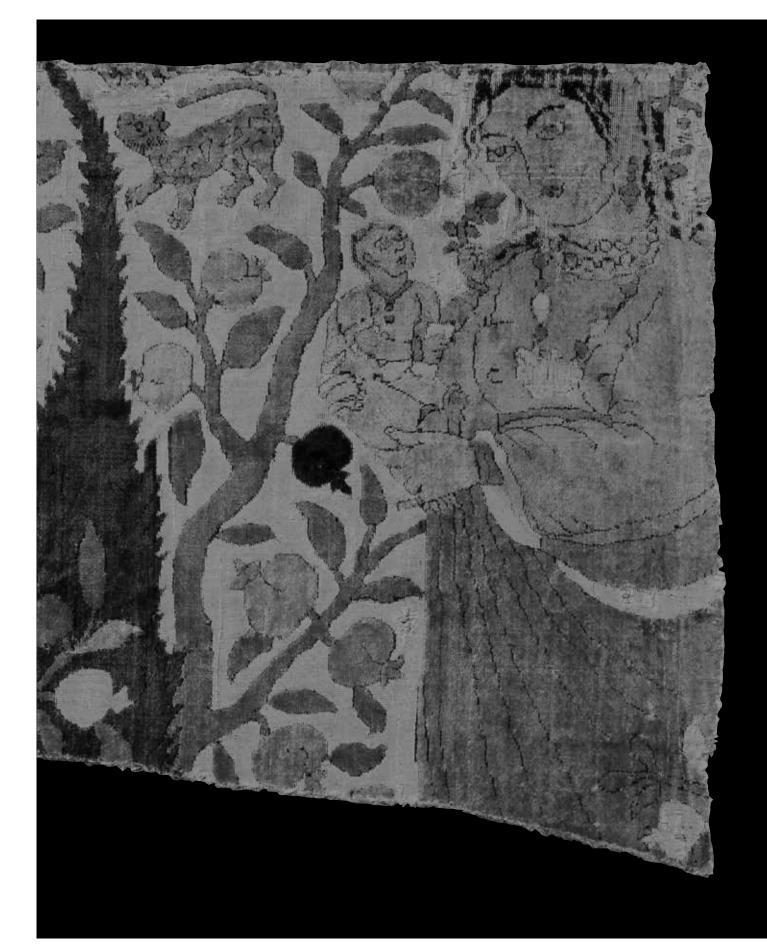
A CALLIGRAPHIC PANEL SIGNED BY SHUKRI EFENDI OTTOMAN TURKEY, 19TH CENTURY

Arabic manuscript on paper, text in bold thuluth in gold on a mintgreen ground, dark green border with floral motifs in gold, framed 344 x 430 mm.

£2,000 - 3,000 US\$3,300 - 5,000 €2,400 - 3,600

The text reads: la ilaha ila Allah, Huwa rabbi wa rabb al-mu'minin; Muhammad nabi, salla 'llahu alayhi wa sallam, There is no god but Allah, He is my Lord and the Lord of the Believers; Muhammad is my Prophet, blessing and peace be upon Him.

For a panel by the same calligrapher in the Nurallah Pertev collection, see Mahmud Kemal Inal, Son Hattatlar, Istanbul 1955, p. 415.



ISLAMIC WORKS OF AR	ISLAM	IC WOF	RKS OF	ART
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Lots 24 - 76

A FINE WOVEN SILK TUNIC DEPICTING BIRDS PERSIA OR CENTRAL ASIA, CIRCA 8TH CENTURY

with open front and two short sleeves, woven in red, blue, cream and green, with a repeat design of roundels containing paired cockerels with elaborate tail feathers perched on a stylised winged palmette, the interspaces with a geometric stellar motif, the sleeves floral, the front edging in a different fabric with larger scale bird-filled

74 x 78 cm. max.

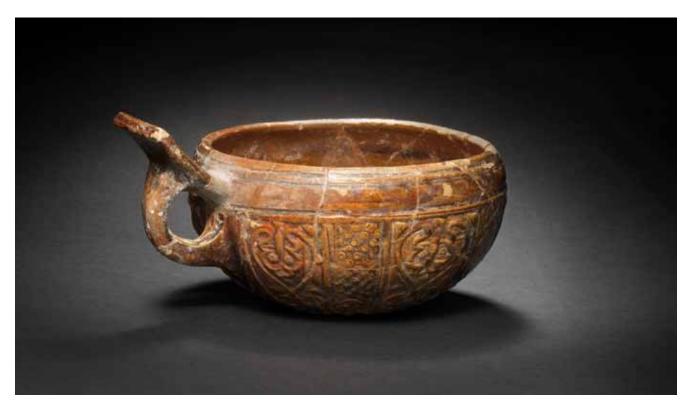
£30,000 - 50,000 US\$50,000 - 83,000 €36,000 - 61,000

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 Persia. A wall fresco at Afrasiyab, a suburb of Bokhara, depicts three ambassadors wearing tailored silk robes with bold designs depicting roundels and ogival medallions with zoomorphic motifs (Christina Sumner and Guy Petheridge, *Bright Flowers. Textiles and Ceramics of Central Asia*, Sydney, 2004, p. 19).

The more common pearl roundel border has evolved on this textile into a more decorative ensemble of petals and floral buds. The geometric stellar motif contained within the motif in the interspaces illustrates clear parallels with Islamic geometric forms which had been absent on earlier silks from the region. For another panel of this design, but with larger scale roundels, see Christie's, Art of the Islamic and Indian Worlds, 26th April, 2012, lot 76.









25

A LARGE UMAYYAD/ EARLY ABBASID MONOCHROME MOULDED-POTTERY CUP MESOPOTAMIA OR PERSIA, 8TH/ 9TH CENTURY

amber glazed, of deep rounded form with inverted rim and simple handle with large flaring thumb-rest, moulded to the body with a series of panels containing abstract vegetal motifs interspersed with panels of circle motifs within a diamond grid, the base with concentric bands of stylised flowerheads and circle motifs, the thumb-rest with an interlaced vine with palmettes and split palmettes 19.5 cm. diam.

£8,000 - 12,000 US\$13,000 - 20,000 €9,700 - 15,000

Vessels and fragments of pottery of this type have been found in a number of early Islamic sites, including Samarra, Susa, Hira, al-Mina and Tarsus, although very few vessels from the group have survived intact. Whilst there is a general consensus of academic opinion to a "probably Mesopotamia" attribution, the lack of kiln sites has made it impossible to be certain. Alternatively, a number of vessels with similar decoration have been attributed to 8th Century Persia, for example, a lobed cup in the Khalili Collection of Islamic Art (Ernst J.Grube, Cobalt and Lustre, Vol. IX, Oxford, 1994, p. 18, no. 10).

26

A GROUP OF EARLY ISLAMIC JET GAMING PIECES PERSIA, 9-11TH CENTURY

of tapering cylindrical form, variously plain, fluted and faceted, with knop finials and flat bases 4.8 cm. high(18)

£3,000 - 5,000 US\$5,000 - 8,300 €3,600 - 6,100

For a discussion of gaming pieces in the early Islamic world, see C. Wilkinson, *Chess and Chessmen*, Bulletin of the Metropolitan Museum of Art, New York, 1943, pp. 271-9; and C. Wilkinson, *Chess: East and West, Past and Present, a selection from the Gustav A. Pfeiffer Collection*, New York, 1968.



AN EARLY ISLAMIC MONOCHROME POTTERY EWER **MESOPOTAMIA, 8TH CENTURY**

of inverted pear shape form, with tapering neck, on a short foot, straight strap handle with thumb rest, the spout in the form of an animal head, the body with applied decoration comprising confronting quadrupeds flanking a vertical rope pattern with circular motifs on either side, all under a green glaze 31.5 cm. high

£5,000 - 7,000 US\$8,300 - 12,000 €6,100 - 8,500

The relief animals are probably inspired by an earlier and ongoing tradition of decorative cast or repoussé on metal objects. This type of glazed ware is a progression from a group of known unglazed earthen ware objects of similar form. Elaborately decorated, unglazed, moulded wares had been a standard product in the pre-Islamic provinces of both the Sassanian and Byzantine worlds. The application of a glaze added a rich colour and a glossy finish to these wares, which could be used to suggest metal or glass.

A similar example can be found in the al-Sabah Collection, Kuwait (Oliver Watson, Ceramics from Islamic Lands, London, 2004, p. 161, Cat. Bb.1). Watson mentions two similar pieces: a bottle in the Keir Collection, which has a short stubby neck (Ernst J. Grube, Islamic pottery of the Eighth to the Fifteenth Century in the Keir Collection, London, 1976, p. 27, no. 1); and a jug in the Khalili Collection of Islamic Art (Ernst J. Grube, Cobalt and Lustre, The Nasser D. Khalili Collection of Islamic Art, Vol. IX, Oxford, 1994, pp.20-21, no.1).

Watson speculates that these ceramics were part of the earliest spread of glazing technology to areas where before only unglazed wares had been made, but exactly where cannot be identified at present (Watson 1994, p. 161). For an example of an unglazed jar with applied animal decoration in the al-Sabah Collection, Kuwait, see ibid., p. 96, Cat. Aa.2.





A SAMANID SLIP-PAINTED POTTERY PLATE PERSIA, 10TH CENTURY

of shallow rounded form with flattened rim on a short foot, decorated in manganese, yellow and tomato-red on a cream ground with a quatrefoil rossette to the well, the rim with a band of floriated kufic inscription, above and below bands of interlocking elongated 's' motifs, the border with zig-zag design 26.3 cm. diam.

£5,000 - 7,000 US\$8,300 - 12,000 €6,100 - 8,500

Provenance Private UK collection.

Inscriptions: a repeat of possibly ittiq, "Be pious!".

A similar inscription can be found on a bowl in the Khalili Collection of Islamic Art (Ernst J. Grube, Cobalt and Lustre, Vol. IX, Oxford, 1994, pp. 79 and 332, no. 68).

A NISHAPUR BUFFWARE POTTERY DISH

PERSIA, 10TH CENTURY of shallow form with wide-flaring rim, underglaze-painted in black, yelow and green, the centre with a standing ibex with *kufic* inscription to the right, the sides with a frieze of animals and birds with kufic inscriptions, the underside of the rim with a band of kufic enclosing palmettes

24 cm. diam.

£2,000 - 3,000 US\$3,300 - 5,000 €2,400 - 3,600

Provenance Private collection; acquired in the 1970s.



AN ABBASID LUSTRE POTTERY BOWL
MESOPOTAMIA, 10TH CENTURY
of shallow rounded form on a short foot with slightly everted rim
decorated in a yellowish lustre with a peacock on a hatched ground,
the rim with an undulating design, the reverse with a series of rings made up of concentric circles on a ground of hatched lines and circle motifs, the base with *kufic* inscription 24 cm. diam.

£8,000 - 12,000 US\$13,000 - 20,000 €9,700 - 15,000

For a bowl with similar design in the Harvey B. Plotnick Collection, see O. Pancaroglu, *Perpetual Glory, Medieval Islamic Ceramics From The Harvey B. Plotnick Collection*, Chicago, 2007, p. 49, no. 9.

A RARE SPLASHWARE POTTERY JAR PERSIA, CIRCA 10TH CENTURY

baluster formed, with a ridge above the foot and a double-groove around the shoulder, the neck with everted flat rim, the opaque white ground decorated with vertical trailing green bands 24.7 cm. high

£15,000 - 20,000 US\$25,000 - 33,000 €18,000 - 24,000

Provenance

Private collection:

Acquired Sotheby's, Arts of the Islamic World, 30th April 2003, lot 57.

This jar owes its form, opaque white glaze and green splashes to Chinese late Tang wares. An unusual shape in Persia at this time, it shares a feature associated with contemporary Mesopotamian wares, namely the raised ridge around the base of the body, a feature Wilkinson comments was known to have been adopted by Persian ceramicists (Wilkinson, C., Nishapur: Pottery of the Early Islamic Period, New York, 1973, p. 54), as seen on a vase from the collection of M. Berard, Paris (Soustiel, J., La Ceramique Islamique. Le Guide de Connaisseur, Fribourg, 1985, p. 61, no. 37). The indentation around the rim suggests that it once had a lid.

It is interesting to note that although sherds of Persian pottery were found at Nishapur along with Mesopotamian and Chinese pieces (Wilkinson 1973, pp. 185-86), the colour of the body of this particular lot is not the buff to reddish colour more commonly associated with Nishapur, suggesting a different centre of production.

The Sotheby's catalogue entry at the time of purchase by the vendor states that the jar underwent a thermoluminescence test (N103c80), confirming a date of manufacture consistent with the attribution.

32 No lot



33*

A FATIMID CARVED WOOD PLAQUE DEPICTING A SPHINX EGYPT, 11TH/ 12TH CENTURY

of irregular rectangular form, carved in relief, the sphinx with wings raised, the body with incised scrolls and cross-hatching, with two drilled holes in the centre, old collection label on back stating: "B.1." and "Luxor 1"

10 x 9 cm. max.

£8,000 - 12,000 US\$13,000 - 20,000 €9,700 - 15,000

Provenance

Private collection:

Acquired Sotheby's, Arts of the Islamic World, 7th October 2009, lot

34*

A FATIMID CARVED WOOD PLAQUE DEPICTING A PEACOCK EGYPT, 11TH/ 12TH CENTURY

of elongated irregular form, carved in high relief with a peacock on a scrolling palmette ground, kufic inscription in the borders at top and bottom

12.7 x 5.4 cm. max.

£7,000 - 9,000 US\$12,000 - 15,000 €8,500 - 11,000

Provenance

Private collection;

Acquired Sotheby's Arts of the Islamic World, 25th April 2002, lot 102, designated as ex-collection of F.R. Martin.

35 No lot









A FINE LARGE KHORASAN BRONZE INCENSE BURNER IN THE FORM OF A FELINE KHORASAN, 12TH CENTURY

standing taut on all four with large hoof-shaped paws, with hinged neck, head with ridged nose and eyebrows, large openwork eyes, one eye set with opaque turquoise glass, with tail ending in a stylized palmette, the body and neck with openwork areas, pierced and engraved throughout with palmette scrolls 26 cm. high; 24 cm. long

£80,000 - 120,000 US\$130,000 - 200,000 €97,000 - 150,000

This outstanding example of Persian metalwork is one of a small group of analogous incense burners of zoomorphic form produced in the northeastern region in the 12th Century.

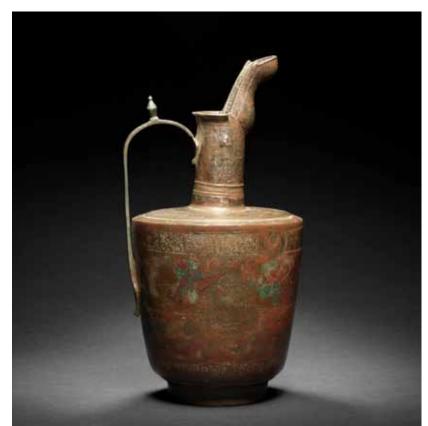
The incense burner found its way into Islamic culture through Byzantine influence and early Islamic incense burners bear a strong resemblance to Coptic examples. As Islamic metalwork production matured in the 11th Century, Persian ornamentation began to influence the production of incense burners of this type and the present piece is an exquisite example of this more ornate paradigm. Such objects were probably once part of the furnishings of rich urban residences.

Rare and technically refined, the present burner is one of a small group of objects of zoomorphic form, of which feline and lynx-form examples are considered to be the finest examples. The largest and most prominent example of feline incense burners, standing at 84cm, is housed in the Metropolitan Museum of Art ("The Jafar ibn Muhammad ibn Ali Incense burner" (51.56) in Heilbrunn Timeline of Art History, New York, The Metropolitan Museum of Art, 2000, p. 151), which bears an inscription giving the patron's name, the artist's signature and the date of execution: it was wrought for the emir of Khorasan by Jafar ibn Muhammad ibn 'Ali in AH 577/ AD 1181-82. Turquoise glass inlaid eyes can be seen on other zoomorphic incense burners of the period, including a feline in the Louvre Museum, Paris (Sophie Markariou (Ed.), Islamic Art at the Musee du Louvre, Paris, 2012, pp. 111-13, acc. no. AA19) and support a Persian origin.

The current piece bears a striking resemblance to an example in the Khalili Collection (see M.B. Pietrovsky et al., Art of Islam: Heavenly Art, Earthly Beauty, Amsterdam, 1999, p. 228), the two lynxes are of similar size and have identical opening mechanisms, perforation, and anatomical structure.

Lynxes were highly prized hunting animals, but also easy to tame and were also favoured as pets. Here, the head with its alert ears, stylized whiskers and broad grin is particularly well realised. For further discussion of zoomorphic incense burners, see E.Baer, Metalwork in Medieval Islamic Art, Albany, 1983, pp.57-60.





A LARGE KHORASAN COPPER-INLAID BRONZE EWER PERSIA, 12TH CENTURY

with slightly flaring cylindrical body with flat shoulder on a short foot with cylindrical neck rising to a covered spout, the associated strap handle terminating in a palmette at either end, with thumbrest, the body engraved with palmette and scrolling vine-filled medallions and columns between, all on a chain motif band, above and below bands of *kufic* inscription with crescents between, the shoulder with a further band of inscription with palmette roundels, the neck with further inscriptions and vegetal contour panels, the spout with opening palmette design 41 cm. high

£5,000 - 7,000 US\$8,300 - 12,000 €6,100 - 8,500

Inscriptions: including a signature in the cartouche in the upper part of the body in <code>kufic</code>, perhaps 'amal bilfadl (?) bin (?) bakr (?) al-si'ar, "Work of [A] bi'l-Fadl (?) bin (?) Bakr (?) al-Shi'ar (?)"; in cursive, wa al-sa'ada wa a, '... and happiness and'; in the lower band in <code>kufic</code>, bi'l-[yu]mn wa a /wa al-'a[fiya]/wa al-baraka/ al-sa'ad[a]/ al-dawla wa/ al-surur, "With Good-fortune and and health (?) and blessing Happiness, wealth and joy"; and around the shoulder in cursive, <code>al-'izz</code> wa <code>al-iqbal</code> wa <code>al-dawla</code> wa <code>al-sa'ada</code> wa <code>al-salama</code> wa, "Glory and prosperity and wealth and happiness and well-being and"; and around the rim in <code>kufic</code>, wa <code>al-baraka</code> wa, "And blessing and".

37



20

A KHORASAN BRONZE EWER PERSIA, 12TH CENTURY

of bulbous form on a long splayed foot with long flaring neck and everted rim, the simple handle with large pear-shaped thumb-rest with knop finial and protruding foliate motif at the base, the body cast with two concentric circles where it meets the handle

38.5 cm. high

£3,000 - 5,000 US\$5,000 - 8,300 €3,600 - 6,100

A LARGE KHORASAN BRONZE EWER **PERSIA, 12TH CENTURY**

of bulbous form on a short flared foot with long flaring multi-faceted neck and everted rim, the 's' shaped handle terminating in a palmette at the base and a pair of winged palmettes at the rim, surmounted by an openwork thumb-rest in the form of a pomegranate, engraved to the body with a roundel containing a smaller off centre circle forming a crescent filled with scrolling foliate vines, the neck with two bands of inscription in kufic possibly later 41 cm. high

£7,000 - 9,000 US\$12,000 - 15,000 €8,500 - 11,000

Inscriptions: around the neck, in kufic, bi'l-baraka bi'l-baraka bi'l-baraka wa al-sa'ada bi'l-baraka wa bi'l-bara[ka?], "With blessing, with blessing, with blessing and happiness, with blessing and with blessing (?)"; around the rim in cursive; wa al-'izz al-sa'ada wa al-'izz al-iqbal wa, "And glory, happiness and glory, prosperity and".



39

40

A SMALL KHORASAN SILVER INLAID BRONZE **BULL'S HEAD EWER** PERSIA, EARLY 13TH CENTURY

with pear-shaped body on a flaring foot, the neck tapering towards a zoomorphic head with hinged opening, the strap handle with knop thumb rest, the body with a band of silver inlaid inscription above two cartouches containing dogs on a scrolling ground, below a band of chain motif, the neck and foot with a petal design, the head with a bird on either side 19 cm. high

£2,000 - 3,000 US\$3,300 - 5,000 €2,400 - 3,600

Inscriptions: Around the shoulder, in cursive: al-'izz wa al-iqbal wa al-dawa/la (?) wa al-sa'ada wa al-salama 'Glory and prosperity and good-turn of fortune (?) and happiness and well-being'.









A RARE KHORASAN BRONZE FIGURINE OF A COCKEREL PERSIA, 12TH CENTURY

standing firmly on two pad-shaped feet with closed wings, the openwork chest decorated with interlaced palmettes, the wings and tail embellished with engraved plumage, the head with almond shaped eyes, hooked beak and a five-lobed plume, mounted 23 cm. high(2)

£40,000 - 60,000 US\$67,000 - 100,000 €49,000 - 73,000

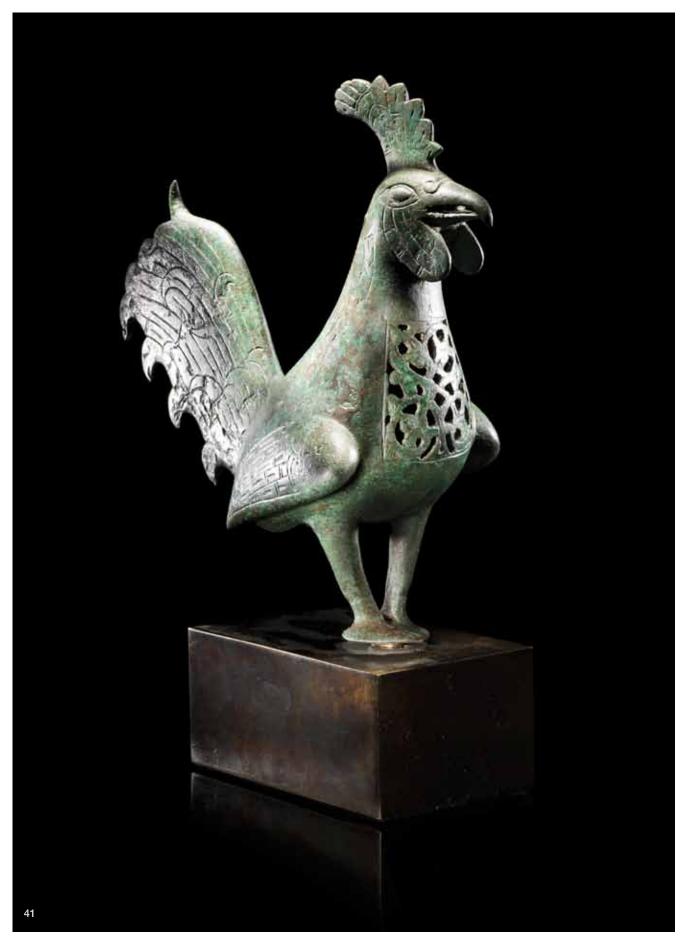
This bronze figurine of a cockerel was possibly an incense burner or a pomander. The bird depicted resembles a stylized cockerel, with its short wings, plume and resplendent tail. Whilst zoomorphic figures were a prevalent feature of 12th Century Persian metalwork, the present work is rare in its depiction of a cockerel as most examples from the period depict predators such as lions, lynxes and eagles.

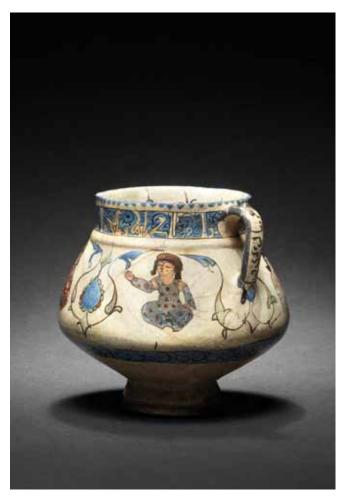
One of the few known examples of a cockerel figurine from the same period is in the Hermitage Museum, (Vladimir Loukonine et al., *Lost Treasures of Persia: Persian Art in the Hermitage Museum*, London, 2003, pl.87), and whilst the two are similar in shape and stature, the present lot is arguably more sophisticated in composition with its openwork breast, lobed plume and incised tail deliberately weighted to support the figure and lend it more stability.

A KHORASAN BRONZE FIGURINE IN THE FORM OF A HARE PERSIA, 11TH/ 12TH CENTURY

crouching on four feet, the head with small circular opening, the ears swept back behind the head $7.5\ cm.\ long$

£4,000 - 6,000 US\$6,700 - 10,000 €4,900 - 7,300







A MINAI OVERGLAZE-PAINTED POTTERY CUP PERSIA, 12TH/ 13TH CENTURY

the bulbous body on a flared foot with cylindrical neck and strap handle, decorated in polychrome with a band of seated figures interspersed by palmette medallions with issuing tendrils terminating in split palmettes, the neck with a band of inscription in kufic 12 cm. high.

£3,000 - 5,000 US\$5,000 - 8,300 €3,600 - 6,100

Inscriptions: 'Perpetual Glory and prosperity and and triumphant victory and perpetual Glory and prosperity and wealth (?)'.

FOUR MINAI OVERGLAZE-PAINTED POTTERY SHERDS PERSIA, LATE 12TH/ EARLY 13TH CENTURY

variously decorated in polychrome and gilt, two depicting a seated ruler with attendants, one with two seated figures with a lamp hanging between, the other a part arabesque design the largest 13 cm. max.(4)

£3,000 - 5,000 US\$5,000 - 8,300 €3,600 - 6,100

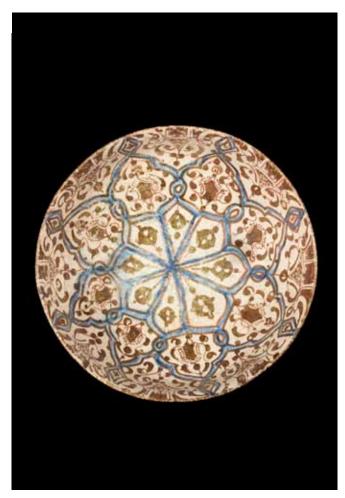
Provenance

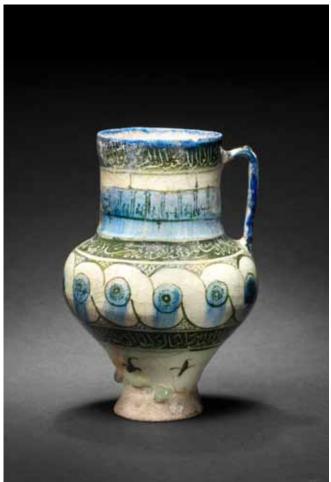
Private collection; Acquired Jacques H. Carre in 2009.

A KASHAN LUSTRE POTTERY BOWL **PERSIA, CIRCA 1170-1200**

of conical form, painted in lustre and cobalt blue on an 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.

£2,500 - 3,500 US\$4,200 - 5,800 €3,000 - 4,300





A KASHAN UNDERGLAZE-PAINTED POTTERY JUG PERSIA, 13TH CENTURY

of inverted pear-shape on a flared foot with long slightly waisted cylindrical neck and strap handle, decorated in cobalt-blue and black under a clear glaze with a band of circle motifs surrounded by a plaited cable design, above and below bands of inscription on a black ground, the neck with two further bands of inscription 19.3 cm. high

£2,000 - 3,000 US\$3,300 - 5,000 €2,400 - 3,600

Inscriptions: around the shoulder, a Persian quatrain for the same quatrain on a similar ware see, Oya Pancaroglu, Perpetual Glory, Medieval Islamic Ceramics from the Harvey B. Plotnick Collection, Chicago, 2007, p. 104, no. 61, the inscriptions around the body, and for the same on a lustre bowl, p. 118-19, no. 76, around the inner base); around the belly: al-'izz al-da'im wa al-iqbal al-za'id wa al-nasr al-gha[lib] al-jadd al-[s]a'id wa, "Perpetual Glory and increasing Prosperity and triumphant Victory and rising Good-fortune"; Around the neck, in kufic, a repeat of al-'izz al-da' [im], "Perpetual Glory".

This jug exemplifies the type of wares that were produced in Persia in the first guarter of the 13th Century. The 12th Century was a period of technical advance in Persia; materials allowing the potter to produce a thin white walled vessel were developed, and at the end of the century pigments were developed that could be painted under the glaze without the use of slip. The resulting wares, according to Lane "are among the most attractive ever made in Persia" (Arthur Lane, Early Islamic Pottery, London, 1947, p. 45).

47^{*}

A FINE AND RARE RAQQA UNDERGLAZE-PAINTED POTTERY JAR **SYRIA, 13TH CENTURY**

of inverted pear-shaped form with short cylindrical neck and everted rim, decorated in cobalt-blue, black and red on a white ground, the body with a bold frieze of chevron bands joined by fine vertical lines with dot motifs, the shoulder with a band of chain motif, the neck with further chevron band, areas of iridescence, the base with fragmentary inventory labels 20.8 cm. high

£20,000 - 30,000 US\$42,000 - 58,000 €30,000 - 43,000

Provenance

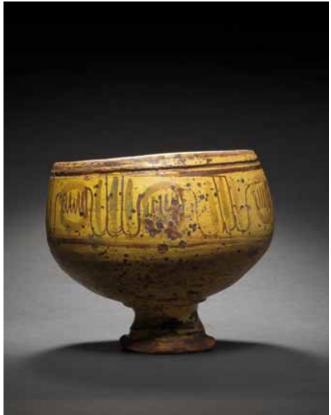
Private collection:

Acquired Sotheby's, Arts of the Islamic World, 25th April 2002, lot 76.

This Ragga jar is unusual for its decorative scheme and is one of the best examples of a taste for abstract motifs in the repertoire of Raqqa pottery. This tendency can be seen on a jar in the Victoria and Albert Museum, London (Arthur Lane, Early Islamic Pottery, London, 1951, pl. 80a); and also on a jar in the Metropolitan Museum of Art, New York (Marilyn Jenkins, Islamic Pottery, New York, 1983, p. 21, no. 21), which shares the same palette of cobalt-blue, red and black.







48*

FIVE MAMLUK POTTERY FRAGMENTS INCLUDING TWO WITH **CUP-BEARERS ARMS EGYPT, 14TH CENTURY**

comprising two fragmentary pottery bowls, the first on a splayed foot with wide flaring rim, incised through a mustard slip and embellished in manganese brown with a central roundel containing the Cupbearer's Arms, the rim with a band of inscription interspersed with shield motifs; the second bowl of rounded form on tall foot, incised through a green ground and embellished with manganese purple with a central roundel surrounded by radiating lines, the panels between containing circle and diamond motifs; and three further pottery fragments including a bowl fragment with a large roundel containing the Cupbearer's Arms; another with a partial roundel containing the Armsbearer's Arms; the third with stylised foliate decoration

the largest 22 cm. diam.(5)

£3,000 - 5,000 US\$5,000 - 8,300 €3,600 - 6,100

Provenance

Private collection:

Three of the pieces acquired Bonhams, Islamic and Indian Art, 15th April 2010, lot 194; and Islamic and Indian Art, 5th April 2011, lot 93.

Inscriptions: to the rim of the large bowl, al-mawlana al-nasir "Our lord/ Al-Nasir"

49*

A LARGE MAMLUK POTTERY BOWL **EGYPT, 14TH CENTURY**

with slightly tapering sides and on a tall trumpet foot, a thin incised band around the outer rim, decorated in brown under a yellow glaze with a band of undulating band and roundel designs, plain bands above and below, intact

21 cm. diam.; 20.4 cm. high

£5,000 - 7,000 US\$8,300 - 12,000 €6,100 - 8,500

Provenance

Private collection:

Acquired Christie's, Art of the Islamic and Indian Worlds, 31st March 2009, lot 120, where designated Adda Family Collection, formed in Alexandria in the first half of the 20th Century.





50*

A MAMLUK SGRAFFIATO POTTERY DISH **EGYPT, 14TH CENTURY**

on a flat base with short foot, the ochre ground decorated in manganese brown, yellow and black with a large central interlacing rosette, the border with a band of zig-zag motif, the exterior with a large roundel containing a stylised tripartide blazon 19.1 cm. diam.

£7,000 - 9,000 US\$12,000 - 15,000 €8,500 - 11,000

Provenance

Private collection;

Acquired Christie's, Art of the Islamic and Indian World, 23rd October 2007, lot 77.

This dish is remarkable for the scale of the blazon on the underside, which takes up the entire foot-ring space. It resembles a blazon which was popular during the late Burji period and was known to have been used by numerous emirs. Made up of three different parts it incorporated the arms of the jamdar or Master-of Robes, the arms of the sagi or Cupbearer and the arms of the dawadar or Secretary all flanked by what have been identified as powder horns. Its first usage can be traced back to Sultan Qaytbay (r. 1468-96) and it was employed up to 1517 as what can be seen as a Mamluk State blazon.

The blazon on the present lot can be seen on a number of known sgraffiato pottery fragments: an example in the Islamic Museum, Cairo (La Ceramique Egyptienne de l'epoque musulmane, Basel, 1922, pl. 142); the al-Sabah Collection, Kuwait (Oliver Watson, Ceramics from Islamic Lands, London, 2004, pp. 413-14, LNS 964 C a); the Keir Collection (Ernst J. Grube, Islamic Pottery of the Eighth to Fifteenth Century in the Keir Collection, London, 1976, p. 285, no. 234); two in Berlin (David Alexander, Furisiyya, Vol. 2, Riyadh, 1996, p. 81); and further examples in the Islamic Museum in Cairo and the Metropolitan Museum of Art, New York (L.A. Mayer, Saracenic Heraldry, Oxford, 1999, repr., pl. XII).

A SILVER INLAID BRASS **CANDLESTICK BASE** PERSIA OR MESOPOTAMIA, 14TH CENTURY

cylindrical with slightly incurving sides, the base and shoulder with raised chevron bands, brass inlaid with silver and incised decoration, the main register of decoration with three bands of foliage joined by palmettes, the central frieze with inscriptions and four almond-shaped medallions containing seated musicians, the two outer borders with pursuant animals, inscribed on the inside: "N6032, so0490" 19.3 cm. high; 21.8 cm. diam.

£40,000 - 60,000 US\$67,000 - 100,000 €49,000 - 73,000

Provenance

Private collection;

Acquired Christie's, Ancienne Collection Charles Gillot (1853 - 1903), Paris, 4th - 5th March 2008, lot 9, where the provenance states that the piece was first listed in an account book of Charles Gillot on 12th April 1899 and had been acquired the same month from Raoul Duseigneur in Paris (1845-1916).

Inscriptions: al-'izz wa al-iqbal dama wa al-baga laka ayyuha al-mawla al-kabir al-sha'n wa al-majd wa al-nasr al-mujaddad khalid al-'alaka ya dha'l-fadl wa'l-ihsan 'izz yadum, "May glory and prosperity be eternal and long life for you, O Lord of great authority and grandeur and [may there be] renewed victory, [may] your superiority be everlasting O the one who possesses excellence and generosity, may glory be ever-lasting".

Another candlestick base similar to the present lot in both form and decoration, and dated AH 708/AD 1308, is published by Pope (Arthur Upham Pope, A Survey of Persian Art, London and New York, 1938, Vol. VI, pl. 1355); this same candlestick was later published in an exhibition catalogue for an exhibition at the Metropolitan Museum of Art, New York (L. Komaroff and S. Carboni, The Legacy of Genghis Khan, Courtly Art and Western Culture in Western Asia, 1256-1353, New Haven and London, 2003, p. 129, fig. 154), formerly in the Stora collection and now at the Museum of Fine Art, Boston. The Boston piece shares the same unworked surface areas, of which Pope writes (and certainly could apply to the present lot): "Its admirable restraint stands in sharp contrast to the confused patterns which were then in favour, and proves that some masters, at least, could rid themselves of the dominant taste for fireworks, and achieve dignity by omitting what is unnecessary. The composition owes nothing to outside influences, and is carefully planned, the drawing sensitive, the inlay applied with discrimination. As on 12th Century pieces, large blank surfaces of metal form part of the design, and serve the double purpose of resting the eye and setting off the beauty of the ornament. This anonymous masterpiece shows the art of the period at its best" (Pope 1938, Vol. III, p. 2505). A second example was in Pope's personal collection (Pope 1938, Vol. VI, pl. 1356).













52 W

A RARE TIMURID HARDSTONE TOMB FRAGMENT

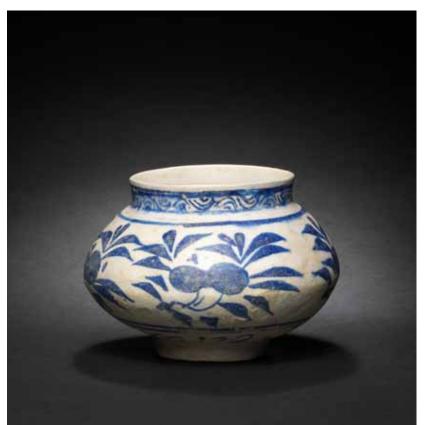
CENTRAL ASIA, CIRCA 1450-1500

black basalt, of square form, the sides and edges carved with chinoiserie arabesques, the central panel with a pseudo-*kufic* design 32 x 29 x 6 cm.

£5,000 - 7,000 US\$8,300 - 12,000 €6,100 - 8,500

For comparable examples, see Thomas W. Lentz and Glenn D. Lowry, *Timur and the Princely Vision*, Los Angeles, 1989, fig. 70 p. 209.

52



53

A TIMURID UNDERGLAZE-PAINTED POTTERY JAR PERSIA, 15TH CENTURY

of squat form on a short foot with short slightly flaring neck, decorated in cobalt blue on a white ground with repeat designs of paired ducks surrounded by foliate sprays, the neck with an undulating wave design 14.5 cm. diam.

£4,000 - 6,000 US\$6,700 - 10,000 €4,900 - 7,300

A DAMASCUS UNDERGLAZE-PAINTED POTTERY TILE, **SYRIA, 17TH CENTURY**

of square form, decorated in cobalt-blue, turquoise, manganese and green under a clear glaze with a large cusped cartouche containing split palmettes surrounded by interlocking scrolling flowering tendrils and stylised lotus flowers 28 x 26.8 cm.

£2,000 - 3,000 US\$3,300 - 5,000 €2,400 - 3,600



54

A SAFAVID CUERDA SECA POTTERY TILE PERSIA, 17TH CENTURY

of square form, decorated in blue, turquoise, yellow, manganese and green on a cream ground with a large floral spray issuing from the flaring neck of a vase, mounted 22.4 x 22.3 cm.

£2,500 - 3,500 US\$4,200 - 5,800 €3,000 - 4,300





A RARE SAFAVID CUERDA SECA POTTERY TILE FRAGMENT DEPICTING A DRAGON

PERSIA, 17TH CENTURY
decorated in polychrome on a blue ground, the
upper right corner with the head of a dragon with mouth open blowing flames, with Chinese style cloud and foliate, mounted 13.4 x 19.7 cm.

£2,500 - 3,500 US\$4,200 - 5,800 €3,000 - 4,300

Provenance

Private collection; Acquired Christies, Art of the Islamic and Indian Worlds, 31st March 2009, lot 188.

57^{*}

FOUR SAFAVID CUERDA SECA POTTERY TILE FRAGMENTS DEPICTING PERFORMING MONKEYS PERSIA, 17TH CENTURY decorated in polychrome, the monkeys wearing

frilly collars, mounted the largest 36.5 cm. max.(4)

£3,000 - 4,000 US\$5,000 - 6,700 €3,600 - 4,900

Provenance

Private collection; Acquired Simon Ray in 2002.



A SAFAVID CUERDA SECA POTTERY TILE **DEPICTING FLAMES IN FRONT OF AN ELABORATE TENT** PERSIA, 17TH CENTURY

decorated in polychrome, with the top of a striped turban lower left, mounted 24 x 24 cm.(2)

£4,000 - 6,000 US\$6,700 - 10,000 €4,900 - 7,300

Provenance Private collection.

Published: Simon Ray, Indian and Islamic Art, Exhibition Catalogue, London, 6th October - 10th November 2008, pp. 47-8, no. 19.

The dramatic nature of the flames rising above a person standing below suggests that these are not ordinary flames from a campfire or a siege, but the type that might accompany a prophet or saint as attributes of his visionary qualities, as seen in Persian miniatures of the period. It is possible that this tile was once part of a panel depicting the story of Jami's Yusuf va Zulaykha, with the flames emanating from Yusuf.



58

TWO SAFAVID CUERDA SECA POTTERY TILE FRAGMENTS DEPICTING A STROLLING COURTIER PERSIA, 17TH CENTURY

decorated in cobalt blue, turquoise, yellow and brown with manganese outline on a cream ground, the courtier holding a sash in his hand, to his right three foliate vines and a flowerhead, mounted 29.5 x 21.7 cm.

£3,000 - 5,000 US\$5,000 - 8,300 €3,600 - 6,100



60*

A SAFAVID SILK VELVET FIGURAL PANEL DEPICTING A MOTHER HOLDING HER CHILD BESIDE A CYPRESS AND **POMEGRANATE TREE** PERSIA, EARLY 17TH CENTURY

of irregular square form, depicting a motif of mother and child standing by a cypress and pomegranate tree, the mother wearing necklaces and earrings, draped in diaphanous robe with bosom exposed, the lower segment of the robe rendered in bright gold, her lips decorated in pink and tresses intertwined with flowers, the child with a small pendant medallion, the trees rendered with brilliant colours with brown branches, yellow and pink leaves, blue and teal fruits, the upper left with a feline figure in mid stride 28 x 27 cm. max.

£25,000 - 35,000 US\$42,000 - 58,000 €30,000 - 43,000

Provenance

Private collection: Acquired from Francesca Galloway in 2011; Lisbet Holmes Collection, London.

Published: Francesca Galloway, Islamic Courtly Textiles and Trade Goods from 14th to 19th Centuries, Exhibition Catalogue, London, April 2011, p. 13

This fine and exquisite example of Safavid woven velvet is part of a small group of four that were found together in Tibet and sold through Spink and Son in London circa 1983. One of the other panels appeared in Christie's, Arts of the Islamic and Indian Worlds, 5 October 2010, Lot. 248; and the other is in the David Collection (see Kjeld von Folsach and Anne-Marie Kleblow Bernstead, Woven Treasures: Textiles from the World of Islam, Copenhagen 1993, p. 112.)

Exhibiting a brilliance, finesse and richness that is characteristic of the most accomplished examples of Safavid textile production, the present woven velvet panel was almost certainly a royal commission from the court of Shah Abbas I (AD 1588-1629) and quite probably presented as a diplomatic gift to a European counterpart.

One of the key features of this group of textiles is their clear European influence, particularly in their depiction of the distinctly Christian subject matter of mother and child. The features and costume of the woman are not strictly Safavid and her round facial features indicate she may be of European or Central Asian origin.

The influence of Christianity is well documented in Shah Abbas' reign, in particular as a result of the mass resettlement of Armenians in Persia and the presence of Christian ministries and delegations which were active participants in Safavid court life.

The present work marks an era of increasing rapprochement and courtship of the West, when the Safavid monarchs sought to offset the threat posed by their Ottoman neighbours through increasing ties with England and Portugal.

Delicately rendered and technically refined, the present work is a rare and important example of Safavid textile production at its artistic zenith.









61 A FINE SAFAVID WOVEN METAL THREAD AND SILK FRAGMENT PERSIA, LATE 16TH/17TH CENTURY

of irregular rhomboid form, woven in shades of green, blue, salmon pink, cream and brown on a gold ground, depicting a butterfly hovering by a flowering plant, on either side a further partial plant, the left hand plant with embroidery; and a **Safavid voided velvet Fragment**, with repeat voided circle pattern with crimson red pile the silk 15.5 x 24.5 cm. max.(2)

£2,000 - 3,000 US\$3,300 - 5,000 €2,400 - 3,600

For another fragment from this same Safavid gold ground textile, see Carole Bier, *Woven from the Heart, Spun from the Soul*, The Textile Museum, Washington, 1987, p. 174, no. 9 (Bier also discusses the influence of Dutch and English Herbariums on the drawing of these silks); and Christie's South Kensington, *Indian and Islamic Works of Art and Textiles*, 15th April 2010, lot 152.

62

A SAFAVID METAL-THREAD EMBROIDERED SILK VELVET PANEL PERSIA, 18TH CENTURY

rectangular, the olive green field with a large central flower-filled pole medallion on a trailing floral ground, the crimson borders with a wide panel of *boteh* within small trailing floral borders, backed 129 x 185 cm.

£2,000 - 3,000 US\$3,300 - 5,000 €2,400 - 3,600



A FINE SAFAVID STYLE WOVEN METAL THREAD AND SILK SASH **POLAND, 18TH CENTURY**

double-sided, decorated in peach, blue, and gold against a brown ground, the central field with alternating bands of flower-filled cartouches and trailing floral vines, with undulating bands between, each end with two elongated medallions containing floral rosettes, the sides with a border of floral vine within diamond motif bands, the maker's name woven in Cyrillic in the corners at both ends, fringed approx. 448 x 35.2 cm.

£5,000 - 7,000 US\$8,300 - 12,000 €6,100 - 8,500

As an immediate neighbour of the Ottoman Empire, Poland's fashions were influenced greatly by both Ottoman and Safavid styles. In the 18th Century, Persian sashes became a key garment in the dress of Polish nobility. Demand was so great that the Polish-Armenian merchants, who had supported the import of Oriental sashes, founded weaving workshops in Poland instead. The first recorded workshop was in Sluck, founded shortly after 1750 and was headed by the Armenians, Jan and Leon Madzarski. Some sashes were made espcially for the Ukranian market, and they are identified by the company name woven in Cyrillic as on the present lot.

Another sash of this type can be seen in the David Collection, Copenhagen (Kjeld von Folsach, and Anne-Marie Keblow Bernsted, Woven Treasures - Textiles from the World of Islam, Copenhagen, 1993, 99. 119-20, cat. no. 45.)





64

A LARGE NURATA SILK EMBROIDERED LINEN SUSANI CENTRAL ASIA, 19TH CENTURY

rectangular, embroidered in polychrome on a natural ground, the central field with four large flowering bushes with smaller bushes between and in the middle, the outer border with a leafy floral vine, backed

240 x 180 cm.

£8,000 - 12,000 US\$13,000 - 20,000 €9,700 - 15,000

65

A BOKHARA SILK EMBROIDERED LINEN PRAYER PANEL SUSANI

CENTRAL ASIA, 19TH CENTURY

rectangular, the natural linen ground embroidered in polychrome silks to form a niche, the spandrel filled with bold foliate vines bearing large stylised flower heads, the borders a meandering floral vine, backed

118.5 x 93 cm.

£4,000 - 6,000 US\$6,700 - 10,000 €4,900 - 7,300



A LARGE BOKHARA SILK EMBROIDERED LINEN SUSANI **CENTRAL ASIA, 19TH CENTURY**

rectangular, the natural ground embroidered profusely in polychrome silks, the central field with a large floral rosettes flanked by four flowering bushes and large flowering bushes in the corners, the outer border with a bold frieze of stylised flowerheads on an undulating foliate band, backed 238 x 156 cm.

£8,000 - 12,000 US\$13,000 - 20,000 €9,700 - 15,000

A BOKHARA SILK EMBROIDERED LINEN SUSANI **CENTRAL ASIA, 19TH CENTURY**

rectangular, the yellow ground profusely embroidered in polychrome silks, the central field with a lattice formed from leafy flowering plants, the interstices filled with leafy scrolls, the outers borders with a frieze of stylised flowering plants, the borders with stylised flowerheads on a meandering foliate vine, backed 145.5 x 110.5 cm.

£4,000 - 6,000 US\$6,700 - 10,000 €4,900 - 7,300









3



1 (verso)







3 (verso)

AN ENGRAVED-SILVER CIGARETTE-CASE PRESENTED TO THE CHAIRMAN OF THE COUNCIL OF PEOPLE'S COMMISSARS OF THE NAKHICHEVAN AUTONOMOUS SOVIET SOCIALIST REPUBLIC; AND TWO DEPICTING MAPS OF IRAN

IRAN, 1937-45

the first of rectangular form with hinge to top edge, engraved to the front as a postcard with postage-stamp and postal mark dated 1944, to the reverse with a map of Iran, to the right a portrait of Darius The Great accompanied by two attendants, the interior gilded; the second of curved rectangular form engraved to the front with a map of Iran dated 1937, the reverse with a quatrefoil cartouche containing a floral spray, the spandrels with foliate sprays; the third of curved rectangular form with hinge to left edge, engraved to the front as a postcard with postage stamp and postal mark dated 1945, the reverse with a map of Iran, the interior gilded the largest 12.2 x 8 cm.(3)

£5,000 - 7,000 US\$8.300 - 12.000 €6,100 - 8,500

Inscriptions: Box 1. The Persian inscriptions to the front comprise direct translations of the French text;

Box 3. The six lines of text to the front state that it was given to Mr Timir Ouliov or Oliyav, the head of the National Commissary of Azerbaijan of the Soviet Union on behalf of Mehdi 'Adl and Abu'l-Qasim Sadr. The two men were members of the committee for the commemoration of the 25th anniversary of the foundation of the Socialist Republic of Azerbaijan.

Timur Aliyev was Chairman of the Council of People's Commissars of the Nakhichevan Autonomous Soviet Socialist Republic, an exclave of the Azerbaijan republic, between 1929 and 1932.

A RARE DIAMOND-SET SILVER BREAST STAR OF THE QAJAR FIRST CLASS ORDER OF THE **LION AND SUN**

LOCAL MANUFACTURE, PERSIA, CIRCA 1880

with seven radiating arms with smaller rays between, set with diamonds and emeralds, the centre with a circular polychrome enamelled medallion depicting a recumbent lion with the sun behind, surrounded by three concentric diamondset bands, the back fitted with a pin 8.6 cm. max. diam.

£8,000 - 12,000 US\$13,000 - 20,000 €9,700 - 15,000



69



A BRONZE MEDALLION TO COMMEMORATE THE VISIT OF NASR AL-DIN SHAH QAJAR OF PERSIA TO THE CITY OF LONDON IN 1873 MADE BY A.B. WYON OF REGENT STREET, LONDON

the circular medal depicting the Shah on the front and the verso with the personifications of Persia and England, in original gilt-decorated leather fitted presentation box, lined with purple velvet the medallion 7.5 cm. diam.; the box 11.3 x 11.3 cm.(2)

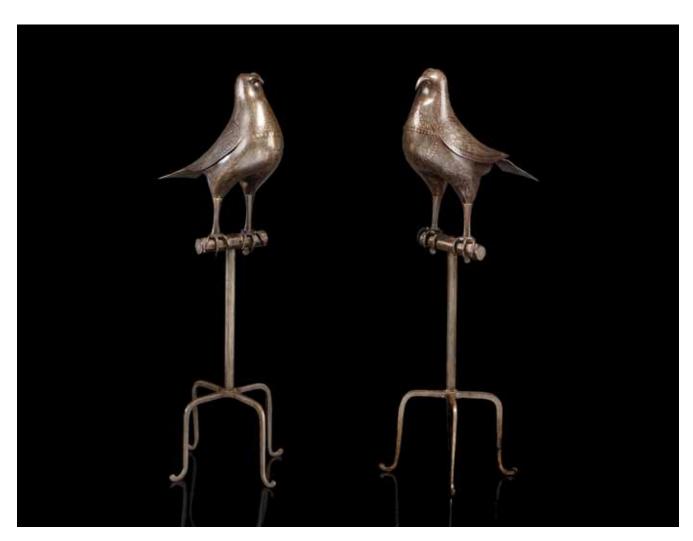
£1,500 - 2,000 US\$2.500 - 3.300 €1,800 - 2,400

Nasr al-Din Shah Qajar was the first Persian monarch to visit the West. During his visit to the United Kingdom in 1873, Queen Victoria appointed him a Knight of the Order of the Garter, the highest European award for chivalry.

This bronze medallion to commemorate the Shah's visit was published in a limited edition of 400 and would have been presented to those who attended the reception held by the Corporation of the City of London at the Guildhall on Friday 20th June 1873.









71

A PAIR OF QAJAR SILVER-DAMASCENED STEEL BIRDS PERSIA, 19TH CENTURY

both standing upright on perches with curved beaks and extended downward facing tails, the perches each on four legs with curled feet, decorated in silver inlay with stylised feathers, foliate cartouches to the backs, inscription filled cartouches to the breasts the largest 59 cm. high. (4)

£3,000 - 4,000 US\$5,000 - 6,700 €3,600 - 4,900

Inscriptions: to one side, 'al-Sultan Shah 'Abbas'; to the other, 'al-Sultan 'Abbas'.

72

A LARGE QAJAR MOULDED POTTERY TILE DEPICTING KHUSRAU VISITING SHIRIN PERSIA, CIRCA 1880

rectangular, moulded and decorated in polychrome depicting Shirin bathing in a roadside pool as Khusrau gallops by with an attendant, the border with scrolling floral vines and perching birds 51.7×38.7 cm.

£2,500 - 3,500 US\$4,200 - 5,800 €3,000 - 4,300



73 W

TWO QAJAR PIERCED-BRASS INCENSE BURNERS IN THE FORM OF PEACOCKS **PERSIA, 19TH CENTURY**

each standing upright on a rectangular base, the top of the hinged body and tail decorated in openwork with vegetal interlace and inlaid with turquoise beads, the remainder profusely engraved with cartouches containing divs and human figures, the base with a series of cartouches containing mounted warriors, the border with inscription filled cartouches 73 cm. high(2)

£4,000 - 5,000 US\$6,700 - 8,300 €4,900 - 6,100

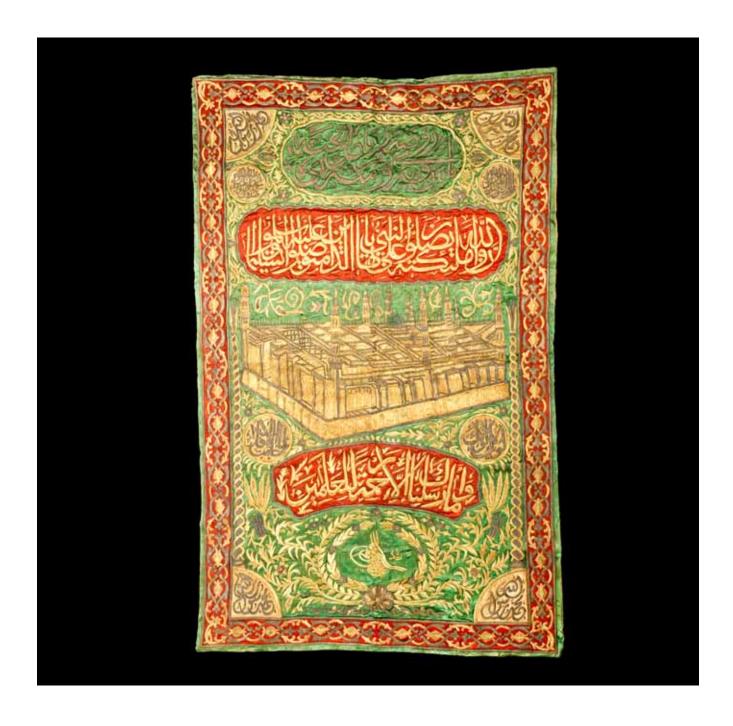
Inscriptions: Persian verses.

A SAUDI ARABIAN ROYAL PRESENTATION PARCEL-GILT SILVER CIGAR BOX MADE BY ASPREY, LONDON, DATED 1976

rectangular, with hinged lid, cross-hatched decoration, ribbed handle and corner bands, with gilt Saudi Arabian royal insignia, Asprey stamp to base, hallmarks to edge, in original leather fitted box 16.4 x 10.5 x 4.2 cm.; 645 g.(2)

£2,000 - 3,000 US\$3,300 - 5,000 €2,400 - 3,600





AN OTTOMAN METAL THREAD-EMBROIDERED SILK PANEL DEPICTING AL-MASJID AL-NABAWĪ OR PROPHET'S MOSQUE IN MEDINA

TURKEY, BEARING THE TUGHRA OF MUHAMMAD V AND **DATED AH 1334/ 1915-16 AD**

rectangular, the green and red silk ground embroidered in silver and gilt threads with a depiction of the Prophet's Mosque, above two inscription-filled cartouches, below an inscription filled cartouche and a tughra all on a ground of floral sprays and scrolling tendrils, the corners and edged with further inscription filled cartouches, the border with interlaced vines with palmettes, backed 162 x 253.5 cm.

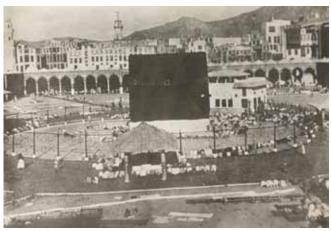
£10,000 - 15,000 US\$17,000 - 25,000 €12,000 - 18,000

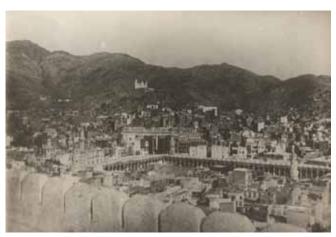
Inscriptions include: the tughra of Sultan Mehmet V (Rashad) with the date 1334 (1915-16); in the top green cartouche a hadith of the prophet, wa ma bayna qabri wa minbari rawdah min riyad aljannah. 'And between my tomb and pulpit is a garden from/out of the gardens of Paradise'; in the top red cartouche, Qur'an, chapter XXXIII (al-ahzab), verse 56; in the lower red cartouche, Qur'an, chapter XXI (al-anbiya'), verse 107; in the two roundels, a hadith about the Prophet; in the lower corners, "Muhammad is the Messenger of God".













A COLLECTION OF ELEVEN PHOTOGRAPHS SHOWING SCENES IN AND AROUND THE HOLY CITY OF MECCA

comprising eleven mounted silver prints, a type-written page describing each scene; and three further photographs of S.S. Sealda and Captain Hopkirk each 15 x 20.5 cm.(14)

£4,000 - 6,000 US\$5.000 - 6.700 €3,600 - 4,900

Provenance

Private collection;

Acquired Sotheby's Travel Books and Maps, New York, October 15 1998, lot 126, where the property was designated as being from the collection of the son of Captain Hopkirk.

Captain Hopkirk was the officer in charge of the S.S. Sealda which carried pilgrims to Jedda from ports in the Middle and Far East. He allowed pilgrims to sleep on deck free of charge and these photographs were given to him as a token of gratitude.

The typed list included in the lot describes the images as follows: 1. Home in Mecca of Es Saggof family. Review of Maharists; 2. Ettenian Mosque on Medina Road. It is here that the pilgrims put on the Ihram (pilgrimage costume) and accomplish the Omra (visit of Holy Places); 3. Friday prayer at the Haram; 4. Arrival of the Egyptian Mahmal (Holy Carpet [ie. processional cortege]); 5. Mid-day prayer on Friday at the Haram; 6. View of Mecca taken from the East; 7. El Maala Cemetery and Tomb of Syeda Khadija, Prophet's wife; 8. The Ka'aba; 9. Arrival of the Mahmal Eschani (sacred Syrian carpet). In front; Emir Aly and Ousheb Pasha; 10. General view of Mecca, East side; 11. Mosque ElKhief at Muna; Pilgrims' Camp.



A COLLECTION OF MAMLUK STYLE **ENAMELLED GLASS MOSQUE LAMPS**

Lots 77 - 103

The following 28 lots were acquired over the past 30 years.



77 W
A PAIR OF MAMLUK STYLE ENAMELLED GLASS MOSQUE LAMPS
EUROPE, 20TH CENTURY
the bullbous bodies on short splayed feet with long flaring necks, lug handles around the shoulders, the green glass decorated in polychrome enamels with bands containing floral sprays, the interstices with undulating foliate vines, the neck with roundels containing fleur-de-lys motifs each 30 cm. high(2)

£8,000 - 12,000 US\$13,000 - 20,000 €9,700 - 15,000



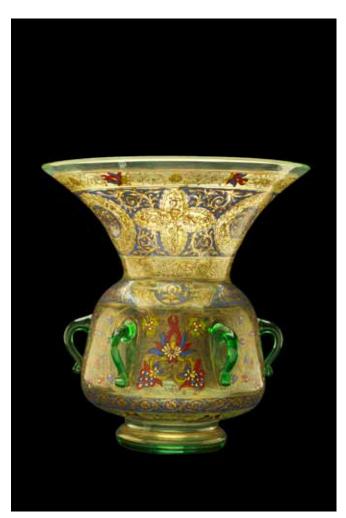


A PAIR OF MAMLUK STYLE ENAMELLED GLASS MOSQUE LAMPS **EUROPE, 20TH CENTURY**

the bulbous bodies on short splayed feet with long flaring necks, lug handles around the shoulders, the blue glass decorated in gilt and polychrome enamels with a large band of inscription to the shoulders, the necks with further bands of inscription interspersed by inscription-filled roundels, the interstices with bands containing undulating vines and abstract geometric motifs each 38 cm. high(2)

£8,000 - 12,000 US\$13,000 - 20,000 €9,700 - 15,000

Inscriptions: around the neck, including a repeat of Qur'an, chapter XXIV (al-nur), a part of verse 35; around the body, 'izz li-mawlana /al-sultan a/al-makhd[u]mi al-nasir nasir al-din muha[mma]d/ al-'al[a]'i al-..... dar, "Glory to our lord, the Sultan, the well-served, the victorious, Nasir al-Din Muhammad al-'Ala'i the ...".





79 W

A MAMLUK STYLE ENAMELLED GLASS MOSQUE LAMP **EUROPE, 20TH CENTURY**

the bulbous body on a short splayed foot with long flaring neck, lug handles around the shoulder, the green glass decorated in polychrome enamels with floral and foliate interlace, the neck with a band of alternating circular and cruciform medallions, the interstices with bands of scrolling foliate vines 27 cm. high

£4,000 - 6,000 US\$6,700 - 10,000 €4,900 - 7,300

80 W

A MAMLUK STYLE ENAMELLED GLASS MOSQUE LAMP **EUROPE, 20TH CENTURY**

the compressed globular body on a tall splayed foot with long flaring neck, lug handles around the shoulder, the clear glass decorated in polychrome enamels with bands of inscription to the shoulder and neck, the interstices with undulating floral interlace 37 cm. high

£6,000 - 8,000 US\$10,000 - 13,000 €7,300 - 9,700

Inscriptions: around the neck, 'izz li-mawlana al-sultan al-malik al-'alim al-'adil al-malik al-nasir 'azza [na]srahu, "Glory to our lord, the Sultan, the King, the Learned, the Just, al-Malik al-Nasir may his victory be glorified"; around the shoulder, 'izz li-mawlana /al-sultan a/l-malik al-'a/lim al-'adi/l al-malik /al-nasir, "Glory to our lord, the Sultan, the King, the Learned, the Just, al-Malik al-Nasir".





81 W

A MAMLUK STYLE ENAMELLED GLASS MOSQUE LAMP **EUROPE, 20TH CENTURY**

the bulbous body on a short splayed foot with long flaring neck, lug handles around the shoulder, the green glass decorated in polychrome enamels with bands containing floral sprays, the interstices with undulating foliate vines, the neck with roundels containing fleur-de-lys motifs 29 cm. high

£5,000 - 7,000 US\$8.300 - 12.000 €6,100 - 8,500

82 W

A MAMLUK STYLE ENAMELLED GLASS MOSQUE LAMP **EUROPE, 20TH CENTURY**

the bulbous body on a short splayed foot with long flaring neck, lug handles around the shoulder, the amber glass decorated in polychrome enamels with bands of inscription to the shoulder and neck the interstices with bands of undulating floral interlace 30 cm. high

£5,000 - 7,000 US\$8,300 - 12,000 €6,100 - 8,500

Inscriptions: around the neck, 'izz li-mawlana al-sultan al-malik al-'alim al-'adil al-malik al-nasir 'azza [na]srahu, "Glory to our lord, the Sultan, the King, the Learned, the Just, al-Malik al-Nasir may his victory be glorified"; around the shoulder, 'izz li-mawlana a/l-sultan a/l-malik al-'a/lim al-'adil al-malik /al-nasir 'azza [na]srahu, "Glory to our lord, the Sultan, the King, the Learned, the Just, al-Malik al-Nasir may his victory be glorified".



A PAIR OF MAMLUK STYLE ENAMELLED GLASS MOSQUE LAMPS

EUROPE, 20TH CENTURY

the bulbous bodies on tall splayed feet with long flaring necks, lug handles around the shoulders, the green glass decorated in polychrome enamels with a large band of inscription to the shoulders, the necks with further bands of inscription interspersed by roundels containing horses, the interstices with bands containing scrolling floral and foliate vines each 44 cm. high(2)

£12,000 - 15,000 US\$20,000 - 25,000 €15,000 - 18,000

Inscriptions: around the neck, including repeat of Qur'an, chapter XXIV (al-nur), a part of verse 35.



A PAIR OF MAMLUK STYLE ENAMELLED GLASS MOSQUE **LAMPS**

EUROPE, 20TH CENTURY

the bulbous bodies on short splayed feet with long flaring necks, lug handles around the shoulders, the amber glass decorated in polychrome enamels with large bands of inscription to the shoulders, the necks with further bands of inscription interspersed by roundels containing horses, the interstices with bands containing scrolling floral and foliate vines each 44 cm. high(2)

£12,000 - 15,000 US\$20,000 - 25,000 €15,000 - 18,000

Inscriptions: around the neck, including a repeat of Qu'ran, chapter XXIV (al-nur), a part of verse 35; and around the shoulder, li-maqarr al-marhu[m]/ 'alo..../...al-dar/ al-taqwa/ al-'ali, "For the deceased 'AliThe house of piety, the exalted".





A MAMLUK STYLE ENAMELLED GLASS MOSQUE LAMP **EUROPE, 20TH CENTURY**

the bulbous body on a short splayed foot with long flaring neck, lug handles around the shoulder, the amber glass decorated in polychrome with bands of floral sprays interspersed by undulating foliate vines, the neck with roundels containing *fleur-de-lys* motifs 38 cm. high

£6,000 - 8,000 US\$10,000 - 13,000 €7,300 - 9,700

A MAMLUK STYLE ENAMELLED GLASS MOSQUE LAMP **EUROPE, 20TH CENTURY**

the bulbous body on a short splayed foot with long flaring neck, lug handles around the shoulder, the amber glass decorated in cream enamel and gilt with large flowerheads on a ground of delicate foliate interlace

37 cm. high

£4,000 - 6,000 US\$6,700 - 10,000 €4,900 - 7,300





A MAMLUK STYLE ENAMELLED GLASS MOSQUE LAMP **EUROPE, 20TH CENTURY**

the bulbous body on a tall splayed foot with long flaring neck, lug handles around the shoulder, the blue glass decorated in blue enamel and gilt with intricate floral and foliate interlace 39 cm. high

£4,000 - 6,000 US\$6,700 - 10,000 €4,900 - 7,300

A MAMLUK STYLE ENAMELLED GLASS MOSQUE LAMP **EUROPE, 20TH CENTURY**

the bulbous body on a tall splayed foot with long flaring neck, lug handles around the shoulder, the amber glass decorated in cream enamel and gilt with large flowerheads on a ground of foliate interlace 38 cm. high

£4,000 - 6,000 US\$6,700 - 10,000 €4,900 - 7,300



89 W

A PAIR OF MAMLUK STYLE ENAMELLED GLASS MOSQUE **LAMPS EUROPE, 20TH CENTURY**

the bulbous bodies on short splayed feet with long flaring necks, lug handles around the shoulders, the amethyst glass decorated in gilt and polychrome enamels with large bands of inscription to the shoulders, the necks with further bands of inscription interspersed by inscription-filled roundels, the interstices with bands containing undulating vines and abstract geometric motifs

each 38 cm. high(2)

£12,000 - 15,000 US\$20,000 - 25,000 €15,000 - 18,000

Around the rim, including a a repeat of Qur'an, chapter XXIV (al-nur), a part of verse 35; around the shoulder, 'izz li-mawlana a/l-sultan a/l-makhd[u]mi al-nasir/nasir al-din muha[mma]d/ al-'al[a]'i al- ... dar, "Glory to our lord, the Sultan, the well-served, the victorious, Nasir al-Din Muhammad al-'Ala'i the ...".



90 W

A PAIR OF MAMLUK STYLE ENAMELLED GLASS MOSQUE **LAMPS**

EUROPE, 20TH CENTURY

the bulbous bodies on short splayed feet with long flaring necks, lug handles around the shoulders, the amber glass decorated in polychrome enamels with large bands of inscription to the shoulders, the necks with further bands of inscription interspersed by roundels containing horses, the interstices with bands containing scrolling floral and foliate vines each 42 cm. high(2)

£12,000 - 15,000 US\$20,000 - 25,000 €15,000 - 18,000

Inscriptions: around the neck, including a repeat of Qu'ran, chapter XXIV (al-nur), a part of verse 35; and around the shoulder, li-magarr al-marhu[m]/ 'alo..../...al-dar/ al-taqwa/ al-'ali, "For the deceased 'AliThe house of piety, the exalted".





91 W

A MAMLUK STYLE ENAMELLED GLASS MOSQUE LAMP **EUROPE, 20TH CENTURY**

the bulbous body on a short splayed foot with long flaring neck, lug handles around the shoulder, the clear glass decorated in polychrome enamels with a large band of inscription to the shoulder, the neck with further band of inscription interspersed by inscriptionfilled roundels, the interstices with bands containing undulating floral vines and abstract geometric motifs 43 cm. high

£8.000 - 12.000 US\$13,000 - 20,000 €9,700 - 15,000

Inscriptions: around the neck, including a repeat of Qur'an, chapter XXIV (al-nur), a part of verse 35; and around the shoulder, 'izz limawlana a/l-sultan a/al-makhd[u]mi al-nasir/nasir al-din muha[mma] d/al-'al[a]'i; "Glory to our lord, the Sultan, the well-served, the victorious, Nasir al-Din Muhammad al-'Ala'i"

92 W

A MAMLUK STYLE ENAMELLED GLASS MOSQUE LAMP **EUROPE, 20TH CENTURY**

the bulbous body on a tall splayed foot with long flaring neck, lug handles around the shoulder, the green glass decorated in polychrome enamels with a large band of inscription to the shoulder, the neck with further band of inscription interspersed by inscriptionfilled roundels, the interstices with bands containing undulating floral and foliate vines, and abstract geometric motifs, the foot with further inscription-filled roundels 51 cm. high

£8,000 - 12,000 US\$13,000 - 20,000

€9,700 - 15,000

Inscriptions: around the neck, including a repeat of Qur'an, chapter XXIV (al-nur), a part of verse 35; around the shoulder, 'izz li-mawlana a/l-sultan a/al-makhd[u]mi al-nasir/nasir al-din muha[mma]d/ al-'al[a]'i, "Glory to our lord, the Sultan, the well-served, the victorious, Nasir al-Din Muhammad al-'Ala'i ...".



A MAMLUK STYLE ENAMELLED GLASS MOSQUE LAMP EUROPE, 20TH CENTURY
the bulbous body on a short splayed foot with long flaring neck, lug handles around the shoulder, the clear glass decorated in polychrome enamels with an intricate interlace consisting of scrolling vines and tendrils terminating in palmettes and split-palmettes, the neck with a band of inscription interspersed by inscription filled roundels
44 cm. high

£8,000 - 12,000 US\$13,000 - 20,000 €9,700 - 15,000

Inscriptions: around the neck, a repeat of Qur'an, chapter XXIV (al-nur), a part of verse 35.



A PAIR OF MAMLUK STYLE ENAMELLED GLASS MOSQUE LAMPS

EUROPE, 20TH CENTURY

the bulbous bodies on short splayed feet with long flaring necks, lug handles around the shoulders, the amber glass decorated in gilt and polychrome enamels with interlaced foliate tendrils forming large palmettes on a ground of circle motifs, the rims with an undulating floral vines, the tops of the shoulders with a geometric designs each 30 cm. high(2)

£8,000 - 12,000 US\$13,000 - 20,000 €9,700 - 15,000



A PAIR OF MAMLUK STYLE ENAMELLED GLASS MOSQUE **LAMPS**

EUROPE, 20TH CENTURY

the bulbous bodies on short splayed feet with long flaring necks, lug handles around the shoulders, the clear glass decorated in gilt and polychrome enamels with a large bands of inscription to the shoulders and necks, the interstices with bands containing undulating floral vines and roundels containing flowerheads 44 cm. high(2)

£15,000 - 20,000 US\$25,000 - 33,000 €18,000 - 24,000

Inscriptions: around the neck, 'izz li-mawlana al-sultan al-makhd[u] mi al-nasir nasir al-din muha[mma]d/ al-'al[a]'i al-..., "Glory to our lord, the Sultan, the well-served, the victorious, Nasir al-Din Muhammad al-'Ala'i the ..."; around the shoulder, ['izz] li-mawlana a/l-sultan al-ma/lik al-'a/lim al-'adi[l]/al-malik al-nasir 'azza nasrahu ('izz), "Glory to our lord, the Sultan, the King, the Learned, the Just, al-Malik al-Nasir may his victory be glorified"; the word 'izz "glory" is written at the end of the text.





96 W

A MAMLUK STYLE ENAMELLED GLASS MOSQUE LAMP **EUROPE, 20TH CENTURY**

the bulbous body on a short splayed foot with long flaring neck, lug handles around the shoulder, the green glass decorated in polychrome enamels with bands containing floral sprays, the interstices with undulating foliate vines, the neck with roundels containing fleur-de-lys motifs 40 cm. high

£8,000 - 12,000 US\$13,000 - 20,000 €9,700 - 15,000

A MAMLUK STYLE ENAMELLED GLASS MOSQUE LAMP **EUROPE, 20TH CENTURY**

the bulbous body on a tall splayed foot with long flaring neck, lug handles around the shoulder, the green glass decorated in polychrome enamels with a large band of inscription to the shoulder, the neck with further band of inscription interspersed by roundels containing horses, the interstices with bands containing scrolling floral and foliate vines 38 cm. high

£6,000 - 8,000 US\$10,000 - 13,000 €7,300 - 9,700

Inscriptions: around the neck, including a repeat of Qur'an, chapter XXIV (al-nur), a part of verse 35; around the shoulder: al-magarr almarhum/ 'ali/ ... al-dar / al-taqwa/ al-'ali; "[For] the deceased 'Ali The house of piety, the exalted".





98 W

A MAMLUK STYLE ENAMELLED GLASS MOSQUE LAMP **EUROPE, 20TH CENTURY**

the bulbous body on a tall splayed foot with long flaring neck, lug handles around the shoulder, the amber glass decorated in polychrome enamels with a large band of inscription to the shoulder, the neck with further band of inscription, the interstices with bands containing scrolling floral and foliate vines 37 cm. high

£6,000 - 8,000 US\$10,000 - 13,000 €7,300 - 9,700

Inscriptions: around the neck, 'izz li-mawlana al-sultan a/l-mal[ik] alnasir al-'alim al-'[a]/dil al-mujahid al-mura[bit] al-mathaghir, "Glory to our Lord, the Sultan, al-Malik al-Nasir, the learned, the just, the Holy Warrior, the Defender, the Protector [of frontiers]"; around the shoulder, 'izz li-mawlana/ al-sultan /al-malik a/l-nasir al-'a/lim al-'a/ dil al-mujahid, "Glory to our Lord, the Sultan, al-Malik al-Nasir, the learned, the just, the Holy Warrior"; and on the lower part of the body, waqafa 'ala al-ribat al-muba[ra]k al-musharrafa (?) abu'l-k/ al-karim taqabbal allah ... al-waqif / lahu bi'l-khayr wa al-rahma wa alghufran ..., "Endowed to the blessed, honoured ribat Abu'l-Karim may God accept ... the one who endowed, upon him ... goodness, mercy and forgiveness ...".

99 W

A MAMLUK STYLE ENAMELLED GLASS MOSQUE LAMP **EUROPE, 20TH CENTURY**

the bulbous body on a short splayed foot with long flaring neck, lug handles around the shoulder, the blue glass decorated in gilt and polychrome enamels with a large band of inscription to the shoulder, the neck with further band of inscription interspersed by inscriptionfilled roundels, the interstices with bands containing undulating vines and abstract geometric motifs 37 cm. high

£6,000 - 8,000 US\$10,000 - 13,000 €7,300 - 9,700

Inscriptions: around the neck, including repeat of Qur'an, chapter XXIV (al-nur), a part of verse 35; around the shoulder, 'izz li-mawlana / [a]l-sultan a/al-makhd[u]mi al-nasir/nasir al-din muha[mma]d/ al-'al[a]'i; "Glory to our lord, the Sultan, the well-served, the victorious, Nasir al-Din Muhammad al-'Ala'i"



A PAIR OF MAMLUK STYLE ENAMELLED GLASS MOSQUE LAMPS

EUROPE, 20TH CENTURY

the bulbous bodies on short splayed feet with long flaring necks, lug handles around the shoulders, the green glass decorated in polychrome enamels with bands containing floral sprays, the interstices with undulating foliate vines, the necks with roundels containing fleur-de-lys motifs each 43.5 cm. high(2)

£12,000 - 15,000 US\$20,000 - 25,000 €15,000 - 18,000



A PAIR OF MAMLUK STYLE ENAMELLED GLASS MOSQUE LAMPS

EUROPE, 20TH CENTURY

the bulbous bodies on short splayed feet with long flaring necks, lug handles around the shoulders, the clear glass decorated in polychrome enamels with large bands of inscription to the shoulders, the necks with further bands of inscription interspersed by roundels containing horses, the interstices with bands containing scrolling floral and foliate vines each 39 cm. high(2)

£12,000 - 15,000 US\$20,000 - 25,000 €15,000 - 18,000

Inscriptions: around the neck, repeat of Qur'an, chapter XXIV (al-nur), a part of verse 35; around the shoulder, li-magarr almarhu[m]/..../ ... al-dar / al-taqwa/ al-'ali, "For the deceased The house of piety, the exalted".



A PAIR OF MAMLUK STYLE ENAMELLED GLASS MOSQUE LAMPS

EUROPE, 20TH CENTURY

the bulbous bodies on short splayed feet with long flaring necks, lug handles around the shoulders, the clear glass decorated in polychrome enamels with bands containing floral sprays, the interstices with undulating foliate vines, the neck with roundels containing fleur-de-lys motifs each 44 cm. high(2)

£12,000 - 15,000 US\$20,000 - 25,000 €15,000 - 18,000



A PAIR OF MAMLUK STYLE ENAMELLED GLASS MOSQUE **LAMPS**

EUROPE, 20TH CENTURY

the bulbous bodies on short splayed feet with long flaring necks, lug handles around the shoulders, the clear glass decorated in gilt and polychrome enamels with a large bands of inscription to the shoulders and necks, the interstices with bands containing undulating floral vines and roundels containing flowerheads each 42 cm. high(2)

£15,000 - 20,000 US\$25,000 - 33,000 €18,000 - 24,000

Inscriptions: around the neck, 'izz li-mawlana al-sultan al-malik al-'alim al-'adil al-malik al-nasir 'azza [na]srahu, "Glory to our lord, the Sultan, the King, the Learned, the Just, al-Malik al-Nasir may his victory be glorified"; around the shoulder, ['izz] li-mawlana a/l-sultan al-ma/lik al-'a/lim al-'adi[l]/al-malik al-nasir 'azza nasrahu ('izz), "Glory to our lord, the Sultan, the King, the Learned, the Just, al-Malik al-Nasir may his victory be glorified"; the word 'izz "glory" is written at the end of the text.



OTTOMAN WORKS OF ART

Lots 104 - 133





104 **AN IZNIK POTTERY JUG** TURKEY, FIRST HALF OF 17TH CENTURY

of baluster form with wide flaring rim, simple loop handle and short flared foot, decorated underglaze in cobalt-blue, green and raisedred with black outline, with swaying bands of white bulbs with red centres on alternating blue and green grounds, the shoulder with a band of chevrons, the rim with a repeated scrolling design, the handle with ladder design, traces of gilding 25.5 cm. high

£3,000 - 5,000 US\$5,000 - 8,300 €3,600 - 6,100

Provenance

Private UK collection; acquired Sotheby's, 6th February 1968 for £70.

105

AN IZNIK POTTERY DISH TURKEY, CIRCA 1600

of shallow form with wide rim on a short foot, decorated underglaze in cobalt-blue, green and raised-red with black outline with a saz leaf flanked by a prunus branch and a floral spray consisting of a tulip and lily, the rim with a band of alternating hyacinths and other flowers, the reverse with an alternating pattern of scrolls and foliate motifs

24.5 cm. diam.

£3,000 - 4,000 US\$5,000 - 6,700 €3,600 - 4,900



AN IZNIK POTTERY DISH TURKEY, CIRCA 1580

TURKEY, CIRCA 1580 of shallow rounded form with broad everted rim, decorated underglaze in cobalt-blue, green and raised-red with black outline on a white ground with a floral spray comprising a saz leaf, two tulips, a rose and carnations issuing from a leafy tuft, the rim with a band of alternating paired tulips and blue flowerheads, the reverse with a further band of paired tulips and flowerheads, intact 30.7 cm. diam.

£10,000 - 15,000 US\$17,000 - 25,000 €12,000 - 18,000

Provenance

Private UK collection, acquired in London, 1966-68.





108

AN IZNIK POTTERY BORDER TILE TURKEY, CIRCA 1580

of rectangular form, decorated underglaze in cobalt-blue, turquoise, green and raised-red with black outline with a scrolling vine of roses, tulips and other large flowerheads on a blue ground, turquoise border to top and bottom 24.8 x 15 cm.

£4,000 - 6,000 US\$6,700 - 10,000 €4,900 - 7,300

Provenance

Robert Strauss Collection; and thence by descent to the present owner.

Exhibited and published

The Unity of Islamic Art, An exhibition of Islamic Art at the Islamic Art Gallery, The King Faisal Center for Research and Islamic Studies, Riyadh, Saudi Arabia, 1985, pp. 156-7, no. 136a.

AN IZNIK POTTERY TILE TURKEY, 16TH CENTURY

of square form, decorated underglaze in cobalt-blue and turquoise with a central flowered palmette surrounded by flowing tendrils issuing saz leaves, tulips and other flowerheads 25 x 25 cm.

£3,000 - 4,000 US\$5,000 - 6,700 €3,600 - 4,900

Provenance

Robert Strauss Collection; and thence by descent to the present owner.

Exhibited and published

The Unity of Islamic Art, An Exhibition of Islamic Art at the Islamic Art Gallery, The King Faisal Center for Research and Islamic Studies, Riyadh, Saudi Arabia, 1985, pp. 156-7, no. 137a.





110

AN IZNIK POTTERY BORDER TILE TURKEY, LATE 16TH CENTURY

of rectangular form, decorated underglaze in cobalt-blue, green and raised-red with black outline with a frieze of large palmette motifs composed of interlaced foliate tendrils interspersed by similar smaller palmettes surmounted by further palmette motifs, the interstices with tulips

23.5 x 15.2 cm.

£5,000 - 7,000 US\$8,300 - 12,000 €6,100 - 8,500

Provenance

Robert Strauss Collection; and thence by descent to the present owner.

Exhibited and published

The Unity of Islamic Art, An Exhibition of Islamic Art at the Islamic Art Gallery, The King Faisal Center for Research and Islamic Studies, Riyadh, Saudi Arabia, 1985, pp. 156-7, no. 136a.

AN IZNIK POTTERY TILE FRAGMENT TURKEY, LATE 16TH CENTURY

of rectangular form, decorated underglaze in cobalt-blue, green and raised-red with black outline with a lobed cartouche containing a central rossette with issuing floral tendrils, the spandrels with palmette motifs and partial rosettes 24.2 x 11.5 cm.

£2,000 - 3,000 US\$3,300 - 5,000 €2,400 - 3,600

Provenance

Robert Strauss Collection; and thence by descent to the present

AN IZNIK POTTERY GRAPE DISH **TURKEY. CIRCA 1550**

of shallow rounded form on a short foot with everted cusped rim, decorated underglaze in cobalt-blue and turquoise on a white ground with a central roundel formed of two rings containing a leafy vine with spiraling tendrils and three large bunches of grapes, surrounded by a band containing a repeat design of floral sprays, the rim with a rock wave design, the reverse with a band containing a repeat design of floral sprays 35.5 cm. diam.

£25.000 - 35.000 US\$42,000 - 58,000 €30,000 - 43,000

Provenance

Formerly in a private collection, Lyon, France,

This collection was assembled by a doctor living in Lyon from 1945 until he passed away in 1978. The collection was then passed by descent to his family. The Lyon doctor purchased from various dealers in Paris, amassing a large group of Iznik objects, which included pieces belonging to the private collection illustrated in Bernard Rackham, Islamic Pottery and Italian Maiolica, London, 1959.

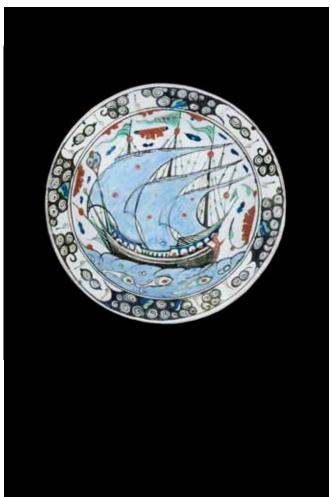
Grape dishes such as this were produced in the 'Potters Style' in around 1540-1550. The palette used was cobalt-blue and turquoise on a white slip, and the designs were a first tentative step towards the exuberant floral naturalism of the second half of the 16th Century. Their directness of theme is matched by a simpler and more spontaneous draughtsmanship.

The bold designs on this dish closely echo those of Chinese porcelain of the same era in a number of aspects. The use of bunches of grapes as a central design was directly copied from Ming and Yuan blue and white porcelain, as was the 'breaking wave' motif border, which became slowly more exaggerated in Iznik pottery towards the end of the 16th Century. The cusped floral motifs to the cavetto and underside also mimic the ruyi cloudbands often seen in Chinese decoration.

For similar dishes, see Hülya Bilgi, Dance Of Fire: Iznik Tiles and Ceramics in the Sadberk Hanim Museum and Ömer M. Koç Collections, 2009, plates 16, 17 and 18, pgs.76-81; and Nurhan Atasoy and Julian Raby, Iznik. The Pottery of Ottoman Turkey, London, 1989, pl. 183-192, pp.122-23.







111A 112

111A

TWO IZNIK CHEVRON MOULDED POTTERY BORDER TILES **TURKEY, CIRCA 1575**

each of fragmentary rectangular form with rounded edge, decorated underglaze with alternate cobalt-blue and raised-red zig-zag bands on a white ground each approx. 12.2 x 8 cm. max.(2)

£4,000 - 6,000 US\$6,700 - 10,000 €4,900 - 7,300

Provenance

Private collection;

Acquired Sotheby's, Arts of the Islamic World, 24th October 2007, lot 281.

AN IZNIK POTTERY 'SHIP DISH' TURKEY, FIRST HALF OF 17TH CENTURY

of shallow rounded form with everted rim on a short foot, decorated underglaze in cobalt blue, green, raised-red and black with a three masted ship on a sea filled with fish, the masts topped with flags, the sky with partial flowers and foliate motifs, the border with rock-wave design, the reverse with a band of circle motifs, drilled foot rim 29.6 cm. diam.

£4,000 - 6,000 US\$6,700 - 10,000 €4,900 - 7,300

An Iznik dish with a similar European ship with three large triangular sails (lateen-rigged) can be seen in the Benaki Museum, Athens (Nurhan Atasoy and Julian Raby, Iznik. The Pottery of Ottoman Turkey, London, 1989, pp. 280-82, no. 646).





113

A KUTAHYA UNDERGLAZE-PAINTED POTTERY JUG **TURKEY, 18TH CENTURY**

of bulbous form on a flared foot with tall slightly flaring neck and simple handle, the body moulded with two bands of raised palette motifs, one band with a border of further raised circles, decorated in cobalt-blue, turquoise and red with black outline with a scale design on the lower band of palmettes and other foliate designs, the neck with a repeat design of stylised palmettes and flowerheads 16.5 cm. high.

£4,000 - 6,000 US\$6,700 - 10,000 €4,900 - 7,300

114

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



AN OTTOMAN VOIDED VELVET PANEL **TURKEY, BURSA, 16TH CENTURY**

rectangular, gold thread and crimson pile, composed of two conjoined loom widths, depicting a large scale curvilinear lattice formed by a double stem clasped by coronets, enclosing two types of thistle, one made up of a tulip and carnation, with saz leaves at the base of each plant, mounted on a linen backing 170 x 129 cm.

£15,000 - 20,000 US\$25,000 - 33,000 €18,000 - 24,000

This textile is clearly derived from the patterns of Italian silks and velvets of the 15th and 16th Centuries, but differs in a number of respects: the Ottoman designer has simplified the Italian model, eliminating details and reducing the three-dimensional effects of the original to flat silhouettes. The bolder result is characteristic of the best Ottoman large-scale pattern weaving of the 16th Century.

For another panel of identical design formerly in the Baron Edmond de Rothschild collection, see Donald King, *Imperial Ottoman* Textiles, London, 1980, p. 14, no.1, and later sold at Sotheby's (Sotheby's, Arts of the Islamic World, 12th October 2004, lot 39). Two further panels were illustrated by Migeon (Gaston Migeon and Jules Guiffrey, La Collection Kelekian: Etoffes et Tapis d'Orient et de Venise, Paris,n.d., pl. 83) and Errera (Isabelle Errera, Catalogue d'etoffes anciennes et modernes, Brussels, 1927, no. 222), although both erroneously attribute the panels to Italy. Otto von Falke first recognised their Ottoman Origin, noting that one of the large thistle-heads is actually a characteristically Ottoman tulip and carnation (Otto von Falke, *Kunstgeschichte der Seidenweberei*, 1913, Vol. II, p.





116

AN OTTOMAN EMBROIDERED APPLIQUÉ WOOL **PRAYER PANEL BANYA LUKA, TURKEY CIRCA 1800**

rectangular, the beige wool ground decorated with applied polychrome wool and metal thread decoration depicting a central panel containing a large floral spray issuing from a vase beneath a mihrab formed by further floral sprays in vegetal interlace, the border with a repeat design on paired floral sprays interspersed by teardrop medallions containing stars and crescents 184 x 127 cm.

£3,000 - 5,000 US\$5,000 - 8,300 €3,600 - 6,100

117

AN OTTOMAN EMBROIDERED VELVET NAMAZLIK PRAYER CLOTH **TURKEY, LATE 19TH 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 205 x 108 cm.

£2,000 - 3,000 US\$3,300 - 5,000 €2,400 - 3,600

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 south eastern 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. Because 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, Washington, 2000, ch. 27, nos. 22, 42 and 56).





118

A GREEK ISLANDS SILK EMBROIDERED LINEN TENT PANEL DODECANESE, LATE 17TH/ EARLY 18TH CENTURY

comprising three plain vertical linen panels, the central panel with vertical split for the opening, finely embroidered in coloured silks with borders of alternating floral sprays with small animals, chevron design above with double-headed eagles, flowers, birds and animals, the side panels with bolder floral designs embroidered in red and green silks, backed, edges reinforced 193 x 165 cm.(2)

£3.000 - 5.000 US\$5,000 - 8,300 €3,600 - 6,100

Provenance

Christie's, Indian and Islamic Works of Art and Textiles, 11th April 2008, lot 568, where designated as "Property of a Descendant of Julius Drewe, Castle Drogo"; Julian Drewe, founder of Home and Colonial Stores, acquired this and the following lot on his honeymoon on the Grand Tour in 1890.

119

A PAIR OF GREEK ISLANDS SILK EMBROIDERED LINEN **PANELS**

DODECANESE, LATE 17TH/ EARLY 18TH CENTURY

each tapering towards the top, embroidered in red and green silks with alternating columns of stylised angular floral sprays with thin bands of foliate motif in between, within a border of similar smaller floral sprays

each panel 275 cm. long

£5,000 - 7,000 US\$8.300 - 12.000 €6,100 - 8,500

Provenance

Christie's, Indian and Islamic Works of Art and Textiles, 11th April 2008, lot 567; where designated as "Property of a Descendant of Julius Drewe, Castle Drogo"; Julian Drewe, founder of Home and Colonial Stores, acquired this and the previous lot on his honeymoon on the Grand Tour in 1890.

A GREEK ISLANDS SILK EMBROIDERED LINEN **BORDER FROM A COVERLET** CRETE, LATE 17TH-18TH CENTURY

the natural linen ground worked in polychrome silk satin and running stitch, with an overall design of the cycle of life with musicians, dancers, huntsmen, mythological animals, stages, and mermen with sprays of tulips, carnations and roses 191 x 38cm.

£12,000 - 15,000 US\$20,000 - 25,000 €15,000 - 18,000

Provenance

Private collection, Paris.

Published

Turquie au nom de la Tulipe, Exhibition Catalogue, Centre Culturel de Boulogne-Billancour, 1993, no. 98.

Cretan embroidery is distinguishable from other Greek Island embroideries by its large variety of colours and the use of a wide array of different stitches within the same textile. Whereas works from nearly all other Greek Islands employ only one or two types of stitching in one piece, Cretans executed their embroideries, such as the lot offered here, with a mixture of feather, herringbone, satin, knot, chain, stem and other stitches. Colours preferred by the people of Crete are red, green, blue, numerous shades of vellow, brown, black and white. Based on their colour palette, Cretan embroideries can be divided into two categories: polychrome and monochrome. Embroideries in the monochrome style can be characterized by the use of a single colour, which is most often red or dark blue, whereas those belonging to the polychrome category, such as this lot, employ a large variety of colour. The density of the design and the complex arrangement of interconnecting individual 'scenes' are also hallmarks of this latter group and are well exemplified in this work. The large format of this embroidery further lends itself to a highly intricate composition, which can be only partially achieved when attempted in smaller textiles, such as towels or articles of clothing. Some of the individual motifs incorporated into the composition, such as the double-headed eagle and other fantastical birds, derive from Italian Renaissance prototypes and their use in embroidery dates back to the period before Crete was conquered by the Ottoman Empire in 1669, when Venice ruled the island. This work is unquestionably a tour de force of Cretan embroidery and its fine execution, extremely large array of design elements and excellent condition make it a highly attractive and rare piece of textile art.

Comparable examples of similar quality and design were sold at Sotheby's New York, 1 October 1998, lot 93 and Sotheby's, Textiles, Rugs and Carpets from the Collections of Bergi Andonian and Joseph Fell, 19 May 2001, Lot 127, from which this may be the border; a detail from a related example with the Textile Gallery was illustrated in Hali, issue 98, p. 147, fig. 16; and Sumru Krody, Embroidery of the Greek Islands and Epirus Region: Harpies, Mermaids and Tulips, Washington D.C., The Textile Museum, 2006, pp. 28-29, fig. 1.7.









121 W

AN OTTOMAN MARBLE TOMBSTONE FINIAL TURKEY OR NORTH AFRICA, 18TH CENTURY

in the form of a turban, carved with various diagonal folds, mounted $39.5\ cm.\ high$

£2,000 - 3,000 US\$3,300 - 5,000 €2,400 - 3,600

122

TWO OTTOMAN BRONZE ZOOMORPHIC WATER SPOUTS TURKEY, 17TH/ 18TH CENTURY

each in the form of stylised fish with flaring mouths and curled tails, the edges of the mouths carved with jagged-teeth, one with dorsal fin in the form of a palmette the largest 27 cm. high(2)

£2,000 - 3,000 US\$3,300 - 5,000 €2,400 - 3,600

123

A PARCEL-GILT AND NIELLO SILVER PLATE CAUCASUS, 18TH CENTURY

of shallow rounded form with a wide rim, engraved and decorated in gilt and niello with a central cartouche containing Cyrillic inscription with the letters "ING", the rim with four cartouches, three containing floral sprays, the fourth with a European style crest consisting of a shield bearing a rampant lion wearing a crown and holding a sword surmounted by a crown with three feathers flanked by two large foliate motifs, all on a ground of scrolling foliate vines 21.3 cm. diam.; 182 g.

£2,000 - 3,000 US\$3,300 - 5,000 €2,400 - 3,600





AN OTTOMAN GILT-COPPER (TOMBAK) EWER AND BASIN TURKEY, DATED AH 1183/ 1769-70 AD

the ewer of compressed globular form on a short rounded foot with long flaring neck, curved spout and elaborate handle terminating in scrolls at either end, the hinged domed lid with knop finial, the body and lid decorated with a moulded bands of swirling panels, the shoulder with engraved tughra incorporating further inscription and date; the basin of squat form with wide flaring rim and removable circular lid with openwork lattice design and raised central boss, the body and rim decorated with moulded bands of swirling panels the ewer 33 cm. high; the basin 35 cm. diam.(3)

£4,000 - 6,000 US\$6,700 - 10,000 €4,900 - 7,300

Provenance

From the estate of Ambassador George C. McGhee (1912-2005), US Assistant Secretary for State for the Near East, South Asia and Africa 1949; US Ambassador to Turkey 1951-53 and to Germany 1963-68. His interests were wide-ranging and he collected primarily during the 1940s-70s.

Proceeds from the sale of this lot will be used to support the programs and operations of the McGhee Foundation, Middleburg,

Inscriptions: in tughra form, sa'adetlu camasira suycu usta hazretleri 1183, "His excellence the felicitous head washerman of the [royal] laundry AH 1183/ AD 1769-70".

125

AN OTTOMAN SILVER-GILT EWER AND BASIN SIGNED NISAN **KARANBOGOSYAN** MISIR, TURKEY, 19TH CENTURY

the ewer of elegant piriform shape decorated to body with wave pattern, a swan-necked spout terminating in a narrow trumpet mouth, the scroll handle chased with leaves and joined to the domed cover by a hinged foliate thumbpiece, maker's mark to lid and body, the basin with wide flaring walls, wave pattern decoration, detachable filter with pierced foliate design of palmettes ewer 33cm high; basin 39cm diam; 49cm. high overall, total weight 2926g.(2)

£4,000 - 6,000 US\$6,700 - 10,000 €4,900 - 7,300

Another ewer and basin and a plate by the same maker is listed in Kurkman, Ottoman Silver Marks, Istanbul, 1996, p. 95. Both are in private collections.





126

AN OTTOMAN SILVER SCRIBE'S PENCASE (DIVIT) EGYPT, 19TH CENTURY

of oblong form with hinged lid and bombe shaped inkpot, the ends of the case and the edges of the inkpot engraved with floral and foliate decoration, *tughra* stamps to the inkpot and further stamp to body

26.5 cm.; 289 g.

£1,500 - 2,000 US\$2,500 - 3,300 €1,800 - 2,400

127*

AN OTTOMAN SILVER-GILT SCRIBE'S PEN-CASE, (DIVIT) AND MIRROR TURKEY. 19TH CENTURY

TURKEY, 19TH CENTURY
the pencase of oblong form with hinged lid and bombe shaped inkpot, decorated to each end and to the edges of the inkpot with floral vines, embossed to the inkpot with tughra and to the body with partial tughra, maker's mark and silver test mark; the mirror decorated in openwork with a central roundel containing a rose, surrounded by floral and foliate interlace, the border with a floral vine, backed with red velvet, the reverse with an openwork floral vine to border of mirror the pencase 26.5 cm. length, 398 g.; the mirror 25.4 cm. diam.(2)

£2,000 - 3,000 US\$3,300 - 5,000 €2,400 - 3,600

Provenance

From the estate of Ambassador George C. McGhee (1912-2005), US Assistant Secretary for State for the Near East, South Asia and Africa 1949; US Ambassador to Turkey 1951-53 and to Germany 1963-68. His interests were wide-ranging and he collected primarily during the 1940s-70s.

Proceeds from the sale of this lot will be used to support the programs and operations of the McGhee Foundation, Middleburg, VA.

Inscriptions: the pen-case with *tughra* of Mahmud II (ibn-i Abdulhamid) (r. 1808-39) and maker's mark as *mustafa shahri*, "Mustafa Sehri".

Mustafa Sehri is recorded as a silversmith whose mark appears along with the *tughra* of Mahmud II in Garo Kurkman, *Ottoman Silver Marks*, Istanbul, 1996, p. 108.



A LARGE OTTOMAN SILVER TRAY TURKEY, LATE 19TH CENTURY

of oval form, the curved openwork border diestamped with scroll-edged floral sprays and acanthus leaves, separate handles formed as entwined fronds and cornucopia, stamped with two partial tughras and sah marks 70 x 46 cm.; 3,803 grams.

£2,000 - 3,000 US\$3,300 - 5,000 €2,400 - 3,600

A LARGE OTTOMAN SILVER-GILT SCRIBE'S PENCASE (DIVIT) EGYPT, PERIOD OF ABDULMECID I (IBN-I MAHMUD) (R. 1839-61) of oblong form with hinged lid and bombe shaped inkpot, the ends of the case and the edges of

the inkpot engraved with gilded floral and foliate decoration, tughra stamps to the inkpot and body, the body with lion stamp 29.7 cm. long; 531 grams.

£2,000 - 3,000 US\$3,300 - 5,000 €2,400 - 3,600



129





130

A GROUP OF OTTOMAN GILT DECORATED BEYKOZ GLASS **VESSELS**

TURKEY, 19TH CENTURY

comprising a large handled jug with lid, three lidded vessels, two ewers, a vase, six small vases, three scent bottles and five curved glass elements with brass rings at each end, all decorated in gilt with floral and foliate designs the largest 40 cm. high(25)

£3,000 - 4,000 US\$5,000 - 6,700 €3,600 - 4,900

Provenance

From the estate of Ambassador George C. McGhee (1912-2005), US Assistant Secretary for State for the Near East, South Asia and Africa 1949; US Ambassador to Turkey 1951-53 and to Germany 1963-68. His interests were wide-ranging and he collected primarily during the 1940s-70s. Acquired from Segal's Antiques, Washington, DC in January 1980.

Proceeds from the sale of this lot will be used to support the programs and operations of the McGhee Foundation, Middleburg, VA.

AN OTTOMAN PAINTED TOLE TRAY DEPICTING A VIEW OF CONSTANTINOPLE **TURKEY, 19TH CENTURY**

of oval form with wide everted sides and applied handles to either side, decorated in polychrome with a scene looking south from Galata accross the Golden Horn to the Topkapi and Sultanahmet, the border with flowers 67 x 51 cm.

£2,000 - 3,000 US\$3,300 - 5,000 €2,400 - 3,600





FOLLOWER OF AMADEO, COUNT PREZIOSI (MALTA, 1816-82) NINE PORTRAITS OF OTTOMAN FIGURES, INCLUDING A LADY SEATED IN AN INTERIOR, A VEILED WOMAN, **DERVISHES, A MULLAH AND BOATMEN**

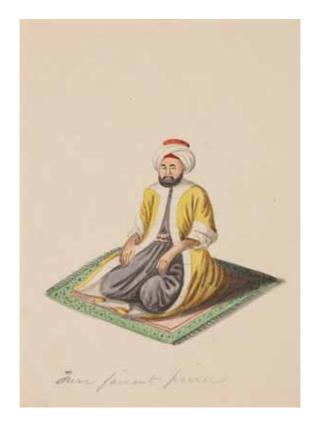
pencil and watercolour, heightened with bodycolour, on paper laid on board, in mounts, identifying inscriptions in French on backboards, labels of A. Morin, Paris 260 x 175 mm.(9)

£4,000 - 6,000 US\$6,700 - 10,000 €4,900 - 7,300

FIFTY-THREE PORTRAITS OF OTTOMAN COSTUMES **EUROPEAN SCHOOL, 19TH CENTURY**

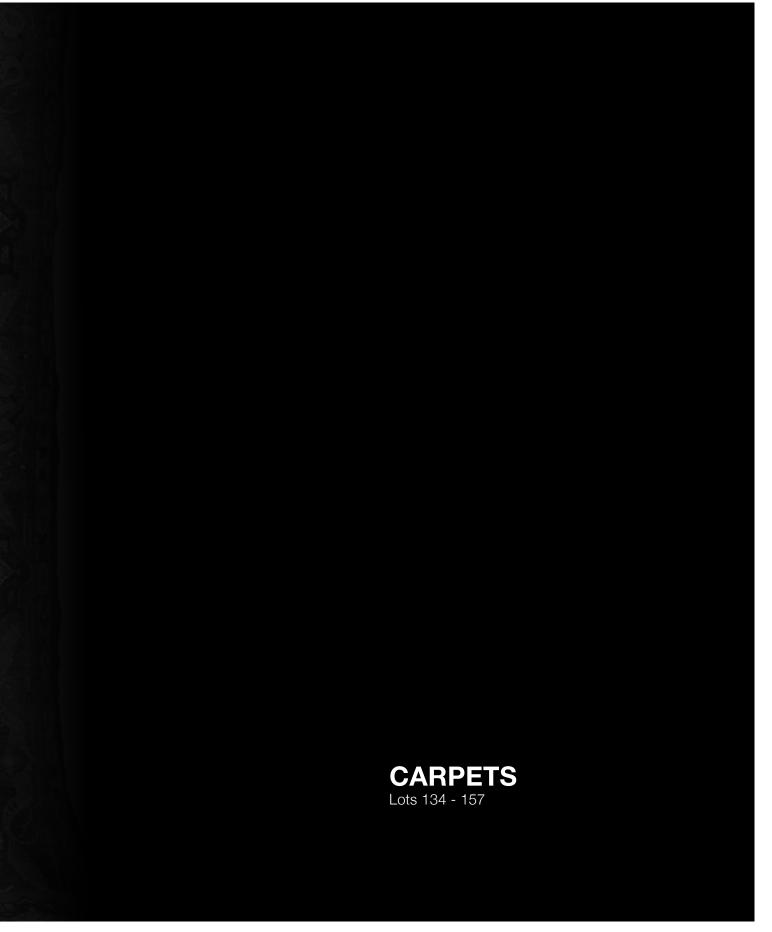
from three series: the first group consisting of 37 paintings, first half of the 19th Century, depicting janissaries, dervishes, palace officials, Jewish merchants and other figures, watercolours on paper laid down on card, identifying inscriptions in pencil in English and French, in mounts, each approximately 175 x 110 mm.; a second group of 14 similar portraits, watercolours on paper, English identifying inscriptions in pencil, unframed, approximately 190 x 120 mm.; and two portraits, depicting a Foreign Minister and an Armenian woman, watercolours on paper, black margin rules, inscriptions in French; and 12 further prints of Ottoman costumes from an English series, London 1802, after original drawings by Octavien Delvimart, in mounts, 335 x 220 mm. 235 x 170 mm.(53)

£5,000 - 7,000 US\$8,300 - 12,000 €6,100 - 8,500



133







134 W **AN AGRA CARPET** North India, circa 1890 445 x 353 cm; minor losses at each end

£20,000 - 30,000 US\$33,000 - 50,000 €24,000 - 36,000



135 W A BAKSHAISH CARPET, North West Persia, circa 1880 450 x 350 cm.

£10,000 - 15,000 US\$17,000 - 25,000 €12,000 - 18,000





136 W

A FERAGHAN SILK RUG,

West Persia, circa 1880 202 x 133 cm.; minor restoration in central medallion, one end partially rewoven

£6,000 - 10,000 US\$12,000 - 17,000 €8,500 - 12,000

137 W

A KIRMAN PRAYER RUG, South East Persia, circa 1890 177 x 115 cm.; good condition

£2,000 - 3,000 US\$3,300 - 5,000 €2,400 - 3,600



138 W A BESSARABIAN KILIM, East Europe, circa 1910

290 x 196 cm.

£5,000 - 7,000 US\$8,300 - 12,000 €6,100 - 8,500

139 W A SENNEH KILIM,

West Persia, circa 1890 193 x 138 cm.







140 W AN UZBEK KILIM, Central Asia, circa 1880 330 x 138 cm.

£3,000 - 5,000 US\$5,000 - 8,300 €3,600 - 6,100 141 W AN UZBEK KILIM, Central Asia, circa 1880 330 x 172 cm.





142 W AN UZBEK KILIM, Central Asia, circa 1880 380 x 143 cm.

£3,000 - 5,000 US\$5,000 - 8,300 €3,600 - 6,100

143 W AN UZBEK KILIM, Central Asia, circa 1880 371 x 136 cm.



144 W AN AGRA CARPET,

North India 464 x 362 cm.; some minor wear

£8,000 - 10,000 US\$13,000 - 17,000 €9,700 - 12,000

Provenance

Acquired from The Vigo Art Galleries, London, 16th November 1951 for £485.





145 W A TEHRAN RUG, Central Persia, circa 1900 226 x 140 cm.; minor wear

£3,000 - 5,000 US\$5,000 - 8,300 €3,600 - 6,100

146 W A SENNEH RUG, West Persia, circa 1890 200 x 130 cm.

£4,000 - 6,000 US\$6,700 - 10,000 €4,900 - 7,300

147 W A LADIK PRAYER RUG, West Anatolia, circa 1800 150 x 127 cm.







148 W

A TEHRAN CARPET, Central Persia, circa 1900 344 x 240 cm.; good condition throughout

£6,000 - 8,000 US\$10,000 - 13,000 €7,300 - 9,700

149 W

A BERGAMA RUG,

West Anatolia, circa 1850 237 x 164 cm.; retaining original kilim ends

£5,000 - 7,000 US\$8,300 - 12,000 €6,100 - 8,500



150^{*} W AN AGRA CARPET, North India, circa 1880 738 x 334 cm.

£8,000 - 12,000 US\$13,000 - 20,000 €9,700 - 15,000

Acquired Sotheby's, *Islamic Works of Art, Carpets and Textiles*, 13th April 1988, lot 83.

The design of the present lot is based on 'The Emperor's Carpet', mid-16th Century carpet, probably from Herat, now in the Metropolitan Museum of Art, New York. The similarities of the two carpets lie not only in the aesthetic, but also proportionally as the two pieces are of an almost identical size.





151 W **A VERNEH HORSE COVER** 176 x 148 cm.

£5,000 - 7,000 US\$8,300 - 12,000 €6,100 - 8,500 152 W **A BAKSHAISH CARPET,** North West Persia, circa 1880 320 x 220 cm.

£6,000 - 7,000 US\$10,000 - 12,000 €7,300 - 8,500

153 W A LARGE USHAK CARPET, West Anatolia, circa 1890 946 x 444 cm.

£15,000 - 20,000 US\$25,000 - 33,000 €18,000 - 24,000







154 W

A SULTANABAD CARPET,

West Persia, circa 1890 709 x 465 cm.; some minor restoration, mostly in very good condition

£10,000 - 15,000 US\$17,000 - 25,000 €12,000 - 18,000

Provenance

Acquired Christies, *Fine Oriental Rugs and Carpets*, 25th April 2002, lot 139 (£21,500).

155 W

A KIRMAN CARPET,

South East Persia, circa 1890 608 x 407 cm.

£7,000 - 10,000 US\$12,000 - 17,000 €8,500 - 12,000



156 W A TABRIZ CARPET,

North West Persia, circa 1890 647 x 426 cm.; minor wear in main field

£15,000 - 20,000 US\$25,000 - 33,000 €18,000 - 24,000

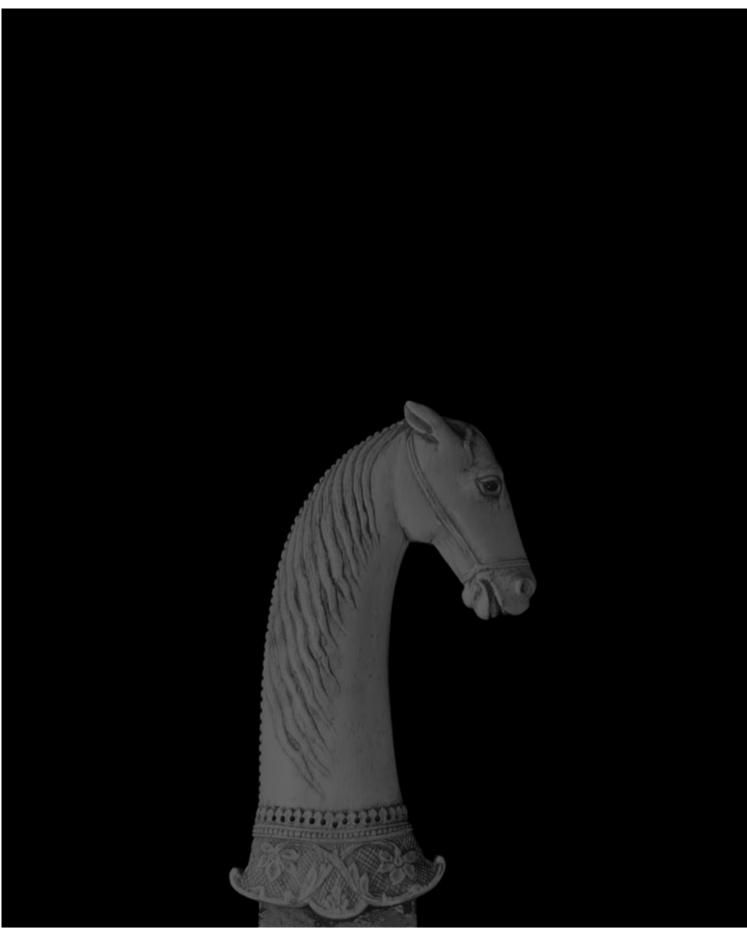
157 W

A PART SILK ISFAHAN CARPET,

Central Persia, circa 1920 375 x 270 cm.; good condition throughout

£10,000 - 15,000 US\$17,000 - 25,000 €12,000 - 18,000





ARMS AND ARMOUR

Lots 158 - 186

A RARE GOLDEN HORDE ENGRAVED IRON HELMET **CENTRAL ASIA, 13TH - 15TH CENTURY**

of domed form terminating in a long element with knop finial, with short peak to front and drilled holes around the base, engraved to the body with a repeat design of teardrop cartouches containing stylised scrolling foliate motifs forming trefoils, the top with a band containing a scrolling vine 31 cm. high

£10,000 - 15,000 US\$17,000 - 25,000 €12,000 - 18,000

Published

Robert Hales, Islamic and Oriental Arms and Armour, London, 2013, p. 324, no. 782.

Mongol helmets had a significant influence on the form of early Ottoman helmets. The small peak, visible on the present lot, would eventually disappear to form the conical helmets characteristic of the Ottoman Period. The engraved motifs can also be seen as influential on later Ottoman design.



AN INSCRIBED STEEL HELMET PROBABLY SAFAVID PERSIA, DATED AH 1142/ AD 1729

of domed form surmounted by multifaceted finial base, with applied radial steel bands running to the rim engraved with diagonal lines and terminating in *mihrabs*, the front of the dome with lobed inscriptionfilled cartouche, the rim engraved with a series of inscription-filled cartouches, with riveted-link chain mail 20.5 cm. diam.

£8,000 - 12,000 US\$13,000 - 20,000 €9,700 - 15,000

Inscriptions: around the rim, Qur'an, chapters XII (Yusif), part of verse 64; LXI (al-fath), part of verse 13, followed by a prayer; in the cartouche on the dome, finely incised, but mostly worn, Qur'an, chapter II (al-baqara), verses 255 and 257, followed by invocations to God as Ya hafiz ya hafiz ya rahman ya Rahim, "O The Preserver! O The Guardian! O The Compassionate! O The Merciful!", ending with, safar al-muzaffar AH 1142, "August-September AD 1729".







A FINE MUGHAL GEM-SET IVORY HILTED HORSE HEAD DAGGER (KHANJAR) NORTHERN INDIA, 17TH CENTURY, THE BLADE DATED AH 1206/ AD 1791-92

the pommel carved in the form of a horse head with flowing mane to one side of handle, the eyes inlaid with rubies in gold mounts, the top of the head with turquoise inset, the quillons with two interlocking flowers on a ground of cross-hatched design surmounted by acanthus frieze, the curved tapering double-edged steel blade embossed to one side with two cartouches containing inscription in nasta'liq and nagari, the forte with cartouche of mihrab form overlaid with gold 39 cm. long

£15,000 - 20,000 US\$25,000 - 33,000 €18,000 - 24,000

Inscriptions: on the blade in the square cartouche, "Surapur AH 1206 (AD 1792)"; and in the teardrop cartouche, Shri Gopal.

Stuart Cary Welch noted that of the many figures in the Padshahnama, the small number of daggers were reserved for the use of princes such as Dara Shikoh and Shah Shuja (Stuart Cary Welch, India: Art and Culture 1300-1900, New York, 1985, pp. 257-58). While the number of daggers with animal hilts increased during the late 17th and early 18th Centuries, these continued to function as indicators of the highest rank and position at the court.

For a dagger with a similar hilt see Robert Hales, Islamic and Oriental Arms and Armour, London, 2013, p. 39.

This lot contains or is made of ivory and in February 2014 the United States Government announced the intention to ban the import of any ivory into the USA.



(detail)







161A

A MUGHAL IVORY HILTED HORSE HEAD DAGGER (KHANJAR) NORTHERN INDIA, 18TH CENTURY

the double-edged tapering steel blade of slightly curved form with central ridge, the raised forte with cusped edges terminating in a bud finial, the carved ivory hilt with pommel in the form of a horse head with bridle and beaded detail around the neck, the grip with elongated panels terminating in mihrabs at either end, the lower hilt in the form of an acanthus spray, the leaves curling at the edges to form the guillons; the wood hilt clad in red velvet with steel mount to tip 44 cm. long(2)

£8,000 - 12,000 US\$13,000 - 20,000 €9,700 - 15,000

Sale room notice

This lot contains or is made of ivory and in February 2014 the United States Government announced the intention to ban the import of any ivory into the USA.

161А Y Ф

A SINGHALESE CARVED IVORY LION HEAD HILT

CEYLON, 17TH CENTURY
the grip of multi-faceted form with four pairs of vertically carved lines down the spine and seven pairs of horizontally carved lines across the front, the pommel in the form of a lion head with jaws open and tongue extended, the stylised mane carved in two tiers, the top of the head inset with wood 14 cm. long.

£4,000 - 6,000 US\$6,700 - 10,000 €4,900 - 7,300

For a similar ivory hilt on a 17th Century kastane see Robert Hales, Islamic and Oriental Arms and Armour, 2013, p. 181, no. 430.

Sale room notice

This lot contains or is made of ivory and in February 2014 the United States Government announced the intention to ban the import of any ivory into the USA.



A MUGHAL IVORY-HILTED RAM HEAD DAGGER NORTHERN INDIA, 17TH CENTURY the tapering double-edged steel blade of slightly curved form, the

ivory hilt carved in the form of a ram head with erect ears, curved horns and beard, the eyes set with rubies in gold mounts, the quillons in the form of leaves surmounted by a flowerhead, the wood scabbard clad in leather, mounted with steel finial 35.3 cm. long(2)

£12,000 - 15,000 US\$20,000 - 25,000 €15,000 - 18,000

Sale room notice

This lot contains or is made of ivory and in February 2014 the United States Government announced the intention to ban the import of any ivory into the USA.





163 Y Φ

AN IVORY-HILTED STEEL DAGGER (KHANJARLI) SOUTH INDIA, EARLY 18TH CENTURY

the curved double-edged steel blade with three conjoining ridges, the central ridge issuing from a palmette at the forte, pierced brackets at both sides the ivory hilt with lunette pommel and curved steel hand-guard, the four rivets with collars in the form of flowerheads, the wood scabbard clad in snakeskin with a spherical white metal finial surmounted by filigree domed element 32 cm. long.(2)

£3,000 - 4,000 US\$5,000 - 6,700 €3,600 - 4,900

Sale room notice

This lot contains or is made of ivory and in February 2014 the United States Government announced the intention to ban the import of any ivory into the USA.

164 Y ^Ф

A MUGHAL IVORY-HILTED KOFTGARI STEEL DAGGER (PESHKABZ)

NORTHERN INDIA, 18TH CENTURY

the single-edged watered steel blade slightly curved and tapering with flattened spine terminating in a palmette medallion, the steel centre of the hilt decorated in gold *koftgari* with an undulating floral vine with palmettes, the velvet-clad wood hilt with openwork silvergilt finial in the form of a parrot, the neck engraved and decorated in openwork with floral interlace with perching birds 37 cm. long(2)

£3,000 - 4,000 US\$5,000 - 6,700 €3,600 - 4,900

Sale room notice

This lot contains or is made of ivory and in February 2014 the United States Government announced the intention to ban the import of any ivory into the USA.





A MUGHAL WATERED-STEEL DAGGER (PESHKABZ) **NORTHERN INDIA, 18TH CENTURY**

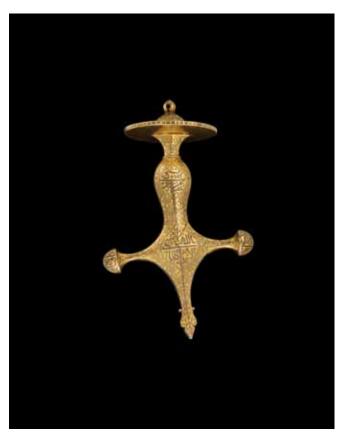
the fine watered-steel 'T' section blade with single edge and flattened spine, the steel hilt decorated with a central quatrefoil motif and two half quatrefoils all conjoined by a central ridge, the two edges of the grip with engraved and gilded undulating foliate vines, the upper vine terminating in a palmette at the spine of the blade, the wood scabbard clad in blue velvet with gilt copper fitting to each end 44 cm. long.(2)

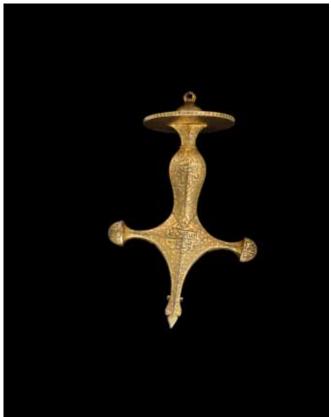
£4,000 - 6,000 US\$6,700 - 10,000 €4,900 - 7,300

A TURQUOISE SET STEEL DAGGER (PESHKABZ) **NORTHERN INDIA, 18TH CENTURY**

the fine watered-steel 'T' section blade with single edge and flattened spine, the steel hilt engraved and decorated in gold koftgari with a repeat design of interlocking quatrefoil cartouches containing flowerheads, each petal set with turquoise, the spine of the hilt with a series of tear-drop motifs set with turquoise, the wood scabbard clad in green velvet and mounted at either end with turquoise-set koftgari steel fittings with the same design as the hilt 41 cm. long.(2)

£5,000 - 7,000 US\$8,300 - 12,000 €6,100 - 8,500







167

A FINE MUGHAL GOLD OVERLAID STEEL *TULWAR* HILT WITH MAKER'S NAME INDIA, DATED AH 1126/ AD 1714-15

of typical form, decorated with inscription-filled cartouches on a dense floral ground, the sides of the pommel disk with a cross hatch motif

18 cm. long

£8,000 - 12,000 US\$13,000 - 20,000 €9,700 - 15,000

Inscriptions: in cartouches of the main part, Qur'an, chapters LXI (al-saff), part of verse 13; CX (al-nasr), verse 1; LXV (al-talaq), part of verse 3; and a prayer invoking God to help [the owner] against all enemies; on the two pommels of the arms, a repeat of ya fattah,'O the Opener [of all gates]!'; under the quillons, a suggested reading:'amal sadiq mohammad 1126/..... yar Mohammad, 'Work of the sincere friend of Muhammad, Yar Muhammad' and the date AH 1126 (AD 1714-15); on the circular end, outer side, the Call to God to bless 'The Fourteen Innocents'; on the central pommel, The names of God and 'The Five Holy Ones', Muhammad, 'Ali, Fatima, Hasan and Husayn'; and on the circular end, inner side, the nada 'ali quatrain.

A FINE KUTCH GILT-COPPER SWORD WESTERN INDIA, EARLY 19TH CENTURY

the hilt and scabbard repoussé, chased and stippled, the hilt with lion's head pommel and zoomorphic quillons, set with coloured glass in floral designs; the scabbard with hunting scenes, with two suspension loops with highrelief stylised lion heads, and one further band with diagonal dash motifs; the blue steel blade with gold koftgari floral decoration 93 cm. length (2)

£6,000 - 8,000 US\$10,000 - 13,000 €7,300 - 9,700

It is unusual to find figural decoration on scabbards from the Kutch, whose decoration is usually floral, as seen on an elephant axe published in Islamic Arms and Armour from private Danish Collections, Copenhagen, 1982, pp. 216-17, no. 186. Comparison can be drawn with a pair of swords in the Clive Collection, Powis Castle (Mildred Archer, Christopher Rowley and Robert Skelton, eds., Treasures from India. The Clive Collection at Powis Castle, National Trust, 1987, pp. 52-3, no. 48); for a similar sword belonging to Lieutenant-General Sir Thomas Bowser (1749-1833) sold in these rooms, see Bonhams Islamic and Indian Art, 7 October 2010, lot 371; a sword sold at Sotheby's (Arts of the Islamic World, 3rd October 2012, lot 226); and a sword in the National Museum, Delhi (Jaiwant Paul, Arms and Armour: Traditional Weapons of India, Delhi, 2005, pp. 135-36).



(detail)







170

169

A GILT-STEEL ELEPHANT AXE (BHUJ) **KUTCH, GUJARAT, 19TH CENTURY**

the single-edged blade with flattened spine and curved end, decorated in gold and silver inlay with scrolling floral and foliate interlace, the spine with a repeat design of quatrefoil motifs, the long tubular handle decorated in relief with a repeat design of floral sprays, the forte cast as an elephant head, the acanthus pommel unscrewing to reveal a concealed blade 67.5 cm. long

£2,000 - 3,000 US\$3,300 - 5,000 €2,400 - 3,600

For a similar axe, see Robert Hales, Islamic and Oriental Arms and Armour, 2013, p. 300, no. 720b.

170

A GOLD KOFTGARI GAUNTLET SWORD (PATA) **INDIA, 19TH CENTURY**

with double-edged watered steel blade, the steel gauntlet chased and inlaid with gold depicting an elephant's head with floral borders, with purple velvet scabbard, the gauntlet with etiquette inscribed Konig Wilhelm II 121.5 cm. long(2)

£3,000 - 4,000 US\$5,000 - 6,700 €3,600 - 4,900





A MUGHAL HORN-HILTED DAGGER (KARD) NORTHERN INDIA, 17TH/ 18TH CENTURY

with tapering watered steel blade with trefoil motif on the top of the spine, the grips plain horn, the steel edges of the hilt decorated in gold inlay with floral stems 30.3 cm. long

£2,000 - 3,000 US\$3,300 - 5,000 €2,400 - 3,600

172

AN UNUSUAL REPOUSSÉ SILVER-GILT HILTED DAGGER (JAMBIYA)

TURKEY AND PERSIA, LATE 18TH CENTURY

the Persian double-edged tapering watered steel blade with central ridge issuing from a palmette at the forte, the forte carved with animals including a lion attacking a deer to both sides, the silvergilt hilt with waisted grip and decorated in repoussé with interlaced foliate motifs, the base near the forte in openwork with a frieze of interlocking palmettes 33 cm. long.

£2,000 - 3,000 US\$3,300 - 5,000 €2,400 - 3,600





173

A SAFAVID GOLD OVERLAID SILVER-HILTED DAGGER (KARD) PERSIA, 17TH/ 18TH CENTURY

with tapering watered steel blade, the grips with inscription-filled pole medallions with foliate sprays between, the spine overlaid with repoussé gold sheet with crescentic motifs 18 cm. long.

£2,000 - 3,000 US\$3,300 - 5,000 €2,400 - 3,600

Inscriptions: on the handle, the *nada 'ali'* quatrain; on the end, Qur'an, chapter LXVIII (*al-saff*), part of verse 13.

174

174

A FINE QAJAR GOLD DAMASCENED STEEL DAGGER PERSIA, DATED AH 1253/ AD 1837-38

the single-edged tapering watered steel blade chiseled at the forte in relief with a partial lobed cartouche containing inscription interspersed by flowerheads, the cartouche terminating in a partial palmette, the flaring handle decorated in gold inlay with a frieze of suspended palmettes at either end connected by lines chiseled in relief forming panels around the grip, the centre of the hilt with five inscription-filled quatrefoil cartouches, a further inscription-filled cartouche at the base of the spine of the blade 42 cm. long

£4,000 - 6,000 US\$6,700 - 10,000 €4,900 - 7,300

Inscriptions: on the blade, a couplet from the *Gulistan* of Sa'di, the date AH 1253 (AD 1837-38) and invocations to God as *ya hannan!*, "O The Most Compassionate!", *ya mannan!*, "O The Propitious!"; on the base of the blade, *sa/hibhil/ rajab'ali*, "Its owner Rajab'ali"; on the handle, Invocations to God as *ya hannan*, "O The Most Compassionate!"; *ya mannan*, "O The Propitious!"; *ya shafi*, "The Healer!"; *ya kafi*, "O The Sufficer!"; in the middle cartouche, *dast-e rajab'ali va daman-e 'ali*, "Hand of Rajab'ali and the skirt of 'Ali", an expression of asking for help.

For a similar dagger with hollow hilt to store tools, see Robert Hales, *Islamic and Oriental Arms and Armour*, 2013, p. 77, no. 165.





AN OTTOMAN REPOUSSÉ SILVER-HILTED DAGGER (KARD) **TURKEY OR THE BALKANS, 19TH CENTURY**

with long tapering single-edged steel blade, the spine engraved with an undulating floral vine, the hilt with prominent ears forming the pommel, the forte and hilt profusely decorated in repoussé with rococo style foliage, the wood hilt clad entirely in silver and profusely decorated in repoussé with stylised floral and vegetal designs, a ship, birds and other animals 39 cm. long(2)

£2,000 - 3,000 US\$3,300 - 5,000 €2,400 - 3,600

176

AN OTTOMAN JADE-HILTED DAGGER TURKEY, DATED AH [1]147/AD 1734

with simple curved steel blade overlaid with inscribed gilt decorated panels at either end and open sections along the blade, the faceted waisted hilt of spinach green jade with carved floral detail to upper and lower edge either side, the top with further carved detail and inset coral 32.8 cm. long.

£5,000 - 7,000 US\$8,300 - 12,000 €6,100 - 8,500

Inscriptions: on one side, dimashq al-sham sana (1)147, "Damascus, Syria, the year AH [1]147/ AD 1734-35"; the remaining inscriptions are mainly undeciphered, except for the word al-sayf, "the sword" and on the other side, undeciphered Arabic inscriptions, also containing the word al-sayf.



AN OTTOMAN CORAL-SET WALRUS IVORY-HILTED STEEL **DAGGER**

PROBABLY TRABZON, 19TH CENTURY

the double-edged tapering steel blade chiseled and decorated in gold damascene at the forte with a cartouche containing two confronting palmette motifs on a ground of stylised floral motifs, the cartouche terminating in three suspended palmettes, the hilt with waisted grip and curved pommel, the edges of the hilt with band of silver-gilt filigree work set with circular corals, the grips with two repoussé silver flowerheads to each side, the centres set with coral, the wood scabbard clad in silver decorated in repoussé with rococo style designs, set to one side with coral elements of almond and circular form 46 cm. long.(2)

£4,000 - 6,000 US\$6,700 - 10,000 €4,900 - 7,300

Provenance

Steen Stromberg Collection, Copenhagen.

For another dagger with similar hilt, see Robert Hales, Islamic and Oriental Arms and Armour. A Lifetime's Passion, 2013, p. 93, no. 216.

AN OTTOMAN CORAL-SET AND SILVER-HILTED STEEL DAGGER (KINDJAL) WITH MAKER'S NAME, MUHAMMAD **TURKEY, CIRCA 1800**

the double-edged tapering steel blade with two channels and embossed to either side with maker's seal, the wood hilt with waisted grip and tapering pommel clad entirely in gilt-silver and decorated profusely to one side with inlaid coral elements of almond and circular form and to the other in repoussé with a floral spray at the pommel and floral motifs to the rest, the wood hilt clad entirely in silver and decorated in repoussé with floral and foliate motifs, to one side with a series of interlocking triangle motifs set with coral elements of almond and circular form 59 cm. long.(2)

£4,000 - 6,000 US\$6,700 - 10,000 €4,900 - 7,300

For comparable examples, see Islamic Arms and Armour from private Danish Collections, Exhibition Catalogue, Copenhagen, 1982, no. 13, p. 60; and Ernst Petrasch et al., Karlsruher Tuerkenbeute, Munich, 1991, p. 193, no. 137.



180 (reverse)

AN OTTOMAN WALRUS-IVORY HILTED DAGGER (JAMBIYYA) TURKEY, MID 19TH CENTURY

the double-edged watered-steel blade of tapering and slightly curved form, the hilt with waisted grip and curved pommel, the wood scabbard clad entirely in gilt-silver and decorated at the top with an engraved and a further openwork band of trefoils, the finial in the form of a scallop shell 47 cm. long.(2)

£3,000 - 4,000 US\$5,000 - 6,700 €3,600 - 4,900

Provenance

Steen Stromberg Collection, Copenhagen.

AN OTTOMAN WOOD-HILTED DAGGER WITH **NIELLOED SILVER SCABBARD** LATE 16TH/ 17TH CENTURY

the hilt waisted and with palmette and floraldecorated silver mount at the forte, the double-edged curved blade with swollen tip and central ridge, inlaid with elongated gold inscription-filled cartouches, the scabbard with palmette terminal, chased and engraved at the lock and chape with flowering plants within cusped cartouches on a scrolling foliate ground, with foliate suspension loop 36.5 cm. long(2)

£12,000 - 15,000 US\$20,000 - 25,000 €15,000 - 18,000

Inscriptions: on the blade in Ottoman Turkish, a benedictory couplet in Turkish; on either side of the blade, date written in reverse, ola sen daima zevk ve safada/ ola ömrüñ günden güne ziyade sana AH 982(1), "May you always [live] in wholesomeness and purity / may your life increase day by day, year 982(1)/ AD 1872-72"

For a similar dagger, see Howard J Ricketts. and Philippe Missilier, Splendour des Armes Orientales, Paris, 1988, pp. 32-33, no. 32.







181

AN OTTOMAN SILVER-MOUNTED SWORD (SHAMSHIR) SYRIA, 19TH CENTURY

the single-edged and curving watered steel blade engraved and inlaid with later gold to one side with an inscription-filled cartouche and a further band of inscription along the spine, to the other with a cartouche containing a floral spray, the silver hilt and cross-guard engraved with undulating floral vines, the quillons in the form of floral sprays, the wood scabbard clad entirely in silver engraved with borders of undulating floral vines and a central beaded ridge with floral sprays, the hilt marked with three partial *tughras*, the scabbard with partial *tughra* 91.5 cm. long.(2)

£6,000 - 8,000

US\$10,000 - 13,000 €7,300 - 9,700

Inscriptions: in the medallion, *ya qazi al-hujjat*, "O the Judge of Needs!"; and a poem in Arabic; the *tughra* on the scabbard undecipherable.

182

AN OTTOMAN SILVER INLAID IRON HORSESHOE BALKANS, 19TH CENTURY

of irregular oval shape, the lower portion curved inwards, decorated with bands of floral, geometric and cursive inscriptions 11.2 cm. max.

£3,000 - 5,000 US\$5,000 - 8,300 €3,600 - 6,100

Inscriptions: Sara-ye jawshana, 'The house where chain-mail is made'.

For related examples see J. M. Rogers, *The Arts of Islam, Treasures from the Nasser D. Khalili Collection*, cat. 417, and Sotheby's, *Arts of the Islamic World*, 11 October 2006, lot 120.





183 Y

AN OTTOMAN WALRUS-IVORY HILTED SWORD (YATAGHAN), MADE BY USTAD NUH **TURKEY, DATED AH 1225/ AD 1810**

the curved single-edged steel blade decorated in gold damascene to one side with a large inscription-filled cartouche with central inscription-filled roundel containing a star, the cartouche flanked by stylised palmettes and vegetal motifs, to the other side with a series of stylised flowerheads and vegetal motifs, the forte with scrolling foliate interlace, the carved hilt with prominent ears forming the pommel, the wood scabbard clad in red velvet and mounted with silver at either end, the edges decorated with engraved floral vines terminating in a finial in the form of a fish 71 cm. long.(2)

£2,000 - 3,000 US\$3,300 - 5,000 €2,400 - 3,600

Inscriptions: sahib ve malik mehmed ağa sana 1225; "Owner and possessor Mehmed Ağa year AH 1225/ AD 1810"; sine-i 'adaye fal acdı hanceriñ

rahmet üstada olsun bu mücevheriñ, "The dagger took an omen from the breast of its enemy/ May the bejewelled [dagger's] master be blessed"; bu bicaĝiñ sahibine baht ve sıhhat yar ola/ düşmanıñ karı hemişe ah ve hasret zar ola, "May fortune and good health be a companion to the owner of this knife/

May the enemies business always abound in sighing and grief"; 'amal al-haj nuh tawakkuli 'ala khaligi 'abduhu muhammad, "Work of al-Hajj Nuh, I put trust in my creator, his servant Muhammad / Mehmed"; and in the rosette in the middle, the names of the seven sleepers of Ephesus and their dog.

For a yataghan by Ustad Nuh, see Sotheby's, Arts of the Islamic World, 14th April 2010, lot 248. Three swords by him are also recorded in L.A. Mayer, Islamic Armourers and their Works, Geneva, 1962, p. 67.

184

AN OTTOMAN HORN-HILTED SWORD (SHAMSHIR) **TURKEY, EARLY 19TH CENTURY**

the single-edged and curving watered-steel blade engraved and inlaid with gold with two inscription filled cartouches, the guillons, cross-guard and centre of hilt the set with silver-gilt, the wood hilt clad in donkey skin and set with silver-gilt mounts decorated in repoussé with rococo style floral sprays and interlace 93 cm. long(2)

£4,000 - 6,000 US\$6,700 - 10,000 €4,900 - 7,300

Provenance

Steen Stromberg collection, Copenhagen.



AN INTERESTING OTTOMAN SWORD INSCRIBED WITH THE NAME OF THE HASHEMITE RULER OF TRANSJORDAN 'ABDALLAH I (R. 1921-46)

the curved watered steel blade inscribed in gold overlay and set with five small stones, the 18th Century Indian floral *tulwar* hilt with gold floral decoration with disk pommel and knuckle-guard, the red velvet scabbard with Turkish silver chape, lock and suspension mount with incised floral decoration, probably early 20th Century 97.5 cm. long(2)

£10,000 - 15,000 US\$17,000 - 25,000 €12,000 - 18,000

Inscriptions: on one side, the inscriptions relate that the sword belonged to al-Amir al-Sharif al-Sayyid Khalid al-'Arjawi al-Husayni at the time of his migration to Damascus in the year AH 915/ AD 1509-10. It was then inherited by al-Sharif al-Sayyid Muhammad Salih Efendi al-'Arjawi from his father al-Sharif al-Sayyid Muhammad Efendi al-'Arjawi al-Husayni; another inscription gives the name of the Amir of Transjordan 'Abdallah I (reg. AD 1921-46) as al-Amir Sahib al-Jalal 'Abdallah al-Hashimi al-Mu'azzam; the remaining inscriptions include verses in Arabic attributed to Imam Husayn taking back his ancestors to the Hashimite family: on the other side, in a form of late *kufic*, "Illustrious Al-Malik al-Zahir Mahmud al-Khurazmi (?) with the *kunya* of Bars-Khalq (?) year AH 565/ AD 1169-70"; and "There is no youth [as brave as] 'Ali"; one section of the inscriptions is not fully deciphered.



(detail)

A DIAMOND AND EMERALD-SET GOLD-MOUNTED ROYAL PRESENTATION SWORD (S*AIF*) SAUDI ARABIA, CIRCA 1950

the single-edged tapering steel blade with slight curve and flattened spine and two carved fullers, one interrupted to one side by an embossed star shaped cartouche containing a lion holding a sword, the pommel with bud quillons, clad in gold and set with a large emerald and diamonds, the edge of the bone-mounted hilt with gold filigree, the gold knuckle chain with gold 1 guinea coin dated AH 1370/AD 1950-51; the wood scabbard clad entirely in gold engraved with scrolling vines, the borders with zig-zag design, two raised bosses set with circular emeralds surrounded by diamondset gold petals, two suspension loops linked by gold chain with further 1 guinea coin of same date, the top of the scabbard with diamond-set arabesques 96 cm. length(2)

£30,000 - 50,000 US\$50,000 - 83,000 €36,000 - 61,000

Provenance

Private UK collection.

The maker's mark is that of an Armenian sword maker working in Saudi Arabia in the mid 19th Century.



(detail)











187 A PAINTED STUCCO HEAD OF A BODHISATTVA GANDHARA 3RD/4TH CENTURY

GANDHARA, 3RD/ 4TH CENTURY
finely modelled in an expression of serene contemplation with
downcast eyes, long ears and prominent nose, the straight hair held
down with a thick string across the forehead, original black and red
paint, some later, mounted
23 cm. high.

£2,500 - 3,500 US\$4,200 - 5,800 €3,000 - 4,300 A CARVED MARBLE LINGHAM
HIMACHAL PRADESH, 5TH/ 6TH CENTURY
carved with naturalistic details, mounted
30 cm. high

£3,000 - 4,000 US\$5,000 - 6,700 €3,600 - 4,900





A STANDING FIGURE OF BUDDHA THAILAND, MON DVARAVATI STYLE, 7TH/8TH CENTURY

of high-tin bronze or silver alloy, standing with both hands raised in vitarkamudra, draped in a dhoti and sanghati, his face with benign expression and downcast eyes flanked by pendulous earlobes, his hair in tight curls sumrounted by ushnisha, mounted, Spink label to reverse

20.5 cm. high

£3,000 - 4,000 US\$5,000 - 6,700 €3,600 - 4,900

Provenance

George Sheridan Collection, formed between the 1950s and 80s; Acquired from Spink & Son, London.

A BRONZE FIGURE OF A DEVI JAVA, INDONESIA, 9TH/10TH CENTURY

standing in equipoise, wearing a close fitting lower garment incised with floral designs and secured with a belt, sashes tied at her waist, adorned with elaborate jewellery comprising multiple necklaces, arm bands, pendent earrings, hair piled high under foliate head dress, attachment bracket to back, mounted 25 cm. high

£4,000 - 6,000 US\$6,700 - 10,000 €4,900 - 7,300

Provenance

George Sheridan Collection, formed between the 1950s and 80s.

191 W

A GREY STONE SEATED FIGURE OF BUDDHA SHAKYAMUNI LICCHAVI PERIOD, NEPAL, 6TH/7TH CENTURY

seated in *dhyanasana* on a lotus pedestal with carved overlapping petals, his hands folded in his lap in dhyanamudra, wearing a diaphanous sanghati with an incised neckline, his face with serene expression and slightly downcast eyes, ears with elongated earlobes, hair arranged in tight curls and surmounted by a small domed ushnisha, backed by an unadorned fragmentary halo 75 cm. high

£60,000 - 80,000 US\$100,000 - 130,000 €73,000 - 97,000

Provenance

Private UK collection;

Acquired at Sotheby's, Indian and Southeast Asian Art, New York, 24 March 2010, lot 59, from the Francisco Capelo Collection; Sotheby's, Indian and Southeast Asian Art, New York, 17 June 1993, lot 15:

Alex Biancardi Collection, London; Spink and Son Ltd., London

This rare sculpture is one of the earliest known seated Buddha images in stone from Nepal. Stylistic influences from the Gupta period in neighbouring India can be seen in the broad shoulders of the figure and the narrow waist visible under the barely discernible sanghati. The almost complete lack of surface decoration emphasises the ascetic nature of the Buddha. The simplicity in the line and form of the image is a hallmark of early Licchavi sculpture.

The unadorned halo with no flaming border is noteworthy and is also seen in later Buddha images from the 8th and 9th centuries. The Buddha is seated on a lotus pedestal with mutiple layers of petals. Comparisons can be drawn with the pedestal of an early 6th century sculpture of Brahma in Chapagaon in Nepal (see P. Pal, The Arts of Nepal: Part1 - Sculpture, Leiden, 1974, pl.11) and a 6th century sculpture of Buddha in Patan (ibid, pl.13).





192

A BLACK STONE STELE OF *PADMAPANI*NORTHEASTERN INDIA, PALA PERIOD, 9TH/10TH CENTURY

the bodhisattva seated in *Ialitasana* on a throne supported by two seated lions, with his right foot resting on a lotus, attendant to his right, adorned with mutiple necklaces, arm bands and large circular earrings, with flowing locks of hair, arched mandorla behind throne with flame border and incised Buddhist inscription framing his head 50 cm. high

£2,000 - 3,000 US\$3,300 - 5,000 €2,400 - 3,600

Provenance

George Sheridan Collection, formed between the 1950s and 80s.

193

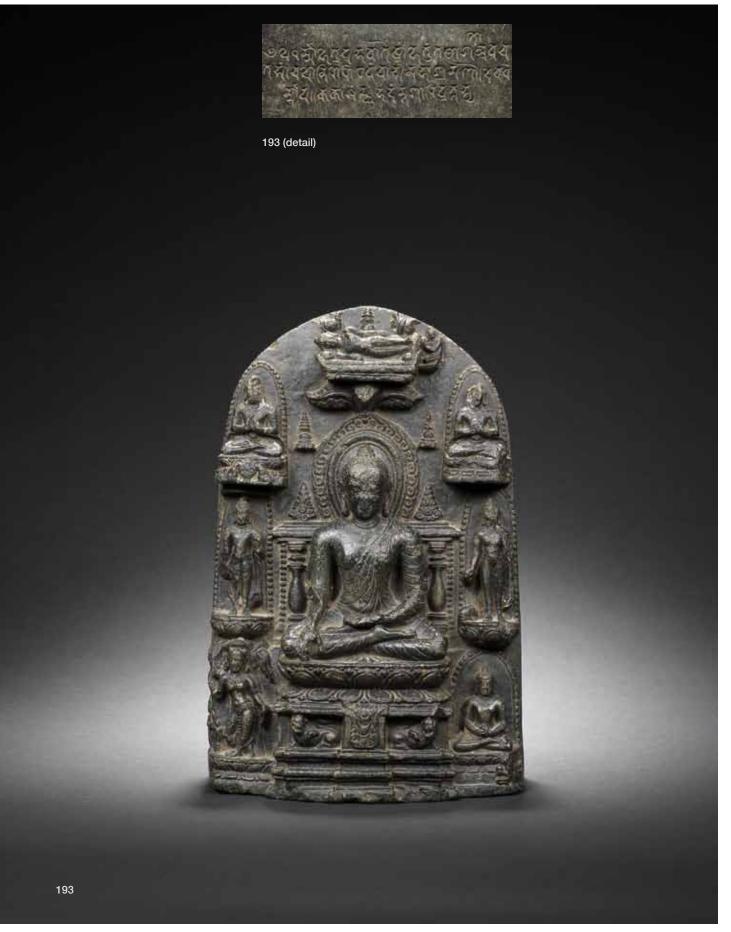
A BLACK STONE STELE OF BUDDHA SHAKYAMUNI NORTHEASTERN INDIA, PALA PERIOD, 11/12TH CENTURY

seated in *vajrasana* on a double-lotus pedestal atop a base decorated with lions, his left hand in *dhyanamudra* and right hand in *bhumisparshamudra*, wearing a diaphanous robe in delicate pleats draped over his left arm leaving the right shoulder bare, his face in a contemplative expression, with long ear lobes, hair and *ushnisha* arranged in circular rows, a halo encircling the Buddha's head with two stupas shown to either side of the halo, attended by the standing *bodhisattvas* Avalokiteshava and Maitreya and two seated ones above, the female figure possibly represents the earth goddess Prithvi, with scenes from the life of Buddha including his death, *Parinirvana* at the top, seated Buddha holding an alms bowl on the bottom right, inscription to reverse *31cm. high*

£6,000 - 8,000 US\$10,000 - 13,000 €7,300 - 9,700 During the Pala-Sena period (8th to 12th century), Buddhism thrived in Bihar and Bengal in northeast India. According to inscriptions and monks' journals, the Pala kings established Buddhist monasteries as well as supported Hindu temples. The region has a strong tradition of *Shakyamuni* imagery. When the Buddha *Shakyamuni* attained enlightenment, he called the earth to witness his resolve by placing his hand pointing downward (*bhumisparshamudra*). This scene will occasionally include an image below him of the earth goddess, Prithvi, wringing her long hair causing floods and earthquakes to occur terrifying demons.

Pala and Sena sculpture consists primarily of steles, such as this one, which were set into niches in a larger building. Approximately eighty extant dated images have allowed art historians the means to establish a chronology for the work.

An example is in the Museum of Fine Arts, Boston (Helen and Alice Colburn Fund Accession number: 24.153).







194 W

A BUFF SANDSTONE FIGURE OF *GANESHA* RAJASTHAN OR MADHYA PRADESH, 11TH/12TH CENTURY

the elephant headed deity standing in sampada, his upper hands raised holding a goad, a noose and a lotus bud, his principal right hand by his side in varadamudra, his principal left hand holding a pot of sweets, with wide outstretched ears, wearing a necklace, arm bands, bracelets, beaded head dress and a sacred thread, mounted 58 cm. high

£3,000 - 4,000 US\$5,000 - 6,700 €3,600 - 4,900

195 W

A CARVED BUFF SANDSTONE FRAGMENT DEPICTING A *MAKARA* HEAD AND AN ELEPHANT RAJASTHAN OR MADHYA PRADESH, 11TH/

RAJASTHAN OR MADHYA PRADESH, 11TH 12TH CENTURY

the figures addorsed, the *makara* with snout raised, mouth agape, wearing a beaded necklace, the caparisoned elephant with trunk curled and legs of *mahout* visible on its back, mounted 29 cm. height, 49 cm. width

£2,000 - 3,000 US\$3,300 - 5,000 €2,400 - 3,600

Provenance

George Sheridan Collection, formed between the 1950s and 80s.



196 W

A CARVED SANDSTONE FIGURE OF AN APSARA

MADHYA PRADESH, INDIA, 12TH CENTURY

the figure standing in *tribhanga* on a lotus pedestal, with arms raised holding the fingers of her right hand with her left behind her head, wearing a diaphanous garment with pendent festoons suspended from her waist and beaded necklaces accentuating her feminine form, her face in serene expression with almond-shaped eyes and full bowshaped lips 76 cm. high

£8,000 - 12,000 US\$13,000 - 20,000 €9,700 - 15,000



A BRONZE STANDING FIGURE OF BUDDHA CHOLA PERIOD, NAGAPATTINAM, TAMIL NADU, 12TH/13TH CENTURY

standing equipoise on a round carved doublelotus base, above a stepped rectangular plinth with incised lotus petals around the base, right hand in abhayamudra and the left in varadamudra, the palms incised with auspicious markings, clad in a closely fitted sanghati with incised folds, serene face with downcast eyes and gentle smile, elongated earlobes, hair in tight curls topped with a flaming ushnisha; inscription in Tamil to reverse of plinth

21.5 cm. high

£8,000 - 12,000 US\$13,000 - 20,000 €9,700 - 15,000

Provenance

Private UK collection, acquired in the early 1980s.

While the artistic achievement of the Chola period is best known for its sensuous Hindu figures, a thriving Buddhist community co-existed in Tamil Nadu and artisans produced figures of Buddhas and Jain deities in addition to Hindu gods. The most important Buddhist center in Tamil Nadu was the port city of Nagapattinam.

The Buddhist monastic complex in Nagapattinam, the largest in medieval south India, was built by a Javanese king under Chola patronage.

Buddhism came as early as the 3rd Century BC to south India, as recorded by the inscriptions of the Emperor Asoka. The region continued to be a centre of Buddhist learning in the 12th and 13th Centuries. Buddhist scholars and artisans received generous patronage for the creation of numerous Buddha images.

Buddhist art flourished and was sustained not only by the local community but also by transient communities of merchants and pilgrims from Sri Lanka, Southeast Asia, and China. Portable bronze figures of Buddha, such as the example seen here, would have been easy to carry around and served to perpetuate artistic and religious connections between India and South East Asia. The pointed flame atop the Buddha's ushnisha is a late development in the depiction of the Buddha and is thought to have come to India from Southeast Asia. The robe with scalloped folds at the hem is also a later convention, seen from the 12th Century

For further discussion see V. Dehejia, The Sensuous and the Sacred, Exhibition Catalogue, New York, 2002, pp. 207-210.

There is a comparable example in the collections of the Art Institute of Chicago, museum no. IPN.2639.





198

A BRONZE FIGURE OF SHIVA AS CHANDRASHEKHARA CHOLA PERIOD, SOUTH INDIA, 12TH/13TH CENTURY

standing in sampada on a circular base, his principal right hand in abhayamudra and left hand resting below his waist, his upper hands holding the axe and antelope, wearing a short dhoti secured by a multi-stranded belt with festoons and sashes, adorned with elaborate jewellery, his face with serene expression and almond-shaped eyes, straight aquiline nose, the hair piled into a high headdress, backed by a halo

18 cm. high

£3,000 - 5,000 US\$5,000 - 8,300 €3,600 - 6,100

Provenance

George Sheridan Collection, formed between the 1950s and 80s.

199 W

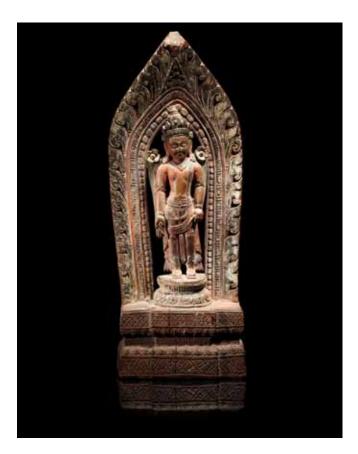
A LARGE BRONZE STANDING FIGURE OF KRISHNA **RAJAMANNAR SOUTH INDIA, 18TH/19TH CENTURY**

standing in abhanga on a double-lotus base over a waisted rectangular plinth, his right arm bent and by his side, his left arm raised with palm facing down, dressed in a striated dhoti, belt with pendent sashes centred with a kirtimukha, adorned with elaborate jewellery, his face with serene expression, hair piled high into a conical jatamukuta 84 cm. high

£4,000 - 6,000 US\$6,700 - 10,000 €4,900 - 7,300

Provenance

Formerly in the collection of Marcel Achille Olivier, Governor-General of Madagascar from 1924-1930.





200

A TIBETAN POLYCHROME PAINTED WOOD FIGURE OF PADMAPANI WESTERN TIBET, 15TH CENTURY

standing on a plinth with beaded rim upon a lotus base, his right hand extended in varadamudra, both hands delicately grasping the stems of lotus blossoms at either shoulder, wearing a dhoti with folds falling between and to both sides of the legs, secured at the waist by a sash with pendant beads, adorned with ornate jewellery and a sacred thread, the face with full cheeks and lips, the slightly raised eyebrows surmounted by an elongated urna, the head surmounted by a foliate tiara, the hair in a tall chignon and topped with a knop, set within a pointed niche with a flame border, the base with bands of stylised flowerheads and lotus leaves, painted in polychrome, wax export stamp to the reverse 41.6 cm. high.

£3,000 - 5,000 US\$5,000 - 8,300 €3,600 - 6,100

Provenance

George Sheridan Collection, formed between the 1950s and 80s.

201

A BRONZE FIGURE OF VAJRAVARAHI TIBET, 16TH CENTURY

the dakini with *dharmapala* ornaments inlaid with coloured glass, standing in a dancing pose with her right leg raised, in her left hand a skull cup, a chopper in her right, traces of paint to face, mounted

17.5 cm. high

£2,500 - 3,500 US\$4,200 - 5,800 €3,000 - 4,300

Provenance

George Sheridan Collection, formed between the 1950s and 80s.

A TIBETAN CARVED-BONE RITUAL APRON **TIBET, 17TH CENTURY**

the belt set with seven large elements carved in relief with dakinis joined by two double strands of beads each intersected by smaller square and diamond shaped elements, below a diamond lattice of double strands of beads with further diamond shaped elements carved in relief with roundels containing flowerheads, birds, seated Buddhas, sword hilts and other objects, the lower edge with seven larger suspended elements carved with masks each with suspended pairs of bells 67 x 63 cm.

£4,000 - 6,000 US\$6,700 - 10,000 €4,900 - 7,300

Provenance

George Sheridan Collection, formed between the 1950s and 80s.



202

203

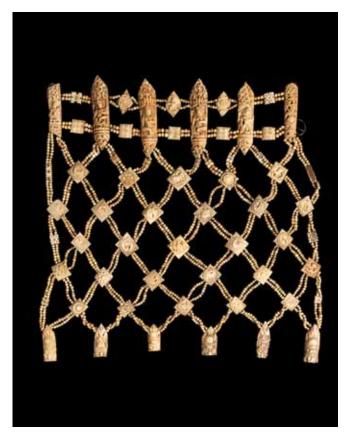
A TIBETAN CARVED-BONE RITUAL APRON **TIBET, 17TH CENTURY**

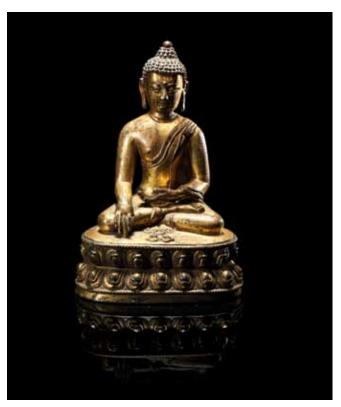
the belt set with six large elements carved in relief with dakinis joined by two double strands of beads each intersected by smaller square and diamond shaped elements, below a diamond lattice of double strands of beads with further diamond shaped elements carved in relief with roundels containing flowerheads, elephants, birds and other animals, the lower edge with six larger suspended elements carved with masks 57 x 62 cm.

£3,000 - 4,000 US\$5,000 - 6,700 €3,600 - 4,900

Provenance

George Sheridan Collection, formed between the 1950s and 80s.







204

A GILT-BRONZE SEATED FIGURE OF BUDDHA SHAKYAMUNI TIBET, 16TH/17TH CENTURY

depicted seated in *dhyanasana* on a double lotus throne dressed in diaphanous robes, with elongated earlobes and hair arranged in tight curls, his right hand in bhumisparshmudra, his left in a meditative gesture, his face with serene expression, the base sealed and incised with a double vajra

13 cm. high

£3,000 - 4,000 US\$5,000 - 6,700 €3,600 - 4,900

205

A THANGKA DEPICTING BUDDHA SHAKYAMUNI TIBET, 14TH/ 15TH CENTURY

opaque pigments on cloth; the Buddha seated in dhyanasana on a lotus throne, with his right hand in bhumisparshamudra and his left hand in his lap with palm facing upwards, flanked by two standing bodhisattvas, four deities seated on a register above, on a dark blue ground

25.8 x 23 cm.

£2,000 - 3,000 US\$3,300 - 5,000 €2,400 - 3,600

George Sheridan Collection, formed between the 1950s and 80s.





206

A THANGKA DEPICTING SHADAKSHARI LOKESHVARA **TIBET, 18TH CENTURY**

opaque pigments on cloth; the bodhisattva seated cross-legged on a floral throne with his principal hands in anjalimudra, dressed in a dhoti, adorned with elaborate jewellery, backed by a nimbus and aureole, a stupa in front, surrounded by various Buddha figures and bodhisattvas seated on lotus thrones, all amidst a green floral landscape

62.5 x 44.5 cm (without border); 114 x 74 cm (with border)

£2,000 - 3,000 US\$3,300 - 5,000 €2,400 - 3,600

Provenance

George Sheridan Collection, formed between the 1950s and 80s.

207

A THANGKA DEPICTING GREEN TARA TIBET, 18TH/ 19TH CENTURY

opaque pigments on cloth; the goddess seated on a multi-coloured lotus, wearing a dhoti with circular motifs, adorned with elaborate foliate jewellery and billowing sashes, flanked by the standing figures of Ekajati on her left and Brikuti on her right, Mahakala and a seated lama above her 66 x 46 cm.

£2,000 - 3,000 US\$3,300 - 5,000 €2,400 - 3,600

George Sheridan Collection, formed between the 1950s and 80s.

208 * W A LARGE MUGHAL PINK SANDSTONE POT **NORTH INDIA, 17TH CENTURY**

circular with two handles and lid, the top with carved petals surrounding the lid, inscribed on the side of one handle 94 cm. diam.

£10,000 - 15,000 US\$17,000 - 25,000 €12,000 - 18,000

Provenance

Private collection;

Acquired Christies, Indian and South East Asian Art, New York, 21st September 2007, lot 329.

Inscription: "Ram Ram Ram", invoking the god Rama.

A MUGHAL CUERDA SECA POTTERY BORDER TILE WITH CHEVRON DESIGN NORTH INDIA, 17TH CENTURY rectangular, with a central band of alternate yellow and cobalt-

blue chevrons, within ochre brown borders, mounted 15.5 x 6.8 cm.

£3,000 - 5,000 US\$5,000 - 8,300 €3,600 - 6,100

Provenance

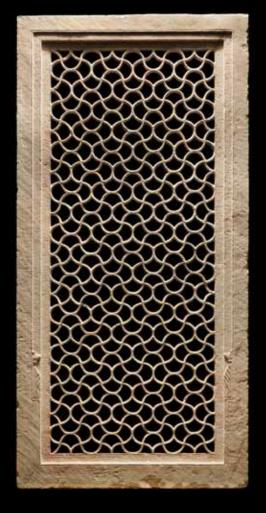
Private collection; Acquired Simon Ray in 2008.

Although very unusual in Mughal tiles, chevron motifs appear in Indian textiles, stone and metalwork of the period, for example, on the collars of bidri hookah bases. In other parts of the Islamic world, chevron designs are also seen in late 16th and early 17th Century Iznik tiles, but those are in the underglaze technique, and generally red and blue on a white ground, such as lot 111A in the present sale.



209







A LARGE MUGHAL SANDSTONE JALI SCREEN **NORTH INDIA, EARLY 17TH CENTURY**

of rectangular form, carved and pierced with a bold geometric design of sinuous wave motifs interlocking diagonally to form fan-shaped palmettes, medallions and cusped ogivals, with a stepped border decorated towards the base with a delicate half-fan, half-lotus motif, mounted

200 x 100 x 8 cm.

£8,000 - 12,000 US\$13,000 - 20,000 €9,700 - 15,000

Provenance

Private collection; Acquired Spink and Son, London, 2000.

Published

Spink and Son, Gopis, Goddesses and Demons, London, 2000, pp. 76-77, no. 46.

211 * W A LARGE MUGHAL SANDSTONE *JALI* SCREEN NORTH INDIA, EARLY 17TH CENTURY

of rectangular form, carved and pierced with a bold geometric design of sinuous wave motifs interlocking diagonally to form fan-shaped palmettes, medallions and cusped ogivals, with a stepped border decorated towards the base with a delicate half-fan, half-lotus motif, mounted

200 x 99 x 8 cm.

£8,000 - 12,000 US\$13,000 - 20,000 €9,700 - 15,000

Provenance

Private collection.





212

A FINE CALLIGRAPHIC BRONZE BOWL **DECCAN, INDIA, 16TH CENTURY**

of deep rounded form with slightly everted rim on splayed circular foot, the interior engraved with three concentric bands of calligraphic inscriptions around a central roundel, the exterior with lobed medallions comprising floral patterns with suspended palmettes alternating with floral quatrefoil motifs interspersed with a scrolling tendril, within chevron motif borders, elongated chevron band to foot 8.5 cm. height; 10.7 cm. diameter

£4,000 - 6,000 US\$6,700 - 10,000 €4,900 - 7,300

The inscriptions comprise: in the outer band, Qur'an, sura CIX (alkafirun) and sura CXIV (al-ikhlas); followed by an invocation to Imam 'Ali, "O Murtaza 'Ali!" (Ya Murtaza 'Ali!)

For other footed bowls of similar form, see M. Zebrowski, Gold, Silver and Bronze from Mughal India, London, 1997, p. 343, nos. 561 and 562.

213

A MUGHAL BRASS EWER **DECCAN, INDIA, 16TH/17TH CENTURY**

of 'kettle' shape, with bulbous body rising to a bud-shaped finial, on trumpet foot, elongated tapering spout, curved handle with raised rectangular opening in the centre with everted rim, missing lid, body decorated with a circular band of engraved diamond shaped motifs around finial 30 cm. high

£4,000 - 6,000 US\$6,700 - 10,000 €4,900 - 7,300

It is generally believed that "kettle" ewers with their centrally placed curved handles and onion dome bodies evolved first in Persia. The form is then said to have spread to India in the 16th Century. With the number of Indian examples which have been located, it has also been suggested that the form may have originated in India and then spread westwards to Persia in the 15th and 16th Centuries. For a discussion and illustrations of comparable Indian examples dating from the 16th and 17th Centuries, see M. Zebrowski, Gold, Silver & Bronze from Mughal India, London, 1997, pp. 152 - 155.



214

A SILVER-OVERLAID BRASS-INLAID ALLOY BIDRI **HUQQA BASE BIDAR, DECCAN, 18TH CENTURY**

with globular body, the truncated neck with moulding and neck ring, flaring towards the rim, the body with a bold frieze of stylised poppy plants, the shoulder with a band of trailing floral vine between bands of cross motifs within circles, below the mouth a frieze of single stem poppies

16.5 cm. high

£3,000 - 5,000 US\$5,000 - 8,300 €3,600 - 6,100

The huqqa base is decorated in the reverse or aftabi technique, where the background is in silver overlay and the motifs have been cut through to reveal the black base metal underneath. Stylised Hyderabad poppies were frequently depicted in eighteenth century Deccani decorative arts and often used in the foreground gardens of Hyderabad paintings. A bell-shaped hugga base with almost identical poppies in the aftabi technique is illustrated in Mark Zebrowski, Gold, Silver and Bronze from Mughal India, London, 1997, p.237, ill.398.

A SET OF THREE GOLD KOFTGARI STEEL **CALLIGRAPHER'S TOOLS INDIA, 18TH CENTURY**

comprising three knives, each with watered steel blade, the handles with floral and foliate decoration, in fitted box the largest 21.6 cm. long(4)

£3,000 - 5,000 US\$5,000 - 8,300 €3,600 - 6,100







(detail)

216 W

A FINE WOVEN MUGHAL CARPET FRAGMENT **INDIA, CIRCA 1650**

wool on a cotton foundation, triple-wefted with silk middle weft, assymetrically knotted, in shades of green, yellow, blue and red, depicting a martagan lily with drooping flower-heads, a poppy, an iris and a carnation, flanked by smaller flowering plants and tiny cloud bands, all highlighted against the dark red ground; the border with stylised floral rosettes set amongst scrolling leafy tendrils, mounted 152 x 51 cm.

£35,000 - 40,000 US\$58,000 - 67,000 €43,000 - 49,000

Provenance

Private US collection 2007-2012; Private London Collection 1979-2007.

Published

Simon Ray, Indian and Islamic Works of Art, Exhibition Catalogue, 1st November to 30th November 2012, pp. 198-97, no. 91.

This fragment belongs to a category of Mughal carpet that has become known as a "shaped carpet". Usually made in pairs, its basic rectangular form has a curved or stepped arch along one side, with arms of various shapes at both ends made to fit around a central space. Their exact function has not been established, but they are often thought to have enclosed the base of a fountain, a throne or some other architectural element, although the flowers could only be viewed properly if viewed by someone sitting within the central void. This particular fragmentary section formed the right end of one such carpet, the original orientation being vertical.

These shaped carpets have been associated with the Jaipur royal collection, though they were probably made in Lahore, which together with Agra, was one of the main carpet making centres during the reign of the emperor Akbar. According to Amina Okada, who discusses a similar carpet fragment in the Collection AEDTA in Paris, they are known as "Jaipur carpets" because they appear to have been commissioned for the old Amber palace that was completed about 1630, and then transferred to the Jaipur palace around 1875 (Amina Okada and Marie-Helene Guelton, Le Motif floral dans les tissus moghols: Inde XVIIe et XVIIIe siecles, Paris, 1995, pl.

A.J.D. Campbell noted sixteen such shaped carpets in the Jaipur collection in 1929, when under the auspices of the Victoria and Albert Museum in London, he studied the collection of antique carpets in the Jaipur Palace (ibid.). By 1973 about half of these shaped carpets in the collection had been given away. Probably there were several more in fragmentary condition such as this example as quite a number of fragmentary examples are known from public and private collections, the most notable of the latter being that in the collection of the late Krishna Riboud at AEDTA. For two examples of complete carpets, see Daniel Walker, Flowers Underfoot: Indian Carpets of The Mughal Era, New York, 1997, p. 104, fig. 101, cat. no. 25, now in the Cincinnati Art Museum; and fig. 102, in the Museum of Fine Arts, Boston.

The naturalistic form of the floral decoration that is evident throughout the arts of the Mughals, began to develop in the period of the emperor Jahangir, and was partly influenced by European herbals, which were known to the Mughal court artists. However, Jahangir's visit to Kashmir in the spring of 1620 was probably the main influence, the intoxicating beauty of the local flora greatly affecting his taste in design.







217 Y ^Ф

A FINE SILVER-MOUNTED CARVED IVORY CASKET CEYLON OR SOUTH INDIA, MID 17TH CENTURY

of cylindrical form, carved from two sections similarly decorated with a central flower with scrolling tendrils issuing forth above and below and terminating either side in an open poppy flower, with small birds and quadrupeds hidden within the scrolls, the silver domed lid with repoussé work representing Vishnu and a five-headed snake Ananta-Shesha within an oval frame of stylized leaves, with bracket extending the length of the casket either side and plain base 5.6 cm. high

£3,000 - 4,000 US\$5,000 - 6,700 €3,600 - 4,900

Provenance

Formerly in the collection of St John and Cicely Hornby, with circular label bearing their names and the inscription "no. C59."

Charles Henry St John Hornby (1867–1946) founded The Ashendene Press, a small English private press company which operated between 1895-1915 in Chelsea and then again between 1920-1935. He was elected to the Board of Trustees of the British Museum in 1936 and was a trustee of the Wallace Collection. A blue-and-white vase bearing the same label exists in the Fitzwilliam Museum.

Sale room notice

This lot contains or is made of ivory and in February 2014 the United States Government announced the intention to ban the import of any ivory into the USA.

The decorative scheme of the flowers on this casket is of a type popularized in the East Indies by the Dutch and represented on furniture, textiles and silver from the Dutch East India Company's territories. Ceylon was influenced by the artistic and cultural traditions of South India, and it is difficult to distinguish between the cultural products of both places. As such, the floral work on this fine casket can be compared to an ivory box in the Victoria and Albert Museum (13-1986) attributed to Ceylon in the mid-17th Century and an ivory-veneered cabinet (V&A IS 70-195) (see Amin Jaffer, *Luxury Goods from India*, London, 2002, no. 19).

The silver mounts are contemporary with the ivory casket and the imagery on the lid can be related to South Indian temple jewellery pendants of the 17th Century.

218

A MUGHAL GEM-SET CARVED JADE FLY WHISK NORTHERN INDIA, 18TH CENTURY

of pale green jade, the slender fluted shaft set with a row of single rubies in gold mounts, the upper cup-shaped terminal carved in the form of a flower with curling petals and stylised leaves, the lower terminal in the form of a flower bud 19.4 cm. length

£2,000 - 3,000 US\$3,300 - 5,000 €2,400 - 3,600



219

A GEM-SET ROCK CRYSTAL COVERED BOWL AND DISH **INDIA, 19TH CENTURY**

of hemispherical form on short circular foot with everted rim, the separate domed lid with bud shaped finial, with shallow circular tray, each decorated with scrolling gold tendrils with flowerheads set with rubies and emeralds and repetitive emerald set leaf motifs, within gold borders

the covered bowl 6.6 cm. diam.; the dish 11.3 cm. diam.(3)

£4,000 - 6,000 US\$6,700 - 10,000 €4,900 - 7,300

220

A MUGHAL GEM-SET CARVED ROCK **CRYSTAL BOWL** INDIA, 18TH/19TH CENTURY

with rounded lobed body and slightly everted rim, on short foot, the exterior carved in relief with a frieze of single flowering plants set with small rubies and emeralds in gold mounts, the base carved with a lotus flowerhead around a central ruby 12.2 cm. diam.

£6,000 - 8,000 US\$10,000 - 13,000 €7,300 - 9,700



221 W

A RARE LARGE MUGHAL SILVER BATH INDIA, 19TH CENTURY of cylindrical form, on short steppped circular foot, with slightly everted sloping rim, two small curved handles to sides, base of interior with small applied floral panel 71.6 cm. height, 74.2 cm. diam.; 30,500 g.(approx.)

£20,000 - 30,000 U\$\$33,000 - 50,000 €24,000 - 36,000

Provenance

Private collection;

Acquired Christie's, West~East - The Niall Hobhouse Collection, London, 22nd May 2008, lot 290, where designated as having come from Jai Vilas Palace, Gwalior, by repute.



A RARE MUGHAL SILVER THREAD BED ROLL **INDIA, 18TH CENTURY**

of rectangular form, the silver thread interwoven with copper in a cross-hatch design 180.5 cm. length; 100.5 cm. width

£15,000 - 20,000 US\$25,000 - 33,000 €18,000 - 24,000

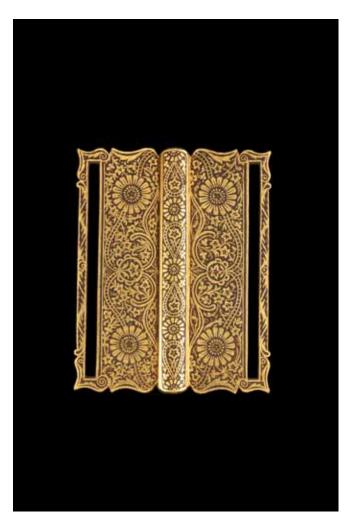
Provenance

Private collection; Acquired Christie's, West-East - The Niall Hobhouse Collection, London, 22nd May 2008, lot 288.

Three other bed-rolls or rugs of this type are known to exist: one is made of solid ivory, excluding its border; the second is made of solid silver with strips which are much thicker than our example here; the third known example is made of ivory and silver, and of almost the same size as this silver thread roll (sold at Christie's, *Islamic Art and Indian Miniatures*, London, 14th October 1997, lot 371A).

This bed roll is a feat of great technical skill. The silver thread would have had a cooling effect when the bed roll was used. As an item of luxury, it was probably made for a princely family of India.







A FINE MUGHAL GOLD KOFTGARI STEEL BELT BUCKLE NORTHERN INDIA, LATE 17TH/EARLY 18TH CENTURY

of rectangular cartouche form with leaf and petal forms protruding from the gently undulating edges, profuse scrolling floral decoration to front and back comprising arabesques, rosettes, vines and split palmettes, the two halves of the buckle fastened together in a groove, rectangular suspension loops on each side bearing jagged leaf designs

7.4 x 5.8 cm.

£2.500 - 3.500 US\$4,200 - 5,800 €3,000 - 4,300

224

224

A GEM-SET ENAMELLED SILVER-GILT SPICE BOX **RAJASTHAN, CIRCA 1850**

cast in sections, comprising four hexagonal containers with domed hinged covers inset with large foiled white sapphires, decorated in blue, green and pink enamels with birds within cross pattern borders, four enamelled silver birds between the four domed covers facing outwards, four drop-shaped foiled white sapphires inset at the arched corners, resting on four legs, the underside with central floral motif and cross pattern borders in similar colours, the locking mechanism in the form of an enamelled flowerhead cluster finial above a circular floral base 8.7 cm. high; 11 cm. diam.

£5,000 - 7,000 US\$8,300 - 12,000 €6,100 - 8,500

A comparable example is in the collections of the Victoria and Albert Museum in London (inv. no. 131-1852). Similar examples have sold at Christie's King Street, London, Art of the Islamic and Indian Worlds, 1st October 2012, lot 9; and Christie's South Kensington, Islamic and Indian Works of Art, 14th October 2005, lot 221; and Bonhams, Islamic and Indian Art, 18th June 2013, lot 319.

225 †

A REPOUSSÉ SILVER BOX WITH HINDU MYTHOLOGICAL SCENES BY OOMERSI **MAWJI AND SONS**

BHUJ, GUJARAT, 1890 - 1910

of rectangular form, with stepped hinged lid, on four scrolling feet, with two curved handles, decorated with a deeply cut tight scrolling floral pattern upon a textured background within a geometric border, beading to edges of box, the four sides with central lobed medallions depicting Vishnu on Sheshnag, the multi-hooded divine serpent, accompanied by an attendant; Vishnu in his first avatar as Matsya (half-fish) slaying a demon; Krishna playing his flute surrounded by cows and gopis; Vishnu in his second avatar as Kurma (the turtle) slaying a demon; the lid with a central rectangular scene depicting Ram and Sita with Hanuman and Bali, the monkey gods, and further attendants; keyhole to front of box stamped with 'Made in ...; Handmade', interior plain, stamped on underside with maker's mark 'O.M BHUJ'

23.5 x 16 x 12 cm; 3006 g.

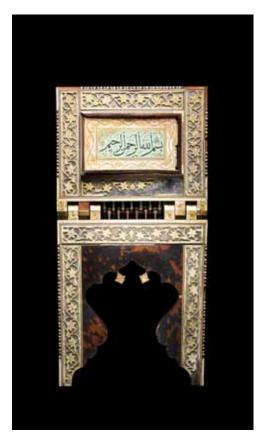
£8,000 - 12,000 US\$13,000 - 20,000 €9,700 - 15,000

The scrolling floral motifs are typical of the Kutchi style while the mythological scenes are derived from *Swami* style silver from Madras. An archive of drawings recovered from the workshops of Oomersee Mawjee in Bhuj and Baroda illustrate the immense variety of silverware being made. If a customer was interested in Swami style silver from Madras, the O.M. workshops could effortlessly provide Madras inspired designs. The workshop drawings include a tea service shaped in a Kutch style and adorned with circular medallions featuring Hindu mythological scenes, described as a 'Cutch' Swamy work Teaset'. The archive of Oomersee Mawjee's workshop drawings is discussed in V. Dehejia, Delight in Silver - Indian Silver for the Raj' Exhibition Catalogue, New York 2008, pp. 40 - 41. Our silver box appears to be another example of the 'Kutch Swami' style.



detail







226 Y ^Ф

AN IVORY AND TORTOISESHELL MOUNTED QUR'AN STAND FOR THE OTTOMAN MARKET **INDIA, 18TH CENTURY**

of rectangular form opening to an x-shape, the lower half carved with a large palmette forming four legs, the exterior mounted with borders of openwork carved ivory depicting scrolling floral vines with gilt details backed with mica mirrors, the spandrels with tortoiseshell, the upper half with later reverse glass painted panels to the interior, to the exterior with a mirror to one side, and a later inserted Ottoman calligraphic panel with the basmallah written in muhaggag script by 'Suleyman' to the other 49.5 x 24.5 cm.

£3,000 - 5,000 US\$5,000 - 8,300 €3,600 - 6,100

Provenance

Acquired by vendor's mother from Sotheby's New York in the late 1970s.

For a folding Qur'an stand of the same type see Sotheby's, Arts of the Islamic World, 7th October 2009, lot 122.

Sale room notice

This lot contains or is made of ivory and in February 2014 the United States Government announced the intention to ban the import of any ivory into the USA.

A MUGHAL PAINTED COTTON TENT PANEL **NORTHERN INDIA, LATE 17TH CENTURY**

the natural linen ground painted in red, ochre and brown with a central roundel containing four alternating flowerheads and foliate motifs set around a square containing a flowerhead, the border with an undulating floral vine, four botehs radiating from each edge to the centre forming four square sections filled with floral sprays, issuing from the edges, the corners with partial roundels mirroring the central roundel surmounted by palm trees, backed 284 x 276 cm. approx.

£4,000 - 6,000 US\$6,700 - 10,000 €4,900 - 7,300

228 W Y ^Ф

A HOSHIARPUR IVORY INLAID WOOD TABLE AND THREE **CHAIRS**

NORTHERN INDIA, LATE 19TH CENTURY

the chairs of X-shape, the backs carved in openwork with two confronting peacocks, the arms terminating in tiger heads, the table with three peacocks at the feet, all profusely decorated in ivory inlay with vegetal interlace with diamond borders, the table top with concentric bands containing scrolling vines and floral sprays, one with a repeat design potted trees flanked by confronting stalks beneath pointed arches the table 69 cm. diam.(4)

£3,000 - 5,000 US\$5,000 - 8,300 €3,600 - 6,100

Sale room notice

This lot contains or is made of ivory and in February 2014 the United States Government announced the intention to ban the import of any ivory into the USA.







A SIKH REPOUSSÉ SILVER PARASOL (CHATTRI)

PUNJAB, 19TH CENTURY
of conical form, the body depicting Guru Nanak
seated with Bhai Mardana to his right playing
a stringed instrument, Bhai Bala to his left with
a flywhisk, rising to a ridged tapering handle
decorated with scale motifs, the base with
alternating foliate and scalloped scrolling motifs,
chain suspensions below
18.5 cm high; 261 g.

£4,000 - 6,000 US\$6,700 - 10,000 €4,900 - 7,300

It is possible that this miniature silver parasol or *chattri* once hung over a copy of the Guru Granth Sahib, the Sikh holy scripture. 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.

229



230

A GOLD AND SILVER-DAMASCENED STEEL QUOIT (CHAKRAM) DEPICTING THE SIKH GURUS

SIALKOT, 19TH CENTURY

of circular form, the outer edge sharpened, decorated in silver and gold inlay with alternating cartouches containing depictions of seated figures with inscriptions in *gurmukhi* flanked by spandrels of vegetal interlace, and ogee arches, the interstices with vegetal interlace, the reverse with a *zig-zag* design formed by interlocking alternating triangles filled with foliate vines and stylised palmettes 28.6 cm. diam.

£5,000 - 7,000 US\$8,300 - 12,000

€6,100 - 8,500

The inscriptions comprise the names of the Sikh Gurus.

A LARGE INDIAN REPOUSSÉ SILVER MUKHA-LINGA

MAHARASHTRA, 19TH CENTURY depicting Vishnu in the form of *Vira*, a warrior, with elaborate headdress with ornament in the form of a lingam, surmounted by a knop finial, with naga earrings, the back of the neck with inscription 32 cm. high; 1136 g.

£2,000 - 3,000 US\$3,300 - 5,000 €2,400 - 3,600



231

A SILVER TRAY BY MARTIN HALL & CO. PRESENTED BY MAHARAJA DULEEP SINGH TO HIS LOADER **LONDON, 1875**

of lobed form on three feet in the form of talons with a short lip to rim with beaded and classical details, engraved to the centre with an inscription surrounded by roundels with floral sprays 26 cm. diam.; 547 g.

£2,000 - 3,000 US\$3,300 - 5,000 €2,400 - 3,600

Inscription: 'To Harry the best loader a gun could ask for/ His Highness Maharajah Duleep Singh/ Grandfully 1876.





PROPERTY OF A GENTLEMAN

LOTS 233 - 239

The following lots are from an important collection of temple and sacred jewellery from south India formed over a period of 25 years. These gold and silver devotional objects illustrate the incredible technical variety and ability of Indian craftsmen and provide a fascinating insight into the jewellery traditions of south India.

The region has its own typical jewellery designs and manufacturing techniques. South Indian jewellery shows a marked preference for gold over the use of precious stones and enamelled surfaces which are predominantly featured in North Indian jewellery of the Mughal and Rajput cultures. The vast majority of South Indian jewels are handcrafted in repoussé from sheet gold, using the *nakashuvelai* or swamivelai method. The term nakashu refers to the method of replicating the likeness of a deity or a design in sheet gold, either by stamping, working in repoussé or moulding and then chasing or engraving decorative details on the surface. The surface could additionally be decorated with minuscule granules and fine filigree of gold wires. This technique enabled the jeweller to shape small quantities of gold into fabulous ornaments and embellish them with intricate details. Individual sections of large ornaments were fashioned in this way and the finished hollow forms were filled with lac, a natural resin, before being assembled.

Lavish ornaments were presented to both kings and gods in India. Like royal treasuries, Indian temples served as repositories of vast wealth, much of it in the form of jewellery that had been given to deities by wealthy devotees. The notion of temple jewellery is based on the Hindu belief that deities enter icons to make themselves present to worshippers. It is believed that the icon's power increases when it is splendidly dressed. Wealthy devotees would pay to obtain a private viewing (darshan) of a deity in his or her finest jewellery. Together with bathing, anointing, feeding and serving a deity, decoration of the idol (alankaram) is part of the worship. Some jewellery was made for specific idols, other temple jewellery was made for mortal weavers and later donated to a deity. The gift of gold and jewellery to the gods is said to bring great merit and prosperity to the giver. Temple jewellery is traditionally taken out of the treasury on special occasions such as Diwali or a deity's birthday or events associated with the temple. Much of it was traditionally donated by royal or noble households.

In addition to the larger temple shrines, there are also family or personal shrines. Personal requests to the deities, for example for children or marriage, can be directly related to the type of jewellery donated, as illustrated by the fabulous gold tali or marriage necklace in this collection.

Wealthy families provide their deities with suits of clothing and special jewellery comprising gem-set crowns *mukuta*, gold and silver body coverings *kavacham*, ornate necklaces, jewelled pendants, earrings, rings etc. Individuals also carry the divine with them by wearing devotional jewellery incorporating images of deities, which at times serve as portable shrines, as illustrated by the impressive rudraksha bead necklaces in the collection.

A LARGE SILVER-MOUNTED RUDRAKSHA BEAD NECKLACE (GOWRISHANKARAM) SOUTHERN INDIA, 18TH CENTURY

comprising a large silver pendant with scrolling floral decoration worked in repoussé around a central shrine with Shiva and Gowri seated on Nandi, the bull vehicle of Shiva, the pendant surmounted with a ruby-set finial; a silver amulet box suspended below, set with a small central emerald, with three terminals in the form of temple spires; the pendant suspended on a necklace of rudraksha beads alternating with metal spacers, the silver clasp with repoussé scrolling floral motifs surrounding a small seated figure of Ganesha on a double lotus throne

the necklace 31 cm. long approx.; the pendant 16 cm. wide

£10,000 - 15,000 US\$17,000 - 25,000 €12,000 - 18,000

Provenance

Private English collection.

The gowrishankaram, also known as gowrisangam, is one of the most important and impressive of all neck ornaments from Tamil Nadu in South India. It is also one of the relatively few items of jewellery intended exclusively for men. The term gowrishankaram is derived from Gowri, another name for Parvati, the consort of Shiva; Shankara is another name for Shiva. Sangam means coming together and the necklace symbolises the union between male and female.

In Tamil Nadu, the necklace is especially important to men of the Chettiar community, who are devotees of Shiva, and to the priests of the temple of *Nataraja* at Chidambaram. Worshippers of Shiva see wearing the gowrishankaram as a means of harnessing the energies of the creative process. Necklaces such as these also serve as portable shrines for devotees. The hollow amulet is intended to hold a special miniature lingam.

There is a comparable example of a gowrishankaram with a gold pendant and amulet in the collections of the Musée Barbier-Mueller in Geneva (no. 2504 - 102).





A REPOUSSÉ GILDED *RUDRAKSHA* BEAD NECKLACE (*RUDRAKSHAMALAI*) SOUTH INDIA, 19TH CENTURY

the pendant formed of two large conjoined rudraksha beads with two repoussé gilded mounts above and one below terminating in three finials, on chain with forty eight small *rudraksha* beads, the clasp set with rubies 31 cm. long; 75 g.

£10,000 - 15,000 US\$17,000 - 25,000 €12,000 - 18,000

Provenance

Private English collection.

The word rudraksha breaks into two: rudra which is another name for Lord Shiva, and aksha, meaning eyes in Sanskrit. According to a Shaivite legend, rudraksha seeds were formed from the tears of Shiva. In order to destroy evil, Shiva went into deep penance for a thousand years. Water from his closed eyes fell to the ground and the trees that sprang up on the spot bore the fruit called rudraksha.

Rudraksha beads are seeds from the fruit of Elaeocarpus angustifolius, an indigenous tree found in the Himalayan regions of India and Nepal. They are strung on necklaces often used as rosaries and are also believed to have medicinal properties. The segments of the *rudraksha* bead are thought to represent the faces of Shiva. Rudraksha seeds found in twin or conjoined forms, as seen in the current lot, are considered especially sacred.

For a discussion on rudraksha beads, see M.E. Aitken, When Gold Blossoms - Indian Jewelry from the Susan L. Beningson Collection, New York, 2004, p. 70.





A REPOUSSÉ GOLD MARRIAGE NECKLACE (TALI) **SOUTH INDIA, EARLY 19TH CENTURY**

comprising twenty-eight oblong gold lac-filled repoussé elements depicting the goddess Lakshmi with a kirtimukha above, with alternate crescent and palmette shaped terminals; the large central boss-shaped tali emblem surmounted with a repoussé image of the goddess Gajalakshmi flanked by elephants, terminating in two similarly decorated rectangular elements and six fluted and granulated bosses, reverse plain gold, on thread 21 cm. length approx.; 146 g.

£8,000 - 12,000 US\$13,000 - 20,000 €9,700 - 15,000

Provenance Private English collection.

The term tali (sometimes spelled thali) refers to the gold marriage ornament or auspicious amulet placed on the mangalsutram (marriage necklace). Its use is especially common in southern India. The Sanskrit word tali is derived from the vernacular name of the palmyra palm or the large-leafed talipot palm, both commonly found in southern India. Originally it was customary to tie a strip of either of these palm leaves around the neck of a married woman to indicate her married status. The custom and term were transferred to the gold ornament now placed on the mangalsutram.

In temple sculpture, female deities are often represented wearing a tali bearing an image of the god Ganesha. It has been suggested by Oppi Untracht that south Indian *talis* bearing representations of gods and goddesses, especially Lakshmi, the goddess of good fortune, are probably inspired by images of adorned deities in temples. (O. Untracht, Traditional Jewellery of India, London, 208, p.168)

A similar example of a Tali is illustrated in U. Bala Krishan & M.S. Kumar, Indian Jewellery. Dance of the Peacock, Mumbai, 2001, p. 231, ill. 374.







A PAIR OF RUBY-SET REPOUSSÉ GILT EAR ORNAMENTS SOUTH INDIA, 19TH CENTURY

each of elongated form decorated in repoussé with a row of flowerheads and foliate motifs with ruby-set makara head and lotus terminals, reverse fitted with metal clip and hook each 10 cm. long; 89 g. total weight(2)

£4,000 - 6,000 US\$6,700 - 10,000 €4,900 - 7,300

237

A PAIR OF RUBY AND EMERALD-SET REPOUSSÉ GILT EAR ORNAMENTS SOUTH INDIA, 19TH CENTURY

each of elongated form decorated in repoussé with a row of flowerheads and foliate motifs with terminals in the form of an emerald-set lotus and a ruby-set makara head, reverse fitted with

metal clip, screw and post each 8.5 cm. long; 52 g. total weight (2)

£4,000 - 6,000 US\$6,700 - 10,000 €4,900 - 7,300

Provenance

Private English collection.

238

A PAIR OF DIAMOND AND RUBY-SET GOLD EAR ORNAMENTS SOUTH INDIA, LATE 19TH CENTURY

each in the form of a peacock, set with alternating rubies and diamonds, a pearl suspended from its beak, the reverse plain gold with suspension loops to top and bottom each 8.2 cm. long; 92 g. total weight (2)

£6,000 - 8,000 US\$10,000 - 13,000 €7,300 - 9,700

Provenance

Private English collection.



A PAIR OF SILVER BODY COVERINGS (KAVACHAM) **SOUTH INDIA, 19TH CENTURY**

each cast with naturalistic details, adorned with elaborate jewellery comprising multiple necklaces, arm bands, festooned sashes around waists with central kirtimukha

the larger 25.5 x 11.7 cm.; 262 g. total weight(2)

£6,000 - 8,000 US\$10,000 - 13,000 €7,300 - 9,700

Provenance

Private English collection.

Exclusively intended for images of gods and goddesses in temples, these body coverings are known as kavacham in South India. The term kavacham literally means 'shield'. These silver kavacham would have provided a rich covering for the stone or bronze images of the deities. The kavacham is usually fashioned in the naturalistic form of the body to give the impression of the deities either seated or standing in various postures. Intricately worked in relief, minute details of clothing and jewellery on the kavacham provide a valuable insight into contemporary fashions. Once the kavacham had been fitted onto the image of the deity, they would have been decorated with flowers and jewels and then carried around in procession around

For a comparable pair of kavacham made from sheet gold, see Icons in Gold - Jewelry of India from the Collection of the Musée Barbier-Mueller, Geneva, 2005, Exhibition Catalogue, no. 2 & 3, pp. 100 -103; and a pair in silver from the same collection sold through these rooms, Bonhams, Islamic and Indian Art, 8th October 2013, lot 296.





240

A CAT'S EYE INTAGLIO ENAMELLED GOLD RING **INDIA, 18TH CENTURY**

the octagonal cat's eye engraved with a lion couchant, bezel and shoulders with polychrome floral enamelled decoration, hoop with remnants of enamel finger size G, 5 g.

£2,000 - 3,000 US\$3,300 - 5,000 €2,400 - 3,600

Provenance

Private collection; acquired from Mosheh Oved, Cameo Corner, Museum Street, London.

A MUGHAL STYLE GEM-SET ENAMELLED GOLD PENDANT INDIA, LATE 19TH/ EARLY 20TH CENTURY

in the form of a flowerhead, set with a band of rubies around a central octagonal carved emerald with foil backing, a further surround of foiled emeralds edged with small diamonds in an open gold framework, a gold suspension loop above, a smaller loop below, verso with polychrome floral enamelled decoration around a central green enamelled octagonal panel bearing a pair of addorsed birds 5 cm. long; 24 g.

£1,500 - 2,000 US\$2,500 - 3,300 €1,800 - 2,400



242

A FINE PAIR OF DIAMOND-SET ENAMELLED GOLD ARMBANDS (BAZUBAND) JAIPUR, RAJASTHAN, LATE 19TH/ EARLY 20TH CENTURY each openwork plaque comprising three articulated foliate panels

set with facetted diamonds, smaller side panels hinged, verso finely enamelled with polychrome floral decoration, on string each 11.4 cm. long; 136 g. total(2)

£8,000 - 12,000 US\$13,000 - 20,000 €9,700 - 15,000



A FINE DIAMOND-SET ENAMELLED GOLD BRACELET (KADA) NORTH INDIA, 19TH CENTURY of circular form, the hinged clasp rendered in

of circular form, the hinged clasp rendered in the form of two confronting *makara* heads set with diamonds, one with articulated tongue of ruby bead (one missing bead), the exterior with diamond-set floral meander on dark blue and gold enamelled ground, the interior with polychrome enamelled decoration comprising birds amidst floral pattern

7.8 cm. (outer width), 6.4 cm. (inner width); 72g.

£3,000 - 5,000 US\$5,000 - 8,300 €3,600 - 6,100

243



244

A GEM-SET ENAMELLED GOLD BRACELET INDIA, LATE 19TH/ EARLY 20TH CENTURY

comprising thirteen hemispherical interlinked gold sections set with white sapphires and rubies in the form of single flowerheads on a dark blue enamelled ground, verso enamelled in polychrome with birds amidst floral decoration, clasp with gold screw

5.7 cm. inner diam. approx.; 65 g.

£2,000 - 3,000 US\$3,300 - 5,000 €2,400 - 3,600

A GEM-SET GOLD BRACELET TAMIL NADU, SOUTH INDIA, FIRST HALF OF **20TH CENTURY**

comprising interlinking elements in the form of floral kirtimukhas, the terminals in the form of makara heads, holding an orb set with screw between their open mouths, the eyes set with rubies 9 cm. diam. approx.; 163 g.

£2,500 - 3,500 US\$4,200 - 5,800 €3,000 - 4,300

Provenance

Acquired Bonhams, Islamic and Indian Art, 6 April 2006, lot 542.



245

246

A DIAMOND-SET ENAMELLED GOLD **BRACELET NORTH INDIA, 19TH CENTURY**

of circular form, the exterior with diamond-set floral sprays in gold mounts on green, blue and red enamelled ground, the interior with dense floral polychrome enamelled decorarion, gold screw with enamelled floral motif

8.3 cm. (outer width), 6 cm. (inner width); 104 g.

£5,000 - 6,000 US\$8,300 - 10,000 €6,100 - 7,300





the necklace crescentic, composed of openwork floral elements and a floral pendant, all with an emerald fringe below, verso enamelled in polychrome with floral designs; the earrings ensuite the necklace 20 cm. diam. approx.(3)

£2,500 - 3,500 US\$4,200 - 5,800 €3,000 - 4,300

A JAIPUR DIAMOND-SET ENAMELLED GOLD AND PEARL NECKLACE RAJASTHAN

the pendant in the form of an open work flower head, set with diamonds in gold around a central tear drop shaped diamond, with single pearl above, seven pearls suspended below, verso enamelled with polychrome floral decoration, on a string of

the pendant 7 cm. long

£1,800 - 2,200 US\$3,000 - 3,700 €2,200 - 2,700

A JAIPUR DIAMOND-SET ENAMELLED GOLD **NECKLACE AND PENDENT EARRINGS RAJASTHAN**

the necklace comprising two rows of graduated diamonds set in polygonal interlinked gold elements, terminating in a single row of diamonds, larger teardrop shaped diamonds suspended below, verso enamelled in polychrome with floral design; the pendent earrings with two interlinked sections in the form of leafy sprigs terminating in a larger drop shaped diamond, verso similarly enamelled

the necklace 19.5 cm. long; 128 g. total;(3)

£10,000 - 15,000 US\$17,000 - 25,000 €12,000 - 18,000

A GEM-SET ENAMELLED GOLD NECKLACE **INDIA, 20TH CENTURY**

comprising nineteen interlinked red enamelled sections set with diamonds in the form of floral sprays, a row of pearl and bead finials above, diamond and pearl suspensions below, verso enamelled in polychrome with birds and floral motifs, the central section enamelled with a peacock, on three slender gold chains with enamelled gold clasp 16 cm. wide, 130 g.

£3,000 - 4,000 US\$5,000 - 6,700 €3,600 - 4,900









251 A DIAMOND-SET GILDED BROOCH POSSIBLY MALAYSIA, LATE 19TH/ EARLY 20TH CENTURY

of oval form, set with diamonds in raised settings in an open tiered framework, around a central rose cut diamond, verso engraved, with two suspension loops, fitted with later pin 5.9 x 6.6 cm.; 60 g.

£5,000 - 7,000 US\$8,300 - 12,000 €6,100 - 8,500

252 A GEM-SET BOKHARA NECKLACE CENTRAL ASIA, CIRCA 1900

comprising a central section in the form of a flowerhead with a fringe below, flanked on either side by square section rosettes with a raised central section, the reverse of the elements embossed with floral and arabesque designs 28 cm. approx. diam.

£1,500 - 2,000 US\$2,500 - 3,300 €1,800 - 2,400









THREE SCENES FROM AN ILLUSTRATED MANUSCRIPT OF FIRDAUSI'S SHAHNAMA, **DEPICTING A RULER SEATED IN A PAVILION** AND RECEIVING PETITIONS FROM **NOBLEMEN, AND WATCHING AN EXECUTION SUB-IMPERIAL MUGHAL, CIRCA 1620-30**

gouache and gold on paper, framed 165 x 145 mm.; 150 x 145 mm.; 150 x 125 mm.(3)

£2,500 - 3,500 US\$4,200 - 5,800 €3,000 - 4,300

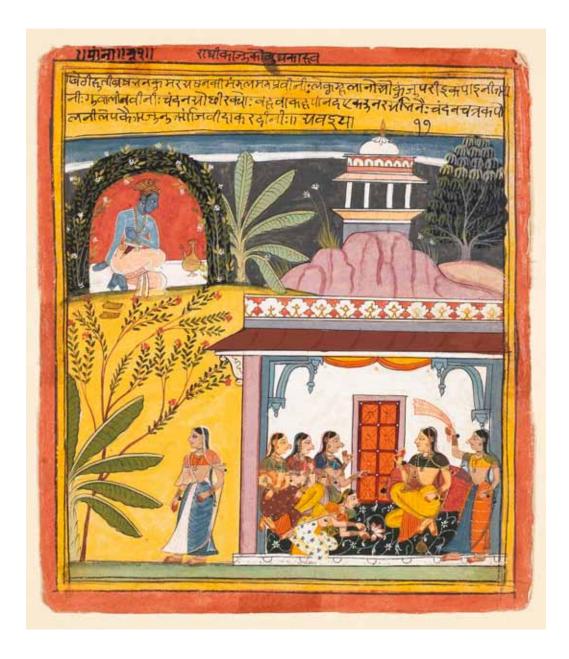
Provenance

George Sheridan Collection formed between the 1950s and 80s.

W .G. Archer used the term 'sub-imperial Mughal' (the term 'popular Mughal' is used by others) in distinguishing certain styles of Mughal painting: namely, between those executed in the royal studios, and others painted in provincial schools away from the court but much influenced by Mughal artists. Sub-imperial Mughal artists worked close to the courts at Delhi and Agra for both Muslim and Hindu patrons.

For comparison see E. Binney, The Mughal and Deccani Schools: Indian Miniature Painting from the Collection of Edwin Binney 3rd., Portland, Oregon 1973, pp. 57-64, pls. 39a & b. (The Binney Collection is now in the San Diego Museum of Art, San Diego, California).

Sotheby's, Oriental Manuscripts: Indian and Persian Miniatures from the Collection of Sir Thomas Phillipps, Bt., London, 27th November 1974, lots 685 & 789.



AN ILLUSTRATION TO THE RASIKAPRIYA: RADHA WITH FEMALE ATTENDANTS SEATED IN A PAVILION, KRISHNA WITHIN A GROVE AT A DISTANCE MEWAR, ATTRIBUTED TO SAHIBDIN, CIRCA 1650

gouache and gold on paper, yellow panel at top with three lines of text in nagari script, further inscription in red upper border, in mount 253 x 217 mm.

£6,000 - 8,000 US\$10,000 - 13,000 €7,300 - 9,700

Provenance

Sotheby's, Indian and Southeast Asian Art, New York, 4th June 1994, lot 145.

The present lot is part of a series of illustrations to the poet Keshav Das' Rasikapriya, and attributed to Sahibdin, the 17th Century Mewar artist. Sahibdin (circa 1620-1655), a Muslim artist most probably related to the artist Nasiruddin, worked under the patronage of Maharana Karan Singh (reg. 1620-28) and during this time would have been influenced by popular Mughal artists working at Agra, Ajmer or (as suggested by Topsfield) at Udaipur. Sahibdin's importance and illustrious career at the Mewar court continued on and beyond the reign of Maharana Jagat Singh (1628-1652), providing much work for the artist and his studio.

For a full discussion on Sahibdin see:

A. Topsfield, Court Painting at Udaipur, Zurich 2001, pp. 53-84; also figs. 37 and 38.

For comparison see also:

J. Williams, Kingdom of the Sun, San Francisco 2007, no. 6.

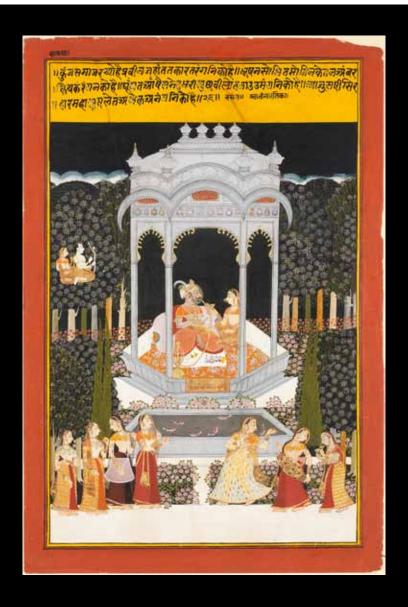




TWO SCENES FROM THE RAMAYANA: HANUMAN PREPARING TO CARRY THE MOUNTAIN, ALONG WITH THE LIFE-SAVING HERB SANJEEVANI, ACROSS THE SEA TO LANKA, TO RESTORE THE WOUNDED LAKSHMAN; HANUMAN IN CONVERSATION WITH RAMA BEFORE THE ARMY SETS OFF FOR LANKA MARWAR, CIRCA 1740

gouache, gold and silver on paper, yellow and red borders, extensive inscription in upper borders in nagari script describing the scenes, unframed 192 x 318 mm.(2)

£2,000 - 3,000 US\$3,300 - 5,000 €2,400 - 3,600



MAHARANA SANGRAM SINGH II (REG. 1710-1734) SEATED IN A PAVILION SMOKING A HOOKAH WITH A CONSORT IN THE SARVARITU VILAS GARDENS, FEMALE ATTENDANTS NEARBY DANCING AND PLAYING MUSIC, A DEITY HOLDING A BOW WITH A FEMALE COMPANION IN A TREE IN THE **BACKGROUND**

MEWAR, CIRCA 1730

gouache and gold on paper, yellow panel at top with three lines of text in *nagari* script and the numeral 26, red outer border, in mount 400 x 265 mm.

£6,000 - 8,000 US\$10,000 - 13,000 €7,300 - 9,700

Provenance

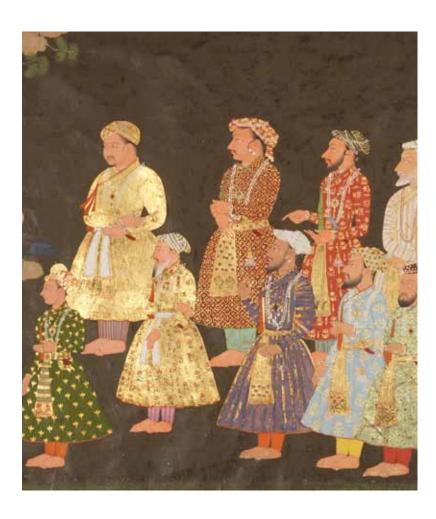
Sotheby's, Indian and Southeast Asian Art, New York, 4th June 1994, lot 146.

Painting at Mewar flourished under Sangram Singh and production at the court studio during his reign was prolific, recording ceremonies of the ruler with his court, hunting expeditions, religious themes and court life in general. The Mewari artists of this period established a pattern for the Udaipur court studio to follow for the next two centuries with the continuation of these themes.

For comparison see:

A. Topsfield, Paintings from Rajasthan in the National Gallery of Victoria, Melbourne 1980, nos. 71-82.

A. Topsfield, Court Painting at Udaipur, Zurich 2001, pp. 141-177. J. Williams, Kingdom of the Sun, San Francisco 2007, nos. 14 & 15



257*

THE MUGHAL EMPERORS AKBAR, JAHANGIR, SHAH JAHAN AND AURANGZEB VISITING TWO HOLY MEN, ACCOMPANIED BY COURTIERS AND RAJPUT PRINCES MEWAR, LATE 17TH CENTURY

gouache and gold on paper, yellow and red border, extensive description in Mewari dialect in nagari script in upper border 389 x 561 mm.

£30,000 - 40,000 US\$50,000 - 67,000 €36,000 - 49,000

Provenance

Private collection: Acquired from Simon Ray in 2000.

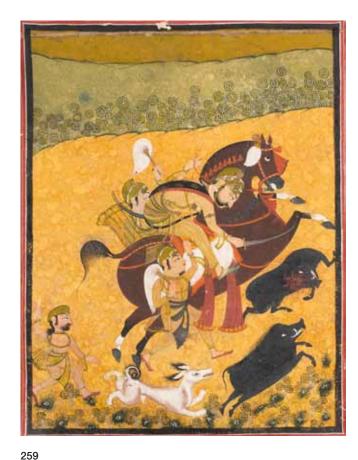
The incident depicted is an imaginary one. Towards the end of the 17th and the early 18th Century the Mewar rulers commissioned paintings which reveal their interest and fascination with their Mughal adversaries and their lineage. This painting demonstrates Akbar's widely admired religious tolerance. He consulted religious leaders and holy men of diverse creeds. Within the cave sits a Hindu ascetic. while outside, dressed in white and sitting cross-legged, wearing a cap, is a Sufi mystic.

Not all the figures can be identified, but immediately behind Akbar in the top row are Jahangir and Shah Jahan as a young man. The figure below Akbar and Jahangir may be identified as Shah Jahan in his old age, followed by his four sons. However, Aurangzeb, here tellingly depicted (in the top row) as a prince and son of Shah Jahan rather than as an emperor in his own right, was famously intolerant of other religions, and would probably not have visited such a shrine. Amongst the Rajput chiefs and princes, with their distinctive turbans and jamas tied on the left side, is Man Singh of Amber (in yellow towards the right of the front row), usually seen leaning on a staff, though his hands are clasped as usual in some of his portraits. Behind him is probably Chhatar Sal of Bundi. The man in blue at the end of the entourage to the right-hand side of the painting may be Gaj Singh of Marwar, and the man dressed in pink, Bhagwan Das of Amber. A notable feature is the array of dagger hilts, which include a blue carved jade ewe's head hilt, a white jade horse head hilt (khanjar), a dagger with a floral scrolled hilt (chilanum) and a khatar or thrust dagger.

The Mewar rulers were always proud of the fact that they did not wholly fall in with the Mughals, and this painting therefore provides an oblique comment on their relations and tensions in portraying a Mewar viewpoint of their overlords' attitude:







HINDOLA RAGINI: A PRINCE SEATED IN A SWING, A MAIDEN AND FEMALE ATTENDANTS BESIDE HIM **MEWAR, CIRCA 1730**

gouache and gold on paper, yellow panel at top with nagari text, red border, framed 298 x 197 mm.

£2,000 - 3,000 US\$3,300 - 5,000 €2,400 - 3,600

Provenance

Formerly with Joseph Soustiel, Paris (label on backboard). George Sheridan Collection formed between the 1950s and 80s.

The inscription reads: Raga Hindola peher deen chama gaye je.

259

A PRINCE, SURAJ MAL OF BUNDI, ON HORSEBACK HUNTING **BOAR, WITH ATTENDANTS AND A HOUND RUNNING ALONGSIDE**

BUNDI, LATE 18TH CENTURY

gouache and gold on paper, black and red border, nagari inscription in upper border and on reverse, framed 308 x 258 mm.

£3,000 - 4,000 US\$5,000 - 6,700 €3,600 - 4,900

Provenance

Acquired by a former owner in London in 1971. Collection of Sven Gahlin, 1970s.

George Sheridan Collection formed between the 1950s and 80s.

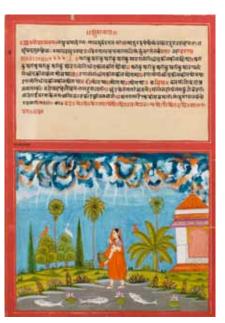
The inscriptions read:

Recto: Maharaj adhiraj Rao Raja ji Shri Suraj mal ji swasthana Bundi ghodo ra Bahadur Samvat 1913 Ashvin sud 15, Maharaj Suraj Mal of Bundi astride Bahadur VS 1913/circa AD 1856, Ashvin [seventh month of the Hindu calendar], day 15.

Verso: Chhavi Suraj Mal ji swasthana Bundi, picture of Suraj Mal ji of Bundi.

Suraj Mal appears to be one of the brothers of Maharao Ajit Singh of Bundi (reg. 1756-58).













SIX SCENES DEPICTING MAIDENS IN LANDSCAPES, **POSSIBLY FROM A TALA SERIES** NORTHERN DECCAN, LATE 18TH CENTURY

gouache and gold on paper, each large sheet with the illustration in the lower register, above this a panel of equal size with text of between two and ten lines in nagari script in black and red ink, red borders, framed

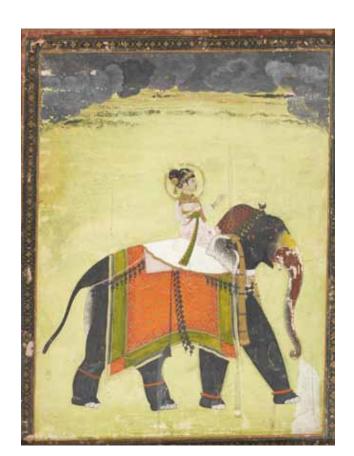
470 x 330 mm. and slightly smaller(6)

£3,000 - 5,000 US\$5,000 - 8,300 €3,600 - 6,100

While ragamala subjects depicting the musical modes of the ragas and raginis are common in Indian painting, compositions depicting Tala subjects, representing rhythm, are more unusual.

A series of twelve miniatures of Tala subjects, also from the North Deccan and of the same period, are in the Bharata Itihasa Samahodhaka Mandala, Poona. For comparison see U. Ranade & Kamal Chavan, Tala Paintings, Poona 1976.





262

TWO PRINCES SEATED ON A TERRACE ACCOMPANIED BY ATTENDANTS WITH FLYWHISKS **BUNDI, CIRCA 1800**

gouache and gold on paper, yellow and gold borders, unframed 218 x 290 mm.

£2,000 - 3,000 US\$3,300 - 5,000 €2,400 - 3,600

262

A PRINCE RIDING AN ELEPHANT, POSSIBLY MAHARAJAH PRITHVI SINGH OF JAIPUR (REG. 1768-78) JAIPUR, POSSIBLY BY SAHIB RAM, CIRCA 1778

gouache and gold on paper, blue border with floral motifs, framed 315 x 238 mm.

£1,500 - 2,000 US\$2,500 - 3,300 €1,800 - 2,400

Prithvi Singh was five years old when he acceded to the throne after the death of his father, Madho Singh. The mother of his younger brother stood in as regent. His short reign was a period of intense internecine strife. He died after a fall from his horse: a later historian commented that this took place 'not without suspicion that a dose of poison accelerated the vacancy (J. Tod, The Annals and Antiquities of Rajasthan, London 1920, vol. 3, pp. 1361-62). For a slightly earlier portrait, see Christie's, Islamic Art and Manuscripts, 16th October 2001, lot 81.

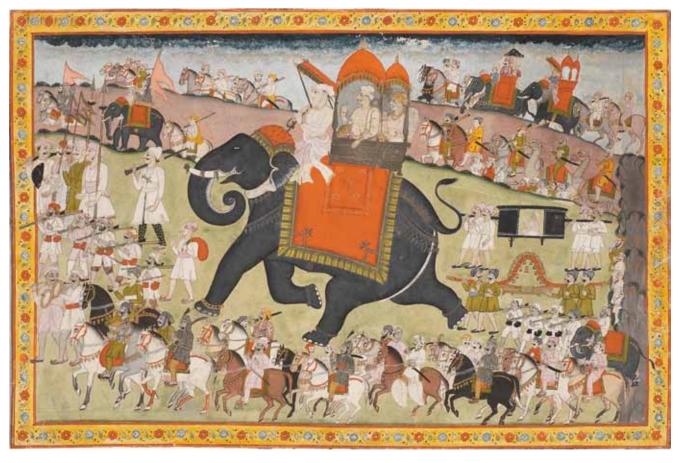
The identification has been suggested from a comparison with a portrait attributed to Sahib Ram of Prithvi Singh as a child (see M. Aitken, in Rietberg Masters, II, p. 626). In both paintings the Maharajah wears an unusual gold-topped jama. The present painting was probably executed shortly before the Maharajah's death at the age of 16.



A LARGE JAIN TANTRIC DIAGRAM WESTERN INDIA, GUJARAT, LATE 18TH CENTURY

gouache on cloth, in the centre a stylised lotus with the seated Jina surrounded by two concentric circles of 11 and 24 seated jinas, to the left the avatars of Vishnu, to the right tutelary deities, seated multi-armed goddesses in the four corners, laid down on archival board, framed 630 x 628 mm.

£4,000 - 6,000 US\$6,700 - 10,000 €4,900 - 7,300



264

RAO SHATRUJIT OF DATIA (REG. 1762-1801) RIDING ON AN ELEPHANT IN AN EXTENSIVE PROCESSION WITH NOBLEMEN AND ATTENDANTS **DATIA, CIRCA 1800**

gouache and gold on paper, yellow border with stylised floral motifs, in mount 203 x 306 mm.

£4,000 - 6,000 US\$6,700 - 10,000 €4,900 - 7,300

The elderly Rao Shatrujit is depicted riding in procession seated in the royal howdah, surrounded by a multitude of courtiers, ranging from noblemen, in the distance on other elephants, to soldiers bearing guns, spears and royal insignia, as well as musicians. Another figure, possibly a holy man, is carried in a palanquin.

Datia, in the region of Bundlekhand, central India, was home to a rich court culture, closely allied to the Mughals since the reign of Jahangir. Often grouped with paintings from neighbouring Orchha, the Datia school is known for its landscapes executed in naturalistic tones and its tall figures with small heads, flat turbans and large, almondshaped eyes.

Other portraits of Rao Shatrujit are in the National Museum, New Delhi, dated circa 1780. A comparable example of the Datia style may be found in a page from a dispersed Satasai of Bihari in the Bellak collection, depicting Krishna holding up Mount Govardhana, dated circa 1770.

Stella Kramrisch, Painted Delight: Indian Paintings from Philadelphia Collections, Philadelphia 1986.

D. Mason (ed.), Intimate Worlds: Indian Paintings from the Alvin O. Bellak Collection, Philadelphia 2001.

P. Bubbar, Sublime and Seductive: Indian Miniature Paintings from the 14th to the 19th Century, London 2008.



A NOBLEMAN RIDING ON A COMPOSITE HORSE CONSISTING OF ANIMALS AND HUMAN FIGURES, ACCOMPANIED BY TWO **FEMALE ANGELS DATIA, CIRCA 1770**

gouache and gold on paper, border trimmed, inscription in naskhi script verso, framed 217 x 294 mm.

£5,000 - 7,000 US\$8,300 - 12,000 €6,100 - 8,500

Provenance

Private collection, South Africa.

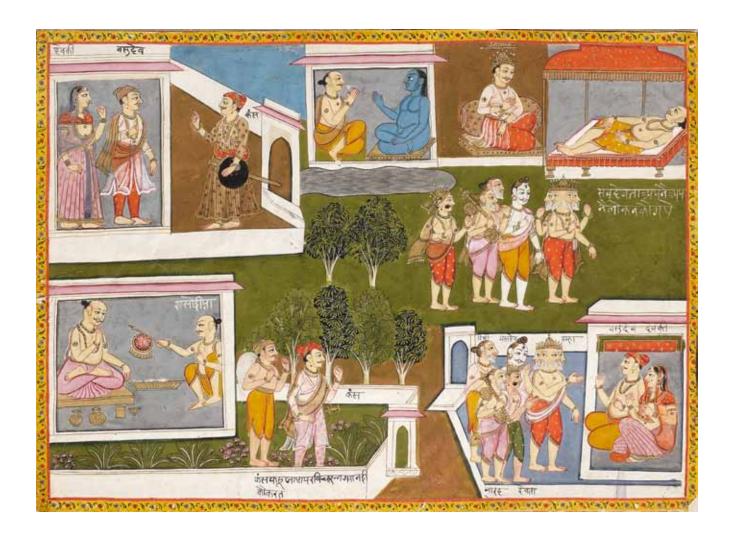
Composite subjects (narikunjara) were Persian in origin, though the exact meaning of the genre is obscure. It became more popular in Mughal India in the 18th Century, and by the 19th Century Europeans were eager patrons of artists working on such subjects, doubtless drawn by their strangeness. For other examples see:

E. Binney, The Mughal and Deccani Schools, Indian Miniature Painting from the collection of Edwin Binney III, Portland 1973, no.

M. Archer, Company Drawings in the India Office Library, London 1972, no. 169, xxvi & xviii.

T. Falk and M. Archer, Indian Miniatures in the India Office Library, London 1982, no. 207.

The inscription, which is unclear and is possibly in Urdu, reads: Picture of mortoon [murtun?], magic/bewitched, [value] 300 rupees. The Sanskrit word murtti or murti means a solid body, visible shape, embodiment, figure etc.



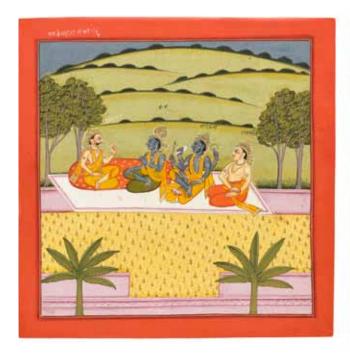
BRAHMA AND SIVA, ACCOMPANIED BY RISHIS, VISITING DEVAKI AND VASUDEVA, WHO HAVE BEEN IMPRISONED BY KANSA, DEVAKI'S BROTHER AND THE KING OF MATHURA **DATIA, CIRCA 1800**

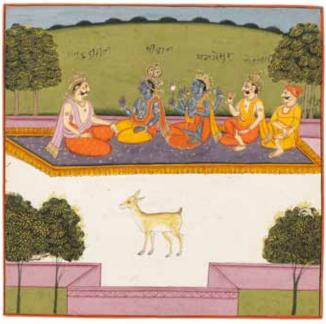
gouache and gold on paper, identifying inscriptions in nagari script on painted surface, yellow stylised floral border, framed 239 x 330 mm.

£3,000 - 4,000 US\$5,000 - 6,700 €3,600 - 4,900

Devaki and Vasudeva's eighth child would be Krishna, whom the gods foretold would be the destroyer of his uncle, Kansa.

Formerly with Gump's Gallery, San Francisco (label on backboard). George Sheridan Collection formed between the 1950s and 80s.





TWO SCENES, PROBABLY FROM THE MAHABHARATA: KRISHNA AND VISHNU WITH ARISTOCRATIC DEVOTEES **DATIA, CIRCA 1800**

gouache and gold on paper, nagari identifying inscriptions on painted surface, further inscription in upper border, red border, unframed; and a similar scene, with the addition of a deer in the foreground, Datia, circa 1800, trimmed of its border 216 x 214 mm.; 171 x 175 mm.(2)

£3,000 - 4,000 US\$5,000 - 6,700 €3,600 - 4,900

268*

A PRINCE AND A YOGINI IN A LANDSCAPE **BIKANER, CIRCA 1740**

gouache and gold on paper, green, brown and red borders, in mount 200 x 150 mm.

£2,000 - 3,000 US\$3,300 - 5,000 €2,400 - 3,600

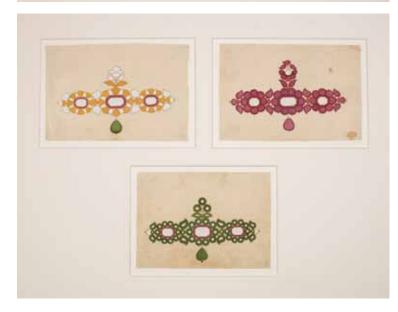
Provenance

Acquired by the present owner from a private California collection in 1992.











A GROUP OF ELEVEN JEWELLERY DESIGNS, BY TERHASWAMIRAN NARAYANUJ JAIPUR, DATED 1797

pen and ink, gouache heightened with gold on paper, one signed by the artist and dated 1797, eleven designs in four mounts each 230 x 150 mm. and slightly smaller(4)

£6,000 - 8,000 US\$10,000 - 13,000 €7,300 - 9,700

Provenance

Private collection.

Simon Ray, Indian and Islamic Works of Art, April 2002, nos. 65a-k.

The designs consist of:

A yellow sapphire *jigha* (turban ornament). A yellow sapphire tiered *jigha*. A diamond and emerald *jigha*.

A two-tiered necklace.

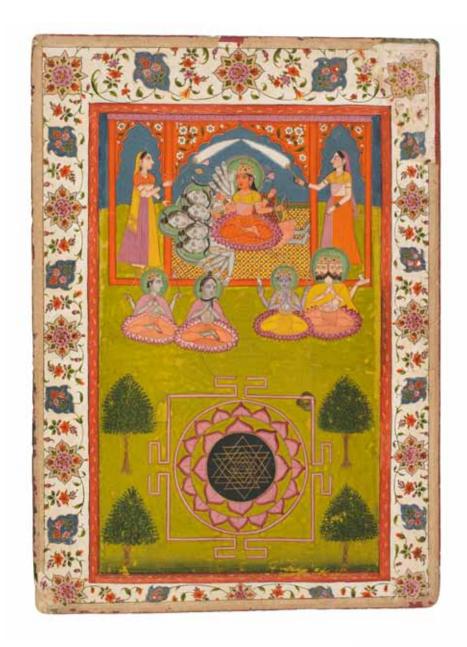
An emerald and ruby *sarpati* (turban ornament). A ruby and diamond *sarpati*.

A yellow sapphire *sarpati*.
A diamond and emerald lotus *sarpati*.

A diamond sarpati.

A small diamond sarpati.

A gold and gem-set pendant.

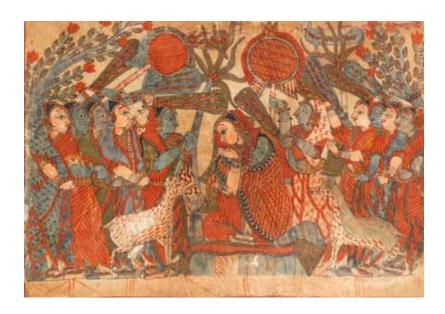


PARVATI ENTHRONED ON A CUSHION OF LOTUS PETALS ABOVE SIVA WITHIN A GARDEN PAVILION, HINDU DEITIES BEFORE HER, TWO FEMALE ATTENDANTS WAVING GAURIS TO EITHER SIDE, A TANTRIC MAZE IN THE FOREGROUND; VERSO, A CYPRESS TREE AGAINST A PLAIN BACKGROUND PROVINCIAL MUGHAL, POSSIBLY BENGAL, SECOND HALF OF THE 18TH CENTURY

gouache and gold on paper, mounted on an album page with an orange inner border, wide outer border of stylised floral motifs on a plain ground, verso the study of a cypress tree with inner border with gilt undulating floral motifs on an orange ground, plain outer border album page 420 x 300 mm.

£6,000 - 8,000 US\$10,000 - 13,000 €7,300 - 9,700







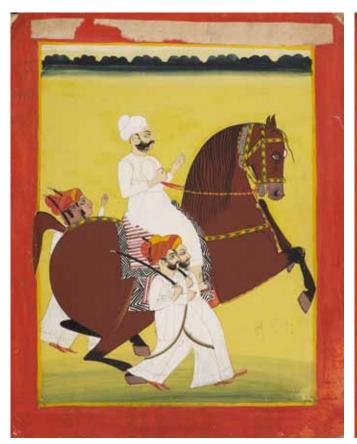
TWO SCENES FROM THE RAMAYANA: RAVANNA CAPTURING SITA; A PRINCESS WITH A LARGE ENTOURAGE WAVING **MORCHALS**

NORTH MAHARASTHTRA, MID-19TH CENTURY

gouache on paper, in mounts 304 x 423 mm.; 295 x 410 mm.(2)

£2,000 - 3,000 US\$3,300 - 5,000 €2,400 - 3,600

Such paintings, depicting stories from both the *Ramayana* and the *Mahabharata*, are often known as 'Paithan', from the town in Maharasthtra where examples were first discovered. They were used by itinerant oral storytellers (chitrakathis) in Maharasthtra, Karnataka and Andhra Pradesh, and were held up to illustrate the action to the audience, which is reflected in their bold composition and their large size relative to most Indian painting.





272^{*}

A NOBLEMAN ON HORSEBACK WITH ATTENDANTS **JODHPUR, CIRCA 1840**

gouache on paper, red border, nagari inscription verso, in mount 335 x 270 mm.

£2,000 - 3,000 US\$3,300 - 5,000 €2,400 - 3,600

The inscription reads: Shri Jodh Raj Dhanraj.

273^{*}

MAHARAJAH MAN SINGH OF JODHPUR (REG. 1804-43), **SEATED ON A TERRACE WITH OFFICERS AND ATTENDANTS** JODHPUR, CIRCA 1830-40

gouache and gold on paper, yellow and red borders, nagari inscription verso, in mount 332 x 247 mm.

£3,000 - 4,000 US\$5,000 - 6,700 €3,600 - 4,900

The inscription on the reverse reads: Maharaj Shri Vijay Singh Ji, which would appear to be an error (Vijai Singh reigned 1752-93).

For a closely comparative scene, depicting Man Singh seated in discussion with a Marwari prince, see the sale in these rooms, Bonhams, Islamic and Indian Art, 24th April 2012, lot 255. See also Bonhams, 15th April 2010, lots 371 and 372. All three paintings, as well as the present lot, feature the same distinctive line of officers and noblemen to the right-hand side.



274*

MAHARAJAH RAM SINGH II OF JAIPUR (REG. 1835-80) WITH **COURTIERS AND ATTENDANTS AND THE BRITISH RESIDENT** JAIPUR, CIRCA 1870

gouache and gold on paper, yellow and silver inner borders, red outer border

242 x 302 mm.

£4,000 - 6,000 US\$6,700 - 10,000 €4,900 - 7,300

Provenance

Private collection;

Sotheby's, Important Indian Miniatures from the Paul F. Walter Collection, New York, 14th November 2002, lot 57.

This painting seems to express the role of eminence grise which the East India Company, and then the Government of India, played in the life of Maharajah Ram Singh II and of Jaipur. Both his grandfather and father before him had been regarded by the British as 'dissolute' and the state was mired in 'corruption and misgovernment'. Troops had to take control in 1834, though not before Maharajah Jai Singh III (Ram Singh's father) and a British official had been killed in the course of the internecine intrigues. Under British control Ram Singh was brought to heel (from a British point of view) and by 1876 the official view noted his 'inclinations to like Europeans and their ways'. For a portrait of Ram Singh as a devotee of Siva, and a note on his life with references, see S. C. Welch, Room for Wonder: Indian Painting during the British Period 1760-1880, New York 1978, p. 144, no. 64.; also illustrated in A. Jackson, A. Jaffer (edd.), Maharajah: the splendour of India's Royal Courts, London 2009, p. 97, no. 79 (the painting now in the Harvard Art Museum).



275 W

A LARGE TROPHY PAINTING OF A TIGER **UDAIPUR, CIRCA 1860**

gouache on cotton, laid down on modern cloth, on stretcher 89 x 188 cm.; stretcher 91.5 x 191 cm.

£20,000 - 30,000 US\$33,000 - 50,000 €24,000 - 36,000

This life-size painting depicts an animal killed during a hunt. It reveals two silhouettes, one the more finished form and the other a faint outline. It is probable that this latter image represents the actual shape of the animal, perhaps as it was laid on the canvas and loosely sketched around. On top of this the artist has developed his own interpretation, capturing not just the physical form but also, in a sense, something of the animal's character.

Such a work is an example of the practice of the Mewari nobility of recording their hunting kills, as declarations of their skill and prowess. These paintings reiterate the important documentary function painting held before the advent of photography; in addition to their aesthetic value they served a practical purpose, as records of a particular event, scene or person.

It is unlikely that such works would have been hung permanently, but rather displayed in triumphant celebration and then stored for posterity. For another rare example of a cloth painting (in a more exaggerated form and style) of a tiger from Mewar, in the collection of Nahar Singh II of Devgarh and attributed to the mid-19th century painter Baijnath, see M. Beach (op. cit, below).

A larger painting depicting a tiger, also from Udaipur, but dated around a century earlier (1765-70) was sold in these rooms, Bonhams, Islamic and Indian Art, 2nd October 2012, lot 174.

A. Topsfield, Court Painting at Udaipur: Art Under the Patronage of the Maharanas of Mewar. Zurich 2001.

Milo Beach and Rawat Nahar Singh II, Rajasthani Painters: Bagta and Chokha, Master Artists at Devgarh, Zurich 2005, fig. 125.







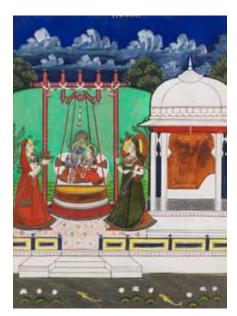
276 SRI NATH-JI IN A TEMPLE ALCOVE NATHDWARA, KOTAH, MID-19TH CENTURY

gouache, gold and silver on paper, orange and silver border, framed $330 \times 255 \ mm$.

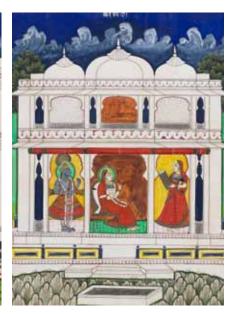
£2,000 - 3,000 US\$3,300 - 5,000 €2,400 - 3,600 277

SRI NATH-JI STANDING IN A TEMPLE ALCOVE NATHDWARA, KOTAH, MID-19TH CENTURY gouache and gold on paper, green border, framed 600 x 430 mm.

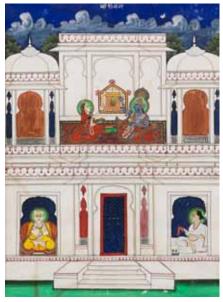
£2,000 - 3,000 US\$3,300 - 5,000 €2,400 - 3,600











FIVE PAINTINGS RELATING TO THE CULT OF SRI NATH-JI AND THE LIFE OF KRISHNA **KOTAH, CIRCA 1860-70**

gouache and gold on paper, each with nagari inscription at top identifying either locations or giving proper names, framed 300 x 220 mm. and slightly smaller(5)

£3,000 - 5,000 US\$5,000 - 8,300 €3,600 - 6,100

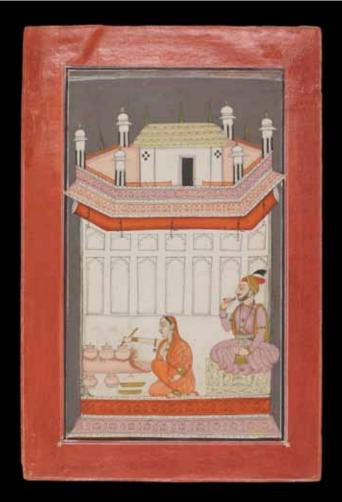
The scenes depicted are as follows:

Radha and Krishna in a swing, symbolising their union, accompanied by female attendants.

Radha and Krishna playing hide and seek with the *gopas*.

Sri Nath-Ji in a temple pavilion with a male and female attendant. Radha and Krishna making offerings at a shrine on the upper level of a temple pavilion; on the lower level, seated in alcoves, Vittalnathji and Vallabhacharya, founding mystics of the cult.

Radha and Krishna seated in a pavilion with a female attendant holding a mirror.



SERANGA RAGAPUTRA: A MAIDEN CHURNING POTS IN THE PRESENCE OF A PRINCE BILASPUR, CIRCA 1730

gouache and gold on paper, red border, *nagari* inscriptions verso, in mount 267 x 175 mm.

£3,000 - 5,000 US\$5,000 - 8,300 €3,600 - 6,100

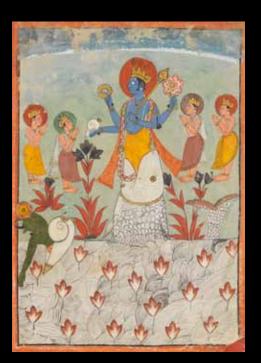
Provenance

Sotheby's, *Indian and Southeast Asian Art*, New York, 4th June 1994, lot 371.

The inscription verso reads: megha raga putra raga kedara tritiya 3.

For the series, see W. G. Archer, *Indian Paintings* from the *Punjab Hills*, London 1973, vol. I, p. 237, vol. II, p. 179.

279



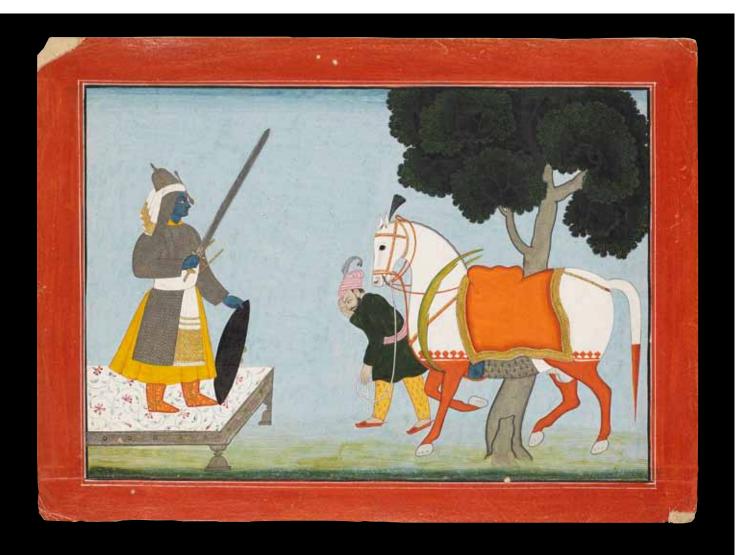
280

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 $273 \times 195 \text{ mm}$.

£1,500 - 2,000 US\$2,500 - 3,300 €1,800 - 2,400

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.



KALKI AVATAR: THE WHITE HORSE AVATAR OF VISHNU, THE HORSE LED BY A GROOM GARWHAL, CIRCA 1780

gouache and gold on paper, red border, numbered 10 on cover paper, in mount 202 x 275 mm.

£4,000 - 6,000 US\$6,700 - 10,000 €4,900 - 7,300

Provenance

Sotheby's, Indian and Southeast Asian Art, New York, 4th June 1994, lot 370.

Published

A. Topsfield, *Paintings from the Rajput Courts*, exhibition catalogue, Indar Pasricha Fine Arts, London 1986, no. 26.

Kalki avatar judges the wrongdoers of the world and in destroying the world ushers in a new civilisation.



A YOUNG WOMAN SHELTERING IN A FOREST GLADE AS A STORM BREAKS OVERHEAD PAHARI, PERHAPS GARWHAL, CIRCA 1820

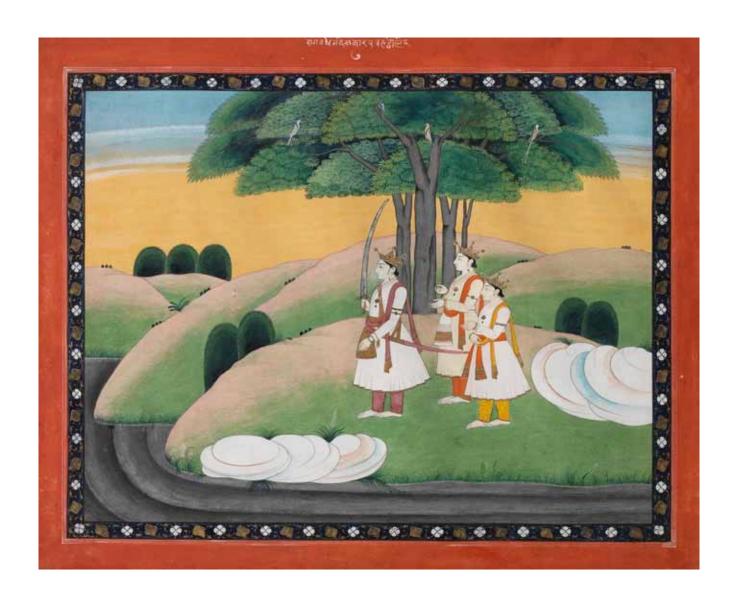
gouache and gold on paper, blue floral inner border, pink outer border, framed 240 x 160 mm.

£2,000 - 3,000 US\$3,300 - 5,000 €2,400 - 3,600

Provenance

Formerly in the collection of Jean Pozzi, Paris (according to a note on the backboard, probably Soustiel's); With Joseph Soustiel, Paris;

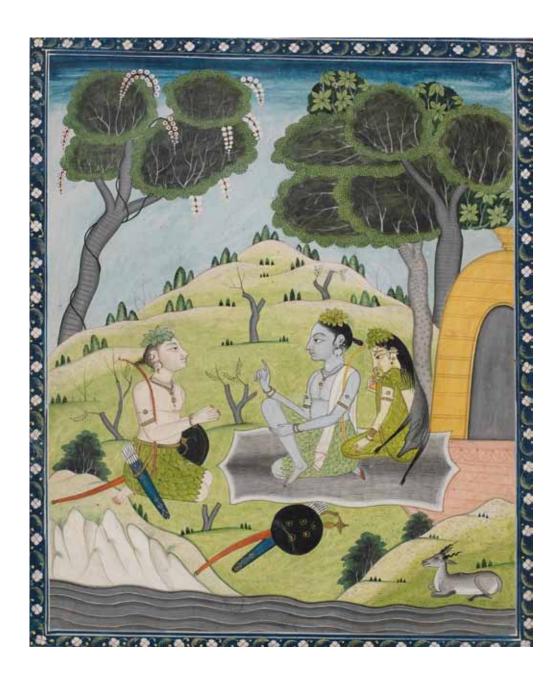
George Sheridan Collection, formed between the 1950s and 80s.



A PRINCE STANDING WITH A DRAWN SWORD ON A HILLSIDE, ACCOMPANIED BY TWO GENTLEMAN ATTENDANTS, PERHAPS A RAGAMALA SCENE PAHARI, CIRCA 1820

gouache and gold on paper, blue floral inner border, red outer border, nagari inscription in upper red border raga vardan deskhar putra hadolaith 7, framed 232 x 288 mm.

£3,000 - 5,000 US\$5,000 - 8,300 €3,600 - 6,100

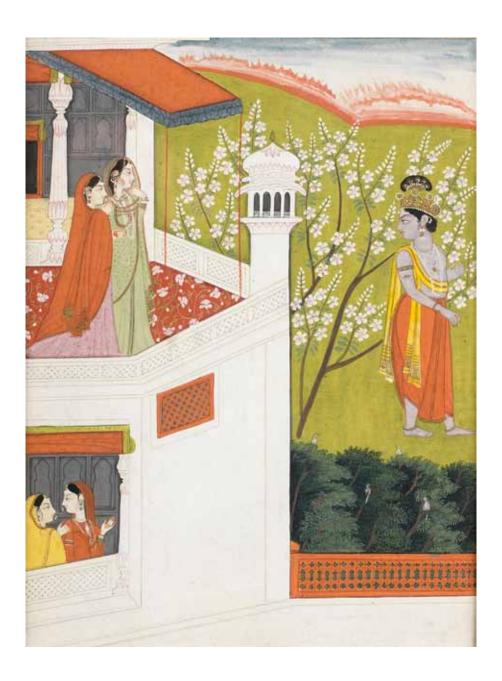


RAMA SEATED WITH SITA AND LAKSHMAN IN A LANDSCAPE PAHARI, CIRCA 1830

gouache and gold on paper, blue floral border, framed 230 x 190 mm.

£2,000 - 3,000 US\$3,300 - 5,000 €2,400 - 3,600

George Sheridan Collection, formed between the 1950s and 80s.



RADHA WITH FEMALE ATTENDANTS REGARDING KRISHNA, DEPARTING FROM HER, FROM THE WALLS OF A PALACE GARHWAL, CIRCA 1780-90

gouache and gold on paper, framed 218 x 160 mm.

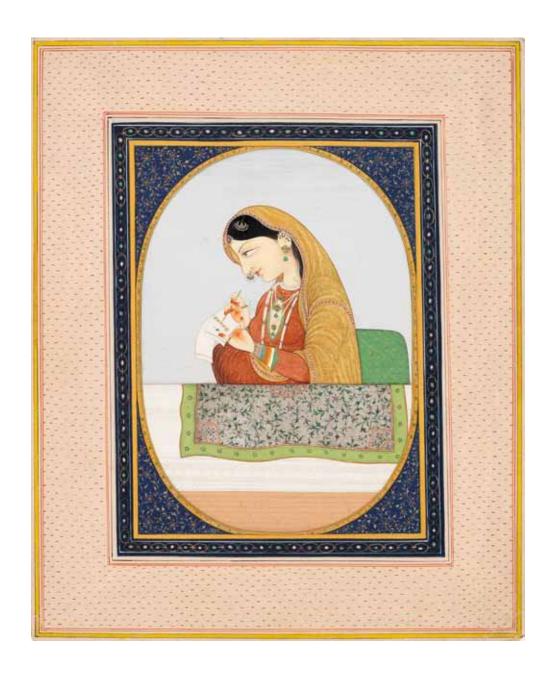
£4,000 - 6,000 US\$6,700 - 10,000 €4,900 - 7,300

Possibly an illustration to a Garhwal Nayaka Nayika series. The large state of Garhwal lies to the south east of the Punjab Hills and through marriage had close links with Guler creating an interaction between the two Pahari schools towards the end of the 18th Century. Blossoming trees covered with large starry flowers are typical of Garhwal painting and trees heavy with blossom and the intense love between Radha and Krishna gave plenty of inspiration to Pahari artists for these popular and highly decorative subjects.

W. G. Archer, Indian Paintings from the Punjab Hills, London 1973, vol. I, p. 117 and vol. II, p.86, no. 21(i).

W. G. Archer, Visions of Courtly India, London and New York 1976,

K. Khandalavala, Pahari Miniature Painting in the N. C. Mehta Collection, Ahmedabad, n.d., fig. 102.



286* A MAIDEN AT A WINDOW, WRITING A LETTER KANGRA, CIRCA 1840

gouache and gold on paper, a painted oval, blue inner floral border, pink outer border, in mount . 285 x 235 mm.

£4,000 - 6,000 US\$6,700 - 10,000 €4,900 - 7,300

Provenance

Acquired by the present owner from a private California Collection in 1992.



287*

AN IMPERIAL MUGHAL PROCESSION IN AN EXTENSIVE **LANDSCAPE LUCKNOW, CIRCA 1770**

pencil, pen and grey ink, gouache and bodycolour, heightened with gold, on paper, borders with scrolling naturalistic floral motifs in blue, white and gold, between two bands of floral motifs in gold on a dark blue ground 529 x 750 mm.

£40,000 - 60,000 US\$67,000 - 100,000 €49,000 - 73,000

Provenance

Private collection; Acquired Simon Ray, 2000; Christie's, Visions of India, London, 5th October 1999, lot 164.

It is possible that the painting depicts a Mughal army marching into battle with the English, and therefore probably depicts Shah 'Alam II (reg. 1760-88), the first Mughal Emperor to leave Delhi. Another possibility is that the painting depicts the Nawab of Oudh, Shujaud-daula (reg. 1754-75). The Emperor, or Nawab, can be seen seated in a splendid howdah of gold on a large elephant with a gold saddle-cloth to the centre foreground of the painting. A second row of elephants behind carry banners and spectacular animal standards, including a fish standard (mahi o maratih, fish and dignities), the Imperial Mughal insignia, with the head made of gold and the body of gold brocade designed to billow in the wind. Amongst the other standards that can be seen are the Lion Standard, the sign of the King, the Hand or Palm Standard, the Round Ball or Orb which represents the sun, and the Scales of Justice, at the extreme right. There is a wealth of anecdotal detail, such as the trumpeters seen in the lower right corner, who have puffed-out cheeks.

Set within a vast landscape that stretches into the far distance in the manner characteristic of Lucknow painting of the period, with an injection of European techniques of recession and aerial perspective. This painting is a rare example of the use of a mixed media technique: the figures are painted in the traditional Indian technique of opaque watercolour on paper, heightened with gold, while the landscape, in particular the receding sky in the upper half of the painting is rendered with English watercolour. Robert Skelton has commented that the smooth curving grey clouds are in the style of Mihr Chand, the leading artist under Shuja-ud-Daula, circa 1750-1760 at Lucknow.

A very similar painting depicting Shah 'Alam in procession, probably a copy with variants of the present painting and also probably by the same hand, is in the Victoria and Albert Museum (V&A IS 38 1957). This painting is reversed in mirror fashion relative to the present lot. It is likely that the V & A painting was commissioned as a copy of the present painting by an admirer of the subject and the hand of the artist.







ATTRIBUTED TO SHAYKH MUHAMMAD AMIR OF KARRAYA: A **BHISHTI (WATER CARRIER) CALCUTTA, CIRCA 1840**

watercolour on paper, framed 225 x 175 mm.

£2,000 - 3,000 US\$3,300 - 5,000 €2,400 - 3,600

Shaykh Muhammad Amir came from Karraya, an outlying district of Calcutta, and was the best-known artist working for the British in that city. His career began in the 1830s and his watercolours of the grand buildings of Calcutta, its gardens, animals and servants, were popular commissions from his British patrons, capturing well the elegance of the period (see, for instance, Welch no. 24, one of an album of paintings commissioned by a Thomas Holroyd Esq. in the late 1830s). While Shaykh Muhammad Amir was arguably the greatest exponent of watercolour painting in Calcutta at this time, such was the demand for his work that he seems to have employed

For examples of his work see: S. C. Welch, Room for Wonder: Indian Painting during the British Period 1760-1880, New York 1978, pp. 67-72, nos. 20-24; M. Archer, Company Drawings in the India Office Library, London 1972, cat. no. 61; M. Archer, Company Paintings, London 1992, nos. 80 and 81; and the sale in these rooms, Bonhams, Islamic and Indian Art, 10th April 2008, lots 117 and 118.

For an almost identical portrayal of the individual portrayed in the present lot, see Christie's, Visions of India, 5th October 1999, lot 115.

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ATTRIBUTED TO SHAYKH MUHAMMAD AMIR OF KARRAYA: A **FEMALE SERVANT FETCHING WATER CALCUTTA, CIRCA 1840**

watercolour on paper, framed 213 x 160 mm.

£2,000 - 3,000 US\$3,300 - 5,000 €2,400 - 3,600

CIRCLE OF SHAYKH MUHAMMAD AMIR OF KARRAYA: FOUR PAINTINGS DEPICTING A Dewan (FINANCIAL SECRETARY); A CHUPRASEE (MESSENGER); AN Aya (NURSE); A BHAREE (PORTER)

CALCUTTA, CIRCA 1840

watercolour on paper laid down on separate sheets, black margin rule at lower edge, identifying inscriptions in English below the margin, two further inscribed S. Mohamed Ameer at lower right, unframed

280 x 195 mm. and slightly smaller(4)

£2,500 - 3,500 US\$4,200 - 5,800 €3,000 - 4,300

Provenance

Private collection:

Acquired Christie's, Visions of India, London, 17th June 1998, lot









ATTRIBUTED TO SHAYKH MUHAMMAD AMIR OF KARRAYA: AN AYAH (NURSE) STANDING IN A LANDSCAPE HOLDING A PARASOL

CALCUTTA, CIRCA 1840

watercolour on paper, ruled margins, the title written in capitals in the lower border, the word *Lechmee* in pencil, framed 238 x 178 mm.

£2,000 - 3,000 US\$3,300 - 5,000 €2,400 - 3,600



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A PAINTING FROM THE IMPEY ALBUM, BY THE ARTIST BHAWANI DAS: A GREAT INDIAN FRUIT BAT, OR FLYING FOX (PTEROPUS GIGANTEUS) CALCUTTA, CIRCA 1778-82

pen and ink, watercolour with gum arabic, heightened with bodycolour, on watermarked paper, inscribed at lower left In the Collection of Lady Impey at Calcutta/Painted by [in Persian in nasta'liq script, Bhawani Das] Native of Patna, numbered 163 at upper right, framed 457 x 687 mm.

£80,000 - 120,000 US\$130,000 - 200,000 €97,000 - 150,000

Provenance

Private collection:

Christie's, West-East: the Niall Hobhouse Collection, 22nd May 2008,

Collection of Stuart Cary Welch (1928-2008); Mary Reade, Lady Impey (1749-1818).

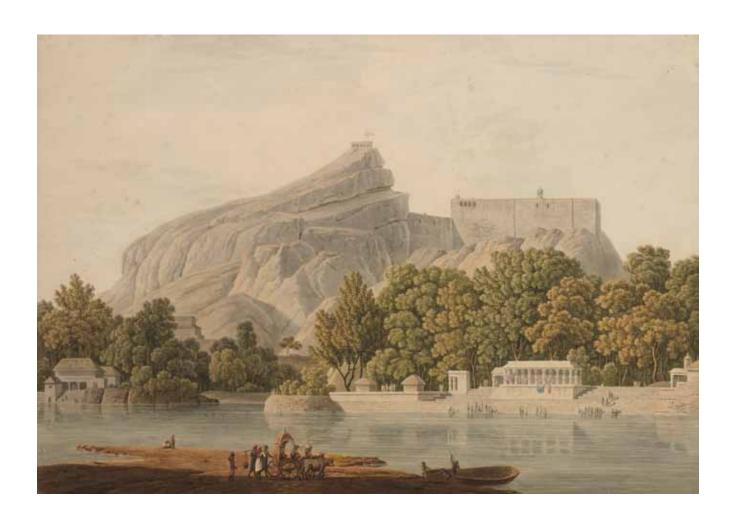
Published

S. C. Welch, Room for Wonder: Indian Painting during the British Period 1760-1880, New York, 1978, p. 40, no. 8; Hazlitt, Gooden & Fox, Indian Painting for British Patrons 1770-1860, London, 27th February-28th March 1991, no. 2 (illus.); Niall Hobhouse, Indian Painting for the British 1780-1880, London, May 2001, no. 1 (illus.).

Sir Elijah Impey was the East India Company's Chief Justice of Bengal from 1774 to 1782. He was a well-known patron of Indian artists, but his wife, Mary, Lady Impey, who joined him in Calcutta in 1777, was particularly interested in the flora and fauna of the surrounding area, creating her own menagerie. She then commissioned studies of animals and plants from various artists from the nearby city of Patna, the most senior of whom were the Muslim Shaykh Zayn-al-Din, and the Hindus Ram Das and Bhawani Das, the painter of the present lot. The precision of these artists' technique, which stemmed from the Mughal tradition, appealed to British patrons, and the technique and the subject-matter have become known as 'Company School'. The series commissioned by Lady Impey (as well as others in a similar style by unknown artists) are particularly striking because of their large size, using sheets of English watermarked paper. There were 326 works in the original series, which were brought back to England with the Impeys in 1783, and were sold at Phillips in London in 1810. For a scene, perhaps painted by Shaykh Zayn-al-Din, depicting Lady Impey supervising her household, see S. C. Welch, Room for Wonder, p. 23, fig. 3.

The Great Indian Fruit Bat, or Flying Fox, has a wingspan of 1.5 metres, well captured in this painting. A second painting depicting a Flying Fox, by an artist in the circle of Bhawani Das, this time with one wing folded, was also offered in the Niall Hobhouse sale (lot 8). Stuart Cary Welch, who owned our painting at one point, commented (Room for Wonder, p. 40) that '...[its]true nature seems sadly sweet, thoroughly timid, and pathetic.'





THE ROCK OF TRICHINOPOLY, THE RIVER CAUVERY IN THE **FOREGROUND**

COMPANY SCHOOL, OR PERHAPS BY A EUROPEAN HAND, AFTER AN AQUATINT BY THOMAS DANIELL, FIRST QUARTER OF THE 19TH CENTURY

pencil and watercolour on European paper stamped Ganson and Montgolfier on reverse, black margin rules 358 x 510 mm.

£4,000 - 6,000 US\$6,700 - 10,000 €4,900 - 7,300

Provenance

Private collection: acquired in Washington DC in 1986.

Closely modelled on an aquatint in Thomas Daniell's Oriental Scenery, II, 19; illustrated in M. Archer, Early Views of India: the picturesque journeys of Thomas and William Daniell 1786-1794, London 1980, fig. 108.

The Rock of Trichinopoly and the fort at its summit was a popular subject for the British, after military successes in that region in the mid-18th Century, aside from its topographical and aesthetic appeal. Thomas Daniell depicted the subject in four aquatints.

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SIX PORTRAITS ON IVORY DEPICTING **CONSORTS AND COURTESANS AND AN** EMPEROR, APPARENTLY AKBAR SHAH II OR **BAHADUR SHAH II DELHI, CIRCA 1840-50**

gouache on ivory, six paintings, five oval, one rectangular, in metal mounts set in a modern shield-shaped frame, 96 x 65 mm. and slightly smaller, frame 345 x 310 mm.; and five views of monuments: the Qutb Minar, two views of the interior of the Diwan-i-Khas in Delhi, the Golden Temple at Amritsar, and the Jami Masjid, Delhi, Company School, Delhi, circa 1860, gouache on ivory, ovals, in modern frames 130 mm. wide and slightly smaller; frames 240 x 280 mm.(6)

£2,000 - 3,000 US\$3,300 - 5,000 €2,400 - 3,600

Sale room notice

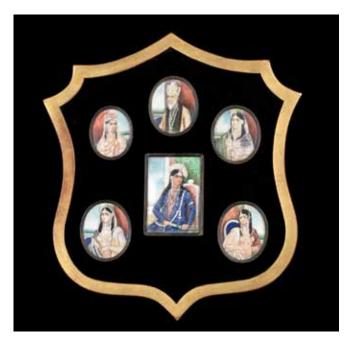
This lot contains or is made of ivory and in February 2014 the United States Government announced the intention to ban the import of any ivory into the



A MANUSCRIPT OF THE BHAGAVAD GITA WITH 17 ILLUSTRATIONS **NORTH INDIA, 19TH CENTURY**

nagari manuscript on paper, 254 leaves, 6 lines to the page written in nagari script in black and red ink and occasional gold within a panel with ruled margins in gold, red and blue, occasionally embellished with a floral border in colours and gold, illuminated frontispiece and five further section frontispieces at intervals in the text with stylised floral motifs in colours and gold, 17 illustrations in gouache in the North Indian/Kashmiri style, depicting the avatars of Vishnu and the exploits of Krishna, fair condition, some corners rather thumbed and soiled, late 19th/early 20th Century European-style green morocco, some light wear 90 x 150 mm.

£2,000 - 3,000 US\$3,300 - 5,000 €2,400 - 3,600



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TWO GROUPS OF SIXTEEN PORTRAITS OF MUGHAL **EMPERORS AND OTHER MUSLIM RULERS MURSHIDABAD, CIRCA 1790**

gouache on paper, in painted ovals, identifying inscriptions in nasta'liq script, in later frames paintings 140 mm. high; frames 80 x 72 cm.(2)

£4,000 - 6,000 US\$6,700 - 10,000 €4,900 - 7,300

The rulers portrayed are as follows: Akbar; Humayun; Nadir Shah; Timur; Muhammad Shah; Aurangzeb; Jahandar Shah[?]; Ahmad Shah; Jehangir; Bahadur Shah; Babur; Shah Alam; Tipu Sultan; Farrukhsiyar; Shah Jahan; Asaf-ud-Daula. The portraits are arranged in a slightly different order in each group.



GURU NANAK SEATED IN A PAVILION WITH HIS COMPANION, MARDANA, AND AN ATTENDANT WITH A FLYWHISK TANJORE, MID-19TH CENTURY

gouache on paper with gilt plaster in relief inlaid with coloured glass, framed

597 x 742 mm.

£4,000 - 6,000 US\$6,700 - 10,000 €4,900 - 7,300







TWELVE PAINTINGS DEPICTING SIKH AND PUNJAB FIGURES, INCLUDING MUL RAJ, DINA NATH AND A SIKH READING THE **GURU GRANTH**

NORTH INDIA, PUNJAB, CIRCA 1850

watercolours on watermarked paper (two watermarked 1850), four with embossed stamps in upper corner reading Commercial Post 1851 and an image of a sailing boat, all with identifying inscriptions in English and Persian in ink (in the case of four the inscriptions trimmed and mounted on the backboards), framed

the largest six 245 x 195 mm.; two 220 x 180 mm.; the remaining four 150 x 150 mm.(12)

£3,000 - 5,000 US\$5,000 - 8,300 €3,600 - 6,100

The subjects of the paintings are as follows:

- 1. Raja Dina Nath of the Royal Court, Pandit of Kashmir, of Delhi origin followed in Persian by: '[He is] the cause of pride among all people of the pen'. Raja Dina Nath (1795-1857) began as a military finance officer and rose to become finance minister to Maharajah Ranjit Singh in 1838. Lepel Griffin called him 'the Talleyrand of the Punjab' (L. Griffin, C. F. Massy, Chiefs and Families of Note in the Punjab, 1909).
- 2. Heri Singh Nalwah Bahadur Jang, followed in Persian by: 'He has a turban on his head, tied a black shawl around his waist with a hanging dagger and with a soldier standing behind him prepared for action'. Hari Singh (1791-1837) was a senior commander of the army of Ranjit Singh. He took part in most of the battles which extended the Sikh empire almost up to the Khyber Pass, and was governor of Peshawar, Kashmir and Hazara. See W. G. Archer, Paintings of the Sikhs, London 1966, pp. 84-86.

- 3. Diwan Mulraj who was the comfort of Multan, was the just man of the world and the hero of all times. Mul Raj was Governor of Multan from 1844. The murder of two British officers at Multan was a contributing factor to the second Anglo-Sikh War (October 1848-March 1849). He was captured in January 1849 and died about a year later.
- 4. Rajah Suchet Singh (1801-44) was brother of Gulab Singh and Dhian Singh. The text in Persian reads 'That Raja who is admired by all who have seen him, with the end of his turban hanging and [holding] a sword'.
- 5. A Gruntee, or Sikh who reads the Grant [sic]; A Kachmir Pandit; in Persian: 'Portrait of Singh Grantahi' and 'Portrait of Pandit of Kashmir'.
- 6. Man of Scinda and a Parsi; in Persian: 'Portrait of a Sindhi'; 'Portrait of a Parsi'.
- 7. wives of Kuhan [?] or bearers of Noorpoor, Zillah [district] Kangra; in Persian: 'Portraits of the wives of Kaharan Kuh [?] of Nurpur'. 8. a soldier of the Najib. Jalandhar; a Sumburdar of the Jalandhar Zillah; in Persian: 'Portrait of a soldier of Bultun (?) Najib'; 'Portrait of sambur-dar [?] of the district of Jalandhar'.
- 9. In Persian only: 'Portraits of [...] of Sikhaki [?]
- 10. Shums oo deen, son of Dost Muhammad of Kabul; in Persian: 'Portrait of Shams al-Din son of Amir Dust Muhammad, king of Kabul'. Not otherwise known.
- 11. Portrait of Ranjit Singh of Jalandhar with a description of him in Persian verse form, in short (a few words have not been deciphered): 'A horseman of Afghan Jalandhar is Ranjit Singh with a gun on his shoulder; in appearance as soft as wax and in character as hard as iron and in bravery, prepared to sacrifice his life'.
- 12. Raeen or cultivator of the Punjab, Jullandhar, and his wife; in Persian: 'Portraits of people of Ra'in of the district of Jalandhar'.









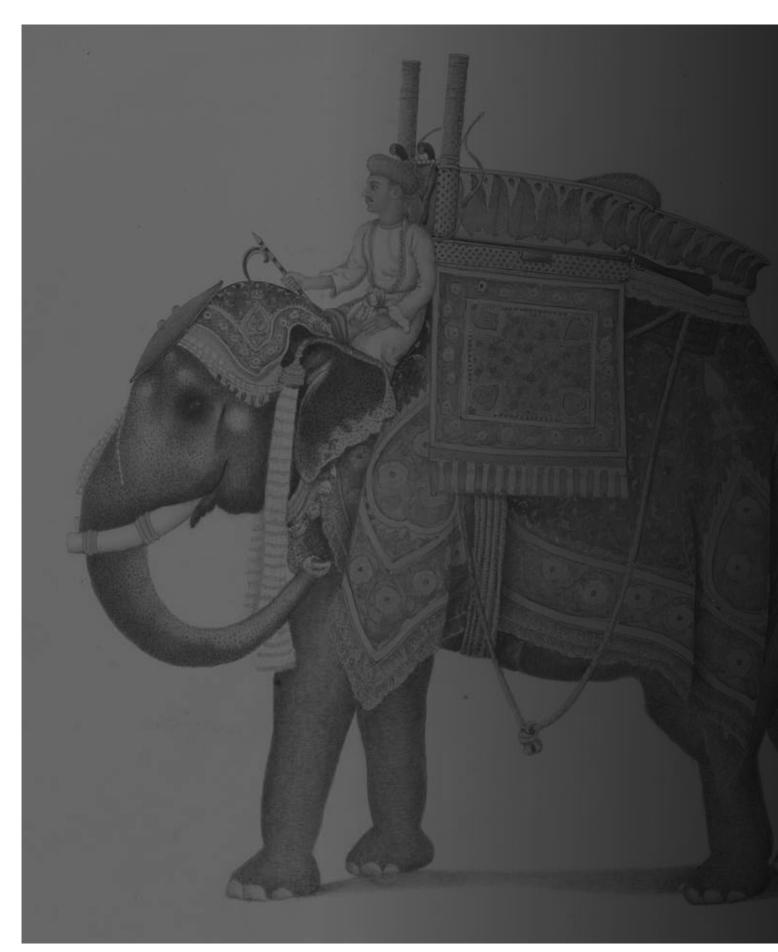














A FRASER ALBUM ARTIST: THE BULLOCK-DRAWN **CARRIAGE OF PRINCE MIRZA BABUR DELHI, 1815-19**

pencil and watercolour, heightened with bodycolour and gold, on paper, inscribed in Persian in two places in cursive script at upper and centre left, framed 305 x 412 mm.

£20,000 - 30,000 US\$33,000 - 50,000 €24,000 - 36,000

Provenance

Private collection:

Christie's, The Ismail Merchant Collection, 7th October 2009, lot 138; Sotheby's, Fine Oriental Manuscripts, Miniatures and Qajar Lacquer, London, 7th July 1980, lot 2.

Published

M. Archer and T. Falk, India Revealed: the Art and Adventures of James and William Fraser 1801-35, London, 1989, p. 108, pl. 93.

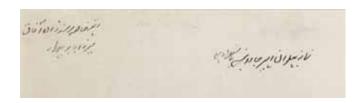
The inscriptions read:

'The special chariot of the son of the spiritual preceptor of the horizons (Murshidzada-i afaq), Mirza Babur Bahadur'. Mirza Babur (b. 1796) was one of the sons of the penultimate Mughal emperor, Akbar II (reg. 1806-37), and the honorific title refers to the Emperor's role as a Sufi spiritual leader. Mirza Babur appears in a group portrait dated 1812 in the British Library, depicting Akbar II with three other sons (see J. P. Losty, M. Roy, Mughal India: Art, Culture and Empire, London 2012, pp. 209-10, fig. 150).

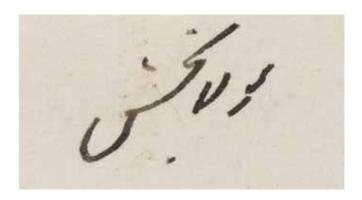
'Zana, bullock-cart driver, Ahir Jadubansi [of the cowherd caste of the Yadava race, descendants of Shri Krishnal, inhabitant of Delhi'.

The Fraser Album, which emerged from amongst the papers of the family of that name in Scotland in 1979, consists of more than ninety watercolours of high quality, and aside from their technical and aesthetic features provide an extraordinary portrait of life in and around Delhi in the early 19th Century, an area which was relatively unknown to the British at that date, with Mughal control ceded to them only in 1803 and the Emperor nominally in power. James Baillie Fraser (1783-1856) and his brother William (1784-1835) came from Inverness. William went to India aged 16 as a trainee political officer in the East India Company; James arrived a year later in a commercial position in Calcutta.

While James was a talented artist himself, publishing collections of views of the Himalayas and of Calcutta, when he joined William in Delhi in 1815 the two brothers commissioned local artists to depict servants, tradesmen and figures from the irregular military units, some of which were employed by the British, including Gurkha soldiers and the colourfully-attired troopers of bodies such as Skinner's Horse. More than one artist was employed on the paintings which go to make up the album: some are usually attributed to Ghulam 'Ali Khan, but it is likely that the rest were produced by other members of his family. The works date between 1815 and 1820. The three lots in the present sale capture the richness of ceremonial life in Delhi, and are also representative of the British fascination for types of transport and servants which appears in other more typical examples of Company School painting.







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A FRASER ALBUM ARTIST: AN ELEPHANT AND DRIVER, PROBABLY FROM THE MUGHAL EMPEROR'S STABLE, WITH A HUNTING HOWDAH EQUIPPED WITH A RIFLE, BOWS AND **A PISTOL**

DELHI, 1815-19

pencil and watercolour, heightened with bodycolour and gold, on paper, inscribed upper left Mawla Bakhsh in Persian in nasta'liq script, further inscribed faintly centre left fil mawla bakhsh-e khassaye hozur-e vala, 'The elephant Mawla Bakhsh of the royal majestic presence', framed 310 x 420 mm.

£20,000 - 30,000 US\$33,000 - 50,000 €24,000 - 36,000

Provenance

Private collection;

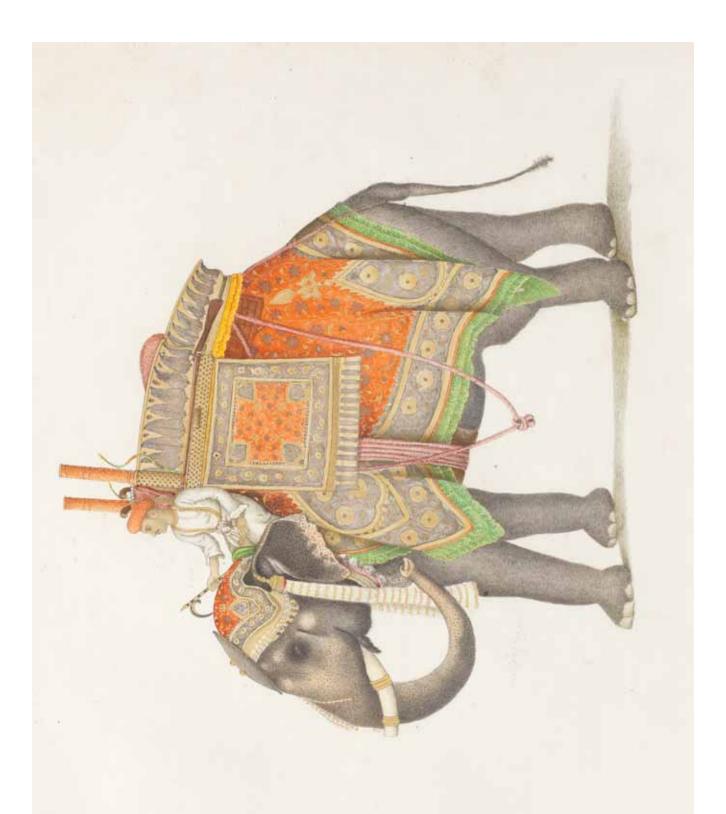
Christie's, The Ismail Merchant Collection, London, 7th October 2009, lot 139;

Sotheby's, Fine Oriental Manuscripts, Miniatures and Qajar Lacquer, London, 7th July 1980, lot 16.

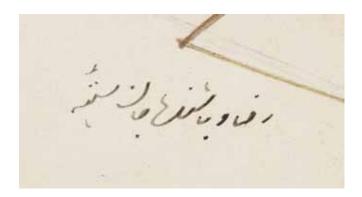
Published

M. Archer and T. Falk, India Revealed: the Art and Adventures of James and William Fraser 1801-35, London, 1989, p. 110, pl. 98.

According to the account given by S. Mahdi Husain in Bahadur Shah Zafar and the War of 1857 in Delhi, 1958, repr. 2006, p. 54, an elephant called Mawla Bakhsh was a favourite pet of Bahadur Shah II. Presumably, given the earlier date, this same animal survived another forty years, or the name was carried over to other elephants in the royal menagerie.



Sul



A FRASER ALBUM ARTIST: A COTTON-CARDER AT WORK, ATTRIBUTED TO THE ARTIST GHULAM 'ALI KHAN (FL. 1817-55) **DELHI, CIRCA 1820**

black chalk and watercolour heightened with white on paper, two inscriptions in Persian at upper centre, framed 310 x 208 mm.

£7,000 - 9,000 US\$12.000 - 15.000 €8,500 - 11,000

Provenance Private collection

Krishnâ Riboud, Paris; Sotheby's, Fine Oriental Manuscripts, Miniatures and Qajar Lacquer, London, 7th July 1980, lot 1.

M. Archer and T. Falk, India Revealed: the Art and Adventures of James and William Fraser 1801-35, London 1989, p. 108, pl. 92. Simon Ray, Indian and Islamic Works of Art, Exhibition Catalogue, London, 6th October - 10th November 2008, no. 81.

The inscriptions both read:

Raza'u, inhabitant of Jansuth, carding cotton. The name Raza'u may derive from raza'i, a quilt stuffed with fluffed cotton.

This detailed and technically accurate painting shows a captured moment from daily life, and appropriately it was originally attached, on a single sheet, to another work depicting a carpenter (the two shown together in Archer and Falk, op. cit., and sold as such in the Sotheby's 1980 sale). The action depicted is in fact strictly referred to as 'bowing', running the taut string of the bow across the pile of fibres to fluff up the cotton (seen on the right in the picture). For a very full discussion of the carding process, see the entry in the Simon Ray catalogue.

For a depiction of the same individual carding cotton, see one of the paintings in lot 302 in the present sale.

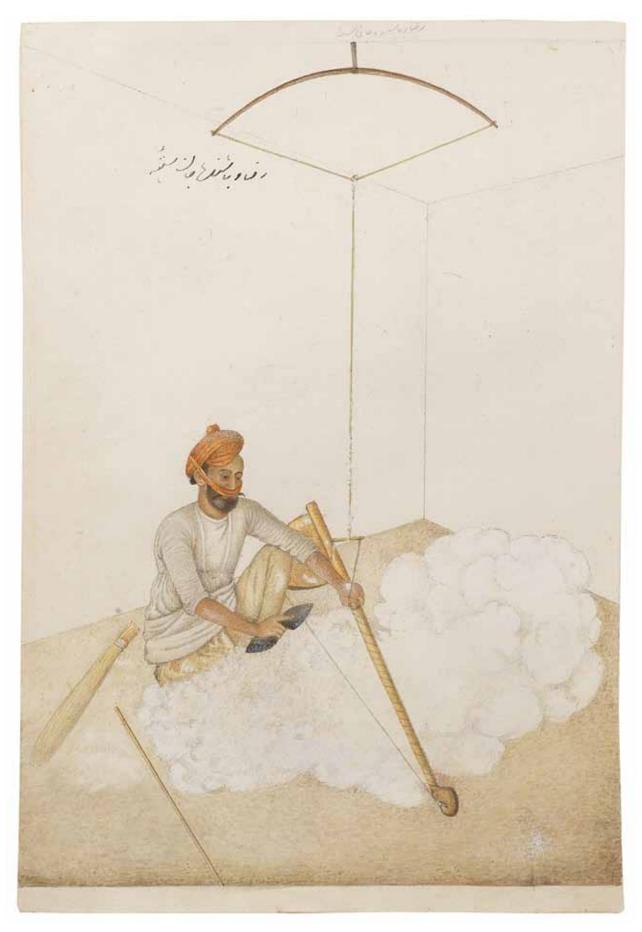
Ghulam 'Ali Khan was one of the foremost painters in Delhi in the first half of the 19th Century, and was employed by the royal households of both Akbar II (reg. 1806-37) and Bahadur Shah II (reg. 1837-58). His oeuvre encompassed portraits and topographical views. (For an album of thirty-one paintings by Ghulam 'Ali Khan, see the sale in these rooms, Bonhams, Islamic and Indian Art, 23rd April 2013, lot 352). He also ranged further afield, working for more than ten years at the courts of Jhajjar and the Alwar court of Raja Baani Singh. After portraits of the penultimate Mughal Emperor, Akbar II, Ghulam 'Ali Khan was commissioned to paint the important accession portrait of Bahadur Shah II enthroned (versions of which are in the Smithsonian, Washington DC, and in the Nasser D. Khalili collection, London). However, there is some suggestion that many of the works in the Fraser Album, including the present lot, should be attributed to an older member of the Ghulam 'Ali Khan family, given his apparently greater confidence in figural studies at this early date. Losty and Roy (op. cit. below, p. 218) argue that because of the relative weakness of the figures (when compared with the great skill in architectural portrayal) in early works, Ghulam 'Ali Khan cannot be the major artist of the Fraser Album. But as B. N. Goswamy observes (referring also to the Skinner Album): 'Who the painter of these portraits was remains unknown. Not all of the works could have been the work of one man, considering the differences in hand and approach. Archer and Falk see the Fraser portraits as falling into different groups: some attributable to 'the first artist', some to Ghulam 'Ali Khan, and other groups, like those of Delhi merchants, to still other artists. It is difficult to be certain.' (p. 777).

For Ghulam 'Ali Khan, see:

L. Y. Leach, Paintings from India, Nasser D. Khalili Collection, London, 1998, pp. 161-163.

B. N. Goswamy, 'Masters of the "Company" Portraits', in M. C. Beach, E. Fischer, B. N. Goswamy (edd.), Masters of Indian Painting 1650-1900, Zurich 2011, vol. II, pp. 769-778.

Y. Sharma, 'In the Company of the Mughal Court: Delhi Painter Ghulam 'Ali Khan', in W. Dalrymple, Y. Sharma (edd.), Princes and Painters in Mughal Delhi 1707-1857, New Haven, 2012, pp. 41-51. J. P. Losty, M. Roy, Mughal India: Art, Culture and Empire, London, 2012, pp. 217-220.















A GROUP OF FIFTEEN PAINTINGS DEPICTING TRADESMEN, **INCLUDING A GOLDSMITH, A CARPENTER, A WATER-**CARRIER AND A SCRIBE, MALE AND FEMALE DERVISHES, AND SOLDIERS, INCLUDING A GURKHA **DELHI OR HARYANA, CIRCA 1820-30**

watercolours on paper, with identifying inscriptions in Persian in nasta'liq script

165 x 107 mm. and slightly smaller(15)

£4,000 - 6,000 US\$6,700 - 10,000 €4,900 - 7,300

Provenance

Private collection:

acquired Bonhams, Islamic Works of Art, 12th April 2000, lot 462.

The identifying inscriptions in Persian are as follows: ahangar-e tar-kash, The blacksmith that pulls/makes[?] wires. tasvir-e dhoni (?) saqqa, Picture of a water carrier. tasvir-e pandit-e divan, Picture of a Pandit of the Divan (i.e. a finance officer/minister).

tasvir-e fagir-e rasul-shahi, Picture of a Rasulshahi dervish/monk (i.e. a member of a branch of the Suhrevardi Sufi sect).

tasvir-e dabkia, Picture of a wire-beater. tasvir-e faqir-e rasul-shahi, Picture of a Rasulshahi dervish. tasvir-e 'awrat nang shahi darvish kath, Picture of a woman of the Nanak-Shahi dervishes.

tasvir-e naga sepahi, Picture of a Naga soldier. tasvir-e sepahi gorkha be-vaqt-e jang, Picture of a Gorkha soldier while fighting.

tasvir-e asiya surkhi [?] va chuneh sa'ideh, Picture of a mill for pounding brick [?] and lime. tasvir-e naddaf, Picture of a cotton-carder.

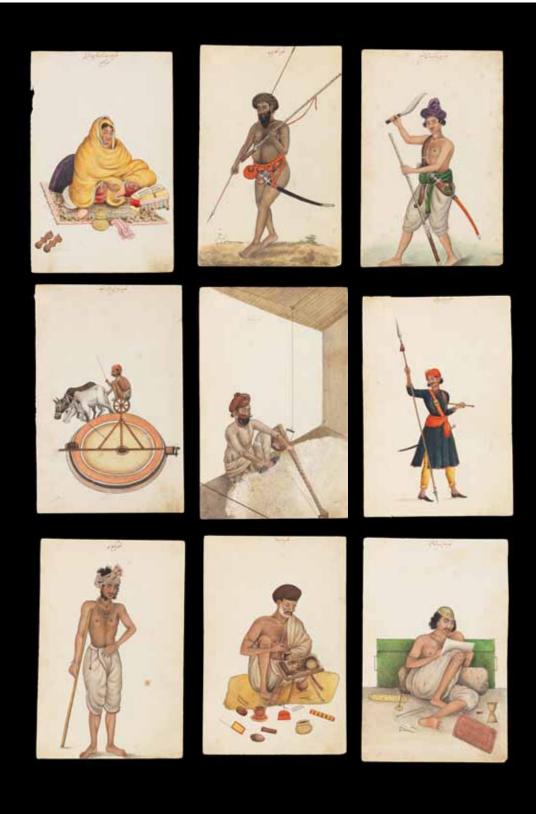
tasvir-e bargandaz thana, Picture of a musketeer guard.

tasvir-e ghosi, Picture of a herdsman.

tasvir-e mursa [?] saz, Picture of the maker of [...?] (Anil Das, a maker of inlay work: see note below).

tasvir-e katib nevesht mikonad, Picture of a scribe writing.

A fascinating group of paintings, both in the occupations depicted, but also in the striking manner in which the works reproduce the style of the Fraser Album (circa 1815-19), and in some cases recognisable characters who appear in the Album. The cottoncarder, as seen in the Fraser work attributed to Ghulam 'Ali Khan, lot 301 in the present sale, appears again; a young man leaning on a staff closely resembles one of the figures in the paintings of recruits to Skinner's Horse (see M. Archer and T. Falk, *India Revealed: the Art and Adventures of James and William Fraser 1801-35*, London, 1989, pp. 90-91, nos. 57 and 59); and a painting of Anil Das, a smith carrying out inlay work, who appears, named, in the Album (Archer and Falk, p. 136, no. 139). The group demonstrates that the tradition of painting - both in terms of style and subject-matter - which is seen so vibrantly in the Fraser and Skinner Albums continued and was not an isolated phenomenon.



AN IMPRESSIVE GROUP OF 61 KALIGHAT PAINTINGS, **DEPICTING HINDU DEITIES, VARIOUS FIGURES FROM HINDU** MYTHOLOGY AND DOMESTIC SCENES

KALIGHAT, BENGAL, SECOND HALF OF THE 19TH CENTURY

pencil, watercolour and silver paint on paper, each painting tipped in along its left margin to a sheet of slightly larger paper, many with English identifying inscriptions written in pencil opposite each painting, numbered in top left corners, in a later European album paintings 450 x 285 mm. and slightly smaller; album 480 x 330 mm.

£50,000 - 70,000 US\$83.000 - 120.000 €61,000 - 85,000

Provenance

Private collection.

Sotheby's, Oriental Manuscripts and Miniatures, 27th April 1994, lot 139 (one painting more than the present lot).

A large and diverse group of paintings from this charming and popular genre, with its bold strokes and vibrant colours, on a larger scale than most Indian painting, ranging from well-known depictions of Hindu deities and stories from Hindu mythology, striking images such as a cat with a prawn in its mouth (see inside cover), to an unusual group of satirical depictions of the domestic life of the Bengali babu set in European-style interiors.

The Kalighat painters (patuas) originated at the famous temple of the same name, two miles from the centre of Calcutta, devoted to the cult of the goddess Kali (see inside cover for a graphic depiction of the goddess). Originally situated on the banks of the Hooghly river, a Kalighat temple has existed since the 15th Century, though the present temples date from the early 19th Century. Kalighat patas were painted on the spot - as reflected in their fluid style - where a steady flow of pilgrims provided a ready market.

By the mid-19th Century the East India Company had brought prosperity to the Bengali middle classes and the painters' subjectmatter evolved, from Kali and other Hindu deities associated with the cult, to the foibles of the Bengali babu and urban domestic life, subjects ripe for satire. The paintings had been collected by the British from the mid-19th Century, but it was the development of the Bengal School of painting in the early 20th Century which led to Kalighat painting coming to greater prominence. The first article on it by Ajit Ghose appeared in the journal Rupamin in 1926. Ghose's own collection was subsequently acquired by the Birla family. Jamini Roy was directly inspired in his own work by Kalighat themes and in some ways its style.

W. G. Archer wrote extensively on Kalighat painting and more recently Chester and Davida Herwitz formed an important collection from material appearing on the London market in the 1970s and 1980s. Kalighat watercolours have appeared in exhibitions over the years and in 2011 the Victoria and Albert Museum collaborated with the Victoria Memorial Hall, Calcutta for an important exhibition devoted solely to the school. They are found in most Western museum collections of Indian painting, including those of the British Museum, the Victoria and Albert Museum, the University of Pennsylvania Museum (Maxwell Somerville Collection, 1895), and the Cleveland Museum of Art, Ohio. In India, apart from the National Gallery of Modern Art in Delhi and the Victoria Memorial Hall in Calcutta, there are those in the Birla Collection and the Jagdish and Kamla Mittal Collection, Hyderabad.

Other large groups of Kalighat paintings have been sold in these rooms: Bonhams, Islamic and Indian Art, 10th April 2008, lot 136 (27 paintings); 8th October 2009, lot 315 (30 paintings); 5th April 2011, lot 312 (55 paintings).

For further references see:

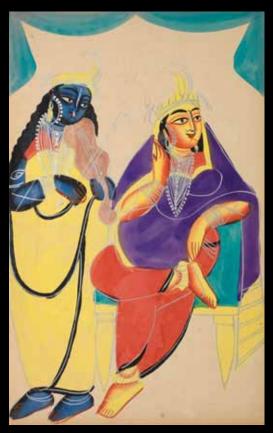
M. Dey, 'Drawings and Paintings of Kalighat' in Advance, Calcutta

W. G. Archer, Bazaar Paintings of Calcutta: the Style of Kalighat, London 1953

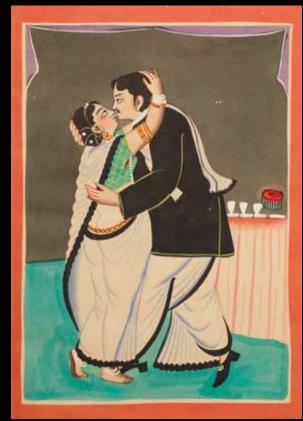
W. G. Archer and A. Bose, Kalighat drawings, from the Basant Kumar Birla collection, formerly Ajit Ghosh collection, Bombay 1962 W. G. Archer, Kalighat Paintings, London 1971

B. Khanna, *Indian Popular Painting 1800-1930*, London 1993 J. Jain, Kalighat Painting: Images from a Changing World, Ahmedabad 1999

S. Sinha and C. Panda, Kalighat Paintings, exhibition catalogue, Victoria Memorial Hall, Kolkatta, Ahmedabad 2011



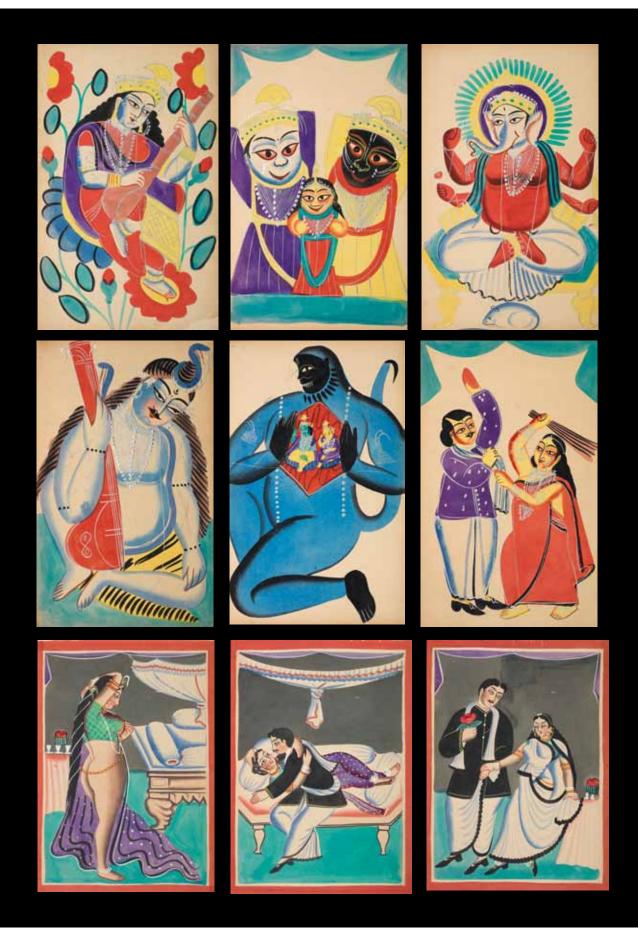




The subjects of the paintings are as follows (references, where made, are to Archer (1971) and Jain (1999)):

- 1. Sarasvati playing the vina. (Jain fig. 91)
- 2. Annapurna and Siva. (Jain fig. 78)
- 3. Siva seated with a musical instrument.
- 4. The coronation of Rama, with Lakshman and Hanuman. (Archer, pl. 15).
- 5. Ganesh.
- 6. Siva with Durga.
- 7. Krishna at the foot of a mountain, saving the young prince Prahlad.
- 8. Sarasvati with her owl.
- 9. Hari-Hara, the composite form of Vishnu and Siva.
- 10. Vamana quelling Bali (Archer, pl. 8).
- 11. Krishna and Yashoda churning butter.
- 12. Krishna described as a woman serenading Radha on the violin (Archer, pl. 52).
- 13. Siva and Parvati enthroned.
- 14. Kartika (Karttikeya) riding a peacock.
- 15. Rama in battle with his sons Lav and Kush (Jain fig. 168)
- 16. Jagaddhatri, Mother of the Universe. (Jain fig. 172)
- 17. Siva and Parvati with Hanuman.
- 18. Siva's marriage. (Jain fig. 74)
- 19. Yashoda cradling Krishna.
- 20. Siva enthroned with Parvati, Nandi beneath them (Jain, fig. 76).
- 21. A Jagannath trio.
- 22. A young female devotee imploring Krishna and Balarama.
- 23. Siva riding Nandi. (Archer, pl. 75).
- 24. Balakrishna: Krishna stealing the butter ball.
- 25. The goddess Ganga (Jain, fig. 15).
- 26. Krishna and Balarama.
- 28. Hanuman with Rama and Sita enshrined in his heart.
- 29. Lakshmi and Sarasvati (Jain, fig. 175).
- 30. Krishna and Balarama (Jain fig. 174).
- 31. The goddess Kali. (Jain, frontispiece).
- 32. Kali with a devotee.
- 33. Krishna quelling Jatayu the giant stork.

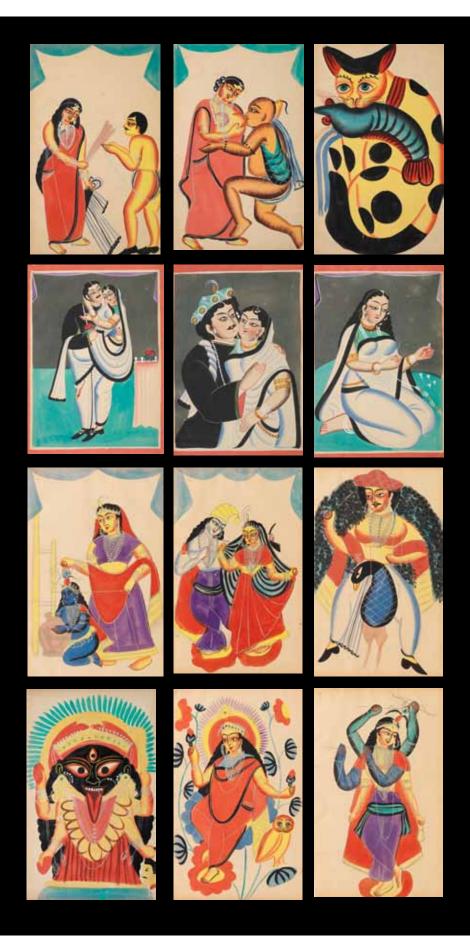
- 34. [Subject unidentified]
- 35. Krishna fluting to Radha.
- 36. The composite figure of Rama (represented by the arms holding a bow and arrow), Krishna (the torso with arms playing a flute) and Chaitanya (or Gaur, a Vaishnavite saint, the rest of the body): Jain, fig. 157)
- 37. The union of Radha and Krishna.
- 38. Vastra-Haran: Dusshasana disrobing Draupadi.
- 39. Krishna milking a cow.
- 40. Krishna caressing Radha's foot. (Jain fig. 81) 41. A maiden worshipping at a lingam shrine.
- 42. Sita bringing water from the pool with her son Lava; or, Yashoda holding Krishna by the hand (Archer, pl. 73).
- 43. Siva and Parvati enthroned.
- 44. A man in European dress and a woman in a passionate embrace in an interior. (for this type (44-48), cf. Archer, pls. 56-63).
- 45. A man in European dress and a woman reclining on a couch in a passionate embrace in an interior.
- 46. A bride and bridegroom in an interior.
- 47. A bridegroom carrying his bride over the threshold; or, a courtesan embracing a lover.
- 48. A couple embracing.
- 49. Ganga.
- 50. Sarasvati with her owl. 51. Jagaddhatri. (Jain, fig. 172).
- 52. A horse with an elaborate ceremonial caparison.
- 53. The coronation of Rama. (Jain fig. 119)
- 54. A maiden in a state of déshabille in a European-style interior.
- 55. A maiden, or a courtesan, seated holding a flower (called Meera).
- 56. The composite figure of Rama, Krishna and Chaitanya.
- 57. A woman brandishing a broom at an ascetic. (Jain, fig. 8)
- 58. An ascetic suckling at a woman's breast.
- 59. Two maidens dancing.
- 60. A woman beating a man with a broom (cf. Jain fig. 134)
- 61. Siva carrying away Sati from her father Daksha's sacrifice. (Jain figs. 166, 167).
- 62. A cat with a prawn in its mouth.

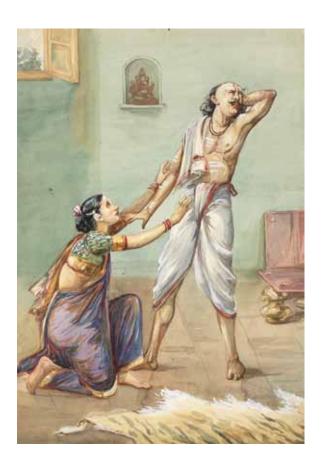
















RAO BAHADUR MAHADEV VISWANATH DHURANDHAR (INDIA, 1867-1944) THREE PAINTINGS: UNTITLED (A MAIDEN IMPLORING A FAKIR)

watercolour on paper, Delhi Art Gallery label on backboard, framed, 333 x 230 mm.

Woman in profile, oil on paper, signed and dated MVD 1892 by the artist's daughter lower right, in mount, 268 x 208 mm. portrait of a girl in yellow and red, oil on paper, signed and dated MVD 1892 by the artist's daughter lower right, in mount 285 x 197 mm.(3)

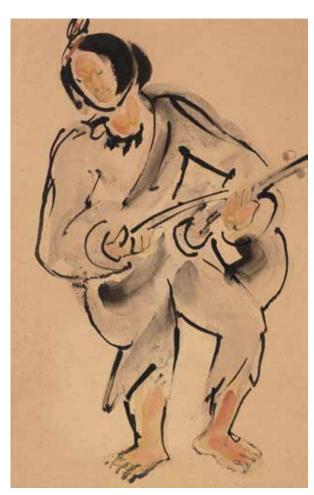
£3,000 - 4,000 US\$5,000 - 6,700 €3,600 - 4,900

Provenance

Sotheby's, London, June 1998, lots 59 and 60 (the second and third

The first work formerly with Delhi Art Gallery (label on backboard).

In 1927 Dhurandhar was awarded the title of 'Rao Bahadur' by the government of India. He achieved considerable recognition both in India and abroad. Queen Mary collected his work for Buckingham Palace, Lutyens commissioned him to paint murals for the Imperial Secretariat in New Delhi and the Gaekwar of Baroda was one of his major patrons.



305* RAMKINKER BAIJ (INDIA, 1910-1980) MUSICIAN; YOUNG CHILD

watercolours on paper, the second signed lower left in Bangla, framed 267 x 170 mm.; 278 x 190 mm.(2)

£2,000 - 3,000 US\$3,300 - 5,000 €2,400 - 3,600

Provenance

Bonhams, Modern and Contemporary Indian Paintings, London, 16th June 1999, lots 23 and

The second work formerly with Delhi Art Gallery (label on backboard).





HUBERT VOS (DUTCH/AMERICAN, 1855-1935) A RAJPUT CAVALRY TROOPER

oil on canvas, signed and dated '98 lower left, framed 74 x 58.5 cm.

£4,000 - 6,000 US\$6,700 - 10,000 €4,900 - 7,300

Provenance

Christie's, Visions of India, 5th June 1996, lot 158; Christie's Amsterdam, 29th October 1997, lot 324; Formerly with Hirschl & Adler Galleries, 21 East 70th Street, New York (label on backboard).

Hubert Vos, who was born in Holland but became a naturalised American, made a career from painting portraits from the life of various ethnic groups. In a letter of 1911 Vos wrote of selecting suitable subjects from Indian Army units stationed in Hong Kong, who posed in full-dress uniforms. For another portrait, of a Khattack, also dated '98, see the Christie's 1996 sale, lot 157.

END OF SALE

MODERN AND CONTEMPORARY SOUTH ASIAN ART AT 3PM

MODERN AND CONTEMPORARY MIDDLE EASTERN ART AT 4:30PM

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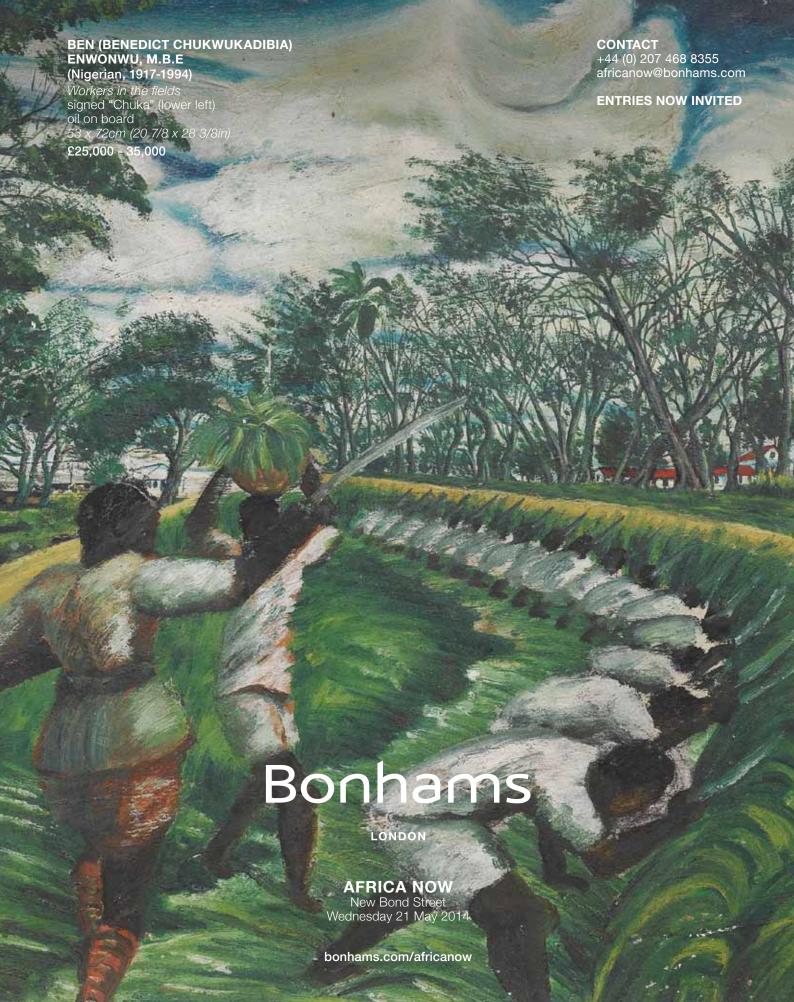
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ANTIQUITIES

New Bond Street Thursday 3 April 2014

bonhams.com/antiquities



GUSTAVO SIMONI (ITALIAN, 1846-1926)

Schlachtbericht (The Report of Battle) signed and dated 'G.Simoni Roma 1901' (lower right) watercolour

102 x 67cm (40 3/16 x 26 3/8in).

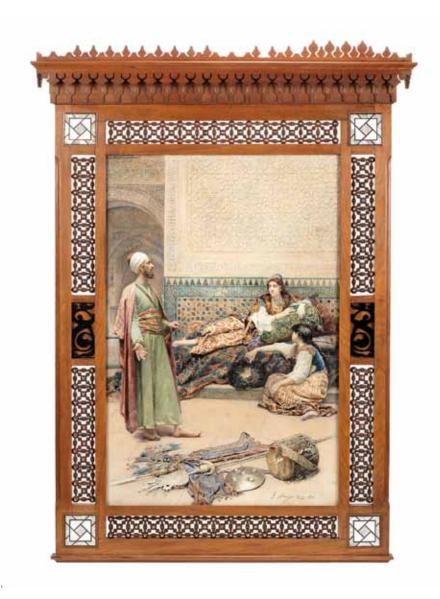
£20,000 - 30,000

CONTACT

+44 (0) 207 468 8360 charles.obrien@bonhams.com

CLOSING DATE FOR ENTRIES

Friday 23 May



Bonhams

LONDON

19TH CENTURY EUROPEAN, VICTORIAN AND BRITISH IMPRESSIONIST ART

New Bond Street Wednesday 2 July 2014

bonhams.com/19thcentury

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

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 Buver 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 Buver'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 Reserves 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 Fale 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 Buver, 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 Auctioneers 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 Buver'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

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 Buyers 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:

- t 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
- Zero rated for VAT, no VAT will be added to the Hammer Price or the Buver'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 *Expenses* 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/supportingmuseums/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 hold.

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 howspeyer 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 Estimates 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 Buyers on any Lots 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 *Descriptions* 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 pubil:
- "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 orbid:
- "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 Catalogues 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. WINF

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. Buyers 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.
- This lot contains or is made of ivory and in February 2014 the United States Government announced the intention to ban the import of any ivory into the USA.

•, †, *, 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, W15 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.

SELLER'S UNDERTAKINGS

2

- 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.

FITNESS FOR PURPOSE AND SATISFACTORY OUALITY

4

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. 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

4.2

- 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

- 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.

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.

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

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.

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.

10.3

- 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 Estimate, if made by us or on our behalf, was (unless Bonhams itself sells the Lot as principal) made as agent on behalf of the

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.
- .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.

STORING THE LOT

5

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,
- 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
- 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

- 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
- 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 Stamps or a Book or Books.

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 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 nonconforming 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 W15 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 Lots 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*
- "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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African, Oceanic & Pre-Columbian Art

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California & **American Paintings**

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Chinese & Asian Art

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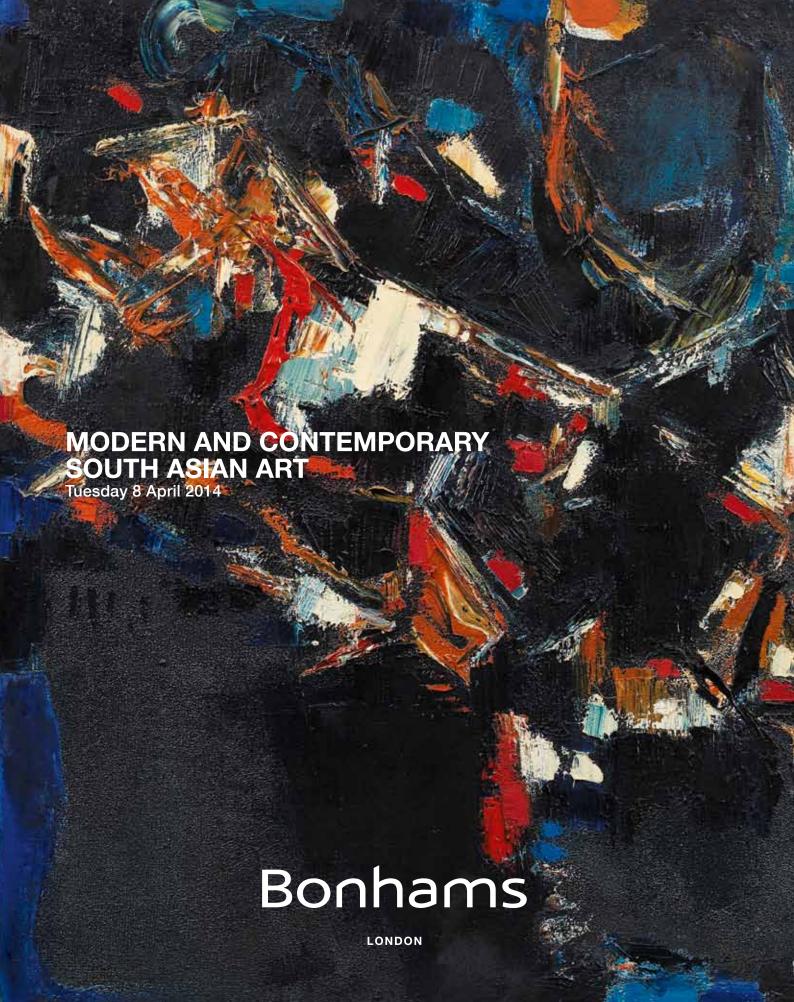
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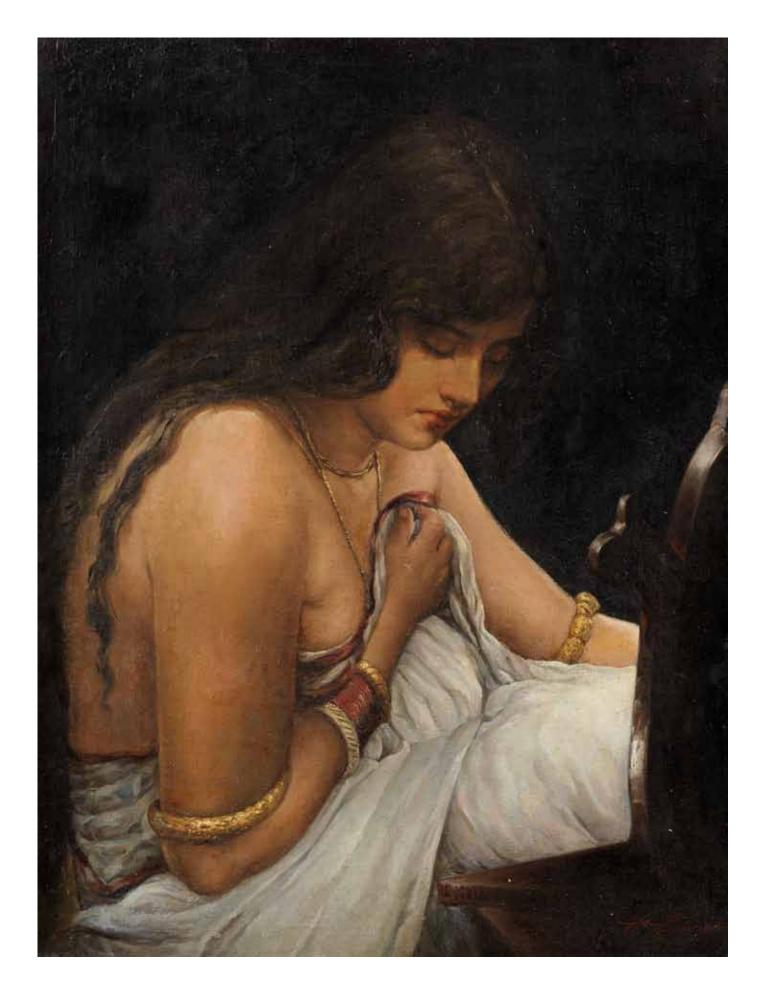
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Front cover: lot 370 Back cover: lot 369 Inside front cover: lot 365 Inside back cover: lot 366 Opposite page: lot 355

We would like to thank Crown Fine Art Dubai for their help and assistance in the logistics of this sale and AIG Insurance Company UAE for their kind sponsorship of our preview in Dubai.

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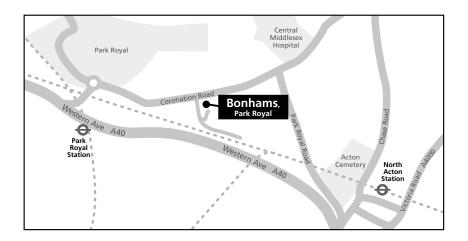
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JAMINI ROY (INDIA, 1887-1972)

Seated Woman, gouache on card, signed lower right, framed, 50.5 x 27cm (19 7/8 x 10 5/8in).

£3,000 - 5,000 US\$5,000 - 8,300 €3,700 - 6,100

Provenance:

Private UK Collection; acquired directly from the artist from an officer in the Ghurka rifles during WWII, thence by descent.





JAMINI ROY (INDIA, 1887-1972)

Cat; Cat with Prawn,

Cat gouache on card, signed lower right, Cat with Prawn gouache on card, signed lower right, framed, (2) 28.5 x 40.6cm (11 1/4 x 16in); 27.1 x 40.8cm (10 11/16 x 16 1/16in).

£2,000 - 3,000 US\$3,300 - 5,000 €2,400 - 3,700

Provenance:

Private UK Collection; previously acquired from auction.



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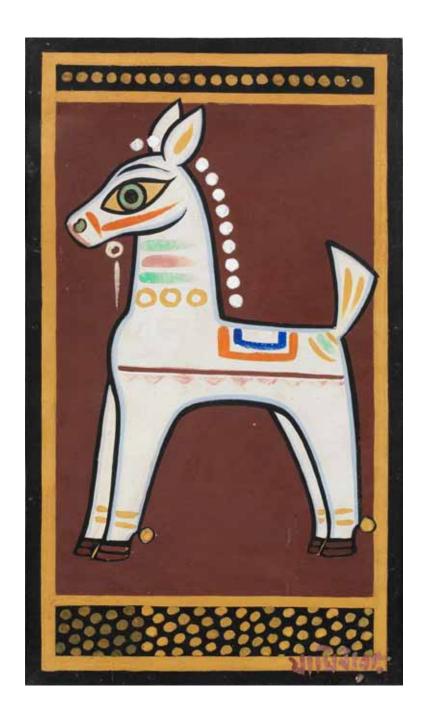
JAMINI ROY (INDIA, 1887-1972)

Untitled (Gopi Woman),
goauche on card, signed lower right, framed,

£4,000 - 6,000 US\$6,700 - 10,000 €4,900 - 7,300

Provenance:

Private UK Collection; previously acquired from auction.



JAMINI ROY (INDIA, 1887-1972)

Untitled,

gouache on paper, signed lower right, framed, 42.4 x 23.1cm (16 11/16 x 9 1/8in).

£2,000 - 3,000 US\$3,300 - 5,000 €2,400 - 3,700

Provenance:

Private Collection, Canada; formerly in the collection of a Commonwealth Relations Officer based in India from the 1940s to the 1960s, thence by descent.

ZAINUL ABEDIN (BANGLADESH, 1914-1976)

Untitled,

ink on paper, signed and dated 1945 lower right, framed, 49.2 x 38.5cm (19 3/8 x 15 3/16in).

£6,000 - 8,000 US\$10,000 - 13,000 €7,300 - 9,800

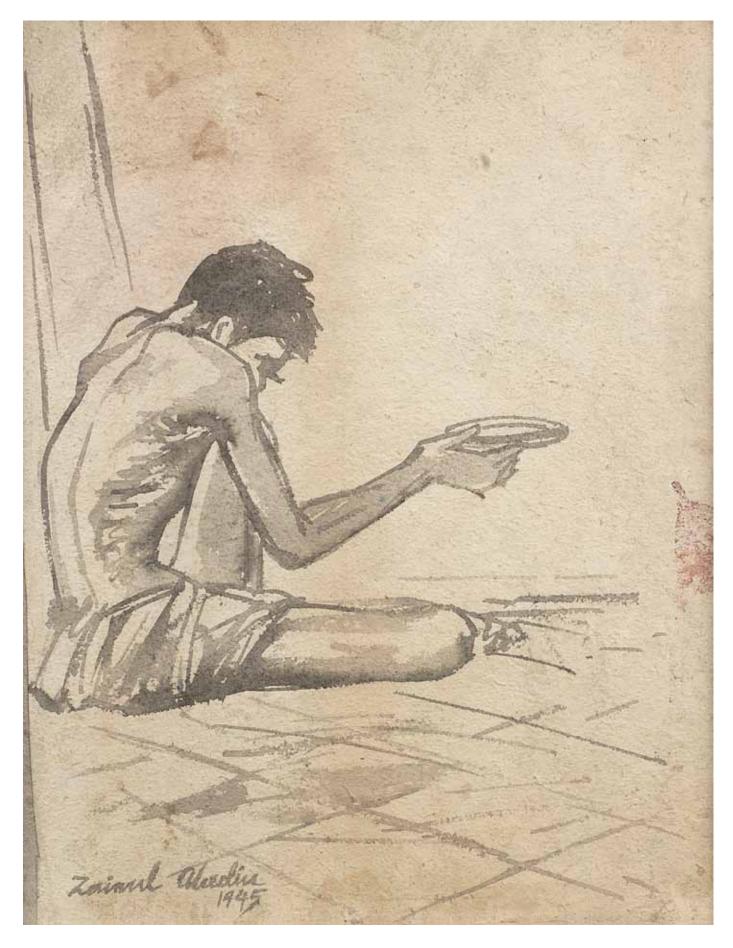
Provenance:

Private Collection, Switzerland; previously purchased from a private collection in Bangladesh.

This work is part of the Famine Series.

Known as the father of modern Bangladeshi art, Zainul Abedin's most significant and tantalizing works were part of his Famine series. The depiction of starving men, women and children during the great rice famine in Bangladesh in 1943 caused great impact on the artist and is now known as influencing his greatest works. The present work depicts a scene from this series.

Regarding the series, critic Stuart Griffin wrote, "Like a Goya angry over captive suffering over what wounds and war do to human beings, Zainul Abedin grew angry and, like the Spaniard, he painted angrily. Day and night he sketched, for days on end, his eyes glued to the terrible panorama, and when the hunger finally lifted, 2,000 sketches were there to depict the Indian horror, for anyone to come and see and try to fathom." (Ahmed, Jalaluddin. Art in Pakistan. Pakistan Publications, Karachi 1964.)



HEMEN MAZUMDAR (INDIA, 1894-1948)

Smriti (Secret Memory),

oil on canvas, signed lower right, framed, 73.5 x 58.5cm (28 15/16 x 23 1/16in).

£20,000 - 30,000 US\$33,000 - 50,000 €24,000 - 37,000

Provenance:

Private UK Collection; bought from Devi Prasad Roy Chowdary's assistant, previously part of the private collection of artist Nandalal Bose.

Published:

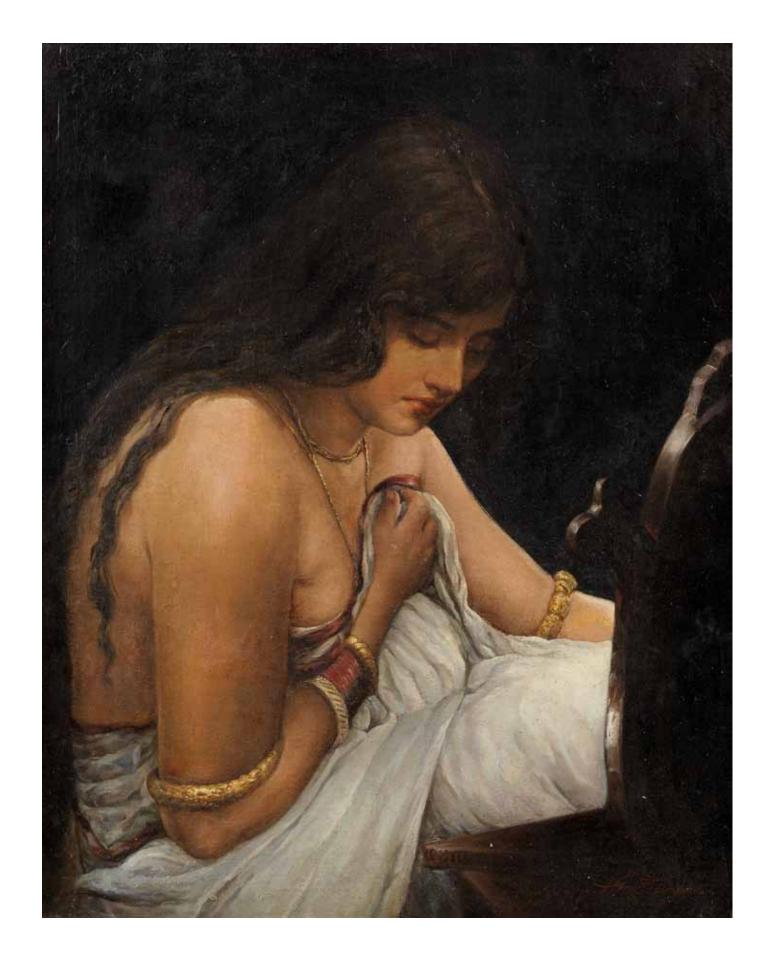
Mazumdar, Hemen. Chhabir Chasma. Ananda Publishers Pvt. Ltd; Kolkata 2013, pg.72.

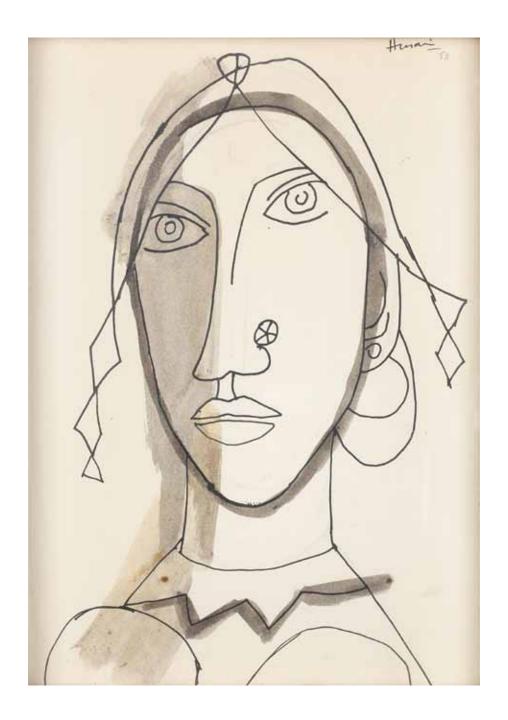
This artwork was awarded the Gold Medal in 1921 by the Bombay Art Society in their annual exhibition.

Portraits of Indian women soaked in their attire are trademark images of the artist Hemen Mazumdar and hold a particular sentimental value to his admirers. His depictions of Indian themes in a traditionally Western style of painting - similar to William Turner and Jan Vermeer - shows the artist's skilful interpretation of classicism while paying homage to his own culture, almost romantically so. The women he so expertly renders wait for their lovers to arrive, dramatically drenched in their colourful - in this case innocent white - sari's. This particular work expresses the longing desire of the figure as she clenches the sari to her breast, bowing her head almost prayer-like in meditation of her lover's return.



Image of Nandalal Bose with original owner of the artwork.





MAQBOL FIDA HUSAIN (INDIA, 1915-2011)

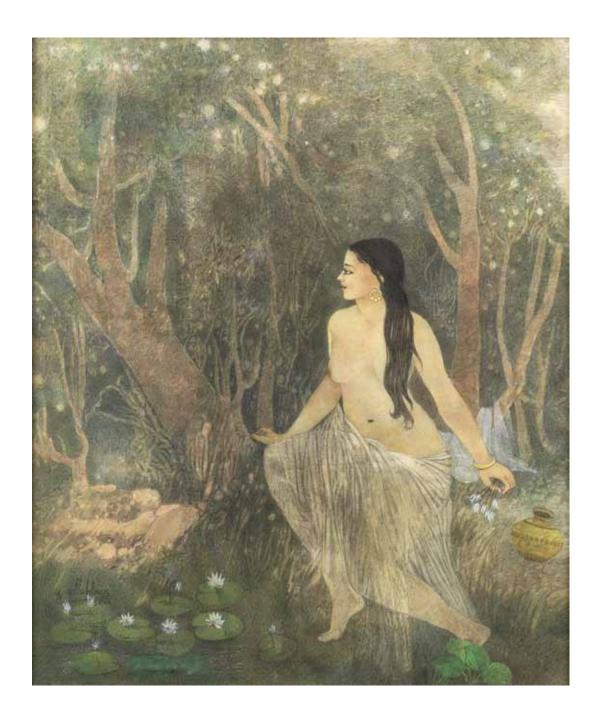
Untitled (Head),

pen and ink on paper, signed and dated 58 upper right, Chemould gallery label on reverse, framed, 24.1 x 17cm (9 1/2 x 6 11/16in).

£4,000 - 6,000 US\$6,700 - 10,000 €4,900 - 7,300

Provenance:

Private Collection, Canada; formerly in the collection of a Commonwealth Relations Officer based in India from the 1940s to the 1960s, thence by descent.



USTAD ALLAH BUX (PAKISTAN, 1895-1978)

watercolour and pencil on paper, signed and dated 1971 lower left, framed, 62.4×52.4 cm ($24 \cdot 9/16 \times 20 \cdot 5/8$ in).

£6,000 - 8,000 US\$10,000 - 13,000 €7,300 - 9,800

Provenance:

Private Collection, Pakistan; previously acquired from a private collection in Karachi, Pakistan.



THOTA VAIKUNTAM (INDIAN, BORN 1942)

tryptic, tempura on paper, framed, *side panels*, *55 x 23cm (21 5/8 x 9 1/16in)*, *middle panel*, *55 x 38cm (21 5/8 x 14 15/16in)* and entire work *55 x 104cm (21 5/8 x 40 15/16in)*.

£7,000 - 9,000 US\$12,000 - 15,000 €8,500 - 11,000

Provenance:

Private UK Collection; acquired from a charity auction.



A. RAMACHANDRAN (INDIAN, BORN 1935)

Untitled (Head of Woman), oil on canvas, signed and dated 1952 lower right, framed, 31.1 x 31.1cm (12 1/4 x 12 1/4in).

£3,000 - 4,000 US\$5,000 - 6,700 €3,700 - 4,900

Provenance:

Private UK Collection; acquired from a charity auction.

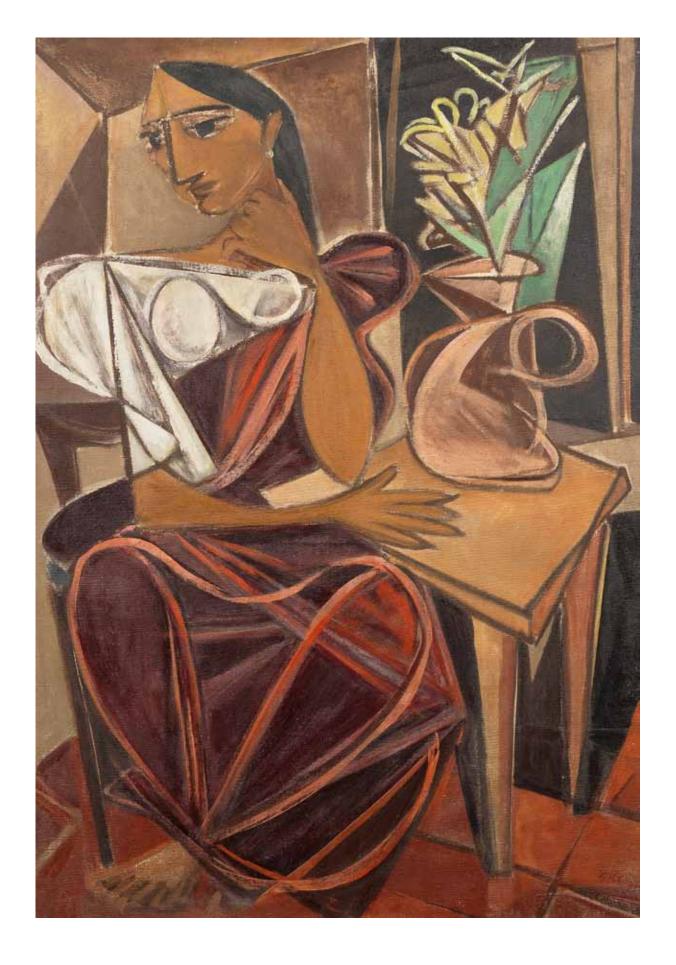
GEORGE KEYT (SRI LANKA, 1901-1993)

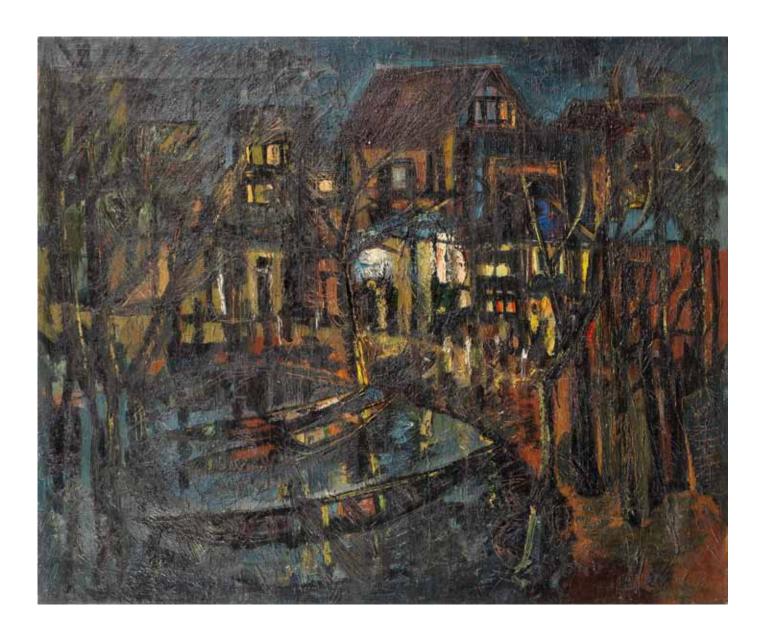
Seated Woman with Flowers, oil on canvas, signed and dated *G.Keyt 46* lower right, framed, *126 x 87cm (49 5/8 x 34 1/4in)*.

£20,000 - 30,000 U\$\$33,000 - 50,000 €24,000 - 37,000

Provenance:

Private USA Collection; acquired from *The Indian Sale*, Sotheby's, 8th May 1997, lot 287. Previously purchased directly from the artist.





AVINASH CHANDRA (INDIA, 1931-1991)

Landscape,

oil on canvas, 81.3 x 100.3cm (32 x 39 1/2in).

£15,000 - 25,000 US\$25,000 - 42,000 €18,000 - 30,000

Provenance:Private USA Collection; acquired from *Twentieth Century Indian Art*, Christie's, 5th October 1999, lot 79.

This painting was executed around the 1950s.



AVINASH CHANDRA (INDIA, 1931-1991)

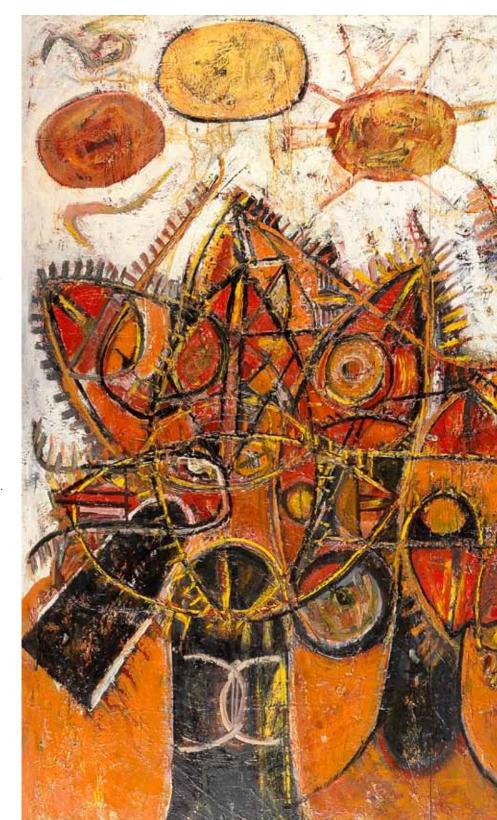
Untitled,

oil on canvas, signed and dated 67 lower right, framed, 75.5 x 98cm (29 3/4 x 38 9/16in).

£15,000 - 25,000 US\$25,000 - 42,000 €18,000 - 30,000

Provenance:

Private USA Collection; acquired from Islamic and Indian Art, Sotheby's, 19th October 1995, lot 256. Previously acquired in Country Estate sale.



AVINASH CHANDRA (INDIA, 1931-1991)

Seven Moons,

oil on board, signed, framed, 121.9 x 182.9cm (48 x 72in).

£20,000 - 30,000 US\$33,000 - 50,000 €24,000 - 37,000

Provenance:

Private USA Collection; acquired from *Twentieth Century Indian Art*, Christie's, 5th October 1999, lot 89. Previously acquired from Dr. W.G. and M.A. Archer.

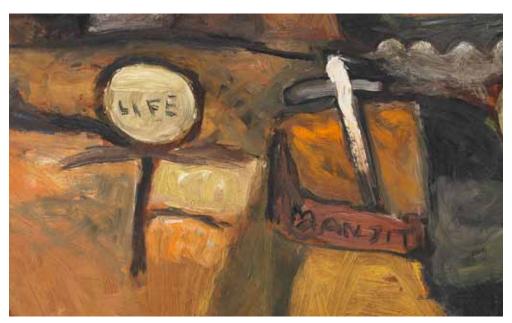
This painting was executed in 1961.

Exhibited:

Oxford, Bear Lane Gallery, Avinash Chandra, 1961.

United Kingdom, Arts Council touring Exhibition, *Indian Painting Now*, 1965, no. 9 illustrated.





(Detail)

364

MANJIT BAWA (INDIA, 1941-2008)

Life, oil on board,

titled lower centre, signed Manjit lower right, framed, 61 x 91.4cm (24 x 36in).

£20,000 - 30,000 US\$33,000 - 50,000 €24,000 - 37,000

Provenance:

Private UK Collection; acquired directly from the artist, thence by descent.

This work was excectued in the late 1960s and is the earlist work by the artist to appear in auction.

Manjit Bawa came to England in 1967 and worked as a silkscreen artist until 1971. When he first arrived in London, Bawa had nowhere to stay and one day found himself speaking with someone who, coincidently, shared his last name. Due to this surprising revelation, Manjit and Mr. Bawa lived together for a few years. Once Manjit was about to depart from London, he thanked his friend for his kindness and gifted him with the current work.



MAQBOL FIDA HUSAIN (INDIA, 1915-2011)

Untitled (Horses),

oil on canvas, signed lower right, further signed on reverse, framed, 91.4 x 121.9cm (36 x 48in).

£150,000 - 250,000 US\$250.000 - 420.000 €180,000 - 300,000

This work was executed in 1978.

Provenance:

Private Collection, India; acquired from a private collection in 2009, previously acquired from Geeta Art Gallery in the Oberoi hotel in 1978.

The trademark horses depicted by Husain have now become a vital part of Indian art history. After a visit to China in 1952, Husain studied the Sung Dynasty and the significant depiction of horses from Xu Beihong, the President of the Central Academy of Fine Arts in China. The galloping horses, inflicted with a sense of rage, power and fear began to grow in tandem with Husain's artists visions. When he first began his illustrations of horses, his style was very much influenced by Chinese miniatures, which then developed further by his artist's education. In the 1970's, Husain's horses were incused with more vibrant colours that depicted a range of emotion and illustrated a new impressionistic style of art.





MAQBOOL FIDA HUSAIN (INDIA, 1915-2011)

Walk on Earth, acrylic on canvas, title Walk on Earth in Arabic on centre left, signed in Arabic and English on upper right, framed, 110.5 x 58.6cm (43 1/2 x 23 1/16in).

£40,000 - 60,000 US\$67,000 - 100,000 €49,000 - 73,000

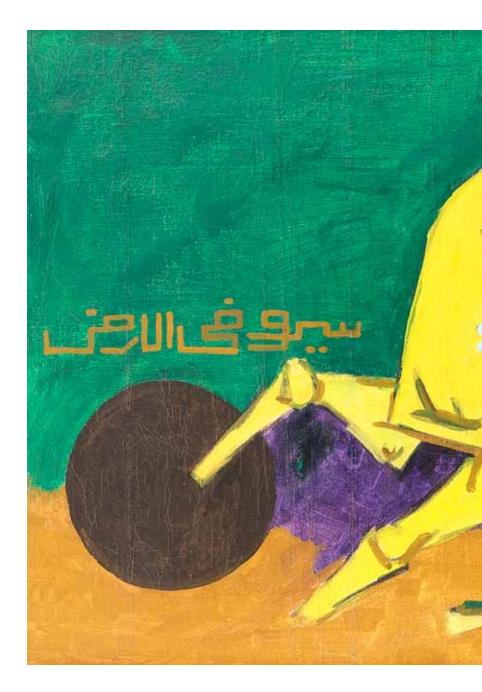
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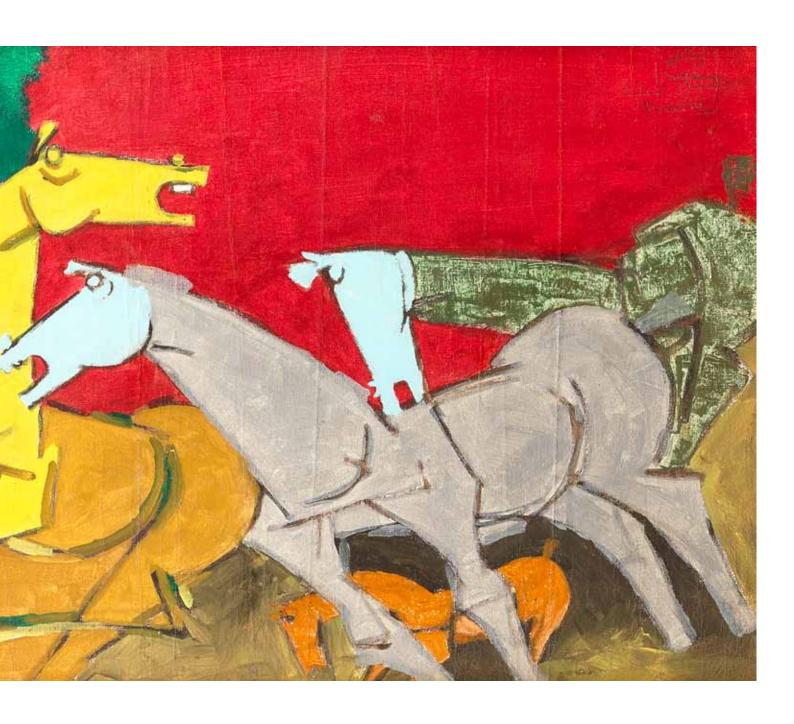
Private Collection, France; acquired in Zurich.

This artwork was executed in 1983.

M.F Husain travelled extensively throughout his lifetime and allowed for the influence of the cultures he experienced to consistently inspire him in his art. In the 1950s, Husain travelled to China, where he encountered the forms and themes that would lead him to create his now-legendary horse figures. As a Muslim, Husain frequently travelled to the Middle East and Pakistan, where he was heavily influenced by calligraphy, architecture, mosaics and most importantly, his faith of Islam.

This particular piece Walk on Earth embraces all of these factors. In the Qu'ran, it states "Do not walk pompously or arrogantly about the earth; you cannot break it open, nor match the mountains in height." Husain's title embodies this sentiment and the feel of the piece, with the colours and textures he has used on the horses, particularly the green the colour of Islam - and blue horse to the far right.







(Detail)

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SADEQUAIN (PAKISTAN, 1937-1987)

oil on board, signed and dated Dec. 1968 signed lower centre, framed, 120.6 x 88.2cm (47 1/2 x 34 3/4in).

£25,000 - 35,000 US\$42,000 - 58,000 €30,000 - 43,000

Provenance:

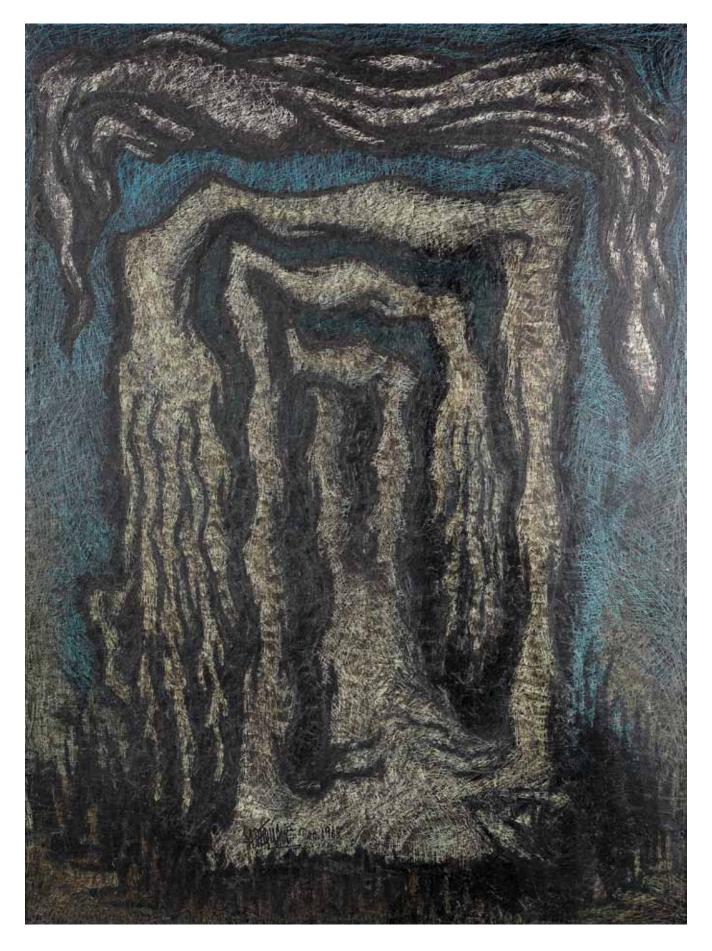
Private Collection, Pakistan; previously in the collection of Abu Shamim

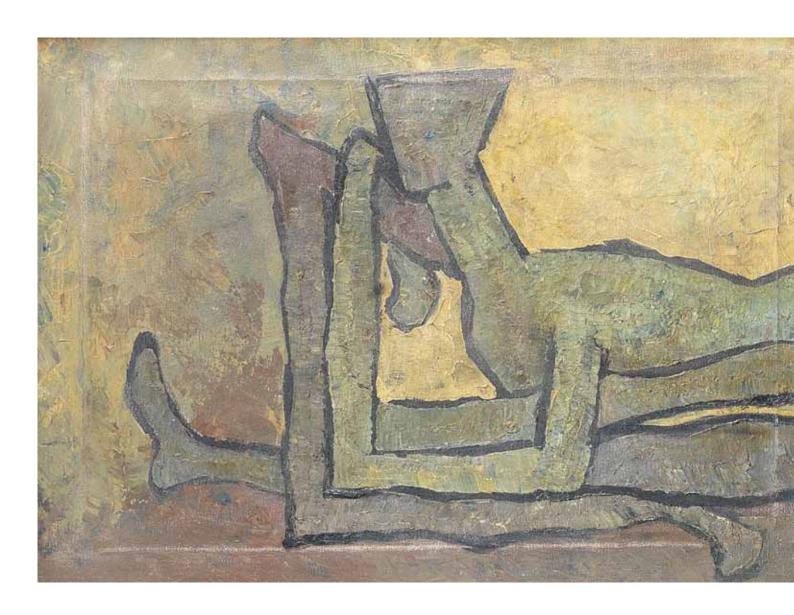
Published:

Abdul Hamid Akhund et all, Sadequain: The Holy Sinner, Mohatta Palace Museum, Karachi, 2002, pg. 299, plate 151, titled Imagination, 1968.

During the later months of 1968, Sadequain was working on a collection of calligraphy based on the poetry of Mirza Ghalib. Sadequain admired Ghalib greatly and used his poetry frequently as themes throughout his paintings. One of Ghalib's quotes which seems to have stuck with Sadequain is, "The prison of life and the bondage of grief are one and the same, Before the onset of death, how can man expect to be free of grief?"

In particular, this painting identifies with the "bondage of grief" which Ghalib speaks of. Palpable in the present in this work in part to the somber palate, Sadequain illustrates mournful forms as if draped over the viewer. "Imagination" is the self portrait of Sadequain untied with the earth along with a reflection upon his time in Paris and Gadani. During his time in both places, which are vastly different, the artist learnt more about himself, allowing his perspective on art and self to change dramatically.





SADEQUAIN (PAKISTAN, 1937-1987)

Untitled (Figures), oil on canvas, signed and dated 1961 in Urdu lower right, framed, 129.5 x 50.8cm (51 x 20in).

£15,000 - 25,000 US\$25,000 - 42,000 €18,000 - 30,000

Provenance:

Private Collection, Pakistan; previously acquired from a private collection in Karachi, Pakistan.



SYED HAIDER RAZA (INDIA, BORN 1922)

Untitled (Parisian Landscape), oil on canvas, signed and dated '59 lower right, inscribed "RAZA/50x50/p269 '59" on reverse, framed, 50 x 49.8cm (19 11/16 x 19 5/8in).

£20.000 - 25.000 US\$33,000 - 42,000 €24,000 - 30,000

Provenance:

Private UK Collection; bought in Paris in the 1960s, thence by descent.

At the beginning of his career in the 1950s, Raza was based in Paris. His art was inspired by the landscapes and colours of nightfall in France. In Lot 369 and 370, Raza has used the styles of French impressionists Paul Cezanne, Eduard Manet and Camille Pissarro bonded with colours of India in his work. The deep hues of blue fused with black and highlighted with the rich summer shades of red, orange and yellow create strong and striking images for the audience.



SYED HAIDER RAZA (INDIA, BORN 1922)

Untitled (Parisian Landscape),

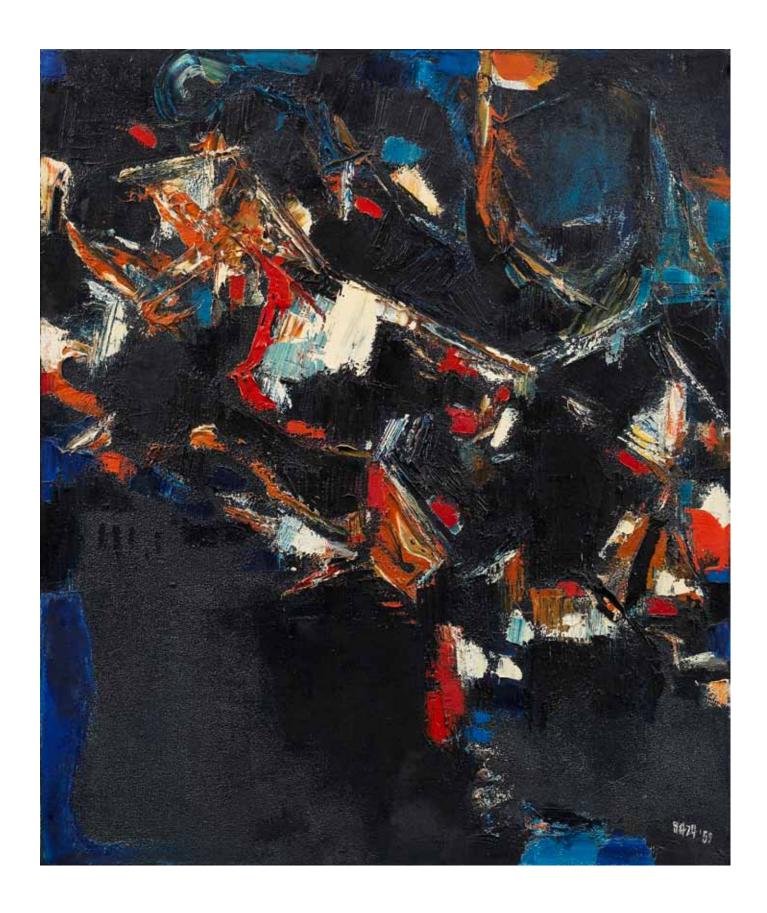
oil on canvas, signed and dated '59 lower right, inscribed RAZA p268 '59 15F rob1078 on reverse, framed, 64.9 x 54cm (25 9/16 x 21 1/4in).

£25.000 - 35.000 US\$42,000 - 58,000 €30,000 - 43,000

Provenance:

Private UK Collection; bought in Paris in 1960s, thence by descent.

"The French countryside was new to me, and beautiful, and became the inspiration for my work. I visited Autun, Veselay and Chartres, and Avignon and Provence in my explorations into the French countryside and its architecture... But I was not in France to do Indian miniatures! I was here to experience French art, and to live it. One of the fundamental breakthroughs for me was that I began to paint in oils. This started me on an adventure involving ten to fifteen years of very intense work." (Sen, Geeti. Bindu: Space and Time in Raza's Vision. Media Transasia Ltd; New Delhi, 1997, p. 55 - 56.)



SADEQUAIN (PAKISTAN, 1937-1987)

Judgement in Paris,

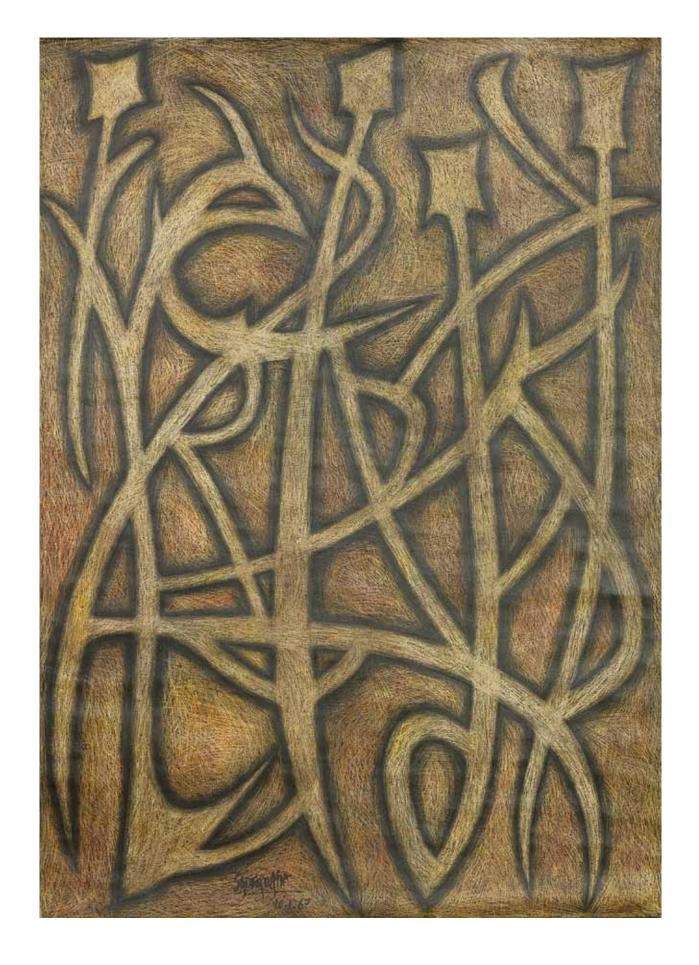
oil on canvas, signed and dated 10.1.67 lower centre, signed, titled and inscribed "Judgement in Paris/Painted at Paris/Sadequain on reverse, framed, 212.7 x 149.5cm (83 3/4 x 58 7/8in).

£45.000 - 65.000 US\$75,000 - 110,000 €55,000 - 79,000

Provenance:

Private Collection, Germany; bought from a private collection in Paris, thence by descent.

During his time in Paris, Sadequain flourished in his style and began to assimilate the methods he learnt in Pakistan to the discovery of new methods in Paris. He combined the practices of calligraphy with Cubism and Surrealism, and artists such as Pablo Picasso, Francis Bacon and Fernand Leger influenced his style during this period. 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 to fashion the style which he is now famous for. This particular work Judgement in Paris was executed during his time in Paris and is the perfect example of how Sadequain was a most discerning rule-breaker.



SADEQUAIN (PAKISTAN, 1937-1987)

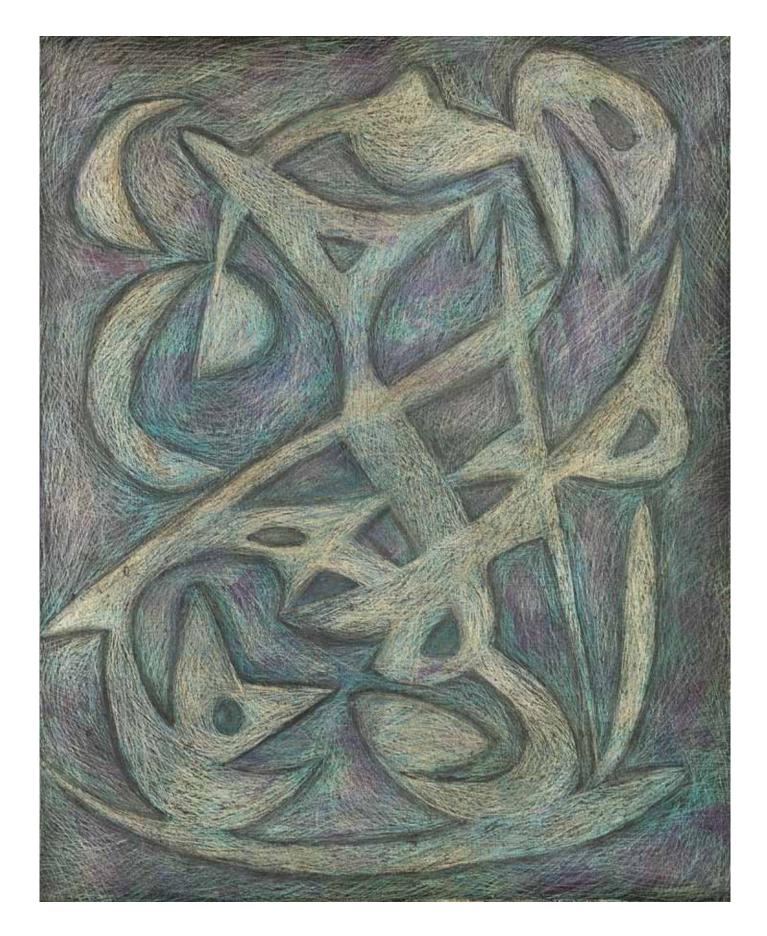
Two Figures,

oil on canvas, titled, signed, dated and inscribed "Two Figures"/Painted at Paris/Sadequain/ 17/11/'66 on reverse, framed, 113.5 x 90.3cm (44 11/16 x 35 9/16in).

£20,000 - 30,000 US\$33,000 - 50,000 €24,000 - 37,000

Provenance:

Private Collection, Germany; bought from a private collection in Paris, thence by descent.



$373\,$ Jamil Naqsh (Pakistan, Born 1938)

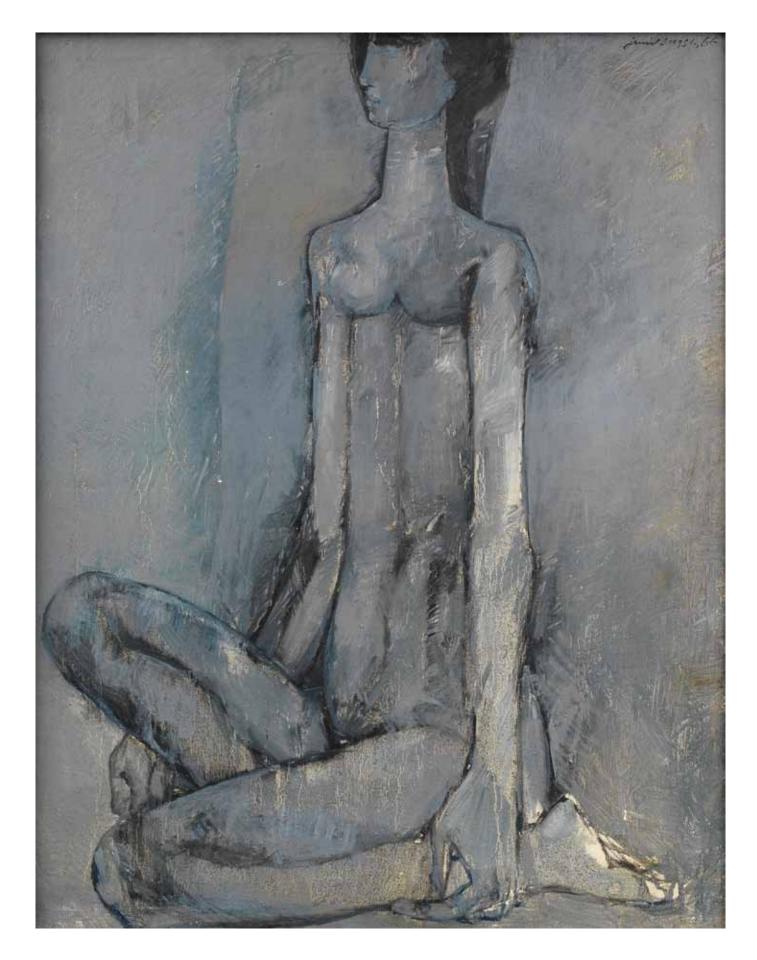
Untitled,

oil on canvas, signed and dated '66 upper right, framed, 75 x 59.1cm (29 1/2 x 23 1/4in).

£15,000 - 25,000 US\$25,000 - 42,000 €18,000 - 30,000

Provenance:

Private Collection, USA; acquired from Indus Art Gallery in Karachi, Pakistan in 1988, thence by descent.





SADEQUAIN (PAKISTAN, 1937-1987)

pen on paper, signed and dated '66 centre right, framed, $49.6 \times 33.1 \text{cm}$ (19 1/2 x 13 1/16in).

£4,000 - 6,000 US\$6,700 - 10,000 €4,900 - 7,300

Provenance:

Private Collection, Pakistan; previously acquired from a private collection in Karachi, Pakistan.



SADEQUAIN (PAKISTAN, 1937-1987)

pen on paper, signed, dated and location 16/3/62 (Paris) inscribed on upper right, title Mehr et enfant inscribed and sketch on reverse, framed, 60.9 x 48.4cm (24 x 19 1/16in).

£3,000 - 5,000 US\$5,000 - 8,300 €3,700 - 6,100

Private Collection, France: acquried from Tableaux et sculptures après Guerre et Contemporains, Christophe Joron-Derem, 14th December 2009, lot 153.



(Reverse)

SADEQUAIN (PAKISTAN, 1937-1987)

Reclining Red Cactus,

gouache, ink and marker on board, signed and dated 21/5/62 on reverse, titled inscribed Reclining Red Cactus on reverse, framed, 24.6 x 64.4cm (9 11/16 x 25 3/8in).

£3,000 - 5,000 US\$5,000 - 8,300 €3,700 - 6,100

Provenance:

Private Collection, France; acquried from Tableaux et sculptures après Guerre et Contemporains, Christophe Joron-Derem, 14th December 2009, lot 142.

377 *

SHANTI DAVE (INDIAN, BORN 1931)

Village Scene, oil and mixed media on canvas, framed, 44 x 106cm (17 5/16 x 41 3/4in).

£3,000 - 5,000 US\$5,000 - 8,300 €3,700 - 6,100

Provenance:

Private USA Collection; acquired from Contemporary Indian and South Asian Paintings, Sotheby's, 17th June 1998, lot 156.

LUBNA LATIF AGHA (PAKISTAN, 1949-2012)

Untitled,

oil on canvas, framed, 45.4 x 121.5cm (17 7/8 x 47 13/16in).

£3,000 - 5,000 US\$5.000 - 8.300 €3,700 - 6,100

Provenance:

Private UK Collection; bought directly from the artist, thence by descent.

This work is part of the White series.

The artwork was commissioned by Lubna Latif Agha's family memeber to help raise the funds for her to emigrate to the USA.









AHMED PARVEZ (PAKISTAN, 1926-1979)

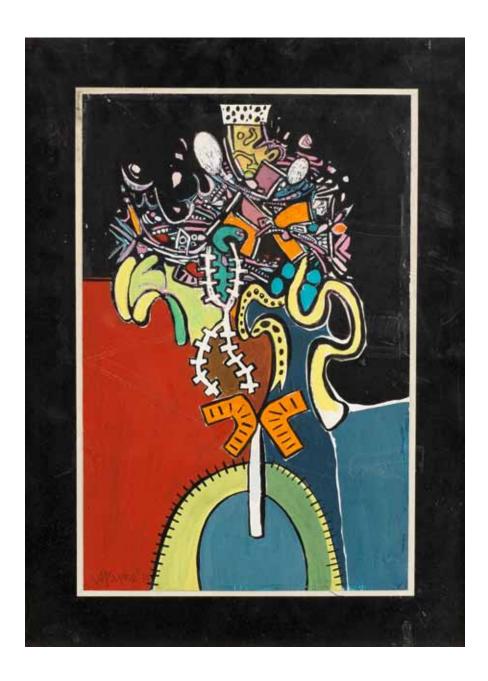
Untitled (Abstact),

oil on canvas, signed and dated '62 lower centre, signed, dated and inscribed *AHMED PARVEZ/LONDON* '62 on reverse, framed, 50.5 x 76.2cm (19 7/8 x 30in).

£4,000 - 6,000 US\$6,700 - 10,000 €4,900 - 7,300

Provenance:

Private UK Collection; gifted to the present owner in 1961.

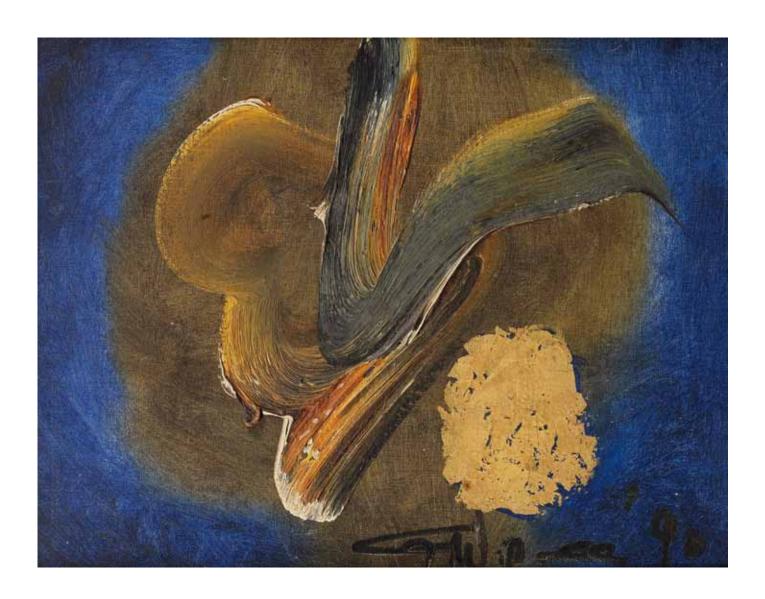


AHMED PARVEZ (PAKISTAN, 1926-1979)

Untitled (Still Life), acrylic on paper, signed and dated '76 lower left, framed, $40\,\mathrm{x}\,26.1\mathrm{cm}$ (15 3/4 x 10 1/4in).

£1,000 - 1,500 US\$1,700 - 2,500 €1,200 - 1,800

Private UK Collection; bought directly from the artist, thence by descent.



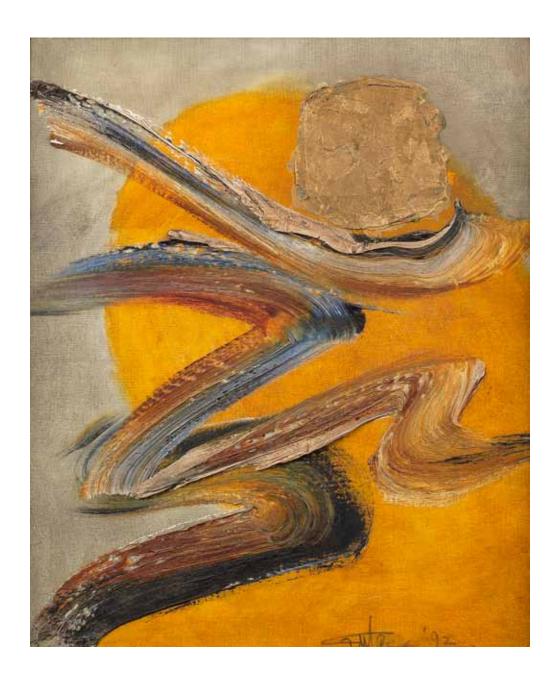
ISMAIL GULGEE (PAKISTAN, 1926-2007)

oil and gold leaf on canvas, signed and dated '90 lower right, gallery label on reverse with artist name, title, medium, size and year inscribed on reverse, framed, 37.6 x 48.2cm (14 13/16 x 19in).

£4,000 - 6,000 US\$6,700 - 10,000 €4,900 - 7,300

Provenance:

Private UK Collection; acquired directly from artist.



ISMAIL GULGEE (PAKISTAN, 1926-2007)

oil and gold leaf on canvas, signed and dated '92 lower right, signed and location *Gulgee/ C/67 K.D.A. Scheme No.1/Habib Ibrahim Rahmitulla* and gallery label with artist's name, titled, medium, size and year inscribed on reverse, framed, 58.2 x 47.2cm (22 15/16 x 18 9/16in).

£5,000 - 7,000 US\$8,300 - 12,000 €6,100 - 8,500

Provenance:

Private UK Collection; acquired directly from the artist.



ISMAIL GULGEE (PAKISTAN, 1926-2007)

Polo Players,

pen on paper, signed and dated '73 lower right, private message from artist in Urdu on reverse with signature and date *Gulgee/13 Oct 1973* on reverse, framed, *101.5 x 105.5cm* (39 15/16 x 41 9/16in).

£5,000 - 7,000 US\$8,300 - 12,000 €6,100 - 8,500

Private UK Collection; acquired directly from the artist in 1973.



BASHIR MIRZA (PAKISTAN, 1941-2000)

watercolour on paper, signed and dated 1985 lower left, framed, 62.4 x 74.3cm (24 9/16 x 29 1/4in).

£3,000 - 5,000 US\$5,000 - 8,300 €3,700 - 6,100

Provenance:

Private Collection, Pakistan; previously acquired from a private collection in Karachi, Pakistan.



PARITOSH SEN (INDIA, BORN 1918)

Nobody's Dogs,

acrylic on canvas, signed and dated 1987 upper left, inscribed Gifted to Lalu/ (Md. Mashratul)/Jayashee Sen/Jayashee Sen/30.6.09 on reverse, framed, 91.8 x 101.3cm (36 1/8 x 39 7/8in).

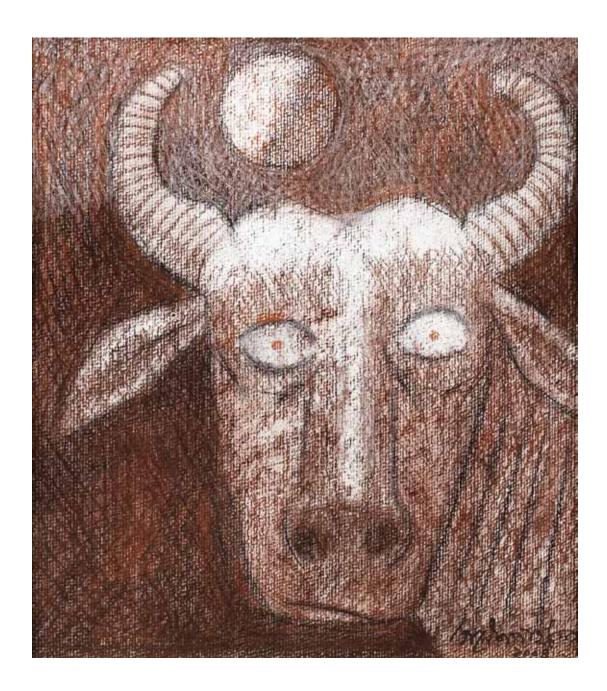
£5,000 - 7,000 US\$8,300 - 12,000 €6,100 - 8,500

Provenance:

Private UK Collection; acquired directly from the artist.

Published:

Sen, Paritosh et al. Contemporary Indian Artists Series: Paritosh Sen in Retrospect. Tulysan Technologies Ltd; Chennai 2001, pg.110.



GANESH PYNE (INDIA, 1937-2013)

Moon and the Horns, coloured chalk and charcoal on paper, signed and dated 2008 lower right, title, medium, artist nmae and address inscribed on reverse, framed, 31.1 x 27.3cm (12 1/4 x 10 3/4in).

£10,000 - 15,000 US\$17,000 - 25,000 €12,000 - 18,000

Provenance:

Private UK Collection; acquired directly from artist.

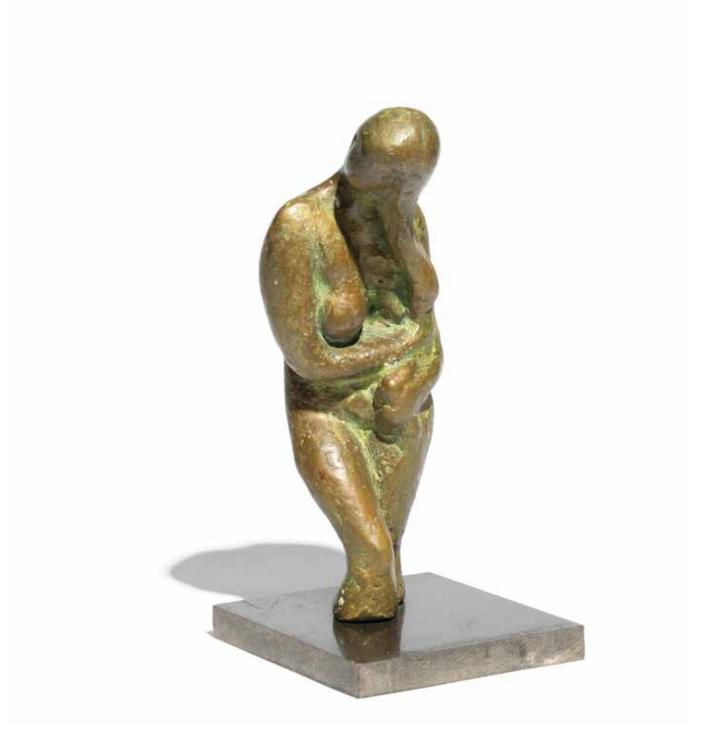
SARBARI ROY CHOUDHURY (INDIA, 1933-2012)

Untitled (Modern & Child) bronze, 29.4 x 11.6cm x 7.5cm (11 9/16 x 4 9/16in x 2 15/16in).

£2,000 - 3,000 US\$3,300 - 5,000 €2,400 - 3,700

Provenance:

Private UK Collection; acquired directly from artist.



ADEELA SULEMAN (PAKISTAN, BORN 1970)

Helmet,

steel, 27 x 26 x 29.5cm (10 3/5 x 10 1/5 x 11 3/5in)

£2,000 - 3,000 US\$3,300 - 5,000 €2,400 - 3,700

This artwork was executed in 2009.





WASEEM AHMED (PAKISTAN, BORN 1976)

Untitled, gouache and silver leaf on wasli paper, framed, $50.2 \times 32.3 cm$ (19 3/4 \times 12 11/16in).

£2,000 - 3,000 US\$3,300 - 5,000 €2,400 - 3,700

This work was executed in 2008.



WASEEM AHMED (PAKISTAN, BORN 1976)

pigment colours on wasli paper, signed in Urdu lower right, framed, 39.4 x 22.9cm (15 1/2 x 9in).

£2,000 - 3,000 US\$3,300 - 5,000 €2,400 - 3,700

This work was executed in 2009.

Provenance:

Private UK Collection.

Literature:

Sharpe, Gemma. Waseem Ahmed: Silver Bullet, Laurent Delaye Gallery, London, illustrated no. 6

Waseem Ahmed: Silver Bullet, Laurent Delaye Gallery, London, 22nd January - 27th February 2010.

In the present work, Pakistani artist Waseem Ahmed has taken the story of Abraham and combined it with current events taking place in Pakistan. This religious narrative, which is written in the Qu'ran and the Old Testament, tells of the sacrifice of Isaac, Abraham's son, as a test of a father's love in the face of loyalty to God. A classical pastiche in Western art and beyond, the sacrifice of Isaac ends with the mercy of divine intervention; Isaac is saved and in his place a ram is slaughtered.

It is no understatement that in recent years, Pakistan's current events have shifted quite drastically in regards to Islam and how religion should be interpreted and taught. Ahmed, who attended the National College of Arts in Lahore, has taken the image of the sacrificed ram and combined it with the image of a mullah dictating a group of veiled women. The question Ahmed has raised in this work is whether this creature, a combination of a sacrificed ram and teacher of Islam, really teaching us what we need to know about Islam, or what he thinks we need to know. (Sharpe, Gemma. Waseem Ahmed: Silver Bullet, Laurent Delaye Gallery, London 2010.)

ARTIST 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 Karachi 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.

WASEEM AHMED

Born in Hyderabad in 1976, Ahmed studied miniature painting at the National College of Arts in Lahore and graduated in 2000 with honours. He was nominated for the Sovereign Asian Art Prize in 2012. He has had many exhibitions worldwide including solo exhibitions at Gowen Contemporary Gallery in Geneva and Anaht Art Gallery in New Delhi. He is also part of the private collection at the British Museum and Museum für Asiatische Kunst.

MANJIT BAWA

Born in Dhuri, Punjab, he studied at the College of Art in New Delhi and at the London School of Printing. He worked as a silkscreen printers in London from 1967 to 1971, during which time he held his first one-man exhibitions in Mumbai and Delhi. He also participated in many international exhibitions including the Royal Academy in London, Hirschorn Museum in Washington D.C., Grey Art Gallery in New York and Geneva. His work can be found in the permanent collections of the National Gallery of Modern Art in New Delhi and Punjab University. He exhibited consistently throughout India. He died in 2008.

USTAD ALLAH BUX

Bux was born in Wazirabad in the Punjab in 1895 and started out apprenticed to a commercial sign and scenery painter. After a brief stay in Bombay (1915-19) working in an artist's studio he went to Lahore, where he once more did commercial painting. Between 1922 and 1938 he was a court painter to various princes in northern India, ending up with the Maharajah of Patiala, who loved his work and spent a great deal of money acquiring his paintings. Bux eventually returned to Lahore, painting mostly Hindu subjects, though after Partition confined himself to depicting Punjabi life. He died in 1978.

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.

SARBARI ROY CHOWDHURY

Born in Ulpur in 1933, Chowdhury graduated from the Government College of Art & Craft in Calcutta 1956. At the M.S. University in Baroda, he studied under the artists Prodosh Dasgupta and Sankho Chaudhri. He also served as Head of Department of Sculpture at the Indian Art College in Calcutta in 1960 for two years. In 1962, he travelled to Florence where he met the artists Henry Moore and Giacometti which heavily influenced his work. He has won several awards such as the Gagan-Abani Puraskar from Visva Bharati University in 2004 and the Abanindra Puraskar from the Government of West Bengal in 2005. He passed away in 2012.

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.

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.

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 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.

GEORGE KEYT

Keyt was born in Ceylon (Sri Lanka) in 1901 and began exhibiting in the 1920s. His work combined Indian mythological subject-matter and Western techniques, notably Picasso and Braque's Cubism. His work was featured in a show at the Institute of Contemporary Art in London in 1954. He died in Colombo in 1993.

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.

BASHIR MIRZA

Bashir Mirza was born in Amritsar in 1941 and after a period working as a sign-painter and commercial artist was accepted at the National College of Arts (formerly the Mayo School of Art) in Lahore, from which he graduated in 1962. He went through a variety of styles, including a series of works inspired by the events of the 1965 Indo-Pakistan war and resembling the drawings of Sadequain. He opened the first private Gallery ('The Gallery') in Karachi in 1965. He travelled to Germany in 1969, returning in 1971, after which he exhibited in various locations including the Indus Gallery in Karachi, though he was continuously involved in advertising and other business ventures. He died in 2000.

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.

GANESH PYNE

Born in Calcutta, Pyne studied at the Government College of Art & Crafts from where he received his diploma in 1959. He experiments with various media before settling from a self-innovated form of tempura, whilst still using pen, ink and watercolour. Pyne has participated in numerous exhibitions, including the international Triennales in New Delhi in 1968 and 1971, the Paris Biennale in 1970 and many others. He was the recipient of the Calcutta Art Society Award in 1973, and the Shiromoni Purashkar in 1985. Pyen's work can be found in the permanent collection of many national and international museums, including the National Gallery of Modern Art in New Delhi , the Birla Academy of Fine Art in Calcutta and the Lalit Kala Akademi in New Delhi and in many more private and public collections. Pyne died in 2013.

A RAMACHANDRAN

Born in Attingal, Berala, he did his MA in Malavalam Literature at Kerala University before going to Shantiniketan to study art. Between 1961 and 1964, he worked on a research project, The Mural Paintings of Kerala. In 1965, he joined Jamia Milia Islamia, New Delhi as a lecturer in Art Education. He held his first exhibition in 1966 and had several solo shows and retrospectives including one in Delhi in 1978 and Bombay in 1983. He has taken part in many important exhibitions including 'Pictorial Space' at Lalit Kala Akademi, New Delhi in 1977, 'Contemporary Indian Art' at the Royal Academy of Arts in London in 1982, 'India: Myth and Reality' at the Museum of Modern Art in Oxford in 1982 and 'Modern Indian Paintings' at Hirschhorn Museum in Washington DC in 1982. His work has been displayed at the biennales of Tokyo, Menton, Sao Paulo and Havana. He has also written and illustrated around fifty children's books for which he gained the Noma Concours awards of 1978 and 1980. He also designed stamps for the Department of Post and Telegraph, Government of India.

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 found 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

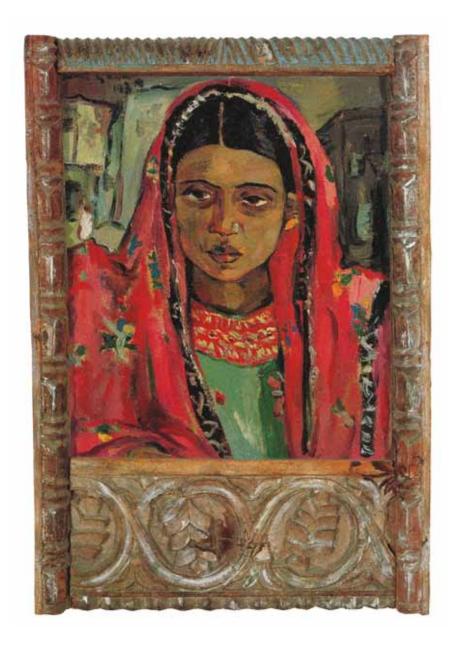
Paritosh Sen was born in 1918 in Dacca, East Bengal. In 1943, in company with (amongst others) Nirode Mazumdar and Gopal Ghose, he was a founder member of the Calcutta Group, which in his case at least was an attempt to move away from the watercolour and wash techniques of the Bengal School towards a 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.

ADEELA SULEMAN

Born in Karachi in 1970, Suleman studied sculpture at Indus Valley and graduated in 1999. She has exhibited internationally and was part of the 2nd Fukuoka Asian Art Triennial in Japan in 2002. Adeela Suleman is currently the Assistant Professor and Co-ordination of the Fine Arts Department at Indus Valley School of Art & Architecture. She is also the co-ordinator of Vasl Artists' Collective in Karachi.

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New Bond Street Wednesday 19 March 2014 at 2pm

bonhams.com/southafricanart

A PAINTING FROM THE IMPEY ALBUM, BY THE ARTIST BHAWANI DAS

a Great Indian Fruit Bat, or Flying Fox (Pteropus giganteus)
Calcutta, circa 1778-82
457 x 687 mm.
£80,000 - 120,000

CONTACT
Claire Penhallurick
+44 (0) 20 7468 8249
islamic@bonhams.com

VIEWING 4 - 7 April 101 New Bond Street London



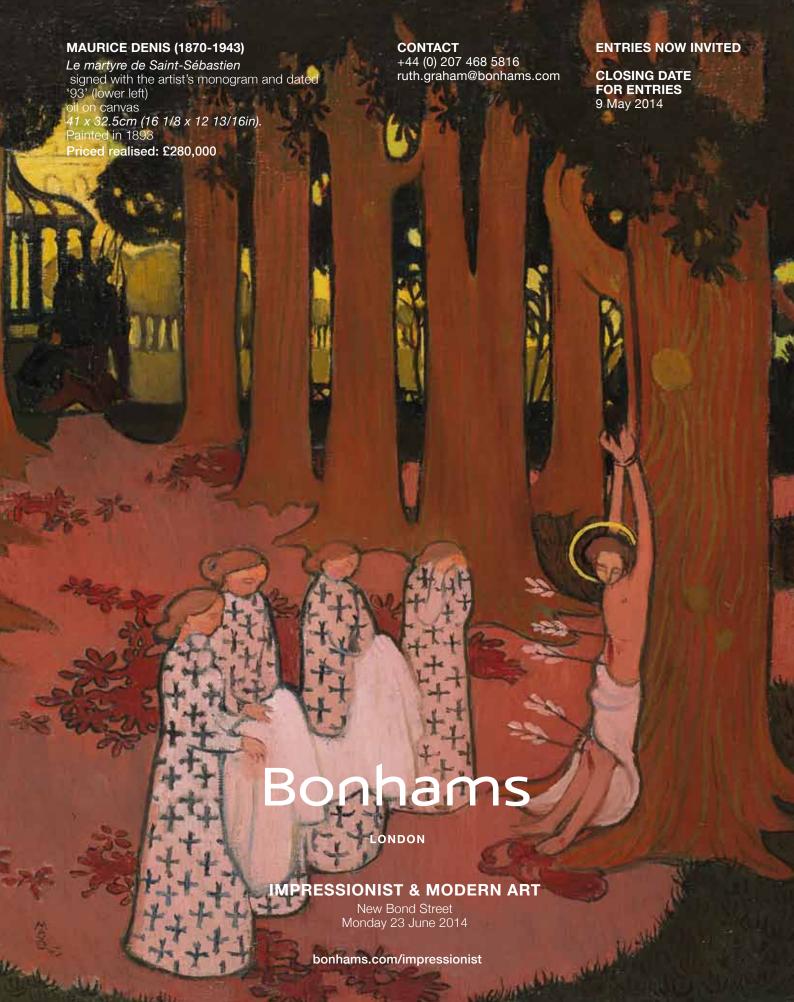
Bonhams

LONDON

ISLAMIC AND INDIAN ART

New Bond Street Tuesday 8 April 2014

bonhams.com/islamic



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

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 Buver 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 Buver'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 Reserves 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 Buver, 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 Auctioneers 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 Buver'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

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 Buyers 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 *Expenses* 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: 56-00-77

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/supportingmuseums/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 chanced.

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 Estimates 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 Buyers on any Lots 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 Descriptions 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
- "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 Catalogues 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

24. WINF

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. Buyers 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.

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.

RISK, PROPERTY AND TITLE

5

- 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

- 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.

COLLECTION OF THE LOT

7

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.

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

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*.
 - 7.2 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 Estimate, if made by us or on our behalf, was (unless Bonhams itself sells the Lot as principal) made as agent on behalf of the

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.
- 8.7 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.

STORING THE LOT

5

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,
- 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

- 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
- 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 Stamps or a Book or Books.

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 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 nonconforming 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 W15 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 Lots 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 Brice*)
- "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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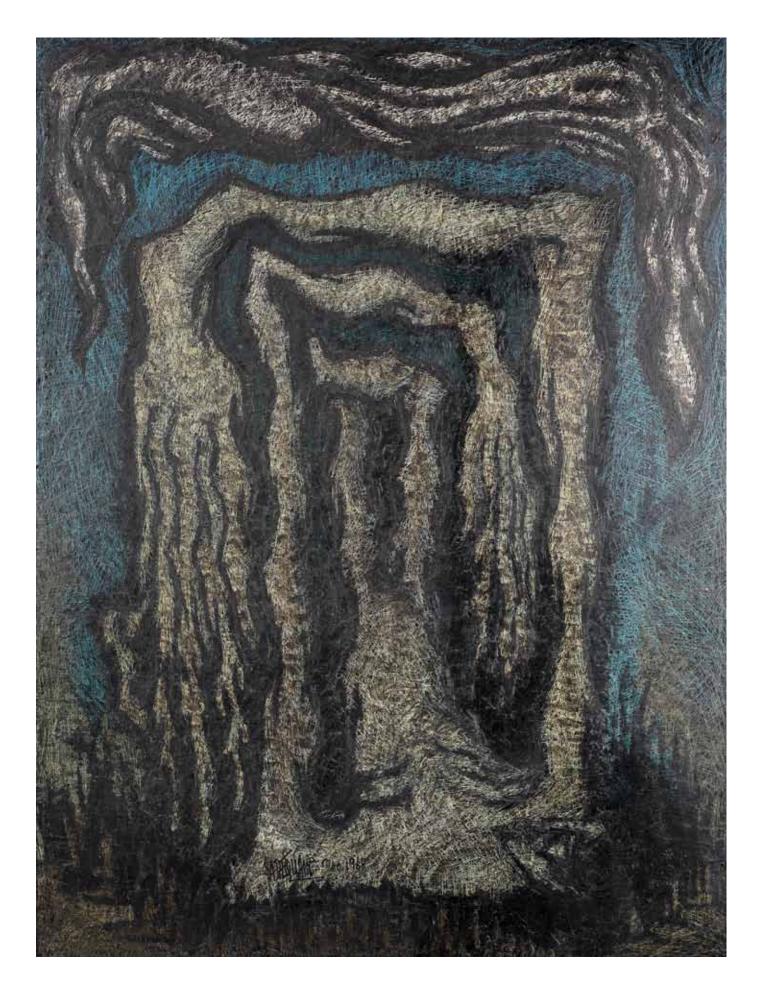
Registration and Bidding Form

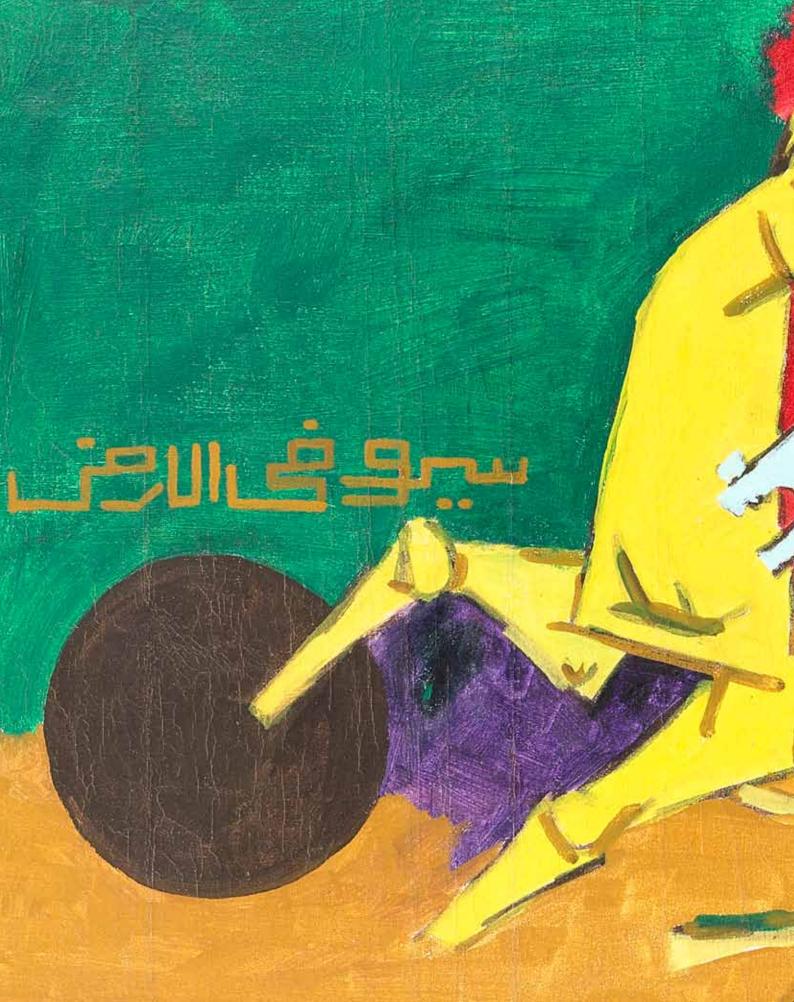
(Attendee / Absentee / Online / Telephone Bidding) Please circle your bidding method above.



			Sale title: Islamic & Indian Part II: Modern and Contemporary South Asian Art	Sale date: 8 April 2014	
Paddle number (fo	yr office use on	ulv)	Sale no. 21720	Sale venue: New Bond Street	
Paddle number (for office use only) This sale will be conducted in accordance with Bonhams' Conditions of Sale and bidding and buying at the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale Information relating to this Sale which sets out the charges payable by you on the purchases you make and other terms relating to bidding and buying at the Sale. You should ask any questions you have about the Conditions before signing this form. These Conditions also contain certain undertakings by bidders and buyers and limit Bonhams' liability to bidders and buyers.			If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids. General Bid Increments: £10 - 200		
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)			Customer Number	Title	
			First Name	Last Name	
you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on			Company name (to be invoiced if applicable)		
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Credit and Debit Card Payments There is no surcharge for payments made by debit cards issued by a UK bank. All other debit cards and all credit cards are subject to a 2% surcharge on the total invoice price.			City	County / State	
			Post / Zip code	Country	
			Telephone mobile	Telephone daytime	
Notice to Bidders. Clients are requested to	provide photogra	aphic proof of	Telephone evening Fax		
ID - passport, driving licence, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bank reference.			Preferred number(s) in order for Telephone Bidding (inc. country E-mail (in capitals)		
If successful			I am registering to bid as a private client	I am registering to bid as a trade client	
I will collect the purchases myself Please contact me with a shipping quote			If registered for VAT in the EU please enter your registration here:	Please tick if you have registered with us before	
(Please note that all telephone calls are recorded.	MAX bid in GBP	
Telephone or Absentee (T / A)	ot no.	Brief description		(excluding premium & Covering bid*	
FOR WINE SALES ONLY					
Please leave lots "available under bond" in bond I will collect from Park Royal or bonded warehouse Please include delivery charges (minimum charge of £20 + VAT)					
BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND WISH TO BE BOUND BY THEM. THIS AFFECTS YOUR LEGAL RIGHTS.					
Your signature: Date:					
* Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.					

NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.









MODERN AND CONTEMPORARY MIDDLE EASTERN ART Tuesday 8 April 2014

Bonhams

LONDON







ISLAMIC & INDIAN PART III: MODERN AND CONTEMPORARY MIDDLE EASTERN ART

Tuesday 8 April 2014, at 16.30 101 New Bond Street, London

VIEWING

Friday 4 April 2014 09:00 - 16:30 Sunday 6 April 2014 11:00 - 15:00 Monday 7 April 2014 09:00 - 16:30

SALE NUMBER

21720

CATALOGUE

£30.00

BIDS

+44 (0) 20 7447 7448 +44 (0) 20 7447 4401 fax To bid via the internet please visit bonhams.com

Please note that bids should be submitted no later than 4pm on the day prior to the sale. New bidders must also provide proof of identity when submitting bids. Failure to do this may result in your bid not being processed.

Live online bidding is available for this sale

Please email bids@bonhams.com with 'live bidding' in the subject line 48 hours before the auction to register for this service

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As a courtesy to intending bidders, Bonhams will provide a written Indication of the physical condition of lots in this sale if a request is received up to 24 hours before the auction starts. This written Indication is issued subject to Clause 3 of the Notice to Bidders.

ILLUSTRATIONS

Front cover: lot 418
Back cover: lot 404
Inside front cover: lot 436
Inside back cover: lot 427

We would like to thank Crown Fine Art Dubai for their help and assistance in the logistics of this sale and AIG Insurance Company UAE for their kind sponsorship of our preview in Dubai.

Bonhams 1793 Limited

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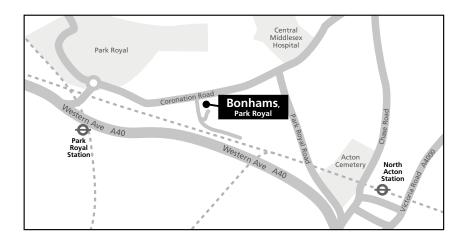
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Collection and Storage after sale

Lots marked with 'W' will be transferred to the warehouse on Wednesday 9 April 2014 at 9am and will be available for collection as from Thursday 10 April 2014 at 9am from Bonhams Park Royal Warehouse at:

Address:

Unit 1, Sovereign Park Coronation Road Park Royal London NW10 7QP Tel: +44 (0) 87 0811 3867 Hours of opening 9.30am to 4.30pm Monday to Friday

These lots will be subject to transfer and storage charges if they are not collected within the period outlined below.

All other sold lots will remain in Bonhams New Bond Street Collections department until Tuesday 22 April 2014. Lots not collected by then will be removed to Bonhams warehouse. These lots will also be subject to transfer and storage charges from Tuesday 29 April.

Lots may be released from Bonhams warehouse on production of the Collection Order obtained from cashiers office at Bonhams, Knightsbridge or New Bond Street and a form of photographic ID. If a third party is collecting on behalf of the client, the client must provide Bonhams with written authority prior to collection. The third party must present a photographic form of ID when collecting.

Handling and storage charges

Transfer and storage charges for 'W' items will commence on Tuesday 29 April 2014 and will be applicable for each working day.

The charges levied by Bonhams are as follows:

All lots marked with W

Transfer per lot £35.00 Daily storage per lot £3.60

All other objects

Transfer per lot £20.00 Daily storage per lot £1.90

All the above charges are exclusive of VAT.

Payment in advance

Tel: +44 (0) 20 7393 3912/3913 to ascertain amount due by: cash, cheque with banker's card, credit card, bank draft or traveller's cheque.

Payment at time of collection By credit card / debit card

Important Notice

A surcharge of 2% is applicable when using Mastercard, Visa and overseas debit cards.

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

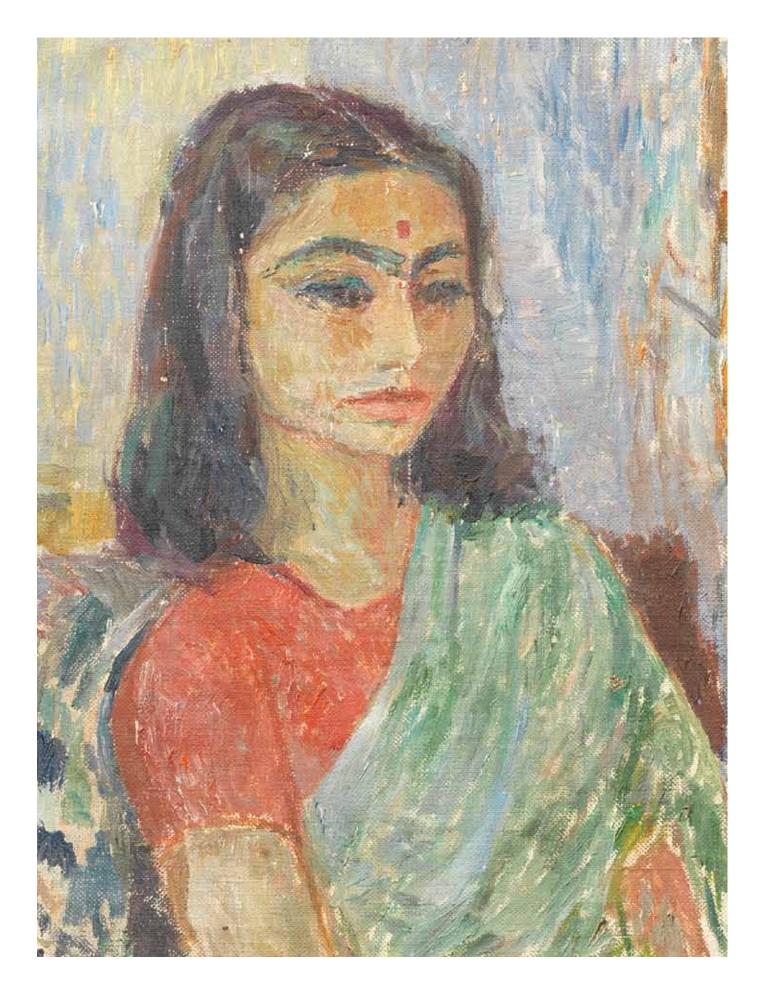
W These lots will be removed to Bonhams Park Royal after the sale. Please read the sale information page for more details.

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PROPERTY FROM THE COLLECTION OF DR JAWDAT NAFFOUJ

Bonhams are delighted to offer four works by renowned Syrian artist serve as some of the artists most distinctive and unusual works. Fateh Moudarres from the collection of Dr Jawdat Naffouj.

The present lots, which come to market for the first time, form part of a collection comprising some fifty works acquired directly from the artist in the 1970's.

These include fine examples of Moudarres' emblematic figurative compositions together with rare and hitherto unseen works on paper which shed new light on the artists influences and stylistic progression.

Collector, gallerist and patron of the arts, Dr Naffouj was born in Syria in 1936. Whilst pursuing a career as a physician in French administered Saarland he came into contact with European art, leading him to abandon his medical practice and set-up his eponymous gallery in

Landstuhl, where he dedicated his time to promoting post-war French art throughout West Germany, as well as dealing in works by renowned artists including Salvador Dali. His efforts earned him the Croix de Commandeur de la societe academique Arts-Science-Lettres in

Naffouj's relationship with Moudarres began in 1975 when the artist and his wife, travelling on the occasion of an exhibition in Bonn, took residence with Dr Naffoui on the recommendation of the Syrian ambassador to West Germany, Al Atassi. What followed

was a decade long relationship with Moudarres corresponding regularly with Naffouj and visiting Laundstuhl a further two times in 1977 and 1978.

Preceding his second visit to Germany in May 1977, Moudarres wrote to Naffouj:

"My dear brother and friend. I have prepared around forty paintings and will bring them with me to Landstuhl. I am able to come and stay with you for around two weeks and will work during that time to prepare more works for you"

The Naffouj gallery and atelier proved fertile ground for Moudarres who composed several of the works in the collection in situ including a set of rare and unique black and white paintings on paper which

What emerged from these visits was an intriguing and varied collection spanning the gamut of Moudarres oeuvre, including landscape watercolours, the artist's signature paintings as well as experimental works on board and paper. It is a body of work which shows great artistic license and freedom of expression, reflecting the spontaneity engendered by Naffouj's encouragement of Moudarres to experiment freely and informally in his atelier. As an organically built single owner collection, it is a powerful testament to of Moudarres' immense talent.

The present work embodies all of the prominent features of Moudarres oeuvre: use of rich, earthly, ochre hues characterizing the rural palette of his native Syria, depictions of totemic, angular

> figures recalling the art of primitive Mesopotamia, and huddled, familial groups, clinging to each other with a mixture of affection and anxiety.

> Moudarres has been broadly classified as a painter within the expressionist tradition, accordingly, his mysterious figurative depictions are animated almost entirely by subjective experiences and esoteric perceptions his natural environment.

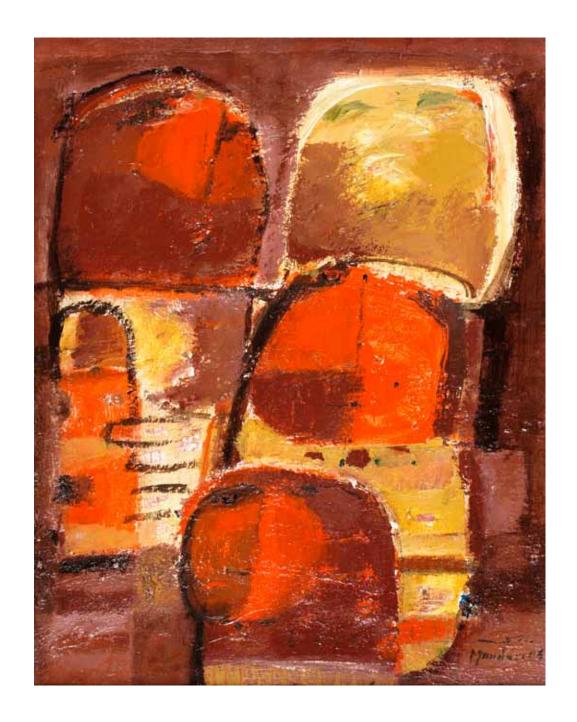
> The product of a fragmented family. Moudarres' vearning for domestic fulfilment large in his works, which often

revolve around sympathetic depictions of family units closely clustered together. Moudarres' sentiments are channelled through the aesthetic of ancient Mesopotamian reliefs and Neolithic statuary, an apt visual language given early arts fixation on the primitive subject matters of fertility, vitality and tribal solidarity.

The present work was painted in the atelier of the Naffouj gallery in 1978. Its liberal application of paint gives it a tactile and almost gestural quality. In place of Moudarres' usually crowded canvases. this is notable in its figurative economy and portrays only a single family unit, an orientation which is both potent and direct.

Vibrant, lyrical and exemplary, the present work demonstrates the expressive finesse characteristic of Moudarres' oeuvre.





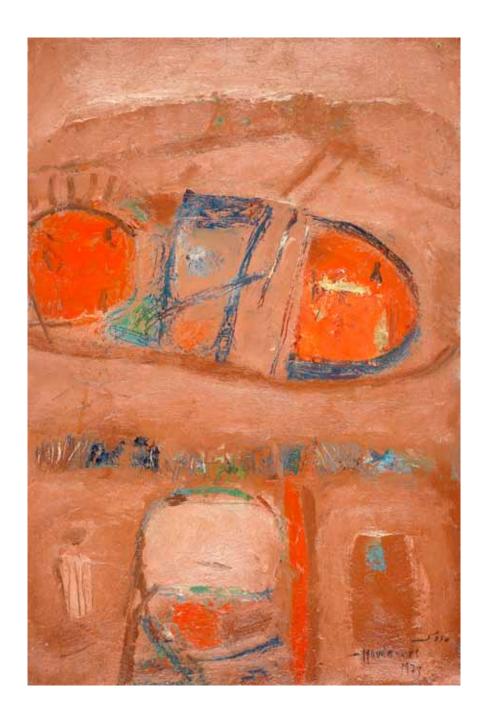
401 **FATEH MOUDARRES (SYRIA, 1922-1999)**

Untitled oil and goldleaf on canvas, framed signed "Moudarres" in English (lower right), executed in 1978 50 x 40cm (19 11/16 x 15 3/4in).

£6,000 - 8,000 US\$10,000 - 13,000 €7,300 - 9,700

Provenance:

Property from the collection of Dr Jawdat Naffouj Acquired directly from the artist in 1978



402 **FATEH MOUDARRES (SYRIA, 1922-1999)** Untitled oil on board signed "Moudarres" in English and Arabic, dated "1973" in English (lower right), executed in 1973 60 x 40cm (23 5/8 x 15 3/4in).

£5,000 - 7,000 US\$8,300 - 12,000 €6,100 - 8,500

Provenance:

Property from the collection of Dr Jawdat Naffouj Acquired directly from the artist in 1975



403 **FATEH MOUDARRES (SYRIA, 1922-1999)**

Untitled acrylic on paper signed "Moudarres" in English (lower right), executed in 1978 40 x 30cm (15 3/4 x 11 13/16in).

£2,000 - 3,000 US\$3,300 - 5,000 €2,400 - 3,700

Provenance:

Property from the collection of Dr Jawdat Naffouj Acquired directly from the artist in 1978

404

FATEH MOUDARRES (SYRIA, 1922-1999)

Untitled acrylic on paper signed "Moudarres" in English and dated "1975" (lower right), executed in 1975

35 x 50cm (13 3/4 x 19 11/16in).

£3.000 - 5.000 US\$5.000 - 8.300 €3,700 - 6,100

Provenance:

Property from the collection of Dr Jawdat Naffouj Acquired directly from the artist in 1975

The present work on paper is perhaps one of Moudarres most distinctive and unusual paintings. One of a set of four action paintings composed at the Naffouj atelier in 1975, the style and composition are unlike any works from Moudarres' oeuvre.

Exhibiting a radical freedom of touch and compositional economy, the present depiction is animated by the tension between gestural dynamism and anatomical restraint. In it, a pose that seemingly exudes mobility and energy also appears contorted, vulnerable and

This dualism compares interestingly with a set of sketches by Francis Bacon in the early 1960's which were the artists only works ever executed on paper (see Matthew Gale, 'Points of Departure', in Francis Bacon: Working on Paper, exhibition catalogue, Tate Gallery, London 1999, pp.29-30). In them, Bacon depicted boxers and athletes in "states of collapse", through depicting fragility and helplessness in what are considered the most strong and durable of people, Bacon heightens the sense of inexorable feebleness that he held characterized the human condition.

Moudarres' portrayal, similarly, has a cowering, inhibited configuration. Fetal and recoiled, it recalls the primitive, Neolithic representations that Moudarres was so inspired by. Nimbly rendered, Moudarres rhythmic strokes exhibit a perfunctory freedom that belies their honed and skilful execution. Empathetic and deeply humane, the present work deftly demonstrates the unnerving transience and vulnerability that underlies human existence.



In abstract painting, the unconscious part of me tries to express itself and to interpret my inner exigencies. But in a portrait, you have the person in front of you, the human being with his life, his thought and origins. In my opinion, this is also abstract. There is no difference. I am not taking a photograph of a face; I am trying to reflect its inner world. And a person's inner world is abstract.

Fahr El-Nissa Zeid









Fahr El-Nissa Zeid

405 *

FAHR EL-NISSA ZEID (TURKEY, 1900-1991)

Portrait of Seteney Shami oil on canvas, framed signed "Fahr El-Nissa Zeid" in Arabic (top left), executed in 1985 100 x 79cm (39 3/8 x 31 1/8in).

£70,000 - 100,000 US\$120,000 - 170,000 €85,000 - 120,000

Provenance:

Acquired directly from the artist by her pupil Janset Shami in Amman, circa 1985

Bonham's are delighted to present a formidable portrait by the prolific Turkish artist Fahr El-Nissa Zeid. Ornate, vibrant, and deeply personal, the present portrait depicts the daughter of one of Fahr El-Nissa's friends, and pupils, Mrs Janset Berlok Shami, herself a reputed artist, writer and wife of a senior Turkish government official.

Profusely creative and astoundingly versatile, Fahr El Nissa Zeid was an artist par excellence. One of the first women to attend the Fine Arts Academy in Istanbul, Fahr El-Nissa went on train at the Academi Ranson in Paris under Roger Bissiere. After marrying into the Hashemite Royal family of Jordan Fahr El-Nissa participated in a spate of international solo exhibitions in London, Paris, and New York and the Middle East before settling in Amman in 1976, after the death of her husband Prince Zeid.

It is during this period of her life that her earlier abstraction gave way to a more naturalistic, figurative aesthetic and the bulk of her work in the latter stages of her career consisted of intimate and emblematic portraits of notable public figures and those in her inner circle.

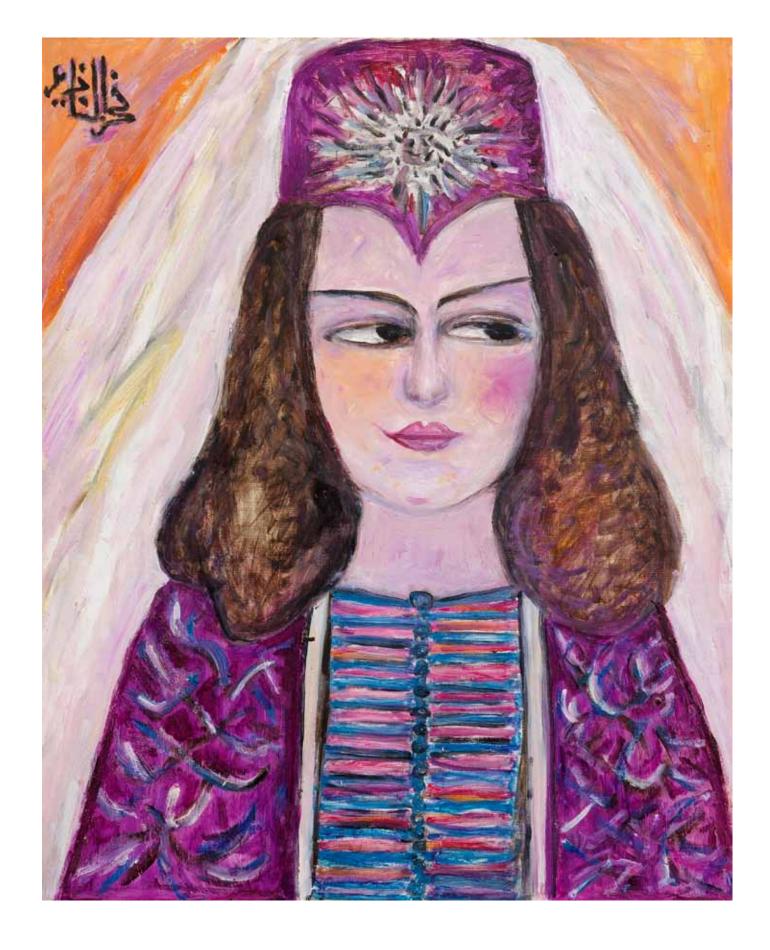
Whilst an evident aesthetic shift did take place during this period the artist herself was always adamant that the conceptual underpinnings of her work remained abstract in nature. For Fahr El-Nissa, her portraits, whilst visually figurative, were not likenesses of her models, rather they were representations of the model's inner life, vignettes of their interior being, the discovery and depiction of which, for Fahr El-Nissa, was a distinctly abstract process which involved a complete understanding of the "soul" and "spirit" of her sitter.

Fahr El-Nissa's portraits are therefore to be interpreted neither as figures nor forms, but as a "mood of the spirit", abstract and ineffable characteristics of people which she faithfully captures in the contours of paint.

An ethnic Circassian, Seteney is depicted in a resplendent Adighe cloak. Youthful and buoyant, her splendour and embellishment reflect the Orientalist conception of the "Circassian beauty" as a venerated paragon of womanly grace. Circassians were long admired for their beauty as well as their spirited, genteel and refined temperament, and were often taken as wives or concubines by European nobility. Accordingly, Fahr El-Nissa's figure, with its shrewd and astute gaze, seems to reveal a keen awareness of her own pedigree, with strong pyramidal brush-strokes in the background adding to her sense of stature and elevation.

Idealized and stylistically iconic, pictures from this period exhibit a move away from Fahr El-Nissa's European inspired early work and reveal a more Oriental touch, perhaps partly inspired by the heavily ornate and stylized aesthetic of 19th century Qajar court painting. Ultimately, they reflect a period of her life which was beset by the grief of her late husband and the loneliness it engendered. Portraiture, was thus as much a palliative as it was an impulse, allowing her to connect with those around her and immerse herself in human surroundings.

Sensitively rendered, and exhibiting a poise and finesse characteristic of Fahr El Nissa's finest portraiture, the present work is a superlative example of Zeid at the height of her artistic maturity.





406

FAHR EL-NISSA ZEID (TURKEY, 1900-1991)

Cannes

oil on paper, framed

signed and titled in English (bottom right), executed circa 1940's 48.5 x 63.5cm (19 1/8 x 25in).

£8,000 - 12,000 US\$13,000 - 20,000 €9,700 - 15,000

Provenance:

Property from a private collection, Beirut Bonhams Knightsbridge, Islamic Works of Art, London, October 15th 1997, Lot 258

The present watercolour is characteristic of the landscape paintings Zeid produced during her numerous travels in the 1940's which included views of London, Budapest, Paris and Messine. Painted whilst she was in the predominantly abstract phase of her career her landscapes straddle naturalism and abstraction.

The present work is markedly less naturalistic than Zeid's other examples from the period exhibiting a more opaque and expressionistic topography. By reducing natural features to colourful, almost tachiste shapes Zeid affirms her belief that the mood and essence of a landscape are more important than its geographical features.



407

ISMAEL FATTAH (IRAQ, 1934-2004)

Untitled acrylic on paper, framed signed "ISMAEL 1997" in English and Arabic (lower left), executed in 1997 69 x 49cm (27 3/16 x 19 5/16in).

£10,000 - 15,000 US\$17,000 - 25,000 €12,000 - 18,000

Provenance:

Property from a private European collection

408 *

LOUAY KAYYALI (SYRIA, 1934-1978)

Leaning Woman oil on wood, framed signed and dated in Arabic (lower right), executed in 1972 95 x 75cm (37 3/8 x 29 1/2in).

£40,000 - 70,000 US\$67,000 - 120,000 €49,000 - 85,000

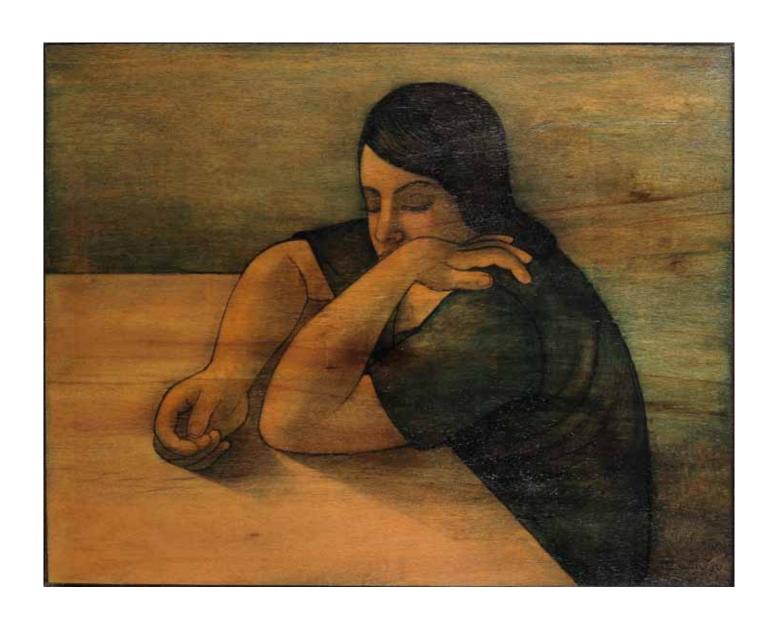
Provenance:

Property from the collection of Hadba Nizar Qabbani, thence by descent to the present owner

The present work by Louay Kayyali was part of the distinguished collection of Hadba Nizar Qabbani, daughter of the eminent and renowned Syrian writer and diplomat Nizar Tawfiq Qabbani, one of the most celebrated modern poets of the Arab World. Hadba, a prominent collector in her own right, had built a collection comprising masterpieces of traditional Islamic art as well as works from eminent modern artists from the region.

"Leaning Woman" is emblematic of Kayyali's deeply empathetic depictions of Syrian everyday life. Kayyali was a master of eliciting intense emotion from his solitary figures, depicting Isolated characters, despondent and occupied with the arduous business of survival against a social backdrop of war, conflict and civil strife.

Lethargy, melancholy and dejection permeate much of Kayyali's social-realist depictions. His powerful portrayals of ordinary people are characterized by simple, classical silhouettes and the absence of extraneous detail. His works are saturated by the natural hue and texture of masonry reflecting the tonal qualities of the Syria's desert climate, and, by unifying his figures within a common visual backdrop, he binds them in their predicament, reminding us that war and civil strife engender a sense of suffering which is as much communal as it is private.



TWO RARE AND IMPORTANT DRAWINGS BY ABDEL HADI EL GAZZAR

409 *

ABDEL HADI EL-GAZZAR (EGYPT, 1925-1965)

Untitled india ink on paper signed "El Gazzar" in Arabic (bottom left) executed in 1950 20 x 17 cm

£4.000 - 6.000 US\$6,700 - 10,000 €4,900 - 7,300

Provenance:

Property from a private collection, Canada Acquired by the above from Safarkhan Gallery, Cairo in 1993

Literature:

Alain and Christine Roussillon, Abdel Hadi El-Gazzar, Dar al Mustagbal Al Arabi, Cairo, 1990, p. 173

Abdel Hadi El Gazzar was one of the most celebrated and prominent figures in Egyptian modernism. Bonhams are proud to present two rare and exquisite works by the artist; from distinct periods in the artists life they exhibit his early fascination with primitive forms and later fixation with industrial subject matters. The present drawings are the earliest and latest works by Gazzar to come to public auction.

"I am convinced that all creatures originate from one source: water" - Abdel Hadi El Gazzar

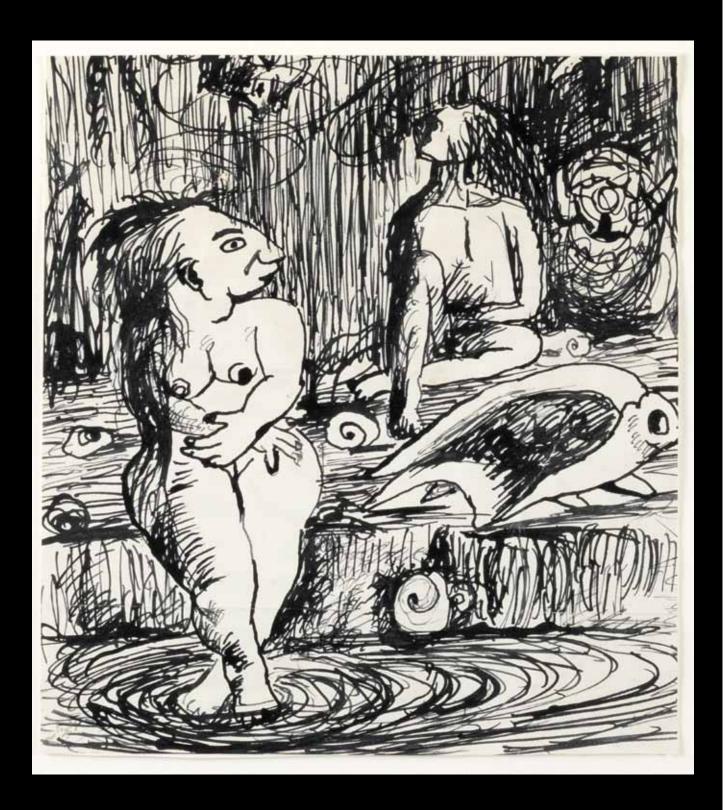
Abdel Hadi El Gazzar's early drawings focus on the relationship between man and nature and the hybrid forms that emanate from this union. The metamorphoses of humans into what are deemed "liminal beings", essentially innately ambiguous life forms, is a recurring theme in the mythos of many cultures and serves not only to anchor men in the natural world, but highlights the darker facets of the consciousness that are best expressed through reference to the bestial.

El Gazzar saw first hand the transformation of human into beast during his youth in Alexandria, where he recalls spending his days observing poor labourers toiling on the industrial coastlines, an experience which was both dehumanizing and disfiguring.

The plight of the impoverished against backdrop of a vast, indifferent sea animated young El Gazzar and formed much of the basis of his early work.

Gazzar's mermaids do not recall the elegant nymph like hybrids of classical mythology; disfigured and alienated from their humanity they have almost entirely shed their anthropic form. The present depiction possibly takes its inspiration from the tale of Abdullah the Merman recounted in One Thousand and One Nights; it tells the story of a destitute fisherman who plunges himself into the sea in desperation, where he finds a utopian world liberated from strife and material concerns. Gazzar's figures echo the desperation of Abdullah, who was a tragic hero, so disenchanted with mankind that he begins to forgo his human appearance and transforms into a merman.

Drawn in 1950, when Gazzar was in his early twenties, the depiction is rendered with a deft, meticulous draftsmanship, which faithfully captures the empathy and depth of feeling El Gazzar felt for those around him.



410 *

ABDEL HADI EL-GAZZAR (EGYPT, 1925-1965)

Untitled india ink on paper, framed signed and dated "Elgazzar 64" (bottom right) executed in 1964 26.5 x 15 cm

£4,000 - 6,000 US\$6,700 - 10,000 €4,900 - 7,300

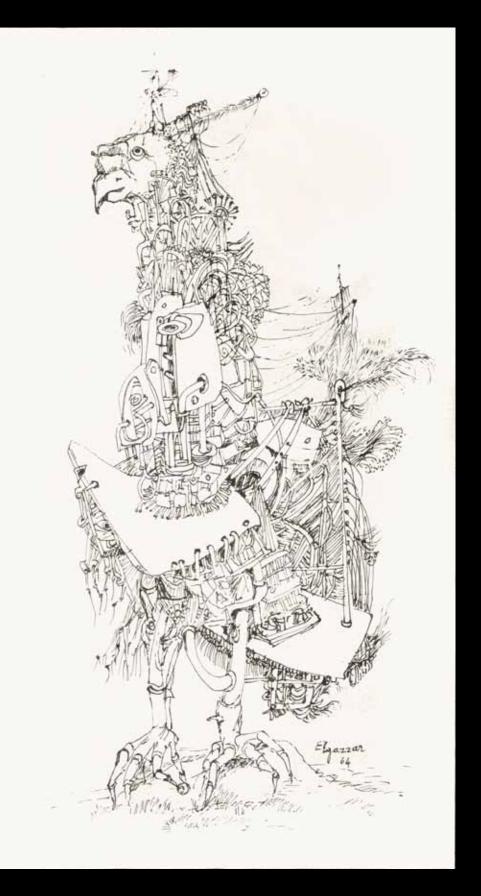
Provenance:

Property from a private collection, Canada Acquired by the above from Safarkhan Gallery, Cairo in 1993

Whilst El Gazzar's early work was distinctly anthropocentric, in later years, and under the influence of the 1952 revolution which saw Egypt's swift industrialization, he became increasingly fixated by the growing hegemony of technology. Witnessing workers slowly being replaced by machines, he rues an industrial culture which has betrayed its reverence of the natural world.

The present work, a zoomorphic interpretation of the Aswan Dam, depicts a creature that is seemingly half animal and half machine. This allegorical figure is rendered in the form of a colossal rooster, a recurring theme in Islamic art and a traditional sign of sustenance, nourishment and "rural plenty". Here it is fierce, mechanised and demonic, built out of nails and scaffolding it signals the death of the traditional rural fabric of Egypt, and harkens a new paradigm bent on asserting the dominance of technology.

Intricate and majestic, with harsh impressionistic pen strokes that blur the exact construction of the figure, El Gazzar's rooster is an unfamiliar and unnatural creature. The present work, depicted less than a year before the artists timely death, demonstrates how fluid and receptive El Gazzar's work was to the world around him, an empathy he experienced not only for the people around him, but one which extended to the very fabric of his surroundings, whose plight is so skilfully and compassionately chronicled in his works.





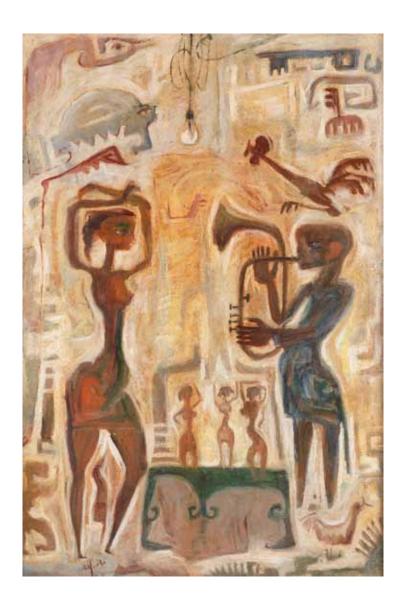
411 * **TAHIA HALIM (EGYPT, 1919-2003)**

Three Nubian Girls oil on canvas, framed signed in Arabic and dated 1963 (lower left) 32 x 45cm (12 5/8 x 17 11/16in).

£6,000 - 8,000 US\$10,000 - 13,000 €7,300 - 9,700

Provenance:

Property from a private collection, Cairo



HAMED NADA (EGYPT, 1924-1990)

Untitled

oil on canvas, framed signed "Hamed Nada" in Arabic (bottom left), executed in 1963 58 x 39cm (22 13/16 x 15 3/8in).

£18,000 - 25,000 US\$30,000 - 42,000 €22,000 - 30,000

Provenance:

Property from a private collection, Cairo

"My father used to speak to me a lot about insane saints and dervishes. So, like everybody else, I would kiss their hands, seeking their blessings and wanting to satisfy God and the jinn as well. My more critical nature took over as I grew older. I also read voraciously in psychology, and fell in love with Freud and Adler's analyses of pathologic behavior hiding behind a veil of normalcy and familiarity. Then, I started to recognize the tragicomic contradiction between appearance and reality of life in the folk milieu.

I also realized the amount of sterility and emptiness in the characters of the people who sat for long hours in coffee houses smoking shisha solemnly, drinking cups of tea, gazing absently at a distance. I would go to do whatever I had to do and come back to find them sitting on their chairs, without the slightest indication of movement, as if they were made from the same rock from which ancient Egyptian statutes were carved, as if they were persons whose destiny is made of granite. Those totally shaved heads, zalata [pebble] as people called them. Those palms with thick fingers. Big feet in cheap red and yellow slippers - all seemed to me to contain some comic contradiction.

Many manifestations of folk life started to give me a smile, but whenever I contemplated them, I shook my head in sorrow and compassion." - Hamed Nada

Bibliography:

Naim Atiyya, Al-Ayn Al-Ashiga, The General Egyptian Book Organization, 1976



Mrinalini Sarabhai performing, circa 1950



Jewad and Lorna Selim seated in front of "Nalini" at an exhibition in Baghdad in 1952.

412A *

JEWAD SELIM (IRAQ, 1920-1961) NALINI

oil on canvas, framed

authenticated at a later date by the artists wife Lorna Selim (reverse of the stretcher), verso with an unfinished work attributed to Lorna Selim

executed circa 1949 56 x 46cm, 22 x 18in

£50,000 - 70,000 US\$83,000 - 120,000 €61,000 - 85,000

Provenance:

the artist's personal collection; and thence by descent to the artist's wife, Lorna, and daughters, Miriam and Zaineb Selim.

Exhibited:

Baghdad, Fine Arts Institute, Société Primitive, 1952 India, Iragi Art Exhibition in India: Calcutta, Delhi and Hyderabad, Organised by the The Ministry of Education of the Government of Iraq, 1955

Published:

Exhibition Catalogue, Iraqi Art Exhibition in India, Ministry of Education of the Government of Iraq, 1955

The present lot is a rare appearance of an oil painting by Jewad Selim from the Selim family's private collection.

The subject, Mrinalini Sarabhai, is one of the most celebrated figures of classical Indian dance. Born in 1918, she was Educated in Switzerland, her native India and the American Academy of Dramatic Arts. Mrinalini went on to gain international acclaim both for her performance and choreography, as well as founding one of the most influential dance academies in India. By her early twenties Mrinalini had already performed in India, Europe and America with her company.

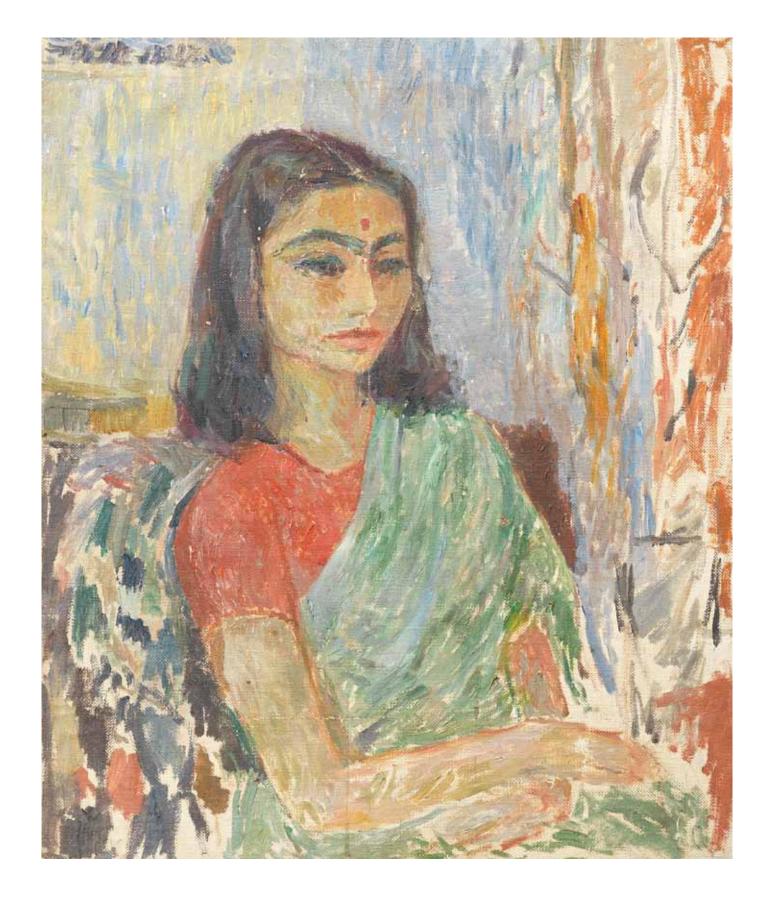
The present portrait was painted during her first London appearance in 1949 at St Martin's Theatre in London's West End with the "Ballets Hindous" which also performed in Geneva, Lucerne and Brussels in the same year. At the time the portrait was painted Selim was studying in London on a government scholarship and mixing in artistic and musical circles where he encountered Mrinalini. He started at the Chelsea School of Art in January 1946, but moved to the Slade School of Fine Art in September of that same year, where he met his future wife and fellow art student, Lorna, whom he married in 1950.

Jewad was sent to Europe on government scholarships to further his art education, first to the Ecole des Beaux Arts in Paris (1938-39) and then to the Academia di Belli Arte in Rome (1939-40). The hostilities of World War II resulted in Jewad cutting short his studies and returning to Baghdad, where he began part-time work restoring Sumerian and Assyrian reliefs in the Department of Archaeology at the Baghdad Museum of Antiquities. He also taught at the Institute of Fine Arts, where he founded the sculpture department.

During this wartime period in Baghdad, Jewad and a group of Iraqi artists became acquainted with several Polish officers who were painters, two of whom had studied with Pierre Bonnard. The Polish artists introduced the Jewad and his artist friends to the latest European styles and concepts, leading Jewad to comment in his diary that, after discussion with the Poles, he understood the importance of colour and its application; and only then was he able to fully understand the works of European artists such as Rembrandt, Goya and Cezanne.

The portrait of Mrinalini can be compared to a portrait of a young girl that sold at Sotheby's dated to circa 1950 (Sotheby's, Contemporary Art. Arab and Iranian Art, London, 4th October 2011, lot 97), but probably done during the artist's time in London at around the same time as the present lot.

In composition and technique, Nalini is demonstrative of the influence of 20th century European art on Selim's work, and in particular the palette and textural quality of post-impressionists like Cezanne and Toulouse Lautrec. Demure yet empathetic. Nalini recalls the sombre portraiture of Lautrec, with its linear, painterly strokes giving emphasis to contour over detail, and the distinct gaps between brush-strokes evoking the freedom and spontaneity of drawing.



413

ADEL EL SIWI (EGYPT, BORN 1952)

The Guard (I to V)

oil, watercolour, gold paint, crayon and glue on five panels; pentaptych, framed

signed and dated "SIWI 07" in English, titled in Arabic and dated 2007 (on the reverse of each panel)

overall: 120 x 210cm (47 1/4 x 82 11/16in) each panel: 120 x 42cm (47 1/4 x 16 9/16in)

£17.000 - 20.000 US\$28,000 - 33,000 €21,000 - 24,000

Provenance:

Property from a private collection, London

For a similar pentaptych from the artist, see Christies Dubai, Modern and Contemporary Arab, Iranian and Turkish Art, 25 October 2011, Lot 38

"Most of every painting I confronted in awe was a source of stories to tell; canvases that recounted stories of places, creatures and things. Seldom have I been impressed or taken aback in surprise by abstraction; only stories manage to shake me in awe.....Only works with symbols, codes, forms, values, signs and narratives are those that I consider embody the best achievement we have created as humans." - Adel El Siwi

Adel El Siwi is a master of narrative portraiture; delicately rendered and subtly political, Siwi's portrayals, whilst seemingly benign, are replete with subversive cultural symbolism. Characterizing himself as a polemical artist, Siwi skilfully uses suggestive historical referencing to highlight social injustice and political demagoguery.

This is achieved through a uniquely hybrid aesthetic, which is a blend between the colossal elongated pharonic imagery of ancient Egypt and more coarse and primitive African folk art. By binding these two traditions, Siwi not only invokes a sense of historical continuity in his works, but channels the sceptre of pharonic demagoguery through the familiar visual language of common folk art, rendering it ever more immediate and threatening.

Whilst Siwi has often veered towards more naturalistic, anatomically realistic depictions of the human face the present lot is arguably more sophisticated and accomplished in its subtlety and abstraction. At first glance one can almost miss the acutely elongated faces, stretched to the point at which they almost resemble vertical strokes of paint. This extreme perspective, however, is purposefully rendered to give the figures a spectral and ghostlike quality, highlighting that they are figments of an ancient past, resurrected in faded guises as a cautionary tale against social oppression.

Wrought with symbols and allegorical significance, Siwi's depictions often point to fables and stories drawn from Egypts rich mythology. The "Guards" in the present depiction therefore point not only to the repressive instruments of authority that exist within the modern police state, but perhaps allude to the ancient Egyptian ritual of Retainer Sacrifice, where guards, servants and vassals of recently deceased Pharoahs were executed in sacrifice of their fallen master. The victims of these sacrifices were often depicted on ornate sarcophagi, in elongated, regimental formation, ready to serve their master in the afterlife.

Through this dualistic approach to his depictions, Siwi suggests that the even the instruments of authority are drawn from the wider populous, and like the people they repress, can fall victim to the vices and injustices that accompany totalitarianism.





414 CHAFIC ABBOUD (LEBANON, 1926-2004)

Noires C

oil on canvas laid down on board, framed signed and dated "Abboud 61" in English (lower right), titled "Noires C" in English (lower left), executed in 1961 40 x 60cm (15 3/4 x 23 5/8in).

£14,000 - 18,000 US\$23,000 - 30,000 €17,000 - 22,000

Provenance:

Property from a private collection, Beirut

"Like Renoir, Vuillard and Bonnard, Chafic Aboud is above all, an eye. He sees colour and immediately fragments it into light. His canvas is a bullfighters outfit. It can be discombobulated and magnificently renewed according to its own logic, made up of flashes and vibrations, shivers and juddering.

The result s there before us, as powerful as evidence: that window opened onto the ungraspable turmoil wherein forms refuse distinguishing characteristics in favor of the forces that inhabit them, elastic and fluid forces, nonetheless hard, like those underpinning the crucial universe." - Salah Stetie

Bibliography:

Salah Stetie, A Painter in a Suit of Light, Galerie Claude Lemand (Ed.), Paris 2002, p.13



415 * PAUL GUIRAGOSSIAN (LEBANON, 1927-1993)

Untitled oil on canvas, framed signed "Paul.G" in English (lower right), executed in 1972 100 x 73cm (39 3/8 x 28 3/4in).

£25,000 - 35,000 US\$42,000 - 58,000 €30,000 - 43,000

Provenance:

Property from a private collection, Lebanon Previously in the collection of Mr Joseph Faloughi

"The Mother is the greatest hero in the world." - Paul Guiragossian

Paul Guiragossian is considered one of the foremost artists of modern Lebanon, achieving recognition in his own lifetime and honoured with a state funeral upon his death.

Guiragossian's genius lies in his ability to simultaneously provoke both joy and despair; it is this very struggle within himself that he expresses on his canvases. Guiragossian was moved by the fragility of life, and the duality of good and evil, fortune and misfortune. It is not surprising that the artist felt the darker side of life so keenly.

He was born in Jerusalem to survivors of the Armenian genocide in 1926, and lived through the horror of civil war in Beirut, when the promise of stability and prosperity was drowned in a terrifying reality of mortar bombing and machine gun fire.

Early in his career, Guiragossian would paint crippled figures with only one leg, a tribute to his despairing outlook on life and history, which he viewed as a cycle of violence, a series of man-made disasters. He gradually reduced the naturalism of his figures to their very essence, representing them with thick daubs of luminous paint.

The present painting is a rare and interesting example of Guiragossian's work, and has a distinctly transitional quality about it, retaining some of the naturalism of his earlier depictions while demonstrating the slow movement towards anatomical simplification that characterizes the majority of his oeuvre.

Pallid, fragile, and seeking solace from each other, Guiragossian's depiction of the mother figure demonstrates his belief in the sanctity of familial tenderness as one of the few palliatives of human suffering.

416 * REZA DERAKSHANI (IRAN, BORN 1952)

Untitled (*Day and Night*) oil on canvas, framed signed "D- 07" (at the bottom), executed in 2007 230 x 115cm (90 9/16 x 45 1/4in).

£18,000 - 30,000 US\$30,000 - 50,000 €22,000 - 37,000

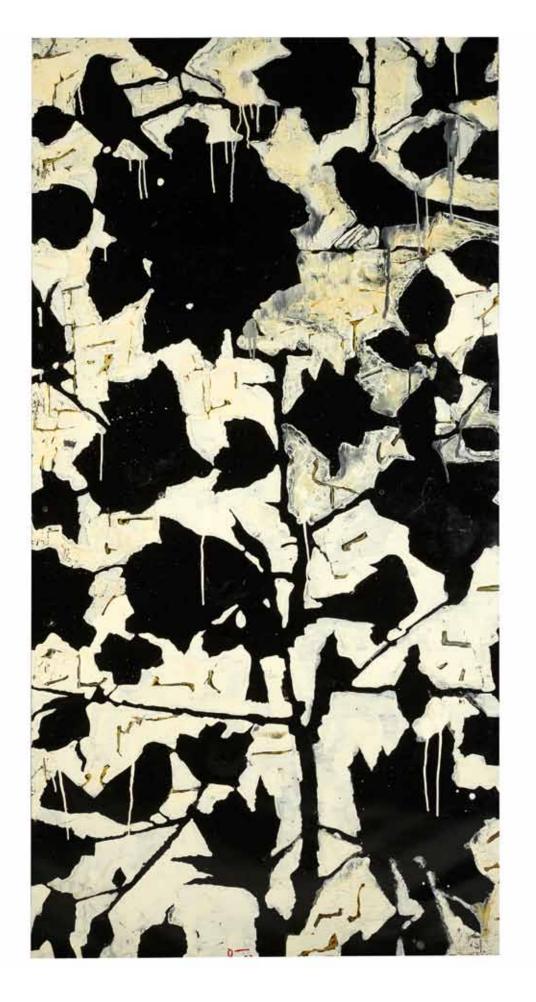
Provenance:

Property from a private collection, Dubai

I believe that any art of quality is rooted in a spiritual source; it is universal. I have experienced it as a form of trance – or pure connected creativity – both in painting and in music. Rumi is a master of conveying this source, but Rothko and Pollock give me the same feeling in a different language. So, yes there are relationships.

Understanding the Big Question, however, is a very personal journey and the ability to render it visually does not necessarily come from ever increasing intellectual knowledge or methodical contemplation. I am not a 'spiritual artist' in the sense that I consciously recycle Persian cultural icons with metaphysical meanings, but I do believe that the act of creation must have this natural flow which resolves in a miraculous moment where human life connects with a state beyond human reason. Pollock understood that and so did Rumi.

Reza Derakshani



ABBAS KIAROSTAMI (IRAN, BORN 1940)

Snow White

digital print on canvas, tryptich, framed signed in Farsi, dated "2000", and numbered "1/1" in English (centre bottom), executed in 2000, the present work is unique 165 x 255cm (64 15/16 x 100 3/8in).

£18.000 - 24.000 US\$30,000 - 40,000 €22,000 - 29,000

Provenance:

Property from a private collection, Dubai

Abbas Kiarostami's bold, thoughtful images of desolate natural landscapes represent a significant divergence from the anthropocentric, socio-political, urban aesthetic of his renowned cinema productions. In the Snow White Series, Kiarostami makes a transition from the urban to the natural, and with it replaces political discourse with philosophical contemplation.

The photographs of the Snow White were taken along Iran's Caspian coast during walks Kiarostami took in search of film locations. The images he took were spontaneous and unplanned; immediate reactions to the stimuli of his surroundings, impulses catalyzed by feelings of awe and wonderment. Kiarostami himself states that his photographs were, "never produced to be shown", vet once they were developed, the subjective significance of the instance they captured, their beauty and contemplative depth were far too profound to remain hidden.

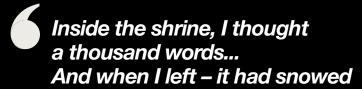
The present image is an exemplary piece, reflecting all the crucial aspects of Kiarostami's agenda, and its philosophical significance rests both on its qualitative contrasts between man and nature, and also on Kiarostami's subjective interpretation of Iranian history. The tree, analogous to life and growth, is in symbolic conflict with the harshness and inhospitality of a snow-filled environment, but the resilience of the trees therein represents nature's ability to harness opposing elements within a seemingly harmonious whole.

The immediacy of nature, its self-regulating harmony, and its blind continuation are free from the misshapen flaws of a conflict ridden, dystopic, urban environment. Furthermore, the date during which Kiarostami's images were produced are highly significant: 1978-2006 spans not only Iran's turbulent Islamic Revolution, but the consequent war with Iraq and two further decades of political repression and civil unrest. Yet Kiarostami's calm, peaceful landscapes show no sign of this bloody legacy, a testament to nature's indifference towards mankind.

An artist known best of all for his cultural scrutiny, in Snow White, Kiarostami urges us to transcend the blinkered realm of material, human concerns, and embrace the majesty and permanence of nature; a force which outlives our fragile and ephemeral lives.

Bibliography:

Abbas Kiarostami, Trees in Snow, Victoria and Albert Museum, 2005



Abbas Kiarostami



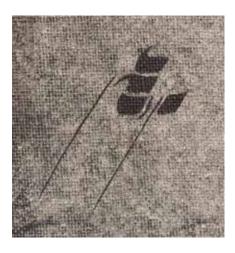


I dread the cement-face of this century.
Come, so I may not fear cities
where the black earth is pasture to cranes.
In this era of steel's rise, open me like a gate
on the fall of pears.
Lull me to sleep beneath a branch
far from the nocturnal grinding of metals
and wake me only if someone comes
who can unearth the ore of daylight.

Like jasmine emerging from behind your hands I will wake up.
Only then...

Sohrab Sepehri, The Way to the Orchard





418 SOHRAB SEPEHRI (IRAN, 1928-1980)

Untitled oil on canvas, framed signed in Farsi (lower right), executed in 1971 100 x 60cm (39 3/8 x 23 5/8in).

£120.000 - 150.000 US\$200.000 - 250.000 €150,000 - 180,000

Provenance:

Property from a private collection, New York Acquired directly from the artist by Dr Hassan Kamshad in Iran in 1971 and gifted to his son Mr Morid Kamshad

The present lot is a distinguished and exceptional example from Sohrab Sepehri's celebrated Tree series, and is one of the finest to come to public auction. The painting carries with it an impeccable provenance; having been acquired from the artist by his close friend, the renowned scholar and translator of Persian literature, Dr Hassan Kamshad, in Iran in 1971, and having been kept within his family ever since.

Poet, artist and intellectual, Sepehri's mild manner and withdrawn persona belied the richness of expression manifest in his works. Enraptured by nature, Sepehri had a deep and profound attachment to the topography of his native Kashan, the "oasis city" where trees and vegetation sprung amidst the arid desert. The genesis of Sepehri's work was firmly rooted in this landscape, and he often bemoaned the long periods of absence from Kashan he had to endure when exhibiting and working abroad. It is during one such excursion in 1970 when Sepehri expressed in a letter to his close friend Ahmad Reza Ahmadi that he felt "desperately alone in the city with no birds and no trees", and it is amidst this pining that the present series was first conceived.

Sepeheri had a firm belief in the inherent grace and nobility of the nature he so admired. Inspired by Eastern traditions, with which he had direct contact during travels in India and Japan. Sepehri came to see the purity of the natural world as an antidote to the corruption of the human condition. Removed from the sphere of urban tumult, an unblemished natural world exhibited order, harmony and simplicity. Sepehri's focus however, fell on perhaps natures most visually striking and symbolically potent inhabitant; the tree.

Monolithic, life-exuding, and perpetual, the tree is both the ultimate example of the force of nature, and its symbolic focal point, harbouring all four elements of life; soil within its roots, water within its ducts, expelling life giving oxygen and providing the fuel for fire, its form and significance gripped Sepehri's creative faculties.

Sepehri's choice in depicting this singular archetype of nature derives from his belief in the beauty of the concise. Zen tradition encourages the shedding of excess and the absence of the superfluous, to this end Sepehri depicts only trunks, for he was no realist, and was concerned more with the meaning of a tree, its aesthetic essence, than construing its actual physical occurrence in a specified landscape.

Combined with this, he employs a limited palette, consisting of coloured grays and dark greens. The limiting of colour to an absolute minimum is a conscious exercise in terseness, echoing the formal restraints of the Zen haiku which are limited to seventeen syllables, and reflecting Sepehri's belief that economy in color resulted in greater artistic lucidity. Despite this terse palette, Sepehri manages to faithfully capture the texture, complexity and light and dark tonal variations between his tree trunks, delineating gracefully where trunks and branches engage, interlope and separate.

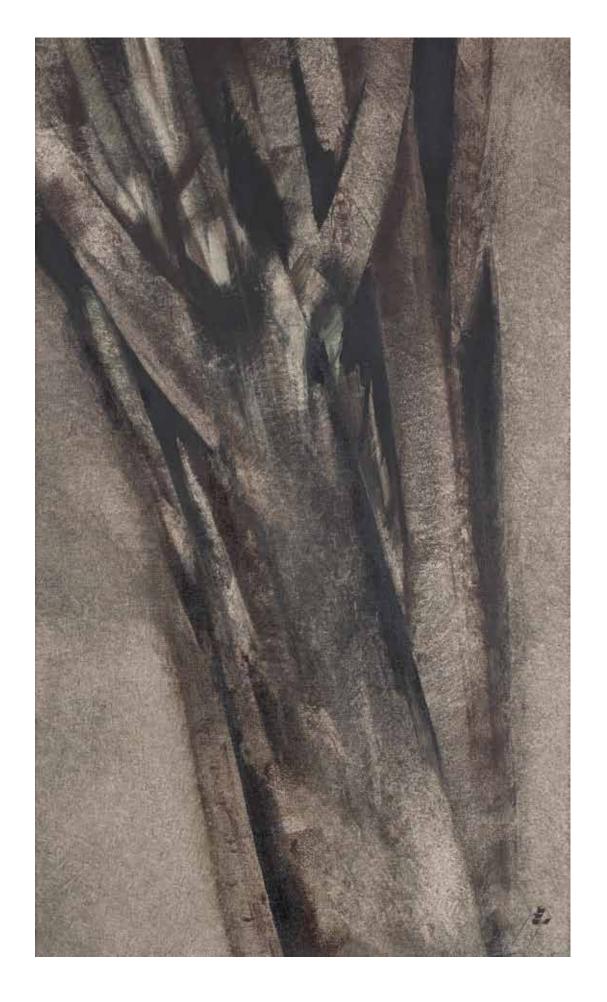
Ultimately, for Sepehri, the depiction of a tree was a meditative endeavour, in the Japanese tradition of "hitsuzendo", an attempt at creative self reflection. Unlike Western traditions where the artist uses his faculties to fashion a work into existence, the Zen painting tradition holds that the "man the art and the work are all one".

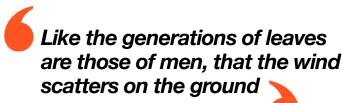
Flawlessly executed, the present work is not only superlative in its composition, but serves as one of a small number of works within the Tree series conceived in a vertical orientation, a format which echoes the contour of the trees and one where their immediacy, impact, and stature are best appreciated.

Archetypal, exemplary and sublime, the present painting is a work that is truly deserving of the title, "best of breed"

Bibliography:

Yaghoub Emdadian, A Retrospective Exhibition of Works of Sohrab Sepehri, Institute for Promotion of Contemporary Visual Arts, Iran,





Homer, Iliad, Book VI

419 *

ZENA ASSI (LEBANON, BORN 1974)

Falling Leaves mixed media and collage on canvas signed "ZENA ASSI", dated, and titled in English, executed in 2013 220 x 180cm (86 5/8 x 70 7/8in).

£15,000 - 20,000 US\$25,000 - 33,000 €18,000 - 24,000

Provenance:

Property from a private collection, Dubai

Zena Assi is one of the most promising artists to emerge from Lebanon within the past decade, her works are punctuated by strong visual references to her native Beirut and the predicament of its citizens.

Concerned principally with the relationship between people and their surroundings, Assi's work replicates the tumult, angst and cacophony that every day life in Beirut is fraught with. Assi is a master of pathetic fallacy, and through use of pallid colours, jagged angular outlines and intricate layering, she imbues inanimate objects, landscapes, and buildings with the emotional burdens of their inhabitants.

Whilst the majority of Assi's works focus on dense exaggerated cityscapes, the present work is rare in its depiction of a more allegorical subject matter. The shedding of human figures as leaves fall from a tree is both visually arresting and rich in metaphor. The falling leaves represent people displaced from their homes and neighborhoods, a predicament blighting countries in the Middle East as they battle with internal strife and civilian unrest.

The tree, the traditional hearth of nature and a symbol of life, is now crippled and almost inanimate, unable to fulfill its nourishing function. Humans who fall anonymously from a tree which is apathetic to their demise, reflect the indifference of societies to the alienation of people from their homes, people who become stateless, forgotten and ultimately detached from any sense of belonging to their surroundings.

In her use of pathetic fallacy and mode of composition, Assi takes great inspiration from the works of Egon Schiele, who although noted for his portraits, produced masterful natural depictions principally focusing on trees.

Like Schiele's work, Assi's trees are rooted in cold barren earth and silhouetted against a blank, pale, sky. Assi's paintings demonstrate the skill of an artist who is a master of imbuing seemingly inert objects with sentiment and pathos, this, coupled with her keen grasp of the artistic allegory is testament to her position as a leading light of Lebanese contemporary art.



FARHAD MOSHIRI (IRAN, BORN 1963)

Terracotta Jar acrylic, oil and glaze on canvas signed and titled in Farsi and English (on the reverse) dated 2005 in English and 1384 in Farsi (on the reverse) 80 x 80cm (31 1/2 x 31 1/2in).

£20,000 - 30,000 US\$33,000 - 50,000 €24,000 - 37,000

Provenance:

Property from a private collection, Switzerland

Inspired by the artistic heritage of Persian antiquity, Moshiri's work is replete with visual remnants of the past, devices he uses to great effect in pointing to deeper issues regarding the fragmentation and decay which accompanies mass culture and modernity.

Moshiri's jars, like the ancient Persian urns that inspire them, whilst aesthetically brilliant, represent cracked, aging objects in a state of decay. The undoubted beauty they exude betrays the unease rife in their conception.

They are vestiges of a great but expired age, a form of aesthetic recollection. Their flattening onto canvas harks their extinction as objects of use, and rues expiration of the cultural landscape they once inhabited.

And, strange to tell, among that Earthen Lot Some could articulate, while others not: And suddenly one more impatient cried --"Who is the Potter, pray, and who the Pot?"

Omar Khayyam





421
NASROLLAH AFJEI (IRAN, BORN 1933)
Untitled signed and dated in Farsi (lower right), signed, dated and authenticated in English and Farsi (on the reverse) 90 x 90cm (35 7/16 x 35 7/16in).

£12,000 - 15,000 US\$20,000 - 25,000 €15,000 - 18,000

Provenance:

Property from a private collection, New York



422 NJA MAHDAOUI (TUNISIA, BORN 1937)

Calligrams acrylic, oil and india ink on vellum, framed executed in 2012 105 x 80cm (41 5/16 x 31 1/2in).

£15,000 - 20,000 US\$25,000 - 33,000 €18,000 - 24,000

Provenance:

Property from a private collection, London

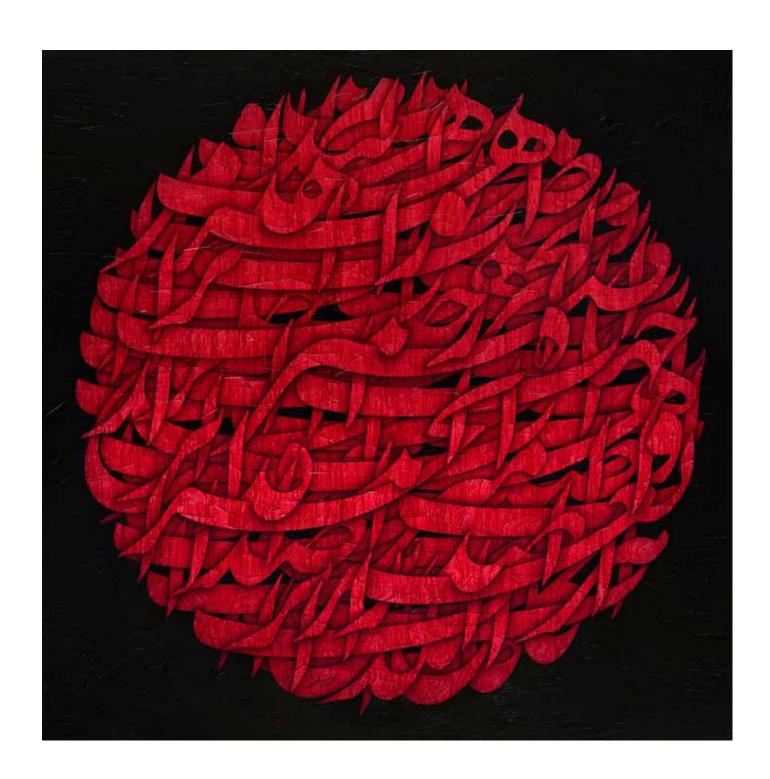
ALI SHIRAZI (IRAN, BORN 1959)

Untitled oil on canvas signed "Ali Shirazi 1393" (AP) in Farsi (lower left) and inscribed "ALI SHIRAZI" (on the reverse), executed in 2013 150 x 150cm (59 1/16 x 59 1/16in).

£9,000 - 15,000 US\$15,000 - 25,000 €11,000 - 18,000

Provenance:

Property from a private collection, Tehran



424

MOATAZ NASR (EGYPT, BORN 1961)

El Thaher Wa El Baten (The Manifest and the Un-manifest)

signed and dated 2010 (on the reverse), number one from an edition of five

170 x 170cm (66 15/16 x 66 15/16in).

£15,000 - 20,000 US\$25,000 - 33,000 €18,000 - 24,000

Provenance:

Property from a private collector, UK

Literature:

Simon Njami, Moataz Nasr: The Other Side of the Mirror, Gli Ori 2011, p. 83

Dubai, Lawrie Shabibi, Moataz Nasr: Collision, 2013

London, Selma Feriani Gallery, Moataz Nasr: In a Nutshell, 2011

In El Thaher Wa El baten (The Manifest and the Un-manifest), the artist uses the Arab form of the word Elhob ('love'), this is executed in the distinct style of old Egyptian tent hangings.

This work brings together two art forms central to the Arab world: the high art of traditional Arabic calligraphy and the popular art of patchwork tapestry making. Through his careful choice of composition, medium and execution, Nasr reveals several layers of meaning. The radial symmetry of the individual words repeated multiple times, reflects both a sense of unity in multiplicity and circularity. What seems at first to be two layers of wording, a contrast between the white lettering of the upper layer over apparently dark grey lettering, is in fact an illusion. The 'grey' letters are themselves white, partially screened by a black veil that separates the two layers.

The works themselves are produced in the "Khayemeya" district, in a technique familiar to any visitor to Cairo. Based around Bab Al-Futuh, an endangered medieval area of Cairo, originally the Tent Makers produced the geometric patchwork hangings that decorated Bedouin tents- now mainly used for special occasions, and these days survive making cushion covers and bedspreads for the tourist market.



A Hair perhaps divides the False and True;
Yes; and a single Alif were the clue-Could you but find it--to the Treasure-house,
And peradventure to The Master too;

Omar Khayyam



425

CHARLES HOSSEIN ZENDEROUDI (IRAN, BORN 1937)

HOU + HE + VAV acrylic on canvas, framed signed "Hossein" in Farsi and "Zenderoudi" in English and dated "71" (lower left), inscribed "ZENDEROUDI 1971" (on the reverse), executed in 1971 190 x 136cm (74 13/16 x 53 9/16in).

£80.000 - 110.000 US\$130.000 - 180.000 €97,000 - 130,000

Provenance:

Property from a private collection, Paris Acquired directly from the artist by the present owner in 1983

Charles Hossein Zenderoudi is one of Iran's most accomplished modern artists, and as a founding father of the highly influential Saqqa Khaneh movement, has been a pioneering figurehead of Iranian neo-traditionalism.

His choice of subject matter, calligraphy, has historically been the most established mode of formal artistic expression prevalent in Iran, but, by emphasizing form over meaning, and by stripping the written word down to its aesthetic, structural, fundaments, Zenderoudi subverts the traditional values of Persian calligraphy. Zenderoudi's text is intentionally illegible and carries no literal meaning, freeing it from the constraint of linguistic limitation, and imbuing it with a sense of universality which rescues the archaic practice of calligraphy from obscurity, giving it renewed relevance in a contemporary context.

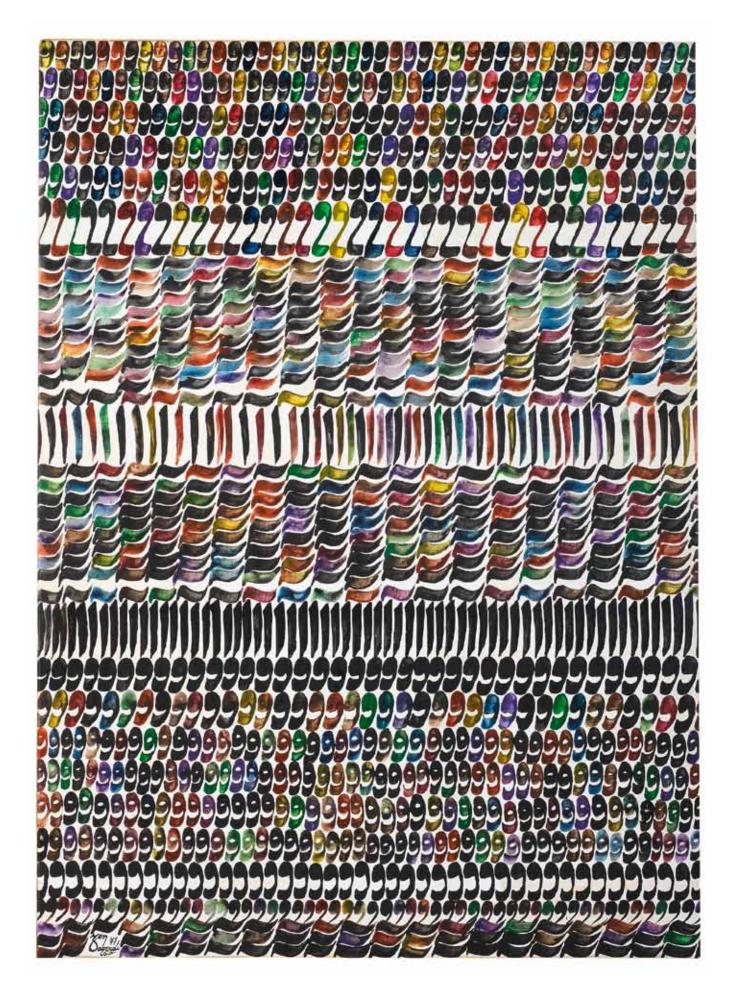
Zenderoudi's compositions pay homage to centuries of Persian religious imagery and employ a systematic repetition of letter-forms that finds its genesis in the mystical practice of Sufi numerologists, who believed in the spiritual significance of singular letters and worked these principles into hugely intricate talismanic charts. Zenderoudi's methodical compositions, whilst not accurately following the grammar or axioms of numerology, capture the aesthetic and conceptual qualities of its cryptic nature.

Zenderoudi's early works focused on dense talismanic imagery, mixing iconography, freehand script and numerals. The density of these compositions sought to capture the visual intensity of popular religious expression in Iran, where banners, standards, altars, murals and mosques exuberantly adorn the urban landscape.

Works from the present series, composed in the early 1970's, mark a shift towards a more compositionally terse, technical and measured approach to calligraphy. The crowded iconography of the early works is replaced by a greater focus on singular and recurring letter-forms, which exhibit a formal refinement lacking in their earlier counterparts.

Measured but spontaneous, technical vet effuse, Zenderoudi' manipulates Persian calligraphy with effortless ease, boasting a visual scope which faithfully captures the salient elements of Iran's traditional popular religious aesthetic. Rendered with the use of rich and vibrant colours, his canvases replicate the tonal and textural qualities of the votive art so common to the Iranian urban landscape.

Almost rhythmic in its grace, balance and composition, the present work is one of the finest examples of Zenderoudi's work from this period.



REZA MAFI (IRAN, BORN 1943)

Untitled oil acrylic and cement on wood in relief, framed signed "Reza Mafi 54" (AP) in Farsi, executed in 1975 100 x 50cm (39 3/8 x 19 11/16in).

£18,000 - 25,000 US\$30,000 - 42,000 €22,000 - 30,000

Provenance:

Property from a private collection, Dubai



MOHAMMAD EHSAI (IRAN, BORN 1939)

Untitled acrylic on canvas, framed signed and dated "Mohammad Ehsai 1346" (AP) in Farsi (lower left),

this work was executed in 1967 49 x 100cm (19 5/16 x 39 3/8in).

£35,000 - 60,000 US\$58,000 - 100,000 €43,000 - 73,000

Provenance:

Property from a private collection, Iran Aguired directly from the artist by the present owner

Mohammad Ehsai is undoubtedly one of the most gifted calligraphers to emerge from Iran within the past century. Utterly devoted the perfection of his craft, Ehsai has married the technical finesse of his formal training within a modern visual schema.

Traditional Persian calligraphy has historically been rife with ornament and embellishment; with calligraphic texts often accompanied by miniature paintings, encased in cartouches and flanked by a myriad of geometrical and floral motifs. Ehsai's approach to the craft, however, is markedly divergent, and in choosing the pure architecture of the Persian letterform as his principal subject matter, he relinquishes the visual excess of traditional manuscript art.

The depiction of unadorned script against a monochromatic, often black background not only shifts the focus of the viewer onto the mechanics and minutia of the letterform, but forces the writing to compensate for the now absent decorative elements. Ehsai's text is therefore magnified, monumental, and versatile, filling the empty spaces his text flows with a newfound freedom, taking lifelike, prehensile shapes as Ehsai demonstrates the suppleness and elasticity of Persian nast'aliq.

What resulted from Ehsai's revision of calligraphic art was a simple but unique visual language, through enlargement, repetition, contrast and layering his works assumed an almost architectural and fractal quality. Ehsai's script not only displays an aesthetic harmony, but through its tremendous intricacy, imitates the unfathomable nature of the divine. Ultimately, Ehsai's contorted letter forms are not written to be understood, emphasizing the ineffability of the deity itself.

The present painting is a rare example of Ehsai's early work. Executed in a period of life when he was the height of his skills, it shows greater formalism and technical prowess than later, more simplified forms. A master of his craft, Ehsai's bold, striking work is the modern standard-bearer for an artistic tradition spanning over one thousand years.





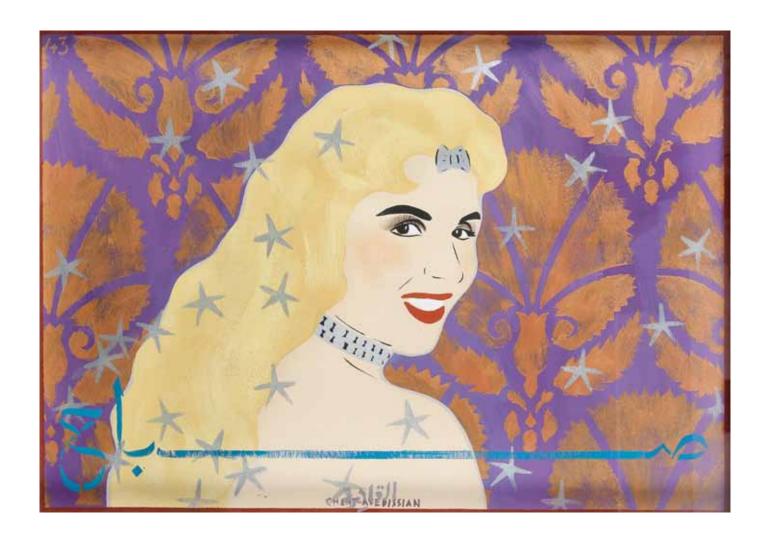
CHANT AVEDISSIAN (EGYPTIAN, BORN 1951)

133. Londoon (Abdel Halim Hafez) gouache on cardboard, framed executed in 2012 50 x 70cm (19 11/16 x 27 9/16in).

£6,000 - 8,000 US\$10,000 - 13,000 €7,300 - 9,700

Provenance:

Property from a private collection, London



CHANT AVEDISSIAN (EGYPT, BORN 1951)

gouache on cardboard, framed signed and titled in Arabic (lower middle) 50 x 70cm (19 11/16 x 27 9/16in).

£5,000 - 7,000 US\$8,300 - 12,000 €6,100 - 8,500

Provenance:

Property from a private collection, London



SABHAN ADAM (SYRIA, BORN 1972)

Untitled

acrylic on canvas, signed and dated 2008 upper left, on reverse inscribed "A/ Sabhan Adam 1/1/2008", and with the artist's hand prints, executed in 2008 160 x 184cm (63 x 72 7/16in).

£3,000 - 5,000 US5,000 - 8,300 €3,700 - 6,100



431 *

WAEL DARWESH (EGYPT, BORN 1975)

The Red Fog acrylic, pastel and goldleaf on canvas signed and dated (lower left), executed in 2013 140 x 150cm (55 1/8 x 59 1/16in).

£4,000 - 6,000 US\$6,700 - 10,000 €4,900 - 7,300

Provenance:

Property from a private collection, Dubai

"In my painting I am obsessed with humans movements and their quest for freedom. My painting projects in the past few years were inspired by American Color Field painting and French Lyrical Abstraction, where large "fields" of flat solid color colonize harmoniously large areas of the canvas to create the homogenous surface of a flat picture plane.

Contrary to standard Color Field and Lyrical Abstraction I have successfully combined abstract styles and painterly techniques with elements of figurative and cognitive representation." - Wael Darwesh

ROKNI HAERIZADEH (IRAN, BORN 1978)

War in Vain acrylic on canvas, framed signed and dated "Rokni Haerizadeh 2008", titled in Farsi (on the reverse), executed in 2008 200 x 301cm (78 3/4 x 118 1/2in).

£15,000 - 25,000 US\$25,000 - 42,000 €18,000 - 30,000

Provenance:

Property from a private collection, Switzerland

Renowned for his fluid, effuse draughtsmanship and caustic satire, Rokni Haerizadeh is one of the most accomplished contemporary artists to emerge from Iran in recent decades. His majestic renderings of the Iranian urban landscape are brimming with fantasy and saturated with color. Stylistically influenced by the fauve, and the exotic palette of the post-Impressionists, Haerizadeh's works, whilst critical and often derisory, are executed with a sense of buoyancy and fanfare.

Haerizadeh's principal concern as an artist is faithfully capturing and reflecting the deep visual contradictions abound in Iranian culture. These contradictions in turn, point to deeper paradoxes of belief and identity that riddle the Iranian popular consciousness. Full and crowded, his canvases reflect the visually density of the Iranian landscape, where crowds, cars, objects and urban scenery interlace and merge in a coiling miasma.

The present work is exemplary of Haerizadeh's use of contradictory visual and thematic elements. Comic yet perverse, animated but morbid, the present work dresses the theme of war in visual pageantry. Ghoulish and comic; diaphanous body bags float above a sea of tanks, themselves toy like and crude. A seemingly mechanized flying carpet carries two cross legged women, brazenly unveiling themselves to reveal military fatigues, the demure and genteel feminine aesthetic undercut by their thick, masculine thighs.

The depiction of war in this frivolous manner points to the dehumanizing and futile nature of conflict, but also to the glorification and visual propaganda associated with ideological conflicts. In a clear gesture towards the war-time aesthetic of 1980's Iran, Haerizadeh bemoans and ridicules the visual pageantry used to romanticize a conflict deemed as "Holy"; fountains of blood to publically commemorate martyrs, urban murals, religious anthems, spiritual paraphernalia supplied to belligerents, all a visual brocade on one of the bloodiest wars of the twentieth century.

In his treatment of conflict, Haerizadeh recalls Goya's venerated "Disasters Of War", a set of 82 etchings inspired by the scarring effect of the Franco-Spanish Peninsular War of 1807. Whilst divergent in form and composition, what Haerizadeh absorbs from Goya is the jarred, fragmented sense of perception that accompanies conflict. Gova was said to capture scenes in "agonized haste". and accordingly, the idea that the turbulence of conflict blurred and distorted observation is heavily incorporated in Haerizadeh's depiction.

Faithfully capturing the opaqueness, turmoil and dissonance of war, the present piece is one of Haerizadeh's most poignant and vivid works.

To Scratch forms into existence and splinter them, as a squinting, half blind eye might apprehend them, to create the distorting visual detritus that shudders around the edge of things seen in agonized haste, this "graphic" kind of clarity can be most sharp when it is most jagged

Anne Hollander





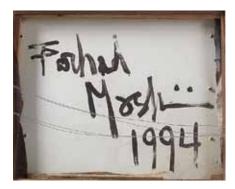
When I went back to Iran in 1991 I went looking for remnants of my past in the city I was born, Shiraz. I saw the entire old town which connected the two main mosques demolished to make way for a new grand parking space. All was gone but a few pieces of broken doors and bricks. I would gather them as if they were museum pieces.

The portrait on the artwork is part of a hand painted movie poster done before the revolution which I also loved as a child. I went looking for them and when I went back all I could find was a few torn pieces in the storage rooms of film distribution companies.

These materials were my obsession which I turned into a series of works which I never exhibited. They were like my personal diary

Farhad Moshiri





433 *

FARHAD MOSHIRI (IRAN, BORN 1963)

accumilation of wooden panels, doors, books, textile fragments and oil paintings laid onto board, framed signed "Farhad Moshiri 1994" on the reverse, executed in 1994 130 x 153 x 10cm (51 3/16 x 60 1/4in x 3 15/16in)

£70,000 - 120,000 US\$120,000 - 200,000 €85,000 - 150,000

Provenance:

Property from a private collection, Iran

Bonhams are delighted to offer this seminal mixed media work by Farhad Moshiri, executed in 1994, it is the earliest work by Moshiri to come to public auction. Rare and exceptional, it harks from a formative period in the artist's oeuvre, demonstrating the stylistic influences he was subject to during his time in America and shedding light on the inception of his artistic agenda.

Whilst Moshiri's principle concern as an artist has been to capture and reflect the unease engendered by the cultural decay and disfigurement prevalent in post-revolutionary Iran, his training at the California Institute of the Arts would have a profound effect on the makeup of his subsequent work. Drawing heavily from the artistic vocabulary of the proto-pop art movement, the present piece adopts the visual schema of the "Combine", a format championed by Robert Rauschenberg in the 1950's.

Straddling the boundary between sculpture and painting, the Combine is concerned with dimensionality and the spatial relationship between artwork and observer. For Rauschenberg, the inclusion of everyday objects on canvas took art out of the realm of the intangible and brought it into the sphere of the viewer; this was motivated by the belief that art which inhabited the same space as its audience was more embedded in the fabric of reality. This vernacular, worldly medium would therefore enjoy a more fertile and meaningful dialogue with the viewer; the result is in art that was truly constructed out of the language of its surroundings.

Whilst Rauschenberg held that the meaning-pregnant element of his work was found in the act of the transference of the object, and not any particular embellishment or transformation it underwent as a result of its inclusion in the Combine, Moshiri diverges from this conceptual foundation.

For Moshiri, the transformation and manipulation of the objects he includes in his Combine are an overarching element of his artistic agenda, which is an invocation of the anxiety engendered by societal decay. Moshiri's Combine is populated by culturally significant objects, the traditional wooden doors and geometrical tribal textiles that are quintessential artisanal elements of the traditional Iranian homestead.

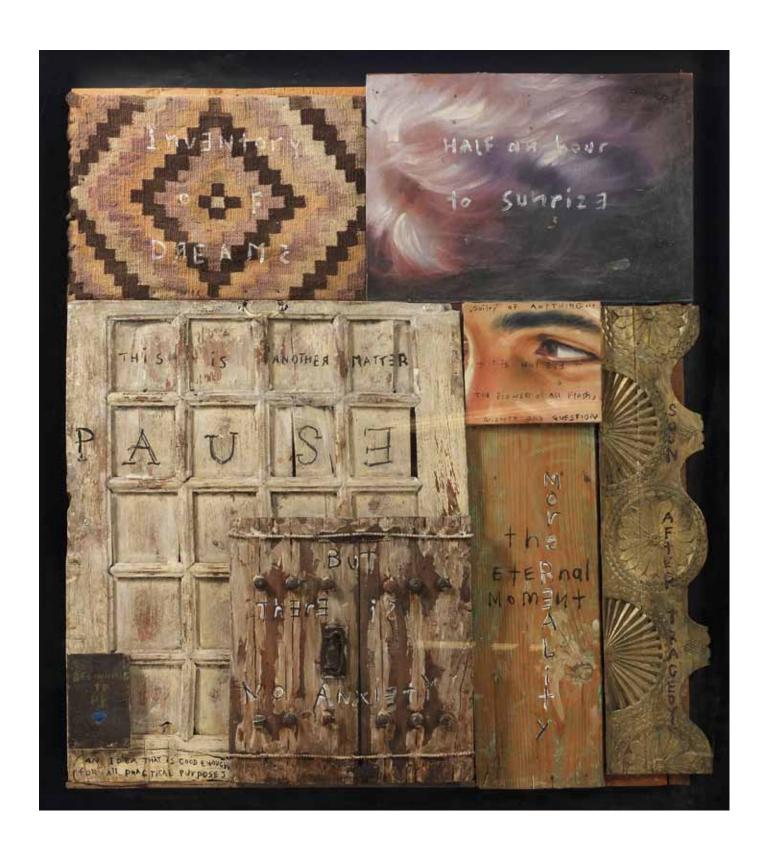
Moshiri, however, presents these to us in decontextualised fragments, broken and incomplete, they have forfeited the sense of belonging and relevance they once enjoyed in the cultural sphere that gave rise to them. Presented as they are, torn, aggregated like assemblages of refuse, Moshiri bemoans the extinction of the cultural vitality which once animated them.

Through their inclusion in the Combine Moshiri's assemblages take on a symbolic significance, serving as a cautionary tale of the casualties of cultural transformation, where values, traditions and intangible heritage are threatened and distorted. Moshiri directly questions us through the cryptic inscriptions that punctuate the Combine, beseeching us, we who are custodians of these cultural objects and have now neglected them, do we feel no remorse?

Moshiri is almost didactic in his treatment of the subject; the door serves as a portal, inviting us to enter the domain of the artwork and explore the repository of meaning held within. The inscription "half an hour to sunrise" evokes a dreamlike quality to the work, indicating that Moshiri's message is directed squarely at our subconscious. and his depiction of an eye with its gaze fixed on the viewer implores the audience to look into to themselves. This form of self-reflective illustration is as old as civilization itself, and recalls the dictum recorded on the famed Omphalos stone at the oracle of Delphi carved over 2,000 years ago, which read "γνθι σεαυτόν", "know thyself", a plea poignantly echoed in Moshiri's Combine.

Within the anthology of Moshiri's oeuvre, the Combines are perhaps his most aesthetically sophisticated, artistically subtle and stylistically avant-garde creations. Rare, never exhibited, they are deeply personal to Moshiri's development, snapshots of a period where his artistic sentiments were taking shape.

In employing extant objects and the visual paraphernalia of his surroundings, Moshiri has created what Rauschenberg has referred to as a "space of memory", within which are salvaged objects who, whilst once neglected as waste by their keepers, have now become precious and immortal in the visual setting in which they are cast.





BITA GHEZELAYAGH (IRAN, BORN 1966)

The Letter That Never Arrived II (Carpet Cloak) Persian carpets (top and back: Afshar; bottom: Sarab Azarbayjan), embroidery with silk and thread, antique pen nibs Executed in 2013 112 x 110cm (44 1/8 x 43 5/16in).

£6,000 - 8,000 US\$10,000 - 13,000 €7,300 - 9,700

Provenance:

Property from a private collection, London



FARHAD AHRARNIA (IRAN, BORN 1971)
Birds of Shiraz (Dar Boostan)
digital photography, embroidery, and needles on canvas, framed executed in 2008 45 x 45cm (17 11/16 x 17 11/16in).

£6,000 - 8,000 US\$10,000 - 13,000 €7,300 - 9,700

Provenance:

Property from a private collection, London

435A

DRISS OUADAHI (MOROCCO, BORN 1959)

Vue d'ensemble signed, titled and dated in English (on the reverse), executed in 2013 oil on canvas $240 \times 160 \text{ cm } (94 \text{ } 1/2 \times 63 \text{in}).$

£10,000 - 15,000 US\$17,000 - 25,000 €12,000 - 18,000



LARA BALADI (LEBANON, BORN 1969)

Perfumes & Bazaar The Garden of Allah digital montage and light jet print mounted on plexiglass, framed titled in English (centre), executed in 2006, the present work is edition number one of eight plus two artists proofs 132 x 300cm (51 15/16 x 118 1/8in).

£15,000 - 20,000 US\$25.000 - 33.000 €18.000 - 24.000

Provenance:

Property from a private collection, Switzerland

Taipei, Eslite Gallery, No-Mad-Ness In No Mans Land, 2013

17th Biennale of Sydney, Artspace Gallery, The Beauty of Distance: Songs of Survival in a Precarious Age, 2010

"The title of the piece is borrowed from the entrance sign of a perfume shop in a touristy area of Cairo and collaged onto the front of a house- a wannabe Chateau de Versailles- enthroned in the center of a manicured garden. The bucolic scene, reminiscent of baroque art, with its profusion of symbolic iconography and composition, is filled with the many levels and forms used across cultures to represent paradise. Here, my mother represents the womb, the original Arcadia. She becomes, as do all the other elements in Perfumes & Bazaar, The Garden of Allah, one of the many prisms through which we imagine paradise: paradise as a social construct.

In the first years of the twenty-first century, the world was experiencing a certain kind of invasion: "made in China" was at its peak. Egypt and the rest of the world seemed to be flooded with plastic flowers; gold plastic frames; 3-D plastic representations of Jesus, Mecca, and the Hindu gods; and waterfalls that appeared to move. This caricatured paradise was everywhere I looked, especially in Egypt and other African countries, prompting me to explore this iconography. The Chateau de Versailles may be seen as the ultimate kitsch, a theatrical tour de force of excess, wealth, and abundance. The ruling monarchy in Egypt once imitated the luxury of French courtly life and advertised its grandeur to the greater public". - Lara Baladi

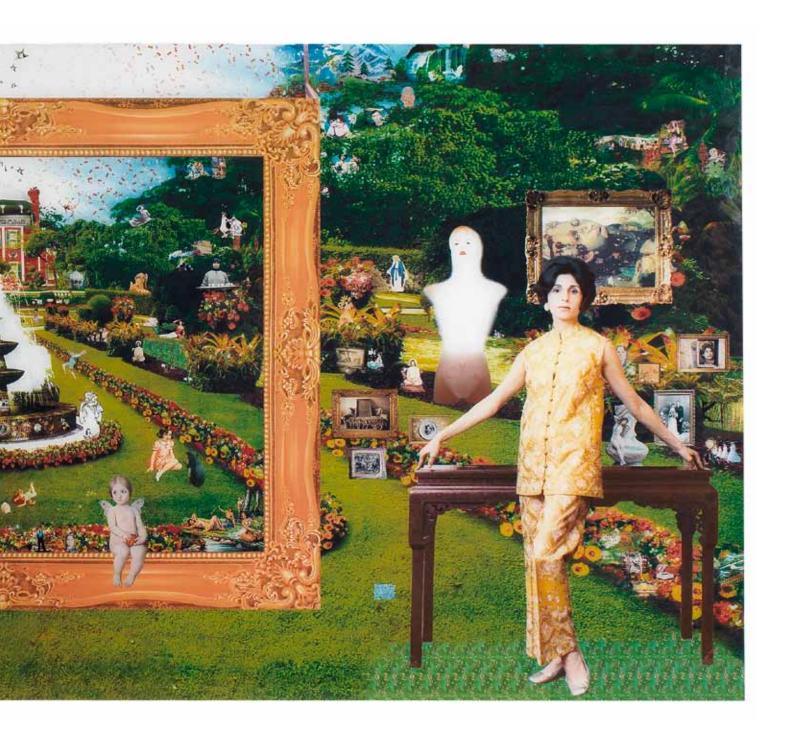
Lara Baladi's vibrant, phantasmic and monumental mixed media works have established her as one of the Middle Easts most accomplished contemporary artists. Through a complex amalgam of myth, symbolism and autobiographical referencing, Baladi depicts brilliant and vivid landscapes reminiscent of the allegorical masterpieces of Hieronymus Bosch and Bruegel the Elder. The present work is a rich and striking example of Baladi at her imaginative best.

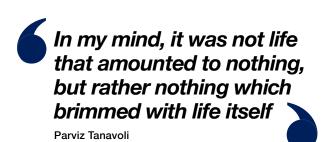
Baladi's works can be found in a number of institutional and private collections including Fondation LVMH, Mathaf: Arab Museum of Modern Art (Qatar), Bulgari (Italy), Chase Collection (New York), Fondation Cartier pour l'Art Contemporain (Paris), Kamel Lazaar Foundation (Tunisia), Pori Museum (Finland), among others.

My work is inspired by an ongoing process of accumulating, interpreting and re-interpreting my archive of images, a broken and fragmented memory which I try to "fix"

Lara Baladi







PARVIZ TANAVOLI (IRAN, BORN 1937)

Standing Heech fibreglass signed, dated and numbered "Parviz 07, 7/20" on base number 7 from an edition of 20, executed in 2007 138cm(54 5/16in)

£15,000 - 20,000 US\$25.000 - 33.000 €18,000 - 24,000

Provenance:

Property from a private collection, Switzerland

Parviz Tanavoli maintains that "heech" (the Persian word for "nothingness") is a subject which has served not only as the lifeblood of his work, but has been a figure upon which, in his own words, he has "bestowed his heart". Tanavoli's depiction of the heech is enigmatic both in form and conception; belying the nothingness of its namesake, it has a rich persona brimming with meaning, galvanizing in the material a spiritual concept which has occupied Persian mysticism for centuries.

Whilst the idea of nothingness in the Persian mystical lexicon equates to the spiritual achievement of extinguishing notions of self-hood and attachment, for Tanavoli, the idea of "heech" has a far more familiar occurrence and is not confined to the spiritual realm.

For Tanavoli, the notion of heech is not the privilege of a mystical enclave, Tanavoli's nothingness permeates everything, it is an animating and creative force; it is the nothingness that precedes creation, the nothingness out of which we are born, from which ideas come to life and out of which bonds are formed. The shared plight borne by the brute inevitability of nothingness, for Tanavoli, has a binding quality, and through this, his heech takes a life like form.

With its elegant curvilinear shape and hollow eyes, the heech is anthropomorphized, gazing playfully at its viewer. Its stretched contours and colourful exterior give the heech an almost playful aura, one which reminds us that even the most profound poets and philosophers of the Persian mystical pantheon, saw revelry and mischief as one of the key palliatives to the burden of existence.

The present heech is an elegant example of the artists oeuvre in a large format. It is a fine testament to Tanavoli's use of fibreglass, a medium he embraced during his later work and one through which he found greater versatility in form and freedom of expression. The present sculpture brings the true personality of the heech to life in an aesthetic which is both visually striking and symbolically resonant.

Bibliography:

Sina Royaee, Works of Parviz Tanavoli: Heech, Bongah Publications, Iran. 2011





BAHMAN DADKHAH (IRAN, BORN 1941)

bronze

signed "Dadkhah 94" and numbered "2/8" (on base), executed in 1994, the present work is number two from an edition of eight 55 x 25cm (21 5/8 x 9 13/16in).

£5,000 - 7,000 US\$8,300 - 12,000 €6,100 - 8,500

Provenance:

Property from a private collection, Paris

"When I see a head from a great distance, it ceases to be a sphere and becomes an extreme confusion falling down into the abyss" -Alberto Giacometti

Elongated, coarse and ethereal, Dadkhah's "Passage" series attempts to capture in sculpture the narrow fault lines between body and spirit, in an attempt to give physical embodiment to mans primal qualities.

Inspired by Giacometti, whose sculptures focused on the relationship between the body and the void and the "erosion" that man underwent by his surroundings, Dadkhah depicts figures who are at once monumental yet fading.

Giacometti once commented that "space is a cancer on being and eats everything", similarly, Dadkhah's figure almost evaporates upwards, slowly shedding the weight of existence, which for Dadkhah as with Sartre, was considered as much a burden as it was a privilege.

As such, Dadkhah's figure does not rue, but solemnly embraces its physical exhaustion; with head tilted upwards it is drawn magnetically to a celestial unknown, where the shackles of physicality and afflictions of the flesh find their cessation.



BAHMAN DADKHAH (IRAN, BORN 1941)

bronze

signed "B.DADKHAH 2/8" and dated "80" (on base), executed in 1980, the present work is two from an edition of eight 35 x 20cm (13 3/4 x 7 7/8in).

£6,000 - 8,000 US\$10,000 - 13,000 €7,300 - 9,700

Provenance:

Property from a private collection, Paris

Sculptor, painter and illustrator, Bahman Dadkhah is one of the most esteemed Iranian artists of the twentieth century. Having left Iran shortly after the revolution Dadkhah emigrated to Paris, where he came under the influence of the twentieth century European figurative sculpture tradition and associated with Iranian artists who had been inspired by the post-war French Avant Garde such as Bahman Mohasses and Bijan Saffari. Conceived of in the aftermath of the Iranian revolution, the moulds for the "Otages" series were brought out of Iran with the assistance of the French consulate and were later cast in France.

Exuding pain, tension and atrophy, the Otages series was Dadkhah's personal sculptural documentary of the fear and persecution that accompanied the Iranian revolution. Of particular concern for Dadkhakh was the sense of personal betrayal and infighting that characterized the post revolutionary era. Social upheaval and the overthrow of the ancien regime hand engendered a sense of extreme suspicion specifically amidst the urban population and intelligentsia, with score settling, accusations and kangaroo justice all used to cleanse Iran of its old political elites.

It is in this atmosphere of distrust and angst that the Otages series was created. Constrained, blindfolded and emaciated, Dadkhah's hostage has been disfigured by captivity. Seated on an empty carton and bound by the wrist and ankles, the Otages evokes the sense of an individual who has been summarily arrested, indicating the lack of due process and anarchy.

We must however remember that Dadkhah's hostage does not document an instance of physical restraint, but rather is a powerful emotive embodiment of the psychological anguish of its time. Contorted in musculature, shrill in posture and intimate in scale, Dadkhah's hostage is a powerful existential memoir of the spiritual malaise that accompanies revolution.









RACHID KORAICHI (ALGERIA, BORN 1947)

steel talismans (3)

each talisman signed and dated "R.KORAICHI 92" in English (reverse), executed in 1992

total: 30 x 50cm (11 13/16 x 19 11/16in) each: 30 x 16cm (11 13/16 x 6 5/16in)

£10,000 - 15,000 US\$17,000 - 25,000 €12,000 - 18,000

Provenance:

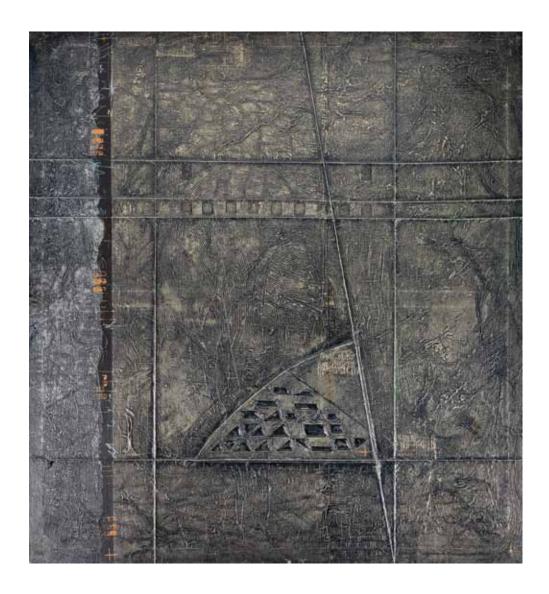
Property of a private collector, UK

Exhibited:

Meditation, Madrasah Ibn Youssef, Marrakesh, Morocco, 1997

"I have always wanted people to see and appreciate my work in a universal manner. By this, I mean the understanding of my work in terms of the symbols, signs, marks - even vibrations which have always been the common language of mankind and of which many examples remain in the cave paintings and rock art that is our shared inheritance since the dawn of time. Such art is not difficult to read since the underlying language is easily decipherable to all. We read this 'writing' in the same way that the men and women who weave carpets read their symbols, or again, like tattoos, or the signs traced on pottery, all of which tell us so much about other civilizations.

I add some of my own offerings to the crucible of signs that already exist, in the hope of enlarging, in some small way, the great repertory of symbols present around the world." - Rachid Koraichi



441 *

MASSOUD ARABSHAHI (IRAN, BORN 1935)

oil and aluminium on canvas, framed signed and dated "Massoud Arabshahi 1986" in English and Farsi (on the reverse)

117 x 127cm (46 1/16 x 50in).

£30,000 - 45,000 US\$50,000 - 75,000 €37,000 - 55,000

Provenance:

Property from a private collection, Iran

Massoud Arabshahi is one of the key protagonists of the Iranian neotraditionalist movement, and notably one of the only artists of his ilk to pursue their agenda through pure painting and not calligraphy. Fascinated by the textual, architectural and mathematical elements of traditional Persian imagery, Arasbhshi's work is punctuated by motifs which carry strong metaphorical significance. All this is done with an unequivocally modern and wholly abstract aesthetic.

The severe, charcoal hue that Arabshahi employs in the present work recalls ancient Persian rock reliefs of the kind found at Persepolis, Behistun and Pasargade. The mixture of geometrical and angular shapes all contains esoteric significance for Arabshahi. An artist enraptured by the recurrence of symbols, his works are riddled with semiotic iconography: arc shapes denote the perfection of celestial geometry and abstract glyphs recall ancient Persian cuneiform, their indiscernibly a testament to the extinction of the culture that once gave them meaning.

For millennia human art has demonstrated the ability to reflect, narrate, and signify meaning through signs and symbols. Arabshahi's compositions ultimately remind us that regardless of the age we live in, or our varying modes of expression and communication, we all have the innate propensity to invest in symbols and images, elements of our collective consciousness uncapturable in words.

AYMAN BAALBAKI (LEBANON, BORN 1975)

Barriers II acrylic on canvas initialled in Arabic and dated "12" in English (lower right), executed in 2012 140 x 210cm (55 1/8 x 82 11/16in).

£30,000 - 40,000 US\$50,000 - 67,000 €37,000 - 49,000

Provenance:

Property from a private collection, London

Published:

Rose Issa, *Ayman Baalbaki: Beirut Again & Again*, Beyond Art Publication, 2011, p. 103

Ayman Baalbaki's art is defined by war; as both its victim and observer, Baalbaki's fixation with conflict is manifest throughout his life and work. Born in 1975, the year of the outbreak of the Lebanese Civil War, his family were forced to flee Rass-el Dikweneh when he was only a few months old. The sceptre of war would loom over Baalbaki's head throughout his life, with his home in Haret Hreik being obliterated during the Israeli attacks of 2006.

When it came to approaching his work as a painter Baalbaki naturally drew from the deep reservoir of memory formed by these disturbing experiences. Concerned with the link between imagery and memory, Baalbaki uses his art as a haunting aide-memoire to the conflict that has plagued Beirut, reminding people that even in times of relative piece, they should not disregard the deep systemic divisions that gave rise to conflict in the first place. Baalbaki explains that this conceptual initiative is "based on what Neitzche called the "imposition of memory. After the war, whoever had experienced it, tried to erase its effects and impact from his/her memory and surroundings, although the causes of war and its essence [were] still present in the city".

The present work marks a rare shift way from figurative and architectural depictions, which were usually focused either on the "mulathaam" (freedom fighter) or war torn Beirut buildings. In Barriers II Baalbaki depicts one of the many road blockades that punctuate modern day Beirut.

However, what at first seems like a simple piece of urban furniture on closer inspection is deeply symbolic and meaning-pregnant. Barriers inscribed with "Beirut" in Arabic stand at government blockades and checkpoints, while similar concrete barriers, depicted by Baalbaki elsewhere, are marked "Waed" (the Pledge), a Hizbullah construction initiative formed in 2006. The existence of blockades bearing the insignia of separate authorities highlights that fragmentation and division in Beirut exists not only on a social and religious level but has seeped into the topography of the urban landscape.

The barrier itself can be seen as a self-alienating object. One which represents not only physical and spatial separation, but a far deeper paradoxical form of division; one which is self imposed. In this instance, the paradox is that the inhabitants of a city are no longer free to move by decree of their own custodians, by an apparatus that bears the familiar name of their own abode.

Baalbaki's work is striking and visually overpowering, rendered in larger than life-size, it imitates the enormity and obstructive aura of the barriers themselves. The barrier is set against a rich floral background, which Baalbaki draws from the ornate textiles worn by the women of his grandmothers generation, and which introduce a feminine, maternal element to his work. An accomplished draughtsman and a keen chronicler of the plights of his native Beirut, the present work is a fine example of the artist at his emotive best.w

When the Lebanon was heavily bombarded, I was very affected, so I had to bring it out and had no other option but to use my work as a catharsis, knowing that in a Lebanese society that tends to reject its ugly experiences, the "duty of memory" is essential.

Ayman Baalbaki







TAGREED DARGHOUTH (LEBANON, BORN 1979) Untitled (Nuclear Craters)

acrylic on canvas, framed executed in 2013 150 x 190cm (59 1/16 x 74 13/16in).

£9,000 - 12,000 US\$15,000 - 20,000 €11,000 - 15,000

Provenance:

Property from a private collection, Lebanon



444 HAFIZ DRUBI (IRAQ, 1914-1991)

Untitled acrylic on paper, framed signed and dated "H.Droubi 89" in Arabic, executed in 1989 55 x 45cm (21 5/8 x 17 11/16in).

£6,000 - 10,000 US\$10,000 - 17,000 €7,300 - 12,000

Provenance:

Property from a private collection, Beirut



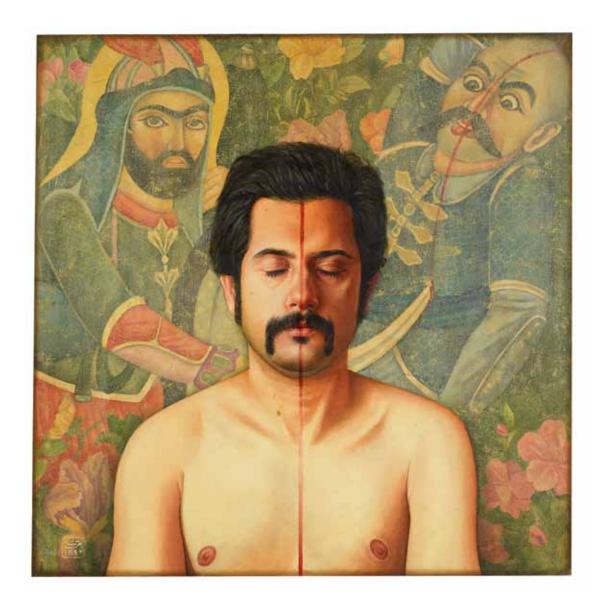
445 *** MEHDI FARHADIAN (IRAN, BORN 1980)** Untitled

oil on canvas signed and dated "2011" (lower right) 160 x 190cm (63 x 74 13/16in).

£6,000 - 8,000 U\$\$10,000 - 13,000 €7,300 - 9,700

Provenance:

Property from a private collection, Dubai



446 * **MORTEZA POURHOSSEINI (IRAN, BORN 1985)**

oil and acrylic on canvas signed and dated "1392" (AP) in Farsi (lower left), executed in 2013 150 x 150cm (59 1/16 x 59 1/16in).

£9.000 - 12.000 US\$15,000 - 20,000 €11,000 - 15,000

Provenance:

Property from a private collection, Iran

Highly gifted and a consummate draughtsman, Morteza Pourhosseini's works exhibit a sense of realism and technical dexterity seldom encountered in contemporary art. His works borrow themes from Iran's popular religious imagery which serve as backdrops to portraits of everyday figures.

Pourhosseini's work often involves the interplay between people and works of art, this portrayal of "art within artwork" not only demonstrates his extraordinary talent in capturing tonal and aesthetic layering but allows him to create a dialogue between cultural imagery and the people associated with it.

In this instance, a figure is depicted against a coffeehouse painting showing a scene from the battle of Karbala, with the Imam Hussein boldly striking a foe in during his heroic last stand. The stylized wound borne by the fallen warrior is extended onto the figure in the foreground, this dialogue is used to demonstrate the power and influence of myth and folklore on the popular Iranian consciousness and the continuing passion and life that seems to exude from historical religious imagery.

The Martyrdom of Imam Hussain, which continues to be celebrated in fervent and zealous popular displays, itself involves laceration of the body in order to associate with the Imam's suffering. For Pourhosseini, the wound is demonstrative of the wider imprint history and myth has on our identity, our understanding of ourselves, and our everyday lives.

A young but extremely accomplished artist, Pourhosseini's work has recently been acquired by the Metropolitan Museum of Art, a testament to both to his rising status and immense talent.

447 *****

AFSHIN PIRHASHEMI (IRAN, BORN 1974)

oil on canvas, framed signed "Pirhashemi" in English and Farsi (bottom centre), executed in 2010 200 x 200cm (78 3/4 x 78 3/4in).

£25,000 - 35,000 US\$42,000 - 58,000 €30,000 - 43,000

Provenance:

Property from a private collection, Iran



AYDIN AGHDASHLOO (IRAN, BORN 1940)

Untitled (from the Memories of Destruction series) acrylic and goldleaf on cardboard, framed signed and dated "aydin 2013" (lower centre) 75 x 55cm (29 1/2 x 21 5/8in).

£16.000 - 20.000 US\$27,000 - 33,000 €19,000 - 24,000

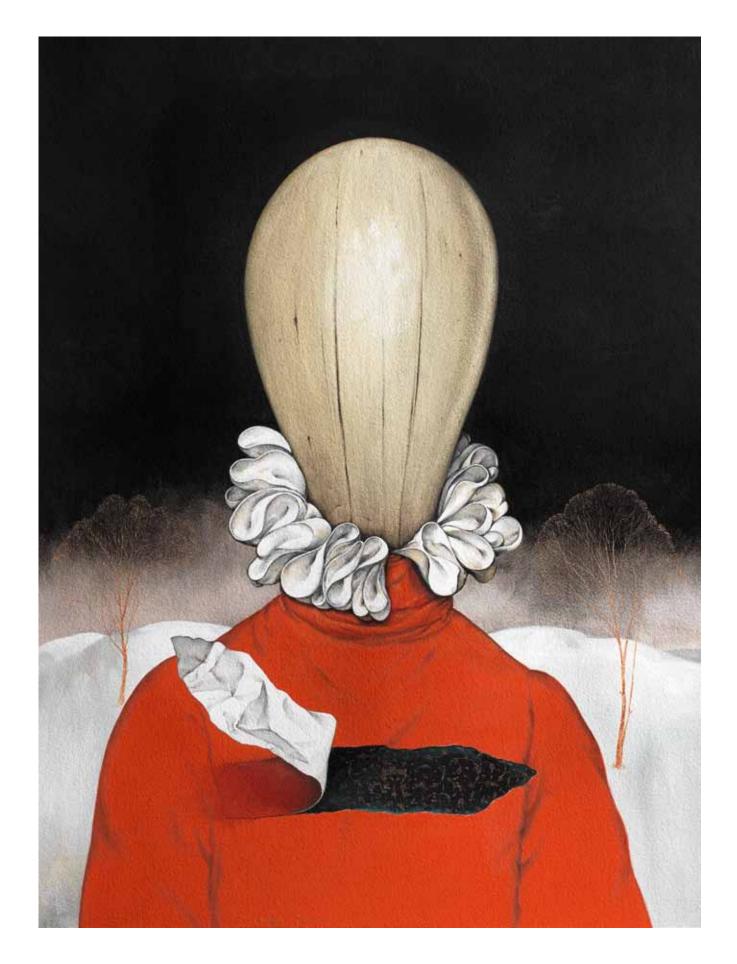
Provenance:

Acquired directly from the artist by the present owner

"Memories of Destruction covers universal themes, from magnificent objects and excellent paintings, to young and proud faces that believe glorious times will continue for eternity, and those wrinkled, crumpled, broken and ruined visages that are signs of our unavoidable future. While many pretend to be oblivious to this truth, like the oracle at the Temple of Delphi, the painters brush bitterly reminds them.

The first work in the series was a recreation of a portrait by Sandro Boticelli, in which I removed the face and in its place portrayed the landscape. After that painting, conversion and destruction ensued and I reconstructed masterpieces from art history with every detail, decay and varnish crack and destroyed them violently. This style developed into a metaphor of what the natural life cycle does to the youthful beauty of growing beings. In some works the destructions happen by changing and transforming the painting itself, and in others by actually tearing it, scratching it with a knife, or even burning parts of the piece. The extent of damage depends on my inner emotions at the time. In moments of dark and bitter crises, the paintings were almost completely annihilated.

My visual world is typically sad and envious. And so the statements are not simply flat. And so it is judgmental, and looks at death and destruction bitterly and with sorrow. It is not so easy to demolish a perfect, skilful, precise artwork yet I do it only to participate in the moment of destruction and to reach that infinity. Burying a knife in a beautiful painting and twisting it on behalf o death, it is as if I stab myself" - Aydin Aghdashloo



ART FROM THE GULF **CURATED BY JAMM**

The following five lots, curated by JAMM, showcase some of the incredible artistic talent to have emerged from the Gulf region over the past decades. The quality and variation exhibited in works included in this section proves that the Gulf is not only the regional hub for the Middle Eastern art market, but fosters indigenous artists of incredible talent and vision.

Founded in 2009 by Kuwait based art-journalist and former Middle East Director for Phillips de Pury Lulu Al-Sabah, JAMM is a contemporary art gallery in Dubai. The mission of JAMM is to create cultural projects without geographical boundary, from largescale exhibitions to small-scale events and activities, which advance Arab and Iranian artists in the West and Western artists in the East, thus furthering collaboration between the two.

Drawing on its relationships, JAMM seeks to bring active collectors and emerging artistic talent closer together. With its distinctive global footprint, JAMM unites cultures, trends, collectors and private individuals who are shaping the contemporary art market today.



449 * **MOHAMMED KAZEM (UAE, BORN 1969)** Scratches On Paper

scratches on paper, framed executed in 2008 98 x 68cm (38 9/16 x 26 3/4in).

£5,000 - 7,000 US\$8,300 - 12,000 €6,100 - 8,500

JAMM

Since 1990 Mohammed Kazem has been scratching the surface of paper in varying abstract compositions, capturing and incorporating sound, light and movement embodied on the page, which also changes and is dependent on the changing light of its surroundings.

I am fascinated by collecting and documenting information about seemingly unimportant objects, traces of our present, within a particular environment.







450 * IBI IBRAHIM (YEMEN, BORN 1987)

Habibi Tala (Darling, Come!)

Digital pigment print on Hahnemühle photo rag fine art paper, framed signed (lower left), executed in 2013, the present work is number one from an edition of five plus one artist proof

each: 40 x 60cm (15 3/4 x 23 5/8in) total: 120 x 60 (47 1/4 x 23 5/8in)

£2,000 - 2,500 US\$3,300 - 4,200 €2,400 - 3,000

lbrahim reflects his multicultural mindset through his photography and film.

While many of the pieces are based on his own life experiences, they often address controversial topics which conflict with the traditional Yemeni society from which he comes.

Ibrahim's work touches upon issues of sexuality, gender and tradition, and through his unfiltered images, he has succeeded in instigating heated discussions between Yemeni youth regarding the social and cultural effects of the widespread conservatism which has grown in his country and the region over the last forty years.

JAMM



451 * MAISOON AL SALEH (UAE, BORN 1988) Money Doesnt Float digital lambda print, framed executed in 2012, the present work is unique

£1,500 - 2,500 US\$2,500 - 4,200 €1,800 - 3,000

75 x 100cm (29 1/2 x 39 3/8in).

Maisoon Al Saleh's artworks—from digital paintings to mixed-media prints—explore retold stories and documented accounts about the M.V. Dara passenger liner explosion on April 8th, 1961.

Al Saleh grew up hearing stories that her grandfather would tell about that night on the vessel. Newspaper articles and other reports at the time only account of an explosion in middle of the ship and that the cause was possible sabotage. Beginning with an exploratory dive at the Dara gravesite, Al Saleh begins to discover and research the event experienced and retold from different personal perspectives. The works are inspired letters about the incident written by the boat company and police investigators, as well as news articles, and stories told by survivors or family members of those who perished in the shipwreck.

The artist further juxtaposes the different viewpoints expressed regarding the Dara explosion, beginning with three suitcases as a counterpoint of the different nationalities on board—in particular British, Indian and GCC passengers. Portraits of passengers, stories of the explosion and the events that followed illuminate personal narratives versus that which is documented in the media. Through this exhibition Al Saleh attempts to bring viewers into a discussion about the importance of this historical event of Emirati history on the sea.





NASSER AL ASWADI (YEMEN, BORN 1978)

Untitled No.5 mixed media on canvas, framed executed in 2013 135 x 170cm (53 1/8 x 66 15/16in).

£3,000 - 4,000 US\$5,000 - 6,700 €3,700 - 4,900

Throughout his paintings, Al-Aswadi selects a particular calligraphy style that lends the most passionate touch towards these impressions. The letters and words are not painted on a straight line or horizontally, but painted and stacked separately - tangled and lost in the imaginary space of the canvas:

"Writing is at the heart of my work, and my purpose is to transcend mere terminology and proceed into the realm of signs, of a visual language"

Inspired by the uprisings of the Arab Spring, the artist has been keen on translating his experiences of the aftermath, public crowds, the daily realities, the rural landscapes and architectures and turning them into his own unique creations.

JAMM



IBRAHIM AL ATIYA (KUWAIT, BORN 1977) Untitled oil on canvas, framed signed and dated "2014" (lower left)

£2,500 - 3,500 US\$4,200 - 5,800 €3,000 - 4,300

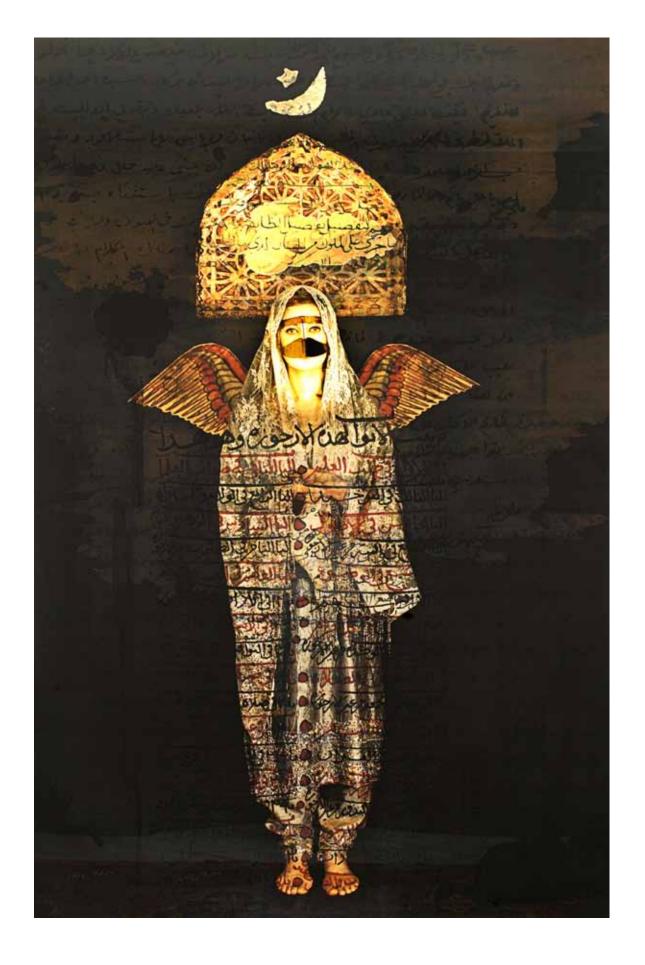
Al Atiya blends the abstract with text, inspired by the ethnic handicrafts of the region and the symbols and patterns of the desert culture.



453A *

HASSAN MEER (OMAN, BORN 1972)
The Soul of the Virgin (from the Broken Wings Series) c-print, framed executed in 2010 175 x 109cm (68 7/8 x 42 15/16in).

£3,000 - 5,000 US\$5,000 - 8,300 €3,700 - 6,100





454

CHARLES HOSSEIN ZENDEROUDI (IRAN, BORN 1937)

silkscreen and watercolour on paper, framed signed "Charles Hossein Zenderoudi" in English and Farsi (lower left), dated 1977-2007, inscribed "Exemplaire Unique" (lower left), the present work is unique 70 x 90cm (27 9/16 x 35 7/16in).

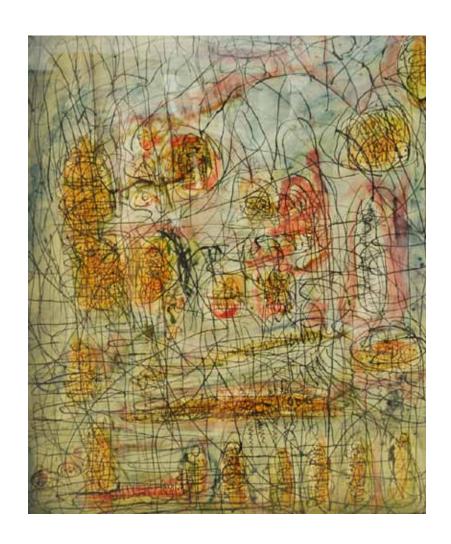
£2,000 - 3,000 US\$3,300 - 5,000 €2,400 - 3,700



455 *** NIMA BEHNOUD (IRAN, BORN 1976)**

Grand Luna acrylic and silkscreen on museum paper, framed the present work is unique 127 x 200cm (50 x 78 3/4in).

£5,000 - 7,000 US\$8,300 - 12,000 €6,100 - 8,500



FAHR EL-NISSA ZEID (TURKEY, 1900-1991)

Composition india ink on cardboard, framed executed circa 1953 54 x 75cm (21 1/4 x 29 1/2in).

£3,000 - 4,000 US\$5,000 - 6,700 €3,700 - 4,900

Provenance:

Property from a private collection, Dubai



FAHR EL-NISSA ZEID (TURKEY, 1900-1991)

Untitled watercolour on paper, framed signed "Farh El-Nissa Zeid - Paris - November 1953" in English, executed in 1953 26 x 20cm (10 1/4 x 7 7/8in).

£3,000 - 4,000 US\$5,000 - 6,700 €3,700 - 4,900

Provenance:

Property from a private collection, Dubai



I come from Kashan I paint for a living Every now and then I construct a cage out of paint, and present it to you For you to see the flower that is imprisoned in it

Sohrab Sepehri

SOHRAB SEPEHRI (IRAN, 1928-1980)

acrylic on canvas in handmande artists frame signed in Farsi (lower left), executed in 1967 38 x 45cm (14 15/16 x 17 11/16in).

£40,000 - 50,000 US\$67,000 - 83,000 €49,000 - 61,000

Provenance:

Aguired directly from the artist by the present owner in Iran, 1967



ALI OMAR ERMES (LIBYA, BORN 1945)

Untitled (Allah) acrylic on paper, framed signed and dated "1399/1979" in Arabic (lower right), executed in 27 x 48cm (10 5/8 x 18 7/8in).

£16,000 - 20,000 US\$27,000 - 33,000 €19,000 - 24,000

Provenance:

Property from a private collection, London

Bonhams are pleased to offer a rare and distinguished work by one of the Middle East's most accomplished living artists, Ali Omar Ermes. Executed in 1979, the present lot is the earliest work by Ermes ever to be offered at auction.

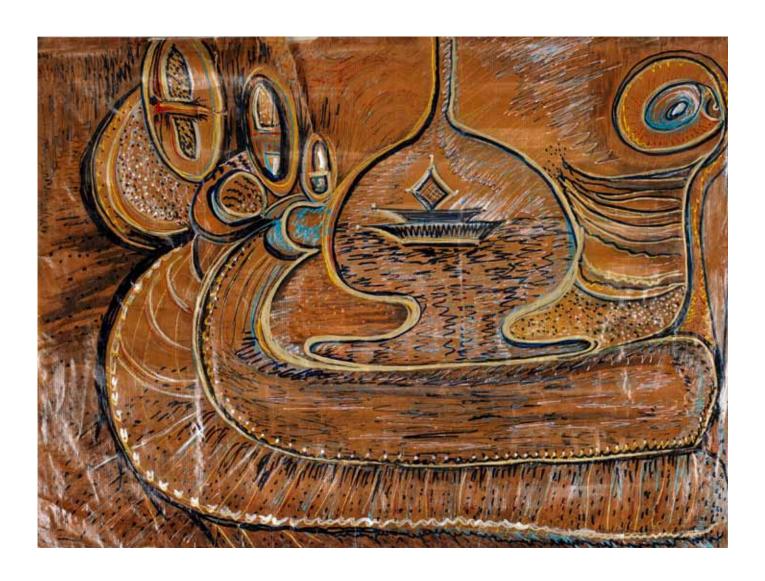
A consummate calligrapher, Ermes is one of the most learned and technically literate artists in his milieu. Deeply religious and dedicated to the ethical, mysterious and transcendental dimensions of Arabic calligraphy, Ermes focuses both on the architecture of the Arabic letterform and it spiritual associations.

The present work is atypical both in terms of size, form and content. In place of Ermes' customary singular figures, which are often used as symbols of particular divine attributes, the present work depicts the name of God itself, a far more direct and immediate gesture. The name of Allah, however, is not rendered in full, with its characters spilling over the sheet, demonstrating not only the boundless aspect of the divine, but indicating that God himself is not perceivable in his entirety.

In scale, it is considerably more intimate than his larger studies, a reflection of the deeply personal and internal elements of the Sufi philosophy that Ermes' is so inspired by.

For a similar work in the collection of the British Museum, see East-West Objects Between Cultures, Tate Britain, September 2006.





460

MADIHA OMAR (SYRIA, 1908-2005)

Untitled oil on paper, framed signed in English (lower right) 49 x 59cm (19 5/16 x 23 1/4in).

£5,000 - 7,000 US\$8,300 - 12,000 €6,100 - 8,500

Provenance:

Property from a private collection, Lebanon

Born in 1908 in Aleppo, Madiha Omar is one of the pioneering female figures of Iraqi modernism.

One of the very first artists to incorporate letterforms into otherwise ostensibly non-calligraphic, painterly and abstract works, Omar's work was the precursor to the "hurrafiya" movement which sought to merge abstract art with Arabic calligraphy.

Omar's work has featured in numerous international exhibitions Strokes of Genius: Contemporary Iraqi Art, Brunei Gallery, London, travelling exhibition, 2000-02; Word into Art, British Museum, London, 2006; and Modernism and Iraq, Wallach Art Gallery, Columbia University, New York, 2009.

461 ***** MARCOS GRIGORIAN (IRAN, 1925-2007)

Untitled (Tree of Life) oil on wood, framed signed "M.Grigorian" in English (upper left), executed circa 1961 135 x 35cm (53 1/8 x 13 3/4in).

£7,000 - 10,000 US\$12,000 - 17,000 €8,500 - 12,000

Provenance:

Property from a private collection, Iran



ROKNI HAERIZADEH (IRAN, BORN 1978)

Sliding oil on canvas, framed signed, titled and dated "2007" in English and Farsi (lower right), executed in 2007 151 x 201cm (59 7/16 x 79 1/8in).

£9,000 - 12,000 US\$15,000 - 20,000 €11,000 - 15,000

Provenance:

Property from a private collection, Dubai





AHMAD MORSHEDLOO (IRAN, BORN 1973)

Untitled (Still Life) ballpoint pen on card, framed signed "Morshedloo" in Farsi, dated "84" (AP), executed in 2005 118 x 90cm (46 7/16 x 35 7/16in).

£5,000 - 7,000 US\$8,300 - 12,000 €6,100 - 8,500

Provenance:

Property from a private collection, New York



ALIREZA DAYANI (IRAN, BORN 1982)

Untitled pen and india ink on card framed 150 x 150cm (59 1/16 x 59 1/16in).

£5,000 - 7,000 US\$8,300 - 12,000 €6,100 - 8,500



465

ARDESHIR MOHASSES (IRAN, 1938-2008)

pencil on paper, framed signed "Ardeshir" in Farsi (bottom left), executed in 1979 34.5 x 23cm (13 9/16 x 9 1/16in).

£6.000 - 8.000 US\$10,000 - 13,000 €7,300 - 9,700

"Whenever I look at a sketch or a picture done by Ardeshir, I feel the same pain, wonder and anxiety that Zoraster must have experienced in that painful, astonishing and fearful moment when he realized the absolute nakedness of his own soul"

- Esmail Kho'i

Provenance:

Property from the collection of Mr Bijan Saffari, Paris Acquired directly by the above from the Artist in 1979

Irans most accomplished and prolific cartoonist, Mohasses combines artistic ingenuity with political satire to create shrewd, gripping images that reference and scrutinize key episodes in Iran's turbulent past. Mohasses' professional background as a journalistic cartoonist shapes both the aesthetic and subject matter of his works. Depicted in the form of pictoral vignettes, the miniature size and simple format of his sketches present the viewer with clear, succinct commentaries on a personal scale.

Whilst the majority of Mohasses' work contains acerbic, alarming and often disturbing imagery chronicling the social and civil turmoil plaguing Iran throughout the 19th and 20th centuries, the present sketches are almost unique in Mohassess' oeuvre, depicting demure, sedate and thoughtful figures in somber repose.

This is an altogether more thoughtful and pensive side to Mohasses' work and in theme and composition recalls the ruckenfigur of Capsar David Friedrich's "Wanderer Above the Sea of Fog", a seminal example of 19th century romanticism. The parallels between Friedrich's solitary, brooding figure and Mohasses melancholic depictions are evident. Both sets of figures stand at a threshold, staring into a distant void.

This is a potent association which not only points to the crisis of identity engendered by the forced migrations of the Iranian revolution, which must have been particularly pertinent for Mohasses at the time when the present works were composed, but also contains a selfreflective element, expressing concern and uncertainty in the face of an unknown future, an anxiety which loomed large for Iranians displaced by social turmoil of the 1970's.



466

ARDESHIR MOHASSES (IRAN, 1938-2008)

Untitled pencil on paper, framed signed "Ardeshir" in Farsi (lower right), executed in 1979 33.5 x 23cm (13 3/16 x 9 1/16in).

£6,000 - 8,000 US\$10,000 - 13,000 €7,300 - 9,700

Provenance:

Property from the collection of Mr Bijan Saffari, Paris Acquired directly by the above from the Artist in 1979



MOHAMMAD EL FAYOUMY (EGYPT, BORN 1963)

bronze

signed in Arabic and numbered 1/8, this work is number one from an edition of eight

92 x 25cm (36 1/4 x 9 13/16in).

£12,000 - 18,000 US\$20,000 - 30,000 €15,000 - 22,000

Provenance:

Property from a private collection, Cairo, Egypt.

Born in El Fayoum, in 1963, Mohamed El Fayoumy is a member of the Mohmoud Mokhtar Association, the Cairo Atelier and the syndicate of Plastic Artists.

Strongly influenced both by his Egyptian heritage and by the works of Mahmoud Moukhtar, Fayoumu here depicts the Egypitan "fellaha", or peasant woman, a central motif of the countries modern art movement. A symbol of feminine grace, rural nobility, and the motherland, the fellaha was a powerful embodiment of Egyptian pride and nationalism.



468 * MAHMOUD MOUSSA (EGYPT, 1913-2003) Fallaha terracotta

signed "M.Moussa" in Arabic (on the base)

82 x 23cm (32 5/16 x 9 1/16in).

£12,000 - 18,000 US\$20,000 - 30,000 €15,000 - 22,000

Provenance:

From a private collection, Cairo, Egypt



469 * SUAD AL-ATTAR (IRAQ, BORN 1942)

Untitled oil on canvas, framed signed and dated "Suad Al Attar 83" in English and Arabic (lower right), executed in 1983 60 x 40cm (23 5/8 x 15 3/4in).

£7,000 - 9,000 US\$12,000 - 15,000 €8,500 - 11,000

Provenance:

Property from a private collection, USA



SUAD AL-ATTAR (IRAQI, BORN 1942)

Untitled oil on canvas, framed signed and dated "Suad Al Attar 85" in English and Arabic (lower right), executed in 1983 30 x 40cm (11 13/16 x 15 3/4in).

£4,000 - 6,000 US\$6,700 - 10,000 €4,900 - 7,300

Provenance:

Property from a private collection, USA

MOHAMMAD EL RAWAS (LEBANON, BORN 1951)

L'Amoureuse Et Le Philosophe Sur Un Banc Public oil, acrylic, transfer, letraset and giclee digital print on somerset fine art paper mounted on canvas signed and dated "M.El Rawas 08" in English (lower right), executed in 2008 100 x 100cm (39 3/8 x 39 3/8in).

£18,000 - 25,000 US\$30,000 - 42,000 €22,000 - 30,000

Provenance:

Property from a private collection, Dubai



471A

FEREYDOUN AVE (IRAN, BORN 1945)

Fire and Water 3 mixed media on canvas signed and titled in English (upper middle), executed in 2008 240 x 100cm (94 1/2 x 39 3/8in).

£10,000 - 15,000 US\$17,000 - 25,000 €12,000 - 18,000

Provenance:

Property from a private collection, London

Exhibited:

London, Brunei Gallery, School of African and Oriental Studies, The Everlasting Flame: Zoroastrianism in History and Imagination,

Fire, one of the key symbols of Zoroastrianism, is a phenomenon at once personal and universal. Fire burns in our hearts. It lives in the sky. It rises from the depths of our psyche and exhibits itself as love. Fire creeps and hides inside materials. Fire, is truly the only phenomenon which could be credited in two contrasting ways, as it could be both a symbol of good and evil. Fire glows in heaven and burns in hell. It is a source of joy, while it also evokes foreboding. It is both a comfort and a torment. Both destructive and animating.

In "Fire and Water", we are confronted with images which represent duality, like the opposing forces of Ahura Mazda and Angra Mainyu in the Zoroastrian religion. The backbone of these works has been shaped by the basic movements of upward and downward motion. They have stored within them the four elements air, earth, water and fire, which from ancient times have been representative of life and existential values.

In this group of works, the rule of the "four elements" flows against the breadth of the imagination of Fereydoun Ave, employing his vision, technical ability and artistic skill in celebrating the key animating forces of one of the worlds oldest religions.





KOOROSH SHISHEGARAN (IRAN, BORN 1945)

oil on canvas, framed

signed and dated "Koorosh 92" (AP) in English and Farsi, executed in 2013

200 x 145cm (78 3/4 x 57 1/16in).

£22,000 - 30,000 US\$37,000 - 50,000 €27,000 - 37,000

Provenance:

Property from a private collection, Iran

Koorosh Shishegaran is a truly contemporary artist. His works are free from the restriction of cultural, religious or political affiliation and his paintings fulfil no obligations towards traditional Iranian imagery.

The intellectual freedom Shishegaran employs in his oeuvre is faithfully reproduced in the freely flowing curvilinear forms he paints. Yet Shishegaran is quick to remind us that whilst his forms may appear arbitrary and random, they are in fact meticulously planned and drawn out at length.

This contrast between apparent freedom of form and the actuality of a planned composition reflect the nature of human action itself, where seemingly arbitrary acts are actually merely predestined, determined elements taking place in a causally regulated universe.



473 **MOHAMMAD EHSAI (IRAN, BORN 1939)** acrylic on canvas, framed signed in Farsi (lower right) 77 x 77cm (30 5/16 x 30 5/16in).

£9,000 - 12,000 US\$15,000 - 20,000 €11,000 - 15,000

Provenance:

Acquired directly from the artist by the present owner

Works on canvas from the present series are rare as most were executed on board. For a similar work on canvas see Christies Paris, Tableax Orientalistes et Art Moderne Arabe et Iranian, 17th December 2008, Lot 172.



474 *****

SHAHRIAR AHMADI (IRAN, BORN 1979)

Heavens Gate acrylic on canvas, dyptich signed and dated in English and Farsi, titled "Heavens Gate" in English (lower centre), executed in 2008 each: 149 x 100cm (58 11/16 x 39 3/8in),total: 149 x 200cm (58 11/16 x 78 3/4in)

£7,000 - 10,000 US\$12,000 - 17,000 €8,500 - 12,000

Provenance:



475 *** EINODDIN SADEGHZADEH (IRAN, BORN 1965)**

Untitled acrylic and tar on canvas, framed executed in 2013 150 x 250cm (59 1/16 x 98 7/16in).

£5,000 - 10,000 US\$8,300 - 17,000 €6,100 - 12,000



476

476 *** BABAK BIDARIAN (IRAN, BORN 1979)**

Playboy Magazine oil on canvas signed in English (lower right), signed and dated "2011" (reverse) 50 x 180cm (19 11/16 x 70 7/8in).

£2,500 - 3,500 US\$4,200 - 5,800 €3,000 - 4,300

Provenance:

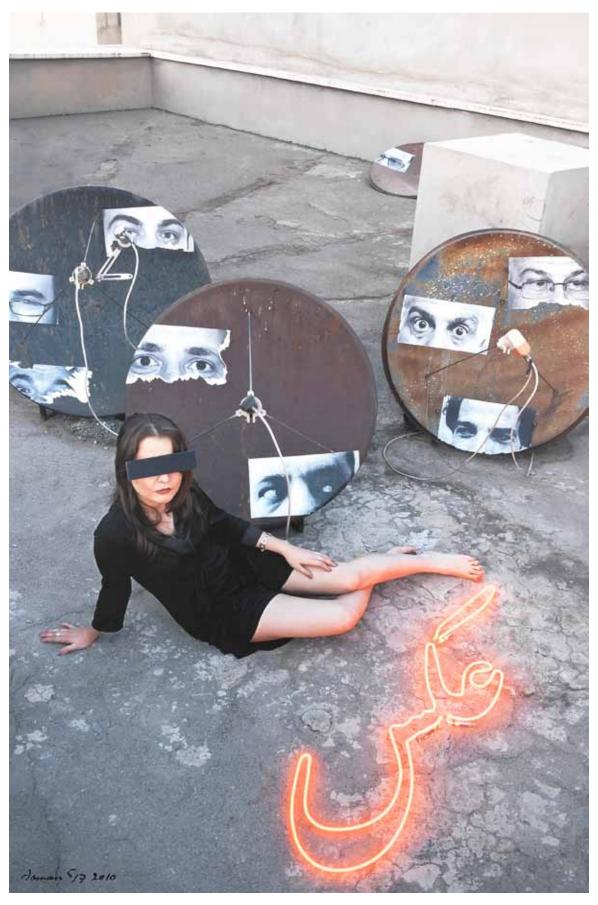
Property from a private collection, New York

ARMAN STEPNANIAN (IRAN, BORN 1956)

Hidden Meanings In Iranian Photography photograph printed on canvas, framed signed, dated "2010", and numbered "5/7", executed in 2010 the present work is number five from an edition of seven . 100 x 70cm (39 3/8 x 27 9/16in).

£2,000 - 3,000 US\$3,300 - 5,000 €2,400 - 3,700

Provenance:





478

LALLA ESSAYDI (MOROCCO, BORN 1956)

Untitled

chromogenic print, coated with Mactac lustre laminate, framed signed "Lalla Essaydi" in English, numbered "2/36" and dated "2003" (on the reverse), executed in 2003, this is number two from an edition of thirty six

48 x 58cm (18 7/8 x 22 13/16in).

£3,000 - 5,000 US\$5,000 - 8,300 €3,700 - 6,100

Provenance:



SADEGH TIRAFKAN (IRAN, BORN 1965)

Multitidue #1

photographic colour print, framed

titled, dated, editioned, signed and located 'Multitude #1 (2008) 3/6 S.TIRAFKAN IRAN (2009)' and signed in Farsi (on the reverse) 75 x 109cm (29 1/2 x 42 15/16in).

£6,000 - 8,000 US\$10,000 - 13,000 €7,300 - 9,700

Provenance:

Property from a private collection, New York

"The carpet is emblematic of Persian culture. It is a symbol of culture, seasonality, richness, diversity and continuity - in time and in history. As such I have been obsessed by the parallelism and marriage between this symbolic, intricately loomed object and the people to which it belongs." - Sadegh Tirafkan

Bibliography:

Sadegh Tirafkan: Human Tapestries, AB Gallery, Luzern, Switzerland, 2011



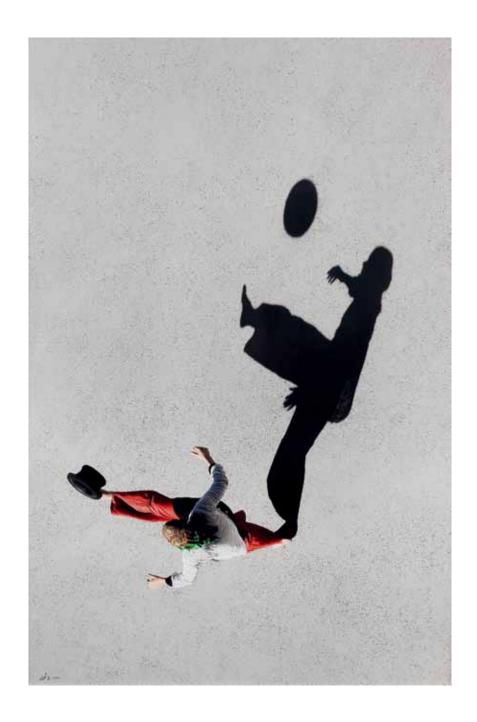
480

RAJA AISSA (TUNISIA, BORN 1958) Scheherazade 235 mixed media in aluminium case signed, titled and dated 2013 in English (reverse) 63 x 52cm x 5cm (24 13/16 x 20 1/2in x 1 15/16in).

£3,000 - 5,000 US\$5,000 - 8,300 €3,700 - 6,100

Provenance:

Property from a private collector, UK



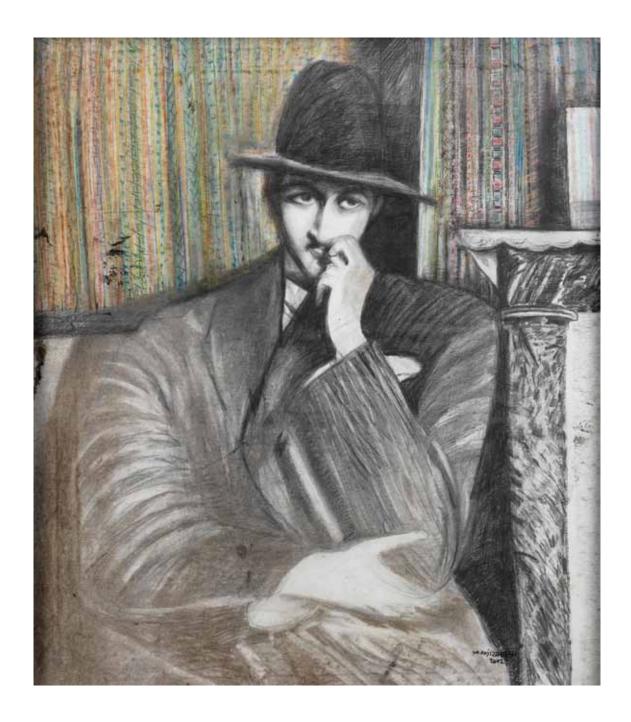
SIAMAK ZOMORRODI-MOTLAGH (IRAN, BORN 1958) Untitled digital photograph, framed signed, dated "2014" and numbered "1/3" (bottom left)

£1,800 - 3,000 US\$3,000 - 5,000 €2,200 - 3,700

Provenance:

Property from a private collection, Iran

113 x 74cm (44 1/2 x 29 1/8in).



482 *
GHASEM HAJIZADEH (IRAN, BORN 1947)
Sadegh Hedayat
acrylic on paper, framed
signed and dated in English (bottom right), executed in 2002 76 x 89cm (29 15/16 x 35 1/16in).

£8,000 - 10,000 US\$13,000 - 17,000 €9,700 - 12,000

Provenance:



483 *

MANOUCHEHR NIAZI (IRAN, BORN 1936)

Untitled oil and acrylic on canvas, framed signed and dated "Niazi 1999" in English and Farsi, executed in 1999 120 x 80cm (47 1/4 x 31 1/2in).

£2,500 - 3,500 US\$4,200 - 5,800 €3,000 - 4,300

Provenance:



484 *****

BABAK RASHVAND (IRAN, BORN 1980)

Violet Face acrylic on canvas, framed executed in 2013 150 x 150cm (59 1/16 x 59 1/16in).

£2,500 - 3,500 US\$4,200 - 5,800 €3,000 - 4,300

Provenance:



485 *** AFSHIN PIRHASHEMI (IRAN, BORN 1974)** Untitled oil on canvas, framed executed in 2013

£15,000 - 30,000 US\$25,000 - 50,000 €18,000 - 37,000

Provenance:

Property from a private collection, Iran

100 x 100cm (39 3/8 x 39 3/8in).



486

BURHAN DOGANCAY (TURKEY, 1929-2013)

Dancing Around gouache on paper, framed signed "Dogancay 1975" in English (lower left), executed in 1975 26×34 cm (10 $1/4 \times 13 \ 3/8$ in).

£2,500 - 3,500 US\$4,200 - 5,800 €3,000 - 4,300

Provenance:

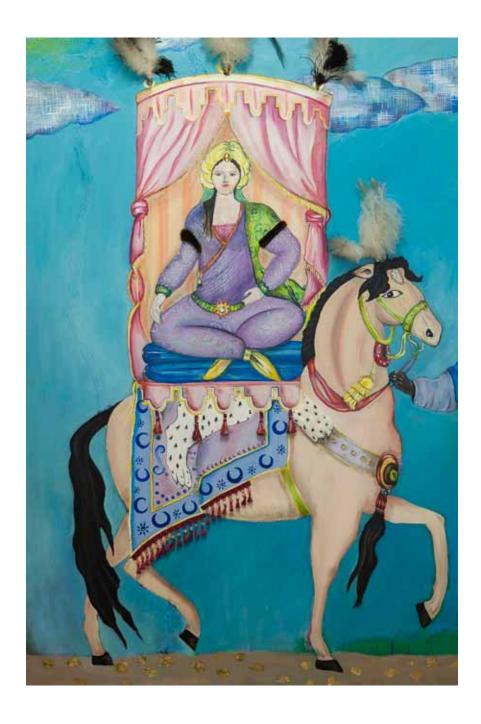
Property from a private collection, London

Exhibited

Zurich, Kunstsalon Wolfsberg, Burhan Dogancay, February 1977

Published:

Exhibition Catalogue, Kunstsalon Wolfsberg, *Burhan Dogancay*, Zurich, 1977, p. 38



MOURAD SALEM (TUNISIA, BORN 1956)

Dont Trust Sweet Leila mixed media on canvas executed between 2011-2013 195 x 130cm (76 3/4 x 51 3/16in).

£8,000 - 10,000 US\$13,000 - 17,000 €9,700 - 12,000

Provenance:

Property from a private collection, London

Having Tunisian, Turkish and Ottoman roots, Salem questions the Arab world's leaders of yesteryear, which he often portrays as figures of fun. His funky and kitsch Sultans and Sultanas are painted on canvas surrounded with fake fur, ostrich feathers, costume jewellery, floral accessories or elaborate frames, emphasising their immaturity as figures of power, although they are portrayed with some affection.

History has shown that for the most part, these were leaders who did not lead; men in power who abused their power or used religion as a tool for power. Salem's work hints that old times may be coming back; that there are now leaders who continue to ignore the demands of the public and the requirements of our times.



488

488 *

AFRUZ AMIGHI (IRAN, BORN 1974)

Tents graphite pencil on paper, framed executed in 2010 100 x 127cm (39 3/8 x 50in).

£3,500 - 5,000 US\$5,800 - 8,300 €4,300 - 6,100

Provenance:

Property from a private collection, Dubai

489 *

BAHMAN JALALI (IRAN, 1944-2010)

Flowers each: $50 \times 50 \text{cm}$ (19 11/16 x 19 11/16in) total: $100 \times 50 \text{cm}$ (39 3/8 x 19 11/16in) chromagnetic print in two parts, framed signed "Bahman Jalali" dated "93" and numbered "6/10" (reverse), executed in 1993, the present work is number six from an edition of

each: 50 x 50cm (19 11/16 x 19 11/16in) total: 100 x 50cm (39 3/8 x 19 11/16in)

£3,000 - 5,000 US\$5,000 - 8,300 €3,700 - 6,100

Provenance:

Property from a private collection, Dubai

490 *

ABBAS KIAROSTAMI (IRAN, BORN 1940)

Untitled

photograph, framed signed "Abbas Kiarostami 70" (AP) in Faris (lower left), executed in 1992, the present work is unique $40 \times 59 cm (15 \ 3/4 \times 23 \ 1/4in)$.

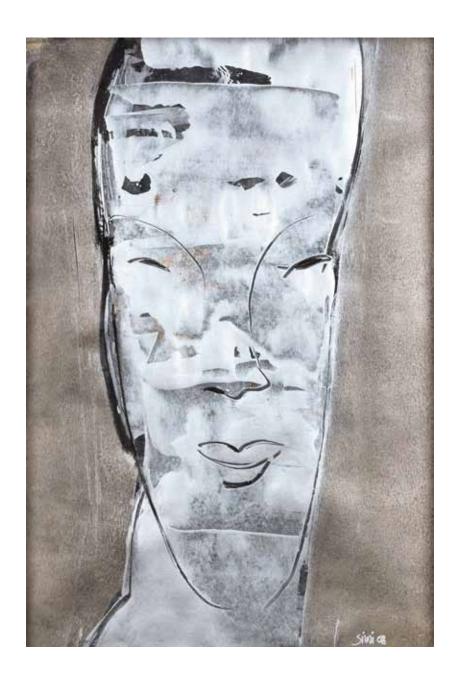
£3,000 - 5,000 US\$5,000 - 8,300 €3,700 - 6,100

Provenance:









491 ADEL EL SIWI (EGYPT, BORN 1952) Untitled

oil, acrylic and silver paint on paper, framed signed and dated "Siwi 08" (bottom right), 51 x 36cm (20 1/16 x 14 3/16in).

£2,000 - 3,000 US\$3,300 - 5,000 €2,400 - 3,700

Provenance:



KATAYOUN KARAMI (IRAN, BORN 1967)

Untitled (from the Censorship Series) digital print on crystal archive paper, framed signed, dated "2004" and numbered "5/5", executed in 2004, the present work is number five from an edition of five 100 x 70cm (39 3/8 x 27 9/16in).

£2,000 - 3,000 US\$3,300 - 5,000 €2,400 - 3,700

Provenance:

Property from a private collection, Iran

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a Great Indian Fruit Bat, or Flying Fox (Pteropus giganteus)
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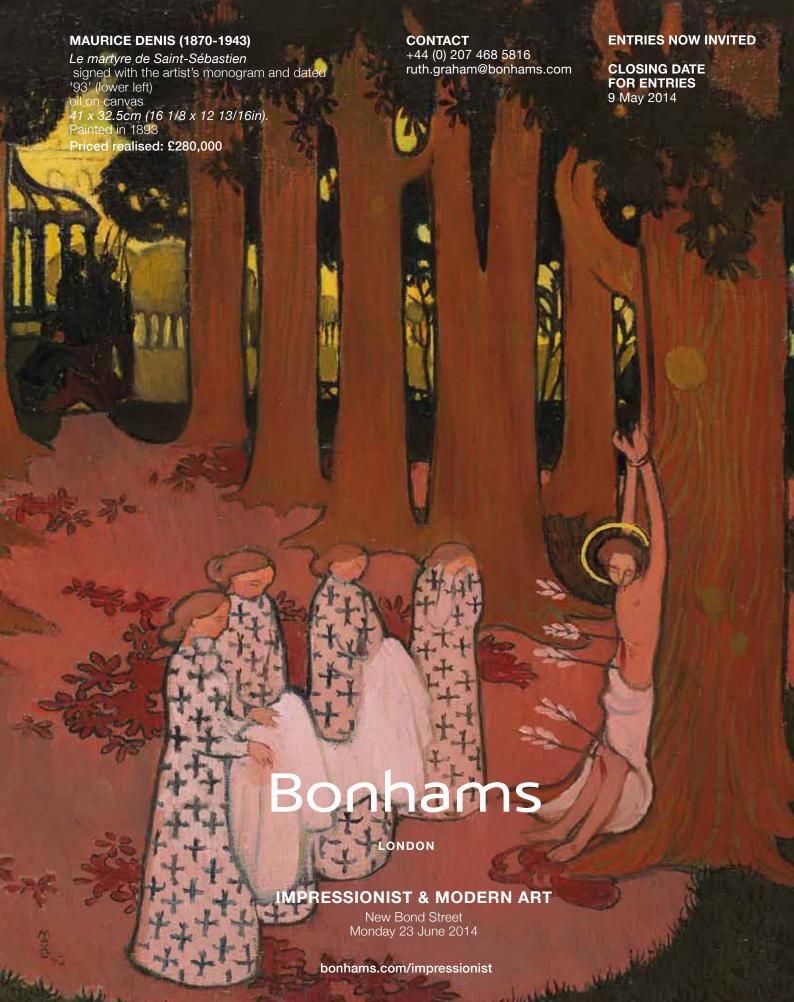


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ARTIST BIOGRAPHIES

CHAFFIC ABBOUD

Born in Lebanon in 1926, Abboud graduated from the Lebanese Academy of Fine Arts in 1947. He then moved to Paris where he studied under the cubist painted Fernand Léger. He studied drawing and engraving at the Ecole des Beaux Arts, and exhibited at the first Biennale in Paris. He was awarded the prestigious Prix Victor Choquet in 1961 and exhibited in numerous solo exhibitions across Europe. His work hangs in prominent collections around the world as well as on the walls of French government buildings. He died in Paris in 2004.

SABHAN ADAM

Born in 1972 in Al-Hassaka, Syria, Adam's work is amongst the most recognisable of modern Middle Eastern artists. His brutal depictions of figures have been said to question mans relationship with the world, whilst simultaneously touching on the themes of religion, cultural origins and art itself. His recent exhibitions have taken place in the Middle East, America and across Europe.

NASROLLAH AFJEI

Born in 1933 in Tehran, Iran.

For over 27 years, Nasrollah Afjei has focused on the art of calligraphy, mastering abundant techniques and experimenting a wide variety of materials. For his expertise and innovative works, he was awarded a First Degree Art Certificate by the Ministry of Culture and Islamic Guidance. Afjei's work was showed in several solo exhibitions since 1973, and numerous group exhibitions. His work was also featured in several international exhibitions and festivals.

SHAHRIAR AHMADI

Shahriar Ahmadi was born in 1979 in Kamiaran / Iran. He holds both a BA and a MFA in Painting from the University of Art, Tehran. He has had many solo and group exhibitions in Tehran, Middle East, Europe, China and the USA.

FARHAD AHRARNIA

Farhad Ahrarnia was born in 1971 in Shiraz, Iran and graduated in Experimental and Documentary Film Theory and Practice from the Northern Media School, Sheffield Hallam University, England (1992-1997). He lives and works between Sheffield and Shiraz.Recent solo shows include "Canary in a Coal Mine" at Rose Issa Projects, London (2012); "Stitched" with Rose Issa Projects at Leighton House Museum, London (2008); and "Home" at Bessie Sertees House, Newcastle-upon-Tyne and Shipley Art Gallery, Gateshead (both 2004-05).

AFRUZ AMIGHI

Afruz Amighi served as Artist-in-Residence in partnership with the Intersections program at the Department of Art and Art History at the University of Hawai'i at Manoa. During her residency she began a new body of work experimenting with subject matter related to her research at Shangri La and the collections. She presented a public lecture at the University of Hawai'i on November 10, 2010. She conducted studio visits and advised graduate students from the university's art department. Amighi was born in Tehran and currently lives and works in New York. She has exhibited her work internationally and in 2008 was awarded the Jameel Prize by the Victoria and Albert Museum in London. Her work explores the social and political history of Iran with references to traditional Islamic art.

IBRAHIM AL ATIYA:

Ibrahim Al-Atiya was born in Kuwait in 1977. He holds a Bachelor's degree in art education. He has held several exhibitions in Kuwait since 1998.

MASSOUD ARABSHAHI

Born Tehran, 1935, Arabshahi graduated from the College of Decorative Arts, Tehran with a B.A. in Sculpture and Painting, and a M.A. in Interior Architecture. Since then he has participated in three Tehran Biennials, the Paris Biennial, 1965, the International Art Fair, Basle in the late 1970's, as well as numerous other exhibitions around the world. Arabshahi has also received commissions to produce numerous architectural reliefs in

Iran and the USA. His work can be found in many important collections around the world and has received multiple awards for his art and architecture. He lives and works in Tehran and California.

RAJA AISSA

Born in.1958, Tunisia

MA in Fine Art, Pratt Institute, New York,

Lives and works in Paris, France Selected Solo Exhibitions: 2009 Click. Selma Feriani Gallery. London, UK 2002 Cité Inernationale des Arts. Paris, France, 1999 Ammar Farhat Gallery. Tunis, Tunisia, 1995 Mille Feuilles Gallery. Al Marsa, Tunisia, 1994 Lehmann Gallery. Lausanne, Switzerland 1991 Cité Inernationale des Arts. Paris, France 1989 Medina Gallery. Tunis, Tunisia 1986 Pratt Manhattan Gallery. New York, USA

NASSER AL ASWADI:

Nasser al-Aswadi was born on October 4th 1978 in a small village called Hojar near Taiz city, Yemen's third largest city. He lived in his village until the age of sixteen and later moved to the capital Sana'a and studied architecture at the Fine Art Institute. Back in the days, art courses simply weren't available in Yemen, he says. He turned to painting in 1998 and exhibited his contemporary work for the first time in Sana'a in 2001. Ten years after he first began painting, Al-Aswadi moved to France, "a country of beauty and art" in which he now considers his second home, and divides his time between Sana'a and Marseille. He has been showcasing his work in group and solo exhibitions since 2008 in Yemen and France.

AYDIN AGHDASHLOO

Aydin Aghdashloo was born in Rasht, Iran in 1940. From 1959 he studied Fine Arts at the University of Tehran, though decided to leave after a few years. He exhibited at the Barbican Centre's Curve Gallery in 2002, and took part in A Caccia I Paradiso - Court Arts of Safavid Iran 1501-1576 in Milan, as a representative of Iran. In 1976 he helped to establish, and became the first curator, of Reza Abbasi Museum. Throughout his career he has written numerous articles on classical and contemporary art, including his book Asa Lutf' Ali Suratagar (1997). Since 1974 he has lectured and taught at various art academies, and has continued a commitment to Iranian cultural heritage throughout his career.

ZENA ASSI

Born in 1974, Lebanon, Zena Assi lives and works in Beirut. She graduated with honors from l'Academie Libanaise des Beaux Arts (ALBA), worked in advertising and taught in universities.

Her contemporary work on canvas draws inspiration from the relations and conflicts between the individual and his spatial environment, society and its surroundings. The artist uses various supports and mediums to document and explore the cultural and social changes of her country. Her work takes shape in installation, animation, sculpture, and mainly paintings on canvas.

She has been present in the salon d'automne of the Sursock museum Beirut Lebanon, since 2005 where she received the prize 'mention speciale du jury' in 2009. She also won the BMW, mini cooper's 50th anniversary, 'best design for the middle east', 2009. Her work is part of the Barjeel art foundation Sharjah UAE, the ALBA University, the Aoude collection, took part in the 12th Cairo biennale in 2011 and was repeatedly auctioned in Christie's Dubai and Sotheby's London.

SUAD AL-ATTAR

Born in Iraq in 1942, she has degrees from California State University and the University of Baghdad. She has exhibited in prestigious galleries across Europe, the Middle East and the USA and her work can be found in public and private collections, including the British Museum, London and the Museum of Modern Art in Kuwait. Suad Al-Attar was the recipient of a gold medal and the first prize at the International Biennial of Cairo in 1984 and in 1999 she received the Award of Excellence CIB for her paintings of Holland Park. UNICEF's New Year's cards featured her work in 1975 and 1993. She now lives and works in London.

FEREYDOUN AVE

Born in 1945 and educated in England and the United States, a long-time friend and disciple of Cy Twombly, he established Tehran's first alternative art space, 13 Vanak Street, in 1984 in the affluent northern part of the city. Ave has launched the careers of several of Iran's most celebrated artists. Education: 1963-69 Arizona State University Tempe, Arizona (B.A. applied Art of the theater) 1964 University of the Seven seas. Orange. California (Foreign Student Scholarship around the World University Tour) 1969-70 New York University. Film School, N.Y.

CHANT AVEDISSIAN

Avedissian was born in Cairo to Armenian refugees in 1951. He studied in Montreal at the School of Art and Design before moving to Paris and the Ecole des Arts Decoratifs. He returned to Cairo and was awarded his first exhibition in Alexandria in 1970. This was followed by further exhibitions across the world, including important displays at The British Council in Cairo, and at the University of London. His work is held in important collections around the world from Jordan to London to Amsterdam.

AYMAN BAALBAKI

Painter and installation artist Baalbaki was born and raised in Lebanon in 1975 and lives and works in Beirut. He studied Fine Arts at the Institut des Beaux-Arts in Beirut and the Ecole Nationale Superieure des Arts Decoratifs (ENSAD) in Paris, and then received a Diploma from the University of Paris VIII (also known as the University of Vincennes in Saint-Denis). As well as creating site-specific works in the Middle East and Europe, Baalbaki has exhibited widely, including the solo shows "Beirut again and again" (2011), Rose Issa Projects, London; "Ciel charge de fleurs", Luce Gallery, Turin (2010); "Ceci n'est pas la Suisse", Rose Issa Projects, London, (2009); "Apocalyptic Transfiguration", Agial Art Gallery, Beirut (2008) and "Ici est Ailleurs", Agial Gallery, Beirut, Lebanon (2006). Group shows include "White Light/White Heat, Glasstress, Venice Biennale (2013); "Safar/Voyage", Audain & O'Brian Galleries, Vancouver (2013): "25 ans de créativité arabe", Institut du Monde Arabe, Paris (2012-13); "Re-Orientations II", Rose Issa Projects, London (2012); "Art is the answer! Contemporary Lebanese artists and designers", Villa Empain, Brussels (2012); "The Future of a Promise", at the 54th Venice Biennale (2011); "Arabicity", Rose Issa Projects at the Bluecoat Art Centre, Liverpool and Beirut Exhibition Center, Beirut (2010); "Nujoom: Constellations of Arab art", The Farjam Collection at Dubai Intrnational Financial Centre (2010); Rafia Gallery, Damascus, Syria (2009); "Bos laf", Sabanci University's "Kasa Art Gallery", Istanbul (2008); Sjatana workshop, Jordan (2007); "Thirty: Ayman Baalbaki and Sheelagh Colcough", Studio 4-11, Belfast (2005); "CM3", Cité Internationale Universitaire, Paris (2003); and "Contemporary Art Encounter: Imagining the Book", Bibliotheca Alexandrina, Egypt (2002).

LARA BALADI

Egyptian-Lebanese artist Lara Baladi was born in Beirut, and raised between Cairo and Paris.

After completing her education in London, she moved back to Egypt where she has been living since 1997. Baladi's work has been included in international exhibitions. Her body of work encompasses different media such as photography, video, photo-collages and digital montages, installations, architectural constructions, tapestries, sculptures and perfume. The most recent example being the video installation Alone... Together, In Media Res (2012) produced for the touring exhibition Cairo, Open City, New Testimonies from an Ongoing Revolution (Museum für Photographie, Braunschweig; Folkwang Museum, Essen and Museum für Kunst und Gewerbe, Hamburg) where she specifically refers to the work of Marshall Mc Luhan. Baladi received the Japan Foundation Fellowship in 2003 to research manga and anime in Tokyo. She organized and curated the artist residency Fenenin el Rehal (Nomadic Artists) in the Libyan Desert in 2006. Among other international programs, she participated in the VASL Residency in Karachi, Pakistan in 2010. Her work, Borg el Amal (Tower of Hope), an ephemeral construction and sound installation, won the Grand Nile Award at the 2008/2009 Cairo Biennale. She collaborated with the Kiev Kamera Orchestra to perform the Donkey Symphony, Borg el Amal's

sound component, at the first Kiev Biennial in 2012. During the 2011 Egyptian uprising, Baladi co-founded two media initiatives: Radio Tahrir and Tahrir Cinema. Both projects were inspired and informed by the eighteen days that toppled Mubarak's leadership. Tahrir Cinema served as a public platform to build and share a video archive on and for the revolution. Baladi is a member of the Arab Image Foundation since its creation in 1997.

NIMA BEHNOUD

Nima Behnoud is an Iranian fashion designer based in New York City who utilizes Persian Calligraphy in his designs. Growing up, Nima engaged in experimental garment alteration, which became emblematic of the youthful underground scene in Tehran in the 1990s. He left Tehran to study art and design in the USA, eventually enrolling in the Fashion Institute of Technology where he decided to leave behind the canvas and move his graphic Persian motifs onto fabric. Nima founded NIMANY in 2004 with a series of t-shirts illustrated with silkscreened quotes by Persian poets. Since then, Nima has moved away from using calligraphy as language, choosing to use it as a purely visual element.

BURHAN DOGANÇAY

Born in Istanbul, Turkey, Burhan Dogançay obtained his artistic training from his father Adil Doğançay, and Arif Kaptan, both well-known Turkish painters. In his youth, Dogançay played on the Turkish Gençlerbirligi soccer team. In 1950, he received a law degree from the University of Ankara. While enrolled at the University of Paris in 1953 from where he obtained a doctorate degree in economics, he attended from 1950 until 1955 art courses at the Académie de la Grande Chaumière. During this period he continued to paint regularly and to show his works in several group exhibitions. Soon after his return to Turkey, he participated in many exhibitions, including joint exhibitions with his father at the Ankara Art Lovers Club. Following a brief career with the government (diplomatic service) which brought him to New York City in 1962. Dogancay decided in 1964 to devote himself entirely to art and make New York his permanent home. However, Dogançay also lived and worked in Istanbul and Turgutreis, Turkey. He died on 16 January 2013. in Istanbul

BAHMAN DADKHAH

Bahman Dadkhah was born in Iran in 1941 and was studied at Tehran University, graduating in 1966. His first solo exhibition was in 1961, and over the next seven years he held more exhibitions in galleries in Tehran. The late sixties saw him experiment with a range of media and techniques including sculpture. Further exhibitions of his work have taken place across Europe, the USA and in Japan, whilst also receiving numerous awards. In 1984 he moved to Paris and since 1987 Dadkha has been living and working in the Cher region of France. Studied at the Ecole Superier des Beaux-Arts in Paris, before reading History of Art at Ecole du Louvre, Paris. She first exhibited her work in New York in 1958, which was soon followed by further exhibitions around the world. She taught Art History at Sharif Industrial University between 1970 and 1972. She lives and works in Iran.

TAGREED DARGHOUTH

Born in Saida, Lebanon, Tagreed Darghouth earned a diploma in art education and studied fine arts at the Lebanese University in Beirut. She then went on to study space art at the Ecole Nationale Supérieure des Arts Décoratifs in Paris. Darghouth's figurative painting forces her public to confront difficult and controversial subjects, such as the desire of the Lebanese society to import Western features through the excessive use of plastic surgery, and the shocking conditions of female domestic helpers. She is currently working on a series of works related to the subject of nuclear weapons. She draws attention to the irony of the contrast between the colourful, happy nicknames given to weapons of mass destruction and their lethal purposes. Since 2004, Darghouth has exhibited in Beirut, Istanbul, Dubai, Qatar, Amman, Paris, and Buenos Aires. She was awarded the first prize at cm3 by the Cité Internationale Universitaire de Paris in 2003 and the second prize of Darat al Funun's Summer Academy in 2000 in Jordan.

WEAL DARWESH

Born in Cairo in 1975, lives and works in Cairo. Holds a Phd in PhD, Contemporary Painting Philosophy, Faculty of Art Education, Helwan University, Cairo, Egypt. Exhibitions:

2014 Disappearance... Continued, Art Sawa, Dubai, UAE. 2013 Collective View, Art Sawa, Dubai, UAE. 2012 Vivid Memory, Safarkhan gallery, Cairo, Egypt. 2012 Egyptian art, Egyptian Embassy, Zagreb, Croatia. 2012 Egyptian art Egyptian Embassy, Ljubljana, Slovenia. 2012 Witness, Art Sawa, Dubai, UAE. 2011 Gallery Museum, Lendava, Slovenia. 2010 Shrouded Memories, Art Sawa, Dubai, UAE. 2008 El Gezera Art Center, Cairo, Egypt 2003-2006-2007-2009 Cairo Atelier, Cairo, Egypt. 2002 Center of Arts, Zamalek, Cairo, Egypt.

REZA DERAKSHANI

Reza Derakshani was born in Sangsar, Iran in 1952. He started panting at a young age, and as a youngster won many prizes for his art. He was educated at the School of Fine Art in Tehran and has ehxibited across the Middle East and Europe. His upbringing in a nomadic family and the history of the region heavily influence his works, all of which successfully convey to the viewer Derakshani's appreciation for the beauty of the natural world, whilst also providing a haunting air of meditative visual imagery.

HAFIZ DRUBI

Born in Iraq in 1914, Drubi is considered one of the pioneers of modern Iraqi art. He graduated from Goldsmiths College, London in 1946, before setting up the first atelier at Baghdad University. He was a founding member of the first art society in Iraq, as well as the cofounder of the Society of the Friend of Art, along with Farik Hassan and Jewad Selim. In 1953 he also formed the group of artists known as the 'Impressionists', who were instrumental in directing Iraqi art to a more Western approach. Surrealism and Cubism were introduced and used to depict traditional Iraqi subjects. An artistic innovator, he died in 1991.

LALLA ESSAYDI

Lalla Essaydi grew up in Morocco and now lives in USA where she received her MFA from the School of the Museum of Fine Arts/TUFTS University in May 2003. Essaydi's work is represented by Howard Yezerski Gallery in Boston and Edwynn Houk Gallery in New York City. Her work has been exhibited in many major international locales, including Boston, Chicago, Minneapolis, Texas, Buffalo, Colorado, New York, Syria, Ireland, England, France, the Netherlands, Sharjah, U.A.E., and Japan and is represented in a number of collections, including the Williams College Museum of Art, The Art Institute of Chicago, the Fries Museum, the Netherlands, and The Kodak Museum of Art. Her art, which often combines Islamic calligraphy with representations of the female body, addresses the complex reality of Arab female identity from the unique perspective of personal experience. In much of her work, she returns to her Moroccan girlhood, looking back on it as an adult woman caught somewhere between past and present, and as an artist, exploring the language in which to "speak" from this uncertain space. Her paintings often appropriate Orientalist imagery from the Western painting tradition, thereby inviting viewers to reconsider the Orientalist mythology. She has worked in numerous media, including painting, video, film, installation, and analog photography.

MOHAMMAD EHSAI

Mohammad Ehsai was born in Tehran in 1939 and studied at the Faculty of Fine Arts at Tehran University, where he later became a calligraphic instructor. 1964 saw the integration of calligraphy into Ehsai's graphic designs and paintings. During this time he worked on the layout and calligraphy of various publications and schoolbooks, and was commissioned to work on a number of architectural projects including the inscriptions of the Alghadir Mosque in Tehran and the conference hall of the 'Ellahiat Faculty' in Iran. His work has been exhibited in noteworthy galleries and art fairs from the early 1970's and has received multiple awards for his works, including a prize at the Cagnes-sur-Mer Festival, France in 1976 and in 2005 he was awarded Iran's national Award for Art and Culture. His works are to be found in important collections and museums around the world.

ISMAIL FATTAH

Ismail Fattah al-Turk was born in Basra in 1938 and studied at the 'Baghdad Institute of Fine Arts'. He gained degrees in both Painting and Sculpture and soon after this he moved to Rome to continue his education. He was awarded a degree in Sculpture from the Academy of Fine Arts in Rome in 1963 and won many prizes for his work in Italy and when he returned to Baghdad later that year was already recognised as one of the most prominent young Iraqi artists of the time. Following his return to his home landy he was comissioned to create numerous public monuments depicting prominent Iraqi cultural figures, none more so than the stunning 'Martyrs' Monument' in Baghdad. His paintings, in contrast to his sculptural works were more abstract, dealing with human figures, often faces, which he imbued with a sense of isolation and disintegration.

ABDEL HADI EL-GAZZAR

Abd al-Hadi al-Gazzar was born, in Alexandria on March 23, 1925. Gazzar attended course at the 'artistic club' founded by Husein Yusuf Amin. In 1950, he obtained the Diploma of the School of Fine Arts . Gazzar worked then as an assistant professor at the same school. He had his first personal exhibition held at the Museum of Modern Art in Cairo during the period December 17-24, 1951. In 1957, Gazzar obtained his second scholarship in Italy. He participated in the Arab Artists Salon in Rome, where he was awarded the Silver Medal, and at the Sao Paulo Biennial. He visited the Schools of Fine Arts in England, France and Italy. In 1958, he participated in the International Exhibition in Brussels: "Fifty years of Arts", where he won the first prize. In 1962, he was awarded the first prize in the competition "The Revolution, Ten Years After", for his painting The Charter. He died in 1966.

BITA GHEZELAYAGH

Bita Ghezelayagh was born in Florence, Italy in 1966 and moved to Tehran in 1968. She now lives in London, and works between London and Tehran.In 1984, at the height of the Iran-Irag war, she went to Paris to study architecture at the Ecole Nationale Supérieure d'Architecture de Paris La Villette, where she received and MA. She returned to Tehran in 1994, where she worked in building restoration for the Association of Iranian Calligraphers in Tehran ("Anjomane Khoshnevissan"). Ghezelayagh was also the art director of three notable Iranian films, including "The Pear Tree" ("Derakhte Golabi") by Dariush Mehrjui.She had two solo exhibitions at Rose Issa Projects, "The Letter that never arrived" (2013), and "Felt Memories", (2009) her first international solo show; she also had a UK touring solo exhibition, "Namad: A Persian Journey in Felt", at The Collins Gallery, University of Strathclyde, Glasgow; Quilt Museum, York; and Hawick Museum, Roxburgshire, Scotland (2009-2010). Other solo show include Albahreh Gallery, Bahrain (2011); "Sik and felt" at the Golestan Gallery, Tehran (2009); Khaneh Honarmandan (House of Artists), Tehran (2007).

MOHAMMAD EL FAYOUMY

Born in El Fayoum, in 1963, Mohammad El Fayoumy a figurative sculptor is a member of the Mahmoud Mokhtar Association, the Cairo Atelier and the syndicate of Plastic Artists. El Fayoumy took part in many local exhibitions, Biennales, and symposia since 1990. Strongly influenced by the local Egyptian heritage, he always attempts to create sensuousness through form. Mostly cheerful, however his works could sometimes be satirical in approach. His work typically voluminous includes portraits and animals. El Fayoumy's original art earned him several prizes. In fact he is the recipient of the 3rd Prize at the 5th and 7th Youth Salon, the 1st Prize at the Cairo Biennale for Ceramics. He also received Certificates of Appreciation from the Mokhtar museum, from the 1st SculptureSymposium in Bahrain, and that of Alay in Lebanon. Three monumental figures entitled "Human Emotions" are on display at the Reception of the luxurious Fairmont Hotel in Cairo.

MEHDI FARHADIAN

Farhadian was born in 1980, and graduated from the Faculty of Fine Arts, Tehran University with an MFA in Painting. He has held two solo exhibitions at Mah Art Gallery, Tehran and in 2011 he was shortlisted for the Magic of Persia Contemporary Art Prize (MOPCAP). He has exhibited in international group exhibitions in Paris, Beijing and New York most notably In the Mood for Paper, F2 Gallery, Beijing; Iran Inside Out, Chelsea Museum, New York and Iran Without Border Galerie Almine Rech, Paris. Farhadian currently lives and works in Tehran.

MARCOS GRIGORIAN

Grigorian was born in 1925 to Iranian-Armenian parents in Kropotkin, USSR. In 1930 the family moved to Tabriz, Iran, where he studied painting at the Kamal-ol-Molk Art School, Tehran and then in 1954 at the Accademia di Belle Arti in Rome. In 1954 he returned to Iran where he began his career in earnest and became an integral part of the developing modernist movement. In Tehran he opened the 'Galerie Esthetique' where he exhibited work by talented young artists, and in 1958 organised the first Tehran Biennial Exhibition. He travelled to the USA in 1962 where he taught at the University of Minnesota, after which he started experimenting with the use of natural materials such as soil, straw and clay, in works of a simple and geometric nature, representing humanities bond with the Earth. His works can be found in public collections worldwide, Grigorian passed away in 2007.

PAUL GUIRAGOSSIAN

Paul Guiragossian is regarded as one of Lebanon's greatest artists, and is renowned for his unmistakable style of painting. Born in 1926 in Jerusalem to Armenian parents, the family moved to Beirut in 1939 where he resided until his death in 1993. He began painting in 1942 at the Yarcon Studio and began formal training in 1944 at the Italian Academy Pietro Langhetti. He moved to the USA in 1956 after being awarded a scholarship and studied at the Academy of Fine Arts in Florence. Subsequent to this he spent many years studying and painting in Paris and the USA. December 2007.

ROKNI HAERIZADEH

Born in Tehran in 1978 he was educated at the University of Tehran, and then gained an M.A. and was awarded a Certificate in Writing from the Islamic Ministry of the Culture and Guidence. He was awarded a prize at the Tehran Biennale in 2003 and has held numerous exhibitions around the world from the year 2000. He lives and works in Tehran.

TAHIA HALIM

Tahia Halim was born in Cairo in 1919. Her primary education took place inside the Royal Palace where she was raised, as her father was the laureate of King Fouad. In high school she took two years off to learn French, piano and painting under the painters Youssef Traboulsi, the great artist Gerom, then under artist Hamed Abdullah at his studio in 1943. She married Hamed Abdullah in 1945 and left for Paris to join Julian Academy (1949-1951). She returned to Egypt in 1951 and started exhibiting in solo shows, group exhibitions and international exhibitions such as the Biennial of Alexandria, Italy, Brazil, Sweden, England, France, Poland and finally in the USA in 1982. Her artwork was divided in 3 periods; from 1941 to 1951 was first a period of composition, from 1952 to 1962 she developed a more confident and original art which was named Folkloric impressionism and her third period was focused on Nubia, clearly demonstrating the influence of old Egyptian art. In 1984, she started teaching painting in her Atelier in Cairo. Tahia Halim was awarded the Guggenheim prize in 1958 and the Government encouraging prize in 1968. Her paintings are in the Guggenheim in New York, the Modern Art Museum of Egytian Art in Cairo, and in Stockhol

IBI IBRAHIM

Ibi Ibrahim was born 1987 in the United States and currently lives and works in Yemen. Ibrahim is a self taught photographer. He was awarded the GLAAD OUT auctions best emerging artist prize and was a runner-up in the Forward Thinking Museum photography contest, both in 2010. Ibrahims work has been exhibited in the United States and throughout the Middle East. His work has been featured in a host of international publications

BAHMAN JALALI

Bahman Jalali was born in Tehran in 1944 and graduated in Economics before becoming a self-taught photographer. He worked as the director of photography at Soroush Press between 1976 and 1991 and has taught photography at various Universities in Iran. He worked as a photojournalist for a Paris agency during the Iran-Iraq war and his powerful work depicting the conflict was widely exhibited. His interest in old photographs means that many of his works deal with themes such the connections between the past and present.

KATAYOUN KARAMI

Born in Tehran in 1967. Selected exhibitions: 2013: "The Wind will take us away" Evreux, Normandy, France Curated by Brigitte Brulois, "Good Thoughts, Good Words, Good Deeds" Azad Art gallery, Tehran. 2012 "Painting" Mohsen gallery, Tehran Rybon International Artist's Workshop, "Crucifixion" Shirin Art gallery, Tehran Curated by Majid Abbasi Farahani, Beirut art fair (Azad art gallery), Beirut, Lebanon, "No Subject" 1x1 gallery, Dubai, UAE Curated by Vida Heydari, "Have A Break" Azad Art gallery, Tehran

MOHAMMED KAZEM

Mohammed Kazem was born in Dubai, UAE, in 1969. A trained musician as well as an artist, Kazem studied painting at the Emirates Fine Arts Society, in Sharjah, UAE, attended Al Rayat Music School, in Dubai, and recently received his MFA at the University of the Arts, Philadelphia, PA. A pioneering conceptual artist, influenced by his close friend and mentor Hassan Sharif, his work touches on current global transformations in the social, political, and natural environments, and explores abstract ideas about the body, movement, space, and the natural elements..

LOUAY KAYYALI

Born in Aleppo, Syria, in 1934, Kayyali studied at the Academy of Fine Arts in Rome and graduated in 1961. He was a high school teacher and later became a professor in the Faculty of Fine Arts in Damascus. In 1967 following Israel's victory in the 'Six-Day war', Kayyali plunged into such a deep depression he destroyed all of the works exhibited from his controversial exhibition 'Fi Sabil al-Qadiyyah' (For the Sake of the [Arab] Cause). His troubled last years ended in tragedy when he died in 1978, believed by many to have committed suicide. Many of the artist's works are housed in the National Museum of Damascus, as well as in private collections across the Arab world. The portrayals of popular subjects in an attractive style, combined with the obvious anguish of the artist make Kayyali's works very sought after and a fascinating insight into a troubled mind.

ABBAS KIAROSTAMI

Abbaa Kiarostami was born in Tehran in 1940 is known primarily as a filmmaker extraordinaire. He studied Fine Arts at the University of Tehran and worked as a designer and illustrator during the 1960's in marketing, making commercials, designing posters, crating film credits and illustrating children's books. He founded the film department at the Institute for Intellectual Development of Children and Young Adults, which he ran for five years. His first film, produced whilst head of the department, was called Bread and Alley, since then he has made more than twenty films. In 1997 he was awarded the prestigious Palm d'Or at the Cannes film festival for his film Taste of Cherry and the Un Certain Regard award in 1992. A published poet and an accomplished photographer, his striking and superbly executed works have been pride of place at exhibitions around the world.

RACHID KORAICHI

Between 1967 and 1977, Rachid Koraichi studied at the Ecole Nationale Supérieure des Beaux-arts both in Algiers and Paris, then at the Ecole Nationale des Arts Décoratifs and the Institut d'Urbanisme in Paris. Being the descendant of an old Sufi family in Algeria, Koraichi's work belongs firmly within the Sufi tradition and spirituality, yet encompassing modernity and universality. Through a wide variety of mediums and materials, from paper to ceramic, he considers his work to be anchored in the context of the sacred script and magical signs. In his art, the aesthetic is intimately linked to the word, or language, as it includes Arabic script and poetry. Koraichi has collaborated with a number of recognized poets and authors, among them Mahmoud Darwish, Mohamed Dib, Jamel Eddine Bencheikh, René Char, Nancy Huston and Michel Butor. In 1995 he was one of the six international artists, along with Friedensreich Hunderwasser (Austria), Souleymane Keita (Senegal), Roberto Matta (Chile), Robert Rauschenberg (USA) and Dan You (Vietnam), who were selected to take part in the UNESCO art project Six Flags for Tolerance.

NJA MAHDAOUI

Nja Mahdaoui was born in Tunis, Tunisia in 1937. Towards the end of the 1960's he studied at the Academia Santa Andrea in Rome, before studying at the Cité Internationale des Arts in Paris after he was awarded a scholarship by the Tunisian government. His detailed works comprise various mediums and materials and he has received numerous awards, as well as having his designs adopted for the aircraft of Gulf Air. Mahdaoui lives and works in Tunisia.

REZA MAFI

Reza Mafi was born into a family of calligraphers in Mashad, Iran in 1943. His works were first exhibited at the Seyhoun Gallery in Tehran in 1968, where he would hole annual shows of his latest works. Exhibited in Europe as well as Iran, he gained notoriety for his fresh attitude towards the aesthetics of traditional handwriting. He died in 1982.

HASSAN MEER

Hassan Meer, was born in Muscat the capital city of the sultanate of Oman. He received his Master degree in Art in 2000 and his Bachelor degree in Fine Art with Media Art specialization in 1999 from Savannah College of art and design, Georgia, USA. During his study, he started using video and installation art as a new form to express his ideas that has been inspired by personal experience and childhood memories with an impressionable sense of spirituality. In year 2000 with a group of friend he organized the Circle Show that is taking the lead of encouraging the new form of art in Oman the region. His work has been presented in many local and international exhibitions. In addition of working as a Designer, he also taught several Art courses in Sultan Qaboose University and The Fine Art society

ARDESHIR MOHASSES

Ardeshir was born in 1938 in Rasht in the northwest of Iran. His mother was a poetess and his father was a judge. After receiving his degrees in political science and law from the University of Tehran, he began working with Iranian and international newspapers and magazines, such as Keyhan, Ettelaat, Ayandegan, Ferdousi, The New York Times, Harpers, Playboy, Jeune Afrique, and Nation. Died in New York in 2008.

FARHAD MOSHIRI

Iranian born artist Farhad Moshiri (b.1963) studied Fine Arts at the 'California Institute of the Arts'. After graduating in 1984 he started experimenting with various artistic mediums including installations, video art and painting, before returning to Tehran in 1991. He is possibly best known for his works depicting pottery decorated with calligraphy but his other works, executed in a variety of mediums, successfully portrey depictions of opposing social and artistic themes. Recognised as one of the leading contemporary Iranian artists of his generation Moshiri has exhibited in galleries and museums across the world and is at the forefront of the modern Iranian Art movement. He has held successful solo exhibitions in Dubai, London, Rome, Geneva and New York.

MAHMOUD MOUSSA

Mahmoud Moussa was born in Alexandira in 1913. He was one of the most important sculptors of the second generation of Egyptian pioneers. He passed away in 2003

AHMAD MORSHEDLOO

Born in 1973 in Mashhad, Iran, Ahmad Morshedloo received his MA in painting from Tehran's University of Art in 2001. Morshedloo's work has been exposed in several international art fairs. He has participated in many group exhibitions worldwide and has held many solo shows inside Iran. In addition to being part of numerous private collections, his works are included in the collections of the Tehran Museum of Contemporary Art, Imam Ali Museum and the Saatchi Collection.

FATEH MOUDARRES

Born in Aleppo, Syria, in 1922, Moudarres graduated from the 'Fine Art Academy' in Rome in 1960, and subsequently gained a diploma from the 'Ecole Nationale Superieure des Arts' in Paris in 1972. He was appointed head of the 'Fine Arts Syndicate' in Damascus and became a professor at the Fine Arts Faculty in Damascus. A published poet and essayist his works hang in various locations across the world, and is considered by many to be one of the leaders of the Syrian modern art movement. He passed away in Damascus in 1999.

HAMED NADA

Hamed Nada was born in 1924 in the old City of Cairo. He graduated from the Royal Faculty of Fine Arts, receiving a degree with distinction fro his graduation project, which explored Egyptian folklore, he was appointed professor in the Faculty of Fine Arts in Alexandria in 1957. In 1960 he left for Spain to study for a diploma in mural painting. Nada died in 1990. He regularly contributed to group exhibitions, winning the Grand Prize at the Alexandria Biennale in 1959 and 1962.

MOATAZ NASR

Nasr was born in Alexandria in August 1961. He studied economics at the University of Alexandria. Nasr's first entry into the Egyptian art scene came 1995 where he entered his work in a competition organized by the Egyptian Ministry of Culture and received third prize. Nasr broke into the international art scene in 2001 when one of the leading Italian art galleries, Galleria Continua, displayed his work and added him to the list of top artists. Nasr has participated in many exhibitions and has won many awards including: coming third in the 7th Salon of Youth, a contest organized by the Ministry of Culture in 1995, the Prize of Painting in the Heliorama exhibition from the French Cultural center in Cairo in 1997, the Grand Prize in the 8th International Cairo Biennale in 2001, the Biennale Prize from Dakar Biennale in Senegal in 2002, the Ministry of Culture Prize, Dak'art Biennale, Dakar, Senegal in 2004 and the Grand Prize, Sharjah Bienniale, U.A.E in 2005

MANOUCHEHR NIAZI

Born in Tabriz in 1936.

Established Niazi Art Gallery (1967-72) in Ferdowsi Sq., Tehran 39 individual and group exhibitions were held by Iranian and foreign painters. Established Niazi Art Gallery (1972-77) in Abbas-abas St, Tehran 52 individual and group exhibitions were held by Iranian and foreign painters.

Foundation of Art Bazaar in Laleh Park, Tehran, in collaboration with Iran Radio & TV, Tehran Municipality, Seyhoun and Niazi Galleries, where the works of 82 contemporary painters were presented to the public. Established of Niazi Art Gallery (2001) in Mohseni Sq., Mirdamad Blvd, Tehran. Niazi has held more than 67 individual and 163 group exhibitions in Iran, London, Paris, Zurich, Australia, Tokyo, Istanbul, New York, California, Chicago, Boston, Washington DC, Florida, Miami, Pennsylvania, Connecticut, Virginia, Philadelphia, Philadelphia, and Kentucky.

MADIHA OMAR

Born 1908, Aleppo, Syria; died 2005, New York, US/ The first Iraqi woman to receive a scholarship from the government to study in Europe, Madiha Omar officially studied education but also pursued lessons in art. In 1933, she graduated from the Maria Grey Training College, London. Returning to Baghdad, Omar taught painting at the Teachers Training School for Women and later became head of the arts department. In 1942, she relocated to Washington, DC, where she received an MFA from the Corcoran School of Art in 1959 and studied art education at George Washington University. She held her first exhibition in Georgetown's public library, Washington, DC, in 1949. Upon her return to Iraq, she taught at the Academy of Fine Arts, Baghdad, and became a member of the One Dimension Group of 1971. From 1950-80 she held eighteen solo exhibitions. She also participated in numerous international art conferences and group exhibitions and her work has featured in modern Middle Eastern and Iraqi group shows such as Strokes of Genius: Contemporary Iraqi Art, Brunei Gallery, London, travelling exhibition, 2000-02; Word into Art, British Museum, London, 2006; and Modernism and Iraq, Wallach Art Gallery, Columbia University, New York, 2009.

DRISS OUADAHI

Born in Casablanca, Morocco, of Algeria parents in 1959, Driss Ouadahi grew up in Algeria. He studied at the Ecole Superieure des Beaux Arts d'Alger before enrolling and subsequently graduating from the Kunstakadamie Düsseldorf, the city where he now lives and works. Ouadahi has exhibited in solo exhibitions in New York, San Francisco, Düsseldorf, Germany, and Istres, France. He has also taken part in a number of group exhibitions, most recently in Le Retour, 3ème Festival International d'Art Contemporain d'Alger; Magreb: Dos Orillas, Círculo de Bellas Artes, Madrid; Future of a Promise at Venice Bienale 54, Cairo Biennial 12, and CU Art Museum, University of Colarado in Boulder.

AFSHIN PIRHASHEMI

Afshin Pirashemi, born in Iran, 1974, has, since his graduation from the Azad University in Tehran, been extremely active. Between 1995 and 2006 he exhibited thirteen individual shows, and participated in forty-three group exhibitions. His noted achievements include the Winner of the Second Beijing international Art Biennial; Winner of juror's choice award and visitor's choice award at Tehran's 6th Biennial Art Show, 2003; Winner of special prize awarded by Voss Corporation for visitor's choice at Tehran's Biennial Art show, 2003; Winner of visitor's choice award at the 2002 peace conference.

MORTEZA POURHOSSEINI

Born in Ahvaz -Iran 1985. Studied Art in Shahed Art School in Iran. One of his latest work was sold at Sotheby's London auction house (Middle Eastern Contemporary Art) October 4th 2011. Solo Exhibition 2009 Mirmiran Art Gallery in Tehran. Solo Exhibition 2008 Photo Montage Exhibition in Tehran. Group show Silk Road Gallery 2009-2010. Exhibited in Abu Zhabi Art Fair 2009. Awarded First prize in the Damoonfar Visual Art Festival. Selected as outstanding new artist at the Youth Visual Arts Festival. Recently has a solo exhibition in New York entitled "The Circus" curated by Massoud Nader and Maryam Ansary.

MOHAMMAD EL RAWAS

Mohammad Rawas, painter and printmaker, was born on the 26th of May 1951 in Beirut, Lebanon. In 1971 he joined the Institute of Fine Arts at the Lebanese University in Beirut, Lebanon, and graduated with a BA in painting in 1975. At this time the civil war in Lebanon broke out, and el Rawas fled the country. Instructor at the Ecole Normale des Institutrices, Rabat, until 1979. It was at this time that he started painting again. In 1979 he returned to Beirut, and held his first individual exhibit. Benefitting from a scholarship from The Lebanese University, he enrolled at The Slade School of Fine Art, University College London, United Kingdom, and graduated with an MA degree in printmaking in 1981. In 1981 he returned to Lebanon and started teaching in 1982 at the Lebanese University, Institute of Fine Arts in Beirut, a post he held till his resignation in March 2009. From 1992 until 2004 he taught at the American University of Beirut, Department of Architecture and Design, and founded the etching, engraving and silkscreen studios. Mohammad el Rawas is currently living and working in Beirut.

MAISOON AL SALEH

Maisoon Al-Saleh was born in 1988 in Dubai. Since 2008 her art has mixed the figurative and the surreal with her concerns for the modern and the traditional Emirati culture.

EINODDIN SADEGHZADEH

Einoddin Sadeghzadeh was born in 1965 in Babolsar, Iran. He received both his Bachelor in Arts and Graphics and his Master in Arts and Illustration from Tehran University's Faculty of Fine Arts. A general look at his works reveals a stroke of the pen strengthened and refined by years of practice in the two fields of "Nastaligh" and "Shekasteh Nastaligh" calligraphy. Yet his art goes beyond Iranian calligraphy as we know it. A closer look at his "siah maghsh", or calligraphy drills, reveals a search for new visual and a deconstruction of traditional forms and compositions. Experienced in multiple medias (ink, acrylic paint), it is with tar that Sadeghzadeh found a medium truly capable of translating his inner artistic quest. With his stokes of tar on canvas, Sadeghzadeh brings out the essence of calligraphy's spontaneity, thus anchoring his creative quest to that of Iran's great calligraphic tradition.

MOURAD SALEM

Mourad Salem is a Tunisian artist based in Paris, France. His works question historical leaders, often depicting them as immature power-hungry figures. In 2013, Salem's exhibition "Sultans Are No Sultans" debuted at the Nour Festival of Arts from the Middle East and North Africa at the Leighton House Museum in London. Salem is of Turkish origin

JEWAD SALIM

Salim was born in Iraq in 1919, soon after its creation, and practised both painting and sculpture during his career. The government sent him to Paris in 1938 and Rome in 1939 on scholarships. He spent the rest of the war in Baghdad, then continued his studies at the Slade School of Art in London from 1946 to 1948, where he also exhibited at the

ICA and the Tate Gallery. After his return to Iraq he was made head of the sculpture department at the Institute of Fine Arts and established the Baghdad Group for Modern Art, which was made up of painters, sculptors and architects. After the monarchy was replaced in 1958 by the regime of Abd al-Karim Qasim, he completed the monument al-Hurriya (Freedom) in bronze. He died in 1961.

SOHRAB SEPEHRI

Sohrab Sepehri was born in Kashan, Iran in 1928, where he spent his early years before moving to Tehran to pursue a career in painting and poetry. He studied at the University of Tehran from 1948 and was part of the Fighting Rooster Society, a group of modernist painters and poets, and published a book of poems in 1951 called Death of Colour. He moved to Paris in 1957 to continue his studies. Following successful exhibitions in the late '50's and early '60's in Iran and Japan he continued to concentrate on exhibiting his work abroad. He published his last works of poetry Hasht-Ketah in 1977 and passed away in 1980. Sepehri's innovative synthesis of Eastern and Western cultures in his works earned him high status in the modern Iranian art world. Due to this Sepehri's works hang in numerous galleries and feature in many prominent collections around the world.

KOOROSH SHISHEGARAN

Shishegaran was born in Ghazvin in 1945 and graduated in Interior Design from the University of Decorative Arts in Tehran in 1973. He has exhibited numerous times as an individual artist in various galleries, as well as participating in group exhibitions and art fairs across the world over the last thirty-five years. Concerned with the social use of art Shishegaran now lives and works in Tehran, where in recent years he has created carefully crafted dynamic works with vivid colours and disorderly curved lines exploring spontaneity.

ALI SHIRAZI

Ali Shirazi, was born in 1960 in Shiraz.

He started learning calligraphy since 1974 with Mr. Nasrollah Moeen and after receiving the "Distinction" certificate from the Iranian Calligraphy Society, passed the complementary educations at the presence of Professor Gholamhossein Amirkhani, the Senior Master of the Iranian Calligraphy Society. Shirazi worked for a while as the Head of Esfahan Calligraphy Society and immigrated to Tehran in the year 1988 and was elected as the member of the high council of the Iranian Calligraphy Society.

ADEL EL-SIWI

Adel El-Siwi was born in Beheira, Egypt, in 1952. He studied medicine at Cairo University between 1970 and 1976, before embarking on a career as a painter. He moved to Milan in 1980 and held his first major exhibition at the Cairo Atelier in 1985. After returning to Cairo in 1990 he has held exhibitions around the world from Brazil to Germany, as well as exhibiting at the Venice Biennale in 1997. He has also translated Leonardo da Vinci's Treatise on Painting into Arabic, for the benefit of future artists.

PARVIZ TANAVOLI

Born in Tehran in 1937 Parviz Tanavoli has earnt the accolade as being one of the grandfathers of modern Iranian sculpture. Initially educated at the Tehran High School of Fine Arts, Tanavoli moved to Italy where he studied at the Accademia de Belle Arti, Carrara between 1956 and 1957, then in Milan where he worked with Mario Marini. During the 1960's Tanavoli taught at the Minneapolis College of Arts and Design as well as teaching sculpture in Tehran. The 1970's and 1980's saw Tanavoli organise a host of sucessful exhibitions in Milan, New Delhi and Paris, and since 1989 he has shared his time between Vancouver and Tehran. Not only a sculptor, Tanavoli, in conjunction with Zenderoudi, founded the Saqqakhaneh School of calligraphic painting, in which he experimented with religious subjuects in three dimentional forms. Tanavoli's work is heavily influenced by the history of Iran as well as its culture and traditions, and he successfully works with various materials on different scales, and the quality of his work demonstrates his insatiable creative eye and his respect for the craftrsmans skill. Parviz Tanavoli is one of the most sought after Iranian artists, whose works reside in some of the most important collections and museums of modern art, firmly cementing his reputation as a true pioneer of contemporary Iranian art.

ARMAN STEPANIAN

Arman Stepanian was born in 1956, in Abadan, Iran. After completion of his high school studies, Arman developed an interest in graphic design and was admitted to Tehran University Fine Arts Faculty and obtained his Bachelor Degree in 1979. Mr. Stepanian's passion for photography led him to be involved in a very extensive research programme regarding the history of photography. After his completion of the research, he was fascinated with what he could discover in the world of photography and in 1998, started his career as a professional photographer. His vision was to bring back to life the work and art of legendary poets and artists, thus creating a pathway to the future. Arman uses his camera as a tool to create a way to bring out his own inner feelings and thoughts towards the human experiences of worry and sadness. Even though Arman received his degree in the 70's, he is considered as a modern and subjective artist, which is the main difference between him and many other artists who work in a similar field.

SADEGH TIRAFKAN

Born in 1965, Tirafkan was educated at the University of Tehran, from which he graduated in 1990. His first exhibition was in 1989 at the Mansoureh Hossini Gallery, Tehran. This was followed by numerous further exhibitions in galleries in the Iran, Europe and the USA. He has experimented with the mediums of film and video and since the year 2000 has been part of conceptual art exhibitions in Iran and Europe.

FAHR EL NISSA ZEID

Born in Istanbul in 1900, she studied at the Imperial Academy of Fine Arts in Istanbul after which, in 1928, she went to Paris and worked in the studios of Roger Bissiere. Over the years she held exhibitions in major galleries around the world and was a part of the 'D Group' of contemporary Turkish artists, who were experimenting with the new artistic liberation that had come with the development of Fauvism, Cubism and Expressionism. She died in 1991.

CHARLES HOSSEIN ZENDEROUDI

A man who needs no introduction, C.H. Zenderoudi was born in Tehran in 1937 and graduated from Tehran's School of Fine Arts in 1958. A selection of his work was exhibited at the Paris Biennial of 1959 where he was given numerous awards. Over the past fifty years numerous exhibitions in galleries and festivals around the world have only added to this remarkable artist's cache of admirers. Co-founder of the Saqqakhaneh movement in the 1960's and one of Iran's leading modernists, he has persistently worked with Iranian source materials, whilst exploring religious folk art and calligraphy in his rhythmic and poetic compositions of letters. He has lived and worked in Paris since 1961.

ZIAMAK ZOMORODI

Born in 1958, Tehran - Iran

Started his career as stage (theater) photographer with "Medea" play directed by Ghotbalddin sadeghi, 1980. Started still photography with "khomreh" film directed by Ebrahim forouzesh, 1990.Member of the photographers association of "khaneh cinema" (movie house) and member of central council of said association, 2004-2006.Founder member of "photographers association" of "theater house", 2007. Member of managing board and head of photographers association of "khaneh cinema", 2007,-2009. In charge of theater photography competition of 27¬th Fadjr international theater festival, 2008 In charge of theater photography competition of 28th Fadjrinternational theater festival, 2009. Selected Exhibitions: "Tasvir-e-sal" group exhibition at "Iran artists house 2011. Third group exhibition of members of photographers association of theater house at "Iran artists house", 2010. second group exhibition of members of photographers association of "theater house " at "Iran artists house ", 2009. "Tasvir - e - sal " group exhibition at "Iran artists house", 2009. group exhibition of "Iran first photo expo" at Saba gallery, 2008.

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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*.

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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

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 Buver 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 Buver'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 Reserves 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 Buver, 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 Auctioneers 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 Buver'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

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 Buyers 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 Buver'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 *Expenses* 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: 56-00-77

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/supportingmuseums/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 chanced.

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 Estimates 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 Buyers on any Lots 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 *Descriptions* 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 pubil:
- "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 orbid:
- "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 Catalogues 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. WINF

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. Buyers 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.
- O 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.

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. 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.

RISK, PROPERTY AND TITLE

4.2

5

- 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

- 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.

COLLECTION OF THE LOT

7

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.

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

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*.
 - 7.2 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 Estimate, if made by us or on our behalf, was (unless Bonhams itself sells the Lot as principal) made as agent on behalf of the

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.
- .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.

STORING THE LOT

5

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
- 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

- 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
- 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 Stamps or a Book or Books.

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 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 nonconforming 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 W15 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 Lots 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.
- In a contract of sale, other than one to which subsection
 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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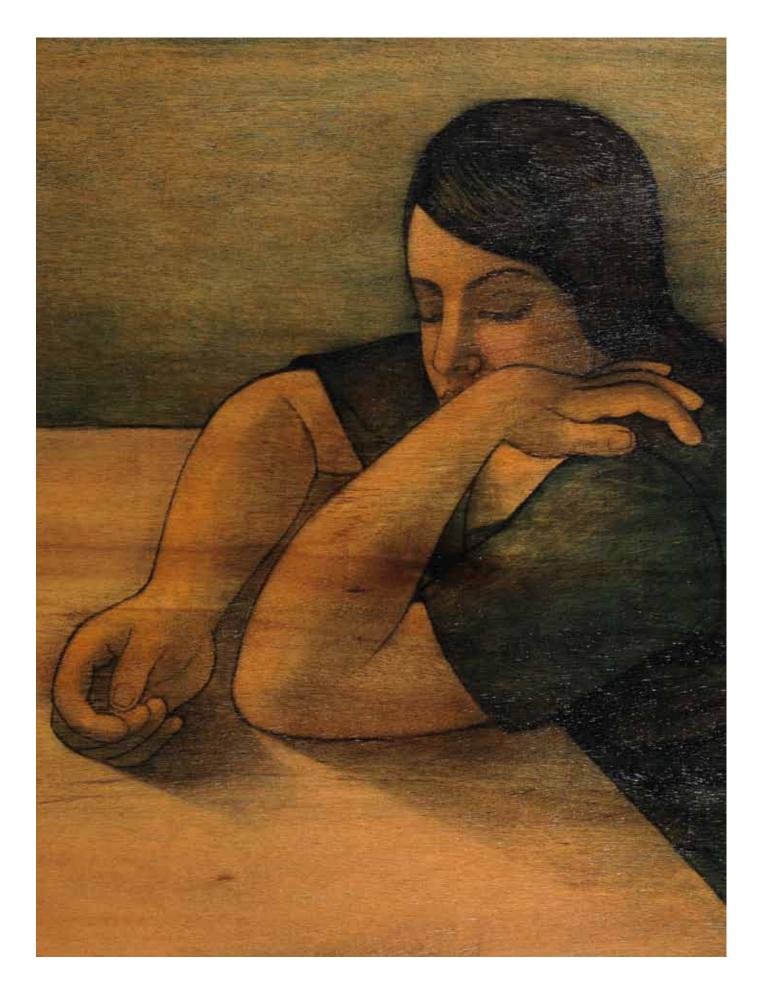


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