

# ISLAMIC AND INDIAN ART

Tuesday 7 October 2014



# Bonhams

LONDON



# ISLAMIC AND INDIAN ART

## INCLUDING MODERN AND CONTEMPORARY SOUTH ASIAN ART

Tuesday 7 October 2014

101 New Bond Street, London

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Part II Modern and Contemporary South Asian Art at 16:00

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### ILLUSTRATIONS

Front cover: lot 153

Back cover: lot 416

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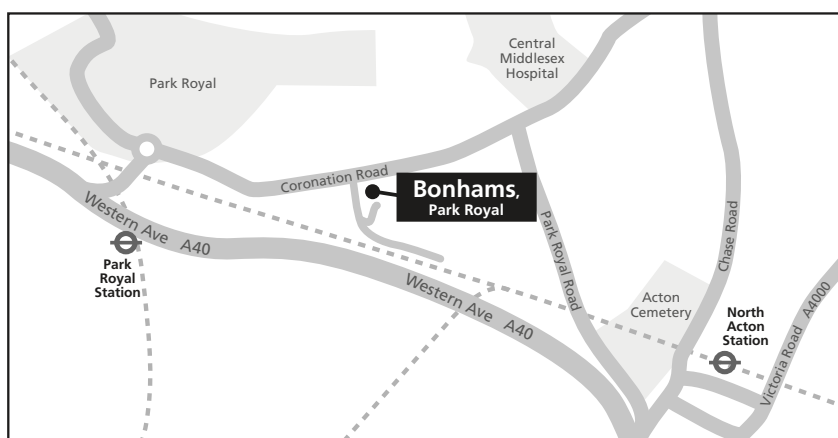
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## **Condition**

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# ISLAMIC MANUSCRIPTS AND MINIATURES

Lots 1 - 16

1

**THREE QUR'AN BIFOLIA WRITTEN IN MAGHRIBI SCRIPT ON VELLUM**

**SPAIN OR MOROCCO, LATE 11TH/12TH CENTURY**

Arabic manuscript on vellum, 6 leaves conjoined in three bifolia, 5 lines to the page written in bold *maghribi* script in brown ink with diacritics in red, blue and green, illuminated circular devices decorated with alternating blue and brown dots, edges frayed, browned and creased, some waterstaining  
leaf 177 x 232 mm.(3)

£3,000 - 5,000

US\$4,800 - 8,100

€3,700 - 6,200

Comparison can be made with two sections of manuscripts of the Qur'an exhibited at the Islamic Art Gallery, The King Faisal Centre in 1985. The catalogue observed: 'This beautiful free-flowing calligraphy was fully developed in Spain and the Maghrib by the late 11th Century and was the only cursive style to evolve directly from Kufic.' See *The Unity of Islamic Art*, The King Faisal Centre for Research and Islamic Studies, 1985, pp. 28-29, no. 11. The oblong format of the leaves indicates an early date, i.e. late 11th Century.





عَامًّا قَدْ أَحَدَهُمُ الْكُفْرَ قَلِيلٌ  
وَمِنْهُمْ كَذِبُونَ وَأَنْجِيهِ  
وَالْكَتَبَ السَّيِّئَةَ  
وَجَعَلْنَاهَا آيَةً لِلْعَالَمِينَ  
وَأَنْزَلْنَاهُ مِنْ بَيْنِ يَدَيْهِ



2•  
**AN EARLY ILLUMINATED ANTHOLOGY OF POETRY (DIVAN)  
 BY IBN YAMIN (AMIR FAKHR-AD-DIN MAHMUD IBN YAMIN  
 AL-FARYUMADI TUGHRA'I, D. 1344), COMMISSIONED FOR  
 THE LIBRARY OF THE TIMURID RULER, IBRAHIM SULTAN,  
 BEARING SEAL IMPRESSIONS OF HIS FATHER SHAH RUKH  
 BIN TIMUR  
 TRANSOXIANA, PROBABLY SAMARKAND OR FARS, FIRST  
 HALF OF THE 15TH CENTURY**

Persian manuscript on cream-coloured polished paper, 492 leaves, 15 lines to the page written in two columns of elegant *nasta'liq* script in black ink, double intercolumnar and interlinear rules in gold throughout, inner margins ruled in blue and gold, catchwords in wide outer borders, headings written in *nasta'liq* script in red and gold, two illuminated headpieces preceded by a fine illuminated *shamsa* incorporating the name and titles of the ruler, later black morocco decorated with central medallions and corner pieces of gilt paper inlay decorated with floral motifs  
 177 by 110 mm.

£6,000 - 8,000  
 US\$9,700 - 13,000  
 €7,500 - 10,000

**Provenance:**

Sultan Ibrahim, son of the Timurid ruler Shahrukh bin Timur, was born in 1393 and was appointed ruler of Fars from 1414 until his death in 1435; Shahrukh reigned from 1405 to 1409 in Khorasan only, and until 1447 in Transoxiana and Persia. Since his son Ibrahim Sultan predeceased his father in 1435, it is most likely that this manuscript entered the library of his father after that date; Various later seal impressions indicate that this manuscript was in the possession of the Naqshabandi Sufis, also known as Khawajagan, who flourished in Transoxiana during the 17th and 18th Centuries.

**Inscriptions:**

The inscription contained in the illuminated *shamsa* reads:  
 'For the treasury of the Most Great Sultan, the Most Just Mughith al-Sultana and ad-Din (Mughith ad-Din) Abu'l Fath Ibrahim Sultan'.

One of the seal impression reads:

'[One] of the books of the Library of the most Great Sultan Shah-Rukh [sic.] Bahadur'. Compare the library seal impression of Shah Rukh with that in a manuscript of Rashid ad-Din's Illustrated History of the World, *Jami' al-tawarikh*, in the Khalili Collection: see S. Blair, *A Compendium of Chronicles*, Oxford 1995, fig. 19, p. 34.

This manuscript is attributable to the patronage of Ibrahim Sultan, the Timurid prince who ruled Fars in southern Persia between 1414 and 1435, and subsequently belonged to his father Shah Rukh. It is thought to be the earliest extant manuscript of this author's *Divan*, alongside that in the National Library (*Dar al-Kutub*), Cairo, which is dated AH 836/AD 1432-33. The third earliest version is in the Malik National Library and Museum, Tehran, and is dated AH 842/AD 1438-39. See Munzavi, *Fihrist-i nuskhah-yikhatti-i Farsi*, vol. 4, pp. 2211-4.



3\*

**AN ILLUSTRATED LEAF FROM A DISPERSED  
MANUSCRIPT OF FIRDAUSI'S SHAHNAMA:  
KHUSRAW BEING MURDERED BY MEHR HORMOZD  
IN A PALACE CHAMBER, SIGNED BY MU'IN  
MUSAVVIR  
PERSIA, ISFAHAN, CIRCA 1667**

Persian manuscript on paper, 30 lines to the page written in four columns of *nasta'liq* script in black ink, headings in *nasta'liq* script in red ink, double intercolumnar rules in gold, inner margins ruled in blue, red and gold leaf 354 x 230 mm.

£4,000 - 6,000  
US\$3,200 - 4,800  
€2,500 - 3,700

Inscribed in the lower margin: *raqam-e kamineh mu'in musavver*, 'drawn by the most humble Mu'in Musawwir'.

Six other leaves from the same manuscript, at least one of which is signed by Mu'in Musavvir and dated AH 1077/AD 1666-67, are in the collection of the late Prince Sadruddin Aga Khan (now in the Aga Khan Museum Collection). In addition to the signature in the lower margin, the style, layout and colours of this miniature, the dimensions of the page, and the presence of a number in the margin opposite the painting confirm that the leaf is from the same manuscript. For another leaf, apparently from the same dispersed manuscript, see the sale in these rooms, Bonhams, *Islamic and Indian Art*, 7th October 2010, lot 13.

Mu'in Mussavvir studied under Riza 'Abbasi and over the course of a career lasting sixty years is known to have illustrated five manuscripts of the *Shahnama*, amongst other works, including single-page paintings. His last work is dated AH 11[0]9/AD 1697 and he is thought to have died shortly afterwards.

See Sheila Canby, *Princes, Poets and Paladins: Islamic and Indian Paintings from the collection of Prince and Princess Sadruddin Aga Khan*, London 1998, pp. 85-86, no. 57; *ibid.*, *Spirit and Life: Masterpieces of Islamic Art from the Aga Khan Museum Collection*, Geneva 2007, p. 182, no. 155.

For a recent study on Mu'in Musavvir and his work, see Sheila Canby, 'An Illustrated Shahnameh of 1650: Isfahan in the service of Yazd', in *The Journal of the David Collection*, vol. 3, Copenhagen 2010, pp. 54-113.





ایمان درین شربت افتاده است بر دشت و کوه و دریا و کوه چو برسم به پادشاه آید باز یکی چو داری تو بر سر کشته سبک رفت و نیاید از تو بماند	عشق توده جان من شده است یکی پاک تر چو ماه و لیدیر ناله و گریه بود و کشتار دراز بدان قاصد چو بخت باز آید	یکی رنگی در بزمش نیاید ایمانه و آب استکان و آب چو آن جامه را بپوشد شاه بشد مهر مرز و خیمه بپشت	بر یک سبزه گشت کاهی درخت عسکر و خمر و بر دشت و کوه بر سر مهر می بود که از کشته در خاکی و شاد و آب و شربت نکران و شاه جهان برود
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می رانده شمشیر از تو و از دمان خانی می در سر می سنج گشت از بانی نماند شکت با کاسین یک کدر است که خمر و دیکو ز سر شد تهر با یون شاه و آنگه با سید بود عبادت آن اند و از بخت	اگر کج بانی و کرگرم و سنج چون دستان او با کوفت چو دانی که گبستی و دانی چو آگاهی آید با زار و راه گرمی و د و پنج فرزند بود همه در بزم می نیاست گشت	تا چند زگر و از او بر گرفت مردمان از ترک با کرم گشت و از سبزه کوه و د و کوه چو آگاهی که بانی و آفرین ایوان آن مستند آن شد با کوه که بر گشت و بخت شد	بر سبزه کوه و جبهه ایمان خون سنج بی سنج از کوه و کوه چو از کوه و کوه بر آن نماند و د و کوه چو آگاهی که بانی و آفرین ایوان آن مستند آن شد با کوه که بر گشت و بخت شد
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4\*

**THIRTEEN ILLUSTRATED LEAVES FROM AN UNIDENTIFIED TEXT IN PERSIAN MATHNAWI FORM ON THE EARLY EVENTS OF THE LIFE OF THE PROPHET MUHAMMAD NORTH INDIA OR KASHMIR, 19TH CENTURY**

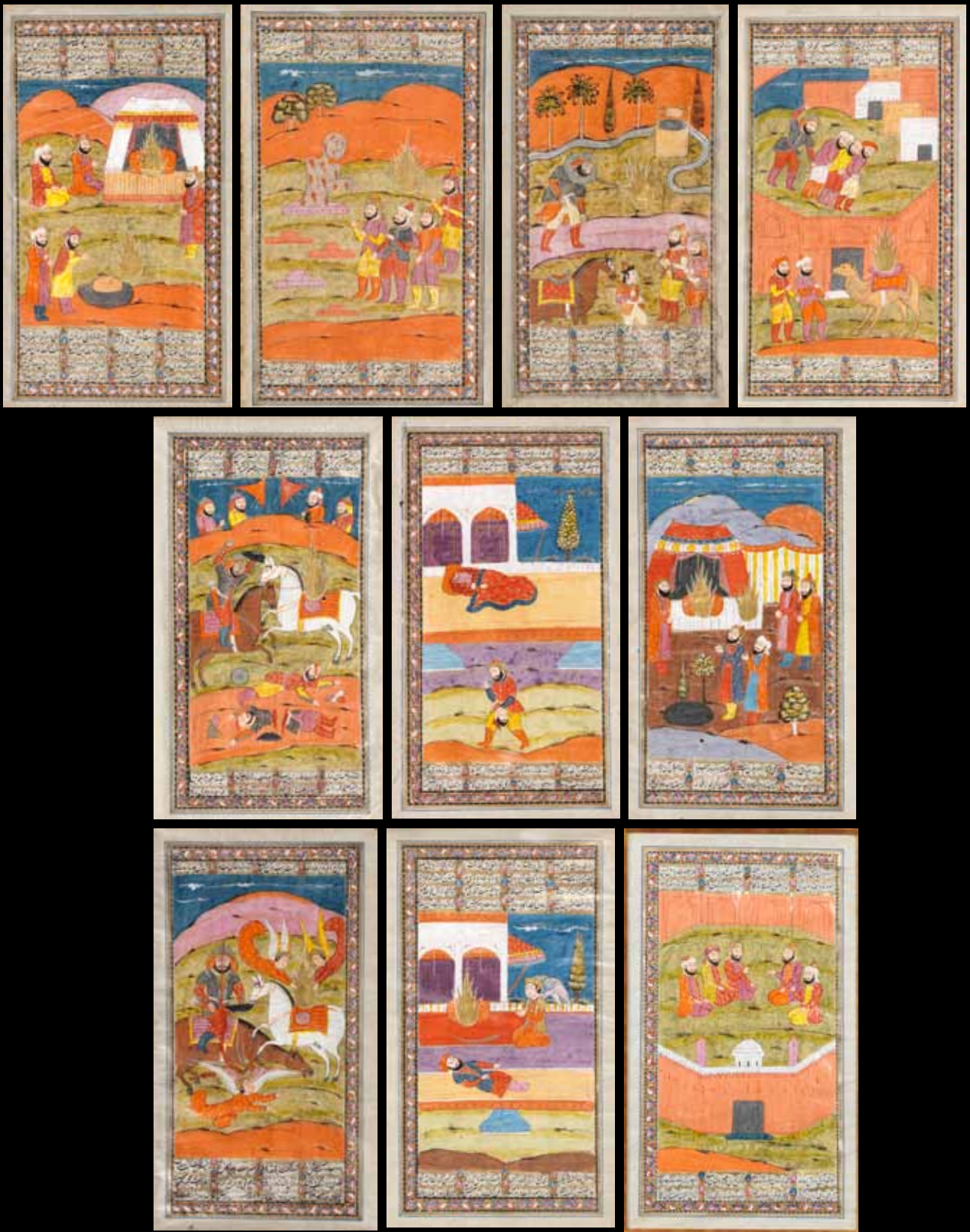
Persian manuscript on paper, 25 lines to the page written in *nasta'liq* script in black ink within cloudbands on a gold ground, text written in four columns, headings in *nasta'liq* script in blue on a gold ground within a cartouche bordered by floral motifs in colours and gold, text area with border of floral motifs in colours and gold, illustrations in gouache and gold, framed  
visible leaf 240 x 135 mm.; text area 224 x 118 mm. (13)

£3,000 - 4,000  
US\$4,800 - 6,500  
€3,700 - 5,000

The scenes depicted, which have not been certainly identified, are as follows:

1. Non-believers in a fortress discussing how to destroy the Muslims.
2. Jews lying to the Prophet regarding where the treasures are hidden. The Angel Gabriel is ordered by God to tell the Prophet of their whereabouts and Kana's head is cut off for lying (a gold flame in a tent).
3. A severed head with an angel flying over the Imam 'Ali.
4. The Imam 'Ali cuts off the head of 'Umar (?) and the angel kisses the hand which performed the deed.
5. Sufyan (?) being punished for his attempt in acting indecently (an image of a woman hitting an old man).
6. An angel strikes the back of Sufyan (?) so that his sword falls off as he is about to attack the Prophet.
7. The Prophet is brought to the well where the body of the infidels are thrown in.
8. The Jews' attempt to kill Imam 'Ali fails by the intervention of angels.
9. The Jews are brought out of the fortress as the Prophet sits on his camel.
10. The Imam 'Ali fights the infidels and kills two of their companions (an image depicting two horses and dead bodies in the foreground).
11. A man takes the severed head of a believer to a cave.
12. The Prophet brings a corpse to life, which rises from the tomb.
13. An iron ring is put around Khalid's neck by the Imam 'Ali.





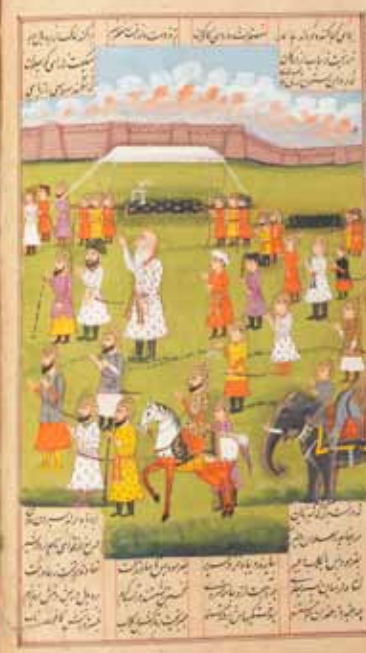


5•  
**FIRDAUSI, SHAHNAMA, THE BOOK OF KINGS, LAVISHLY  
 ILLUSTRATED WITH ONE HUNDRED AND THIRTEEN  
 MINIATURES, COPIED FOR THE NAWAB OF OUDH, SA'ADAT  
 'ALI KHAN (REG. 1798-1814)  
 LUCKNOW, DATED BETWEEN RAJAB 1211 [AT THE END OF  
 BK. 2]/JANUARY 1797 AND AH 1214/AD 1799**

Persian manuscript on paper, 638 leaves, 25 lines to the page written in four columns of elegant *nasta'liq* script in black ink, double intercolumnar rules in red, inner margins ruled in blue and red, catchwords, headings written in *nasta'liq* script in red, four illuminated headpieces richly decorated with intertwining floral and vegetal motifs in colours and gold, on gold ground, outer border of each illuminated page and borders of opposite folio decorated with a continuous ogee pattern filled with arabesques and floral motifs in blue, the extensive colophon written in red with the name of Nawab Sa'adat 'Ali Khan Bahadur in gold, some waterstaining mostly restricted to outer margins, small areas of text smudged or rubbed, slightly trimmed, boards with brown morocco gilt spine and cornerpieces, worn, edges with rodent damage  
 345 x 200 mm.

£40,000 - 60,000  
 US\$65,000 - 97,000  
 €50,000 - 75,000

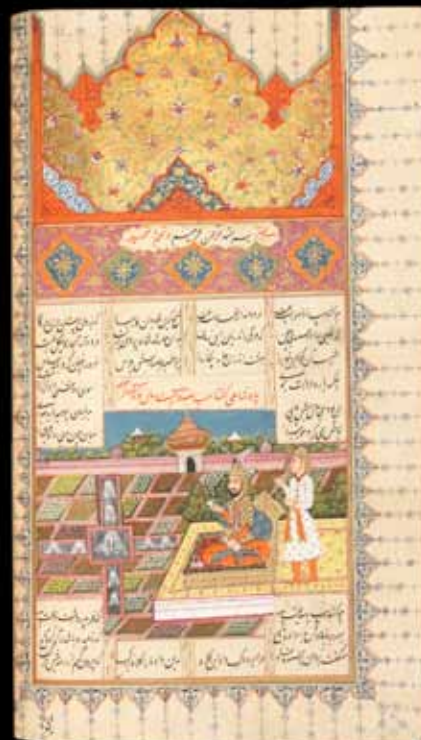




The miniatures are as follows:

1. f. 2v: Firdausi and poets at the court of Sultan Mahmud of Ghazni.
2. f. 11r: The court of Gayumarth.
3. f. 12r: Hushang attired in a grass skirt fights the div with a rock.
4. f. 12v: Hushang establishes the Sadeh night festival when Persians light fires in the month of February.
5. f. 13r: The enthronement of Tahmurath.
6. f. 14r: The enthronement of Jamshid.
7. f. 16v: The enthronement of Zuhhak.
8. f. 22v: The enthronement of Faridun.
9. f. 36v: Faridun discusses with his three sons their proposed marriage after their return from Yemen.
10. f. 40v: Iraj being murdered by Tur and Salm.
11. f. 44v: Tur killed by Minuchihr in battle.
12. f. 46r: Salm, eldest son of Faridun, killed by Minuchihr in battle.
13. f. 47v: The enthronement of Minuchihr.
14. f. 49v: Sam discovered his infant son Zal on Mount Alburz as the Simurgh carrying two elephants hovers in the background.
15. f. 54v: Rudابه letting her hair down to assist Zal to climb up to her balcony.
16. f. 65r: The caesarean birth of Rustam.
17. f. 67v: Rustam killing the white elephant with his mace (full page miniature).
- [f. 68v: Full-page preparatory pencil drawing of the previous miniature.]
18. f. 75r: Afrasiyab beheading the captive Naudar.
19. f. 76v: Afrasiyab kills his brother Aghrirath.
20. f. 79r: The enthronement of Kai Qubad who is depicted riding into battle accompanied by Rustam.
21. f. 79v: Rustam seizing Afrasiyab by the belt.
22. f. 81v: The enthronement of Kai Ka'us.
23. f. 84v: Rustam sleeping while his horse, Raksh, fights the lion (depicted as a tiger).
24. f. 86r: Rustam and Raksh fighting the dragon (third stage).
25. f. 86v: Rustam lassoing the witchwoman (fourth stage).
26. f. 88v: Rustam killing the White Div to obtain blood from its liver to restore the sight of Kai Ka'us, watched by Ulad who is roped to a tree.
27. f. 91v: Rustam wrestling with the King of Mazandaran watched by Kai Ka'us.
28. f. 96v: Kai Ka'us in his flying machine.
29. f. 110v: Rustam distraught as he realises he has killed his son Suhrab.
30. f. 118v: The fire - ordeal of Siyavush who rides at full gallop through the raging flames.
31. f. 138v: Garvi cuts Siyavush's throat and lets the blood drip into a bowl.
32. f. 143v: Zavareh kills Surkha son of Afrasiyab.
33. f. 144v: Rustam killing Pilsam.
34. f. 154r: The enthronement of Kai Khusrau.
35. f. 161r: Farud, son of Siyavush, killing Zarasp, son of Tus, and his white horse.
36. f. 163v: Forud killed by Iranians.
37. f. 169v: Giv and Gudarz march into battle with the Iranians.
38. f. 186v: Rustam shooting Ashkabus, having first killed his horse.
39. f. 188v: Rustam capturing Kamus in battle.
40. f. 197r: Rustam lassoing the Khaqan of Chin who is riding on a white elephant.
41. f. 205r: Rustam defeating Puladvand in a wrestling match.
42. f. 208r: Rustam hurled, while asleep, into the sea by Akvan.
43. f. 223r: Rustam kills the son of the Div Akvan.
44. f. 224r: Rustam rescuing Bizhan from the pit, watched by Manizheh.
45. f. 226r: Rustam fighting Afrasiyab's army.
46. f. 235v: Faramurz taking Barzu captive in battle and subsequently snatching his crown.
47. f. 246v: Rustam and Barzu fighting during a battle between the Iranians and Turanians.
48. f. 257r: Rustam wrestling with Pilsam.
49. f. 262r: Rustam lassoing Pilsam in battle.
50. f. 266r: Battle between Afrasiyab and Barzu.
51. f. 277v: Bizhan killing Human in battle.
52. f. 291r: Piran killed by Gudarz in battle.
53. f. 304r: Shida killed by Kai Khusrau in battle.
54. f. 305v: Battle between Kai Khusrau and Afrasiyab.
55. f. 311v: Kai Khusrau and his army attacking Afrasiyab at Gangdizh.
56. f. 323r: Kai Khusrau beheading Afrasiyab after executing Garsivaz.
57. f. 325r: Gustaham goes to Kai Khusrau with gifts (probably an interpolated story).
58. f. 333v: Enthronement of Lahrasp.
59. f. 344v: Enthronement of Gushtasp.
60. f. 349v: Battle between the armies of Gushtasp and Arjasp, King of Turan.
61. f. 355r: Isfandiyar being disciplined by his father Gushtasp.
62. f. 363v: Isfandiyar killing the wolves in the first of his seven trials.
63. f. 364v: Isfandiyar killing the lions (depicted as tigers) in his second trial.
64. f. 365r: Isfandiyar killing the dragon in his third trial.
65. f. 366r: Isfandiyar killing the witch in his fourth trial.
66. f. 367r: Isfandiyar killing the simurgh in his fifth trial. The protective box in which he is supposed to hide in is depicted as a large basket hanging from a tree.
67. f. 368v: Night encampment of Isfandiyar with guards asleep during a snowstorm.
68. f. 369v: Isfandiyar kicks the body of Gurgsar from a drawbridge into the moat of a fortress.
69. f. 372v: Isfandiyar killing Arjasp in front of the Brazen Fort.
70. f. 390v: Zal summoning the simurgh to help heal Rustam's wounds by burning a feather on a brazier.
71. f. 392r: Isfandiyar shot in the eyes by Rustam's magic forked arrow.
72. f. 394v: The funeral of Isfandiyar whose coffin lays in front his grieving father Gushtasp and courtiers.
73. f. 398v: Rustam on Rakhsh impaled in the pit of spears, shooting Shaghad through the tree.
74. f. 399v: The funeral procession of Rustam and his half-brother Zavareh, and in which Rustam's horse Rakhsh is carried on an elephant.
75. f. 400v: Faramurz revenges the death of Rustam by killing the King of Kabul and his soldiers in the pit of spears, with the dead Shaghad still tied to the burning tree.
76. f. 402r: The enthronement of Bahman.
77. f. 403v: Faramurz having been captured by Bahman is impaled.
78. f. 412v: Iskandar comforting the dying Dara, watched by the two treacherous officers Mahiyar and Janusiyar.
79. f. 414r: The enthronement of Iskandar (Alexander the Great).
80. f. 420v: Fur Hindi (Porus, King of India) killed in battle by Iskandar.
81. f. 423v: Iskandar sends Qaidafeh (Nushabeh) his portrait whom she subsequently recognizes when he visits her disguised as a merchant.
82. f. 429v: Iskandar and the birds (three green parrots) listen to Israfil blow his golden trumpet while Khizr prays at the Water of Life.
83. f. 433r: Iskandar and his army confront a man with long ears (gushbistar) in the mountainous country of Babil.
84. f. 434v: Courtiers round the coffin of Iskandar which lays under a canopy.
85. f. 440v: The execution of Ardavan watched by Ardashir.
86. f. 444v: The enthronement of Ardashir.
87. f. 456r: The enthronement of Shapur, son of Ardashir.
88. f. 464v: The enthronement of Yazdigard.
89. f. 466v: Bahram Gur hunting gazelles.
90. f. 468v: The murder of Yazdigard.
91. f. 471v: The Iranians pledge their loyalty to Bahram Gur.





92. f. 472r: Bahram Gur killing the two lions (depicted as tigers) protecting the throne to gain the crown.  
 93. f. 476r: The drunk shoemaker riding Bahram Gur's lion (depicted as a tiger).  
 94. f. 481v: Bahram Gur entertained by a princess on a terrace on a moonlit and starry night.  
 95. f. 495v: Bahram Gur killing the dragon.  
 96. f. 507v: Anushirvan shooting arrows at an impaled Mazdak in a walled garden.  
 97. f. 508v: The enthronement of Anushirvan (Chosroes I).  
 98. f. 520v: The first audience between Anushirvan and his counsellor Buzurjmihr.  
 99. f. 536v: Anushirvan introduced to chess by the King of Hind's envoy.  
 100 f. 541v: Talhand leads his army into battle against Gav.  
 101 f. 543r: Battle between the armies of Gav and Talhand and the death of the latter on the battlefield.  
 102 f. 565r: Bahram Chubin killing Saveh in battle.  
 103 f. 568v: Bahram flogs Parmudeh son of Saveh Shah.  
 104 f. 584v: The enthronement of Bahram Chubin (Bahram VI).  
 105 f. 600r: Bahram Chubin slaying the dragon.  
 106 f. 603r: Kulun being set upon by Bahram Chubin's retainers after he had killed their master.  
 107 f. 607r: Gardiyeh, sister of Bahram Chubin, kills Gustaham.  
 108 f. 612v: Khusrau Parvis meets Shirin.  
 109 f. 613r: Khusrau Parvis hunting.  
 110 f. 616r: Khusrau Parvis listening to Barbad playing the lute in a tree (depicted as a *vina*).  
 111 f. 625v: Shiruy killing Khusrau Parvis.  
 112 f. 629v: Enthronement of Yazdigard  
 113 f. 637v: Preparation for combat between Mahuy and Bizhan.

The sack of Delhi in 1739 led to a migration of Mughal artists from the city to the state Oudh to the west of Bihar, establishing studios in the capitals Farrukhabad, Faizabad and Lucknow, all important centres of provincial Mughal painting in the second half of the 18th Century. These accomplished artists worked for both Indian and European patrons and many adopted techniques using watercolours that developed into the European-influenced Company School style. However, many artists also continued with the established traditions of 18th Century miniature painting but used slightly stronger colours as depicted in this lavishly illustrated *Shahnama*. Although the Mughal empire was in decline, this style, often of high quality, continued at Lucknow into the 19th Century. Another but later example of the prolific work of Lucknow artists is the illustrated (again with over a hundred miniatures) *Ishqnamah*, a poem dated 1849-1850 by Wajid 'Ali Shah, King of Oudh (reg. 1847-1856), concerning the Lucknow court, now in the Royal Library, Windsor (RCIN 1005035).

For comparison see:

- E. Binney, *The Mughal and Deccani Schools, Indian Miniature Painting from the Collection of Edwin Binney, 3rd*, Portland, Oregon 1973, pp. 120-131.  
 M.I. Waley, *Islamic Manuscripts in the British Royal Collection*, 1991, pl. 11.  
 S. Markel with T.Gude (et al.) *The Art of Courtly Lucknow*, Los Angeles 2010, nos. 24 & 40.

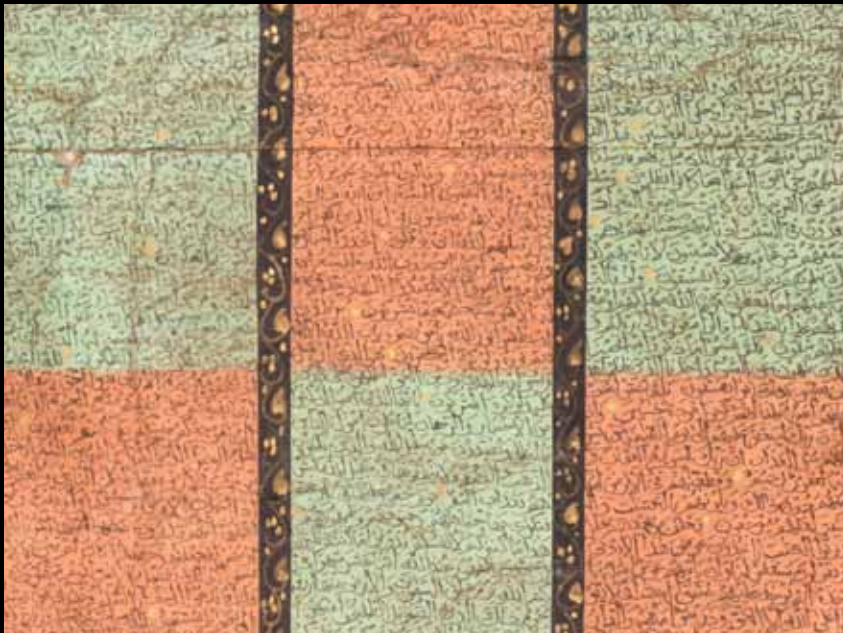


The patron, Sa'adat 'Ali Khan:

He was the fifth Nawab Wazir of Oudh from 1798 to 1814, and was the second son of Nawab Shuja-ud-Daulah. He was crowned on 21st January 1798 at Bibiyapur Palace in Lucknow by Sir John Shore after making allegiance to the East India Company. He was to sign another treaty by which the annual amount to be paid to the Company was increased by 20 lakhs to 76 lakhs. His powers were very much reduced within the first three years of his reign. He was unable to pay his dues to the Company, which as a result had taken possession of half of Oudh by 1801. For further reading see Rosie Llewellyn-Jones, *Lucknow Then and Now*, Mumbai 2003, pp. 20, 66, 77, 100, 129 and 133.







6

**A LARGE SINGLE-SHEET QUR'AN, COPIED BY IRSHAD BANDI 'ALI  
INDIA, BHOPAL, DATED AH 1286/AD 1869-70**

Arabic manuscript on paper backed with cloth, text written in small *naskhi* script in black ink in thirty columns (one for each *juz*, each quarter-*juz* (*rub'*) highlighted against alternating pink and turquoise backgrounds, intercolumnar rules in blue with gold tendrils, border with floral and vegetal motifs and the words *Qur'an Majid* in gold on a black ground  
text area 116.5 x 148 cm.; total area 127.5 x 159 cm.

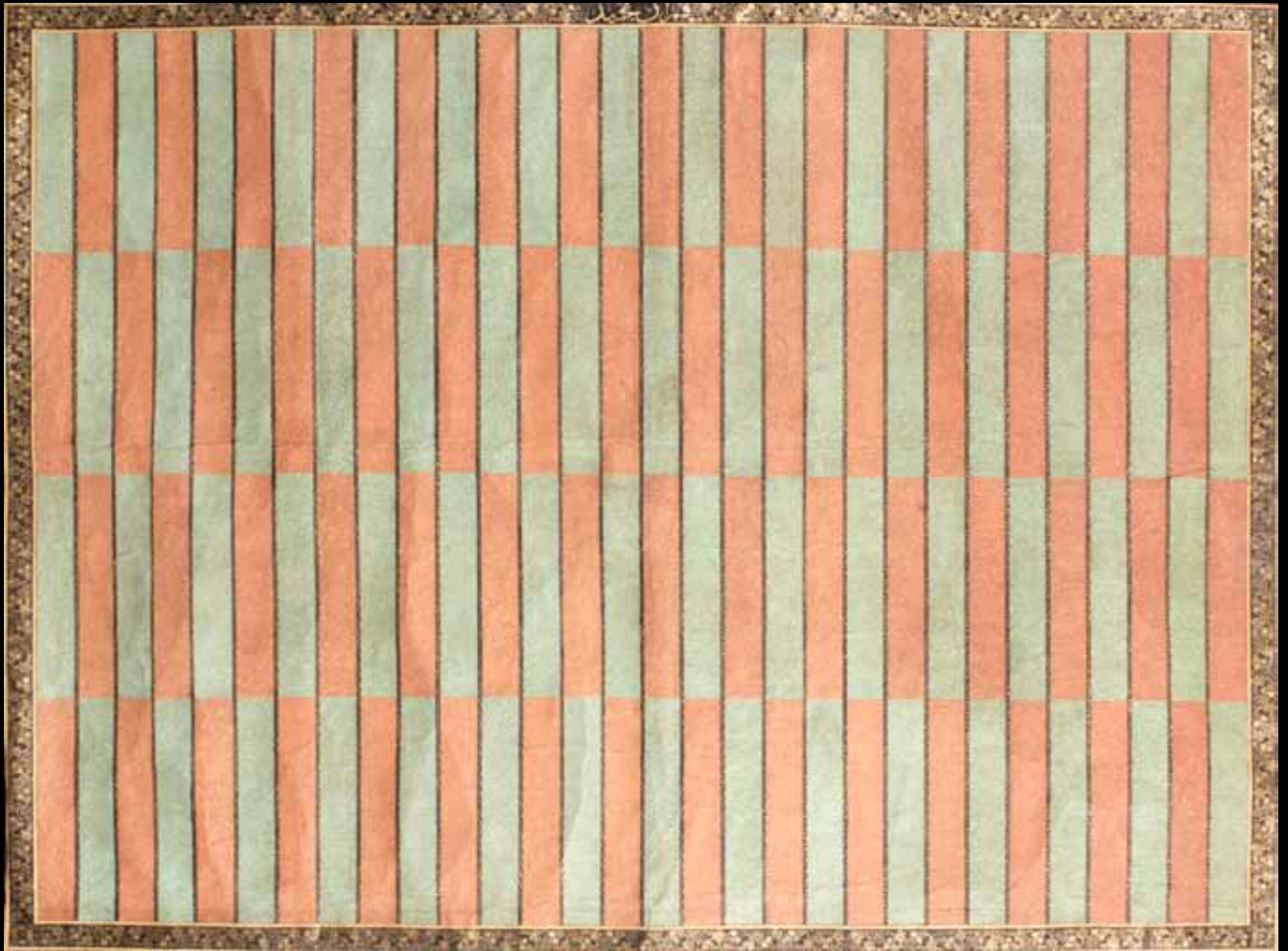
£8,000 - 12,000

US\$13,000 - 19,000

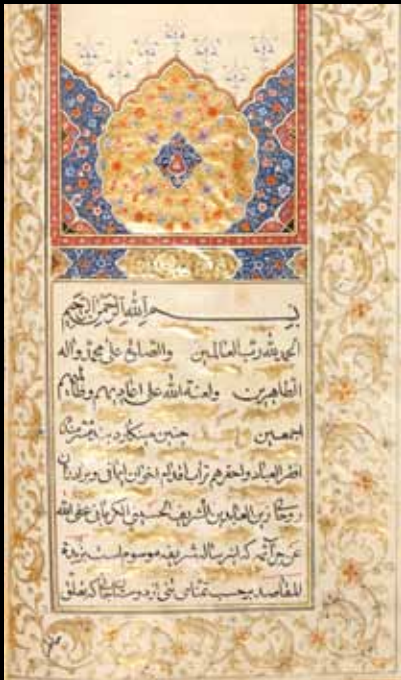
€10,000 - 15,000

The colophon reads: *katabahu ad'af al-i'bad Irshad Bandi 'Ali ghafara Allahu dhunubahu wa qad waqa'al-firagh min tarqimihi fi Mamlakati Bhopal al-mahrusa sanata sitta wa thamanin wa mi'atayn wa alf.*

A similar single-sheet Qur'an is in the Islamic Art Museum in Malaysia. For further reading, see *Mightier than the Sword: Arabic script, beauty and meaning*, Malaysia 2004, p. 65. For another large single-sheet Qur'an on paper, copied in Cawnpore, see the sale in these rooms, Bonhams, *Islamic and Indian Art*, 4th October 2011, lot 63.







7

7•  
**ZAYN-AL-'ABIDIN AL-SHARIF AL-HUSAINI AL-KIRMANI,  
 ZUBDAT-I AL-MAQASID, PRAYERS  
 QAJAR PERSIA, DATED 4TH SHA'BAN 1305/16TH APRIL 1888**

Arabic and Persian manuscript on paper, 47 leaves, 13 lines to the page written in clear *naskhi* script in black ink, significant words, sentences and titles picked out in red or gold, inner margins ruled in black and gold, catchwords, numerous tables with words picked out in red and black, headings written in *thuluth* in red or gold, one illuminated headpiece in colours and gold, outer borders of folios 1r-2v richly decorated with intertwining floral motifs and stylised serrated leaves in gold and some colour, slightly creased otherwise in good condition, floral lacquer binding with covers and outer panels decorated with floral sprays and flowerheads including wild roses, bluebells and carnations, relacquered, spine repaired  
 195 x 115 mm.

£2,000 - 3,000  
 US\$3,200 - 4,800  
 €2,500 - 3,700

The text *Zubdat al-Maqasid* is not recorded. It consists of four chapters and an epilogue. The subjects are: prayers to be read after daily prayers; prayers for different occasions; prayers when visiting shrines; and those for the month of Ramadan. The epilogue deals with what is best to do on each day of the week, what to do when seeing the crescent moon and the interpretation of dreams. The author, Zayn al-'Abidin, may be the head of the Shaykhiya School, who is recorded as having composed 140 different texts. He died in 1941.

A note at the end says that the text was being composed and written for Nasrullah Khan, Major in the Savad-Kuh army when he died. His son Major Abu'l-Hasan requested it to be completed (both are unidentified).

8



8

**A QAJAR CONCERTINA ALBUM OF EIGHTEEN PAINTINGS  
 DEPICTING TRADESMEN AND DOMESTIC SERVANTS  
 PERSIA, LAST QUARTER OF THE 19TH CENTURY**

watercolours on paper laid down on card with coloured borders, in concertina form, loose, fine lacquer binding, covers richly decorated with a diaper pattern of flowerheads and stylised serrated leaves in gold on a black ground, border panels with intertwining floral and vegetal motifs, some chipping mostly to edges, detached  
 watercolours 200 x 120 mm.; album pages 250 x 170 mm.

£6,000 - 8,000  
 US\$9,700 - 13,000  
 €7,500 - 10,000

The subjects are as follows:

- A water seller.
- An ice seller.
- A seller of birds and river fish.
- A seller of wooden spoons.
- A domestic maid wearing a tutu carrying a tray of drinks.
- A nurse holding a baby.
- A seller of flutes.
- A seller of terracotta roof tiles.
- A female musician.
- A female musician playing a large tambourine.
- A seller of sea fish.
- A milliner making an astrakhan cap.
- A nurse holding a baby.
- A woman carrying her clothes on her head and clutching a samovar under her coat, probably going into service.
- A seller of slippers.
- A Ghalian man.
- A seller of tobacco.
- A fruit seller.

During his state visit to Europe in 1873 Nasr ad-Din Shah Qajar attended a ballet performance and on his return to Persia ordered all the women in his palaces to wear short skirts, or tutus, similar to those worn by the maids in this album.







9\* W

**A YOUNG LADY IN A COQUETTISH POSE IN AN INTERIOR,  
HOLDING A WINE BOTTLE AND GLASS, A CAT SEATED  
WITH HER**

**QAJAR PERSIA, EARLY 19TH CENTURY**

oil on canvas laid down on board

180 x 96 cm.; with frame 195 x 110.5 cm.

£10,000 - 12,000

US\$16,000 - 19,000

€12,000 - 15,000

**Provenance:**

Formerly in the collection of Baron F., sometime French  
Ambassador to Iran.

Private Swiss collection.

For two paintings by Abu'l Qasim, dated 1816, which feature  
a wine decanter of very similar design and comparable  
arrangements of porcelain plates and glasses, see S. J. Falk,  
*Qajar Paintings: Persian Oil Paintings of the 18th and 19th  
Centuries*, London 1972, col. pl. 19 and 20. A very similar  
decanter appears in a painting of a woman holding a rose, dated  
to the first quarter of the 19th Century, in the Hermitage, St.  
Petersburg, illustrated in Layla Diba, *Royal Persian Paintings: the  
Qajar Epoch 1785-1925*, Brooklyn 1998, pp. 204-205, no. 56.







10  
**AN ILLUMINATED IJAZET (CERTIFICATE), WITH THE BISMALLAH AND A SAYING OF THE PROPHET (HADITH) WRITTEN IN THULUTH AND NASKHI SCRIPTS, THE DETAILED COLOPHON MENTIONING THE NAME OF THE SCRIBE AND HIS TEACHERS SULEYMAN FA'IQ EFFENDI, MUHAMMAD RASHID AND IBRAHIM 'AFIF OTTOMAN TURKEY, PROBABLY CONSTANTINOPLE, DATED AH 1260/AD 1844-45**

Arabic manuscript on paper laid down on card, text written in three lines of *thuluth* and *naskhi* scripts in black ink within a rectangular panel richly decorated with floral sprays and stylised serrated leaves in the rococo style on a gold ground, framed 170 x 268 mm.

£2,000 - 3,000  
 US\$3,200 - 4,800  
 €2,500 - 3,700

Provenance: UK private collection.

10



11•  
**SELECTED SURAS FROM THE QUR'AN AND PRAYERS, COPIED BY HUSAIN QADI-ZADEH, A FOLLOWER OF HAJ ABDALLAH EFFENDI-ZADEH**

**OTTOMAN TURKEY, LATE 18TH CENTURY**  
 Arabic and Ottoman Turkish manuscript on paper, 125 leaves, approximately 9 lines to the page written in *naskhi* script in black ink with diacritics and vowel points in black, illuminated markers between verses, inner margins ruled in red, black and gold, catchwords in wide outer borders, illuminated rectangular panels between chapters with cartouches intended for headings left blank, double-page illuminated frontispiece in colours and gold, slight waterstaining restricted to outer borders otherwise in good condition, contemporary red morocco gilt, covers with sunken central medallions and cornerpieces decorated with intertwining vegetal motifs on a gold ground, with flap, doublures of marbled paper, repaired and rebacked 145 x 38 mm.

£3,000 - 4,000  
 US\$4,800 - 6,500  
 €3,700 - 5,000

11

12

**AN ILLUMINATED (IJAZET) (CERTIFICATE) IN THULUTH AND NASKHI SCRIPT WITH THE DETAILED COLOPHON MENTIONING THE NAMES OF THE SCRIBE AND HIS TEACHERS SULEYMAN FA'IQ EFFENDI, HAFIZ AND ZIHNI AND MUHAMMAD AL-KHULUSI, A PUPIL OF MAHMUD DARAJI**  
**OTTOMAN TURKEY, PROBABLY**  
**CONSTANTINOPLE, DATED AH 1260/AD 1844-45**

Arabic manuscript on paper laid down on card, text (*hadith*) written in *naskhi* script in black ink with interlinear gilt decoration, two illuminated markers between verses, preceded by a verse written in larger *thuluth* script in black ink, the rectangular panel richly decorated with floral sprays and stylised serrated leaves on a gold ground, inner and outer borders decorated with floral and vegetal motifs in gold, framed  
 200 x 298 mm.

£2,000 - 3,000  
 US\$3,200 - 4,800  
 €2,500 - 3,700

**Provenance:** UK private collection.



12

13

**A CALLIGRAPHIC COMPOSITION BY SALIH NAILI EFENDI**  
**OTTOMAN TURKEY, DATED AH 1291/AD 1874-75**

Arabic manuscript on paper, the pyramid-shaped composition in *thuluth* script in black ink, in mirror image, amidst floral and vegetal motifs, the border consisting of undulating floral motifs in the rococo manner in gold on a blue ground, framed  
 410 x 380 mm.

£2,000 - 3,000  
 US\$3,200 - 4,800  
 €2,500 - 3,700

The text consists of Qur'an, *sura IX*, verse 18.

Sadiq Naili Efendi (1823-76), known as Manastirli Naili Efendi, was a pupil of Ali Ulvi Efendi. He worked and studied in Istanbul and in Egypt, where he died. He was also a poet and had connections with the Mevleviye order of dervishes. See Mahmud Kemal Inal, *Son Hattatlar*, Istanbul 1955, pp. 225-228.



13





14

14

**A STATION ON THE HIJAZ RAILWAY,  
POSSIBLY AT ULA  
OTTOMAN EMPIRE, SIGNED BY SUBHI,  
DATED SHA'BAN 1326/SEPTEMBER 1908**

gouache on paper laid down on card, signed and dated lower left, Ottoman Turkish caption upper centre *Hamidiye Hijaz Timur Yoli Istasiyoni*, Station of the Hamidiye Hijaz Railway, text above the station entrance *Hamidiye Hijaz Timur Yoli Merkazi*, Central Office of the Hamidiye Railway, framed 300 x 465 mm.

£2,000 - 3,000

US\$3,200 - 4,800

€2,500 - 3,700

The Hijaz Railway ran from Istanbul to Medina, and was built at the order of Sultan Abdulhamid II and with German assistance, though it was also financed by public subscription and had inalienable *waqf* status. Work started in 1900. The railway reached Medina on 1st September 1908, and the date of this painting might imply that it commemorates the first train to travel on the track. Comparison with photographs suggests that the painting depicts Ula, which was the first station after Mada'in Salih, and the second last before Medina. During the First World War the Railway was famously attacked and at many points destroyed by Arab troops acting under British control, notably that of T. E. Lawrence. For further reading see James Nicholson, *The Hijaz Railway*, London 2005; Metin Hulagu, *The Hijaz Railway*, New York 2010.



15

15

**A CALLIGRAPHIC COMPOSITION BY  
MAHMUD ES'AD EFENDI, COMPRISING TEXT  
FROM THE QUR'AN**

**OTTOMAN TURKEY, LATE 19TH CENTURY**  
composition on paper in *thuluth* script in gold on a black ground, stylised floral border in the rococo manner, signed Es'ad lower left, framed 475 x 410 mm.

£2,000 - 3,000

US\$3,200 - 4,800

€2,500 - 3,700

The text consists of Qur'an, *sura XXVI*, verse 88.

Mahmud Es'ad Efendi (1856-1914) was a religious scholar who also taught at the Bayezid Mosque. For his life and work, see Mahmud Kemal Inal, *Son Hattatlar*, Istanbul 1955, pp. 195-199.





16•

**A QUR'AN IN THIRTY SECTIONS, 29 OF WHICH ARE COPIED BY MUHAMMAD MUHYI-AD-DIN, A PUPIL OF AHMED AL-HAMI, EXCEPT FOR SECTION XV, A LATER REPLACEMENT COPIED BY HASAN EFFENDI UGLI ISMA'IL HAQI BIN ABDUL-RAHMAN SUZI**

**OTTOMAN TURKEY, PROVINCIAL, 29 SECTIONS DATED 7TH RAMADAN 1277/19TH MARCH 1861; SECTION XV DATED AH 1319/AD 1901-02**

Arabic manuscript on paper, between 13 and 17 leaves per volume, 11 lines to the page written in *naskhi* script with diacritics and vowel points in black, red roundels between verses, inner margins ruled in red, catchwords in wide outer margins, *sura* headings written in *thuluth* script in red incorporated within a rectangular panel with illuminated cornerpieces, section I with double-page illuminated frontispiece in colours and gold, some staining, creased, some worming mostly restricted to inner margins, brown morocco, with flap, some defects  
305 x 215 mm. (30)

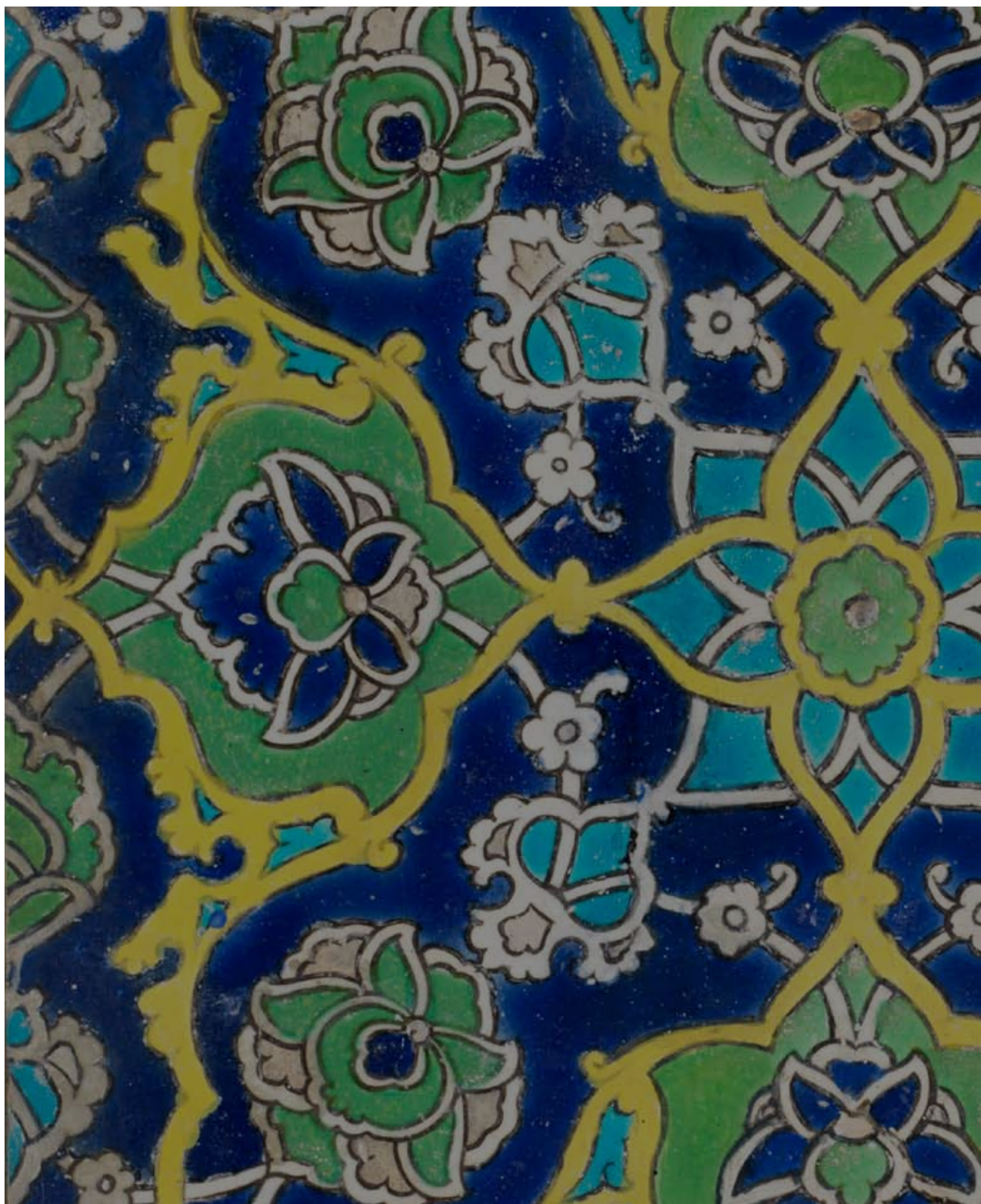
£6,000 - 8,000

US\$9,700 - 13,000

€7,500 - 10,000

An endowment inscription on the last page of section XXX states that Khawajah 'Izzet Effendi endowed this Qur'an on behalf of the olive merchants, which is apparently reflected in the stylised decoration of the illuminated frontispiece of section I.









## ISLAMIC WORKS OF ART

Lots 17 - 119





17

**A FRAGMENTARY Umayyad LIMESTONE  
TOMBSTONE**

**SOUTHERN ARABIA, CIRCA AD 700**

of irregular rectangular form, incised with lines of  
early *kufic* script  
35 x 33 cm. max.

£3,000 - 5,000

US\$4,800 - 8,100

€3,700 - 6,200

**Inscriptions:** 'O my God forgive....Bin Hasib....  
Medina and died....'



18

**A FATIMID MOULDED CALLIGRAPHIC POTTERY TILE**  
**EGYPT, 10TH CENTURY**

rectangular, carved in relief with floriated *kufic*, with traces of red and  
yellow pigment  
35.5 x 10.5 cm. max.

£2,000 - 3,000

US\$3,200 - 4,800

€2,500 - 3,700

**Inscriptions:** *li'llah al-mulk*, 'For God is the Sovereignty'.



19

**A NISHAPUR BUFFWARE POTTERY BOWL  
PERSIA, 10TH CENTURY**

of deep rounded form on a short foot, decorated in green, yellow and manganese on a natural ground with three peacocks surrounded by stylised perching birds, a band of inscription in *kufic* and a band of roundels containing stylised vegetal motifs, the exterior with a band of foliate motifs  
22 cm. diam.

£2,500 - 3,500

US\$4,000 - 5,600

€3,100 - 4,400

**Inscriptions:** undeciphered.



20

**A LARGE SAMANID SLIP-PAINTED POTTERY  
BOWL  
PERSIA, 10TH CENTURY**

of conical form on a short foot, decorated in tomato red and manganese on a cream ground with two bands of inscription in *kufic*, the well with a single spot to the centre  
36.5 cm. diam.

£5,000 - 7,000

US\$8,100 - 11,000

€6,200 - 8,700

**Published:** Bonhams *Islamic Works of Art*,  
Wednesday 15 October 1997, lot 30.

**Inscriptions:** repeat of either, *al-birr*, 'Piety' or, *al-izz*, 'Glory'.



21

21

**A SELJUK MONOCHROME POTTERY FIGURINE  
PERSIA, 13TH CENTURY**

standing with hands joined at the front, pointed shoes visible beneath the long flowing gown, the head surmounted by a kite-shaped hat with raised points to each corner, mounted  
*20.5 cm. high*

£3,000 - 5,000  
US\$4,800 - 8,100  
€3,700 - 6,200

**Provenance:** Collection of La Comtesse de Broissia-Tortillia, Alexandria; and by descent.

22

**AN UNUSUAL SELJUK MONOCHROME POTTERY POURING  
VESSEL**

**PERSIA, 12TH CENTURY**  
of deep rounded form with pouring spout on a short foot, modelled to the well with a stylised tree with two arched branches reaching out to rim, applied perching birds to rim and branches  
*15 cm. high*

£2,000 - 3,000  
US\$3,200 - 4,800  
€2,500 - 3,700

**Provenance:** Collection of La Comtesse de Broissia-Tortillia, Alexandria; and by descent.



22





23

23

**A LARGE UNGLAZED MOULDED POTTERY JAR  
PERSIA, 12TH/ 13TH CENTURY**

of bulbous form on a long flared foot with a long flaring neck, the shoulder and body moulded with a series of bands containing scrolling vines interlocking to form cartouches containing animals including an elephant, an eagle, a hare, a peacock, a lion and other quadrupeds, the shoulder with mounted bosses in the form of stylised rosettes and the remains of three handles, the neck with a band of inscription  
35.5 cm. high

£4,000 - 6,000  
US\$6,500 - 9,700  
€5,000 - 7,500

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



24

24\*

**A MINAI OVERGLAZE PAINTED POTTERY BOWL  
PERSIA, 12TH/ 13TH CENTURY**

of slightly flaring conical form on a short foot, decorated in polychrome and gilt on a cream ground with a horseman to the well, the rim with panels containing vegetal and geometric designs, the exterior with a band of inscription  
23.4 cm. diam.

£4,000 - 6,000  
US\$6,500 - 9,700  
€5,000 - 7,500

**Provenance:** Formerly in the collection of Baron F., a former French Ambassador to Iran; Swiss private collection.

**Inscriptions:** undeciphered.

25

**A KASHAN LUSTRE FIGURAL POTTERY BOWL**  
**PERSIA, 13TH CENTURY**

of conical form on a short foot, decorated in a yellowish and brownish gold lustre with a central roundel containing a rider on a ground of vegetal interlace, surrounded by a band of roundels consisting of abstract vegetal motifs, a band of inscription near the rim, the exterior with a repeat design of radiating petal motifs  
 19.5 cm. diam.

£8,000 - 12,000  
 US\$13,000 - 19,000  
 €10,000 - 15,000

**Inscriptions:** undeciphered.



26

**A KASHAN LUSTRE FIGURAL POTTERY BOWL**  
**PERSIA, LATE 12TH CENTURY**

of shallow rounded form on a short foot with everted rim, decorated in a brownish lustre with a scene of two seated figures surrounded by attendants and trees, one surmounted by a perching bird, the rim with a band of inscription in *kufic*, the exterior with a band of scrolling motifs  
 23.6 cm. diam.

£3,000 - 5,000  
 US\$4,800 - 8,100  
 €3,700 - 6,200

**Provenance:** Greek private collection.

**Inscriptions:** repetition of the word *al-daw[la]*, 'Wealth'.

27

**A LARGE ILKHANID LUSTRE POTTERY TILE FRAGMENT  
PERSIA, KASHAN, 13TH CENTURY**

of concave form, moulded and decorated in cobalt-blue, turquoise and a yellowish gold lustre with a design of interlace tendrils and foliate vines, the tendrils terminating in trefoil sprays, the lustre ground with a repeat design of interlace consisting of circular foliate motifs, mounted  
39.5 x 38 cm.

£10,000 - 15,000

US\$16,000 - 24,000

€12,000 - 19,000

A pair of large tiles in the David Collection, Copenhagen, comprising the hood of a mihrab, has a similar design of bold cobalt vines in the upper level of relief and turquoise vines on the lower level over a lustre ground. This mihrab hood is published and illustrated in Sheila S. Blair and Jonathan M. Bloom, *Cosmophilia: Islamic Art from the David Collection*, Copenhagen, 2006, p. 139, cat. no. 64.

According to Blair and Bloom, Kashan potters in the thirteenth and fourteenth centuries created large ensembles of such tiles painted in lustre, an expensive and demanding technique that had been developed at Basra in Iraq, passed to Egypt during the Fatimid period, from whence it was carried to Syria and then to Iran at the very end of the twelfth century. Tile *mihrab* ensembles might comprise as many as seventy to eighty individual tiles. Most of these individual tiles were relatively flat but some deeply concave hoods were fitted onto the walls. One such example is the one dated AH 707/1307 AD from the tomb at Nantaz and now in the Victoria and Albert Museum, London. A comparison with these examples suggests our large tile fragment would have come from the concave upper reaches of a large *mihrab* ensemble, or alternatively from the curve of an arch or doorway.





**A LARGE RAQQA LUSTRE POTTERY JAR**  
**SYRIA, 13TH CENTURY**

of inverted piriform on a slightly splayed foot with short tapering cylindrical neck and slightly everted rim, decorated in cobalt-blue, turquoise and a brownish lustre with a band of alternating inscription-filled panels and large palmette motifs interspersed by coloured roundels, all on a ground of abstract vegetal interlace, below a band of stylised flowerheads with perpendicular lines radiating towards the foot, above further bands of stylised flowerheads, pseudo inscription and abstract vegetal motifs

26 cm. high

£6,000 - 8,000  
 US\$9,700 - 13,000  
 €7,500 - 10,000

**Inscriptions:** *baraka wa [']jafiya wa / sa'adashamila wa jadd*, 'Blessing and Health and perfect Happiness and Good-fortune'.

Although the Raqqa potteries were prolific, lustre was only a small part of their production. It appears that vessels for lustre painting were selected from the normal production and no particular shapes seem to have been preferred. Raqqa was destroyed by the Mongols in 1259 and the lustre technique was never used there again, but production reappeared later in Damascus where it continued until the city's destruction at the hands of Timur in 1401. The strong brushwork and the combination of underglaze blue and lustre in Andalucian pottery suggest that some Syrian painters may have emigrated west to Spain. For a jar with similar calligraphy and vegetal designs see Christie's *Islamic Art, Indian Miniatures, Rugs and Carpets*, London, 27-29 April 1993, lot 137.



**AN IMPORTANT FRAGMENTARY LUSTRE POTTERY DISH**

**SYRIA, PROBABLY DAMASCUS 12TH/ 13TH CENTURY**

of deep rounded form with out-turned rim, decorated in golden lustre over a cobalt-blue glaze with roundels containing walking birds and palmettes, the rim with *kufic* inscription

55.5 cm. max. diam.

£10,000 - 15,000

US\$16,000 - 24,000

€12,000 - 19,000

**Inscriptions:** include *wa al-ni'ma*, 'And [God's] Grace'.

The lustre technique is believed to have been brought to Syria by Fatimid craftsmen from Fustat after the burning of the potters' quarter in 1169, at much the same time as it appeared in Persia. Although at first the decorative style of the lustre ware produced in both countries resembled that of Fatimid Egypt, the clay material was a different almost white paste.

The walking bird motif within the roundel on the present lot features on a number of ceramics from the period including a blue lustre fragment in the Benaki Museum (Helen Philon *Early Islamic Ceramics*, p. 247, fig. 543; plate XXVII A); and a pottery jar offered at Sotheby's *Arts of the Islamic World*, 24 April 2013, lot 138. The inscriptions in *kufic* on the present lot can be seen as having derived from earlier Fatimid lustre painting. For a bowl in the Khalili Collection dated to the 13th Century with similar *kufic* inscription and scrolling vegetal roundels see Ernst J. Grube, *Cobalt and Lustre. The first centuries of Islamic pottery*, Oxford, 1994, p. 267, no. 302. A dish of similar form now in the National Museum, Damascus, decorated with a cobalt-blue glaze, but with carved decoration, was found at Raqqah and attributed to the first part of the 12th Century (Jean Soustiel, *La Ceramique Islamique*, Fribourg, 1985, p. 134, no. 158). For a vase with similar vegetal designs attributed to Damascus in the al-Sabah Collection see Marilyn Jenkins (Ed.) *Islamic Art in the Kuwait National Museum*, London, 1983, p. 84.







30

30

**AN EXCEEDINGLY RARE MAMLUK GILT AND ENAMEL  
DECORATED GLASS BOWL  
SYRIA, MID 13TH CENTURY**

free-blown, of squat form with turned rim and flat foot, the inside decorated with a large stellar medallion, the sides with a band of scrolling vine over a red *naskhi* inscription; traces of re-gilding, probably 19th Century, to decoration, intact  
13 cm. diam.

£4,000 - 6,000  
US\$6,500 - 9,700  
€5,000 - 7,500

**Provenance:** private English collection; acquired by the present owner in London and the Home Counties between the 1960s and 1980.

This rare example of a gilt and enamel decorated glass vessel relates to a blue glass jug in the Ashmolean Museum, Oxford, bearing the name of Sultan Salah al-Din al-Malik al-Mansur Muhammad II, r. AD 1361-63 (acc. no. EA1977.9). For further reading, Martine S. Newby, *Glass of Four Millennia*, Oxford, 2000, p. 42, no. 32 and p. 43, fig. 32).

31

**A MOULD-BLOWN GLASS FLASK  
PERSIA, 12TH/ 13TH CENTURY**

cobalt-blue, of bulbous form with long tapering neck, the body with moulded honeycomb design, the neck with applied spiral trailing, the shoulder with undulating band  
24 cm. high

£3,000 - 5,000  
US\$4,800 - 8,100  
€3,700 - 6,200



31



32

32

**AN AYYUBID MARVERED GLASS BOTTLE  
SYRIA OR EGYPT, 12TH/ 13TH CENTURY**

with globular body and slightly flaring conical neck, the manganese glass marvered with red and white trailing to form a festoon pattern, intact

9 cm. high

£5,000 - 7,000

US\$8,100 - 11,000

€6,200 - 8,700

Originally developed by the Romans, marvering is a hot-worked glass technique whereby trails of glass are applied to a vessel by rolling it on a flat stone or iron surface known as a marver. The technique was continued to be used throughout late antiquity for a variety of objects from everyday vessels to cosmetic flasks and weights. In the Islamic world, the peak of production appears to have been in Syria and Egypt during the 12th and 13th century when the present lot was made. For a detailed description of the technique and other examples see Stefano Carboni, *Glass from Islamic Lands*, London, 2001, pp. 291-321.

33

**AN AYYUBID FREEBLOWN GLASS BOTTLE  
SYRIA, 13TH CENTURY**

piriform on a splayed foot with long flaring neck, intact

17.5 cm. high

£1,500 - 2,000

US\$2,400 - 3,200

€1,900 - 2,500



33



34<sup>W</sup>

**AN IMPORTANT ZANGID CARVED MARBLE MIHRAB  
SYRIA OR JAZIRA, EARLY 13TH CENTURY**

rectangular, the central pierced arch with interlacing palmette design, the surround with a band of *kufic* inscription, above an inscription-filled roundel, with further interlace to either side, above two lines of *kufic*, the outer border with palmettes 72 x 51.5 cm

£25,000 - 35,000

US\$40,000 - 56,000

€31,000 - 44,000

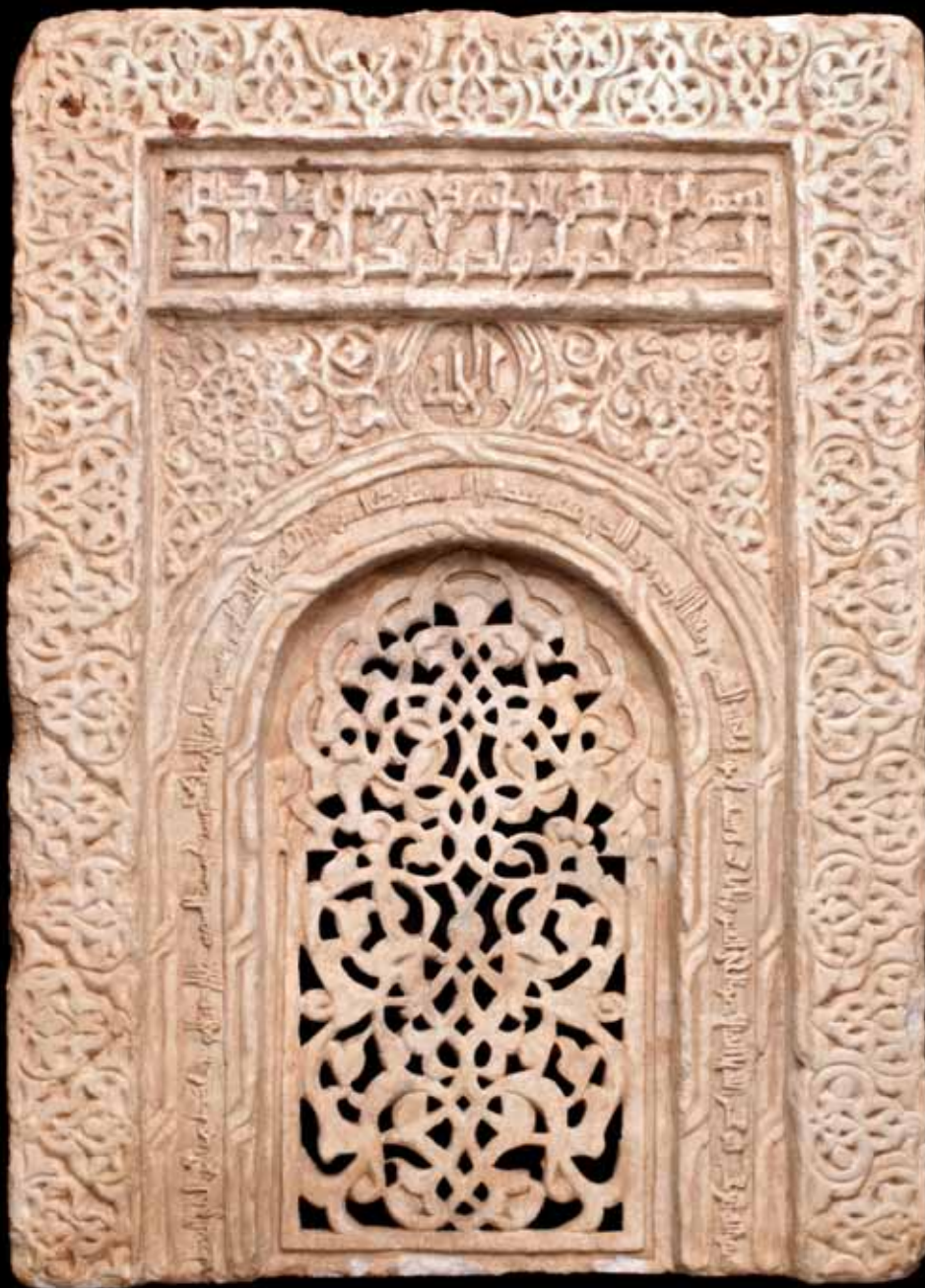
**Provenance:** Sotheby's, *Arts of the Islamic World*, 6th October 2008, lot 136.

**Inscriptions:** in the two lines of *kufic* at the top, Qur'an, chapter CXII (*al-Iklas*); within the cable bands of the arch, Qur'an chapter II (*al-Baqarah*), verse 255; and in the roundel above the arch, 'Allah.

The intricately carved palmette design of this finely carved *mihrab* is typical of a style that developed under the Zangid dynasty and continued in the Ayyubid period. An architectural element in the National Museum of Damascus (A/1545/5068) illustrated in *L'orient de Saladin l'art des Ayyoubides* (exhibition catalogue, Paris, 2001, p. 45, no. 32) bears a similar design, as well as the triangular suspension bracket of a brass geometric table in the British Museum made in Mosul AD 1241-42 (*ibid.*, p. 210, no. 222). It can be also be seen on the panels of an ivory and bone inlaid wood storage chest attributed to Mosul, c. AD 1240, in the David Collection, Copenhagen (von Folsach, Kjeld, *Art from the World of Islamic in The David Collection*, Copenhagen, 2001, pp. 266-67, no. 428).

A Zangid marble basin bearing a similar *kufic* inscription to our lot as well as a very similar palmette border and scroll work, was sold through these rooms (Bonhams, *Islamic and Indian Art*, 24th April 2012, lot 54). Comparison can also be drawn with a capital attributed to the Ayyubid dynasty, early 13th Century in Eastern Syria or Mesopotamia that sold at Christie's (Christie's, *Art of the Islamic and Indian Worlds*, 7th October 2008, 128). The Christie's piece has the same net-like decoration covering the whole surface.

The scrolling vine decoration on the rounded projections can be paralleled closely with the domed terminals of two marble corner posts from a tomb in the David Collection, Copenhagen (von Folsach, *op. cit.* 2001, p. 245, no. 392). These posts also have similar *kufic* inscriptions with scrolling palmette vine in the background and also on the surrounding borders. This style of decoration recalls the late Samarra bevelled style found in Syria and Mesopotamia.





35W

**AN Umayyad Carved Marble Capital  
Medina al-Zahra or Cordoba, 10th Century**

carved and drilled with an elaborate lattice of acanthus scrolls and vegetation, the shoulder with a band of beaded motif below a trailing palmette vine, the four projecting corners with volute scrolls terminating in a flowerhead  
40.5 cm. high; 48 cm. max. diam.

£20,000 - 30,000

US\$32,000 - 48,000

€25,000 - 37,000

The form of this capital, which ultimately derives from a classical Corinthian prototype, takes on a more stylised appearance in the Visigothic and early Umayyad periods, clearly influenced by the Byzantine trend to drill rather than carve, producing a honeycomb effect.

A number of similar capitals are known, although close inspection shows that almost all examples differ slightly from one another. The present lot is very similar indeed to a number of capitals datable to the reign of Al-Hakam II (AD 961-76), an example of which with date and signature, is in the al-Sabah Collection, Kuwait (Jerrilynn D. Dodds (ed.), *Al-Andalus*, New York, 1992, p. 247, no. 39); a capital of almost identical form that was excavated at Medina al-Zahra and is dated to the second half of the 10th Century (*El Esplendor de los Omeyyos cordobeses*, exhibition catalogue, Granada, 2001, pp. 120-21); another of this type was sold at Christie's (*Islamic Art and Manuscripts*, 11th October 2005, lot 21; and a related example can be found in the Victoria and Albert Museum, acc. no. A.55-1925) (Mariam Rosser-Owen, *Islamic Arts from Spain*, London, 2010, p. 24, no. 7).







36

36W

**TWO LARGE PARTIALLY GLAZED POTTERY JARS  
SPAIN, 14TH/ 15TH CENTURY**

one partially glazed around the neck and shoulder with incised geometric decoration; the other unglazed with incised decoration around the neck and shoulder comprising a geometric band with a band of zig-zag above, with marine encrustation  
99 cm.; and 87 cm. high(2)

£6,000 - 8,000  
US\$9,700 - 13,000  
€7,500 - 10,000



37W

**A PAIR OF MERINID MARBLE CAPITALS  
MOROCCO, 14TH CENTURY**

each with large hole to base, carved to two sides with an interlace of stylised abstract vegetal motifs  
each approx. 27.5 x 17.5 x 22.6 cm. (2)

£4,000 - 6,000  
US\$6,500 - 9,700  
€5,000 - 7,500



37





38W

**AN ALMOHAD MOULDED MONOCHROME POTTERY  
WELLHEAD**

**SPAIN OR NORTH AFRICA, 12TH/ 13TH CENTURY**

of octagonal form with wide everted rim, moulded and decorated in a green glaze to each side with a panel containing a *mihrab* surrounded by a band of cable design, flanked by repeat designs of petal motifs, above an arcade of horseshoe arches and a band of inscription in *kufic*, the rim with a band of cable design  
55 cm. high

£6,000 - 8,000

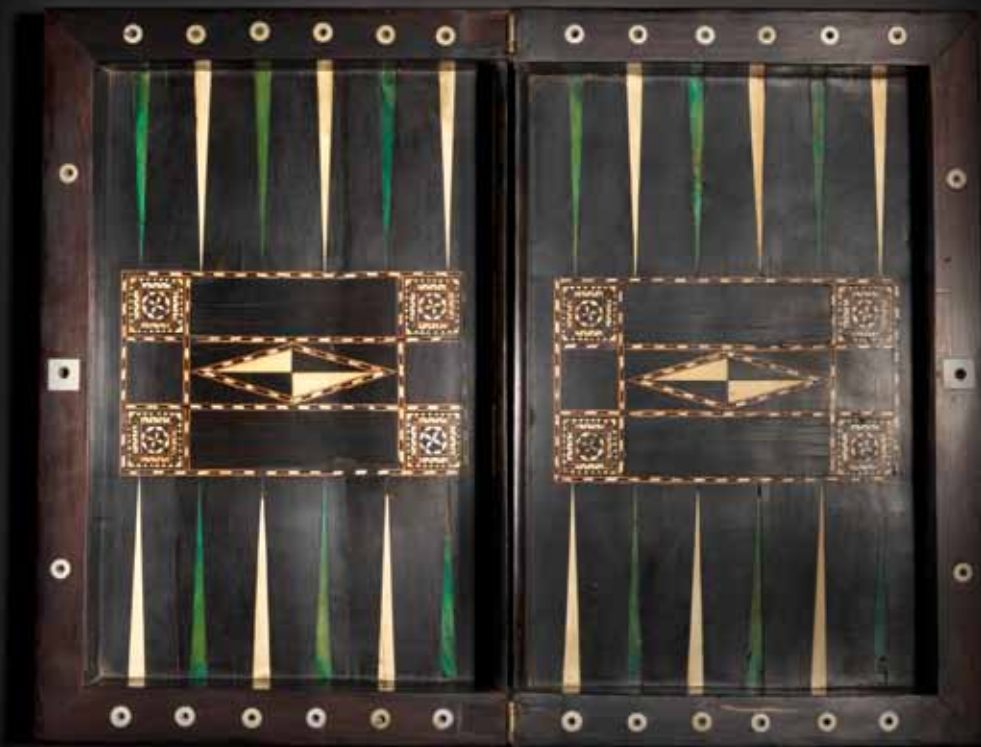
US\$9,700 - 13,000

€7,500 - 10,000

**Inscriptions:** *ghibta*, 'Alacrity'.

Wellheads of this type became common in the second half of the 12th Century when they were often placed in the central courtyards of AlmoHAD homes in Andalusia and Morocco. For a similar wellhead in the Musée Ethnographique in Tetouan, see *Maroc, les trésors du royaume*, exhibition catalogue, Paris, 1999, p. 161.





39



40

39 Y Φ

**A NASRID EBONY AND IVORY-INLAID GAMING BOARD  
SPAIN, 15TH CENTURY AND LATER**

in the form of a hinged box, opening to reveal a backgammon board, inlaid with ivory, green stained ivory and marquetry wood decoration with geometric designs, the edges with ivory-inlaid holes for counters, in later case  
65.5 x 51 cm.

£4,000 - 6,000  
US\$6,500 - 9,700  
€5,000 - 7,500

40 Y Φ

**A NASRID MOSAIC WORK WOOD WEIGHT BOX  
SPAIN, 15TH CENTURY**

rectangular with sliding lid, the interior with four compartments with bands of geometric inlay, the base with a small square inlay, the sides with elongated cartouches of micromosaic, chevron band below and triangular section band above, the lid with a central rectangular micromosaic field within a double chevron band, a triangular section band on the edge  
21.5 x 9.8 x 4 cm.

£4,000 - 6,000  
US\$6,500 - 9,700  
€5,000 - 7,500

For a Nasrid casket of the same type in the al-Sabah Collection, Kuwait see *The Unity of Islamic Art*, exhibition catalogue, Riyadh and London, 1985, p. 201, no. 176.

41

**TWO CARVED WOOD PANELS  
YEMEN, 14TH CENTURY**

rectangular, carved with relief with *thuluth* script  
and below a band of raised hemispheres  
the largest 56 x 24 cm. max. (2)

£2,000 - 3,000

US\$3,200 - 4,800

€2,500 - 3,700

**Inscriptions:** one panel with the *shahada*; and  
the second, 'God. Paradise is Truth and He is the  
Compassionate and .... Truly ... Merciful.



42

**A TIMURID CARVED WOOD PANEL  
PERSIA, 15TH CENTURY**

of elongated cartouche form, carved in relief with a  
band of floriated *kufic*, mounted  
17.4 x 27.8 cm

£3,000 - 5,000

US\$4,800 - 8,100

€3,700 - 6,200

**Provenance:** Bonhams, *Islamic Works of Art*, 17th  
October 2001, lot 322.



Inscription: the Attributes of God, *al-ikram al-rabb  
al-muqsit al-jami' al-ghani al-mughni al-mu'ti*,  
'[Lord of Majesty and] Generosity, The Lord, The  
Equitable, the Gatherer, The All-sufficing, The  
Enricher, The Bestower'.

41

Carved woodwork from the Timurid period is rare.  
For an example of this type of *kufic* script used on  
the frontispiece from a *Khalila u Dimna* copied in  
Herat in AH 833/ AD 1429, see Thomas W Lenz  
and Glenn D Lowry, *Timur and the Princely Vision*,  
Los Angeles, 1989, no. 21.



42





43

43

**A GROUP OF TEN MAMLUK WOOD MINBAR PANELS  
EGYPT OR SYRIA, LATE 13TH CENTURY**

variously elongated hexagonal, rectangular and quadrilateral, relief carved with interlacing winged and floral palmettes  
*the largest 15 x 12.7 cm. (10)*

£4,000 - 6,000  
US\$6,500 - 9,700  
€5,000 - 7,500



44

44

**FOUR FATIMID CARVED WOOD PANELS  
EGYPT OR SYRIA, 10TH-11TH CENTURY**

each of hexagonal form, carved in relief with interlace of tendrils and split palmettes, the borders with bands of circle motifs  
*each 13 cm. max. (4)*

£3,000 - 5,000  
US\$4,800 - 8,100  
€3,700 - 6,200





45

45

**A GROUP OF TIMURID CARVED WOOD PANELS  
PERSIA, PROBABLY MAZANDERAN, SECOND HALF OF THE  
15TH CENTURY**

each of polygonal form, decorated in relief with unique designs  
variously consisting of lotus flowers, floral vines, split palmettes and  
floral sprays

the largest 9.5 x 7 cm. max.(9)

£3,000 - 5,000

US\$4,800 - 8,100

€3,700 - 6,200

The heavily forested region of Mazandaran to the north east of Tehran has been famous from a very early period for its high quality timber, particularly the sweet smelling *khalanj* wood. Numerous examples of wood carving survive in the region dating from the late 14th and 15th centuries. For a discussion of some examples see Leo Bronstein, *Decorative Woodwork of the Islamic Period* in U. A. Pope, *A Survey of Persian Art* Vol. III, pp. 2622-2623.

For a similar group of Mazandaran panels sold at Christie's see *Art of the Islamic and Indian Worlds*, 4th October 2012, lot 130.

46

**TWO MAMLUK BONE-INLAID CARVED WOOD PANELS  
EGYPT, 13TH/ 14TH CENTURY**

each of octagonal form, carved and decorated in bone inlay with  
a central cartouche containing a design of scrolling palmette and  
split-palmette vines in relief, surrounded by an inlaid band of bone  
engraved with foliate motifs, the border with a further band of bone  
inlay

each 17 cm. diam. max.(2)

£6,000 - 8,000

US\$9,700 - 13,000

€7,500 - 10,000



46

47

# **TWO CARNELIAN NECKLACES WITH GOLDEN HORDE GOLD FITTINGS**

**13TH CENTURY AND LATER**

the first composed of forty-eight carnelian beads of various forms and a central rectangular hollow gold fitting with repoussé and chased decoration on four sides depicting a dragon with open mouth; the second composed of fifty three carnelian beads, one circular and two tapering oblong hollow gold fittings with repoussé and chased decoration comprising quadrupeds and flower heads amidst dense scrolling foliage, both with gold clasp  
*the larger necklace 42 cms. long(2)*

£5,000 - 7,000

US\$8,100 - 11,000

€6,200 - 8,700

The chased decoration and workmanship of the gold fittings can be compared to 13th century Central Asian belt fittings in the Khalili Collection (accession no. JLY 1012 A,B) and illustrated in M. Spink, *The Art of Adornment: Jewellery of the Islamic Lands Part 2*, The Nasser Khalili Collection of Islamic Art Vol. XVII, 2006, nos. 303 and 304, pg. 400.

Closely related examples were discovered in the northern Caucasus at Gashun-Usta and in the Talas Valley in Kyrgyztan which are currently in the collection of the State Hermitage Museum in St Petersburg. One of these excavated belt fittings bears the *tamgha* (heraldic emblem) of the Batu family, the founder of the Golden Horde khanate.





48

48  
**A SELJUK GLASS-MOUNTED SILVER-GILT NECKLACE**  
**PERSIA, 11TH/ 12TH CENTURY**

each element in the form of a flower head with four petals, the top edge with three loops for string, the lower edge with extended sepal, the centres mounted with glass bead, two elements with remains of glass beads strung around central bead  
*each element 3.5 x 2 cm.; total length 25 cm. approx.*

£5,000 - 7,000  
 US\$8,100 - 11,000  
 €6,200 - 8,700

49  
**A SELJUK GOLD CHILD'S BANGLE**  
**PERSIA, 12TH/ 13TH CENTURY**

the band of hinged tapering form, the clasp in the form of a four-petalled flower, with pin  
*5.8 cm. max. diam., 16 g.*

£2,000 - 3,000  
 US\$3,200 - 4,800  
 €2,500 - 3,700



49

50  
**A SELJUK REPOUSSÉ GOLD AMULET CASE**  
**PERSIA, 11TH-13TH CENTURY**

of rounded form with flattened top and lifting lid with tubular fitting, suspension loop to one side, decorated in repoussé to each side with a cartouche containing a tree with perching birds, the border with a band of inscription in *kufic*, the sides with further inscription  
*3.5 x 3 cm.*

£3,000 - 5,000  
 US\$4,800 - 8,100  
 €3,700 - 6,200

**Inscriptions:** A repetition of Qur'an, chapter CXII (*al-Ikhlās*), verses 1 to part of 4.

For a silver amulet case with similar form and decoration in the Nasser D. Khalili Collection, see Michael Spink and Jack Ogden, *The Art of Adornment. Jewellery of the Islamic Lands*, vol. XVII, Part One, London, 2013, p. 248, no. 207.



50





51

**A KHORASAN COPPER-INLAID PEWTER BOTTLE**

**PERSIA, 12TH CENTURY**

of piriform on a splayed foot with long tapering neck rising to a cup shaped mouth with everted rim, the pewter body inlaid with a series of bronze plaques in the form of piriform vases topped by palmettes engraved with winged lions, interspersed by plaques of rectangular form engraved with quadrupeds including hares, seated musicians, a mounted falconer and other figures all on a ground of scrolling vines, to the remainder of the body, foot and neck, further inlaid plaques engraved with vegetal interlace, inscriptions in *kufic* and *thuluth*, birds and other quadrupeds

51 cm. high

**£15,000 - 20,000**

**US\$25,000 - 33,000**

**€19,000 - 25,000**

**Inscriptions:** in the cartouches on the shoulder in cursive, repeat of, *wa al-shifa'a wa al-'afiya wa*, 'And [Prophet's] intercession and Health', in the cartouches on the body in Kufic, repeat of, *bi'l-yumn wa al-baraka wa al-dawla wa* 'With Good-fortune and Blessing and Wealth and'.

During the excavations at Nishapur between 1935-1947 some lead or pewter (lead-tin alloy) vessels were excavated including bowls, a cosmetic mortar, weights and a miniature dish. Based on these finds, it was concluded that lead was used more in the early Islamic world than had initially been suspected (James W. Allen, *Nishapur. Metalwork of the early Islamic Period*, New York, 1982, p. 54). The present lot, which is inlaid with metal unlike the vessels found at Nishapur, relates to a group of pieces which have come up at auction over the last twenty five years. The most similar amongst them is a flask offered at Christie's (*Islamic Art and Manuscripts*, 15 October 2002, lot 201) which is of comparable form and also has cartouches containing winged lions. Other pieces include a tazza sold at Christie's (*Islamic Art and Manuscripts*, 10 October 2000, lot 295) and another flask offered at Christie's (*Islamic Art and Manuscripts*, 23 April 2002, lot 79).





52

52

**A KHORASAN SILVER-INLAID BRONZE BUCKET  
PERSIA, EARLY 13TH CENTURY**

of bulbous form on a splayed foot with everted flattened rim and hinged handle, engraved and decorated in silver inlay with a central band of cartouches containing sphinxes and other quadrupeds, vases with issuing palmette sprays and roundels containing geometric designs, above and below bands of inscription interspersed by roundels, the lower body with suspended palmette motifs, the rim with inscription-filled cartouches interspersed by rosettes

11 cm. high excluding handle

£6,000 - 8,000

US\$9,700 - 13,000

€7,500 - 10,000

**Inscriptions:** around the rim, *bi'l-yumn wa al-baraka wa al-d/awla/ wa al-da/wa mawa al-sa'ada wa al-baqa/ li-sahibihi*, 'With Good-fortune and Blessing and Wealth and Endurance and Happiness and Long-life to its owner'; around the shoulder, *al-'izz wa al-iqbal wa al-d/aw la wa al-sa'ada wa al-tamma / wa al-kirama wa al-shifa'a wa al-baqa li-sahibihi*, 'Glory and Prosperity and Wealth and Happiness and Plenitude and Generosity and [Prophet's] Intercession and Long-life to its owner'; around the belly, *bi'l-yumn wa al-bara/ka wa al-daw/la/ wa al-..../wa al-sa'ada/ wa al-salama wa al-d/ wa al-shifa'a wa al-shukra wa/al-baqa li-sahibihi*, 'With Good-fortune and Blessing and Wealth and ....and Happiness and Well-being and [Prophet's] Intercession and Gratitude and Long-life to its owner'.



53

53

**A KHORASAN SILVER-INLAID BRONZE BOWL  
PERSIA, 13TH CENTURY**

of deep rounded form on a splayed foot, the rim engraved and decorated in silver inlay with a frieze of inscription in *kufic* on a ground of scrolling foliate vines

17.7 cm. diam.

£6,000 - 8,000

US\$9,700 - 13,000

€7,500 - 10,000

**Inscriptions:** *al-'izz wa al-iqbal wa al-dawla wa al-sa'ada wa al-salama wa al-'inaya wa al-qina'a wa al-shifa'a wa al-'afiya wa al-tamma wa al-ni'ma*, 'Glory and prosperity and Wealth and Happiness and Well-being and Sympathy and Contentment and [Prophet's] Intercession and Health and Health and Plenitude and [God's] Grace'.





54

54  
**A KHORASAN BRONZE INCENSE BURNER**  
**PERSIA, 12TH CENTURY**

of cylindrical form on three feet with hinged domed lid and long handle, the lid surmounted by a finial in the form of a chalice, engraved and decorated in openwork to the lid with a rosette and a lattice design with pierced circles, to the handle with a series of pierced triangles forming a *zig-zag* design, the handle with raised almond-shaped bosses to the top and terminating in a dome with conical finial  
 27 cm. long

£4,000 - 6,000  
 US\$6,500 - 9,700  
 €5,000 - 7,500



55

55  
**AN UNUSUAL KHORASAN BRONZE INCENSE BURNER**  
**PERSIA, 12TH/ 13TH CENTURY**

of square form on four feet with lifting lid, three spouts issuing from each side, the shoulder and lid decorated in openwork with scrolling vines terminating in palmettes  
 20.5 x 11.5 cm.

£5,000 - 7,000  
 US\$8,100 - 11,000  
 €6,200 - 8,700



56

**A SILVER INLAID BRONZE EWER  
PERSIA, 13TH/ 14TH CENTURY**

of inverted piriform with flaring neck on a long splayed foot, with simple handle and tapering spout with raised band, profusely engraved and decorated in silver inlay with a band of mounted warriors and hunters with quadrupeds and perching birds, above and below bands of cable design and scrolling vines, the shoulder with a series of cartouches containing inscription in *thuluth* interspersed by roundels containing seated musicians, the interstices with palmettes, above a band of rosettes on a ground of scrolling interlace comprising tendrils and split palmettes, a series of raised petals radiating from the base of the neck decorated with foliate sprays, the foot, neck and spout with further bands of inscription in *thuluth* and stylised *kufic* with human heads, the handle with cable design and a band of quadrupeds  
33.5 cm. high

£30,000 - 50,000  
US\$49,000 - 82,000  
€38,000 - 64,000

**Inscriptions:** under the rim in cursive, *al-'izz wa al-iqbal wa al-dawla wa al-salama wa al-sa'ada wa al-shifa'a wa al-baqa li-sahibihi*, 'Glory and Prosperity and Wealth and Well-being and Happiness and [Prophet's] Intercession and Long-life to its owner'; around the neck, upper band, *al-'izz wa al-iqbal wa al-dawla wa al-sa'ada wa al-'afiya wa al-shifa'a li-sahibihi*, 'Glory and Prosperity and Wealth and Happiness and Health and [Prophet's] Intercession to its owner'; around the neck, lower band, *al-'izz wa al-iqbal wa al-dawla wa al-sa'ada wa al-shifa'a wa al-baqa*, 'Glory and Prosperity and Wealth and Happiness and [Prophet's] Intercession and Long-life'; around the body, *al-'izz wa al-iqbal wa al-dawla wa al-'afiyah/ wa al-sa'ad] a .... Wa al-jidd li-ni'am/ wa al-lirama (sic) [al-kirama] wa al-kirama wa al-shukr wa al-'inaya .../ ... wa al-shifa'a wa al-baqa li-sahibihi*, 'Glory and Prosperity and Wealth and Health and Happiness ... and Good-fortune for Graces and Generosity and Generosity and Gratitude and Sympathy .... and [Prophet's] Intercession and Long-life to its owner'; on the spout, on both upper and lower bands, repeat of, *al-'izz wa al-iqbal wa al-baqa li-sahibihi* 'Glory and Prosperity and Long-life to its owner'; around the base, *al-'izz wa al-iqbal wa al-dawla wa al-salama wa al-sa'ada wa al-sa'd ... al-sa'id wa al-shifa'a wa al-baqa li-sahibihi*, 'Glory and Prosperity and Wealth and Well-being and Happiness and Felicity and rising .... and [Prophet's] Intercession and Long-life to its owner'.

For a similar ewer offered at at Sotheby's see *Islamic Art*, 16 October 1997, lot 18.





57

**A KHORASAN BRONZE FINIAL IN THE FORM OF A FELINE  
PERSIA, 12TH CENTURY**

consisting of a piriform element and two further raised bands, terminating in the front half of a feline, the arched legs lifted forward, the ears erect, engraved with abstract and vegetal decoration, the chest decorated in openwork with an interlaced cable  
29 cm. long

£6,000 - 8,000

US\$9,700 - 13,000

€7,500 - 10,000

58

**A SILVER-INLAID BRASS PUMICE HOLDER  
PERSIA, 13TH CENTURY**

rectangular with stepped lid, the top with a central flowerhead within borders of scrolling arabesque vine with a crescent in each corner, the sides with a frieze of cursive inscription  
7 x 6 x 2 cm.

£2,000 - 3,000

US\$3,200 - 4,800

€2,500 - 3,700

**Inscriptions:** *al-'izzwa al-iqbal / wa al-dawlawwa al-sa'a/da wa al-salama / wa al-ni'mawa al-'afiya*, 'Glory and Prosperity and Wealth and Happiness and Well-being and [God's] Grace and Health'.



58



57

**A MAMLUK SILVER-INLAID BRASS CANDLESTICK  
EGYPT OR SYRIA, LATE 13TH/ EARLY 14TH CENTURY**

of truncated conical form with flattened drip tray, the tapering neck terminating in a tapering raised band, engraved with a band of *thuluth* inscription interspersed by roundels containing birds, all on a ground of vegetal interlace, the shoulder and neck with further bands of inscription, the border and interstices with undulating vines, cable design and stylised foliate motifs, traces of silver inlay  
18.4 cm. high

£7,000 - 9,000

US\$11,000 - 15,000

€8,700 - 11,000

**Provenance:** Collection of La Comtesse de Broissia-Tortillia, Alexandria; and by descent.

**Inscriptions:** around the body in *thuluth*, *al-'izz wa al-iqbal daman/ wa al-baqa laka ayyuha al-maw/la al-kabir al-sha'n*, 'May there be ever-lasting Glory and Prosperity and Long-life for you O my Lord of great authority'; around the shoulder, repeat of possibly *al-'izz al-da'im*, 'Perpetual Glory'.

For a discussion of a group of similar candlesticks with distinctive casting residue found inside, see Rachel Ward, 'Tradition and Innovation: a group of candlesticks made in Mamluk Egypt' in James Allan (ed.), *Islamic Art in the Ashmolean Museum, Oxford Studies in Islamic Art*, vol. 10, 1995, Part II, pp. 147-158.





60W

**A MONUMENTAL KHORASAN BRONZE SERVING BOWL,  
SIGNED BY 'ABU BAKR MUHAMMAD IBN HASAN AL-HERATI  
PERSIA, 13TH CENTURY**

of deep rounded form on a short splayed foot with flat rim, the rim engraved with a band of inscription-filled cartouches interspersed by roundels containing cruciform motifs surrounded by petals, one cartouche with *thuluth* inscription and a quadruped surrounded by an undulating vine, another with inscription in cursive surrounded by an undulating vine, the remaining cartouches with inscription in *kufic* on a ground of scrolling vines terminating in trefoil palmettes  
71.5 cm. diam.

£40,000 - 60,000  
US\$65,000 - 97,000  
€50,000 - 75,000

**Inscriptions:** *al-'izz wa al-iqbal wa al-dawla wa a/l-salama wa al-sa'ada wa al-shifa'a wa a/l-shukra wa al-shakira wa al-'afiya wa al-tamma/ wa al-rahma wa al-raha wa al-baqa li-sahibihi*, 'Glory and Prosperity and Wealth and Well-being and Happiness and [Prophet's] Intercession and Gratitude and Gratefulness and Health and Plenitude and Mercy and Ease and Long-life to its owner'; and signed as 'Work of Abu bakr Muhammad bin Husayn al-Harati'; with the owner's name 'Haji Habash (?) Halwa'i (the confectioner)'.

This large scale bronze Khorasan serving bowl is of remarkable importance. The engraved maker's signature on the rim, Abu Bakr, leads us to believe that our bowl was made in the region Herat, Eastern Khorasan. Additionally, Abu Bakr's signature bears witness to the existence of an active and powerful metalwork family. The very presence of a signature highlights the success of casting such a monumental vessel; this fits in with the custom of signing Khorasan metalwork seen elsewhere on a cauldron found in the Hermitage (Anatoli Aleksevich Ivanov, *vo dvortsaw i v shatrax, islamskiy mi rot kitaya do evropi*, exhibition catalogue, Saint Petersburg, 2008, pl. 23, p. 41). Almost synonymous in style, a tray in the Kier collection is engraved with a similar rabbit motif to those found on our bowl, suggestive of a decorative trend particular to the Herat province (G. Fehervari, *Islamic Metalwork in the Keir Collection*, London, 1976, pl. 23a.)

Unconventional in size, our Khorasan serving bowl breaks from the trend of the cauldron style, initially designed for use over a fire, highlighting the maker's motive and priority for design over practicality.







61

61

**A MAMLUK TINNED-COPPER CANTEEN  
EGYPT, LATE 15TH CENTURY/ EARLY 16TH CENTURY**

of elongated oval form with faceted sides, the lid with circular handle, the base and lid incised with a frieze of pole medallions filled with *thuluth* inscription, geometric interlace and blazons, above and below a band of cable motif, around the handle two half-pole medallions and fish

25.6 x 16.6 x 14.5 cm.(2)

£2,000 - 3,000  
US\$3,200 - 4,800  
€2,500 - 3,700

**Inscriptions:** a couplet in Arabic.



62

62

**A TIMURID TINNED-COPPER JUG  
PERSIA, 15TH CENTURY**

of compressed globular form with cylindrical neck and slightly flaring rim, raised band to shoulder, strap handle, profusely engraved with bands containing palmette medallions, bands of geometric designs, vegetal interlace and inscriptions interspersed by roundels

13 cm. high

£3,000 - 4,000  
US\$4,800 - 6,500  
€3,700 - 5,000

**Inscriptions:** repeat of *shifa al-qulub liqa al-mahbub*, 'The cure for hearts is an encounter with the beloved'.

63  
No lot

64W

**A SELJUK MARBLE WATER SPOUT IN THE  
FORM OF A LION HEAD**  
**PERSIA, 13TH CENTURY**

on four-sided base, the spout in the form of a stylised  
lion, with apertures at the mouth and forehead  
29.5 x 19 x 19 cm. approx.

£3,000 - 5,000

US\$4,800 - 8,100

€3,700 - 6,200

65 Y Φ

**A NISHAPUR IVORY CHESS PIECE**  
**PERSIA, 11TH/ 12TH CENTURY**

of tapering cylindrical form with a lion's head carved  
on top  
5 cm. high

£2,000 - 3,000

US\$3,200 - 4,800

€2,500 - 3,700

For a discussion of Islamic gaming pieces, see Anna  
Contadini, "Islamic Ivory Chess Pieces, Draughtsmen  
and Dice" in James Allan (ed.), *Islamic Art in the  
Ashmolean. Oxford Studies in Islamic Art*, Vol. X, Part  
One, Oxford 1995, pp. 111-54.



65



64



66

**A SOGDIAN WOVEN SILK SAMIT FRAGMENT  
CENTRAL ASIA, CIRCA 8TH CENTURY**

woven in red, blue and cream silk with a partial roundel containing a duck standing on a winged palmette, a pearl belt in the beak, a floral spray below, the roundel border filled with scrolling foliate motifs, above the feet and lower body of another bird, mounted  
39.5 x 18 cm. max.

**£3,000 - 4,000**

**US\$4,800 - 6,500**

**€3,700 - 5,000**

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

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





67

67  
**TWO SOGDIAN WOVEN WOOL FRAGMENTS**  
**PERSIA, CIRCA 8TH CENTURY**

the first woven in blue, red and cream with a repeat design of octagonal cartouches containing four petalled flowerheads, the interstices with six pointed stars; the second woven in red, blue and cream with a partial octagonal cartouche flanked by palmettes; and another Central Asian textile woven in red, green and mustard yellow with an eight pointed star flanked by lions, the interstices with geometric designs  
*the largest 50 x 33 cm. max.(3)*

£1,000 - 1,500  
 US\$1,600 - 2,400  
 €1,200 - 1,900

**Provenance:** George Anastase Michaelides (1900-1973) Collection, acquired in Egypt during 1930s-1940s and exported to London in the 1940s; UK private collection acquired in London from the daughter of Michaelides in the early 1970s.



68

68  
**AN ABBASID WOVEN WOOL FRAGMENT AND A RARE**  
**BRAIDED LEATHER AND METAL (SPRANG) FRAGMENT**  
**9TH/ 10TH CENTURY**

the Abbasid fragment with brown ground embroidered in ochre and cream with a band of inscription in *kufic*; the sprang fragment woven in leather and metal (possibly lead) with alternating plain bands and bands containing *zig-zags*, both backed and mounted  
*the wool fragment 33 x 18 cm. max.(2)*

£1,000 - 1,500  
 US\$1,600 - 2,400  
 €1,200 - 1,900

**Provenance:** George Anastase Michaelides (1900-1973) Collection, acquired in Egypt during 1930s-1940s and exported to London in the 1940s; UK private collection acquired in London from the daughter of Michaelides in the early 1970s.



69

**A RARE SELJUK WOVEN METAL THREAD  
BROCADE PANEL DEPICTING SPHINXES  
PERSIA, 11TH/ 12TH CENTURY**

rectangular, woven with two partial roundels  
containing sphinxes, the borders with *zig-zag*  
design interspersed by flowerheads, the interstices  
with vegetal motifs, mounted  
104 x 24 cm.

£10,000 - 15,000

US\$16,000 - 24,000

€12,000 - 19,000

The fall of the Sasanian dynasty and the  
reorganisation of the country under Islam did not  
interrupt the textile industries of a Persia, and did  
not bring any sudden or dramatic change in the  
prevailing styles.

The Sasanian heritage of the present lot is clearly  
seen in the large-scale figural roundels. The  
depiction of the sphinx, a popular motif in Seljuk  
iconography, can be compared to that found on  
pottery and metalwork of the period. For a silk  
brocade depicting sphinxes, attributed by Phyllis  
Ackerman to East Persia, 10th a Century, see  
Arthur Upham Pope, *A Survey of Persian Art from  
Prehistoric to the Present*, Vol. VI, London and New  
York, 1939, p. 982.





70

70

**A LARGE SCALE CALLIGRAPHIC WOVEN LINEN FRAGMENT (TIRAZ)  
EGYPT, PERIOD OF THE ABBASID CALIPH AL-MUTI, AH 334-63/ AD 946-74**

the natural linen ground embroidered in red and mustard yellow with a large band of inscription in *kufic*, backed and framed  
40 x 25 cm. max.

£3,000 - 4,000

US\$4,800 - 6,500

€3,700 - 5,000

**Provenance:** English private collection; purchased by the vendor's father in the 50s or 60s.

**Inscriptions:** the *basmala* followed by the first part of the name of the Abbasid Caliph al-Muti.

A similar fragment can be found in the Benaki Museum, Athens. Attributed to the reign of the last Abbasid caliph al-Muti before the conquest of Egypt by the Shi'ite Fatimids, it was one of the last woven for the rulers of Iraq in the Egyptian workshops.



71

71

**A FATIMID WOVEN LINEN FRAGMENT (TIRAZ)  
EGYPT, 11TH/ 12TH CENTURY**

the natural ground woven in blue, red, mustard yellow, brown and black with medallions containing hares and birds on a ground of interlaced lozenges, the border with two bands of inscription in *kufic*, mounted on cotton and framed  
14 x 13 cm. max.

£2,000 - 3,000

US\$3,200 - 4,800

€2,500 - 3,700

**Provenance:** UK private collection.

**Inscriptions:** a repeat of *nasr min allah*, 'Help is from God'.

This is a typical example of a *tiraz* band from the later Fatimid period. These are characterised, as in the present example, by complicated interlaces outlined in red on a yellow ground, forming lozenges which in turn contain small animal figures. For comparison, see two fragments in the Bouvier Collection (Geneva, Musée d'Art et d'Histoire, *Tissus d'Égypte, témoins du monde arabe VIIIe-Xve siècles*, Collection Bouvier, Geneva, 1993, pp. 254-255, no. 154 and p. 259, no. 158).



72

72

**A GROUP OF FATIMID WOVEN LINEN FRAGMENTS (TIRAZ) EGYPT, 11TH/ 12TH CENTURY**

the first woven in red, mustard yellow, blue and cream with a central band of alternating birds and flowerheads with borders of abstract scrolling vegetal motifs; above and below bands of pseudo inscription and lozenge motifs; the second woven in manganese, mustard yellow, red, blue and cream with a band of inscription, above and below bands of abstract vegetal motifs; the third woven in blue, red, mustard yellow and cream with a central band of cartouches containing birds interspersed by paired palmette motifs, above and below bands of cable design; the fourth with blue ground embroidered in polychrome with a band containing a repeat design of interlocking cartouches containing circle motifs, all backed and mounted  
the largest 61 x 12 cm. max.(4)

£1,500 - 2,000  
US\$2,400 - 3,200  
€1,900 - 2,500

**Provenance:** George Anastase Michaelides (1900-1973) Collection, acquired in Egypt during 1930s-1940s and exported to London in the 1940s; UK private collection acquired in London from the daughter of Michaelides in the early 1970s.



73

73

**A GROUP OF FATIMID AND MAMLUK TEXTILE FRAGMENTS EGYPT, 10TH-16TH CENTURY**

comprising two Fatimid fragments, the first a *tiraz*, the natural ground decorated in blue with a band of pseudo inscription, the second woven in red, green and yellow with a series of partial cartouches containing circle and square motifs; and three Mamluk fragments, the first with stained black ground embroidered in polychrome with a repeat design of floral sprays with five flowerheads, the second woven in polychrome with a band of stylised figures, the borders with abstract geometric motifs, and two conjoined tabs, the blue ground embroidered in cream with a series of cruciform motifs forming a quadripartite medallion, the borders with a band of interlocked cruciform motifs, all backed and mounted  
the largest 32 x 13 cm. diam.(5)

£1,000 - 1,500  
US\$1,600 - 2,400  
€1,200 - 1,900

**Provenance:** George Anastase Michaelides (1900-1973) Collection, acquired in Egypt during 1930s-1940s and exported to London in the 1940s; UK private collection acquired in London from the daughter of Michaelides in the early 1970s.

The particular type of stitch of the Mamluk tabs is attributed to the Armenians who call it *heusvadr gar*. It is therefore likely that the piece was either made by Armenians who had settled in Egypt, but is also possible that it was imported. For a similar tab in the Ashmolean Museum see Marianne Ellis, *Embroideries and Samplers from Islamic Egypt*, Oxford, 2001, pp. 78-79, (no. 53).



74

**A TIMURID JADE BOWL  
PERSIA, 15TH CENTURY**

of deep rounded form on a short foot  
21.5 cm. diam.

£10,000 - 15,000

US\$16,000 - 24,000

€12,000 - 19,000

The hardstone most consistently linked with the Timurids was jade (yashm). The stone was symbolic of their Turkic Central Asian heritage. Whilst jade is often associated with China, its primary source in Asia was the Kunkun mountains near Khotan in Central Asia. By Timur's reign this area had been both Muslim and Turkic in populations for centuries, and there is evidence of indigenous jade carving. For a discussion of jade wares in the Timurid period, see Thomas W. Lentz and Glenn D. Lowry, *Timur and the Princely Vision. Persian Art and Culture in the Fifteenth Century*, Los Angeles, 1989, pp. 221-26.





75

75

**A LARGE TIMURID UNDERGLAZE PAINTED BLUE AND WHITE POTTERY DISH  
PERSIA, 15TH CENTURY**

of shallow form with rounded sides and everted bracketed rim, decorated in cobalt-blue on a white ground with a series of interlaced vines forming a palmette to the well, the sides with a band of rosettes, the rim with a band of stylised flowerheads interspersed by abstract vegetal motifs, the exterior with further abstract vegetal motifs, old collection labels to base, including the 1925 *Exposition d'Art Musulman*, Alexandria  
36 cm. diam.

£8,000 - 12,000

US\$13,000 - 19,000

€10,000 - 15,000

**Provenance:** Collection of La Comtesse de Broissia-Tortillia, Alexandria; and by descent.

76

**A TIMURID UNDERGLAZE-PAINTED POTTERY BOWL  
PERSIA, LATE 15TH/ EARLY 16TH CENTURY**

of deep rounded form on short foot, decorated in cobalt-blue on a white ground, the central roundel with Chinese style floral sprays, the exterior with a frieze of undulating floral vine above a band of vegetal motifs and a band of suspended foliate motifs  
23 cm. diam.

£2,000 - 3,000

US\$3,200 - 4,800

€2,500 - 3,700



76



77

**A GROUP OF TIMURID CUERDA SECA POTTERY TILES AND TILE FRAGMENTS  
PERSIA, CIRCA 1450**

comprising a star tile decorated in cobalt blue, turquoise, manganese and red with a design consisting of interlocking trefoils and split palmettes based around an eight-pointed star; a large tile of polygonal form decorated with a central rosette within a quatrefoil pole-medallion terminating in palmettes; six border tile fragments decorated with a series of interlocking cartouches containing floral motifs; two further border tile fragments decorated with undulating floral vines; and five smaller polygonal tiles decorated with quatrefoils and vegetal motifs; some tiles with traces of gilding  
*the largest 55 x 30 cm. (15)*

£8,000 - 12,000

US\$13,000 - 19,000

€10,000 - 15,000

**Provenance:** Collection of La Comtesse de Broissia-Tortillia, Alexandria; and by descent.





78W

**A TIMURID CUERDA SECA POTTERY TILE PANEL  
SAMARKAND, FIRST HALF OF THE 15TH CENTURY**

comprising four tiles of rectangular form, decorated in cobalt blue, turquoise, green and red on a white ground with a series of palmette cartouches containing lotus flowers interspersed by inscription-filled cartouches, all on a ground of floral interlace, the edges with bands containing alternating flowerhead and palmette motifs, mounted 94.5 x 40.5 cm.

£8,000 - 12,000  
US\$13,000 - 19,000  
€10,000 - 15,000

**Inscriptions:** *mobarak bad*, 'May it be auspicious!'

For similar tiles on the Mausoleum of *Qazi-Zade Rumi* in Samarkand (c. 1420-30) see Jean Soustiel and Yves Porter, *Tombs of Paradise*, Saint-Remy-en-L'Eau 2003, p. 142.



79

**AN OTTOMAN CUERDA SECA POTTERY TILE  
ISTANBUL, TURKEY, SECOND QUARTER OF THE 16TH CENTURY**

of square form, decorated in cobalt-blue, yellow, green and turquoise with black outline with a series of interconnected cartouches made up of split-palmettes filled with lotus flowers radiating from a central rosette, mounted  
26.5 x 27.2 cm.

£7,000 - 10,000

US\$11,000 - 16,000

€8,700 - 12,000

**Published:** Spink, *Indian and Islamic Works of Art*, no. 10, London, 1992.

Such yellow, green and blue tiles in the *cuerda seca* technique were made at Istanbul for royal patrons, where their production lasted only twenty years or so. This process was introduced from Persia and remained extremely rare in Turkey. The tile-work of this period is distinctive for the tightness of the arabesque designs and the brilliant apple green and yellow of the colour scheme. The royal buildings, which have such tiles, are the Mosque of Sultan Selim in Istanbul (1522), the Mosque of Kasim Pasha at Bozüyük near Istanbul (1528), the Circumcision Room (Sünnet Odası) at the Topkapı Saray, and the Tomb of Sehzade (Prince) Mehmet in Istanbul (1544). This tile is very similar in design to the tiles decorating the lower wall panels still in situ in the Circumcision Room at the Topkapı Saray. The Topkapı tiles are illustrated in Gönül Öney and Banri Namikawa, *Turkish Ceramic Tile Art*, 1975, colour pl. 50. A pair of almost identical tiles, now in the Cinili Köşk Museum, is illustrated in colour pl. 44 of the same publication.



80

80

**A IZNIK POTTERY TILE FROM THE YENI KAPLICA BATHS  
TURKEY, CIRCA 1550-1555**

of hexagonal form, decorated underglaze in cobalt-blue, turquoise and manganese on a white ground with a prunus tree in blossom, framed  
20.4 cm. max.diam.

£2,500 - 3,500  
US\$4,000 - 5,600  
€3,100 - 4,400

**Provenance:** formerly in a European private collection formed in the early 20th century.

The Yeni Kaplica Baths were built in the mid 16th Century around hot springs a short distance to the west of the town of Bursa. A certain group of the tiles adorning the walls to which the present lot belongs can be attributed to the so called 'Damascus' group of Iznik pottery. These are characterised by the turquoise, ultramarine, purple and olive-green pallet which was used in the intermediary stage after the blue and white period, and before the emergence of raised red and emerald green later in the 16th Century. Although they have suffered considerably after over four hundred years of constant exposure to the sulphurous atmosphere of the baths, many remain *in situ*. For a detailed discussion of the baths and its tiles, including a drawing of an almost identical tile to the present lot (p. 41, no. VII) see John Carswell, "The Tiles in the Yeni Kaplica Baths at Bursa", *Apollo*, July 1984, pp. 36-43. For another tile belonging to the same group in the Sadberk Hanım Museum see Hulya Bilgi, *Dance of Fire*, Istanbul, 2009, p. 109, no. 37.



81

81

**AN IZNIK POTTERY TILE FRAGMENT  
TURKEY, CIRCA 1560**

of rectangular form, decorated in cobalt blue, green and raised red with black outline with a series of large interlocking palmettes, alternately containing cusped medallions and vegetal interlace comprising split palmettes and palmettes, mounted  
16.4 x 20.8 cm.

£2,000 - 3,000  
US\$3,200 - 4,800  
€2,500 - 3,700

A tile of identical design in the Çinili Köşk Museum at the Topkapı Sarayı, Istanbul, is illustrated in Gönül Öney and Banri Namikawa, *Turkish Ceramic Tile Art*, 1975, no. 99.

Tiles with a similar design form the upper border in the interior of the tomb of Sultan Süleyman the Magnificent in the grounds of the Süleymaniye complex in Istanbul. These are illustrated in Ahmet Ertug and Walter Denny, *Gardens of Paradise: 16th Century Turkish Ceramic Tile Decoration*, 1998, pp. 65-68.





82

**AN IZNIK POTTERY DISH  
TURKEY, CIRCA 1560**

of shallow rounded form with sloping cusped rim, decorated underglaze in cobalt blue, green and raised red with black outline with a spray of tulips, hyacinths and carnations issuing from a leafy tuft, the rim with rock and wave design, the exterior with flowerheads and foliate sprays  
*30 cm. diam.*

**£10,000 - 15,000**

**US\$16,000 - 24,000**

**€12,000 - 19,000**

**Provenance:** Bompard collection.

The colour red was introduced to Iznik pottery in the late 1550s at the same time as emerald green. A dense slip composed of red clay was applied in relief under the glaze causing the red areas to be raised. The present lot was made during the transitional period when raised red was still in an experimental phase.



83

**A RARE BLUE AND WHITE IZNIK POTTERY DISH  
TURKEY, CIRCA 1600**

of shallow rounded form with everted rim on a short foot, decorated in cobalt blue with black outline on a white ground with a central roundel containing a floral spray consisting of pomegranates, a lotus flower and foliate motifs, surrounded by a band of Chinese style blossoms, the rim with groups of three flowerheads interspersed by an interlocking repeat design of petal motifs, the reverse with flowerheads, Nomikos Collection label to reverse (no. 45), and further old label

35.5 cm. diam.

£6,000 - 8,000

US\$9,700 - 13,000

€7,500 - 10,000

**Provenance:** Greek private collection; Ch. A. Nomikos Collection, Alexandria.

Christophoros A. Nomikos (1883-1951) was born into a family with origins in Istanbul but is recorded to have moved to Alexandria in 1907 to work in banking and the cotton business. Here he became a member of the Greek literati group and eventually became president of the Amis de l'Art. He was the first Greek historian of the Arabs, his writings demonstrating their shared historical background with the Greeks and thus providing the ideological background for Greek collectors of Islamic Art. In 1919 Nomikos was one of the first scholars to discredit the theory that Iznik ceramics originated in Rhodes. He was also the author of several books on Iznik and Kutahya pottery published in the 1920s. At the 1925 Alexandria exhibition, over a third of the Iznik ceramics on display were from his collection.



84. Y Φ

**A PAIR OF OTTOMAN CARVED IVORY-INLAID WOOD DOOR  
PANELS**

**TURKEY, 16TH CENTURY**

rectangular, each with a raised ivory plaque relief carved with *thuluth*  
inscription

each approx. 17 x 23 cm.(2)

£6,000 - 8,000

US\$9,700 - 13,000

€7,500 - 10,000

**Exhibited:** *Beauty and Belief. Crossing Bridges with the Arts of  
Islamic Culture*, Provo, Utah, 24th February - 29th September 2012.

**Published:** Sabiha Al Khemir, *Beauty and Belief. Crossing Bridges  
with the Arts of Islamic Culture*, Provo, 2012, p. 50.

**Inscriptions:** *ya mufattih al-albab/ iftihlanakhayr al-bab*, 'O Opener of  
doors! Open for us the best of doors'.





85

85 Y

**AN OTTOMAN MOTHER-OF-PEARL AND TORTOISESHELL  
INLAID MIRROR BACK  
TURKEY, 18TH CENTURY**

decagonal, inlaid with tortoiseshell, mother-of-pearl and bone (some stained green) with a radiating geometric stellar design  
19.8 cm. max. diam.

£3,000 - 4,000  
US\$4,800 - 6,500  
€3,700 - 5,000

**Exhibited:** *Beauty and Belief. Crossing Bridges with the Arts of Islamic Culture*, Brigham Young University Museum of Art, Provo, Utah, 24th February - 29th September 2012.

**Published:** Sabiha Al Khemir, *Beauty and Belief. Crossing Bridges with the Arts of Islamic Culture*, Provo, 2012, pp. 170-72.



86

86 Y Φ

**AN OTTOMAN IVORY-INLAID TORTOISESHELL BOWL  
TURKEY, CIRCA 1900**

the exterior with a central roundel containing *thuluth* inscription, within a band of further inscription  
13.4 cm. diam.

£2,000 - 3,000  
US\$3,200 - 4,800  
€2,500 - 3,700

**Exhibited:** *Beauty and Belief. Crossing Bridges with the Arts of Islamic Culture*, Brigham Young University Museum of Art, Provo, Utah, February 24th - 29th September 2012, p. 76.

**Published:** Sabiha Al Khemir, *Beauty and Belief. Crossing Bridges with the Arts of Islamic Culture*, Provo, 2012, pp. 76-7.

**Inscriptions:** 'That drink, the spirits drank [from] the bowl that was stained with agony; the pure and the clear was given to the body.'

Tortoiseshell is related to heavenly symbolism and the dome form has celestial connotations. This bowl was originally used for medicinal purposes. Tortoiseshell itself was sometimes powdered and used as medicine.



87

87

**THREE PAIRS OF OTTOMAN GOLD-DAMASCENED SCRIBES' SCISSORS  
TURKEY, 19TH CENTURY**

each of x-shaped form with tapered ends and openwork handles, one with stylised inscription, each profusely decorated with scrolling foliate designs

*the largest 27 cm. long(3)*

£3,000 - 4,000

US\$4,800 - 6,500

€3,700 - 5,000

**Inscriptions:** O The Opener

88

**AN DIAMOND-SET ENAMELLED GOLD ZARF  
FOR THE OTTOMAN MARKET  
GENEVA, CIRCA 1830-40**

with cusped rim and tall flaring foot, decorated in green, black and pink enamel on a blue ground, engraved with stylised floral sprays, the rim with three applied bunches of grapes

*5.4 cm. high; 33 g.*

£1,500 - 2,000

US\$2,400 - 3,200

€1,900 - 2,500



88



89 Y

**A RARE, LARGE OTTOMAN SILVER-MOUNTED  
WALRUS IVORY PENCASE (DIVIT)  
TURKEY, 18TH CENTURY**

of oblong form with hinged silver lid and bombe-shaped inkpot mounted to the sides with silver bands engraved with vegetal motifs, hinged lid to the top, the silver hinge terminating in palmette motifs  
27.5 cm. long

£6,000 - 8,000

US\$9,700 - 13,000

€7,500 - 10,000

**Provenance:** Collection of La Comtesse de Broissia-Tortillia, Alexandria; and by descent.

A similar ivory pen case can be found in the Benaki Museum, Athens; and for an example in ebony datable to the reign of Mustafa III (r. 1757-75), see Garo Kurkman, *Ottoman Silver Marks*, Istanbul, 1996, p. 170.





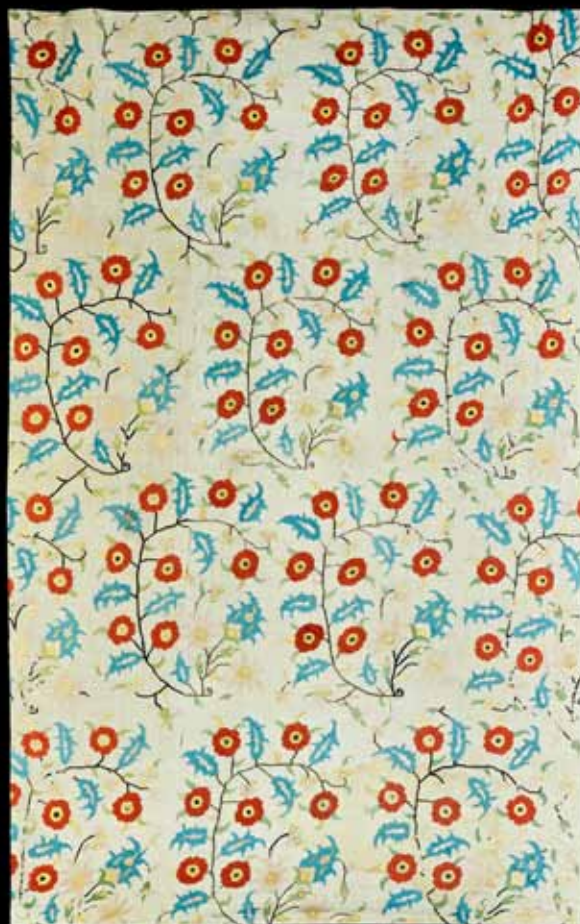


90

90  
**AN ARMENIAN GOLD AND SILVER THREAD EMBROIDERED  
 VELVET BOOK COVER  
 TURKEY, 18TH/ 19TH CENTURY**

rectangular, the blue velvet ground decorated in silver and gold thread to the back and front with angels to each corner interspersed by floral sprays, the angels with applied faces painted in oil on canvas, the spine with a cross, the crossbar extending to front and back covers  
 48 x 32 cm.

£3,000 - 4,000  
 US\$4,800 - 6,500  
 €3,700 - 5,000



91

91  
**AN OTTOMAN SILK EMBROIDERED LINEN PANEL  
 TURKEY, 18TH CENTURY**

rectangular, the natural ground embroidered in polychrome silks with a repeat design of floral sprays consisting of flowerheads and saz leaves, backed with velvet borders  
 212 x 130 cm.

£3,000 - 4,000  
 US\$4,800 - 6,500  
 €3,700 - 5,000



92

92\*

**A FINE OTTOMAN SILK EMBROIDERED LINEN PANEL  
EPIRUS, CIRCA 1750**

rectangular, the natural linen field profusely embroidered in polychrome silks with panels of large flower-filled serrated leaves, the borders with flowers, backed  
366 x 200 cm.

£6,000 - 8,000  
US\$9,700 - 13,000  
€7,500 - 10,000

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



93

93

**A GREEK ISLANDS SILK-EMBROIDERED LINEN BED CURTAIN  
DODECANESE, 18TH CENTURY**

of rectangular form with central split for opening, the natural ground embroidered in polychrome silks with two bands of large stylised floral sprays surrounded by flowerheads, the borders with geometric designs, floral vines and repeat designs of floral sprays  
290 x 128 cm.

£4,000 - 6,000  
US\$6,500 - 9,700  
€5,000 - 7,500

**Provenance:** Collection of La Comtesse de Broissia-Tortillia, Alexandria; and by descent.

The tradition of the bed tent is peculiar to the Dodecanese Islands where the marriage bed was placed in the corner of the room on a raised platform. Shaped linen panels provided privacy and displayed the rich embroidery of the bride's family. Such panels were remarked upon by French explorer Pierre Belon who traveled to Rhodes in the 16th Century, but earlier descriptions exist, including a depiction in a 12th century Byzantine fresco in Cyprus.





94

94

**AN OTTOMAN SILK EMBROIDERED LINEN PANEL  
TURKEY, 18TH CENTURY**

rectangular, the natural ground embroidered in polychrome silks with a central panel containing a repeat design of large floral sprays, the border with an undulating floral vine, backed  
224 x 121 cm.

£5,000 - 7,000  
US\$8,100 - 11,000  
€6,200 - 8,700

95

**TWO OTTOMAN SILK-EMBROIDERED LINEN PANELS  
TURKEY, 18TH CENTURY**

each of rectangular form, the natural grounds embroidered in polychrome silks with a repeat design of floral sprays  
each 224 x 46 cm. approx.(2)

£4,000 - 6,000  
US\$6,500 - 9,700  
€5,000 - 7,500

**Provenance:** Collection of La Comtesse de Broissia-Tortillia, Alexandria; and by descent.

95





96W

**A FINE OTTOMAN SILK EMBROIDERED LINEN PANEL  
TURKEY, 17TH/ 18TH CENTURY**

of rectangular form, the natural ground embroidered in polychrome silks with a repeat design of large lotus flowers and saz leaves on a ground floral interlace, framed  
119 x 135 cm. approx.

£6,000 - 8,000

US\$9,700 - 13,000

€7,500 - 10,000

**Provenance:** Greek private collection.



97



99



98

97<sup>W</sup>

**A LARGE OTTOMAN COPPER CANDLESTICK  
TURKEY, 18TH CENTURY**

of bell-shaped form with everted drip tray and long cylindrical neck with central raised band, the finial of tapering form with raised bands, engraved to the body with a floral spray issuing from an inscription-filled cartouche, flanked by two stylised cypress trees  
98 cm. high

£4,000 - 6,000  
US\$6,500 - 9,700  
€5,000 - 7,500

**Inscriptions:** *Hüseyin Gazi Sultan.*

98

**AN OTTOMAN SILVER-INLAID IRON HORSESHOE  
BALKANS, 19TH CENTURY**

of irregular oval shape, the lower portion curved inwards, decorated in silver inlay with a mosque under a night sky, above an inscription-filled cartouche  
12 cm. max.

£2,000 - 3,000  
US\$3,200 - 4,800  
€2,500 - 3,700

**Inscriptions:** *bosna seray yadigari*, 'memento of Bosnia'.

99

**THREE OTTOMAN GOLD-DAMASCENED STEEL LOCKS  
TURKEY, 18TH/ 19TH CENTURY**

profusely decorated with gold floral and foliate designs  
the largest 20.6 cm. diam. (3)

£3,000 - 4,000  
US\$4,800 - 6,500  
€3,700 - 5,000

100

**AN IMPRESSIVE OTTOMAN SILVER-GILT EWER AND BASIN  
TURKEY, PERIOD OF ABDULMECID (R. 1823-61)**

the ewer piriform with s-shaped spout and handle on a splayed foot, the hinged lid of domed form, the basin of flaring form with removable pierced filter, decorated in repoussé with trophy motifs consisting of wreathed lyres, trumpets, muskets and other arms, the interstices with elegant sprays of branches, the borders with acanthus friezes, stamped with *tughras* to each part  
*the ewer 33.5 cm. high; 2874 g. total(3)*

£8,000 - 12,000

US\$13,000 - 19,000

€10,000 - 15,000







101\*

**FIKRET MUALLA SAYGI (TURKISH, 1903-67)**  
**PARIS BAR SCENE**

gouache on paper, signed in pencil lower left  
 54.6 x 65. cm.

£12,000 - 18,000

US\$19,000 - 29,000

€15,000 - 22,000

**Provenance:** Swiss private collection; acquired from the vendor's father-in-law circa 1970.

**Fikret Mualla Saygi**

Born into a wealthy family in 1903 in Kadiköy, Istanbul, Turkey, Fikret Mualla was an avant-guard painter of Turkish descent. Recognised alongside Abidin Dino as one of Turkey's most important 20th Century artists, Mualla depicted familiar scenes with vigour and life.

As a child, injury prevented him from realising his sporting career, resulting in a permanent limp, thus rendering him an easy object of abuse. His difficult childhood was the root of a lifetime's mental torment, anxiety and illness later necessitating numerous periods in psychiatric hospitals and institutions.

Although struggling academically, his period of study in Germany was paramount in laying the foundations for his artistic career. German expressionism strongly influenced his work, encouraging his already evident detachment from a classical approach to painting. The violence, lack of harmony, and clashes in form and colour of expressionism, resonated in Mualla's increasingly unstable character, and aroused a desire to produce work of a similar nature. His mental volatility, accompanied by a growing dependency on alcohol, developed even more so upon his move to Paris in 1939.

The Parisian social scene proved to be a subject worthy of gouache, his preferred medium. He would work quickly, frequenting the taverns, bars and cafes which would prove to be places detrimental to his addiction.

In the present and following lots, Mualla depicts social gatherings in the familiar spaces of a cafe and a bar. Suggestive of Fauvism, he uses vivid, bold blocks of colour to translate the busy scenes onto paper. His creates equilibrium between space and subject, and as a result destroys any hierarchy between figure and location. Mualla applies the paint in an urgent manner, quickly and fluently, demonstrating his competency as an artist. For further information and examples of works by Fikret Mualla, see Abidin Dino and Ara Guler, *Fikret Mualla*, Istanbul, 1980.



102\*

**FIKRET MUALLA SAYGI (TURKISH, 1903-67)**

**PARIS CAFE SCENE**

gouache on paper, signed in pencil lower left

55 x 74.5 cm.

£12,000 - 18,000

US\$19,000 - 29,000

€15,000 - 22,000

**Provenance:** Swiss private collection; acquired from the vendor's father-in-law circa 1970.



103

103  
**A RARE SAFAVID UNDERGLAZE PAINTED, MOULDED POTTERY BOTTLE WITH THE FIGURE OF A DRAGON PERSIA, EARLY 17TH CENTURY**

the faceted base rising to a broad shoulder and narrow neck gently widening at mouth, the moulded body of the dragon wrapped around the upper section, twisting its head around the neck, its mouth agape  
 18.8 cm high

£4,000 - 6,000  
 US\$6,500 - 9,700  
 €5,000 - 7,500

**Provenance:** French private collection.

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

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



104

104  
**A MOULDED TURQUOISE AND PURPLE GLAZED SAFAVID VASE PERSIA, FIRST HALF OF THE 17TH CENTURY**

stonepaste, on a rectangular base with flat sides, high shoulder and wide flaring mouth, decorated with carved floral spray to either side and moulded cartouches to shoulder  
 19 cm. high

£4,000 - 6,000  
 US\$6,500 - 9,700  
 €5,000 - 7,500

**Provenance:** French private collection.

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





105

105

**A SAFAVID CUERDA SECA FIGURAL POTTERY TILE  
PERSIA, 17TH CENTURY**

of square form, decorated in cobalt-blue, turquoise and green, with black outline, on a yellow ground, depicting an archer holding a bow and arrow aiming for a hare, mounted  
23 x 23 cm.(2)

£5,000 - 7,000

US\$8,100 - 11,000

€6,200 - 8,700

106

**A LATE SAFAVID CUERDA SECA FIGURAL POTTERY TILE  
PERSIA, 18TH CENTURY**

of square form, decorated in cobalt-blue, turquoise, manganese and green with a seated figure pouring a cup of wine surrounded by a cloud, a small tree and floral sprays, the corners with split palmettes  
23 x 23 cm.

£3,000 - 5,000

US\$4,800 - 8,100

€3,700 - 6,200



106



107

**A GROUP OF SAFAVID UNDERGLAZE PAINTED POTTERY TILE FRAGMENTS**

**PERSIA, LATE 17TH/ EARLY 18TH CENTURY**

of rectangular and irregular form, decorated in cobalt blue and black outline on a white ground with inscription in *thuluth*  
the largest 38 x 18 cm. (25)

£6,000 - 8,000

US\$9,700 - 13,000

€7,500 - 10,000

**Inscriptions:** including verses from the Qur'an.

These tiles relate to a group sold at Christie's, *Art of the Islamic Worlds*, 13 April 2010 (lot 106) where the inscription gave the name of Abu'l-Muzaffar Shah Sulayman al-Husayni al-Musawi al-Safavi. This was most likely Sulayman I who reigned between AH 1077 and 1105 (AD 1694-1722) as Sulayman II ruled less than one year in AH 1163/ AD 1750.



108

**THREE SAFAVID GOLD-DAMASCENED STEEL FINIALS, EACH WITH A NAME OF GOD**

**PERSIA, LATE 17TH/ EARLY 18TH CENTURY**

each in the form of a trefoil with two attachment fittings on the bottom edge, decorated with *thuluth* inscription on a scrolling floral vine, the lower section with lotus flower  
each 20.5 cm. high(3)

£5,000 - 7,000

US\$8,100 - 11,000

€6,200 - 8,700

**Exhibited:** *Beauty and Belief. Crossing Bridges with the Arts of Islamic Culture*, Brigham Young University Museum of Art, Provo, Utah, 24th February - 29th September 2012.

**Published:** Sabiha Al Khemir, *Beauty and Belief. Crossing Bridges with the Arts of Islamic Culture*, Provo, 2012, pp. 70-71.

**Inscriptions:** *ya raqib*, 'O The Watchfull!'; *ya muqit*, 'O The Sustainer!'; and *ya mubdi*, 'O The Originator!'.

These three finials must have originally been part of a set of ninety-nine, each with one of the names of God. They originally probably surmounted a grille in a shrine. The crests are designed in such a way that when placed in a row they create a pattern.

Other finials from this same group are known: in the Metropolitan Museum of Art, New York (acc. nos. 1982.44 and 1982.75; the David Collection, Copenhagen (Kjeld von Folsach, *Art from the World of Islam in the David Collection*, Copenhagen, 2001, p. 328, no. 527); and four further plaques were exhibited at Khalili Gallery (Geza Fehervari and Yasin Safadi, *1400 Years of Islamic Art*, London 1981, p. 116, nos. 54 a-d).





103



109

**A QAJAR LACQUER MIRROR CASE  
DEPICTING AN EROTIC SCENE  
PERSIA, 19TH CENTURY**

rectangular, decorated in polychrome and gilt with an amorous couple drinking wine, a further amorous couple to the reverse, the interior of the lid with a couple in an erotic embrace, the borders with scrolling floral vines  
12.5 x 7.2 cm.

£1,500 - 2,000

US\$2,400 - 3,200

€1,900 - 2,500

**Provenance:** acquired Boisgirard & Associates, *Arts d'Orient. Archeologie - Islam*, Paris, 7th-9th June 2006, lot 753.

110

**A LARGE QAJAR LACQUERED WOOD BOX  
PERSIA, 19TH CENTURY**

of rectangular form on four feet with slightly flaring sides and lifting lid with curved edges, profusely decorated in polychrome and gilt with a scene of seated figures on a terrace to the lid surrounded by other figural scenes, the sides with hunting scenes, the borders with scrolling vines, the interior of the lid with fitted mirror surrounded by hunting scenes  
43.5 x 29 x 19.5 cm.

£3,000 - 5,000

US\$4,800 - 8,100

€3,700 - 6,200



110



111

111  
**TWO QAJAR LACQUER PANELS, PROBABLY BOOK-COVERS  
 FOR AN ARMENIAN PRAYER BOOK, DEPICTING CHRISTIAN  
 SCENES**

**QAJAR PERSIA, PROBABLY JULFA, SECOND HALF OF THE  
 19TH CENTURY**

depicting the Annunciation to the Virgin Mary, and a female saint  
 interceding before a Roman general  
*200 x 310 mm. (2)*

£2,000 - 3,000  
 US\$3,200 - 4,800  
 €2,500 - 3,700

112<sup>W</sup>  
**A PAIR OF QAJAR PAINTED WOOD DOORS  
 PERSIA, 19TH CENTURY**

each of rectangular form, decorated in polychrome and gilt with  
 central cartouches containing floral sprays with perching birds, the  
 interstices and borders with floral interlace  
*each 186 x 46 cm. (2)*

£4,000 - 6,000  
 US\$6,500 - 9,700  
 €5,000 - 7,500

**Provenance:** Collection of La Comtesse de Broissia-Tortillia,  
 Alexandria; and by descent.



112



113

**A QAJAR ENAMELLED GHALIAN CUP  
PERSIA, 19TH CENTURY**

of bell-shaped form, decorated in polychrome enamel and gilt with a series of four roundels, two with pairs of lovers, the males presenting flowers to the females, and two with male and female figures, the interstices with rosettes with raised centres

*5.3 cm. high*

£4,000 - 6,000  
US\$6,500 - 9,700  
€5,000 - 7,500



114

**A QAJAR ENAMELLED GHALIAN CUP  
PERSIA, 19TH CENTURY**

of bell-shape form with sheet gold exterior, enamelled in green, pink, blue, turquoise and yellow with three bare-breasted angels on a turquoise ground with floral detail, with band of flowers above and below

*6.5cm high*

£3,000 - 5,000  
US\$4,800 - 8,100  
€3,700 - 6,200





115

115

**A QAJAR ENAMELLED GOLD AMULET CASE  
PERSIA, 19TH CENTURY**

of cylindrical form with three attachment loops and rounded terminals, with polychrome enamelled decoration comprising floral vines within elongated cartouches on a gold ground to body, large enamelled flowerheads to terminals, one terminal detachable and fitted with later lipstick holder  
7.5 cms. long

£3,000 - 5,000  
US\$4,800 - 8,100  
€3,700 - 6,200

**Provenance:** Collection of La Comtesse de Broissia-Tortillia, Alexandria; and by descent.



116

116

**A BOKHARA GEM-SET GOLD NECKLACE  
CENTRAL ASIA, 19TH CENTURY**

comprising a central pendant in the form of a flowerhead set with gem-stones in a stepped gold framework, a fringe below with large tourmaline and emerald drop and seed pearls, flanked on either side with twelve square gem-set rosettes, linked with gem-stones, seed pearls and coloured beads, the reverse of the elements embossed with interlinked palmettes  
approx. 27 cms. long; 103 g.

£2,000 - 3,000  
US\$3,200 - 4,800  
€2,500 - 3,700

**Provenance:** Collection of La Comtesse de Broissia-Tortillia, Alexandria; and by descent.



117



118

117

**A BOKHARA SILK EMBROIDERED LINEN  
SUSANI**

**CENTRAL ASIA, MID 19TH CENTURY**

rectangular, the natural linen ground embroidered in polychrome silks with a central panel containing a repeat design of large flowerheads set within a grid of vines, the border with an undulating floral vine, backed

164 x 114 cm.

£3,000 - 4,000

US\$4,800 - 6,500

€3,700 - 5,000

118

**A SHAHRISABZ SILK EMBROIDERED SILK  
PRAYER PANEL SUSANI**

**CENTRAL ASIA, CIRCA 1900**

rectangular, the red silk ground decorated in polychrome silks with a *mihrab*, the arch and spandrels filled with flowerheads and scrolling floral vines

260 x 168 cm.

£2,500 - 3,500

US\$4,000 - 5,600

€3,100 - 4,400





119

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

rectangular, the natural linen ground embroidered in polychrome silks with a *mihrab*, the arch filled with large flowerheads within a lattice of vines, the spandrels with three flowerheads surrounded by vines  
242 x 141 cm.

£3,000 - 4,000

US\$4,800 - 6,500

€3,700 - 5,000



# A SWISS PRIVATE COLLECTION

Lots 120 - 233

## The Property of a Gentleman

Bonhams has the unique privilege of presenting one of the most exceptional and comprehensive collections of Qajar orders and decorations ever to come to public auction. Unparalleled in its breadth and peerless in quality, the collection is the apotheosis of a single collector's enduring pursuit for collecting Royal insignia from the Qajar era for more than four decades. Borne from a passion for a lost empire, the genesis of this collection began long before the Revolution when certain works were purchased from notable families. Further fuelled by a determination to preserve his country's heritage in the years that followed, he has continued to collect avidly and with a discerning eye through both private and auction purchases, displaying a learned discipline for historical artefacts related to the Qajar epoch.

The present auction includes examples of some of the rarest orders and decorations from the Qajar period, together with medals, jewels, royal portraits, Chinese luxury imported wares for the court, textiles and militaria, providing a valuable insight into the culture, aesthetic, and dynastic evolution of the Qajar monarchy which ruled Persia for over two centuries.

Following the regional factionalism of the Zand period, Agha Mohammad Khan, chief of the Turkoman Qajar tribe, waged a series of wars, which would see the emergence of a territorially enlarged, unified Persia with central authority firmly in the grasp of the Qajar family. This marked not only the birth of modern Iran, but a transition from tribal feudalism to a traditional Monarchy with a sophisticated state apparatus and central administration.

The new Qajar rulers sought to blend the splendour and ceremony of the glorious Safavid court of Persia's Golden Age with the sense of legitimacy and statehood of European monarchies of the 18th and 19th Century. Renewed engagement with Western powers, and a growing affectation for the European trends led to a distinct hybrid aesthetic, which characterised the Qajar state.

In their quest to cement their legacy as rulers of Iran the Qajars set about the task of forging a coherent dynastic narrative, and the intricate system of orders and decorations was a key element in fashioning a political elite which was not only dependant on Royal favour but which outwardly displayed the insignia of their Royal masters.







#### The Qajar Order of the Lion and Sun, (*Neshan-e Shir o Khorshid*)

The absence of statutes of the Order of the Lion and Sun founded in 1808 by the second Qajar Shah, has served to obscure early forms of officially sanctioned insignia. Writing in 1820, A.M. Perrot recorded the order was divided into three classes, with the form of the highest class dependent on the 'taste and pocket of the recipient' (C.P. Mulder, *Persian Orders 1808-1925*, Copenhagen, 1990). A decree of 1834 made at the accession of Muhammad Shah Qajar codified the practice of awarding the order and clarified its numerous sub-classes. At that time it was divided into civil and military divisions, the former, featuring a recumbent lion and the latter, a lion statant holding a sabre. Each division was further sub-divided into eight grades, each of three classes, except for the seventh and eighth grades both of which had six and five classes respectively. With additional gem-set categories in the civil division and other classifications, Mulder puts the total number of variants at eighty-three. In 1848 the new shah Nasser al-Din ruled the highest class of the Lion and Sun was to be the *Temssaal-e Homaayooni* (Order of the Imperial Effigy). However, at the same time jeweled stars were abolished and replaced with faceted silver stars. In 1860 a perceived need to create grades between the Imperial Effigy and the First Class Lion and Sun as met with the introduction of the three new decorations within the order, the *Agdas* for sovereigns, the *Godse* for ambassadors and ministers, and *Mougadas* for other senior officials.

120\*

#### A RARE AND EARLY SILVER, GOLD AND ENAMEL INSIGNIA OF THE QAJAR ORDER OF THE LION AND SUN ENGLAND, CIRCA 1820

in the form of an eight-pointed chased star, the central enameled gold medallion depicting a lion wearing a crown, standing and holding a sword, with the sun behind, verso with suspension loop 7.1 cm. diam.

£3,000 - 5,000

US\$4,800 - 8,100

€3,700 - 6,200

**Provenance:** Swiss private collection; acquired Sotheby's, *Objects of Vertu, Russian Works of Art and Faberge and Orders and Decorations*, Geneva 17th and 19th November 1992, lot 317; Robert MacNamara collection.

**Published:** C P Mulder, *Persian Orders 1808-1925. The Orders of the Qajar Dynasty*, Denmark, 1990.





121 (verso)

121\*

**ONE OF THE EARLIEST INSIGNIA IN GOLD AND ENAMEL OF THE QAJAR ORDER OF THE LION AND SUN PERSIA, CIRCA 1810-20**

the oval medallion enamelled in polychrome, depicting a recumbent lion on a grassy mound with the sun behind, green enamel verso with two suspension loops; within a twisted gold surrounded mounted with seed pearls, suspension loop above and a saltwater natural pearl below

7.7 cm. including suspension loop and pearl

£15,000 - 20,000

US\$24,000 - 32,000

€19,000 - 25,000

**Provenance:** Swiss private collection; acquired Sotheby's, *Objects of Vertu, Russian Works of Art and Faberge and Orders and Decorations*, Geneva 17th and 19th November 1992, lot 315; Robert MacNamara collection.

**Published:** C P Mulder, *Persian Orders 1808-1925. The Orders of the Qajar Dynasty*, Denmark, 1990.

The treatment and depiction of the lion and sun in the enamelled centre can be closely paralleled with that on the star of the Sir John Kinneir Macdonald award, now in the Nasser D. Khalili Collection (Stephen Vernoit, *Occidentalism. Islamic Art in the 19th Century*, London, 1997, pp. 102-3, no. 56). The Khalili enamelled entre is signed by Muhammad Ja'far, a leading enamel artist at the court of Fath 'Ali Shah, dated AH 1242/ AD 1826-27. Muhammad Ja'far painted a number of objects for official presentations, including a large gold enamel dish, dated AH 1228/ AD 1813, that was presented by Fath 'Ali Shah to Sir Gore Ouseley, now in the Victoria and Albert Museum, London (I.S. 09406).



122 (verso)



123 (verso)

122\*

**A RARE AND EARLY GEM-SET GOLD INSIGNIA OF THE QAJAR ORDER OF THE LION AND SUN PERSIA, CIRCA 1820**

in the form of an eight-pointed star with smaller rays between, the rays set with alternating bands of diamond, rubies and emeralds, with a few pastes, the centre with raised polychrome enameled medallion depicting a recumbent lion with the sun behind, verso with suspension loop  
7.4 cm. diam. max.

£15,000 - 20,000  
US\$24,000 - 32,000  
€19,000 - 25,000

**Provenance:** Swiss private collection; acquired Sotheby's, *Objects of Vertu, Russian Works of Art and Faberge and Orders and Decorations*, Geneva 17th and 19th November 1992, lot 316; Robert MacNamara collection.

**Published:** C P Mulder, *Persian Orders 1808-1925. The Orders of the Qajar Dynasty*, Denmark, 1990.

Stylistically this insignia relates to the Star of the Order of the Lion and Sun presented to Sir John Keir Macdonald in 1828 in recognition of his efforts in reducing the indemnity to be paid to Russia under the Treaty of Turkmanchai, now in the Nasser D. Khallili collection (Stephen Vernoit, *Occidentalism. Islamic Art in the 19th Century*, London, 1997, pp. 102-3, no. 56).

123\*

**AN EARLY GEM-SET GOLD BREAST STAR OF THE QAJAR ORDER OF THE LION AND SUN PERSIA, CIRCA 1830**

in the form of an eight-pointed star with smaller rays between, set with diamonds, emeralds, rubies, the enameled central medallion depicting a recumbent lion with the sun behind, within a concentric band, verso with pin and cross-banded double suspension loop  
7 cm. diam.

£12,000 - 15,000  
US\$19,000 - 24,000  
€15,000 - 19,000

**Provenance:** Swiss private collection.



122



123





124



125



126

124\*

**A RARE AND EARLY SILVER AND ENAMEL INSIGNIA OF THE QAJAR ORDER OF THE LION AND SUN PROBABLY RUSSIA, CIRCA 1820**

in the form of a five-pointed, chased silver star with smaller red enamel rays between, the central enamelled medallion depicting a recumbent lion with the sun behind, within a concentric band; verso with folded gold suspension loop and bulbous screw-back plate 5.9 cm. diam. (excl. suspension loop)

£4,000 - 6,000  
US\$6,500 - 9,700  
€5,000 - 7,500

**Provenance:** Swiss private collection; acquired Sotheby's, *Objects of Vertu, Russian Works of Art and Faberge and Orders and Decorations*, Geneva 17th and 19th November 1992, lot 318; Robert MacNamara collection.

**Published:** C P Mulder, *Persian Orders 1808-1925. The Orders of the Qajar Dynasty*, Copenhagen, 1990.

125\*

**A FINE AND RARE PASTE-SET GOLD AND SILVER BADGE OF THE QAJAR ORDER OF THE LION AND SUN  
RUSSIA, CIRCA 1830**

in the form of an eight-pointed openwork star with smaller rays between, set with clear, red and green pastes, the central enamelled medallion depicting a recumbent lion with the sun behind, with hinged suspension loop at the top and fixed loop on verso  
4.9 cm. diam. (excl. suspension loop)

£4,000 - 6,000  
US\$6,500 - 9,700  
€5,000 - 7,500

**Provenance:** Swiss private collection.

126\*

**A RARE GOLD, SILVER-GILT AND ENAMEL INSIGNIA OF THE QAJAR ORDER OF THE LION AND SUN, ARTS AND SCIENCES DIVISION**

**PROBABLY AUSTRIAN, CIRCA 1860**

circular, the gold centre with red and black enamel and central enamelled medallion depicting a recumbent lion with the sun behind, within a band of panels of scroll work alternating with quatrefoil motifs, above a Qajar crown, the silver-gilt surround with raised rays and a chased rope work border; verso incised with inscriptions reserved on a scroll-work ground, French import marks on silver-gilt suspension loop;  
6.6 cm. diam.

£3,000 - 5,000  
US\$4,800 - 8,100  
€3,700 - 6,200

**Provenance:** Swiss private collection.

**Inscriptions:** *Nasir al-Din Shah Qajar ibn al-Sultan ibn al-Sultan.*

127\*

**AN UNUSUAL PASTE-SET GOLD AND SILVER INSIGNIA OF THE QAJAR ORDER OF THE LION AND SUN  
AUSTRIA, CIRCA 1880**

oval, the enamelled central medallion depicting a recumbent lion with the sun behind, within a gold laurel wreath band, the outer band set with pastes, suspension loop above, with a green ribbon  
2.8 cm. high

£3,000 - 5,000  
US\$4,800 - 8,100  
€3,700 - 6,200

**Provenance:** Swiss private collection.

128\*

**AN UNUSUAL SILVER AND ENAMEL INSIGNIA STYLED ON A BREAST STAR OF THE QAJAR ORDER OF THE SUN AND LION, MILITARY DIVISION  
BY WALKER AND HALL, SHEFFIELD, ENGLAND, CIRCA 1900**

in the form of a chased five-pointed star with smaller rays between, the central enamelled medallion depicting a standing lion holding a sword with the sun behind, within a laurel wreath, below an inscription, verso with maker's mark, with four suspension loops  
8 cm. diam.

£600 - 800  
US\$970 - 1,300  
€750 - 1,000

**Provenance:** Swiss private collection.

**Inscription:** the price 5000 dinars.

This unusual insignia appears to be a bespoke item.



127



128

129\*

**A PASTE-SET SILVER, GOLD AND ENAMEL BREAST STAR OF THE QAJAR ORDER OF THE LION AND SUN  
RUSSIA, CIRCA 1870**

second grade, in the form of a seven-pointed openwork star, with green pastes between the rays, the centre with enamel medallion depicting a recumbent lion with sun behind, verso with screw-back and Russian marks

7.8 cm. diam.

£1,200 - 1,500  
US\$1,900 - 2,400  
€1,500 - 1,900

**Provenance:** Swiss private collection.

130\*

**A PASTE-SET SILVER AND ENAMEL BREAST STAR OF THE QAJAR ORDER OF THE LION AND SUN  
RUSSIA, CIRCA 1860**

second grade, in the form of a seven-pointed openwork star, green pastes between the rays, the centre with enamelled medallion depicting a recumbent lion with sun behind, surrounded by two concentric bands, verso with screw back fitting and two Russian marks

8 cm. diam.

£1,200 - 1,500  
US\$1,900 - 2,400  
€1,500 - 1,900

**Provenance:** Swiss private collection.

131\*

**A PASTE-SET SILVER AND ENAMEL BREAST STAR OF THE QAJAR ORDER OF THE LION AND SUN  
PROBABLY RUSSIAN, CIRCA 1860**

third grade, in the form of an eight-pointed star, the openwork body set with pastes, the centre with an enamel medallion depicting a recumbent lion with the sun behind, within a concentric band, verso with screw-back fitting

8.5 cm. diam.

£800 - 1,200  
US\$1,300 - 1,900  
€1,000 - 1,500

**Provenance:** Swiss private collection.

132\*

**A PASTE-SET SILVER-GILT AND ENAMEL BREAST STAR OF THE QAJAR ORDER OF THE LION AND SUN, MILITARY DIVISION  
RUSSIA, CIRCA 1890**

second grade, in the form of an eight-pointed star, the centre with an enamelled medallion depicting a standing lion holding a sword, the sun behind with a crown above its head, within two concentric bands, verso with screw back fitting

8.8 cm. diam.

£1,200 - 1,500  
US\$1,900 - 2,400  
€1,500 - 1,900

133\*

**A PASTE-SET SILVER-GILT BREAST STAR OF THE QAJAR ORDER OF THE LION AND SUN  
FRANCE, CIRCA 1870**

second grade, in the form of a seven-pointed star, with green pastes and stars between the rays, the centre with enamelled medallion depicting a recumbent lion with the sun behind, within two concentric bands, verso with pin and two hooks

7.7 cm. diam.

£1,200 - 1,500  
US\$1,900 - 2,400  
€1,500 - 1,900

**Provenance:** Swiss private collection.

134\*

**A PASTE-SET SILVER-GILT AND ENAMEL BREAST STAR OF THE QAJAR ORDER OF THE LION AND SUN  
FRANCE, CIRCA 1880**

first grade, in the form of an openwork eight-pointed star, with green pastes between the rays, the centre with an enamelled medallion depicting a recumbent lion with sun behind, within three concentric bands, verso with pin and two hooks

8.4 cm. diam.

£1,200 - 1,800  
US\$1,900 - 2,900  
€1,500 - 2,200

**Provenance:** Swiss private collection.





129



132



130



133



131



134

135\*

**A SILVER AND ENAMEL BREAST STAR OF THE QAJAR ORDER OF THE LION AND SUN  
BY WOLFERS, BRUSSELS, CIRCA 1900**

second grade, in the form of a seven pointed star, green enamel and stars between the rays, verso with maker's mark, the centre with enamelled medallion depicting a recumbent lion with sun behind, within two concentric bands, verso with a pin and two hooks

7.5 cm. diam.

£600 - 800  
US\$970 - 1,300  
€750 - 1,000

**Provenance:** Swiss private collection.

136\*

**A PASTE-SET SILVER AND ENAMEL NECK BADGE OF THE QAJAR ORDER OF THE LION AND SUN  
FRANCE, CIRCA 1900**

third grade, in the form of an openwork five-pointed star with hinged rosette and suspension loop above, the centre with an enamelled medallion depicting a recumbent lion with the sun behind, surrounded by a concentric band, the rays with green pastes between, on a green ribbon

7 cm. excl. suspension loop

£800 - 1,200  
US\$1,300 - 1,900  
€1,000 - 1,500

**Provenance:** Swiss private collection.

137\*

**A PASTE-SET SILVER-GILT BREAST BADGE OF THE QAJAR ORDER OF THE LION AND SUN  
FRANCE, CIRCA 1900**

in the form of a five-pointed star with hinged rosette and suspension loop, with green pastes between the rays, the centre with enamelled medallion depicting a recumbent lion with the sun behind, on a green ribbon with rosette

6.8 cm. (excl. suspension loop)

£600 - 800  
US\$970 - 1,300  
€750 - 1,000

**Provenance:** Swiss private collection.

138\*

**A SILVER AND ENAMEL BREAST STAR OF THE QAJAR ORDER OF THE LION AND SUN  
FRANCE, CIRCA 1900**

first grade, in the form of an eight-pointed star, chased, the central enamel medallion depicting a recumbent lion with the sun behind, surrounded by three concentric bands, green enamel between the rays, verso with pin and two hooks

9.8 cm diam.

£400 - 600  
US\$650 - 970  
€500 - 750

**Provenance:** Swiss private collection.

139\*

**A SILVER AND ENAMEL BREAST STAR OF THE QAJAR ORDER OF THE LION AND SUN  
FRANCE, CIRCA 1880**

second grade, in the form a seven-pointed star with green enamel and stars between the rays, the centre with an enamelled medallion depicting a standing lion holding a sword, the sun behind with a crown above its head, verso with a pin and two hooks

7.8 cm. diam.

£1,200 - 1,500  
US\$1,900 - 2,400  
€1,500 - 1,900

**Provenance:** Swiss private collection.

140\*

**A PASTE-SET SILVER, GOLD AND ENAMEL NECK BADGE OF THE QAJAR ORDER OF THE LION AND SUN  
RUSSIA, CIRCA 1860**

in the form of a five-pointed star with hinged rosette and suspension loop, the openwork paste-set star with central gold-mounted enamelled medallion depicting a recumbent lion with sun behind, within a concentric band, the rays with green pastes between, verso with Russian marks, green ribbon

7.5 cm. diam. (excl. suspension loop)

£1,200 - 1,800  
US\$1,900 - 2,900  
€1,500 - 2,200

**Provenance:** Swiss private collection.

141\*

**A SILVER AND ENAMEL BREAST BADGE OF THE QAJAR ORDER OF THE LION AND SUN, MADE BY IBRAHIM, THE ROYAL GOLDSMITH IN TEHRAN  
PERSIA, CIRCA 1860**

third grade, chased, in the form of a five-pointed star, with green enamel rays between, the central enamelled roundel depicting a recumbent lion with the sun behind, within a concentric band, verso with maker's mark and suspension loop

5.7 cm. diam.

£700 - 900  
US\$970 - 1,300  
€750 - 1,000

**Provenance:** Swiss private collection.

**Inscriptions:** *zargar-khaneh-ye mobarakeh-ye shahanshahidar Tehran*, 'The August Royal Goldsmith in Tehran'; signed as '*amal-e ibrahim*', 'Work of Ibrahim'.

Karimzadeh Tabrizi records a Muhammad Ibrahim, a metalworker of Nasir al-Din Shah period as the maker of two mirror cases, one of particular quality made for a prince and dated AH 1286/ AD 1869-70 and another sold at Sotheby's 13 October 1981 (Mohammad Ali Karimzadeh Tabrizi, *The Lives & Art of Old Painters of Iran*, vol 2, London, 1990, pp. 637-8).

142\*

**A SILVER AND ENAMEL NECK BADGE OF THE QAJAR ORDER OF THE LION AND SUN  
BY HALLEY, FRANCE, CIRCA 1910**

third grade, in the form of a five-pointed star, with hinged rosette and suspension loop, the star with green enamel between the rays, the centre with enamelled medallion depicting a recumbent lion with sun behind, verso with maker's mark, with green ribbon

7.2 cm. diam. (excl. suspension)

£400 - 600  
US\$650 - 970  
€500 - 750

**Provenance:** Swiss private collection.



135



139



136



140



137



141



138



142



### **The Order of the Sun, (*Neshan-e Aftab*)**

Nasr al-Din Shah Qajar (1831-1896) occupied the Sun Throne for almost half a century and was thus the third longest reigning sovereign in Persian history.

As a modernizer Nasr al-Din Shah reached out to the West and became the first of his line to visit Europe. During his first visit to Britain in 1873, he was invested with the Order of the Garter by Queen Victoria, the highest and most ancient of English orders of chivalry; in return, he awarded her the Order of the Sun, which he founded during this visit. The earliest known examples are known to have been made in Tehran, and later examples in Paris and Vienna. It was exclusively for females of royal rank.

143\*

#### **A DIAMOND-SET SILVER AND ROSE-GOLD BREAST STAR OF THE QAJAR ORDER OF THE SUN (*NESHAN-E AFTAB*) FRANCE, CIRCA 1900**

first-grade in the form of an openwork star, set with rose-cut diamonds, the central enamelled medallion depicting a female personification of the Sun, within a concentric band and rays, verso with pin and two suspension loops  
7 cm. diam.(2)

£7,000 - 9,000

US\$11,000 - 15,000

€8,700 - 11,000

**Provenance:** Swiss private collection; acquired Sotheby's, *Objects of Vertu, Russian Works of Art and Faberge and Orders and Decorations*, Geneva 17th and 19th November 1992, lot 319.

144\*

#### **A SILVER AND ENAMEL BREAST STAR AND SASH BADGE OF THE QAJAR ORDER OF THE SUN (*NESHAN-E AFTAB*) FRANCE, CIRCA 1900**

the breast star second grade and sash badge third grade, both chased silver, the central enamelled medallions depicting a female personification of the sun, the breast star circular, verso fitted with a pin; the sash-badge semi-circular, with a pink and green ribbon, associated  
the star and sash-badge both 6 cm. diam.(2)

£4,000 - 6,000

US\$6,500 - 9,700

€5,000 - 7,500

**Provenance:** Swiss private collection.



143



144





Nasr al-Din Shah Qajar



(verso of enamel)

### The Order of the Imperial Effigy (*Temsaal-e Homayoni*)

The practice of awarding jewel set decorations bearing the Imperial Effigy can be seen as part application of imperial statecraft; part projection of Qajar dynastic power; and as the personal award of the sovereign in exchange for services of the highest degree. It was awarded to the most senior courtiers of the highest distinction, such as ambassadors and envoys extraordinary, in Persia and occasionally to foreigners of exalted rank. Deriving from exchanges of diplomatic gifts of miniature portraiture between Napoleonic France, Tsarist Russia, and rival Ottoman Turkey, the Qajar Order of the Imperial Effigy was a useful tool in the gift of the Shah both nationally and internationally. However, in the early 19th Century it was seen as secondary to the supreme grade of the Order of the Lion and Sun. Such occurred in 1828-29 when the British diplomat Sir John Kinneir Macdonald was presented with First Class of the Order of the Lion and Sun. The Shah, Fath Ali, intended to give the same award to Macdonald's assistant, Dr John McNeill, but Macdonald objected and McNeill was given instead a portrait of Fath 'Ali Shah in traditional dress set within a frame of diamonds. As a projection of dynastic power, it was Muhammad Shah Qajar (ruled 1834-48) who adopted the custom of wearing a portrait miniature of his father, Fath 'Ali Shah, as part of his recently adopted European-style uniform (cf Julian Raby, *Qajar Portraits*, London, 1999). In so doing he was reinforcing Qajar dynastic legitimacy and setting a precedent for his son Nasr ad-Din Shah who continued the practice by wearing the effigy of his father. As a decoration, it was Nasr ad-Din Shah who established its primacy within the Order of the Lion and Sun, when, in 1848, the Imperial Portrait was formally instituted as the highest class of the Order of the Lion and Sun. From 1907 it was awarded in three classes with three, two and one rows of diamonds surrounding the portrait (Mulder).

145\*

### A FINE GEM-SET ROSE-GOLD INSIGNIA OF THE QAJAR ORDER OF THE IMPERIAL EFFIGY DEPICTING NASR AL-DIN SHAH QAJAR (R. 1848-96)

#### PERSIA AND FRANCE, THE MINIATURE DATED 1878

set with diamonds and sapphires, the French enamel portrait depicting the Shah, dressed in black, wearing an astrakhan hat with gem-set *jilqa*, the black jacket with pearl collar, from which a breast star of the Order of Aghdas hangs below, with blue sash, the enamel signed on the back with maker's details and date; set into a gold oval framed with three concentric diamond-set bands, encompassed by a floral wreath with bow at the base, a diamond-set floral pendant below, the upper section with a large spring-mounted flowerhead within further flowerheads, at the top a hinged Qajar crown and suspension loop

15.5 cm. high excl. suspension loop

£20,000 - 30,000

US\$32,000 - 48,000

€25,000 - 37,000

**Provenance:** Swiss private collection.

**Inscriptions:** on the back of the enamelled portrait, 'Procède Mathieu Deroche Expl. 1878 Med. d'Or Paris Bd des Capucines 39 28705'.

This is a fine example of an Order of the Imperial Effigy. It is interesting to note that the enamelled portrait of the Shah is French whereas the body is locally made in Persia. Mathieu-Desroches was a Paris-based specialist in portraits on enamel, active between 1865 and 1904. He was the official photographer of the Prince of Wales and a number of other royal subjects, including Ali Cherif Pasha who sat for him in 1865.







Mohammad 'Ali Shah Qajar

146\*

**AN EXCEPTIONALLY RARE AND FINE GEM-SET ROSE-GOLD  
INSIGNIA OF THE QAJAR ORDER OF THE IMPERIAL EFFIGY  
DEPICTING MUHAMMAD 'ALI SHAH QAJAR (R. 1907-09)  
PERSIA, 1907-09**

set with rose-cut diamonds and emeralds; comprising an oval European enamelled portrait of the Shah within a thick gold mount and three concentric diamond set bands, surrounded by openwork floral sprays emanating from a bow, below a floral suspension, above a fan shape with a large rosette with floral sprays above and to the sides, a spring-mounted yellow gold plume set with an emerald, above a hinged section with Qajar crown and suspension loop  
18.2 cm. including suspension loop

£20,000 - 30,000

US\$32,000 - 48,000

€25,000 - 37,000

**Provenance:** Swiss private collection.

This fine example of an Order of the Imperial Effigy depicting Muhammad 'Ali Shah Qajar is seemingly unique and no comparable found.

Muhammad 'Ali Shah Qajar (1872-1925) began his short reign in 1907 by refusing to acknowledge the constitution ratified during the reign of his father, Mozzafar-al-Din Shah. Accordingly he dissolved parliament and declared the constitution abolished, claiming it was against Islamic law. Encouraged by promises of military and political support from Russia and Britain, he took on the *Majles* (Persian parliament) and lost. He was ousted in July 1909 when pro-constitution forces marched on Tehran from the provinces and re-established the constitution. The *Majles* voted to place his eleven year old son, Ahmad Shah (the last sovereign of the Qajar dynasty) on the throne. Muhammad 'Ali Shah fled to the Ukraine whence he plotted a return to power. In 1911 he landed at Astarabad but his forces were defeated and he returned to Russia. After the Russian Revolution he moved in 1920 to Constantinople and later to San Remo, Italy, where he died in 1925.







147\* Y Φ

**A PASTE-SET SILVER INSIGNIA OF THE QAJAR ORDER OF THE IMPERIAL EFFIGY DEPICTING NASR AL-DIN SHAH QAJAR (R. 1848-96)**

**EUROPE, CIRCA 1870**

set with clear and red pastes, comprising an oval medallion portrait in gouache on ivory, set in a gold mount, within two concentric bands, above and below floral swags, the top with a bow and hinged suspension loop

*15 cm. high*

£6,000 - 8,000

US\$9,700 - 13,000

€7,500 - 10,000

**Provenance:** Swiss private collection.

148\*

**A DIAMOND-SET ROSE-GOLD INSIGNIA  
OF THE QAJAR ORDER OF THE IMPERIAL  
EFFIGY DEPICTING NASR AL-DIN SHAH  
QAJAR (R. 1848-96)**

**PERSIA, CIRCA 1870-75**

set with rose-cut diamonds, comprising an oval  
enamelled portrait of the Shah wearing a patterned  
robe, sash and insignia, his black hat with a  
plumed *jīqa*, set within a thick gold mount and  
two diamond-set concentric bands, surrounded  
by an openwork floral wreath emanating from a  
bow, below a floral suspension, the upper section  
with elaborate floral sprays surmounted by a Qajar  
crown and plume suspension loop  
12 cm. high

£10,000 - 15,000

US\$16,000 - 24,000

€12,000 - 19,000

**Provenance:** Swiss private collection.



149\* Y Φ

**A FINE AND RARE SILVER-GILT AND ENAMEL QAJAR ORDER  
OF THE IMPERIAL EFFIGY DEPICTING AHMAD SHAH QAJAR  
(R. 1909-25), ON A LION AND SUN COLLAR  
BY ARTHUS BERTRAND, PARIS, CIRCA 1910**

the oval portrait medallion gouache on ivory within a chased gold frame with blue enamel band, a floral wreath at the base, the top with floral sprays and a standing lion with the sun behind and the Qajar crown above; the collar comprising sun motifs flanked by lion and suns

*the effigy 10.2 cm high*

**£20,000 - 30,000**

**US\$32,000 - 48,000**

**€25,000 - 37,000**

**Provenance:** Swiss private collection.

**Ahmad Shah Qajar**

Ahmad Shah Qajar (1898-1930), the last ruling member of the Qajar dynasty, ascended the Sun Throne as a minor in July 1909 following the overthrow of his father Mohammad Ali Shah by the Persian Constitutional Revolution of 1905-07. As a minor he was guided by his uncle Azud al-Mulk as regent, and with his kingdom in the grip of the democratizing parliament of the Grand Majiles, he was powerless to regain the absolutism that his predecessors aspired to but rarely enjoyed. On taking charge of his own affairs, Ahmad Shah showed an inclination for a lavish living. In public life he tried ineffectually to repair the damage done to the central government by appointing ministers on merit rather than nepotism.

Disagreements with the second Majiles after 1910 were exacerbated by the incursions of opposing forces during the First World War that saw clashes between Ottoman, British and Russians forces on Persian soil. In 1917, Britain used Persia as the springboard for an assault on Russia causing the newly declared Soviet Union to annex portions of northern Persia. Traditional society reacted angrily towards the indecisive Tehran government, condemning both communism and monarchy as twin evils in relation to Persian sovereignty and the laws of Islam. Amidst growing domestic political unrest and an increasing reliance of foreign influence, Ahmad Shah was ousted in a military coup led by his Minister of War, Colonel Reza Khan. Ahmad Shah went into exile with his family in 1923 and died in the Paris suburb of Neuilly-sur-Seine in 1930. Reza Khan was duly proclaimed Shah by the Founders Assembly, and thus established the Pahlavi Dynasty.







150

150\*

**AN UNUSUAL SILVER-GILT AND ENAMEL BREAST BADGE OF THE QAJAR ORDER OF THE MOST SACRED (AGHDAS) (TYPE 2) FRANCE, CIRCA 1920**

third grade, in the form a double-sided twelve-pointed star with smaller rays and stars between, the central gilt and enamelled medallion depicting a standing lion holding a sword with the sun behind, within a foliate garland, above the Qajar crown and suspension loop  
7.1 cm. diam. (excl. suspension loop)

£2,000 - 3,000  
US\$3,200 - 4,800  
€2,500 - 3,700

**Provenance:** Swiss private collection.

The Order of the Most Sacred (*Aghdas*)

The Order of the Most Sacred (*Aghdas*) was instituted by Nasr al-Din Shah in 1860 as a superior grade of the Lion and Sun. It was intended for sovereigns, but was also awarded to prime ministers and princes, in its early stage.

151\*

**A SILVER-GILT AND ENAMEL BREAST STAR OF THE QAJAR ORDER OF THE MOST SACRED (AGHDAS) (TYPE 2) BY ARTHUS BERTRAND, PARIS, CIRCA 1910**

third grade, in the form a twelve-pointed star with smaller rays and stars between, the central gilt and enamelled medallion depicting a standing lion holding a sword with the sun behind, within a concentric band with foliate wreath, above a star and the Qajar crown, verso with pin and two suspension hooks  
7.8 cm. max. diam.

£3,000 - 4,000  
US\$4,800 - 6,500  
€3,700 - 5,000

**Provenance:** Swiss private collection.



151

152\*

**A QAJAR SILVER-GILT AND ENAMEL COLLAR AND STAR OF THE ORDER OF THE CROWN (NESHAN-E TAJ-E IRAN) BY ARTHUS BERTRAND, PARIS, CIRCA 1913**

decoration in polychrome enamel, in the form of a five-pointed star with smaller rays between, the central enamelled medallion depicting a Qajar crown, verso with a sun, on a suspension loop in the form of a wreath; on an elaborate collar, with paired lions with the suns behind flanking a crown, on a band of alternating lions, Taj stars and floral cartouches; original maker's red morocco box with gilt lion and sun motif on lid, original fitted box  
the star 7 cm. diam. (excl. suspension loop); the whole 39 cm. long.

£10,000 - 15,000  
US\$16,000 - 24,000  
€12,000 - 19,000

**Provenance:** Swiss private collection.

The Order of the Crown (*Neshan-e Taj-e Iran*) was founded by Ahmad Shah Qajar before his coronation in AH 1332/ AD 1913, the year which appears on this insignia. Until 1926 it existed in just one class until it was revised by Reza Shah Pahlavi in the late 1930s, at a time when it was the second most senior award after the Order of Pahlavi. The order was abolished in 1979 after the revolution.



Ahmad Shah Qajar wearing an identical collar of the Order of the Taj



153\*

**A MAGNIFICENT, LARGE, DIAMOND-SET  
ENAMELLED GOLD PORTRAIT OF MUHAMMAD  
SHAH QAJAR (R. 1834-48)  
PERSIA, CIRCA 1835-40**

the oval medallion enamelled in polychrome and inlaid with gold, depicting the Shah with head turned, wearing a crimson robe with pearl-encrusted collar, his turban with an elaborate diamond-set *sarpech*, the robe with diamond ornaments on the shoulders, bazubands on the arms and front; the blue background with an *nasta'liq* filled medallion to either side of the figure; set into an elaborate gold frame with diamond-set green and red enamelled flowers, with granulation on the edges; verso with two suspension loops and later pin  
10.1 x 8 cm. max.

**£50,000 - 70,000**

**US\$81,000 - 110,000**

**€62,000 - 87,000**

**Provenance:** Swiss private collection; acquired Sotheby's, *Islamic Works of Art*, 21st October 1993, lot 248.

**Inscriptions:** *al-Sultan ibn Sultan, al-Sultan Muhammad Shah Qajar.*

This lavishly embellished portrait of Muhammad Shah Qajar (r. 1834-48) offers an exquisite example of the skill of the Qajar enamel artist and embodies the Qajar predilection for jeweled objects. It is a fine and rare portrait of a Shah, whose reign was relatively short, yet during which time a major transition in the art of painting took place.

During the fourteen year reign of Muhammad Shah Qajar, the commissioning of large scale portraiture and depictions of hunting and battle- scenes that was prevalent during the rule of Fath 'Ali Shah (r. 1797-1834) declined. In its place, small-scale works became more fashionable, particularly in the medium of lacquer, and it became a popular medium for the depiction of European themes and significant contemporary events.

Muhammad Shah's predecessor, Fath 'Ali Shah, provided the precedent for small portraits: he rewarded envoys and other dignitaries miniature with portraits of himself, some of which were set in jeweled frames, in appreciation of their services. Dr John McNeill (1795-1883), for example, received a portrait of the Shah set in diamonds for his assistance that led to the Treaty of Turkmanchay of 1828 and the withdrawal of the Russians from Azerbaijan.

Portrait medallions were a characteristically Qajar form of jewellery worn by Qajar rulers and their courtiers to show due reverence for the figure depicted. This particular trend seems to have become popular during the reign of Muhammad Shah. In a portrait dating to AH 1260/ AD 1844 by the artist Ahmad, the Shah is seen paying homage to Fath 'Ali Shah by wearing his grandfather's image on his chest (Julian Raby (ed.), *Qajar Portraits*, London, 1999, pp. 52 and p. 54, no. 117; and similarly in another portrait by Muhammad Hasan Afshar of AH 1283/ AD 1846-47 (*ibid.*, pp. 53 and 55, no. 118).

Another gem-set portrait of Muhammad Shah, probably from the same pictorial source, was sold at Sotheby's (*Arts of the Islamic World*, 12th October 2000, lot 214).



154\*

**A MINIATURE PORTRAIT DEPICTING NASR AL-DIN SHAH QAJAR (R. 1848-96) AS A YOUNG MAN  
PERSIA, CIRCA 1855**

gouache on paper, depicted wearing a blue sash, jewel encrusted red jacket with a blue sash with decorations, inscribed in French on the reverse in pencil "vers 1277=1860"; in gilt frame  
5.7 x 4.2 cm.

£4,000 - 6,000  
US\$6,500 - 9,700  
€5,000 - 7,500

**Provenance:** Swiss private collection.

This small-scale portrait relates closely to an example by Abu'l Hasan Ghaffari exhibited at the London showing of *Royal Persian Paintings, Qajar Portraits* (Julian Raby, ed., *Qajar Portraits*, London, 1999, p. 29 and 31, no. 105), later sold at Sotheby's (*Arts of the Islamic World*, 6th April 2011, lot 256; and a similar depiction in enamel can be seen in the Nasser D. Khalilli Collection (Stephen Vernoit, *Occidentalism. Islamic Art in the 19th Century*, Vol. XXIII, London, 1997, p. 108, no. 60).

From early in Nasr al-Din Shah's reign, a new approach to iconography and painting was introduced to Persia from Europe: portraiture became more descriptive and less emblematic. The main protagonist of this movement was Abu'l Hasan, who had been sent to France and Italy to study under the reign of Muhammad Shah, and on his return his new style was much imitated throughout the 1850s and 60s. He was appointed *naqqash-bashi* and given the title *Sani' al-Mulk* in AH 1277/ AD 1860-61.

155\* YΦ

**A MINIATURE PORTRAIT OF NASR AL-DIN SHAH QAJAR (R. 1848-96)  
PERSIA, CIRCA 1880**

oval, gouache on ivory, depicted in a black jacket with jewelled collar, blue sash and tall black hat with elaborate *jiqa*, in a gilt frame  
the painting 4 x 3 cm.

£5,000 - 7,000  
US\$9,700 - 13,000  
€7,500 - 10,000

**Provenance:** Swiss private collection.





154



155



156\*

**A FINE GEM-SET, ENAMELLED AND GILDED PORCELAIN  
PORTRAIT DEPICTING FATH 'ALI SHAH QAJAR  
ENGLAND, CIRCA 1820-30**

the portrait depicting the Shah standing in full regalia, within a beaded pearl band, in an elaborate oval silver frame with crescent below and openwork floral sprays on the edge, set with diamonds and rubies

the portrait 5.5 cm. high; the frame 10.5 cm. high

£5,000 - 7,000

US\$8,100 - 11,000

€6,200 - 8,700

**Provenance:** Swiss private collection; acquired Bonhams, *Islamic Art, European and Oriental Rugs and Carpets*, 27th April 1994, lot 316.

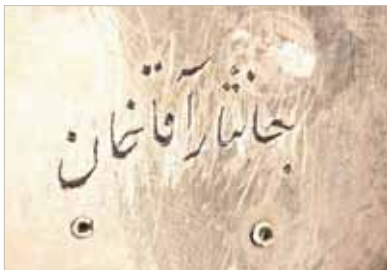
Portraits of Fath 'Ali Shah were produced in England in the 1820s. These images were derived from sketches by the artist Sir Robert Ker Porter (1777-1820) when he travelled through Persia in 1817-20. The main objective of his mission was to record pre-Islamic remains, in particular Persepolis, but in 1818 he was granted an audience with Crown Prince 'Abbas Mirza in Tabriz. In 1810, 'Abbas Mirza had been entrusted with foreign relations by Fath 'Ali Shah and so it was common to find foreign envoys residing in the city. He sketched the Prince and presented him with a finished portrait.

Ker Porter then accompanied 'Abbas Mirza to Tehran, where it was arranged for the artist to sketch Fath 'Ali Shah from life. A portrait was then presented to the Shah. Although the Shah sat for Ker Porter in more formal attire, the finished portrait depicted him in his robes of state. These portraits remained in Persia but when the artist returned to Europe he had his originals engraved as three-quarter length frontispieces in the two volumes of his *Travels in Georgia, Asia, Armenia, Ancient Babylonia*, during the years 1817, 1818, 1819 and 1820, which was published in London in 1820-21.

This lot depicting Fath 'Ali Shah is a mirror image of Ker Porter's drawings and the engravings made from them. There was much British interest in Persia at the time. For examples of portraits of Fath 'Ali Shah and 'Abbas Mirza in the Nasser D Khallili Collection of Islamic Art, see Stephen Vernoit, *Occidentalism. Islamic Art in the 19th Century*, Oxford, 1997, pp. 96-97, nos. 51 and 52; both are inscribed on the backs with the sitter's name and the date 1929.



Mahd-e Olia



**Provenance:** Swiss private collection.

**Inscription:** *Jan-nithar Aqa Khan*, 'Devoted Aqa Khan'.

#### Mahd-e Olia

Malek Jahan Khanom, Mahd-e Olia (1805-1873) was the politically astute granddaughter of Fath 'Ali Shah Qajar of Persia, and Queen Consort of her cousin Mohammad Shah Qajar (r. 1834-1848). For a brief period in 1848, between her husband's death to the accession of her son, Nasser al-Din Shah Qajar (r. 1848-1896), she was regent of Persia. Exercising her power from behind the closed doors of the andarum, Mahd-e Olia backed the Qajar nobility against merited commoners. Chief among the latter was Mirza Taqhi Khan (1807-1852) or Amir Kabir (the Great Prince), first minister to her late husband and to her son for the first three years of his reign. Amir Kabir was perceived as one of the most capable and innovative figures to appear in the whole Qajar period. His downfall was allegedly masterminded by the Queen Mother, Mahd-e Olia, working in concert with vested interests including Amir Kabir's successor Mirza Aqa Khan-e Nuri (1807-1865). In October 1851 Nasser al-Din Shah dismissed him and he was exiled to Kashan, where he was murdered on the Shah's orders in 1852. Court gossip and rumour spread by those who tried to implicate Mirza Aqa Khan-e Nuri in the overthrow of Amir Kabir suggested he had close ties with British officials, hence his Anglophile reputation.

157\*

**AN HISTORICALLY IMPORTANT DIAMOND-SET GOLD AND ENAMEL MINIATURE DEPICTING MAHD-E OLIA, THE MOTHER OF NASR AL-DIN SHAH QAJAR, PRESENTED BY HER TO MIRZA AQA KHAN-E NURI FOR HIS ROLE IN OVERTHROWING MIRZA TAQHI KHAN, AMIR KABIR, AS PRIME MINISTER PERSIA, 1853**

oval, the enamelled portrait within a heart-shaped diamond-set gold surround with chased floral decoration; the silver frame with openwork floral border, set with diamonds, at the top a crescent motif and an enamelled depiction of a Qajar prince; inscribed verso 11.5 cm. high

£12,000 - 15,000  
US\$19,000 - 24,000  
€15,000 - 19,000





Mirza Malkom Khan



158\*

**AN INTERESTING AND FINE DIAMOND-SET PLATINUM  
INSIGNIA DEPICTING THE PROMINENT PERSIAN MODERNIST  
MIRZA MALKOM KHAN (1833-1908) STYLED ON THE QAJAR  
ORDER OF THE IMPERIAL EFFIGY  
ENGLAND, CIRCA 1880**

platinum-set rose-cut diamonds, the central enamelled portrait depicting him in black coat and hat, and bow-tie, set within a gold mount and a concentric band, all within an openwork floral frame  
10.7 cm. high

£15,000 - 20,000  
US\$24,000 - 32,000  
€19,000 - 25,000

**Provenance:** Swiss private collection.

**Mirza Malkom Khan**

Mirza Malkom Khan (AD 1833-1908), the prominent Persian expatriate modernist, was born to Armenian Christian parents in New Julfa outside Isfahan. His father taught French and English at the Shah's court and was able to send his son to study mechanical engineering in Paris on a state scholarship. Malkom Khan, however, also developed a deep interest in political philosophy. On his return to Persia he converted to Islam prior to entering government service. He impressed Nasser al-Din Shah with his scientific experiments and proffered a blueprint for a new form of government that would save the country from foreign interference by advancing equality for all and improving public welfare. He also established a secret society Far'amushkhaneh ('House of Oblivion') for the promotion of the 'religion of humanity'. The society attracted many of the Qajar nobility and boasted some 30,000 members. Nasser al-Din Shah himself toyed with idea of becoming Grand Master of the House of Oblivion but was rapidly dissuaded from doing so by the forces of reaction fearing Malkom Khan's plan would undermine sharia and existing state laws.

Malkom Khan was exiled by Nasser al-Din Shah in 1862. He was later pardoned and given a post at the embassy in Constantinople. From 1872 he was chief of the Persian legation in London until his dismissal in 1889. Remaining in London, he attacked the Shah and his government in his news-sheet Qanun, which was banned in Persia but read by the Shah and his ministers. He was later pardoned again and reinstated as ambassador to Italy by Mozaffar al-Din Shah in 1898 with the title of Nezam ud-Dowleh. He remained ambassador to Italy until his death in 1908. Meanwhile he continued to enjoy the support of pro-constitution reformers who no doubt would have approved of the great moderniser's portrait replacing that of the Shah on an English made version of the Lion and Sun's supreme grade, the Imperial Effigy.



159\*

**A RARE DIAMOND-SET ROSE-GOLD OKHOVAT MEDAL  
PERSIA, CIRCA 1909**

rose-cut diamonds, in the form of crossed axes with a *kashkul* below, a rosary and the letter *sad* above, verso with a pin  
4 x 4.4 cm.

**£4,000 - 6,000**

**US\$6,500 - 9,700**

**€5,000 - 7,500**

**Provenance:** Swiss private collection; acquired from the family of Sardar As'ad Bakhtiari.

In AH 1317/ AD 1899-1900 a group of Persian intellectuals founded *Anjoman-e Okhovat* (The Brotherhood Society), which believed in liberation through peaceful enlightenment. The group's leader, 'Ali Khan Zahir al-Dawleh, was the husband of Nasir al-Din Shah's daughter, Forugh, and a high official and Governor of various Qajar provinces. He was later the successor to Sufi Safi 'Ali Shah and when in Britain became a member of the Freemasons. The *Anjoman-e Okhovat* expressed itself through drama and invited educated people to its plays on topical issues. The plays, which greatly benefited from Zahir al-Dawleh's familiarity with technical aspects of drama, were performed in purpose built venues. With the accession of Muhammad 'Ali Shah in 1907 he included the destruction of the Okhovat buildings in his clamp down on pro-constitutional forces.

Following the ousting of Muhammad 'Ali Shah in 1909, Zahir al-Dawleh decided to revive the Okhovat movement and rebuild its infrastructure. In order to raise the necessary funds, he issued Okhovat medals in four classes: a copper medal could be secured for a donation of 100 Toman; a silver medal for 200 Toman; and, gold for 300 Toman; he also issued three diamond set medals to important donors who contributed 3000 Toman to the fraternity funds: "It was decided that three medals with the Brotherhood Society's emblem that were in gold, studded with diamonds were made to be presented to respected officials who were specially invited to the last evening of the feast of the Society" (*Khaterat-e Zahir al-Dawla*, ed. Iraj Afshar, Tehran 1367sh, p.445). The present example was issued to Haj Ali-Gholi Khan or Sardar As'ad Bakhtiari, a leader of Bakhtiari Haft Lang clan, and one of the primary figures of the Persian Constitutional Revolution whose forces captured Tehran in 1909.

For further information on Zahir al-Dawleh, see M. Bamdad, *Dictionary of National Biography of Iran, 1700-1900*, Tehran, 1367sh, p. 445.



160\*

**A QAJAR GOLD MEDAL FOR BRAVERY  
PERSIA, DATED AH 1260/ AD 1844**

circular, one side depicting a standing lion holding a sword, with the sun behind; verso with four rows of inscription, suspension loop above, on a green ribbon

4.2 cm. diam.(excl. suspension loop)

£6,000 - 8,000

US\$9,700 - 13,000

€7,500 - 10,000

**Provenance:** Swiss private collection.

**Inscriptions:** *shahanshah-e anbiya muhammad*, 'King of [all] prophet's, Muhammad'(the legend is that of Muhammad Shah's seal); on the other side, *nishan-e jaladat/ har shir-del keh doshman-e shah ra 'inangereft/az aftar-e hemmat-e ma in nesahn gereft/ fi sana 1263*, 'Medal of bravery/ Any lion-hearted one who caught the rein of Shah's foe/ Receives this medal from our luminous magnimity/ Year AH 1263/ AD 1846-47'.

A similar medal, but in silver, is published by M. Moshiri, *neshan-ha va medal-ha-ye iranazaghaz-e saltanat-e qajariyeh ta emruz*, Tehran, 1354sh, p. 24, no 2.



161\*

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

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)

£1,000 - 1,500  
US\$1,600 - 2,400  
€1,200 - 1,900

**Provenance:** Swiss private collection.

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.



161

162\*

**A RARE ORIGINAL INVITATION TO A RECEPTION BY THE CORPORATION OF THE CITY OF LONDON OF NASR AL-DIN SHAH QAJAR AT THE GUILDHALL ON 20TH JUNE 1873, ADDRESSED TO THE GARTER KING AT ARMS, SIR ALBERT WILLIAM WOODS, GCVO, KCB, KCMG, KGSTJ, FSA (1816 - 1904)**

printed on card and numbered 245, addressed by hand in ink, designed and printed by Blades, East & Blades, 11 Abchurch Lane, London, E.C., framed with old framer's label to reverse  
236 x 325 mm

£1,000 - 1,500  
US\$1,600 - 2,400  
€1,200 - 1,900

**Provenance:** Swiss private collection.



162

163\*

**A QAJAR BRONZE MEDALLION MADE TO COMMEMORATE THE 50-YEAR JUBILEE OF NASR AL-DIN SHAH PERSIA, CIRCA 1896**

circular, depicting the Shah with tall hat and *jiqa*, wearing the Order of 'Ali, within a band of inscription  
5 cm. diam.

£500 - 700  
US\$810 - 1,100  
€620 - 870

**Provenance:** Swiss private collection.

This medallion was struck to commemorate Nasr al-Din Shah's 50 year jubilee. The issue was largely destroyed upon his murder.



163



164\*

A Qajar silver Medal for Bravery and Loyal Service awarded by 'Abbas Mirza Na'ib al-Saltana  
England, c. 1820-30  
circular, one side with a recumbent lion with the sun behind, two rows of inscription below, verso with a further inscription within a arabesque border, suspension loop above, on a red ribbon  
3.5 cm. diam. (excl. suspension loop)

£2,000 - 3,000  
US\$3,200 - 4,800  
€2,500 - 3,700

**Provenance:** Swiss private collection.

**Inscriptions:** on one side: *jahandar 'abbas shah-e javan vali'ahd-e dara-ye rawshan ravan*, 'The World possessing, 'Abbas, the young king, The Crown Prince, the enlightened Sovereign'; on the other side: *barin dar kasi keh be-khedmat shetaft ze khorshid-e ehsan-e ma bahreh yaft*, 'Whoever made haste to serve on this door/ Benefitted from the Sun of our benevolence'.

A similar example is published in M. Moshiri, *neshan-ha va medal-ha-ye iranazaghaz-e saltanat-e qajariyeh ta emruz*, Tehran, 1354sh, p. 19.



165

165\*

A Qajar silver Campaign Medal for services at the battle of Qasr-e Chaman

Persia, dated AH 1250/ AD 1835

circular, one side with a recumbent lion with the sun behind; verso with a star motif filled with inscription, within a band of further inscription, suspension loop above, on a red ribbon

3.3 cm. diam. (excl. suspension loop)

£1,000 - 1,500

US\$1,600 - 2,400

€1,200 - 1,900

**Provenance:** Swiss private collection.

**Inscriptions:** *az sarkar-e qadar qodrat va zill allah muhammad shah shahanshah-e iran bara-ye khedmat-gozari dar jang-e qasr-e chaman be-tarikh-e 26 shahr-e shawwal sana 1250*, 'From the one who is as powerful as fate, Shadow of God, Muhammad Shah, King of Kings of Iran for services provided at the battle of Qasr-e Chaman on 26 of the month of *shawwal*, year AH 1250 (25th February AD 1835).'



166

166\*

A Qajar silver-gilt Medal for Bravery

Persia, dated AH 1298/ AD 1880-81

circular, one side with a standing lion holding a sword, with the sun behind, within a wreath; verso with an inscription-filled roundel within a band of further inscription, suspension loop above; on a green ribbon

3.5 cm. diam. (excl. suspension loop)

£500 - 700

US\$810 - 1,100

€620 - 870

**Provenance:** Swiss private collection.

**Inscriptions:** in the centre, 'al-Sultan Nasir al-Din Shah Qajar year AH 1298 (1880-81); in the border, *har shir-del keh doshman-e shah ra 'inan gereft azaftab-e hemmat-e ma in nesahn gereft. fi sana*; 'Any lion-hearted, who caught the rein of Shah's foe/ Received this medal through our luminous magnanimity'.





167

167\*

A silver Commemorative Medal to commemorate the visit of Muzaffar-Din Shah Qajar to Brussels made by A. Michaux, Brussels, dated AH 1318/ AD 1900-01 circular, one side depicting the Shah, verso with inscription, with suspension loop above, on a green ribbon  
3.6 cm. diam. (excl. suspension loop)

£1,000 - 1,500  
US\$1,600 - 2,400  
€1,200 - 1,900

**Provenance:** Swiss private collection.

**Inscriptions:** on one side, *al-sultan muzaffar al-din shah qajar khallad allah mulkahu wa shayyada allah saltanatahu*, 'al-Sultan Muzaffar al-Din Shah Qajar, may God make his kingdom everlasting and illuminate his reign'; and on the other side, *be-yadgar va meymanat-e tashrif-farma'i-ye bandegan a'la-hazrat-eaqdas-e homayun shahanshah-e koll-e mamalek-e mahruseh-ye iran be-dar al-zarb-e bruksel sana 1318 hejri*, 'As a remembrance to the arrival of His Majesty, the most pure, Imperial King of Kings of the entire protected Kingdom of Iran to the Brussels Mint, year 1318 of the hijra (1900-1901)'; and the maker's name as 'A. MICHAUX'.

A similar medal is published in M. Moshiri, *neshan-ha va medal-ha-ye iranazaghaz-e saltanat-e qajariyeh ta emruz*, Tehran, 1354sh, p. 63.



169

169\*

A Qajar silver-gilt Campaign Medal for General Service in military victories Persia, dated AH 1293/ AD 1876-77 circular, one side depicting a standing lion holding a sword, with the sun behind, above a crown and an inscription, all within a wreath; verso with a roundel of inscription within a further band, suspension loop above, on a green ribbon  
3.5 cm. diam. (excl. suspension loop)

£600 - 800  
US\$970 - 1,300  
€750 - 1,000

**Provenance:** Swiss private collection.

**Inscriptions:** on one side, in the centre, *al-Sultan ibn al-Sultan Nasir al-Din Shah Qajar AH 1293* (AD 1876-77); in the border, worn, *har shir-del keh doshman-e shah ra 'inan gereft/ az aftar-e hemmat-e ma in nesahn gereft. fi sana*, 'Any lion-hearted, who caught the rein of Shah's foe/ Received this medal through our luminous magnanimity; on the other side, Qur'an, chapter XLVIII (*al-fath*), verse 1.

A similar example is published in M. Moshiri, *neshan-ha va medal-ha-ye iranazaghaz-e saltanat-e qajariyeh ta emruz*, Tehran, 1354sh, p. 31, no. 2 (also worn).



168\*

A Qajar silver Order of Merit given by Muhammad 'Ali Shah to his troops for the storming of Parliament Persia, circa 1907-09

one side depicting a standing lion holding a sword with the sun behind a the Qajar crown above, within a wreath, inscriptions within the border; verso with an image of the Shah surrounded by a panoply of weapons, the outer border with a band of inscription, suspension loop above; on a green, white and red ribbon  
4.6 cm. diam. (excl. suspension loop)

£2,500 - 3,500  
US\$4,000 - 5,600  
€3,100 - 4,400

**Provenance:** Swiss private collection.

**Inscriptions:** on one side, in the border, the words *shah-parasti/ghayrat/wafa/ rashadat/ 1326*, 'King-adoring/Zeal/Loyalty/Bravery. AH 1326 (AD 1908-09)'; on the other side, 'King of Kings (*shahanshah*) *al-Sultan ibn al-Sultan ibn al-Sultan ibn al-Sultan and al-Khaqan ibn al-Khaqan ibn al-Khaqan ibn al-Khaqan al-Sultan Muhammad 'Ali Shah Qajar*'.

The Cossack Brigade, raised by Nasser ad-Din Shah, were kingmakers and the only effective fighting force in late Qajar Persia. Reza Khan was its only Iranian commander prior to his takeover in 1925. Usually its officers were seconded from the Imperial Russian Army. On 24th June 1908, after Muhammad 'Ali Shah refused to acknowledge the constitution that the parliament was attempting to ratify, Colonel Liakhov, along with several Russian officers, directed artillery fire against the Majles (Parliament). A number of Majles representatives and constitutionalists were detained in Bagh Shah, of which a number were killed. Some fled to and sought asylum with foreign embassies. Thus the first Majles was dissolved and a martial law was declared. This medal was awarded by the Shah to those who placed the Majles under seige.

170\*

**A LETTER FROM AHMAD SHAH QAJAR (REG. 1909-25) TO THE LAST AUSTRO-HUNGARIAN EMPEROR, KARL FRANZ JOSEPH (REG. 1916-18), WITH CONGRATULATIONS ON HIS ACCESSION AND A MESSAGE THAT THE SHAH IS SENDING HIS ENVOY EXTRAORDINAIRE AND MINISTER PLENIPOTENTIARY, MIRZA MUSTAFA KHAN SAFA' AL-MAMALIK, TO REPRESENT HIM PERSIA, WRITTEN IN THE ROYAL PALACE IN TEHRAN ON 10TH RABI' AL-THANI 1336, THE NINTH REGNAL YEAR/23RD JANUARY 1918**

Persian manuscript on paper, text written by a scribe in *nasta'liq* script in black ink, body of text in nine lines, signed by the minister of Foreign Affairs and with the seal impression of Ahmad Shah Qajar; with official envelope embossed with the Lion and Sun insignia and the Shah's name, framed together

*letter 310 x 203 mm.; envelope 135 x 203 mm.; total size 445 x 203 mm.*

£3,000 - 5,000

US\$4,800 - 8,100

€3,700 - 6,200

**Provenance:** Swiss private collection.

The Envoy Extraordinaire and Minister Plenipotentiary is described as holding the Order of the Lion and Sun of the first rank, which had been conferred upon him by the late Muzaffar al-Din Shah. He will be present at the Emperor's court, offer a translation of Ahmad Shah's congratulations, and is expected to perform his duties perfectly. It is not quite clear why the Shah offers his congratulations on the Emperor's accession more than a year after the latter's coronation in December 1916, but presumably protocol demanded such compliments.

171\*

**A QAJAR FIRMAN OF NASR AL-DIN SHAH QAJAR (REG. 1848-96) ADDRESSED TO MIHRAB BEYG, THE CHRISTIAN, GRANDSON OF QARA KHAN, THE CHIEF OF THE ARMENIANS OF SIRAK CHAHAR MAHAL OF ISFAHAN, AWARDED HIM THE ORDER OF THE LION AND SUN FOR SERVICES TOWARDS ARMENIANS PERSIA, DATED DHI'L-HIJJAH 1285/MARCH-APRIL 1869**

Persian manuscript on paper, three lines of text in *nasta'liq* script in black ink within cloudbands on a gold ground, interlinear rules and margins in blue and red, *tughra* in gold at beginning of first line, seal impression of the Shah at top within an illuminated cartouche against a ground of stylised floral motifs in gold, the same motifs in the right-hand margin, some creasing

*400 x 295 mm.*

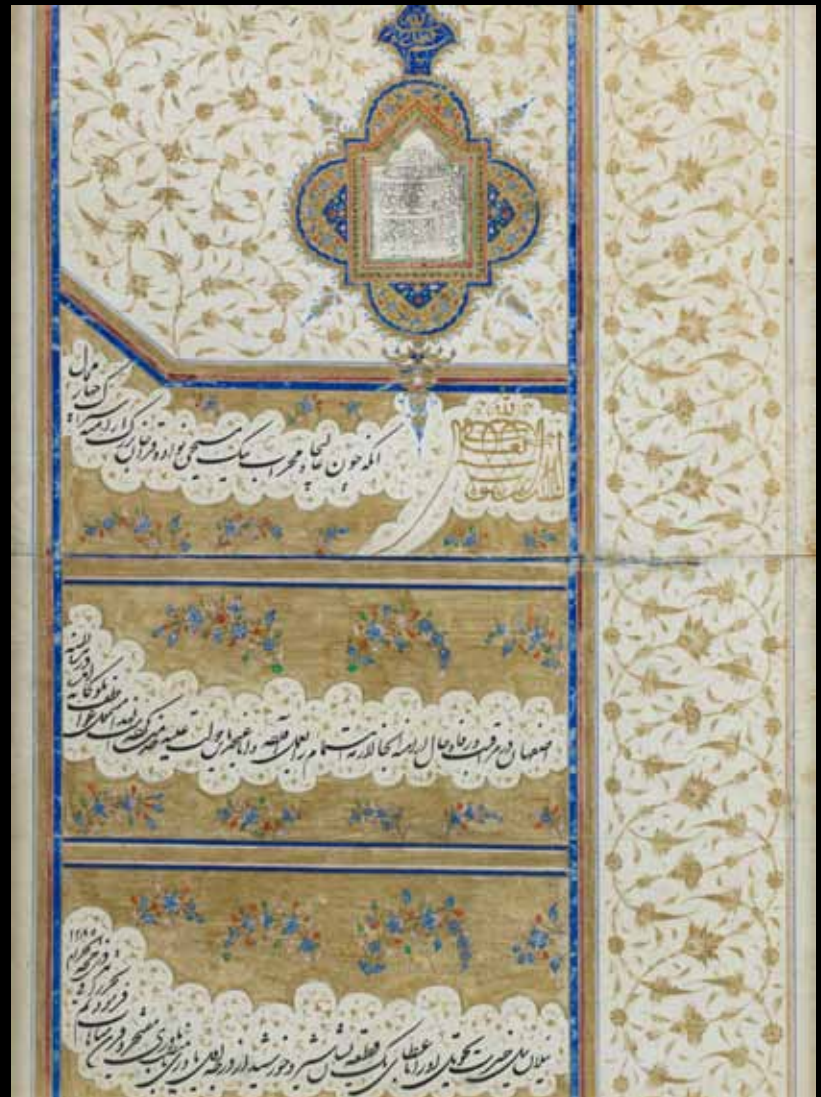
£3,000 - 5,000

US\$4,800 - 8,100

€3,700 - 6,200

**Provenance:** Swiss private collection.







172\*

**A LATE QAJAR SILK EMBROIDERED MILITARY FLAG OF REZA KHAN'S SEPABHAN INFANTRY PERSIA, CIRCA 1923**

rectangular, the red, cream and green silk ground embroidered in polychrome silks with a lion and sun surmounted by a crown and flanked by wreaths issuing from a bow, below a band of inscription, framed

106 x 77.5 cm.

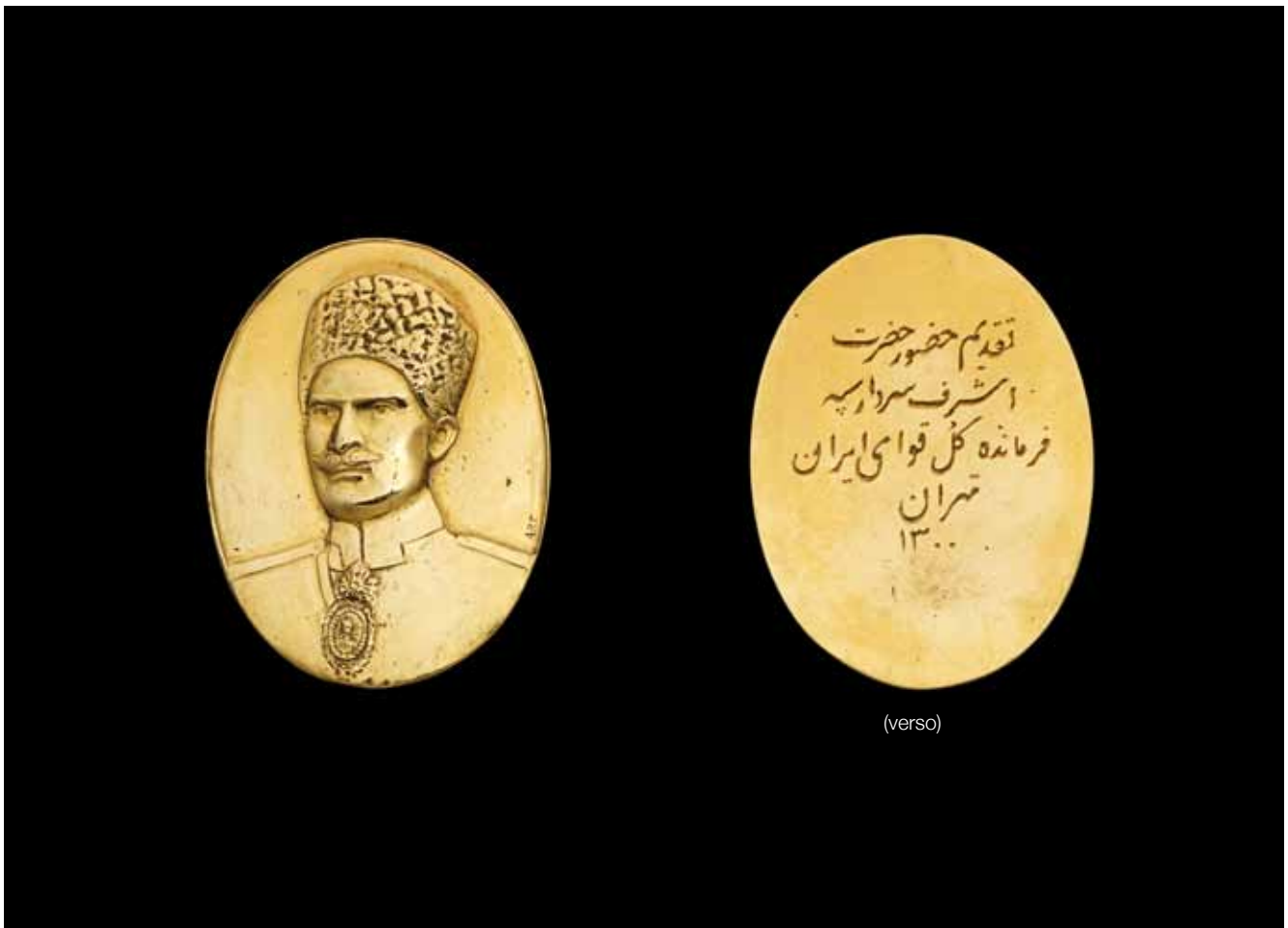
£4,000 - 6,000

US\$6,500 - 9,700

€5,000 - 7,500

**Provenance:** Swiss private collection.

**Inscriptions:** *fawj nomreh 15 sepahban piyadeh lashgar-e shomal-e gharb*, 'Troop no. 15 of Sepabhan infantry of the north-west army'. This army was established AH 1302/ AD 1923 to protect the north-western borders of Iran.



(verso)

173\*

**A GOLD SHEET-COVERED MEDALLION TO COMMEMORATE AN AWARD PRESENTED TO REZA KHAN, LATER REZA SHAH PAHLAVI, AS CHIEF OF THE ARMY (SARDAR-E SEPAH) PERSIA, CIRCA 1921**

oval, probably over a bronze core, depicting the leader facing left, wearing an Imperial Effigy insignia, with medallist's initials 'ART'; verso with an inscription  
6 cm. diam.

£2,000 - 3,000  
US\$3,200 - 4,800  
€2,500 - 3,700

**Provenance:** Swiss private collection.

**Inscriptions:** *taqdim-e hozur-e hazrat-e ashraf sardar-e sepah farmandeh-ye koll-e qova-ye iran. tehran 1300*, 'Presented to His Excellency, the Noble, General of the Army, Commander of Iran's all armed forces. Tehran, 1300sh (AD 1921)'.

The present lot is a rare and intriguing example of a medallion from one of the seminal transitional periods in Iranian history. The fading years of Ahmad Shah's ill fated reign saw the central authority of the Qajar state rapidly dissipate as financial ruin, tribal revolt, and Soviet and British wartime occupation led to the near-disintegration of the ailing monarchy.

Against the backdrop of the Shah's declining authority, Reza Khan, the shrewd, pragmatic commander of Persia's elite Cossack Brigade instigated a coup d'etat that sought to consolidate central authority and eliminate the factionalism that had blighted the fractured Qajar state. Reza Khan led his 4,000 strong detachment of the Cossack Brigade based in Qazvin and Hamadan to Tehran in 1921 and seized the capital. It was a bloodless coup, and one which interestingly saw the continuation of Ahmad Shah as titular head of state with all but official control resting in the hands of Reza Khan, now styled *sepah salar* or 'Commander-in-Chief'.

The original medal was presented to Reza Khan by members of the Cossacks during the period of tension when he and Ahmad Shah were engaged in a contentious power play, with the monarch and the military commander often seen side by side and seemingly in support of each other, a closeness which belied Reza Shah's obvious political ambitions and Ahmad Shah's intense fear of the Cossack commander's growing influence.

Curious and unique, the work depicts Reza Khan in the traditional Cossack astrakhan, and adorned with the effigy of the ruler he would shortly overthrow. After the founding of the Pahlavi regime, Reza Khan weaved an imperial narrative which saw himself as the successor to the great Achamaenid empires of Iran's glorious past. This depiction of him, as a servant of the ancien regime, adorned in simple regional headdress is, therefore, both rare and unusual.





174\*

**A PAIR OF RARE QAJAR DIAMOND-SET GOLD EPAULETTES  
IN THE FORM OF THE LION AND SUN  
PERSIA, CIRCA 1880**

rose-gold, one with ruby eyes, each in the form of a laurel wreath  
surmounted by the Qajar crown, a standing lion holding a sword with  
the sun behind  
*each 7.4 cm. diam.(2)*

£8,000 - 12,000

US\$13,000 - 19,000

€10,000 - 15,000

**Provenance:** Swiss private collection.



175\*

**A FINE QAJAR TURQUOISE AND GOLD NECKLACE  
PERSIA, EARLY 19TH CENTURY**

comprising ten turquoise sections, variously polygonal and oval, joined by gold floral rosette spacers, the stones incised and inlaid in gold with inscriptions and foliate motifs  
50 cm. long

£7,000 - 9,000  
US\$11,000 - 15,000  
€8,700 - 11,000

**Provenance:** Swiss private collection.

**Inscriptions:** "fadayat shavam/ qorban-e nazat/ fadayat shavam nazanin/tasaddoqat shavam nazanin/", "May I be your ransom. [May I] be sacrificed for your coquetry. May I be your ransom, O beloved! [May] I be sacrificed for you, O beloved!"

For a turquoise-set gold belt buckle of this type with a similar inscription, formerly in the L A Mayer Memorial Museum, Jerusalem, see Rachel Hasson, *Later Islamic Jewellery*, Jerusalem, 1987, p. 38, no. 50.



176

176\* ≈

**A FINE QAJAR GEM-SET AND ENAMELLED GOLD BROOCH IN THE FORM OF A BIRD ON A ROSE  
PERSIA, 19TH CENTURY**

set with rose-cut diamonds and a large cabochon Burmese ruby, the bird with outstretched wings with its beak pointing into the centre of the flower, with a tulip and smaller flowers, the leaves decorated with polychrome enamel  
8.3 cm. high

£10,000 - 15,000  
US\$16,000 - 24,000  
€12,000 - 19,000

**Provenance:** Swiss private collection.

177\*

**AN IMPRESSIVE ROYAL QAJAR GEM-SET ROSE-GOLD TURBAN ORNAMENT (JIQA)  
PERSIA, 19TH CENTURY**

set with rubies, carved emeralds, rose-cut diamonds and a garnet, in the form of an openwork floral garland with pair standing lion and suns flanking a Qajar crown with elaborate plume, the centre set with a large emerald carved with a flowerhead, the crown set with rubies and emeralds, the base of the plume with a large diamond and emerald to either side, the feathers tipped with emeralds, with four suspended emeralds carved in the form of leaves and a garnet bead below

12.5 x 6 cm. excl. suspensions

£20,000 - 30,000  
US\$32,000 - 48,000  
€25,000 - 37,000

**Provenance:** Swiss private collection.

By the middle of the 19th Century in Qajar Persia, gem-set head ornaments of this type were fashionable amongst the royal and elite families, frequently depicted adorning the turbans or black hats which were popular attire for men. They were also worn as hair ornaments amongst women. They served as clasps to secure ornamental plumes, or as jewelled imitations of such plumes as in this case.





177



178

178\*

**A QAJAR GEM-SET GOLD PENDANT  
PERSIA, 19TH CENTURY**

the central circular section set with gem-stones in concentric circles around a faceted stone set in a raised circular gold mount, seed pearl suspensions on twisted gold wire below, with gem-set floral spray and flower head above, the reverse plain gold with suspension loop and chain

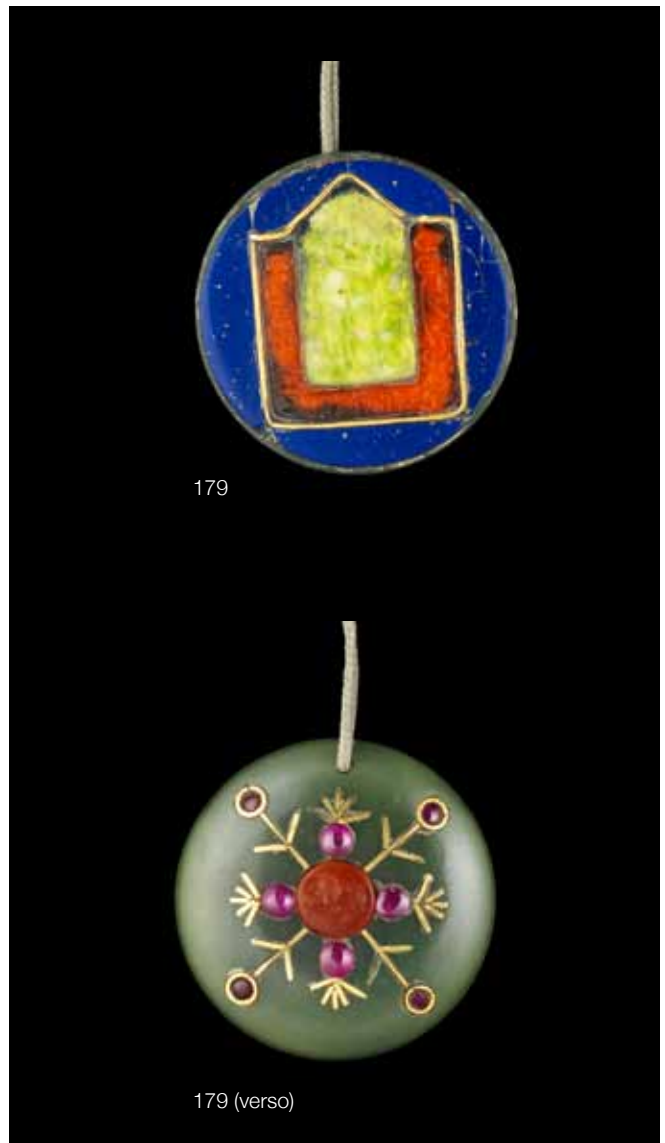
10.5 cms. long; 52 g.

£3,000 - 5,000

US\$4,800 - 8,100

€3,700 - 6,200

**Provenance:** Swiss private collection.



179

179 (verso)

179\*

**A GEM-SET JADE AND LAPIS SEAL LINKED TO THE SHRINE  
OF THE EIGHTH IMAM IN MASHHAD  
PERSIA, 19TH CENTURY**

of circular form, the front set with a central carnelian intaglio and foiled red glass beads in a gold stellar design, the reverse with agate in *mihrab* form with a gold mount, bearing inscription, surrounded by lapis

4.4 cm. diameter

£2,000 - 3,000

US\$3,200 - 4,800

€2,500 - 3,700

**Provenance:** Swiss private collection.

**Inscriptions:** in the borders, in positive, Invocations to Imam 'Ali; in the centre, in negative, *al-'izzat li'-llahyawaliallah al-sultan abu'l-hasan 'ali ibn musa al-rida*; 'Might is God's. O friend of God! al-Sultan Abu'l-Hasan 'Ali ibn Musa al-Rida'.

Abu'l-Hasan 'Ali ibn Musa al-Rida is the Eighth Imam and it is likely that this seal is connected with the Shrine of the Eighth Imam in Mashhad.



180



180 (verso)

180\*

**A RARE QAJAR DIAMOND-SET ENAMELLED GOLD  
MINIATURE PORTRAIT DEPICTING IMAM 'ALI KNEELING  
WITH HIS SONS HASSAN AND HUSSAIN, AND HOLDING  
DHU'L-FAQAR**

**PERSIA, MID 19TH CENTURY**

in the form of a cusped medallion with fine openwork inscription above, the centre in polychrome enamel; verso openwork with inscriptions, and chased with birds and a scrolling foliate vine  
7.5 x 5.8 cm. max.

£8,000 - 12,000

US\$13,000 - 19,000

€10,000 - 15,000

**Provenance:** Swiss private collection.

**Inscriptions:** on the front, the *basmalah*; verso, the *Shahadah* in the centre and Qur'an, chapter LXVIII (*al-qalam*), verses 51 and 52 in the borders.



181\* W

**Haj Mirza Aqa Imami (1880-1955)**  
**SHIRIN IN A LANDSCAPE HOLDING A WINE BOTTLE AND**  
**PORCELAIN CUP, IRAN, CIRCA 1930**

gouache and gold on leather, elaborate cut-work borders in leather, gilded and painted in polychrome, the borders with verses from Nizami's *Khusraw va Shirin* in *naskhi* script in white on a green ground within panels, with six further scenes of Shirin and Khusraw within cartouches and cusped medallions against a brown ground with intertwining vegetal and floral motifs, birds, hunting dogs and other animals in their natural habitat, the painted wood frame profusely decorated in the Safavid style in polychrome with hunting scenes, youths reclining in landscapes, and palace scenes, the frame with ropework edge  
*painting 105 x 55 cm.; with borders 149 x 95 cm.; total size with frame 184 x 131 cm.*

**£40,000 - 60,000**

**US\$65,000 - 97,000**

**€50,000 - 75,000**

**Provenance:** Swiss private collection.

**Inscriptions:** in the borders, verses from Nizami's *Khusraw va Shirin*; and the signature *raqam-e kamtarin mirza aqa emami esfahani*, 'Drawn by the most humble Mirza Aqa Imami Isfahani'.

Haji Mirza Aqa Imami was born in Isfahan in 1880 and spent his youth following his father's profession, studying theology, but left the subject to study art with Sani' Hodayun in Tehran, where he learnt the art of painting and illumination. On his return to Isfahan, he taught students such as Husayn Khata'i and Mahmud Farshchiyan. He was the artist who started the revival of Safavid style in Isfahan, looking in particular at the work of Reza 'Abbasi and Muhammad Shafi'. He died at the age of 75. See Mohammad Ali Karimzadeh Tabrizi, *The Lives & Art of Old Painters of Iran*, vol. 3, London 1991, pp. 1269-71.







182\*

**Haj Mirza Aqa Imami (1890-1955), A Prince Entreating a Maiden on a Terrace  
Iran, circa 1930**

gouache and gold on leather, elaborate cut-work borders in leather, gilded and painted in polychrome, inner border with two cartouches depicting hunting scenes in gold on a blue ground, further cartouches depicting lovers and birds amidst foliage all against a brown ground with intertwining vegetal and floral motifs in gold, five panels in lower inner border with *naskhi* in blue on a gold ground, the painted wood frame decorated in polychrome with stylised floral motifs and urns on a blue ground  
 painting 60 x 42 cm.; with borders 82.5 x 64 cm.; total size with frame 103 x 84 cm.

£10,000 - 15,000  
 US\$16,000 - 24,000  
 €12,000 - 19,000

**Provenance:** Swiss private collection.

The panels in *naskhi* script consist of couplets from a *ghazal* attributed to Hafiz (though not included in the accepted version). The signature reads: *raqam-e mirza aqa emami esfahan*, 'drawn by Mirza Aqa Imami [in] Isfahan'.





183\*

**Haj Mirza Aqa Imami (1880-1955)**  
**TWO PRINCES VISITING A HERMIT IN A FOREST, OFFERING HIM WINE AND FRUIT,**  
**IRAN, CIRCA 1930**

gouache and gold on leather, elaborate cut-work borders in leather, gilded and painted in polychrome, with eight cartouches with various floral motifs and arabesques in polychrome and gold against a brown ground with multiple scenes including hunting and Majnun in the wilderness, signed *Mirza Aqa Imami* in a cartouche at lower centre, the painted wood frame profusely decorated in the Safavid style in polychrome with angelic figures and *simurghs* amidst stylised floral motifs

*painting 54 x 35 cm.; with borders 76 x 55 cm.; total size with frame 98 x 76.5 cm.*

£10,000 - 15,000  
 US\$16,000 - 24,000  
 €12,000 - 19,000

**Provenance:** Swiss private collection.



184\*

**HUSAYN BEHZAD (1894-1968), A YOUTH EMERGING FROM  
BEHIND A CURTAINED ENTRANCE  
IRAN, DATED 2 FARVARDIN [13]35/ 21ST MARCH 1956**

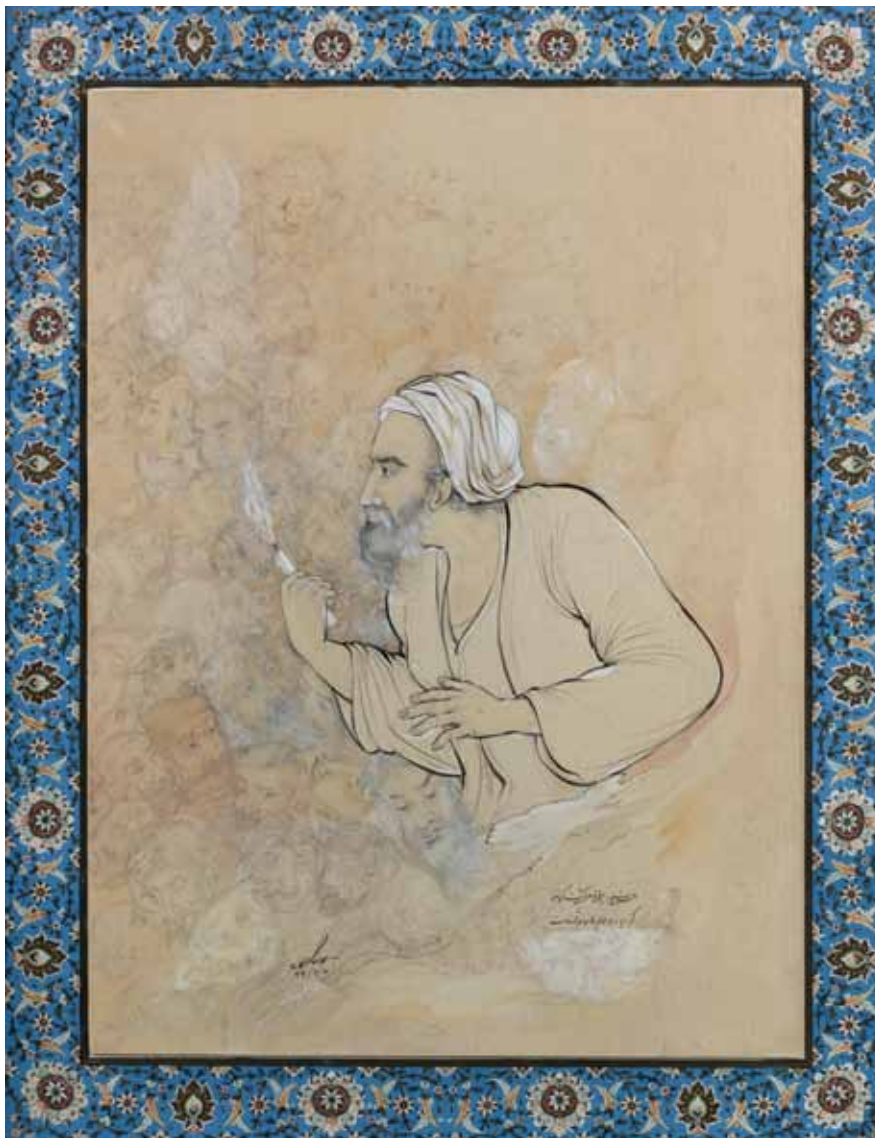
pen and ink and watercolour on paper, signed lower left 'Miniature of Behzad' and dated 2 *farvardin* [13]35/ 21st March 1956, border illumination signed lower centre by 'Abdullah Baqeri and dated 1348/1970  
665 x 520 mm.

£4,000 - 6,000  
US\$6,500 - 9,700  
€5,000 - 7,500

**Provenance:** Swiss private collection.

Husayn Behzad was born in Tehran in 1894, the son of a *qalamdan* designer. He studied Safavid painting and his work is deeply influenced by that style, in particular the major painters of the 17th Century such as Reza Abbasi and Mu'in Mussavir. In 1935 he went to Paris to study European painting and as a result his work combines the miniature technique with perspective and naturalistic depiction. He was highly influenced by the great works of Persian literature, notably Firdausi's *Shahnama* and the *Rubaiyat* of Omar Khayyam.





185\*

**HUSAYN BEHZAD (1894-1968), AN ILLUSTRATION TO THE *DIVAN* OF JALAL AL-DIN MUHAMMAD RUMI, AN ELDERLY MAN HOLDING A CANDLE AND SURROUNDED BY SPECTRES IRAN, DATED 17 ORDIBEHEST [13]44/ 7TH FEBRUARY 1965**

pen and ink and watercolour on paper, signed lower left [Husayn] Behzad and dated 17 *ordibehesht* [13]44/6th May 1965, and further inscribed with two couplets from the *Divan* of Rumi, border illumination in polychrome  
660 x 515 mm.

£5,000 - 7,000  
US\$8,100 - 11,000  
€6,200 - 8,700

**Provenance:** Swiss private collection.

This lot is accompanied by a handwritten note by Behzad on his own letter-head paper, stating: *tabluy-e mawlavi keh dara-ye aqallan yek sad surat darad be rasm-e yadgar be hoseyn rawghani ehda shod hoseyn behzad* 1.4.45, 'The Mawlavi picture which contains minimum of one hundred images was presented to Husayn Rawghani as a memento. Husayn Behzad (signature). 1.4.[13]45 (22 June 1966); and a further inscription: *forukhtam be aqa-ye soleyman naqi. Seyyid hoseyn rawghani*. 10.3.[19]82. *March dar Los Angeles*, 'I sold [it] to Mr Sulayman Naqi. Sayyid Husayn Rawghani 10.3.[19]82. *March in Los Angeles*'.





186

186\*

**HUSAYN BEHZAD (1894-1968), AN ILLUSTRATION OF A COUPLET FROM A QUATRAIN OF 'UMAR KHAYYAM, A MAN LOOKING DOWN FROM THE CLOUDS UPON A CROWD OF SPECTRAL FIGURES**

**IRAN, DATED AH [13]41/ 8TH NOVEMBER 1962**

pen and ink and watercolour on paper, signed lower left [Husayn] Behzad, dated 17 *aban* [13]41/ 8 November 1962, and further inscribed with the subject in *nasta'liq* script  
590 x 480 mm.

£5,000 - 7,000

US\$8,100 - 11,000

€6,200 - 8,700

**Provenance:** Swiss private collection.



187

187\*

**MUHAMMAD TAJVIDI (1925-1995), A MAIDEN IN A LANDSCAPE WITH THE GHOST OF AN OLD MAN AND OTHER SPECTRES AROUND HER**

**IRAN, DATED 15 ORDIBEHESHT [13]38/ 5TH MAY 1959**

pen and ink and watercolour on paper, signed 'Miniature of Muhammad Tajvidi' and dated 15 *ordibehesht* [13]38/ 5th May 1959 lower left, inscription stating that the painting was executed under the instruction of his master Husayn Behzad and given as a memento to Sayyid Husayn, border illumination signed by 'Abdullah Baqeri, framed  
660 x 445 mm.

£1,500 - 2,000

US\$2,400 - 3,200

€1,900 - 2,500

**Provenance:** Swiss private collection.

The painter and illustrator Muhammad Tajvidi was born in 1925. After completing his studies at the School of National Arts, he took the position of assistant professor at the school. He was promoted to a senior professorship and continued teaching until 1963. Later he started making illustrations for hundreds of books. He died in Tehran in 1995 at the age of 70.

The marginal illumination is inscribed: 'Illumination (tadhib) by 'Abdullah Baqeri' [often spelt as Bagheri]. 'Abdullah Baqeri studied in the College of Fine Arts in Tehran under artists such Muhammad Tajvidi and created miniatures, illuminations, designing carpet and tile patterns. He taught art in Tehran and Tabriz and died in 1989.



188\* W

**A PRINCE AND A MAIDEN IN A FOND EMBRACE, SEATED BY A STREAM IN A FOREST, A DANCING GIRL PERFORMING FOR THEM, COMMISSIONED BY ASADULLAH RASHIDIYAN FOR SHEIKH ZAYED AL-NAHYAN OF ABU DHABI IRAN, DATED FARVARDIN [13]49/MARCH-APRIL 1970**

gouache and gold on paper, oval, the painting with a *khatamkari* work inner frame, inner border with raised brass floral motifs with enamel inlay on a gouache ground of swirling intertwining floral motifs on a cream ground, outer border with cartouches depicting birds amidst foliage on a blue ground with floral motifs in pink and green with further floral sprays in enamel-inlaid brass, *khatamkari* work frame in bone and wood, brass plate on lower frame recording details of dedication and presentation in Farsi in *nasta'liq* script painting 50.5 x 36 cm.; with borders 110 x 89.5 cm.; total size with frame 117 x 97 cm.

£5,000 - 7,000  
US\$8,100 - 11,000  
€6,200 - 8,700

**Provenance:** Swiss private collection.

Inscription: *taqdim be-hazrat-e shaykhzayidibn al-sultan-e al-e nahyanhakem-e mu'azzam-e abuzabi asadullah rashidiyan farvardin* [13]49, 'Presented to His Majesty Shaykh Zayed son of the Sultan of the House of Nahyan, the magnificent Governor of Abu Dhabi. Asadullah Rashidiyan, farvardin [13]49 sh/March-April 1970'.

Shaykh Zayed was appointed Governor of the Eastern Regions of Abu Dhabi in 1946. This piece was executed a year before he became President of the United Arab Emirates. He died in 2004.

Asadullah Rashidiyan was an Iranian and a British agent who played a prominent role in the overthrow of Mohammad Mosaddeq in 1953, the coup and the appointment of Zahedi as Prime Minister. He was well rewarded for his activities, including being appointed in charge of arms deals. He left Iran for Britain before the Islamic revolution and died there.





189



190

189\*

**A QAJAR SEED-PEARL AND METAL-THREAD EMBROIDERED WOVEN WOOL TERMEH CAPE  
PERSIA, 19TH CENTURY**

of semicircular form with applied collar, the red ground with repeat *boteh* design, the collar and lower edge elaborately embroidered in metal thread with an undulating floral vine, the collar with metal thread tasseled edge, framed  
123 x 67 cm.

£3,000 - 4,000

US\$4,800 - 6,500

€3,700 - 5,000

**Provenance:** Swiss private collection.

190\*

**A QAJAR PEARL AND METAL-THREAD EMBROIDERED WOVEN WOOL TERMEH PANEL  
PERSIA, LATE 19TH CENTURY**

rectangular, the red ground woven with a repeat *boteh* design, embroidered with seed-pearls and metal-thread to form a large floral spray with a crown above, framed  
75.2 x 106.5 cm

£1,500 - 2,000

US\$2,400 - 3,200

€1,900 - 2,500

**Provenance:** Swiss private collection.



191\*

**AN ELABORATE QAJAR SEED-PEARL AND METAL-THREAD EMBROIDERED WOOL TERMEH PANEL WITH THE NAME OF MOKARRAM KHANOM, PROBABLY FROM THE COURT OF MUZZAFAR AL-DIN SHAH QAJAR**

**PERSIA, DATED AH 1302/ AD 1884 OR AH 1320/ AD 1902-03**

rectangular, the red ground with dense *boteh* design, embroidered in metal thread and seed-pearls with inscription in Latin capital letters within a wreath with flowering stems to either side and a crown above, below an inscription in *farsi*, the corners each with a further crown and wreath with inscription, the border a trailing floral vine, framed 88 x 72 cm.

£3,000 - 4,000

US\$4,800 - 6,500

€3,700 - 5,000

**Provenance:** Swiss private collection.

**Inscriptions:** in the crown, the date AH 1302/ AD 1884 or 1320/ AD 1902-03; in the roundel above, "May it be auspicious"; and in the four corners, *khanom* or "Madame".

This textile is interesting since it bears the name of Khanom Mokkaram, not in Farsi as one would expect, but in Latin script. It was probably commissioned from a local workshop by a European for a royal wedding during the end of the Nasr-al Din Shah reign or the Muzaffar al-Din Shah period.

192\*

**A QAJAR PEARL AND METAL THREAD EMBROIDERED WOOL TERMEH PANEL WITH A WEDDING BLESSING PERSIA, DATED AH 1318/ AD 1900-1901**

the dark woven ground with a repeat *boteh* design, embroidered in metal-thread and seed pearls with a floral border, the bottom right corner with an inscription within branches and surmounted by a crown, framed 100 x 109 cm.

£2,000 - 3,000

US\$3,200 - 4,800

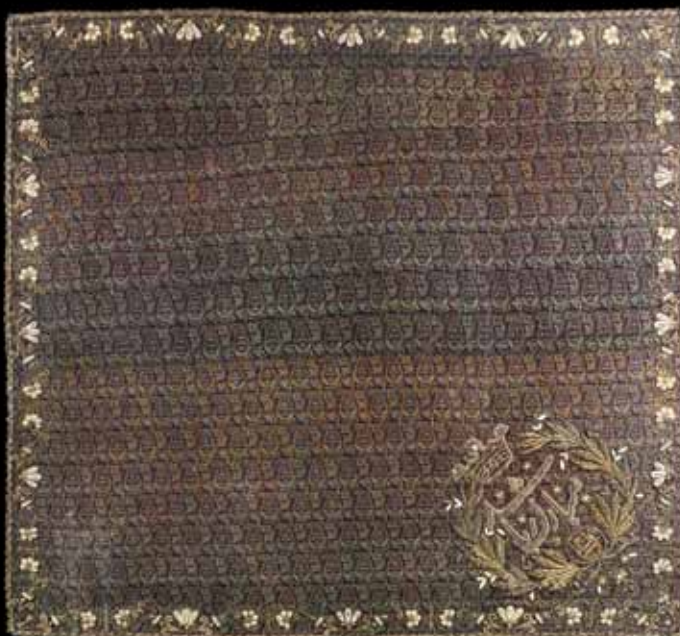
€2,500 - 3,700

**Provenance:** Swiss private collection.

**Inscription:** *mubarak bashad* AH 1318, 'May it be auspicious! AH 1318 [AD 1900-01]'.



191



192



193 (detail)



193



193 (verso)



194

193\*

**A FINE QAJAR LACQUER MIRROR CASE, SIGNED BY AHMAD PERSIA, DATED AH 1272/ AD 1855-56**

of octagonal form, decorated in polychrome to the front and reverse with birds perching amid floral sprays (*gul o bulbul*) consisting of roses, carnations, poppies and other flowers, the lid lifting to reveal a mirror, the interior of the lid depicting the Holy Family seated within a pavilion, the borders with geometric and floral and foliate motifs, signature and date to front cover  
18.7 x 15.7 cm.

£4,000 - 6,000  
US\$6,500 - 9,700  
€5,000 - 7,500

**Provenance:** Swiss private collection.

**Inscriptions:** *raqam-e kamtarin ahmad 1272*, 'Drawn by the smallest [servant of God] Ahmad AH 1272 (AD 1855-6)'.

Ahmad is recorded as having been an artist probably from Shiraz. He was skilled at depicting portraits and scenes with birds and flowers (*gul o bulbul*) such as the present lot. His recorded works are dated between AH 1256/ AD 1840-41 and AH 1276/ AD 1859-60 and include an undated cover of one of the volumes of the *One Thousand and One Nights* at the Gulistan Palace Library in Tehran. For more information see M. A. Karimzadeh Tabrizi, *The Lives & Art of Old Painters of Iran*, vol. I, London 1985, pp. 53-4.

194\* W

**A FINE QAJAR REVERSE-GLASS PAINTED MIRROR PERSIA, 19TH CENTURY**

rectangular, decorated in gilt and polychrome, the cusped upper edge with three urns and a floral medallion, around the mirror, gilt bands with floral sprays and rosettes  
107 x 48 cm.

£3,000 - 5,000  
US\$4,800 - 8,100  
€3,700 - 6,200

**Provenance:** Swiss private collection.





195



196

195\*

**A FINE QAJAR LACQUER PAPIER-MACHÉ PENBOX (QALAMDAN)  
PERSIA, LATE 18TH CENTURY**

of elongated oval form with sliding drawer, decorated in polychrome and gilt with perching birds amid floral sprays (*gul o bulbul*) and insects on a brown ground, the base with scrolling floral vines, the interior with old label with provenance of Christie's, Manson and Wood, 1899, ex-Baron de Reuter collection  
21.3 cm. long

£4,000 - 6,000  
US\$6,500 - 9,700  
€5,000 - 7,500

**Provenance:** Swiss private collection; Christie's, Manson, June 1899, lot 201; Baron de Reuter Collection.

For a similar penbox painted with an uncrowded design on a chocolate brown ground, inscribed: *ya sahib a-zaman* and dated AH 1196/ AD 1781-81, in the Nasser D. Khalili Collection see Nasser D. Khalili, B. W. Robinson and Tim Stanley, *Lacquer of The Islamic Lands*, Part One, Oxford, 1997, p. 116, no. 77; and another example inscribed: *ya hazrat 'Abbas* and dated AH 1285/ AD 1868 in the Berkeley Trust Collection, see Sotheby's, *Persian and Islamic Art. The Collection of the Berkeley Trust*, 12th October 2004, lot 52.

196\*

**A QAJAR LACQUER PAPIER-MACHÉ PENBOX (QALAMDAN)  
SIGNED BY MUHAMMAD HUSAYNI SHIRAZI  
PERSIA, DATED AH 1275/ AD 1858-59**

of elongated oval form with sliding drawer, profusely decorated in polychrome and gilt with birds perching amid floral sprays (*gul o bulbul*) consisting of wild roses and other flowers, the base with scrolling floral vines, signature and date to lid  
23.3 cm. long

£3,000 - 5,000  
US\$4,800 - 8,100  
€3,700 - 6,200

**Provenance:** Swiss private collection.

**Inscriptions:** *idrikni ya husayn 1275*, 'Reach me O Husayn! AH 1275 (AD 1858-59)'.

The legend is one of the many ways Muhammad Husayni Shirazi signed his works. Karimzadeh Tabrizi records him as a son of the painter Muhammad 'Ali, both mentioned by Fursat al-Dawla in his book *Athar-e 'ajam*. Muhammad Husayn's teacher, apart from his father, was the famous Lutf'ali Shirazi. He was particularly fond of flower and bird motives and considered unique in their depictions. He also depicted Sufi themes, portraits and animals and wrote poetry with the pen-name *naqqash*, 'Painter'. His recorded works are dated between AH 1270/ AD 1853-54 and AH 1289/ AD 1872-73 and include pen-boxes, book covers, paintings in water colour and *siyah qalam*. (Karimzadeh Tabrizi, *The Lives & Art of Old Painters of Iran*, vol. 2, London, 1990, pp. 704-6).





197

197\*

**AN INTERESTING QAJAR GOLD-DAMASCENED PIERCED STEEL PENCE CASE WITH AN INSCRIPTION INCITING MEN TO REVOLT**

**PERSIA, 19TH CENTURY**

of rectangular form with curved end and sliding inner tray, decorated in openwork and gold inlay with four inscription-filled cartouches to the top on a ground of vegetal interlace, the sides with peacocks on a ground of scrolling vegetal interlace  
21.7 cm. long

£1,000 - 1,500

US\$1,600 - 2,400

€1,200 - 1,900

**Provenance:** Swiss private collection.

**Inscriptions:** *javanan dar qalam ramz-e shafa nist/ 'alaj-e dard-e estebdad khun ast/ ze-khun benvis bar divar-e zalem/ keh akhar seyl in bonyad khun ast*, 'Young ones! There is no secret remedy in pen/ The cure for the pain of tyranny is blood./ Write on the walls of the tyrant in blood/ That for the foundation, at the end, there is flood of blood'.



198



199

198\*

**A LARGE QAJAR GOLD DAMASCENED STEEL LOCK  
PERSIA, 19TH CENTURY**

of tubular form on a foot with arched shank and key, profusely engraved and decorated in gold inlay with a series of cartouches containing figures interspersed by quatrefoil motifs, bands of inscription to the base, key and shank  
40.5 cm. long

£2,000 - 3,000  
US\$3,200 - 4,800  
€2,500 - 3,700

**Provenance:** Swiss private collection.

**Inscriptions:** a Persian phrase, *baz kardam nam-e khoda karim*, 'I opened [with] the name of the Benevolent God', 'O God!', 'O 'Ali!', the names God, Muhammad, 'Ali, Fatima, Hasan and Husayn and Qur'an, chapters XLVIII (*al-fath*), verse 1, LXI (*al-saff*), part of verse 13.

199\*

**A QAJAR UNDERGLAZE-PAINTED MOULDED POTTERY TILE  
DEPICTING FIGURES IN A LANDSCAPE  
PERSIA, CIRCA 1880**

rectangular, decorated in polychrome, reserved on a cobalt-blue ground with two male figures and two maidens holding parasols in a landscape, pavilions in the distance, framed  
32.5 x 36.8 cm.

£2,000 - 3,000  
US\$3,200 - 4,800  
€2,500 - 3,700

**Provenance:** Swiss private collection.



200

200\*

**A FINE QAJAR UNDERGLAZE-PAINTED MOULDED POTTERY  
TILE DEPICTING A YOUTH AND A MAIDEN ON HORSEBACK  
IN A LANDSCAPE WITH PAVILIONS BEHIND, SIGNED BY  
MASTER SAFAR 'ALI  
PERSIA, CIRCA 1880**

rectangular, decorated in polychrome, reserved on a blue ground, with an inscription-filled cartouche between the horses, framed  
33.9 x 39 cm.

£2,000 - 3,000  
US\$3,200 - 4,800  
€2,500 - 3,700

**Provenance:** Swiss private collection.

**Published:** Karimzadeh Tabrizi, *The Lives & Art of Old Painters of Iran*, vol. 3, London, 1991, p. 1466.

**Inscriptions:** *Amal ustad Safar 'Ali*, 'Work of Master Safar 'Ali'.

Karimzadeh records Safar 'Ali as an elegant tile painter of the Nasir al-Din Shah period and records two tiles, one with four princes in Safavid costume and the present lot (*ibid*, p. 1466).



201



201\*

**A CANTONESE EXPORT PORCELAIN BOWL AND DISH, MADE FOR FATH 'ALI SHAH QAJAR**

**CHINA, 19TH CENTURY**

decorated in gilt and polychrome enamels with birds amidst flowers, the centre of each with an inscription, dark blue borders

*the bowl 20 cm. diam.; the dish 24.5 cm. diam. (2)*

£2,000 - 3,000

US\$3,200 - 4,800

€2,500 - 3,700

**Provenance:** Swiss private collection.

The inscriptions consist of a Persian couplet in praise of Fath 'Ali Shah.

202





203

202\*

**A LARGE CANTONESE EXPORT PORCELAIN DISH MADE FOR NASR AL-DIN SHAH QAJAR  
CHINA, DATED AH 1294/ AD 1877-78**

decorated in gilt and polychrome enamel with panels depicting birds and butterflies amidst flowers, the top with a lobed medallion containing an inscription, surmounted by two heraldic lion with rays rising from their backs, flanking the Qajar crown  
40.3 cm. diam.

£1,500 - 2,000  
US\$2,400 - 3,200  
€1,900 - 2,500

**Provenance:** Swiss private collection.

**Inscriptions:** *al-Sultan Nasr al-Din Shah-e Qajar al-Sultan al-Sultan and al-Khaqan ibn al-Khaqan 1294.*

Four dishes from this same set were sold at Christie's, *Islamic Art and Indian Miniatures*, 14th October 1997, lot 210; and a saucer from the same set is in the collection of Daniel Nadler ("Chinese Export Porcelain with Arabic inscriptions", *Antiques*, March 2000, p. 471, Pls. X and Xa). In his article, Nadler notes that the feathers emanating from the heraldic lions' backs is a misinterpretation of the Qajar lion and sun motif on the potter's behalf.

203\*

**TWO CANTONESE EXPORT PORCELAIN BOWLS AND TWO DISHES, MADE FOR NASR AL-DIN SHAH QAJAR  
CHINA, CIRCA 1865**

all decorated in gilt and polychrome enamel, the sides with cartouches depicting Nasr al-Din Shah and his two sons, alternating with birds amidst flowers and large orange zinnias, and one inscription-filled medallion; the dishes also depicting the Shah and his sons with similar decoration and inscriptions  
*the bowls 37.4 and 19.2 cm.; the dishes 36.5 and 34 cm. diam.*(4)

£5,000 - 7,000  
US\$8,100 - 11,000  
€6,200 - 8,700

**Provenance:** Swiss private collection.

**Inscriptions:** *al-Sultan Nasir al-Din Shah Qajar ibn al-Sultan.*

The portraits in these dishes depict Nasr al-din Shah and his two sons, Masoud Mirza (1850-1918) and Muzzafar al-Din (1853-1907). Based on the portraits, it is possible to give a good estimate of when the service was made. Masoud Mirza later became Zill al-Sultan al-Dawlah and is remembered as the cruel governor of Isfahan, whilst his brother became Shah. A punch bowl from this same service can be found in the Daniel Nadler collection (Daniel Nadler, "Chinese Export Porcelain with Arabic inscriptions", *Antiques*, March 2000, pp. 470-71, Pls. IX, IXa, IXb and IXc).



204

204\*

**A CANTONESE EXPORT PORCELAIN DISH MADE FOR QAWAM AL-MULK  
CHINA, DATED AH 1297/ AD 1879-80**

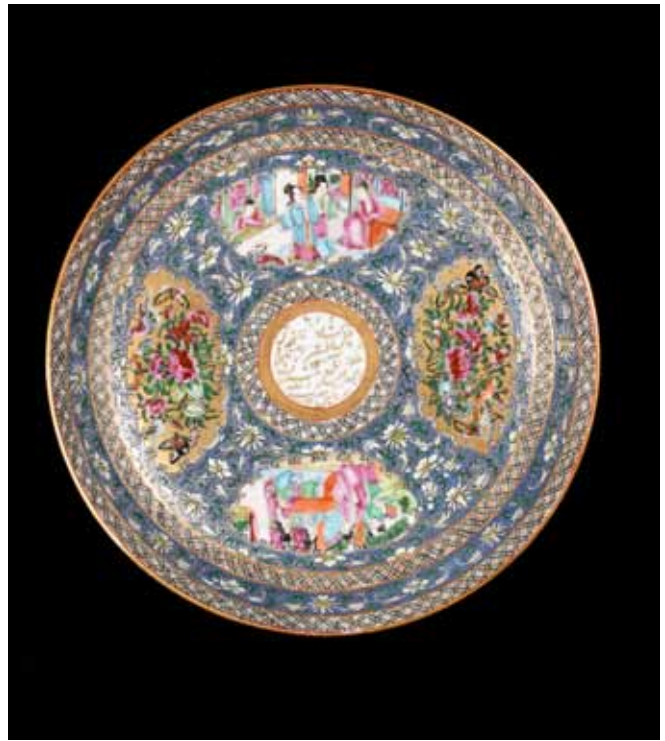
decorated in gilt and polychrome enamel, the field divided into four segments of Chinese court scenes alternating with birds and butterflies amidst flowers, the centre with an inscription, the outer border a band of flowers and butterflies  
37 cm. diam.

£1,500 - 2,000  
US\$2,400 - 3,200  
€1,900 - 2,500

**Provenance:** Swiss private collection.

**Inscriptions:** *farmayesh-e sarkar-e jalalata tharaqa-ye qawam al-mulk damajalalahusana* 1297, 'Order of His Excellency with signs of eminence MrQawam al-Mulk, may [God] make his eminence everlasting. Year AH 1297/ AD 1879-80.'

'Ali Muhammad Khan, son of 'Ali Akbar Qawam al-Mulk (and a grand-son of Ibrahim Khan l'timad al-Dawlah, Prime Minister of Agha Muhammad Khan and Fath 'Ali Shah) was titled Qawam al-Mulk after his father's death in AH 1282/ AD 1865-66). He is only mentioned as a charitable person; among his work was the creation of a water channel to bring water to Shiraz in AH 1296/ AD 1878-79. He died in AH 1301/ AD 1883-84 (M. Bamdad, *Dictionary of National Biography of Iran, 1700-1900*, vol. 2, Tehran, 1966, p. 483)



205

205\*

**A CANTONESE EXPORT PORCELAIN DISH MADE FOR ZILL AL-SULTAN (1850-1918)  
CHINA, DATED AH 1297/ AD 1879-80**

of rounded form, the surface enamelled in gilt and polychrome on a blue grey ground, with cartouches depicting figural scenes alternating with gold cartouches containing birds and flowers, with two bands of cross-hatching, the exterior ensuite, with a gilt medallion containing inscription on a white ground  
27.2 cm. diam.

£1,500 - 2,000  
US\$2,400 - 3,200  
€1,900 - 2,500

**Provenance:** Swiss private collection.

**Inscriptions:** *farmayesh-e hazrat-e as'ad-e amjad-e arfa'-e ashraf-e vala sultan mas'ud mirza yamin al-dawla zill al-sultan* 1297, 'Commissioned by His Excellency, the most Auspicious, the most Glorious, the Sublime, the most Noble, the Exalted, Sultan Masoud Mirza Yamin al-Dawlah Zill al-Sultan AH 1297/ AD 1879-80'.

Prince Masoud Mirza Yamin al-Dawla Zill al-Sultan was born to Nasr al-Din Shah and a commoner, so was not in line to the Qajar throne, which would be inherited by his brother, Muzaffar al-Din. He held in the post of governor in various provinces of Persia, including Isfahan, where he was renowned for his cruelty and for the destruction of the extant Safavid palaces. For further information, see M. Bamdad, *Dictionary of National Biography of Iran*, Vol. 4, Tehran, 1966, pp. 78-100.

For a bowl and dish from the same set in the Chinese Porcelain Company Collection, Daniel Nadler, "Chinese export porcelain with Arabic inscriptions", *Antiques*, March 2000, p. 473, Pl. XVI; and another example was sold through these rooms (Bonhams, *Islamic Works of Art*, 12th April 2000, lot 385).



206

206\*

**A SILK-EMBROIDERED FELT WOOL DERVISH HAT  
PERSIA, 19TH CENTURY**

comprising six panels of black wool each embroidered in polychrome silks with an inscription-filled cartouche surrounded by floral sprays, the borders with chevron, zig-zag and undulating bands  
13.5 cm. high

£2,000 - 3,000  
US\$3,200 - 4,800  
€2,500 - 3,700

**Provenance:** Swiss private collection.

**Inscriptions:** Persian Sufi verses including praises of Imam 'Ali.



207

207\*

**A PAIR OF BOHEMIAN ENAMELLED OPALINE GLASS LAMPS  
DEPICTING NASR AL-DIN SHAH QAJAR  
19TH CENTURY**

each of blue glass with baluster supports on splayed feet with domed drip trays and flaring tops, with removable clear glass shades, the drip trays with pendant cut glass shards, decorated in polychrome enamels with floral and foliate designs, the shades with two transfer-printed portrait medallions depicting the Shah  
each 55 cm. high(2)

£4,000 - 6,000  
US\$6,500 - 9,700  
€5,000 - 7,500

**Provenance:** Swiss private collection.





208



208A

208\*

**TWO PAIRS OF BOHEMIAN ENAMELLED GLASS DECANTERS  
DEPICTING NASR AL-DIN SHAH QAJAR AND MUZAFFAR AL-  
DIN SHAH QAJAR  
19TH CENTURY**

each of bulbous form with waisted neck with three raised bands,  
removable long pointed stopper, decorated to the body with transfer  
prints of the Shahs and other gilded and polychrome decoration  
*the largest 59.5 cm.*(4)

£4,000 - 6,000  
US\$6,500 - 9,700  
€5,000 - 7,500

208A\*

**A BOHEMIAN CUT GLASS COVERED BOWL AND DISH, MADE  
FOR THE OTTOMAN MARKET  
19TH CENTURY**

of spherical form with lifting lid, the dish of shallow rounded form on  
a short foot, engraved and decorated in polychrome and gilt with  
roundels containing floral sprays on a ground of geometric and foliate  
design, the lid surmounted by a gilt bronze handle in the form of a  
pinecone surmounted by a crescent with three stars  
*the dish 26.5 cm. diam.*(3)

£3,000 - 4,000  
US\$4,800 - 6,500  
€3,700 - 5,000

**Provenance:** Swiss private collection.



208B\*

**TWO PAIRS OF BOHEMIAN ENAMELLED GLASS DECANTERS  
DEPICTING NASR AL-DIN SHAH QAJAR AND MUZAFFAR AL-  
DIN SHAH QAJAR**

**19TH CENTURY**

each of bulbous form with waisted neck with three raised bands,  
removable long pointed stopper, decorated to the body with transfer  
prints of the Shahs and other gilded and polychrome decoration  
*the largest 55 cm. high(4)*

£4,000 - 6,000

US\$6,500 - 9,700

€5,000 - 7,500



209



209\*

**A QAJAR ENAMELLED DAGGER  
PERSIA, 19TH CENTURY**

the double-edged watered steel blade of slightly curved tapering form, decorated to the forte in gold inlay with scrolling vines, the hilt and scabbard decorated in polychrome enamel with a series of cartouches containing portraits interspersed by quatrefoil cartouches containing floral sprays, the pommel in the form of a bird head  
36 cm. long(2)

£3,000 - 5,000  
US\$4,800 - 8,100  
€3,700 - 6,200

**Provenance:** Swiss private collection.

210\*

**AN ENAMELLED GOLD POCKET WATCH  
DEPICTING MUZZAFAR AL-DIN SHAH QAJAR  
EUROPE, CIRCA 1900**

the enamel dial with Arabic numerals and decorated in polychrome with a roundel containing a portrait of Muzzafar al-Din Shah to the centre, subsidiary seconds dial to lower centre, engine turned gold case with plated cuvette  
4.1 cm. diam.

£2,000 - 3,000  
US\$4,800 - 6,500  
€3,700 - 5,000

**Provenance:** Swiss private collection.



210





211

211\* Y

**A QAJAR WALRUS IVORY-HILTED DAGGER  
PERSIA, 19TH CENTURY**

the double-edged tapering steel blade of curved form with raised central spine, the waisted walrus ivory hilt carved in relief to each side to the grips with a prince surrounded by attendants, the forte and pommel with inscription-filled cartouches surrounded by bands of circular motifs

46 cm. long

£3,000 - 5,000  
US\$4,800 - 8,100  
€3,700 - 6,200

**Provenance:** Swiss private collection.

**Inscriptions:** *qabzeh-ye khanjarat jahan-gir ast/ gar hamah mosht-e ostokhan bashad*, 'The hilt of your dagger conquers the world/ Even if it is all [nothing but] a handful of bones'. *naravad kar-e 'alami be-nezam gar na-pa-ye to (sic) dar miyan bashad*, 'The good order of the world will not be obtained, If you are not involved'.



212

212\* Y

**A QAJAR WALRUS IVORY-HILTED DAGGER  
PERSIA, 19TH CENTURY**

the double-edged tapering steel blade of curved form with raised central spine, the waisted walrus ivory hilt carved in relief with a band of kings, princes and attendants around the grips, the forte and pommel with inscription-filled cartouches surrounded by bands of circular motifs

37 cm. long

£3,000 - 5,000  
US\$4,800 - 8,100  
€3,700 - 6,200

**Provenance:** Swiss private collection.

**Inscriptions:** *ze hush-e falatu/n domash tiztar/ ze abruy-e delda/r khun-riztar/*, 'Its tail sharper than Plato's understanding/ More blood-shedding than the eye-brows of the beloved'.



213

213\*

**A FINE MUGHAL ENGRAVED BRASS TALISMANIC BOWL  
INDIA, 18TH CENTURY**

of rounded form with raised central boss and everted rim, finely incised and decorated with black lac, the interior with a band of roundels containing figures and a sun interspersed by inscription, surrounded by a band containing a repeat design of interlocking inscription-filled cartouches in *nasta'liq* and *thuluth*, the border and rim with further inscriptions, the exterior with a series of cartouches containing the twelve signs of the zodiac, all on a ground of inscription, above and below bands of inscription, two bands of inscription-filled cartouches to foot  
22 cm. diam.

£2,000 - 3,000  
US\$3,200 - 4,800  
€2,500 - 3,700

**Provenance:** Swiss private collection.

**Inscriptions:** including the Call to God to bless the Twelve Imams or the Fourteen Innocents and Qur'an, including *al-Nasr* and *al-Saff*.

214\*

**A GOLD-FUSED COLOURED GLASS AND SILVER BRACELET  
PRATAPGARH, INDIA, 19TH CENTURY**

composed of one large central and four smaller linked cusped panels depicting hunting scenes amidst foliage, reverse plain silver, with gold clasp  
bracelet 17.5 cms. long, the largest panel 5.5 cms. across

£2,000 - 3,000  
US\$3,200 - 4,800  
€2,500 - 3,700

**Provenance:** Swiss private collection.



214



215

215\*

**A DIAMOND-SET ENAMELLED GOLD BOX  
JAIPUR, INDIA, LATE 19TH CENTURY**

of octagonal form, with domed hinged lid set with diamonds, decorated to sides, lid and base with polychrome enamelling depicting birds, and floral and foliate motifs, the inside gilded  
4 cm. diam.; 41 g.

£1,500 - 2,000

US\$2,400 - 3,200

€1,900 - 2,500

**Provenance:** Swiss private collection.

216\*

**A JAIPUR GEM-SET AND ENAMELLED GOLD  
SEAL  
INDIA, 19TH CENTURY**

of inverted baluster form, with polychrome enamelled decoration depicting birds amidst foliage and flowers, flowerhead set with diamonds and emeralds to top and with drop-shaped emerald-set motifs to neck, the base embossed with European coat of arms  
4 cm. high; 40 g.

£2,000 - 3,000

US\$3,200 - 4,800

€2,500 - 3,700

**Provenance:** Swiss private collection.



216



216 (detail)





217

217\*

**A TIMURID CALLIGRAPHIC JADE PLAQUE  
PERSIA, 15TH CENTURY**

of square form, engraved with a central square containing two lines of inscription in *naskhi* script, the border with a further band of inscription  
4.8 x 4.8 cm.

£2,000 - 3,000  
US\$1,600 - 2,400  
€1,200 - 1,900

**Provenance:** Swiss private collection.

**Inscriptions:** in positive in the centre, Qur'an, chapter LXVIII (al-saff), part of verse 13, ending with: 'O Muhammad!'; in the borders, *mimma 'umila bi-rasm al-makhdum-zada sulalat al-umara fi'l-'alam al-amir burhan al-din ibrahim a'az allahansarahu wa da'af kull yawm jalalahu bi-muhammad wa alihi*, 'One of the things made for the well-served heir, progeny of princes in the world, the prince Burhan al-Din Ibrahim, may God glorify his assistants and increase his eminence every day, by the truth of Muhammad and his family'.



218

218\*

**A Timurid jade Plaque  
Persia, 15th Century**

in the form of a lobed cartouche, , one side with inscription within a floral spray; verso with a flowering plant, drilled for suspension  
6.6 cm. max. diam.

£1,200 - 1,500  
US\$2,000 - 2,500  
€1,500 - 1,900

**Provenance:** Swiss private collection.

**Inscription:** may the end be good.

219\*

**AN IMPRESSIVE GEM-SET AND ENAMELLED  
GOLD-MOUNTED DAGGER (JAMBIYYA)  
MOROCCO, LATE 19TH CENTURY**

the double-edged steel blade of curved and tapering form, decorated near the forte in silver inlay with two flowerheads and a scrolling foliate design, the waisted ebony hilt mounted at the forte and pommel with gold engraved and decorated in enamel with floral and vegetal motifs and set with a ruby; the scabbard clad entirely in gold, engraved and decorated in polychrome enamel to the reverse with a six-pointed star on a ground of floral and foliate motifs, set to the front with three large cabochon emeralds, the borders and interspaces set with rubies, diamonds and sapphires, the chape with a large faceted ruby, a suspension loop to either side  
35 cm. long(2)

£15,000 - 20,000

US\$24,000 - 32,000

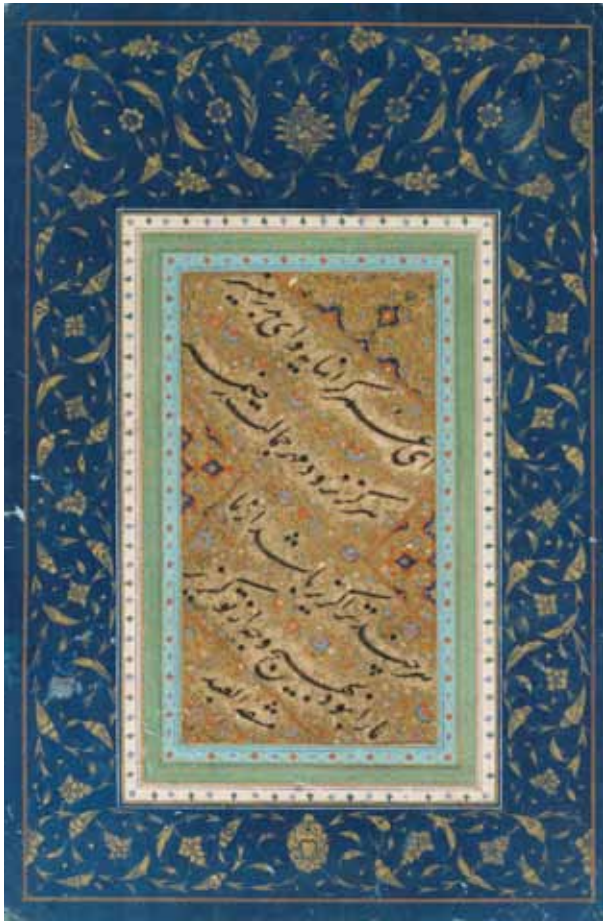
€19,000 - 25,000

**Provenance:** Swiss private collection.

The present lot is accompanied by an interesting body of related correspondence dating from 1944, which details an extraordinary tale. The dagger belonged to Monsieur Paul Chatin of Grenoble, and aware of the valuable nature of the gem set gold dagger, he attempted to prevent its discovery during the German occupation of France and in spring 1944 he buried the dagger, his prized family jewel, in Biviers.

At the beginning of October of that same year, much to Chatin's dismay, he discovered that the dagger had disappeared. At Chatin's request, and the promise of a 10,000 franc reward, Colonel Bridot launched a search party. The following month Lieutenant Boivin confirmed the dagger's recovery. Chatin's urgency in having the dagger restored to him, and kept in the family, is evident through his prompt replies and impatience in awaiting responses. The moment that it was returned to him, he certified the dagger's brilliant condition. True to his word Chatin gave Bridot his reward, which was later given to the mutual aid of widows and orphans.





220

220\*

**A SAFAVID CALLIGRAPHIC ALBUM PAGE IN NASTA'LIQ SCRIPT  
PERSIA, 16TH/17TH CENTURY**

Persian manuscript on paper, a quatrain in verse written diagonally in *nasta'liq* script in black ink on a gold ground with stylised floral motifs in colours, laid down on an album page with inner blue, green and light pink borders, outer border with stylised intertwining floral motifs in gold on a dark blue ground  
*album page 345 x 228 mm.*

£1,500 - 2,000  
US\$2,400 - 3,200  
€1,900 - 2,500

**Provenance:** Swiss private collection.



221

221\*

**A SAFAVID CALLIGRAPHIC ALBUM PAGE IN NASTA'LIQ SCRIPT, SIGNED BY MIR 'ALI HARAVI  
PERSIA, 16TH CENTURY**

Persian manuscript on paper, a quatrain written diagonally in *nasta'liq* script in black ink on a plain ground, laid down on an album page with floral motifs in gold on a light buff ground  
*345 x 235 mm.*

£3,000 - 5,000  
US\$4,800 - 8,100  
€3,700 - 6,200

**Provenance:** Swiss private collection.

**Inscriptions:** text, two unidentified couplets; and the signature: 'Mir 'Ali wrote it (*katabahu*).'

The calligrapher is most likely to be the famous *nasta'liq* calligrapher of the first half of the 16th Century, Mir 'Ali Haravi, who was born in Herat and who worked at the Timurid court of Sultan Husayn Bayqara, from whom he may have received the title al-Sultani, which is found in a few of his works. He later became a principle calligrapher of 'Abd al-'Aziz's court and died in Bukhara circa AH 951/ AD 1544-45. He wrote a treatise on *nasta'liq* called *madad al-khutut*. His recorded works, which include inscriptions on monuments in Mashhad, manuscripts and numerous album pages, many in albums collected for rulers, are dated between AH 914/ AD 1509-10 and AH 951/ AD 1544-45. See Mehdi Bayani, *ahval va athar-e khosh-nevisan*, vol. 2, Tehran, 1346, pp. 493-516.





222\*

**AN ILLUMINATED QUR'AN IN A LACQUER BINDING  
NORTH INDIA, CIRCA AH 1156/ AD 1744**

Arabic and Persian manuscript on paper, 375 leaves, 14 lines to the page written in *naskhi* script in black ink with diacritics and vowel points in red and black, interlinear rules in gold, inner margins ruled in gold, blue and green, outer margins ruled in gold, blue and orange, illuminated marginal devices, three double pages of illumination in colours and gold at beginning, middle and end, *sura* headings written in *naskhi* script in white within illuminated panels, extensive commentaries in Persian written diagonally in *nasta'liq* script in black and red ink, five pages of preface on the importance of reading and understanding the Qur'an written in *nasta'liq* script in black and red ink and with an illuminated headpiece in colours and gold, preceded by two illuminated *shamsas* with text in *naskhi* script, closing prayer, floral lacquer binding in the Kashmiri style, chipped, damaged, worn 240 x 150 mm.

£2,000 - 3,000  
US\$3,200 - 4,800  
€2,500 - 3,700

**Provenance:** Swiss private collection.

The text in the opening roundels consists of Qur'an, *sura* XVII, *al-Isra'*, verse 88, which is often found at the beginning of manuscripts of the Qur'an. The long preface in *nasta'liq* script is on the importance of the Qur'an, its meaning and understanding it by all, particularly Persian speakers. Its author, Ahmad ibn 'Abd al-Rahim, known as Wali-Allah al-Dehlavi, mentions that he started translating the Qur'an on the 'aid *adha* of the year 1150/ 31st March 1738, and finished it in early ramadan 1151/ mid-December 1738, entitling it *Fath al-Rahman bi-Tarjumat al-Qur'an*. He mentions he used various translations and treatises and tried to make the translation as clear as possible. He then describes how the translations should be used and gives instructions to scribes when copying it. At the end the author says he read it from the beginning to the end and gives the dates AH 115[0]/ AD 1737-38 and AH [11]56/AD 1743-44. The manner in which he has given his name at the end and the dates given above may indicate that the preface may be in his own hand.

Abu'l-Fayyaz Qutb al-Din Ahmad ibn 'Abd al-Rahim, known as Shah Wali-Allah al-Dehlavi (1702-62), was from Delhi and a scholar much praised for his numerous books of which there were about 100 in both Arabic and Persian.



223\*

**AN ILLUMINATED QUR'AN, COPIED BY 'ABD AL-HADI  
NORTH INDIA OR KASHMIR, MAIN TEXT DATED THE FIRST  
DAY OF DHI'L-QA'DA AH 1127/ 29TH OCTOBER 1715,  
COMMENTARIES DATED 11TH DHI'L-QA'DA 1127/ 8TH  
NOVEMBER 1715**

Arabic and Persian manuscript on paper, 779 leaves, 10 lines to the page written in *naskhi* script in black ink with diacritics and vowel points in black and red, verses marked with gold roundels, inner margins ruled in black and gold with an undulating floral motif in gold, *sura* headings written within panels in *naskhi* script in red, extensive commentary written diagonally in *nasta'liq* script in black and red in wide margins, one illuminated double-page frontispiece in colours and gold, the following double page with Qur'an text and commentaries within gold cloudbands, five section divisions marked with double-pages with interlinear text in gold, roundel on opening flyleaf gives the payment to the scribe of the main text (150 rupees) and of the commentaries (100 rupees), and 10 ashrafi (gold coins) for the illumination, binding worn, trimmed with some losses of marginal devices, rebacked 220 x 130 mm.

£2,000 - 3,000  
US\$2,400 - 3,200  
€1,900 - 2,500

**Provenance:** Swiss private collection.

The marginal commentaries in *nasta'liq* script were copied by Muhammad Murad on 11th dhi'l-qa'da 1127/ 8th November 1715. The commentaries are from Kamal al-Din Husayn Kashifi's *Tafsir-e Husayni*, composed and dedicated to the Timurid Minister 'Alishir Nava'i between 1491 and 1493-94. Neither of the scribes is recorded.



224

224\*

**AN ILLUMINATED QUR'AN  
SAFAVID PERSIA, 16TH CENTURY**

Arabic manuscript in paper, 188 leaves, 14 lines to the page written in *naskhi* script in black ink with diacritics and vowel points in black and red, gold roundels marking verses, inner margins ruled in blue and gold, *sura* headings written in *naskhi* script in white within illuminated panels in colours and gold, one illuminated double-page frontispiece in colours and gold, remargined throughout with repainting of ornamental devices, late 18th/19th Century lacquer binding, worn, some chips, rebaked  
175 x 113 mm.

£1,000 - 2,000  
US\$1,600 - 3,200  
€1,200 - 2,500

**Provenance:** Swiss private collection.



225

225\*

**AN ILLUMINATED PRAYER BOOK INCLUDING SURAS FROM  
THE QUR'AN, IN A FLORAL LACQUER BINDING  
PERSIA, 19TH CENTURY**

Arabic and Persian manuscript on paper, 163 leaves, 7-18 lines to the page written in *naskhi* script in black ink with diacritics and vowel points in black, interlinear Persian translation in *nasta'liq* and *shikaste* script in red ink, inner margins ruled in gold and blue, colophon with the name of Ahmad Nayrizi apparently added at a later date, gilt lacquer binding with a central panel of floral motifs bordered by inscriptions in *naskhi* script in white within cartouches, all on a brown ground, binding with date AH 1138/ AD 1726 and the name of Ahmad Nayrizi, rebaked  
210 x 123 mm.

£3,000 - 4,000  
US\$4,800 - 6,500  
€3,700 - 5,000

**Provenance:** Swiss private collection.

A contents page was added by a certain Sayyid Muhsin Shams al-Wa'izin son of the deceased Sayyid Husayn Shams al-Wa'izin on 29 day 1346/ 19th January 1947.

The page where Ahmad Nayrizi's name appears as a colophon is added and is also written on different paper, that of a manuscript where the folio number was 161. The covers bear sayings of the Prophet, Imam Reza and Imam Sadiq on prayers, and also bear the name Ahmad Nayrizi and the date AH 1138/ AD 1725-26.





226

226\*

**ANWAR AL-TAHQIQ, AN ABRIDGED SELECTION FROM A TREATISE BY KHWAJA 'ABDULLAH ANSARI, MADE BY 'ALI IBN TAYFUR AL-BASTAMI, FOLLOWED BY A SHORT TREATISE CALLED TUHFAT AL-MULUK, ATTRIBUTED, PROBABLY WRONGLY, TO 'ALI IBN TAYFUR, COPIED BY 'ALI HIMMAT, SON OF THE DECEASED KHWAJA MUHAMMAD KAZIM MAYMANDI**

**PERSIA, MAYMAND, DATED 6TH DHU'L-QA'DA 1262/ 26TH OCTOBER 1846**

Persian manuscript on paper, 78 leaves, 10 lines to the page written in *shikasteh nasta'liq* script in black ink, significant words written in red ink, inner margins ruled in gold and blue, one illuminated headpiece in colours and gold, folios 1v-2r with text in gold cloudbands and margins decorated with stylised vegetal motifs in colours and gold, red tooled binding  
198 x 128 mm.

£1,000 - 1,500

US\$1,600 - 2,400

€1,200 - 1,900

**Provenance:** Swiss private collection.

'Ali ibn Tayfur al-Bastami was a Persian who moved to the Deccan and worked at the court of the Qutubshahi ruler 'Abdullah before returning to Bastam. He wrote a number of books including the abridged collection of 'Abdullah Ansari's work called *Anwar al-tahqiq*. There is apparently no record of a treatise by 'Ali ibn Tayfur called *tuhfat al-muluk*. There is, however, one attributed to Awhadi of Maragha, the 14th Century poet and this is possibly the work here.

The date is at the end of 'Abdullah Ansari's abridged section. There is no clear date for the last part, which ends with a long note describing the length of time it took for this manuscript to be copied due to the plague epidemic in Persia, when the scribe had to move from one place to another in Fars province.



227

227\*

A note on the opening page registers the manuscript entering the library of the Qajar Minister of Sciences and Mines, I'tizad al-Saltana, in *muharram* 1296/ December 1878-January 1879) and another note saying it was given to a certain Princess (name not clear) on 18th *muharram* 1296/ 6th January 1879. I'tizad al-Saltana is Prince 'Ali Quli Mirza, the 54th son of Fath 'Ali Shah. He held numerous posts, including being appointed in charge of the College of Arts in Tehran. He was interested in the arts and sent many students to study in Europe. (See M. Bamdad, *Dictionary of National Biography of Iran, 1700-1900*, vol. 2, Tehran, 1966, pp. 442-48).

227\*

**A MANUSCRIPT OF PERSIAN POETRY, A SELECTION OF SANA'I'S HADIQAH, COPIED BY IBN AL-MISKIN, MISKINCHAH PERSIA, DATED AH 1274/ AD 1857-58**

Persian manuscript on paper, 53 leaves, 10 lines to the page written in *nasta'liq* script in black ink in two columns, headings in red and blue ink within panels, inner margins ruled in red, green, gold and blue, one illuminated headpiece in colours and gold, opening double page with gilt interlinear decoration, cloth binding  
142 x 88 mm.

£1,000 - 1,500

US\$1,600 - 2,400

€1,200 - 1,900

**Provenance:** Swiss private collection.

The scribe is not recorded. A note, dated *muharram* AH 1282/ AD 1865-66, on the opening page is by a certain Husayn-Quli who gave it to a certain Mirza Muhammad Khan to copy from it and memorise. There are two seal impressions, one of Husayn-Quli and another of Muhammad, most probably of Mirza Muhammad Khan.





228\*

# **AN ILLUMINATED QUR'AN IN A FLORAL LACQUER BINDING PERSIA, EARLY 19TH CENTURY**

Arabic manuscript on paper, 268 leaves, 15 lines to the page written in *naskhi* script in black with diacritics and vowel points in red and black, inner margins ruled in gold, verses marked by gold roundels with red and blue dots, *sura* headings written in *naskhi* script in red on a gold ground, illuminated devices in wide margins marking beginning and middle of sections and *hizb* markers, text within these comprising the benefits of reciting the particular chapter, citing the Shi'a Imams, two illuminated frontispieces in colours and gold, main text preceded by a prayer to be recited before starting the Qur'an, and followed by a prayer after concluding its reading, Qajar lacquer binding depicting birds amidst fruit, flowers and foliage, rebacked  
285 x 180 mm.

£4,000 - 6,000

US\$8,100 - 11,000

€6,200 - 8,700

**Provenance:** Swiss private collection.



229\*

**A LARGE ILLUMINATED QUR'AN, PROBABLY COPIED FOR PRINCE KHANLAR MIRZA IHTISHAM AL-DAWLA QAJAR PERSIA, SECOND HALF OF THE 19TH CENTURY**

Arabic manuscript on blue-green paper, 223 leaves, 16 lines to the page written in *naskhi* script in black ink with diacritics and vowel points in black, Persian interlinear translation in small *nasta'liq* in black ink within ruled lines, verse-numbers unusually marked with numerals in red, inner margins ruled in gold, red and blue, *sura* name and verse-numbers written at upper centre on each page, section markers in the upper left-hand corners, catchwords in wide margins in red and black ink, *sura* headings written in *naskhi* script in red ink on a gold ground within illuminated panels, and also at the upper centre of the recto of each page, occasional marginal notes on the pronunciation of words, and on the benefits of reciting particular chapters, one double-page illuminated frontispiece in colours and gold, two pages of prayers written in *naskhi* script in red by an unrecorded scribe Fazlullah, red morocco with stamped central medallions with the name Ihtisham al-Dawla and the date AH 1277/ AD 1860-61, worn 355 x 230 mm.

£4,000 - 6,000  
US\$9,700 - 13,000  
€7,500 - 10,000

**Provenance:** Swiss private collection.

Prince Khanlar Mirza was a son of 'Abbas Mirza Na'ib al-Saltanah, who held governorship of a few provinces before he was titled Ihtisham al-Dawla in AH 1268/ AD 1851-52. He died in 1861. See M. Bamdad, *Dictionary of National Biography of Iran, 1700-1900*, vol. 1, Tehran, 1966, pp. 473-76.





230\*

**A HEAD AND SHOULDERS PORTRAIT OF A MAN,  
ATTRIBUTED TO THE COURT ARTIST MIHR 'ALI,  
APPARENTLY AS A SPECIMEN EXAMPLE FOR HIS PUPIL  
MIRZA ABU'L-HASAN GHAFARI**

**QAJAR PERSIA, DATED AH 1245/ AD 1829-30**

pen, ink and watercolour on paper laid down on card, inscribed lower right in *nasta'liq* script *be-jehat-e sar-mashq-e mirza abu'l-hasan be-tarikh-e 1245*, and at lower left, *zad raqam bandeh-ye shah mehr'ali be-tarikh-e 1245*, laid down on an album page with gold-sprinkled borders

painting 125 x 76 mm.; album page 269 x 181 mm.

£4,000 - 6,000

US\$3,200 - 4,800

€2,500 - 3,700

**Provenance:** Swiss private collection.

The inscriptions are, on the lower-right: *be-jehat-e sar-mashq-e mirza abu'l-hasan ....be-tarikh-e 1245*, 'As a model for Mirza Abu'l-Hasan....in 1245/ 1829-30'; on the lower-left: *zadraqam bandeh-ye shah mehr'ali be-tarikh-e 1245*['?], 'Servant of the king Mehr 'Ali wrote (drew) it in 1245['?]/ 1829-30.'

Mihr 'Ali, who worked between circa 1795 and sometime after 1830, was one of the foremost court painters of the Qajar period. He produced at least ten portraits of Fath 'Ali Shah Qajar, examples of which are in the State Hermitage, St. Petersburg, and the Louvre. For a portrait by Mihr 'Ali in the State Hermitage Museum, St Petersburg, see Layla S. Diba (ed), *Royal Persian Paintings. The Qajar Epoch 1785-1915*, New York, 1998, p. 182-83, no. 39; and another in the Arthur M. Sackler Gallery, Smithsonian Institution, see *ibid.*, pp. 184-85, no. 41.

Abu'l-Hasan Ghaffari (circa 1814-1866), one of the most brilliant painters of the next generation, was one of his pupils, embarking on his career at the age of 15, and in 1842 was appointed court painter by Muhammad Shah. In 1861 he was named *Sani' al-Mulk* (Painter of the Kingdom). For his biography and signed works, see *ibid.*, 1999, pp. 241-43, no. 74; and Karimzadeh-Tabrizi, *The Lives & Art of the Old Painters of Iran*, vol. I, 1985, pp. 23-34.





231\*

**A PORTRAIT OF A YOUNG MIRZA 'ALI ASGHAR KHAN ATABAK (1858-1907), LATER PRIME MINISTER OF PERSIA, 1887-96 AND 1907**

**QAJAR PERSIA, CIRCA 1880**

watercolour on paper, inscribed verso with the sitter's name and the spurious date AH 1280/AD 1863-64, framed  
255 x 208 mm.

£6,000 - 8,000

US\$9,700 - 13,000

€7,500 - 10,000

**Provenance:** Swiss private collection.

After holding posts in the army and as treasurer to the army under Nasr al-Din Shah, Mirza 'Ali Asghar Khan was named Amin al-Soltan in 1883 and was made Justice Minister. He became Prime Minister in 1887 and two years later was bestowed with the title *altesse* and award The Imperial Effigy for his services to the Persian state when Nasr al-Din Shah was travelling in Europe, as documented in a firman of 1899 in the collection of the Berkeley Trust, sold at Sotheby's (Sotheby's, *Persian and Islamic Art. The Collection of the Berkeley Trust*, 12th October 2004, lot 36). He was instrumental in the transfer of power to Muzaffar al-Din Shah after Nasr al-Din Shah's assassination in 1896, but was then dismissed from his post shortly afterwards. After travel abroad, he was invited back by Muhammad 'Ali Shah after the Constitutional Revolution and briefly held Prime Ministerial office again in 1907 before being himself assassinated, on the steps of the parliament building in Tehran.

232\*

**A CLASSICAL MUSE HOLDING A SCROLL STANDING BY A PLINTH, BY THE ARTIST SADIQI, AFTER A 16TH CENTURY NORTH ITALIAN PRINT MUGHAL, DATED AH 1018/AD 1609-10**

drawing with use of colour on paper, the Muse stands wearing a blue veil over plaited hair and a blue blouse and flowing orange skirt, thonged sandals on her feet, a scroll bearing a *kufic* inscription held in her hands, domed buildings on a hillside in the background, the inscription naming the artist as Sadiqi with the date AH 1018/AD 1609-10 on the upper part of the scroll, another inscription further down the scroll bears the place name Isfahan and the name Asaf Bahadur with the date AH 1015/AD 1606-7, mounted on an album page with red and blue borders and gilt-coloured margin rules, the numeral 1018 on outer border, *nasta'liq* inscription and labels on reverse including a Kevorkian label with the numeral 1353 C4 in pencil painting 190 x 83 mm.; album page 296 x 200 mm.

£8,000 - 12,000  
US\$13,000 - 19,000  
€10,000 - 15,000

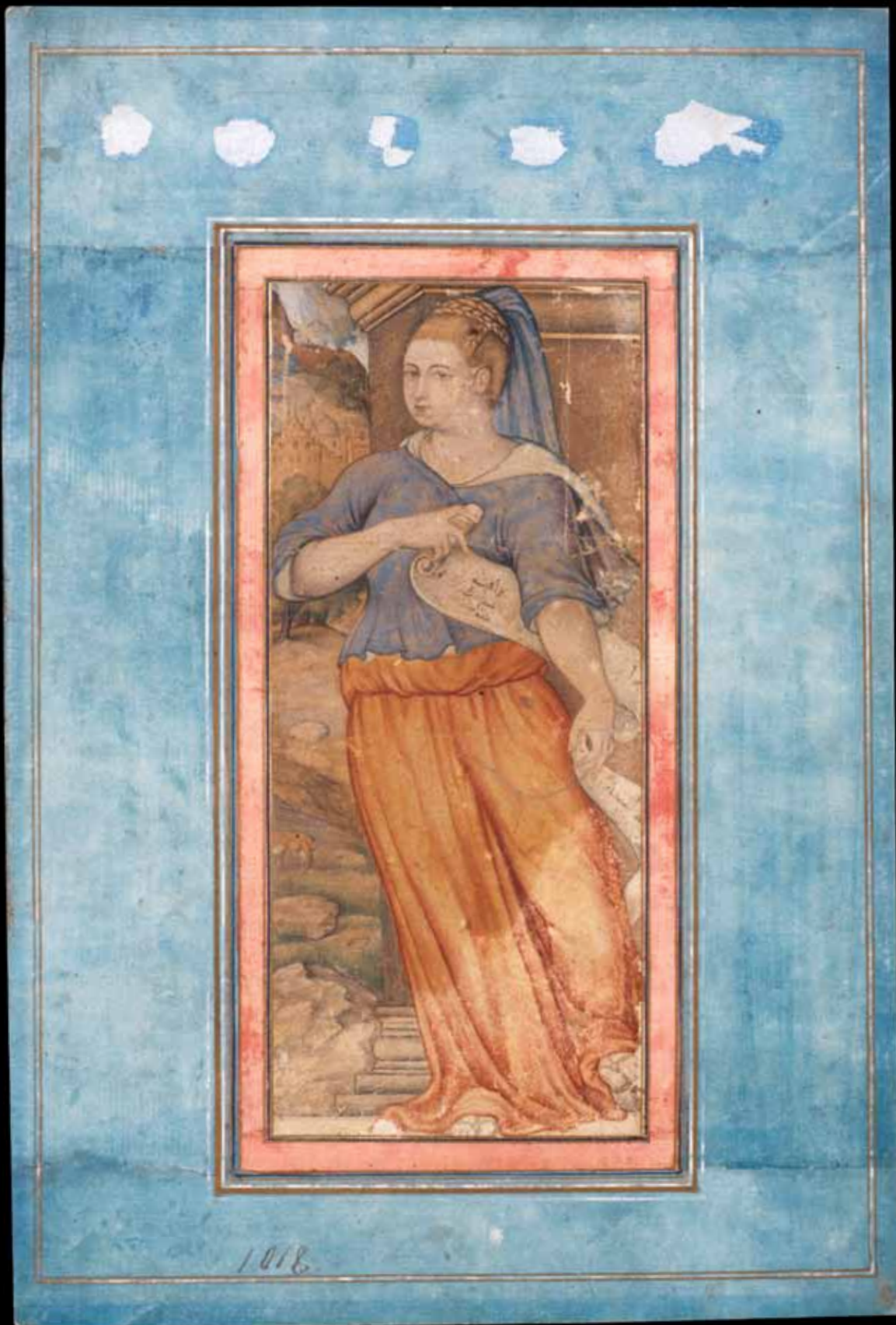
**Provenance:** Swiss private collection; Sotheby's, *Oriental Manuscripts and Miniatures*, 27th April 1994, lot 125; The Collection of the Hagop Kevorkian Fund, *Important Oriental Miniatures and Manuscripts*, Sotheby's, 7th April 1975, lot 103.

It was through aid to the exiled Mughal emperor Humayun (reg. 1530-1540 and 1553-1556) from Shah Tahmasp of Persia that the strong link between Persian and Mughal painting was established in the mid-16th Century. With Safavid help Humayun was restored to Kabul and it was here that the two Persian artists Mir Sayyid Ali of Tabriz and Abdus-Samad joined him in 1549, forming an important corner-stone in early Mughal painting. Mughal court painters responded well to the influences from the Persian masters and continued the tradition through subsequent decades. The Mughal emperors Akbar and Jahangir, son and grandson to Humayun, welcomed Persian artists to their flourishing courts and ateliers and Persian artists were happy to work in this growing empire under such patronage. There is evidence too that these Persian artists worked in the Deccan as shown in the work of a portrait of a lute player by Muhammad Taqi, son of Shaykh 'Abbasi, dated 1646, also from the collection of the Hagop Kevorkian Fund, and offered in the same Sotheby's sale in 1975.

Sadiqi, who died in Isfahan in 1610, and who is described by Titley as rather ill-tempered, was royal librarian at the court of Shah Abbas (reg. 1587-1629). He was a Persian artist of the highest calibre and the lavishly illustrated manuscript containing 107 miniatures of the 1593 Iranian copy of *Anwar-i-Suhaili*, formerly in the collection of the Marquess of Bute and now in the Sadruddin Aga Khan Collection, is an important example of his work. This manuscript, although eight years after Sadiqi's death, is known to have entered Jahangir's library at Ahmedabad, Gujarat in 1618, showing well the close communication between the Safavid and Mughal courts. Sadiqi, a great traveller, is likely to have had close contact with Aqa Riza of Herat and his son Abu'l Hasan who were eminent Persian artists working for Jahangir during his prince-hood and into his reign, and it is therefore highly probable that he went to India and worked at the Mughal court around this time in the first years of the 17th Century. Indeed it may have been Abu'l Hasan who introduced Sadiqi to European prints. This portrait, with the curious *kufic* dated inscription, is certainly after a North European print but bears Mughal influences too as seen in the background landscape which substantiate the theory of the work being executed at the Mughal court. There seem to be no other known examples Sadiqi's work bearing inscriptions in a *kufic* script, adding to the rarity and interest of this painting.

For further discussion see:

*Important Oriental Miniatures and Manuscripts from the Collection of the Hagop Kevorkian Fund*, Sotheby's, London, 7th April 1975, lots 46 and 103;  
M. C. Beach, *The Grand Mogul: Imperial Painting in India 1600-1660*, Williamstown, Mass. 1978, p. 86;  
M. Zebrowski, *Deccani Painting*, London 1983, pl. 165;  
N. Titley, *Persian Miniature Painting*, Austin, Texas, 1984, p. 113;  
S. Canby, *Princes, Poets and Paladins*, London 1998, pp. 16, 58-59, 62, 67, 69-73, 78, 89.







233\*

**A NOBLEMAN ARMED WITH A BOW ON HORSEBACK,  
ATTRIBUTED TO THE ARTIST MESKINA  
MUGHAL, 17TH CENTURY AND LATER**

gouache on paper, inscription on painted surface in *nasta'liq* script *amal-e bandeh-ye dargah meskina*, 'Work of the servant of the court, Meskina', small border of illumination perhaps excised from a manuscript, laid down on an album page with an inner border depicting seven armed courtiers amidst floral sprays in the manner of a Shah Jahan period album page border, outer border of stylised floral sprays in gold probably 18th Century, in mount painting 85 x 52 mm.; album page 330 x 240 mm.

£4,000 - 6,000  
US\$6,500 - 9,700  
€5,000 - 7,500

**Provenance:** Swiss private collection.



Queen Victoria

233A\*

**A SILVER-BOUND ALBUM, PRESENTED TO THE NIZAM OF HYDERBAD, CONTAINING 14 PHOTOGRAPHS OF THE BRITISH ROYAL FAMILY ENGLAND, DATED 1888**

comprising fourteen albumen prints, by Alex Bassano, Bond Street, beginning with Queen Victoria and including the Prince and Princess of Wales and the Duke and Duchess of Connaught, in mounts, oval and rectangular, the remainder of the album with empty mounts, and five other photographs (loose) of children in costume and of an artilleryman in service dress, silver plates front and back, hallmarked Alfred Fuller, London, the front depicting a raised jungle scene with monkeys, snakes and a tiger, and in a central oval the words *His Highness the Nizam from his devoted servant, 1888*, the back with an archway decorated with profuse floral motifs, with clasp, leather spine

photographs 135 x 100 mm.; album 295 x 225 mm.

£1,500 - 2,000

US\$2,400 - 3,200

€1,900 - 2,500

**Provenance:** Swiss private collection.

The portraits are as follows: Queen Victoria; the Prince of Wales; the Princess of Wales; the Duke of Edinburgh; the Duchess of Edinburgh; the Duke of Connaught; the Duchess of Connaught; the Duke of Albany; the Duchess of Albany; the Empress Victoria of Germany; Princess Alice; Princess Christian; Princess Louise; Princess Beatrice.

## OTHER PROPERTIES



234 Y Φ

### A FINE LATE SAFAVID IVORY-HILTED WATERED STEEL SWORD (*SHAMSHIR*) BY MOHAMMAD KAZEM SHIRAZI

PERSIA, EARLY 18TH CENTURY

the single-edged curved steel blade of tapering form with finely watered *kirk narduban* ladder pattern, inlaid in gold to one side with two inscription-filled cartouches, a band of inscription and a magic square, the forte carved and decorated in gold damascene with inscription in low relief, the ends of the quillons with further inscription, the ivory grips bound to lower end with steel wire, the pommel decorated in gold damascene with floral sprays, the associated leather clad wood scabbard with plain steel mounts

98 cm. long(2)

£8,000 - 12,000

US\$13,000 - 19,000

€10,000 - 15,000

**Inscriptions:** to one cartouche to the blade 'Help From God and Early Victory', to the other 'the work of Mohammed Kazem Shirazi', line of inscription to blade attributes ownership to 'Mohammad Xedmatkar'; to the forte, to one side, 'In the name of God, Compassionate and Merciful, we look for help from him', to the other, 'Help From God and Early Victory'; to the quillons 'Oh the Compassionate, Oh the Gracious/Oh the Bounteous, Oh the Benevolent', 'Oh the Guide/Oh the Reasoning', 'Oh the Friend and Oh the Merciful', 'Allah', 'Mohammad'.

A sword by Mohammad Kazem of Shiraz, formerly in the Dr. Leon Figiel Collection and dated AH 1128 (AD 1715-16) was sold in these rooms as lot 2016 of the *Dr. Leo S. Figiel Collection of Mogul Arms*, August 24, 1998. The maker is also listed and noted to have flourished in the early 18th Century in Dr. Manoucher M. Khorasani, *Arms & Armor from Iran*, p. 177.







235

235  
**AN EARLY QAJAR GOLD-DAMASCENED STEEL SHIELD (DHAL)**

**PERSIA, LATE 18TH CENTURY**

of convex form with six applied bosses and a central spike, profusely engraved with cartouches containing quadrupeds in combat on a ground of hunting scenes, the interstices with palmettes and perching birds, the rim decorated in gold inlay with a band of inscription

36.5 cm. diam.

£2,500 - 3,500  
 US\$4,000 - 5,600  
 €3,100 - 4,400

**Inscriptions:** Persian verses in praise of the shield comparing it to the Sun, the Moon and the fighter who uses it.



236

236  
**AN OTTOMAN REPOUSSÉ SILVER-GILT DAGGER JAMBIYYA**

**TURKEY, 18TH CENTURY**

the double-edged curved blade of tapering form with finely watered pattern, the silver-gilt hilt of waisted form decorated in repoussé with scrolling floral vines, the wood scabbard clad entirely in silver-gilt decorated in repoussé with floral and foliate interlace, the borders with a band of quatrefoil motifs

36.7 cm. long(2)

£4,000 - 6,000  
 US\$6,500 - 9,700  
 €5,000 - 7,500



237

**AN OTTOMAN HORN-HILTED STEEL SWORD (SHAMSHIR)  
TURKEY, LATE 18TH/ EARLY 19TH CENTURY**

the single-edged curved steel blade of tapering form, decorated in gold to either side with lines of inscription flanked by floral sprays, the brass forte with bud quillons, horn grips  
83.5 cm. long

£3,000 - 4,000

US\$4,800 - 6,500

€3,700 - 5,000

**Inscriptions:** Qur'an, chapter II (*al-baqara*), part of verse 249.



238

**FOUR OTTOMAN GOLD-DAMASCENED  
STEEL AXE HEADS  
TURKEY, 18TH/ 19TH CENTURY**

of various forms, each profusely decorated in gold inlay, the first with inscription-filled cartouches to each side surrounded by vegetal designs, the remainder with floral and foliate designs, mounted the largest 56.5 x 27 cm. (4)

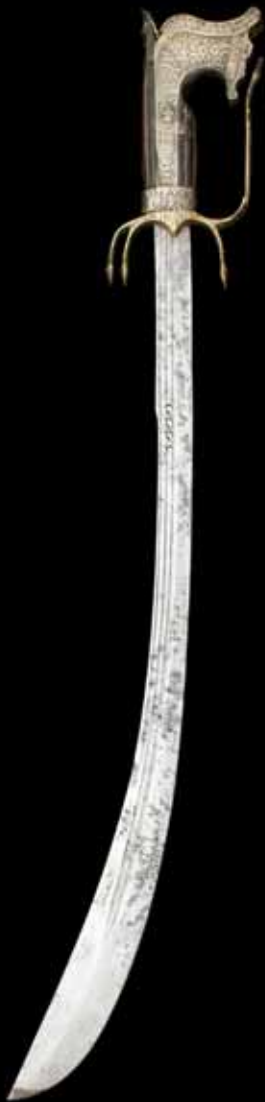
£4,000 - 6,000

US\$6,500 - 9,700

€5,000 - 7,500

**Inscriptions:** to one side, Qur'an, chapter CXII (*al-Ikhlās*), verses 1 and 2, to the other, Qur'an, chapter II (*al-baqara*), a part of verse 255.





239

**239**  
**AN ALGERIAN HORN-HILTED STEEL SWORD (NIMCHA)**  
**NORTH AFRICA, CIRCA 1650**

the curved single-edged steel blade with three fullers and widening at one end, the brass forte and hand guard terminating in naturalistic bud quillions and engraved with further vegetal and geometric designs, the horn hilt with engraved silver mounts, set to one side with rock crystal  
69.5 cm. long

£3,000 - 4,000  
US\$4,800 - 6,500  
€3,700 - 5,000

Examples of similar swords can be seen in 17th century European oil paintings. One in the Colchester and Ipswich Museums Collection depicts Tobias Blosse, Captain of a Trained Band, and was painted circa 1627-8 (no. R. 1958-211). For a similar sword see Robert Hales, *Islamic and Oriental Arms and Armour*, 2013 p. 235, no. 584.



240

**240**  
**A LARGE SILVER-HILTED STEEL DAGGER (JAMBIYYA)**  
**NORTH YEMEN, CIRCA 1920**

the double-edged curved steel blade of tapering form, engraved to the centre with a band of petal motifs, the waisted hilt with applied flowerheads, the reverse with embossed scale motifs, the wood scabbard clad to one side with silver decorated in repoussé with scrolling vines, the reverse with leather  
72.5 cm. long(2)

£3,000 - 4,000  
US\$4,800 - 6,500  
€3,700 - 5,000

For a similar *jambiyya* see Robert Hales, *Islamic and Oriental Arms and Armour*, 2013, p. 109, no. 266.





241 Y Φ

**A GOLD-DAMASCENED AND IVORY-INLAID MIQUELET  
FLINTLOCK RIFLE  
CAUCASUS, 19TH CENTURY**

the twist Damascus steel barrel decorated in gold inlay with cartouches containing vegetal motifs, maker's stamp to the breach, the lock outlined with bone inlay, the suspension loops issuing from inlaid ivory plaques, the stock with steel mounts decorated in gold inlay with floral vines and inlaid bands of ebony and ivory  
*119 cms. long*

£3,500 - 4,500

US\$8,100 - 11,000

€6,200 - 8,700

**Inscriptions:** 'work of Muhammad'.



242 Y

**A PAIR OF OTTOMAN CORAL-SET PISTOLS  
CAUCASUS, 19TH CENTURY**

the stock and pommel decorated with inlaid silver wire, tacks and coral, the barrel and lock decorated in relief with foliate motifs  
*each 41.5 cm. long(2)*

£4,000 - 6,000

US\$6,500 - 9,700

€5,000 - 7,500





243 Y Φ

**A FINE OTTOMAN GOLD-DAMASCENED AND IVORY-  
INLAID MIQUELET FLINTLOCK RIFLE (TUFENK)  
TURKEY, 18TH CENTURY**

the Circassian walnut stock decorated with green-stained and natural ivory inlay with brass roundels, pins and outline with foliate motifs, stylised flowerheads and geometric bands, the lock and damascus twist octagonal barrel inlaid in gold with elegant floral vines, the lock with coral finial in the form of a bud

115 cm. long

£7,000 - 9,000

US\$11,000 - 15,000

€8,700 - 11,000

For a similar rifle see Robert Hales, *Islamic and Oriental Arms and Armour*, 2013, p. 271, no. 654.





244

244

**A MUGHAL JADE-HILTED STEEL DAGGER (KHANJAR)  
NORTHERN INDIA, 18TH CENTURY**

the curved double-edged watered steel blade of tapering form with two fullers, decorated at the forte with a cartouche containing a floral spray, the jade pistol grip carved to either side with floral sprays near the forte, the quillons of foliate form, the pommel carved with flowers and foliate motifs, the wood scabbard clad in velvet with gilt copper mounts  
34.5 cm. (2)

£4,000 - 6,000  
US\$6,500 - 9,700  
€5,000 - 7,500



245

245

**A FINE MUGHAL JADE HILT  
INDIA, 18TH CENTURY**

of pistol form, carved to each side with a flower near the forte, the quillons of foliate form, a floral spray to the pommel, the spine with a foliate vine  
12.2 x 5.3 cm.

£6,000 - 8,000  
US\$9,700 - 13,000  
€7,500 - 10,000

**Provenance:** European private Collection, acquired in London in the late 1960s or early 1970s.





246

246 Y Φ

**A GROUP OF FIVE IVORY AND BRONZE ARCHER'S RINGS  
INDIA, 17TH/ 18TH CENTURY**

of various forms, the two bronze rings with incised circular and foliate motifs, one with red leather lining to front, the three ivory rings plain, one with cream leather lining to front  
*the largest 4.3 cm. long(5)*

£3,000 - 4,000

US\$4,800 - 6,500

€3,700 - 5,000

247

**A MUGHAL ROCK CRYSTAL HILTED HORSE HEAD DAGGER  
NORTHERN INDIA, 17TH CENTURY**

the double-edged watered steel blade of curved and tapering form with raised central spine, the rock crystal hilt carved to each side at the forte with a flower, the pommel in the form of a horse head with carved mane to one side  
*27.4 cm. long*

£6,000 - 8,000

US\$9,700 - 13,000

€7,500 - 10,000



247



248

**A MUGHAL WHITE JADE HILTED CAMEL HEAD DAGGER  
NORTHERN INDIA, 17TH CENTURY**

the single-edged watered steel blade of tapering form, the forte decorated in gold inlay with scrolling floral vines, the jade hilt carved with panels to the grip, the pommel in the form of a camel head  
*35.5 cm. long*

£10,000 - 15,000

US\$16,000 - 24,000

€12,000 - 19,000



(handle detail)



(side view)

249 Y

**A MUGHAL RUBY-SET WALRUS IVORY-HILTED STEEL NILGAI HEAD DAGGER (KHANJAR)  
NORTHERN INDIA, CIRCA 1700**

the curved double-edged watered steel blade of tapering form with two fullers, the walrus ivory hilt carved to the forte on either side with two flowerheads flanked by large foliate motifs, the quillons of foliate form, the pommel in the form of a *nilgai* head, the eyes set with gold and rubies, with associated velvet-clad wood scabbard  
37.4 cm. (2)

£8,000 - 12,000

US\$13,000 - 19,000

€10,000 - 15,000

**Published:** Robert Hales, *Islamic and Oriental Arms and Armour*, 2013, p. 58, no. 118.





251



250

250 Y Φ

**A CARVED IVORY ELEPHANT HEAD HILT  
INDIA, 19TH CENTURY**

in the form of an elephant head with elephant head quillons, decorated to the forte with roundels carved in relief containing animals in combat, to the grip with images of Durga and Siva, highlighted with gold-painted decoration  
16.5 cm. long

£3,000 - 5,000  
US\$4,800 - 8,100  
€3,700 - 6,200

251

**A MUGHAL JADE-HILTED STEEL KHYBER KNIFE  
NORTHERN INDIA, 19TH CENTURY**

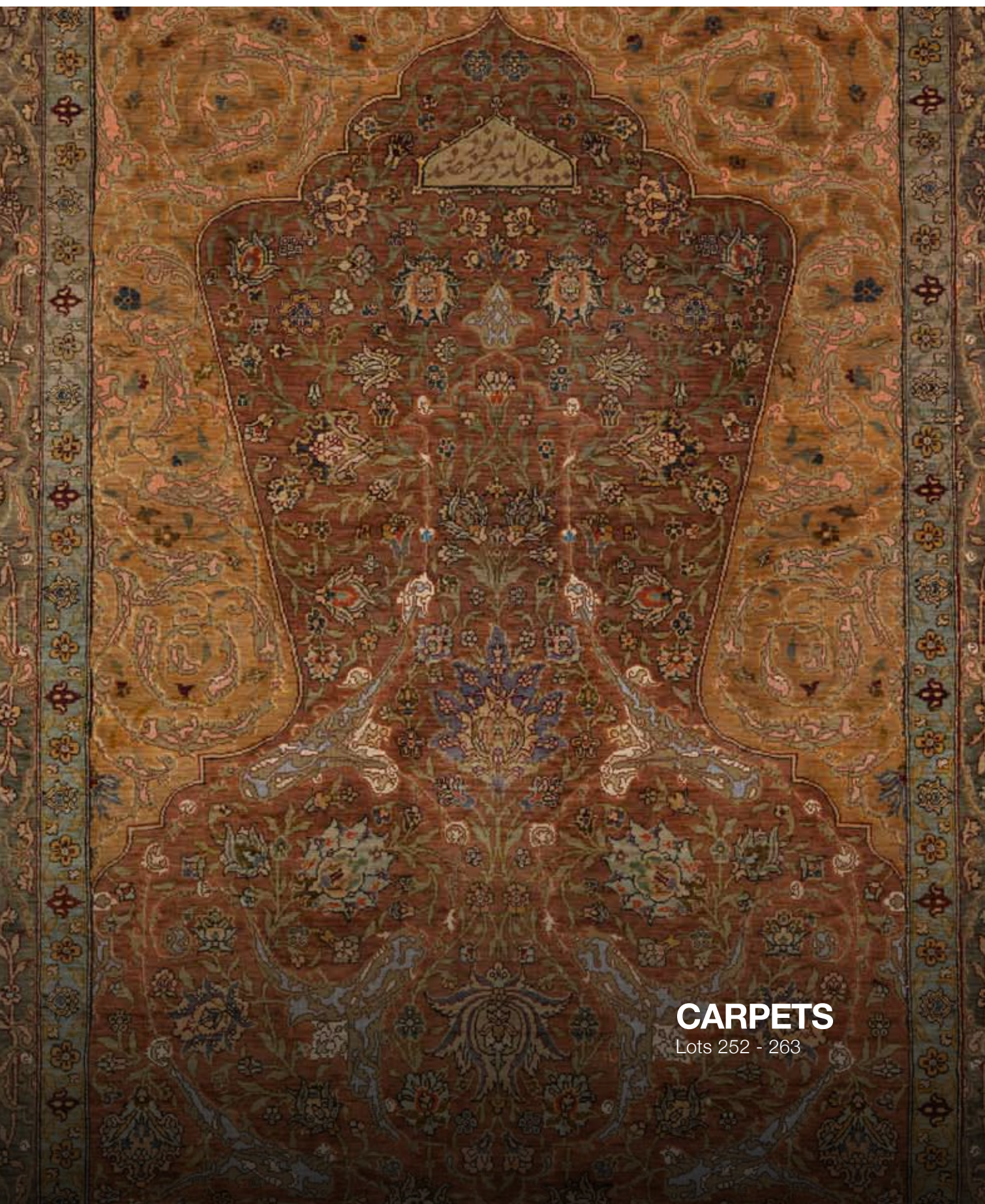
the single-edged steel blade of tapering form with flattened spine, decorated to each side in gold inlay with a *nasta'liq* inscription-filled cartouche, and further inscription-filled cartouches at the forte terminating in parrot heads, the forte decorated in *koftgari* with vegetal designs, the spine of the hilt with further inscription, jade grips, with velvet-clad wood scabbard  
58.5 cm. long(2)

£3,000 - 5,000  
US\$4,800 - 8,100  
€3,700 - 6,200

**Inscriptions:** a couplet from Nizami's *Iqbal-nameh*, *bar-avikhteh nachakhi zahr-dar be-vaqt-e zadan talkh chun zahr-e mar*, 'The poisonous nachakh suspended, is bitter like snake's poison at the time of strike'.

The maker has chosen Nizami's couplet without understanding the actual meaning of the word nachakh which is described as battle-axe; double-pointed spear or a short javelin.





# CARPETS

Lots 252 - 263



LOTS 252 TO 260 ARE FROM A PRIVATE UK COLLECTION



252

**A PAIR OF ISFAHAN RUGS**

*Central Persia, circa 1950,  
each approximately 214 x 150 cm.; excellent condition  
(2)*

£10,000 - 15,000

US\$16,000 - 24,000

€12,000 - 19,000

Knot count: V 11 per cm, H 10 per cm





253

253

**A SENNEH RUG**

*West Persia, circa 1880,  
206 x 133 cm.; very minor restoration to each end*

£5,000 - 7,000

US\$8,100 - 11,000

€6,200 - 8,700

Woven on multicoloured silk warps the present example can also be referred to as a 'rainbow Senneh'. This exclusive group of Senneh rugs are woven with dyed multicoloured warps visible at each end.

254

**A PAIR OF TABRIZ RUGS**

*North West Persia, circa 1930,  
each approximately 211 x 139 cm. (2)*

£5,000 - 7,000

US\$8,100 - 11,000

€6,200 - 8,700



254





255

**AN ISFAHAN CARPET**

*Central Persia, circa 1950,  
372 x 263 cm. signed Zolfaghari*

£8,000 - 12,000

US\$13,000 - 19,000

€10,000 - 15,000





253

256

**A PAIR OF ISFAHAN RUGS**

Central Persia, circa 1940,  
each approximately 226 x 145 cm. (2)

£6,000 - 8,000

US\$9,700 - 13,000

€7,500 - 10,000

257

**AN ISFAHAN SERAFIAN RUG**

Central Persia, circa 1950,  
236 x 148 cm. signed

£7,000 - 10,000

US\$11,000 - 16,000

€8,700 - 12,000



254





258

**A SILK AND METAL THREAD KUM KAPI RUG**

*Istanbul, Turkey, circa 1910,*

*179 x 127 cm.; very minor wear, selvages rebound*

£20,000 - 30,000

US\$32,000 - 48,000

€25,000 - 37,000

Knot count approx. V 11 per cm, H 10 per cm





259

**AN UNUSUAL PAIR OF ISFAHAN CARPETS**

*Central Persia, circa 1950,  
each approximately 375 x 260 cm., signed M. Akbaroff*

£15,000 - 20,000

US\$24,000 - 32,000

€19,000 - 25,000





260

**A KIRMAN LAVAR RUG**

*South East Persia, circa 1890,  
218 x 143 cm.*

£8,000 - 10,000

US\$13,000 - 16,000

€10,000 - 12,000





261

**A SILK KASHAN SOUF PRAYER RUG**

*Central Persia, circa 1890,*

*195 x 130 cm.; excellent condition*

£4,000 - 6,000

US\$6,500 - 9,700

€5,000 - 7,500





262\*

**A SILK FERAGHAN PRAYER RUG,**

*West Persia, circa 1880,  
200 x 135 cm.*

£8,000 - 12,000

US\$13,000 - 19,000

€10,000 - 15,000





263\*

**A ZAREH PENYAMIN KUM KAPI SILK AND METAL THREAD RUG,**

*Istanbul, Turkey, circa 1910,  
174 x 107 cm.: excellent condition throughout*

**£25,000 - 35,000  
US\$40,000 - 56,000  
€31,000 - 44,000**

Extremely fine silk rugs with metal thread brocading were produced in Kum Kapi, the Armenian Quarter of Istanbul, towards the end of the 19th century and into the 20th century. The weavers were Turkish Armenians who came from the weaving centres of Keyseri and Sivas. Technically advanced in the art of weaving, they produced rugs of superlative technical quality; with the inspiration based on the Ottoman court style, and on classical 16th century rugs from Safavid Persia.

Cartoons found in Zareh's portfolio include a typical design from a well known Top Kapi prayer rug that shows the use of cloudbands, inscriptions, arabesques and palmettes similar to those found in the present rug.

This rug which is offered in immaculate condition epitomises the quality and finess of the finest Kum Kapi weavings.

For a full discussion of the Kum Kapi masters, see Farrow, George F., Hagop Kapoudjian, London, 1993.

A similar example was sold in these rooms lot 25, 4 April 2006.

Knot count approx. V 11 per cm, H 11 per cm.



# INDIAN, HIMALAYAN AND SOUTH EAST ASIAN WORKS OF ART

Lots 264 - 312







264W

**A SANDSTONE RELIEF PANEL DEPICTING THE RIVER  
GODDESS GANGA WITH ATTENDANTS  
RAJASTHAN, 9TH CENTURY**

the goddess in *tribhanga* with her left hand on her hip, her right holding a lotus stem, wearing elaborate ornaments and an ankle-length dhoti, standing above her vehicle, the *makara*, on a low panel with swirling waves; attendants standing next to and behind her, one to her left holding a woven bag with cosmetics, another behind her holding a parasol over the goddess, a male guardian figure (*dvarapala*) with matted hair piled high and holding a trident; a serpent *naga* divinity at the top left corner with hands folded in *anjanimudra*, a small celestial figure above supporting a lintel with diminutive figures  
45.7 x 71 cms.

£20,000 - 30,000

US\$32,000 - 48,000

€25,000 - 37,000

**Provenance:**

UK private collection; acquired at Spink & Son in 1992.

Ganga, the most sacred river of Northern India, has been personified as a beautiful young woman standing upon an aquatic creature. The goddess is identified by her vehicle, a *makara*, on the base of the panel. In early sculpture, the creature appears quite clearly in the shape of a river alligator with long thin jaws. Over time, the sculptors transformed it into the *makara*, a mythical beast combining the forms of an elephant and crocodile.

North Indian temple doors of the period are known to bear personifications of the region's two holiest rivers, Ganga and Yamuna. Ganga more frequently appears on the right of temple doorways, standing atop a *makara*, and Yamuna is depicted on the left astride her mount, a tortoise. For further discussion on the depiction of river goddesses on temple door frames, see exhibition catalogue, ed. V. Dehejia and D. Mason, *Gods, Guardians and Lovers: Temple Sculptures from North India A.D. 700 - 1200*, New York, 1993, pp. 226-231.

This relief panel would have flanked the entrance to a temple dedicated to Shiva. According to legend, the river Ganga is said to have originated in the sky and the impact of her descent on to Earth was broken by Shiva as he held Ganga in his long hair. The matted hair and trident of the male *dvarapala* in the panel also indicate that he would have been a guardian attendant at the entrance of a Shaivite temple.

Comparable sandstone panels depicting the river goddesses Ganga and Yamuna from the Nasli Heeramaneck Collection, at the Los Angeles County Museum of Art, are published in P. Pal, *Indian Sculpture Vol. 2*, 1988, pp.116-119.







265

**265  
A KHMER BRONZE STANDING FIGURE OF AN ADORNED  
BUDDHA  
CAMBODIA, 12TH CENTURY**

standing in *sampada* with his hands in *vitarkamudra* and incised *chakras* on his palms, dressed in a robe hanging gracefully from his forearms with a slightly curved edge and tapering hems, wearing elaborate belt, ornate necklaces and bracelets, elaborate earrings in elongated earlobes, the face with serene expression, hair piled high and secured under tiara, on later stand  
18.4 cm. high

£4,000 - 6,000  
US\$6,500 - 9,700  
€5,000 - 7,500

**Provenance:**

Purchased by the present owner's godfather from Spink & Son in 1984; formerly in the collection of Baron Freddy Rolin.



266

**266W  
A CARVED RELIEF MARBLE STANDING FIGURE OF AN  
ATTENDANT  
WESTERN INDIA, 11TH/ 12TH CENTURY**

carved in deep relief, standing on a low plinth, wearing a short dhoti, jewellery and head dress, with left hand raised and right hand by his hip, flanked by two narrow tiered pillars, a *kirti mukha* and wheel above him, a *vyala*, an elephant and a diminutive male attendant to his right, the base with engraved inscription in *devanagari* script possibly added later  
49.5 x 21 cm.

£2,000 - 3,000  
US\$3,200 - 4,800  
€2,500 - 3,700

**Provenance:**

Private UK collection since the 1960s.



## PROPERTY OF A GENTLEMAN

267W

### A BLACK STONE STELE OF SURYA NORTHEASTERN INDIA, PALA PERIOD, 11TH/ 12TH CENTURY

the Sun God standing in *sampada* on a lotus base, wearing a striated *dhoti* above knee high boots, an elaborate belt, necklaces, large circular earrings and a tall crown, holding sinuous tendrils of fully opened lotus blossoms in both hands, with his chariot in the form of a stepped plinth below him drawn by seven horses moulded in low relief, his charioteer *Aruna* at his feet, on his right standing figures of the god *Pingala* holding pen and ink-bottle and the goddess *Nikshubha* (Earth), on his left the god *Dandanayaka* with sword and the goddess *Rajini* (Air), kneeling figures below of the female archers *Usha* and *Pratyusha* dispelling darkness, with leogryphs, elephants and diminutive attendants at the top corners  
75 x 47 cm.

£15,000 - 20,000

US\$24,000 - 32,000

€19,000 - 25,000

#### Provenance:

Private European collection, thence by descent.

The Hindu deity Surya is considered the source of light, and as the solar deity can be traced to the earliest Indian texts, the Rig Veda. Worship of the sun in an anthropomorphic form was probably introduced to India from ancient Iran. He is depicted wearing boots which denotes his Central Asian, or Scythian, origins and is a feature which he retained well into the medieval period. In medieval Hinduism Surya was sometimes identified with Vishnu, whose origins appear to be as a sun deity, the memory of which is preserved in his flaming wheel (*chakra*) and his vehicle, the sun bird *Garuda*. Although usurped by Vishnu and his solar aspects, Surya nonetheless maintained his position in the hierarchy of deities as a major, if secondary, deity.

For comparable examples, see exhibition catalogue, *Collections des musées du Bangladesh*, Musée National des Arts Asiatiques Guimet, Paris, 24 October 2007 - 3 March 2008, cat. no. 89 - 92, pp. 238 - 244.



PROPERTY FROM A PRIVATE  
EUROPEAN COLLECTION  
LOT 268 - 278



268

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

seated in *dhyanasana* on a double lotus base with beaded rims, his right hand reaching down in *bhumisparsha mudra* and his left hand above his lap, a *vajra* at his feet, clad in a close-fitting *sanghati* with incised borders, elongated earlobes and face with serene expression, hair arranged in tight curls and piled high over the *ushnisha*, the base incised with a double *vajra*

17.8 cm. high

£4,000 - 6,000

US\$6,500 - 9,700

€5,000 - 7,500

**Provenance:**

Private European collection



269

**A SINO-TIBETAN GILT BRONZE FIGURE OF VAJRABHAIRAVA  
AND VAJRA VETALI  
18TH CENTURY**

the pair in embrace striding in *alidhasana*, adorned with garlands of skulls and severed heads, holding a skull cup and chopper in their primary hands, he with additional accoutrements in the other thirty-two hands radiating about him, with a ferocious bull's face surmounted by additional stacked faces, the hair in flames, missing base

13.8 cm. high

£3,000 - 5,000

US\$3,200 - 4,800

€2,500 - 3,700

**Provenance:**

Private European collection



270

270

**A GILT BRONZE FIGURE OF AMITAYUS  
TIBET, 16TH CENTURY**

seated in *dhyanasana* on a double lotus base with beaded edge, wearing elaborate turquoise-set jewelled ornaments comprising multiple necklaces, arm bands, bracelets, earrings in elongated earlobes, foliate tiara surmounted by hair pulled into a high chignon, face with serene expression  
12 cm. high

£3,000 - 5,000  
US\$4,800 - 8,100  
€3,700 - 6,200

**Provenance:**  
Private European collection



271

271

**A SINO-TIBETAN GILT BRONZE FIGURE OF  
TSONG KHAPA  
19TH CENTURY**

seated in *dhyanasana* on a lotus base with beaded rim, with hands in *dharmachakra mudra*, holding two lotus flower stems, the left one supporting the book of wisdom, wearing robes with incised scrolling floral borders, eyes downcast and face with serene expression surmounted by a pointed *pandit* hat with lappets falling over his shoulders  
15.8 cm. high

£2,500 - 3,500  
US\$4,000 - 5,600  
€3,100 - 4,400

**Provenance:**  
Private European collection



272

**A SINO-TIBETAN REPOUSSÉ GILT BRONZE  
FIGURE OF AMITAYUS  
19TH CENTURY**

seated in *dhyanasana* on double lotus base with beaded edge, his hands resting in his lap in *dhyanamudra*, clad in a robe incised with scrolling floral decoration pleated over his left shoulder and tied around his torso, his face with serene expression and forehead marked with a raised *urna*, his hair arranged in tight curls over a pronounced *ushnisha*  
36 cm. high

£3,000 - 5,000  
US\$4,800 - 8,100  
€3,700 - 6,200

**Provenance:**  
Private European collection



272

273

**A SINO-TIBETAN REPOUSSÉ GILT BRONZE  
FIGURE OF BUDDHA SHAKYAMUNI  
EARLY 19TH CENTURY**

seated in *dhyanasana* on a double lotus base with beaded edge, with right hand in *bhumisparshamudra* and left hand folded in lap with drilled hole for now missing alms bowl, wearing pleated robe with incised hems draped over left shoulder, hair in tight curls and piled high with *ushnisha*, base with incised double *vajra*  
18 cm. high

£2,000 - 3,000  
US\$3,200 - 4,800  
€2,500 - 3,700

**Provenance:**  
Private European collection



273



274

274

**A SINO-TIBETAN GILT BRONZE FIGURE OF AN ARHAT  
19TH CENTURY**

seated on a rectangular base in the form of a double layered cushion with cover incised with scrolling floral patterns, attired in robes pleated over left shoulder and with incised hems, right hand at chest level possibly holding a now missing discourse book and the left hand drilled to hold a now missing alms bowl, eyes with remnants of white paint, face with calm contemplative expression

13 cm. high

£2,000 - 3,000

US\$3,200 - 4,800

€2,500 - 3,700

**Provenance:**

Private European collection

275

**A SINO-TIBETAN GILT BRONZE FIGURE OF A SEATED ARHAT  
18TH CENTURY**

attired in monk's robes and depicted seated cross-legged over a rectangular double-cushioned plinth, the edges of his garments and the plinth incised with scrolling floral patterns, his hands held at chest level in *vitarkamudra*, right hand drilled to hold a now missing folded manuscript, his face with serene expression

6.2 cm. high

£3,000 - 5,000

US\$4,800 - 8,100

€3,700 - 6,200

**Provenance:**

Private European collection



275

276 Y

**A GILT BRONZE FIGURE OF SYAMATARA  
MONGOLIA OR TIBET, LATE 19TH CENTURY**

the goddess seated in *dhyanasana* on a stepped double lotus pedestal with beaded edges, her right hand in *varadamudra* and left in *vitarkamudra*, wearing ornate jewellery, lotus stems with coral terminals linking elbows to pedestal, hairtresses falling across her shoulders and down her back, also gathered in a topknot behind a five-leaf crown inlaid with turquoise, coral and glass beads, her serene face with downcast eyes and an *urna* marking her forehead

20 cm. high

£2,000 - 3,000

US\$3,200 - 4,800

€2,500 - 3,700

**Provenance:**

Private European collection

277

**A SINO-TIBETAN REPOUSSÉ COPPER GILT FIGURE OF  
SYAMATARA  
EARLY 20TH CENTURY**

seated in *lalitasana* on a flat base with beaded edge, her right hand extended in *varadamudra* and left hand in *vitarkamudra*, wearing a close-fitting garment with scrolling floral borders, adorned with turquoise-set ornate jewellery, elongated pierced earlobes, face with serene expression, hair piled high

27 cm. high

£3,000 - 4,000

US\$4,800 - 6,500

€3,700 - 5,000

**Provenance:**

Private European collection



276



277

278

**A SINO-TIBETAN REPOUSSÉ COPPER GILT FIGURE OF TARA  
19TH CENTURY**

seated in *dhyanasana* on a double lotus base with beaded rim, her right hand stretched in *varadamudra* and left hand in *vitarkamudra*, wearing a *dhoti* with engraved scrolling borders and ornate jewellery set with turquoise, elongated earlobes with seed pearl earrings, face with calm expression and forehead with *urna*, hair piled high into a tiered chignon  
20 cm. high

£2,000 - 2,500

US\$4,000 - 5,600

€3,100 - 4,400

**Provenance:**

Private European collection



278





279W

**A PAIR OF MUGHAL MARBLE COLUMNS  
NORTHERN INDIA, 18TH CENTURY**

each with circular shaft of slightly tapering fluted form, the capital and base carved with varying forms of acanthus leaves in high and low relief, the plinth at the base and top of each capital of an irregular pentagon form  
each 115 cm. high, 27 cm. wide(2)

£6,000 - 8,000

US\$9,700 - 13,000

€7,500 - 10,000

**Provenance:**

Private UK collection; acquired at Spink & Son, London in the mid 1980s.

**Published:**

Simon Ray, November 2012, cat. no. 96.

Red sandstone columns of similar form can be seen in Suraj Bhavan, part of the royal complex at Deeg in the Bharatpur district of Rajasthan, built in the first half of the eighteenth century. For an illustration of the sandstone columns, see B. M. Alfieri, *Islamic Architecture of the Indian Subcontinent*, 2000, p. 288. The palaces, pavilions and gardens at Deeg have all been built in the Mughal style.



280W

**A PIETRA DURA MARBLE FOUNTAIN  
NORTH WEST INDIA, 19TH CENTURY**

of square form, the sides with upward scrolling leaves carved in relief, with a raised border of inlaid chevron design, a lower stepped border with carved palmettes, the surface carved with a large multi-petalled rosette with a bud shaped fountain head emanating from the centre, the spandrels inlaid with hardstones in the form of scrolling floral vines

178 x 178 x 29 cm.

£8,000 - 12,000

US\$13,000 - 19,000

€10,000 - 15,000

**Provenance:**

Lisbet Holmes Textiles London 1978.

The pietra dura inlaid decoration can be compared to the marble fountain pool in the Rang Mahal (or Palace of Colour) of the Red Fort in Old Delhi. This fountain appears to be a 19th century reproduction of the 17th century fountain at Red Fort.

A similar fountain sold at Sotheby's London, *Arts of the Islamic World*, 24 April 2013, lot 211. For another comparable fountain, see Sotheby's London, *Arts of the Islamic World*, 5 October 2011, lot 288.



(detail)



281 Y Φ

**A CARVED IVORY JOHN COMPANY CHESS SET  
INDIA, POSSIBLY BERHAMPUR, 19TH CENTURY**

the kings carved as princes mounted in *howdahs*, the queens as princes in opentop *howdahs*, the bishops riding horses and camels, the knights as lions and oxen, the rooks as turrets surmounted by soldiers with flags, and the pawns as sepoy soldiers with muskets and soldiers with *tulwars*, one side with brown stained bases  
*the rooks 15.3 cm. high*(32)

£5,000 - 7,000

US\$8,100 - 11,000

€6,200 - 8,700





282 Y Φ

**A POLYCHROME PAINTED IVORY CHESS SET  
RAJASTHAN, 19TH CENTURY**

the kings and queens as princes mounted in *howdahs*, the bishops as musicians mounted on camels, the knights as soldiers mounted on horses, the rooks as elephants carrying cannons, and the pawns as soldiers, musicians and standard bearers, one side painted green, the other red, highlighted with black paint and gilt  
*the kings 13 cm. high*(32)

£6,000 - 8,000

US\$9,700 - 13,000

€7,500 - 10,000



283

283

**A MUGHAL CALLIGRAPHIC JADE PLAQUE  
NORTHERN INDIA, 19TH CENTURY**

of rectangular form with the top in the shape of a cusped arch, the front inscribed in negative in *nasta'liq* script on a background of delicate scrolling floral vines, the reverse plain  
10 x 8.4 cms.

£3,000 - 4,000  
US\$4,800 - 6,500  
€3,700 - 5,000

**Inscriptions:** to the top, the *bismallah*; to the borders: *al-muatawakkil 'ala allah al-wahid al-qahhar* ('The one who puts his trust in God, The One, The Subduer'); followed by two couplets in Arabic from the preface to the *Gulistan of Sa'di*, a form of benediction to the Prophet and his family; to the centre: *Mirza Muhammad Sultan Muhtasham Bakht Bahadur bin Mirza Muhammad Muzaffar Ghazi bin Mirza Muhammad Jahandar Shah 'Ahd Vali Bahadur bin Shah 'Alam, Padshah-e Ghazi*, (Prince Mirza Muhammad Muhtasham Bakht (1794-1872) was the third son of Muhammad Muzaffar Bakht, son of Mirza Javan Bakht, son of Shah 'Alam II who was the eighteenth Mughal Emperor); to the bottom left corner, the carver's name: *Mir Husayn*.

284

**A MUGHAL INSCRIBED JADE PLAQUE  
INDIA, 18TH/ 19TH CENTURY**

of palmette form surmounted by a trefoil, bearing a Qur'anic inscription in *naskhi* script on a background of delicate scrolling floral vines, the reverse plain  
8.2 x 5.1 cm.

£2,000 - 3,000  
US\$3,200 - 4,800  
€2,500 - 3,700

**Inscription:** Qur'an, sura LXXVI, *al-insan*, verse 13.



284



285W

**A LARGE SINGHALESE BRASS-INLAID WOOD CHEST  
CEYLON, 17TH/ 18TH CENTURY**

of rectangular form with hinged lid, decorated in brass inlay to each side with a scrolling floral spray issuing from an urn, the borders with a band of eight-pointed stars, the corners with a series of brackets terminating in palmettes and decorated in openwork with bands of roundels containing flowerheads, two locks to the front, hinged handles to either side

*146 x 61.5 x 65.5 cm.*

£3,000 - 5,000

US\$4,800 - 8,100

€3,700 - 6,200





286

286

**AN INDO-PORTUGUESE REPOUSSÉ GOLD MIRROR FRAME  
WESTERN INDIA, 18TH CENTURY**

the frame of rectangular form, profusely decorated in repoussé with a winged cherub and birds amidst dense foliage, the slender twisted-rope hinged gold stand with a curved terminal in the form of addorsed birds, issuing from an applied gold and red foil base, with later bevelled glass

*17.5 x 12.5 cms.*

£6,000 - 8,000  
US\$9,700 - 13,000  
€7,500 - 10,000

The profuse decoration comprising a winged cherub and the variety of flora and fauna illustrates a synthesis of European Renaissance and Baroque elements and Mughal influences. Trading activities at the port of Goa played an important role in transmitting European designs to India. The decorative motifs on the frame can be compared with decoration seen on textiles and furniture produced in 16th and 17th century Portuguese India.

287

**AN ENAMELLED SILVER BEAKER  
LUCKNOW, EARLY 19TH CENTURY**

of slightly flaring form, decorated in blue, green and yellow enamels depicting hunting scenes, quadrupeds and birds amidst scrolling foliage within narrow borders of cross shaped motifs, a frieze of large stylised leaves around base, a band of scrolling floral vine around rim, traces of gilding to inside and to base

*9.5 cm. high; 178g.*

£3,000 - 4,000  
US\$4,800 - 6,500  
€3,700 - 5,000



287



288

288

**A SILVER FILIGREE TRAY  
PROBABLY CUTTACK, ORISSA, 19TH CENTURY**

of octagonal form, with raised and slightly curved scalloped rim, the dense filigree decoration composed of three large central rosettes surrounded by scrolling floral and foliate motifs, the curved handle with interlinked paisley forms terminating in raised flowerheads  
28.5 x 59 cm.; 1403 g.

£5,000 - 7,000  
US\$8,100 - 11,000  
€6,200 - 8,700

The use of flower motifs, tightly wound spirals and applied shapes in solid silver suggests that the tray was probably made in Cuttack. The rosettes on the tray are comparable to those on an eighteenth century silver-gilt filigree casket from Cuttack in the collection of the Victoria and Albert Museum in London (inv. no. 02739 I.S), illustrated in C. Terlinden, *Mughal Silver Magnificence XVI - XIXth C.*, Brussels, 1987, pg. 154, no. 229.

289

**A REPOUSSÉ SILVER SHIELD  
WESTERN INDIA, PROBABLY BOMBAY, 19TH CENTURY**

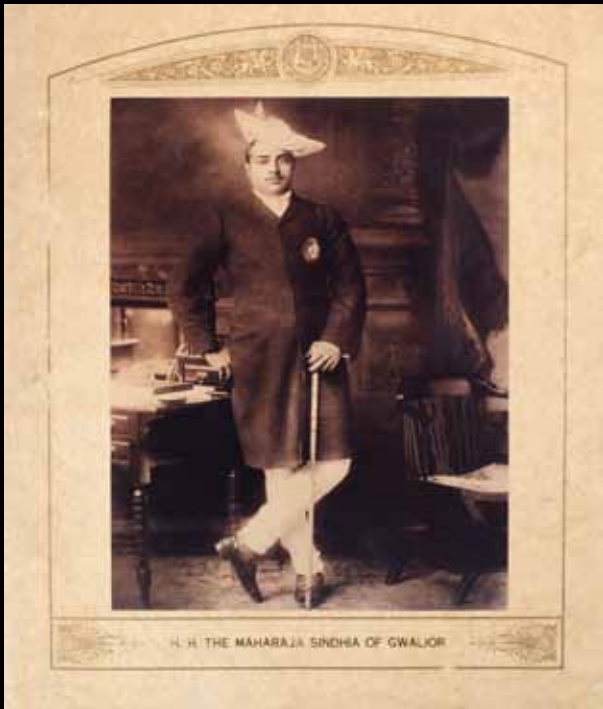
of domed form, decorated in repoussé with a central roundel containing a man and a lion in combat surrounded by a band of acanthus leaves and series of cartouches containing hunters and other animals in combat, the border with a further band of acanthus leaves  
38.5 cm. diam.; 2355g.

£3,000 - 4,000  
US\$4,800 - 6,500  
€3,700 - 5,000



289





290

291

**A LARGE ALBUM OF TWELVE PHOTOGRAPHIC PORTRAITS OF INDIAN RULERS, BY THE JAIPUR STATE PHOTOGRAPHER, L. A. MITCHAND**

**JAIPUR, 1928-31**

albumen prints, in gold-embossed mounts, leather binding produced by the photographer and embossed 12 HH The Maharajahs of India 1928-1931 AD

portraits 310 x 240 mm.; album 500 x 380 mm.

£2,000 - 3,000

US\$3,200 - 4,800

€2,500 - 3,700

The subjects comprise:

The Maharajah of Jaipur.

'The Nizam of Deccan'.

The Gaekwar of Baroda.

The Maharajah of Cooch-Bihar.

The Maharajah Holkar of Indore.

The Rajah of Dhar.

The Maharajah Sindhia of Gwalior.

The Maharao Rajah of Bundi.

The Maharajah of Jammu and Kashmir.

The Rajasahib of Dhrangadhra.

The Nawab of Bhawalpur.

The Rajah of Cochin.

290W Y Φ

**AN IVORY-INLAID HARDWOOD CHEST  
HOSHIARPUR, LATE 19TH CENTURY**

of rectangular form, on four short legs, with hinged lid, decorated to sides and lid with dense ivory inlay in circular and scrolling foliate designs, the inside with small hinged compartment  
47 x 91 x 40.5 cm.

£3,000 - 5,000

US\$4,800 - 8,100

€3,700 - 6,200



291





292

292 Y Φ

**A GEM-SET, GILT-SILVER MOUNTED IVORY ELEPHANT  
CEYLON, CIRCA 1910**

walking forward, decorated with ornate gem-set silver-gilt caparison, ivory tusks and toenails with gilt-metal mounts, a bell to front, surmounted by elaborate gem-set howdah carrying a *stupa* 18.5 x 21 cm.

£6,000 - 8,000

US\$9,700 - 13,000

€7,500 - 10,000

A similar gem-set ivory elephant sold in these rooms, Bonhams, *Islamic and Indian Art*, 28 April 2005, lot 599.

For other comparable ivory elephants, see Sotheby's, New York, *Property from the Estate of Brooke Astor*, 24 - 25 September 2012, lot 82; and Christie's, New York, *Jewels: The New York Sale*, 22 April 2009, lot 168.

293

**A PRATAPGARH SILVER-GILT CIGARETTE CASE  
INDIA, 19TH CENTURY**

of rectangular form with curved edges and corners, mounted to the top and bottom with green glass panels inlaid with gold depicting hunters mounted on elephants and horses flanked by pavilions on a ground of floral interlace 9 x 6.7 cm.

£2,000 - 3,000

US\$3,200 - 4,800

€2,500 - 3,700



293



(detail)

294W

**A PAIR OF GLASS FLOOR LAMPS FOR THE INDIAN MARKET  
BOHEMIA, CIRCA 1900**

the baluster supports with raised bands on a splayed foot, each lamp element gilded with Mughal-style foliate motifs, pendant shards, the body cut with quatrefoil motifs, marble mounts  
250 cm. high; 90 cm.; max. diam. (2)

£40,000 - 60,000

US\$65,000 - 97,000

€50,000 - 75,000

Glass lights of this type embellished with Mughal-style decorative motifs were commissioned from European glass factories for many palaces of the princely states of India in the late 19th and early 20th century. For a pair of chandeliers of the same type see Sotheby's, *The Indian Sale*, London, 23rd May 2006, lot 62.







295

**AN IMPRESSIVE EMERALD-SET GOLD RING  
INDIA, EARLY 20TH CENTURY**

the central octagonal emerald framed by seed pearls, within a border of eight cabochon emeralds in individual collet settings, the hoop channel-set with buff-top calibre-cut emeralds, the mount of engraved decoration

3.2 cm. long; finger size P; the central emerald 7.04 carats

£120,000 - 180,000

US\$190,000 - 290,000

€150,000 - 220,000

**Provenance:**

Indian princely family.

Emeralds were favoured at the Mughal court from the late 16th Century onwards. As emeralds from the mines in Colombia, discovered by the Spanish in the first half of the 16th Century, became available, the Mughal emperors acquired great quantities of the gem.

In his *Memoirs*, Jahangir describes receiving an emerald which was of extremely good colour and valuable, 'from a new mine', as a gift from the Deccani ruler Adil Shah in 1617-18, and notes that 'until now nothing like it has been seen'. (Jahangir, *The Jahangirnama. Memoirs of Jahangir, Emperor of India*, translated by Wheeler Thackston, Washington: Freer Gallery of Art, Smithsonian Institution, 1999, pp.231-2). The new mine is almost certainly a reference to the arrival of Colombian emeralds, and the emperor's comment suggests that this was the first time Jahangir had seen a stone from this source. His son, Shah Jahan, a noted expert on gems, is shown in a portrait from the Wantage Album, painted by 'Abid in 1631-2, holding up a huge emerald, and wearing a necklace of emerald beads. (Victoria and Albert Museum, IM.233-1921; S. Stronge, *Painting for the Mughal Emperor: The Art of the Book 1560-1660*, 2002, pp.152-3, pl.114)

Large gems were initially reserved for the emperor alone, but as Mughal power waned, other princes acquired spectacular emeralds, particularly the Sikh ruler Ranjit Singh (1780-1839). Princely states demonstrated their prestige and wealth with magnificent jewels, and suites of emeralds were created for the Nizams of Hyderabad in the Deccan, including large turban ornaments and other jewels. (Usha R. BalaKrishnan, *Jewels of the Nizams*, New Delhi: Government of India, 2001, pp.98-9). These were set in *kundan*, the extraordinarily fine gold technique unique to India, sometimes with foiled backing, and sometimes with an open back allowing the light to shine through from behind. A gold ring from the Hyderabad collection, dating from the 19th Century, is set with a large central faceted emerald as with the present ring. (*ibid.*, p.219) Emeralds are rarely set with open backs in Indian jewellery as this exposes the flaws that are inherent in emeralds and only the finest would have been set in this way.

The emerald remained very fashionable, and by the early 20th Century, Indian princes were having their gems re-set in contemporary styles by European jewellers. A huge turban ornament of emeralds was made for the Maharaja of Kapurthala in 1926, which included table-cut emeralds similar to those on the present ring. Another spectacular example is a suite of emeralds, including a parade necklace and a head ornament, made for the Maharaja of Patiala, which was advertised by Cartier in 1928. (J. Rudoe, *Cartier: 1900-39*, British Museum Press, 1997, p.160, fig.70) Other emerald jewels were designed by Boucheron, including necklaces and turban ornaments. (F. Sozzani, J. Hardy, H. Judah and J. Self, *Emerald: Twenty-one Centuries of Jewelled Opulence and Power*, 2013, pp.112-113)

Similarly, the Colombian emeralds in this ring are very probably gems from an earlier piece, which have been re-set in a carved gold mount to suit 20th Century taste. The emeralds would have been in the possession of a princely treasury, and taken out for re-use when the occasion demanded. The unusual octagonal cut of the central emerald implies that it probably belonged to an earlier piece and was later re-set into this ring. The octagonal cut is unusual as an emerald grows as a hexagonal crystal and it would have been much simpler to fashion a gem as a hexagon than an octagon.

This lot is accompanied by a report from SSEF. Please refer to the department for further details.





296

296<sup>Ω</sup>

**A DIAMOND-SET GOLD AND NATURAL PEARL NECKLACE  
INDIA**

set with drop-shaped diamonds in an open gold framework, surmounted with seven natural pearl finials, pearl and diamond-set gold suspensions below, on double pearl string  
*the pendant 7.6 cm. across; 52 g.*

£6,000 - 8,000  
US\$9,700 - 13,000  
€7,500 - 10,000

The pendant is composed of twenty seven natural pearls and one cultured pearl.

The double pearl string is composed of one hundred and ninety natural pearls and three cultured pearls.

297<sup>Ω</sup>

**A PAIR OF DIAMOND-SET GOLD AND NATURAL PEARL EARRINGS (PANKHIYAN)  
DECCAN, INDIA**

each of crescent form, set with eleven graduating diamonds, a fringe of eleven natural pearls suspended below, two loops above bearing ear post with diamond-set terminals  
*each 4.2 cms. long; total weight 22 g.(2)*

£4,000 - 6,000  
US\$6,500 - 9,700  
€5,000 - 7,500

The design of this type of earring is based on a traditional Indian hand-held fan (*pankha*). The pendant pearls are like the textile fringe usually seen on the edge of the fan and the earpost like the fan handle. Traditionally, these earrings would have been worn in the top outer edge of the ear.

For a similar pair dated circa 1900 formerly from the collection of the Nizams of Hyderabad (by repute) and presently in the Al-Thani Collection, see A. Jaffer (ed.), *Beyond Extravagance: A Royal Collection of Gems and Jewels*, New York, 2013, cat. 100, p.274.



297



298

**A DIAMOND AND EMERALD-SET GOLD  
TURBAN ORNAMENT (JIGHA)**  
**INDIA, CIRCA 1900-20**

with brilliant-cut diamonds in millegrain settings  
in an open scroll framework around a central oval  
mixed-cut emerald, a pear-shaped emerald drop  
with diamond surround suspended below; the  
reverse with receptable for feather, lacking brooch  
fitting

*16 cms. length*

£20,000 - 30,000

US\$32,000 - 48,000

€25,000 - 37,000





299

299

**A MUGHAL GEM-SET WHITE JADE PENDANT (HALDILI)  
INDIA, 19TH/ 20TH CENTURY**

of oblong form, set with rubies, blue sapphires and turquoise in gold in the form of a floral spray, surrounding gold mount bearing black enameled scrolling floral decoration, two suspension loops to top, verso bearing inscription in *jali diwani* script  
4 x 5.4 cm.

£2,000 - 2,500  
US\$3,200 - 4,000  
€2,500 - 3,100

**Inscriptions:** Qur'an, chapter II (*al-baqara*), a part of verse 255.



300

300

**A GEM-SET ENAMELLED GOLD ARMBAND (BAZUBAND)  
NORTH INDIA, 19TH CENTURY**

composed of a gently curving rectangular plaque set with rubies and emeralds on a cobalt blue enameled ground with meandering gold tendrils, ruby and emerald-set hinged loops to sides of pendant, sides and reverse with polychrome enameled decoration comprising birds surrounded by scrolling floral motifs  
the plaque 4.5 x 5.3 cms.; 73 g.

£4,000 - 6,000  
US\$6,500 - 9,700  
€5,000 - 7,500

**Provenance:**

Collection of La Comtesse de Broissia-Tortillia, Alexandria; thence by descent.



301

301<sup>≈</sup>

**A RUBY-SET ENAMELLED GOLD AMULET  
ASSAM, EARLY 19TH CENTURY**

of cylindrical form tapering at both ends, one half set with rubies in a gold lattice framework, the other half with delicate scrolling gold tendrils on a dark green enamelled ground, the terminals set with rubies and enamelled in a stellar pattern, ruby-set gold suspension loop to top  
5.4 cms. wide; 39 g.

£3,000 - 4,000  
US\$4,800 - 6,500  
€3,700 - 5,000

This pendant was probably made for a Burmese lady of title in the 19th century when Assam was under Burmese rule.



302

302

**TWO PAIRS OF ENAMELLED GOLD EAR PLUGS  
ASSAM, 19TH CENTURY**

each of tapering cylindrical form, with stylised rosette terminals, set with red glass beads, one pair with delicate scrolling floral gold designs on a green enamelled ground, the second with gold geometric patterns on a cobalt blue enamelled ground  
each 2.2 cms. long; 19 g total.(4)

£1,500 - 2,000  
US\$3,200 - 4,800  
€2,500 - 3,700

There is a similar pair in the collections of the Victoria and Albert Museum, London (inv. no. 863&A-1907). A comparable pair sold at Christie's South Kensington, *Indian and Islamic Works of Art and Textiles*, 11 April 2008, lot 389.

These gold earplugs would have formed part of a complement of ornaments which were essential items of dress for a Burmese lady of standing during the latter part of the nineteenth century when Assam was under Burmese rule.



303

**A PAIR OF GEM-SET GOLD CHILD'S  
BANGLES (KADA)  
INDIA, 19TH CENTURY**

each of circular form, the hinged clasp rendered  
in the form of two confronting *makara* heads with  
twisted rope detail, gem-set collar, heads and  
exterior of hoop set with gemstones in drop form  
each exterior diameter 7.3 cm., interior diameter 4  
cm.; total weight 101 g.(2)

£5,000 - 7,000

US\$8,100 - 11,000

€6,200 - 8,700



304

**A DIAMOND-SET GOLD RING  
INDIA, PROBABLY 19TH CENTURY**

with a rose-cut diamond set in a high circular bezel  
with chased foliate and foliate motifs to top, sides and  
underside; the shoulders bearing long-tailed birds with  
gem-set eyes; the band with pointed ridge and decorated  
with scrolling tendrils

3 cm. long, finger size O, 15 g.

£3,000 - 4,000

US\$4,800 - 6,500

€3,700 - 5,000



This ring appears to be emulating an earlier Safavid ring form with its zoomorphic shanks and ridged hoop. It was possibly made in the Deccan where the decorative arts have exhibited a great Persianate influence since the Safavid rulers established diplomatic and religious links with the Deccani Sultanates in the 16th century. There is a comparable 17th century ring from the Deccan in the collections of the Metropolitan Museum in New York with two birds on the hoop supporting the bezel (accession no.2008.565).

305

**AN ENAMELLED GOLD FOOTPRINT OF VISHNU (VISHNUPADA) NECKLACE**

**NATHADWARA, RAJASTHAN, 19TH CENTURY**

comprising eleven gold pendants, ten in the form of lobed palmettes, decorated with polychrome enamel, the fronts depicting a pair of feet bearing symbols, verso with *Shri Nathji* inscribed in Devanagari script, two suspension loops above, one below; one rectangular pendant with a miniature painting of *Shri Nathji* in opaque watercolour and gold, verso plain gold, four suspension loops above, an emerald bead on twisted wire suspended below; the pendants on a red thread alternating with four diamond and ruby-set gold elements and eight oblong plain gold elements 21 cm. long approx.; the largest pendant 3.7 cm. wide; 86 g.

£4,000 - 6,000

US\$6,500 - 9,700

€5,000 - 7,500

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



305

306

**A PAIR OF GEM-SET ENAMELLED GOLD RINGS**

**INDONESIA, EARLY 20TH CENTURY**

each with a three-tiered setting, the lowest tier with a row of alternating rubies and emeralds set in gold, the middle tier with a row of diamonds, the top with red and green enamel surmounted by an emerald; the high bezel with red enamel, underside with green enamel on a gold ground in the form of a flower head; the shoulder with scrolling decoration set with rubies and emeralds on an enamelled ground; the hoop similarly decorated, with later gold ring sizer each 4 cm. long; inside of hoop 1.9 cm.; total weight 38 g.(2)

£3,000 - 4,000

US\$4,800 - 6,500

€3,700 - 5,000



306

307

**A GEM-SET ENAMELLED NECKLACE  
INDIA, 19TH CENTURY**

comprising five diamond, ruby and emerald set elements in the form of openwork flowerheads alternating with ruby and emerald set flowerbud shaped elements, with seed pearl finials and ruby and emerald set suspensions, on double seed pearl string, verso with polychrome floral enamelled decoration

20.2 cm. length; 65 g.

£2,500 - 3,000

US\$4,000 - 4,800

€3,100 - 3,700



308

**A GEM-SET ENAMELLED PENDANT  
INDIA, 19TH CENTURY**

in the form of a flowerhead, set with diamonds, emeralds and rubies in an open gold framework around a central emerald, the reverse with polychrome floral enamelled decoration, emerald bead on gold wire suspended below, suspension loop above, three pearl strings linked to pendant and gem-set gold terminals

length of pendant 8.4 cms.; 89 g.

£3,000 - 4,000

US\$4,800 - 6,500

€3,700 - 5,000





309

309  
**A DIAMOND AND RUBY-SET PENDANT ON EMERALD BEAD STRING**  
**INDIA**

set with diamonds and rubies in gold around a central diamond in the form of a flowerhead, an emerald bead suspended below, the reverse with blue and green floral enamelled decoration, on emerald bead string  
*the pendant 4.5 cm. long, weight 36 g.*

£3,000 - 5,000  
 US\$4,800 - 8,100  
 €3,700 - 6,200



310

310  
**A PAIR OF DIAMOND-SET EMERALD EARRINGS**  
**INDIA**

each composed of a large emerald with engraved foliate gold mounts suspended below diamond-set floral sprays, polychrome floral enamelled decoration to reverse, with earring post and back  
*each 4.6 cm. long; total weight 29 g. (2)*

£3,000 - 5,000  
 US\$4,800 - 8,100  
 €3,700 - 6,200



311

**A RUBY AND PEARL NECKLACE  
RAJASTHAN, 19TH CENTURY**

composed of thirty-one graduated fluted ruby  
beads with double pearl spacers, on string, with  
later Spink box  
*20 cm. long(2)*

£3,000 - 5,000  
US\$4,800 - 8,100  
€3,700 - 6,200

312

**A GEM-SET GOLD BOX**  
**INDIA**

of oval form, on four fluted ruby bead feet, with hinged lid and latch, the body and lid set with diamonds and carved emeralds in gold mounts in the form of scrolling floral vines against a tessellation of foiled red glass plaques, the inside with a turquoise *navaratna* panel inlaid with nine gem-stones in drop-shaped gold mounts  
*4.5 cms. height, 7 cms. width; 192 g.*

£5,000 - 7,000

US\$8,100 - 11,000

€6,200 - 8,700











## INDIAN PAINTINGS

Lots 313 - 367





313

313

**A PRINCE HUNTING A GAZELLE IN A LANDSCAPE, LAID DOWN ON AN ALBUM PAGE WITH EARLIER PERSIAN BORDERS**

**MUGHAL, LATE 16TH CENTURY**

pen and ink with some colour on paper, rather browned, inner margins of green, blue and gold, outer borders decorated with animals and fantastic birds in their natural habitat, Bokhara or Khorasan, circa 1580, two lines of Persian prose in *nasta'liq* script, flanked by two illuminated cornerpieces and birds (added in India), in mount framed drawing 102 x 165 mm.; album page 215 x 298 mm.

£2,000 - 3,000

US\$3,200 - 4,800

€2,500 - 3,700



314

314

**PIGEONS IN A LANDSCAPE**

**MUGHAL, CIRCA 1700**

gouache on paper, laid down on an album page with marbled borders 204 x 278 mm.

£2,000 - 3,000

US\$3,200 - 4,800

€2,500 - 3,700

**Provenance:**

Private Scottish collection.

Pigeon-flying, known as *ishq-bazi*, was a popular pastime at the Mughal courts and Abu'l Fazl notes in the *A'in-i Akbari*, his biography of Akbar, that it was particularly favoured by the emperor during his reign. For comparison see: T. Falk and S. Digby, *Paintings from Mughal India*, Colnaghi Exhibition Catalogue, London 1979, no. 22.

A. Topsfield, *Visions of Mughal India: The Collection of Howard Hodgkin*, Oxford 2012, no. 14.

315

**A JUNGLE MYNA, WITH YELLOW BEAK AND BLACK PLUMAGE WITH WHITE UNDER-MARKINGS, STANDING IN A LANDSCAPE AMONGST FLOWERS**

**MUGHAL, CIRCA 1610**

gouache on paper, laid down on an album page with marbled borders album page 280 x 210 mm.

£2,000 - 3,000

US\$3,200 - 4,800

€2,500 - 3,700

**Provenance:**

Private Scottish collection.

Studies of birds were much favoured by the Mughal emperor Jahangir and his passion for natural history, flora and fauna gave great employment to his court artists.

315





316

**316  
RAJAH UDAI SINGH OF JODHPUR (REG. 1583-1595), ARMED  
WITH SWORD AND KHATAR, AND LEANING ON A STAFF  
MUGHAL, CIRCA 1610-20**

gouache and gold on paper, laid down on an album page with a gold-sprinkled blue inner border, brown outer border, in mount  
album page 263 x 205 mm.

£2,000 - 3,000  
US\$3,200 - 4,800  
€2,500 - 3,700

Portraits of both Muslim and Hindu courtiers at the Mughal court were always popular subjects for artists in the court studios. Jodhpur, the Rathore capital of Marwar, was restored to Udai Singh by the Mughal emperor Akbar in 1583. Udai Singh was a useful Mughal ally and in 1587 his daughter Jodha Bai married Akbar's heir Prince Salim, later to become the Mughal emperor Jahangir (reigned 1605-1627). Their son Prince Khurram, the fifth Mughal emperor Shah Jahan, was born in 1592. For further discussion on Udai Singh see R. Crill, *Marwar Painting*, Mumbai 1999, pp. 34-37, fig. 15.



317

**317\*  
HUMAYUN RECEIVING THE EMPEROR AKBAR IN A PALACE  
COURTYARD  
MUGHAL, LATE 17TH CENTURY**

pen and ink and wash on paper  
270 x 167 mm.

£2,000 - 3,000  
US\$3,200 - 4,800  
€2,500 - 3,700

**Provenance:**

Sotheby's, New York, *Important Indian Miniatures from the Paul F. Walter Collection*, 14th November 2002, lot 44.



318

318  
**A HEAD AND SHOULDERS PORTRAIT OF A MUGHAL  
 OFFICER FACING RIGHT  
 MUGHAL, SECOND HALF OF THE 17TH CENTURY**

pencil on paper, *nasta'liq* inscription at upper right  
 310 x 220 mm.

£2,000 - 3,000  
 US\$3,200 - 4,800  
 €2,500 - 3,700

**Provenance:**  
 Private Scottish collection.

The inscription reads *Khuda Bakhsh Khan* (unidentified).

For comparison see T. McInerney, *Indian Painting 1525-1825*,  
 Artemis Group Exhibition Catalogue, April 1982, no. 14.



319

319  
**AN OLD WOMAN, BIBI JULIYANA, A FORMER ATTENDANT OF  
 THE EMPEROR SHAH JAHAN  
 MUGHAL, CIRCA 1700**

gouache and gold on paper, laid down on an album page with gold-  
 sprinkled borders on a green ground, inscribed verso *Bebee Juliana*  
*in her old Age* and in *nasta'liq* script  
 370 x 270 mm.

£3,000 - 4,000  
 US\$3,200 - 4,800  
 €2,500 - 3,700

**Provenance:**  
 Private Scottish collection.

The *nasta'liq* inscription reads *shabih-e bibi juliyana darhalat-e*  
*piranha salikehwasma bar abruy-e shah jahanmikashid*: 'Portrait of  
 Bibi Juliyana in old age, who used to stain Shah Jahan's eyebrows'.



320

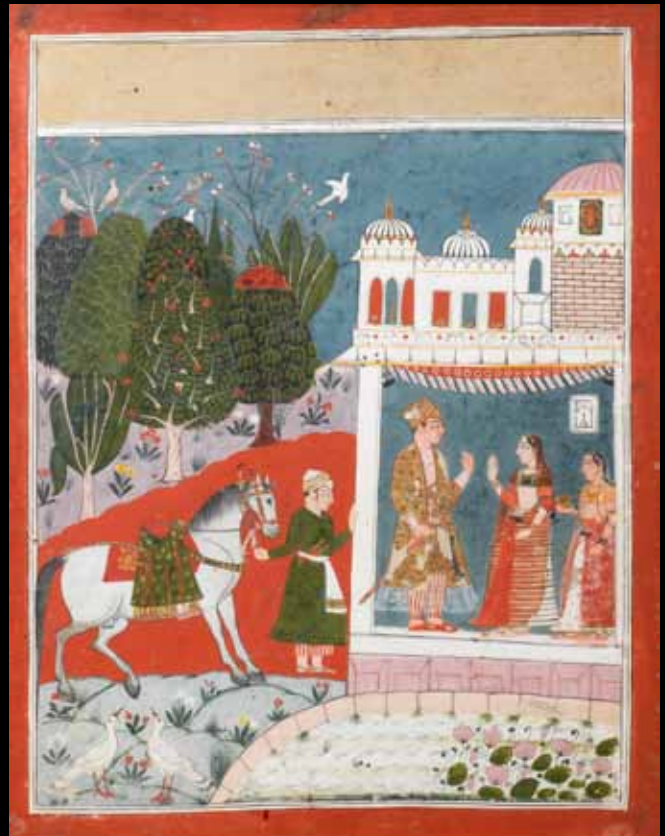
320  
**A NOBLEMAN, MUHAMMAD TAQI KHAN BAHADUR, ARMED WITH A SWORD AND A KHATAR AND HOLDING A FLOWER GOLCONDA, DECCAN, CIRCA 1700**

gouache and gold on paper, inscribed verso in *nasta'liq* script and *Mohammad Tucky Caun the Eldest Son of the Nabob Shujah Caun* 237 x 153 mm.

£2,000 - 3,000  
 US\$3,200 - 4,800  
 €2,500 - 3,700

**Provenance:**  
 Private Scottish collection.

The inscription in *nasta'liq* script on the reverse reads: 'Portrait of the deceased Nawwab Muhammad Taqi Khan Bahadur, eldest son of the deceased Nawwab Shuja Khan.' Neither has been identified.



321

321  
**BHOPALI RAGINI [?]: A MAIDEN WITH AN ATTENDANT GREETING A PRINCE ON HIS ARRIVAL AT A PALACE MALWA, CIRCA 1680**

gouache and gold on paper, blank text panel at top, red border, framed 280 x 220 mm.

£2,000 - 3,000  
 US\$3,200 - 4,800  
 €2,500 - 3,700

**Provenance:**  
 Formerly with Waddington Galleries Ltd., Cork Street, London W1 (label on backboard).





322

322

**A SCENE FROM THE GITA GOVINDA:  
RADHA AND KRISHNA CONVERSING AND  
EMBRACING WITHIN BOWERS BY A RIVER  
MEWAR, CIRCA 1720**

gouache and gold on paper, panel at top with  
*nagari* text on a yellow ground, red border, *nagari*  
inscription verso  
253 x 430 mm.

£2,000 - 3,000  
US\$3,200 - 4,800  
€2,500 - 3,700

**Provenance:**

Acquired Sotheby's, *Oriental Manuscripts and  
Miniatures*, 13th July 1971, lot 188.

For comparison see: K. Vatsyayan, *Mewari Gita-  
Govinda*, New Delhi, n. d.; A. Topsfield, *Court  
Painting at Udaipur*, Zurich 2001, fig. 115.



323

323

**MALKOS RAGA: A PRINCE SEATED IN A  
PAVILION WITH HIS HAND RAISED WITH A  
FEMALE ATTENDANT BEFORE HIM  
MEWAR, IN THE STYLE OF NASIRUDDIN,  
CIRCA 1610**

gouache on paper, edges irregular  
210 x 170 mm.

£3,000 - 5,000  
US\$4,800 - 8,100  
€3,700 - 6,200

The painting derives from a *ragamala* series closely  
connected to the 'Chawand' *ragamala* series  
painted by the Muslim artist Nasiruddin at the  
village of Chauda (Chawand), the temporary capital  
of the Mewar *ranas* following the sacking in 1568  
by Akbar's Mughal army of the major Mewar city  
Chittor. It is the earliest known *ragamala* series  
from Mewar, and the painting depicting *Manu  
ragini*, in the Kanoria Collection, Calcutta, bears the  
colophon with the name of Nasiruddin and the date  
Samvat 1662/1605 AD. These sets of *ragamalas*  
are examples of a period that links the earlier, less  
precise Rajput style of the 16th Century with the  
flourishing 17th Century painting of the Mewar  
studio which was influenced by the Mughal courts  
but was an important school of Indian painting with  
its own distinctive Rajasthani style.

For further discussion and comparisons see:

G. K. Kanoria, 'An Early Dated Rajasthani  
Ragamala', *Journal of the Indian Society of Oriental  
Art*, Vol. XIX, Calcutta 1952-53.

D. Barrett & B. Gray, *Painting of India*, New York  
1963, p. 132.

W. G. Archer & E. Binney, *Rajput Miniatures from  
the Collection of Edwin Binney 3rd.*, Portland 1968,  
no. 2.

K. Ebeling, *Ragamala Painting*, Basel 1973, p. 159.

A. Topsfield, *Paintings from the Rajput Courts*,  
Indar Pasricha Fine Arts Exhibition Catalogue,  
London 1986, no. 1.

L. York Leach, *Indian Miniature Paintings and  
Drawings: The Cleveland Museum of Art Part One*,  
Cleveland 1986, no. 89.

S. Kosak, *Indian Court Painting: 16th-19th  
Century*, The Metropolitan Museum of Art, New  
York 1997, No. 14, p. 42.



324

324

**A NOBLEMAN CARRIED IN A PALANQUIN  
ACROSS A HILLSIDE ACCOMPANIED  
BY SOLDIERS AND BEARERS WALKING  
ALONGSIDE  
JODHPUR, CIRCA 1830**

gouache and gold on paper, narrow gold border  
236 x 325 mm.

£2,000 - 3,000  
US\$3,200 - 4,800  
€2,500 - 3,700

The subject of this miniature bears a strong resemblance to the military leader Amir Khan who was very active and well remunerated during the reign of Maharaja Man Singh of Jodhpur (reg. 1804-1843). For further discussion and comparison see R. Crill, *Marwar Painting*, Mumbai 1999, pp. 93-115. See also R. M. Cimino, *Life at Court in Rajasthan*, Florence 1985, no. 12. For similar Jodhpur compositions of dignitaries borne in palanquins compare with Sotheby's, *Fine Oriental Miniatures and Manuscripts*, 11th December 1973, lot 225; and the sale in these rooms, *Islamic & Indian Art Part II*, 6th April 2006, lot 359.

325

**A SCENE FROM THE RAMAYANA: RAMA  
ANOINTED AS KING BY VASISTHA, SITA  
ENTHRONED BESIDE HIM, HANUMAN AND  
OTHER ATTENDANTS PAY THEIR RESPECTS  
BUNDI, CIRCA 1760**

gouache and gold on paper, yellow and red  
borders  
298 x 234 mm.



325

£2,000 - 3,000  
US\$3,200 - 4,800  
€2,500 - 3,700





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**MAHARAJAH BHIM SINGH ON HORSEBACK  
MEWAR, CIRCA 1810**

gouache and gold on paper, *nagari* inscription in upper red border, framed  
295 x 242 mm.

£2,000 - 3,000  
US\$3,200 - 4,800  
€2,500 - 3,700

**Provenance:**

Formerly with Tooth (Paintings), 33 Cork Street, London, W1 (label on backboard).

The inscription reads: *Maharaj Bhim Singh Ji.*

327

**THE STALLION NAVAL PANA RIDDEN BY A GROOM  
UDAIPUR, DATED VS 1849/AD 1792-93**

gouache and gold on paper, red border, *nagari* inscription in upper border and on the reverse  
235 x 260 mm.

£3,000 - 5,000  
US\$4,800 - 8,100  
€3,700 - 6,200



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The inscriptions read (upper border): *ghoro naval pano pharano* [?] *umar kha*; on the reverse: *vitara ri ori thi ghoro naval pana ri sibi ro pheranya umar khan babat mha vid 1 cha 1849 he ori jma*, 'It was in the painters' store [reading *citara* for *vitara*]; picture of the horse Naval Pana; it was trained [?] by Umar Khan. Entered into the store on Magha vid 1, VS 1849'.

According to Andrew Topsfield, who read the inscriptions, a few similar paintings that were entered into the Udaipur royal paintings store in the early 1790s have come to light. Assuming a correct interpretation of *vitara/citara* [?] *ri ori*, these paintings had been kept for some time in the painters' (*citara*) own store (*ori*), before their transfer to the royal paintings store where they were dated, given inventory numbers and the subjects briefly described.

In style, this painting could in many ways be of the 1760s during the reign of Ari Singh, though the treatment of the face may suggest it is somewhat later. This miniature was probably painted at some time during the two decades prior to its entry to the royal paintings store.

It is uncertain whether the rider might be the twice-mentioned Umar Khan, who may have trained the horse. Though this must remain a guess, there is a modern Hindi verb *pherna*, spelt with a different 'n', which can mean to "break in" a horse. The determined expression on the groom's face and the fact that he holds a whip collaborates with this interpretation.





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**MAHARANA SIRDAR SINGH (REG. 1838-42) ON HIS HORSE JAMBUDEEP IN PROCESSION WITH ATTENDANTS UDAIPUR, CIRCA 1840**

gouache and gold on paper, green and blue inner borders, red outer borders, *nagari* inscription in upper border, framed  
 420 x 315 mm.

£2,000 - 3,000  
 US\$3,200 - 4,800  
 €2,500 - 3,700

The inscription reads: *Maharana ji Shri Sardar Singh ji Udaipur ghodo Jambudeep*, 'Maharana Sardar Singh ji of Udaipur [on] horse Jambudeep'.

329  
**MAHARANA PRATAP SINGH (REG. 1572-1597) IN ARMOUR OUT RIDING HIS FAVOURITE HORSE CHETAK ACCOMPANIED BY ATTENDANTS, ATTRIBUTED TO THE ARTIST GHASI MEWAR, DATED 1885 VS/AD 1829**

gouache, gold and silver on paper, red border, yellow panel within cartouche in upper border, five lines of *nagari* script verso  
 418 x 300 mm.

£4,000 - 6,000  
 US\$6,500 - 9,700  
 €5,000 - 7,500



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The text on the reverse of this equestrian portrait names the subject as Maharana Pratap Singh astride his favourite horse Chetak. Pratap Singh, riding Chetak, led his troops against the Mughal army, under the command of Man Singh of Amber, at the battle of Haldighati in 1576. The Mewar ruler credited the horse with saving his life and there is a monument built at Haldighati in memory of Chetak. The text also states that the miniature was commissioned by Khushal Singh of Sanwar.

Ghasi was one of the most influential Mewar artists in the 1820s and 1830s at the courts of Maharana Bhim Singh (reg. 1778-1828) and his son Jawan Singh (reg. 1828-1838). He had first come to the attention of the Political Agent James Tod and contributed to Tod's *Annals and Antiquities of Rajasthan*, published in 1829. But it was under the patronage of the Udaipur rulers that his work flourished with his paintings depicting royal processions, court scenes and portraits. A large and detailed scene attributed to Ghasi and depicting Bhim Singh and his heir-apparent Jawan Singh in a royal procession greeting Tod's return to the Mewar court, circa 1820, is in the City Palace Museum, Udaipur.

For further discussion on the artist and the subject see A. Topsfield, *Court Painting at Udaipur*, Zurich 2001, pp. 231, 234-235, 237-238, 245, 249, 251-252.



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**MAHARANA JAGAT SINGH II (REG. 1734-51) SEATED WITH ATTENDANTS AND RECEIVING AN OFFERING FROM THE NOBLEMAN BABA BAKHAT SINGH MEWAR, ATTRIBUTED TO THE ARTIST NUR, DATED 1806 VS/AD 1749**

gouache and gold on paper, two lines of *nagari* script in gold on painted surface, red border, six lines of *nagari* script verso  
231 x 175 mm.

£3,000 - 5,000  
US\$4,800 - 8,100  
€3,700 - 6,200

The inscription recto names Maharana Jagat Singh and Maharaja Bakhat Singh. The longer inscription verso gives the same names, and refers to Bakhat Singh making an offering, followed by the date 1806 VS/AD 1749, and the artist's name.

Jagat Singh II, although a somewhat indulgent ruler, gave great patronage to the arts in the mid-18th Century. Indeed it was his commission at vast expense which built the beautiful summer palaces on the islets of Lake Pichola. Painting flourished at the court studio and credit must be given to Jagat Singh for also encouraging his librarians to record the paintings, naming the sitters with dates and often the names of artists. Although they often chose a similar style, over twenty artists are identified and worked over a forty-year



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period for Jagat Singh and his successors up until the death of Ari Singh in 1773. For further discussion and a portrait probably of Baba Bakhat Singh, see A. Topsfield, *Court Painting at Udaipur*, Zurich 2001, pp. 179-193, fig. 167.

331

**MAHARANA JAWAN SINGH (REG. 1828-1838) STANDING WITH RAWAT DULEH SINGH IN A LANDSCAPE UDAIPUR, CIRCA 1835**

gouache and gold on paper, orange border  
330 x 232 mm.

£2,000 - 3,000  
US\$3,200 - 4,800  
€2,500 - 3,700

Rawat Duleh Singh was a *sardar* (minister) to Jawan Singh and appears in a number of paintings with him. For a similar portrait of these two personages see A. Topsfield, *Paintings from Rajasthan in the National Gallery of Victoria*, Melbourne 1980, no. 242; also Sotheby's, *Persian and Indian Manuscripts and Miniatures from the collection formed by the British Rail Pension Fund*, 23rd April 1996, lot 53; and Bonhams, New York, *Indian, Himalayan and Southeast Asian Art*, 18th March 2013, lot 90.



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**A RULER ON HORSEBACK HUNTING BOAR  
UDAIPUR, CIRCA 1860**

gouache and gold on paper, blue inner border, mauve outer border  
(now faded), *nagari* inscription in upper border (also faded)  
243 x 288 mm.

£3,000 - 5,000

US\$4,800 - 8,100

€3,700 - 6,200

The faded inscription is barely decipherable, but contains a name ending in *-an Singh* or *-at Singh*. Jawan Singh (reg. 1828-38) would appear to have reigned too early to be portrayed in this style which is highly reminiscent of that of Tara or his son Sivalal, produced in the late 1850s and early 1860s.





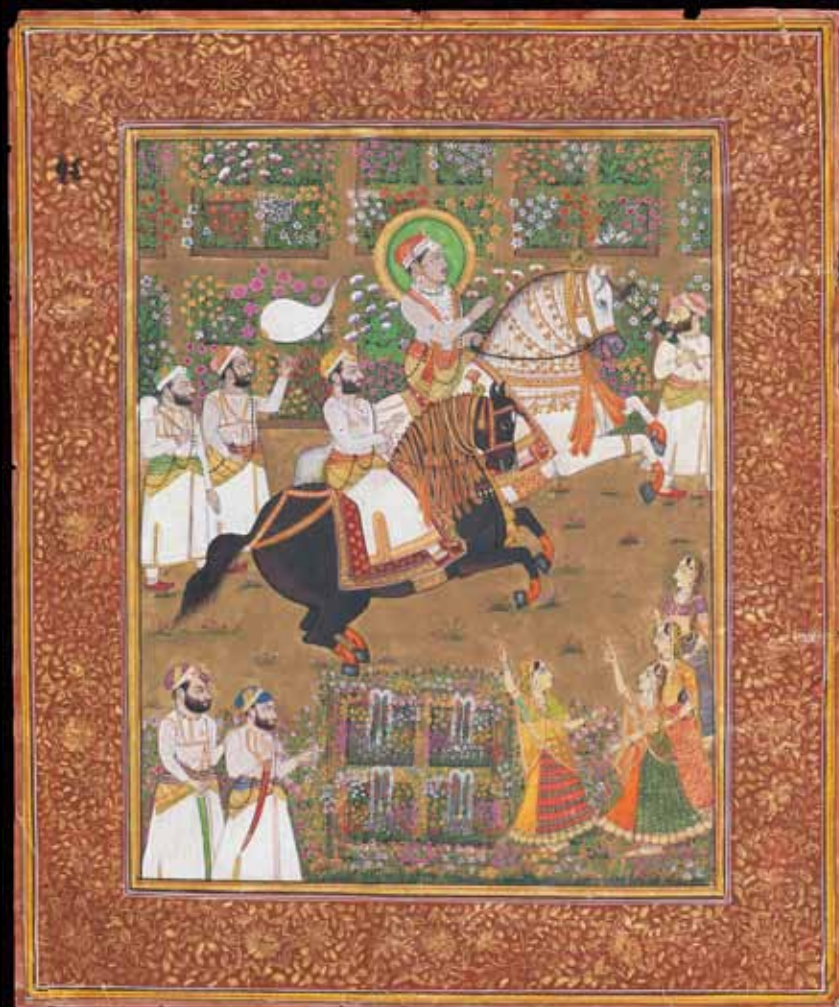
333

**MAHARANA SARUP SINGH (REG. 1842-61) HUNTING BOAR  
ON HORSEBACK WITH ATTENDANTS  
UDAIPUR, CIRCA 1855-60**

gouache and gold on paper, narrow gold border  
207 x 260 mm.

£3,000 - 5,000  
US\$4,800 - 8,100  
€3,700 - 6,200

The overall style of this painting, as well as, in particular, the portrayal of the horse and its caparison, the hound and boar, are highly reminiscent of a painting offered in these rooms by the artist Parasuram, a follower of Tara, dated 1913 VS/AD 1855-56. See Bonhams, *Islamic and Indian Art*, 2nd October 2012, lot 185. Compare also a painting in the City Palace Museum, Udaipur, illustrated in A. Topsfield, *Court Painting at Udaipur: art under the patronage of the Maharanas of Mewar*, Zurich 2001, p. 266, fig. 243, depicting Sarup Singh riding out with Rawat Khuman Singh; and pp. 265-266 for Parasuram.



334

**MAHARANA SAJJAN SINGH (REG. 1874-1884) OUT RIDING  
A STALLION IN A PALACE GARDEN, ACCOMPANIED BY  
ATTENDANTS AND LADIES OF THE COURT, AN ILLUSTRATED  
LEAF FROM A SIX SEASONS MANUSCRIPT  
UDAIPUR, CIRCA 1875**

gouache and gold on paper, border with gilt floral motifs on a brown ground, verso 17 lines of text in *nagari* script in black ink with some words highlighted in gold and black  
315 x 263 mm.

£5,000 - 7,000  
US\$8,100 - 11,000  
€6,200 - 8,700

An illustration from a manuscript of the Six Seasons (*shadritu*) which depicts the maharana in his various activities during the changing seasons, and the change in activity that each season brings. The genre is related to the *baramasa* series, which focuses on the behaviour of lovers in different seasons. Sajjan Singh was a poet and the poem on the reverse is probably his own composition. Paintings of his reign are rare: Topsfield (p. 283) estimates that only seventy are recorded in the royal paintings inventory. The geometric formality of composition and the finely detailed flower beds are in continuation of the style of Tara (fl. 1836-68). It has been suggested that this painting can possibly be attributed to Tara's son Shivalal.

See: A. Topsfield, *Court Painting of Udaipur*, Zurich 2001, pp. 280-284.

L. V. Habighorst, *Blumen. Baeume. Goettergaerten*, Ragaputra Edition, Koblenz 2011, pp. 17-21, fig. 5.

Prahlad Bubbar, *Indian Painting and Photographs 1590-1900*, London, November 2012, pp. 48-59, nos. 13-15.





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**MAHARAJAH RAM SINGH II OF KOTAH (REG. 1827-66)  
HUNTING A TIGER WITH ANOTHER RULER, POSSIBLY  
MAHARAO RAM SINGH OF BUNDI (REG. 1821-1889),  
ATTENDANTS RUNNING ALONGSIDE ACROSS A HILLSIDE  
KOTAH, CIRCA 1860**

gouache and gold on paper, blue, yellow and red borders, nagari  
inscription in upper border  
295 x 355 mm.

£4,000 - 6,000  
US\$6,500 - 9,700  
€5,000 - 7,500

Ram Singh II of Kotah was an accomplished and fearless sportsman, noted for his energies as a huntsman as well as on the polo field. For comparison see: R. M. Cimino, *Life at Court in Rajasthan*, Florence 1985, colour plate 7 and nos. 33 and 36; S. C. Welch, *Gods, Kings and Tigers: The Art of Kotah*, New York 1997, no. 63.

A similar hunting scene of the same period and possibly by the same Kotah artist is in the Los Angeles County Museum, California (M. 75. 19).





336

**A JAIN PAINTED CLOTH SATRUNJAYA PATA DEPICTING THE HILL OF SATRUNJAYA AND ITS TEMPLE COMPLEXES RAJASTHAN, CIRCA 1850**

gouache on cloth, floral border, backed, the upper two-thirds depicting temple complexes filled with devotees, roads winding between the complexes on which the devotees make their way to worship, in the lower part tigers, deer and rabbits in the forest and countryside below  
183 x 181 cm.

£3,000 - 4,000  
US\$4,800 - 6,500  
€3,700 - 5,000

The hill of Satrunjaya is one of the holiest sites in the Jain religion. The main temple complex lies on the ridge of Adinatha and was built in 1213. The entire site comprises 65 temples and three hundred small shrines. As Pal observes, the relatively large size of such *patas* (there are examples larger than the present painting) acted as a detailed study of the exact layout of the complexes and so almost as a substitute for worshippers who could not visit the site. See P. Pal, *The Peaceful Liberators: Jain Art from India*, Los Angeles 1994, pp. 252-253, no. 117.



337

**KUNWAR AJIT SINGH HUNTING BOAR ON HORSEBACK  
JODHPUR, ATTRIBUTED TO SHIV DAS,  
SON OF UD AIRAM (D. 1817), EARLY 19TH  
CENTURY**

gouache and gold on paper, inscribed verso in *nagari* script with the subject and the name of the artist, framed  
280 x 340 mm.

£2,000 - 3,000  
US\$3,200 - 4,800  
€2,500 - 3,700

**Provenance:**

Formerly with Tooth (Paintings), 33 Cork Street, London W1 (label on backboard).

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338

**DOLA AND MARU RIDING A CAMEL WITH  
HORSEMEN AND HOUNDS IN ATTENDANCE  
JODHPUR, CIRCA 1790**

gouache and gold on paper, red border  
208 x 310 mm.

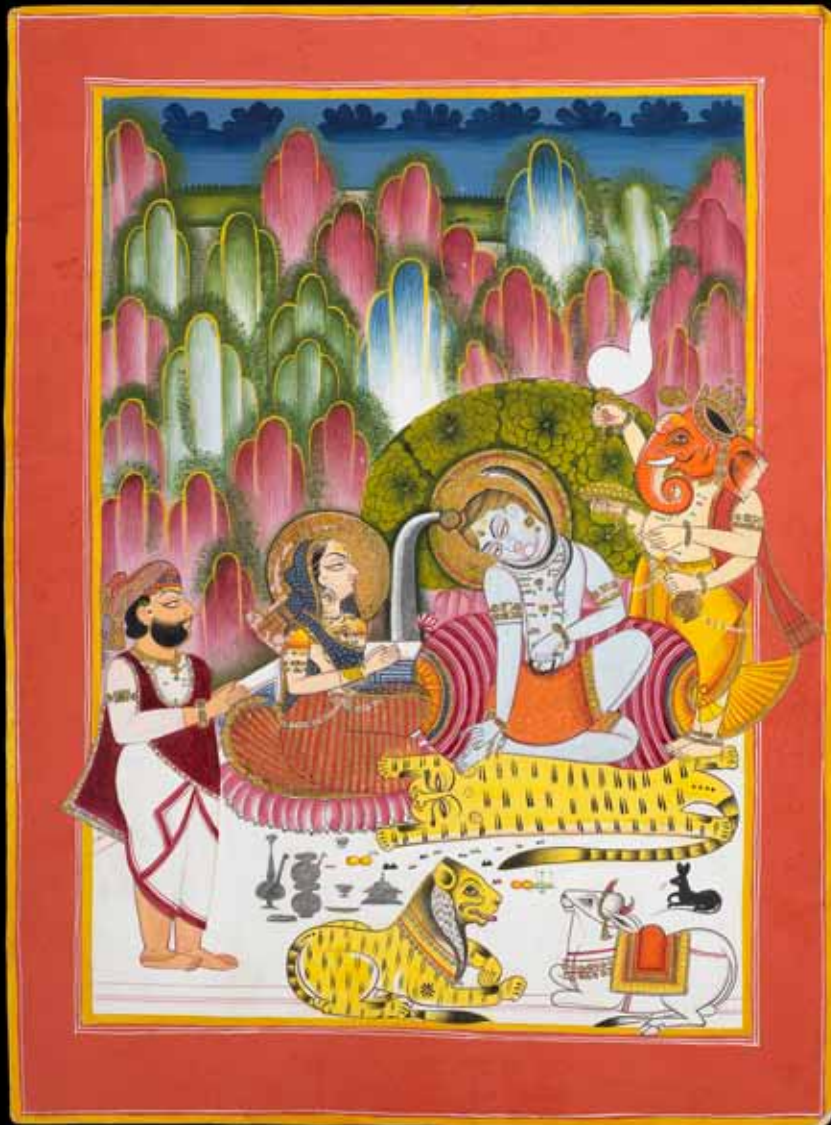
£2,000 - 3,000  
US\$3,200 - 4,800  
€2,500 - 3,700

**Provenance:**

Formerly with Waddington Galleries, Ltd., Cork Street, London (label on backboard).

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339

**SIVA AND THE HOLY FAMILY ON MOUNT KAILASH WITH  
A NOBLE DEVOTEE, RANAVAT SABAL SINGH OF THE  
SANDERAO THIKANA (ACCEDED 1833)  
JODHPUR, CIRCA 1835**

gouache and gold on paper, red and yellow borders, verso  
with *nagari* inscription, cover paper  
320 x 238 mm.

£5,000 - 7,000  
US\$3,200 - 4,800  
€2,500 - 3,700

The text on the reverse reads:  
*Lord of king of kings, Shri 108 Baijnathji [Lord Shiva] maharaj  
Parvatiji at their abode, Mount Kailash.  
In the front is the image of the humble servant Ranavat Sabal  
Singh.*





340

**THAKUR GUMAN SINGH OF THE SANDERAO THIKANA  
(ACCEDED 1708) IN PHILOSOPHICAL DISCUSSION WITH THE  
YOGI DHUNDHALI MAL IN A MOUNTAINOUS LANDSCAPE  
JODHPUR, CIRCA 1820**

gouache, gold and silver on paper, yellow and red borders, extensive  
*nagari* inscription verso  
237 x 308 mm.

£5,000 - 7,000

US\$3,200 - 4,800

€2,500 - 3,700

The text on the reverse reads:

*Thakur Guman Singh, son of Dalpat Singh of Sanderao, Rajthan,  
Ranavat, descendant of Udai Singh, enjoying his morning in the  
hills. Here the yogic saint Dhundhali Mal granted him an audience  
[darshan]. The ruler is participating in philosophical discussion with  
the holy man.*



341

**MAHARAJAH MAN SINGH OF JODHPUR (REG. 1803-43)  
WITH PRINCE CHATTAR SINGH AND NOBLE ATTENDANTS,  
INCLUDING THE ROYAL GURU DEV NATH, BEFORE AN IMAGE  
OF THE IMMORTAL ASCETIC JALLANDHARNATH  
JODHPUR, CIRCA 1810-1815**

gouache and gold on paper, floral border, *nagari* inscriptions verso  
208 x 283 mm.

£5,000 - 7,000

US\$8,100 - 11,000

€6,200 - 8,700

The text on the reverse reads:

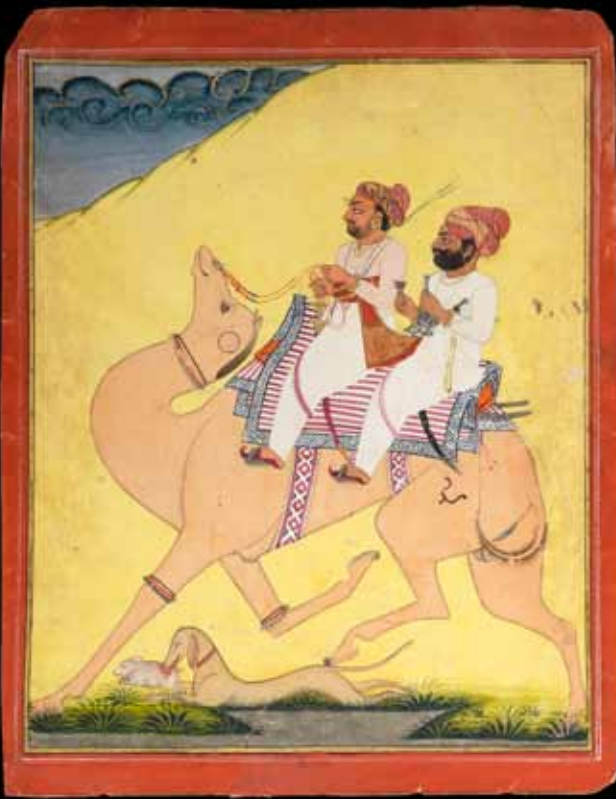
*Maharajah Man Singh Ayasji [an honorific title] Devnathji maharaj  
Prince Chattrar Singh Sayabnath maharaj [probably Bhimnath]  
With hands clasped in reverence Maharaja Man Singh of Jodhpur is  
paying homage to the image of the yogic saint Jalandharnath.  
(Painter : in the style of Bulaki).*

Man Singh was a devotee of the Nath Sampraday. The Nath sect had its beginnings in the 12th-13th Century and became popular to the extent of being the best-known yogis. The sect revered powerful immortal ascetics, known as *mashasiddhas* (great perfected beings). These figures, covered in ash and wearing large earrings, wandered the earth, encountering mortals and often conferring power and grace on those who revered them. As Debra Diamond observes, 'Man Singh's reign as Jalandharnath's supreme devotee was thus an extreme but not unprecedented spiritual affiliation for a Hindu ruler.' (*Garden and Cosmos*, p. 32). For Man Singh and the Nath sect, see D. Diamond, C. Glyn, and K. Singh Jasol, *Garden and Cosmos: the Royal Paintings of Jodhpur*, London 2008, pp. 141-171 in general; and in particular pp. 146-147, no. 32 and pp. 148-149, no. 33, for two portrayals of Jalandharnath worshipped by Man Singh and seated alone.

The tall figure to the left is Dev Nath, Man Singh's guru and adviser, who was murdered in 1815. As his spiritual confidant, Dev Nath was also elevated to temporal power, as were later gurus, awarding them land grants and fiefdoms over which they exerted their own power independently. See *Garden and Cosmos*, p. 34, and pp. 160-161, nos. 36 and 37.

On the Muslim artist Bulaki, one of Man Singh's court painters who specialised in small, almost minimalist devotional Nath paintings, see p. 38.





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342  
**A NOBLEMAN, PERHAPS BHIMNATH, AND AN ATTENDANT  
 RIDING A CAMEL IN A LANDSCAPE  
 JODHPUR, CIRCA 1820-30**

gouache and gold on paper, red border  
 310 x 245 mm.

£2,000 - 3,000  
 US\$3,200 - 4,800  
 €2,500 - 3,700

The text on the reverse reads: *Sayabnathji maharaj*, which probably refers to Bhimnath, the younger brother of Dev Nath, the guru of Maharajah Man Singh. See note to lot 341 on the Naths and the power of their families.



343

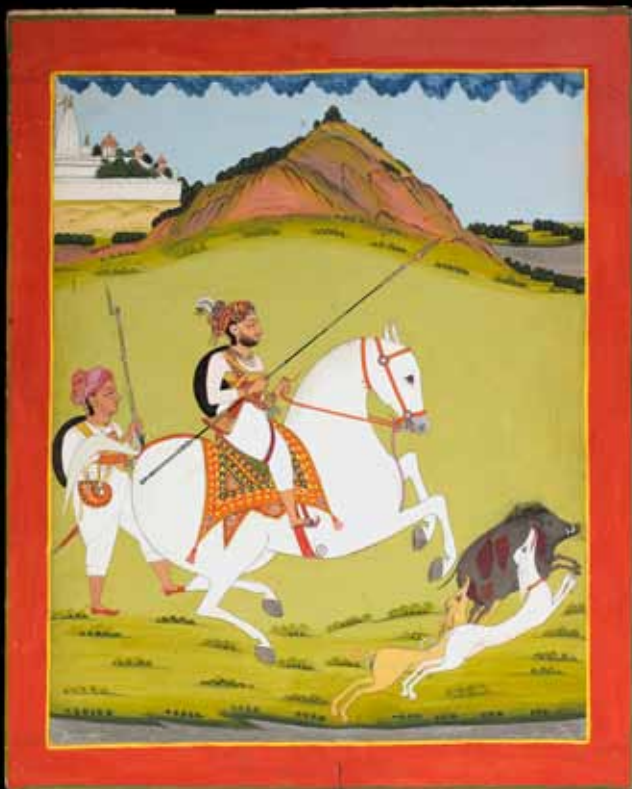
343  
**SHIVNATH SINGH OF THE SANDERAO THIKANA RIDING A  
 CAMEL IN A LANDSCAPE  
 JODHPUR, CIRCA 1840**

gouache and gold on paper, blue and gold inner borders, mauve  
 outer border  
 335 x 250 mm.

£2,000 - 3,000  
 US\$3,200 - 4,800  
 €2,500 - 3,700

The text on the reverse reads:  
*Prince Shivanth Singh, son of Sabal Singh, riding a camel.*





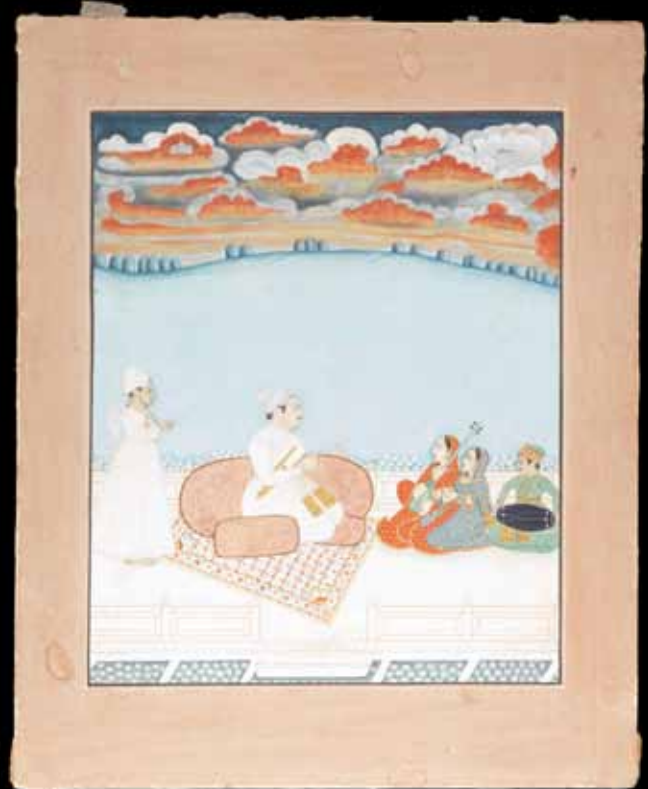
344

344  
**KHUSAL SINGH HUNTING BOAR IN A LANDSCAPE WITH AN ATTENDANT**  
**JODHPUR, BY THE ARTIST BHATI RAI SINGH, DATED VS 1872/AD 1815**

gouache, gold and silver on paper, red border, extensive *nagari* inscription verso, cover paper (detached)  
 379 x 300 mm.

£2,000 - 3,000  
 US\$3,200 - 4,800  
 €2,500 - 3,700

The text on the reverse reads:  
*Thakur Khusal Singh, son of Shyam Singh, ranawat, descendant of Udai Singh of Sanderao, Rajthan [not Rajasthan], riding a mare and hunting a boar in the hilly terrain. The painting was made in vikram samvat 1872 [AD 1815]. The painter: Bhati Rai Singh, descendant of Udai Singh.*



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345  
**A NOBLEMAN WITH AN ATTENDANT LISTENING TO MUSICIANS ON A PALACE TERRACE**  
**ODH, CIRCA 1770**

gouache and gold on paper, light pink border  
 258 x 210 mm.

£2,000 - 3,000  
 US\$3,200 - 4,800  
 €2,500 - 3,700



346

**A GROUP OF ARMED TRIBESMEN WITH MUSICIANS  
PROVINCIAL MUGHAL, CIRCA 1760**

gouache and gold on paper, blue border, inscribed verso *An Assembly of Kancari*[?] and in *nasta'liq* script  
260 x 328 mm.

£2,000 - 3,000  
US\$3,200 - 4,800  
€2,500 - 3,700

**Provenance:**  
Private Scottish collection.

The *nasta'liq* inscription reads 'Picture of the assembly of Kaniyan'. The name Kaniyan can refer to a caste of astrologers, teachers and physicians in southern India, but this would not seem to fit with the painting's subject-matter.

It is difficult to pinpoint the precise whereabouts of the school of this work. Certainly there are elements of eighteenth century Oudh painting but the exceptional quality of the painting of the tree suggests a court artist working further afield, perhaps in the Hills. For an almost identical composition, catalogued as Murshidabad, circa 1800, see Sotheby's New York, *Indian and Southeast Asian Art*, 23rd March 2000, lot 189; and more recently, Sotheby's, *Arts of the Islamic World*, 9th April 2014, lot 75, an earlier instance, dated 1660-80. The theme and composition seems ultimately to derive from a painting attributed to Payag of 1650-55 in the Chester Beatty Library, Dublin.



347

**A WIDOW COMMITTING THE ACT OF SATI, WATCHED BY A  
LARGE CROWD INCLUDING SEPOYS AND MUSICIANS  
LUCKNOW, ATTRIBUTED TO BAHADUR SINGH, CIRCA 1780**

*gouache and gold on paper, blue border, inscribed verso An Indian  
Widow voluntarily burning herself with the body of her deceased  
Husband*

315 x 375 mm.

£2,000 - 3,000

US\$3,200 - 4,800

€2,500 - 3,700

**Provenance:**

Private Scottish collection.

An unusual depiction of the Hindu practice of *sati*, or *suttee*, in which the widow, dressed in her finest clothes and jewels, was often led to the pyre by relations and friends. After many years of controversy it was eventually outlawed in 1832 by the British, who were equally horrified and fascinated by it. For a very similar depiction of the scene, see Christie's South Kensington, *Arts and Textiles of the Islamic and Indian Worlds*, 11th October 2013, lot 567.

Bahadur Singh, a Lucknow artist, worked closely with Mihr Chand at Faizabad and later at Lucknow, adopting the Mihr Chand style of bare landscapes against bluey-green backgrounds. He was highly accomplished and greatly influenced painting at Lucknow after 1775, working for both Indian and European patrons. For further discussion, see T. Falk and M. Archer, *Indian Miniatures in the India Office Library*, London 1981, nos. 251-259 and no. 262 (iv). No. 252 depicts another *sati* scene as does 354 by the Lucknow artist Sital Das. See also

S. Markel and T. Bindu Gude (et al.), *The Art of Courtly Lucknow*, Los Angeles 2011, nos. 135, 146 and 147.





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**A NOBLEMAN OUT HUNTING DEER, AN EXTENSIVE PROCESSION OF HORSEMEN, CAMELS, ELEPHANTS AND MULES IN THE LANDSCAPE BEYOND MURSHIDABAD, CIRCA 1780**

gouache and gold on paper, remains of blue border  
300 x 370 mm.

£2,000 - 3,000  
US\$3,200 - 4,800  
€2,500 - 3,700

**Provenance:**

Private Scottish collection.

Murshidabad, to the east of Lucknow and west of Calcutta, was named after Murshid Quli Khan, Nawab of Bengal (reg. 1703-1727), who made the city the centre for Muslim administration for Bengal, Bihar and Orissa. A flourishing school at this important centre of provincial Mughal painting was established by accomplished Murshidabad artists working for both Indian and European patrons. In the second half of the 18th Century they were much influenced by Lucknow painting and such Lucknow artists as Hunhar may have visited there, according to Skelton, around 1759. This and the following lot are clearly by the same artist.

For discussion and comparison see:

R. W. Skelton, 'Murshidabad Painting', *Marg.* X, no. 1 (1956).  
*Oriental Miniatures and Manuscripts and a Small Collection of Reference Books*, Sotheby's, 23rd April 1974, lot 28. (Now in the Los Angeles County Museum, bequest of Edwin Binney, 3rd).  
T. Falk and M. Archer, *Indian Miniatures in the India Office Library*, London 1981, pp. 192-210.  
S. Markel and T. Bindu Gude (et al.), *The Art of Courtly Lucknow*, Los Angeles 2011, no. 26.



349

**AN EMPEROR OR PRINCE AND HIS LARGE ENTOURAGE  
VISITING A FAKIR  
MURSHIDABAD, CIRCA 1780**

gouache and gold on paper, remains of blue border, inscribed verso  
*Emperor paying his respects to a Dervish or holy man*  
 310 x 380 mm.

£2,000 - 3,000

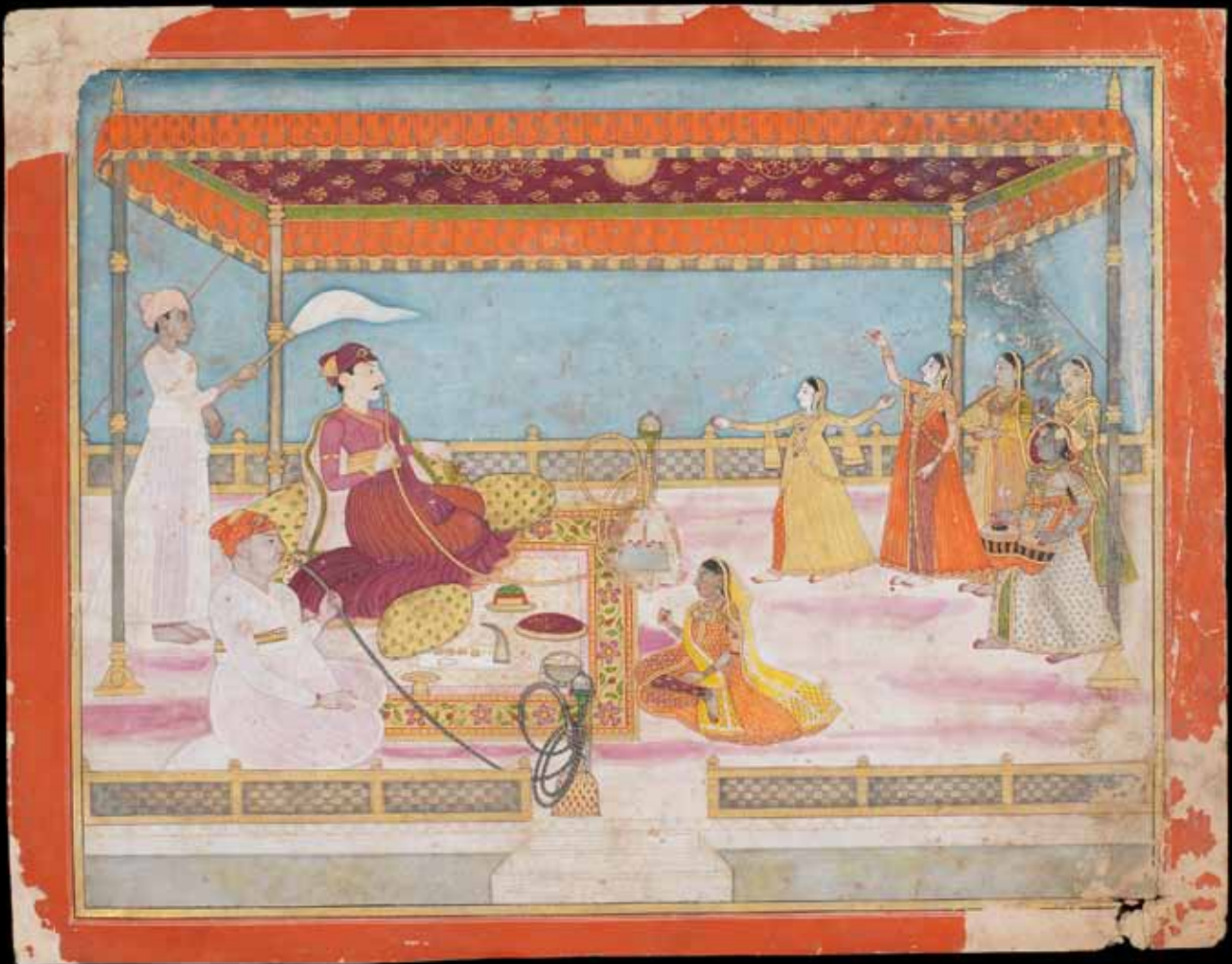
US\$3,200 - 4,800

€2,500 - 3,700

**Provenance:**

Private Scottish collection.





350

**RAJAH AMRAT SINGH SEATED SMOKING A HOOKAH  
UNDER A LARGE CANOPY ON A TERRACE, WITH FEMALE  
MUSICIANS AND ATTENDANTS, PERHAPS CELEBRATING  
HOLI**

**LUCKNOW, CIRCA 1760**

gouache and gold on paper, orange border, inscribed verso *Rajah  
Amrat Sing the Dewan of Mahomed Reza Cawn celebrating the  
Festival of the Hooly/This picture was presented by Rajah Amrat Sing  
to Mr D. Andrews[?]*

266 x 343 mm.

£2,000 - 3,000

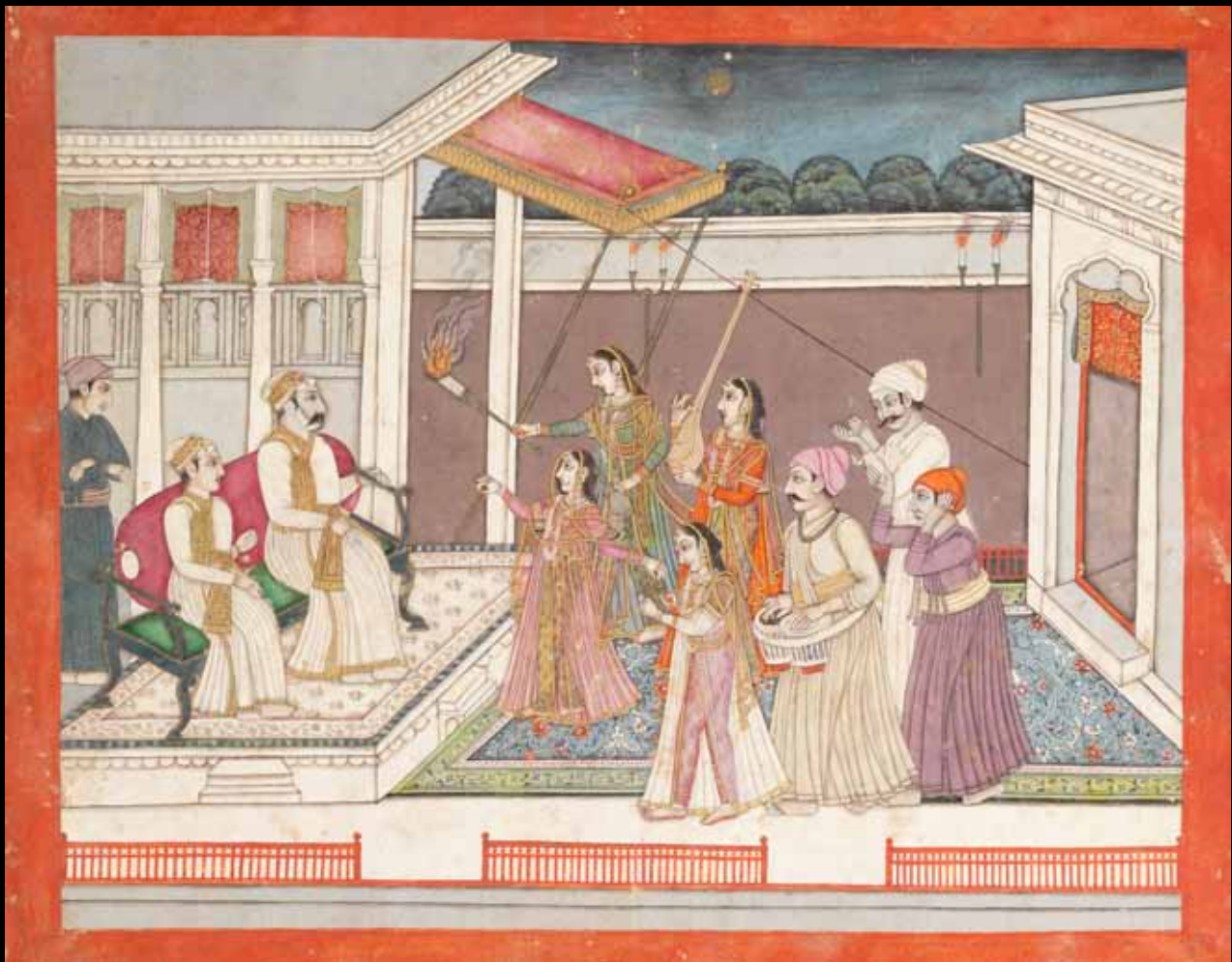
US\$3,200 - 4,800

€2,500 - 3,700

**Provenance:**

Private Scottish collection.





351

**DANCERS AND MUSICIANS PERFORMING BEFORE A  
NOBLEMAN AND HIS SON ON A PALACE TERRACE  
BENGAL, PATNA, CIRCA 1780**

gouache and gold on paper, red border, inscribed verso *The Nabob  
Souket Sing* and in *nasta'liq* script  
214 x 273 mm.

£2,500 - 3,000

US\$3,200 - 4,800

€2,500 - 3,700

**Provenance:**

Private Scottish collection.

The *nasta'liq* inscription reads *Nawab Sulat Jang*.



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352\*

**TWO SCENES DEPICTING GENTLEMEN IN DISCUSSION ON PALACE TERRACES  
PROVINCIAL MUGHAL, OUDH, LATE 18TH CENTURY**

gouache and gold on paper, each with a pair of Persian phrases in *nasta'liq* script within panels in the position of captions, irregularly trimmed of their borders

142 x 220 mm.(2)

£2,000 - 3,000

US\$3,200 - 4,800

€2,500 - 3,700

353\*

**MAIDENS ON A TERRACE WITH MUSICIANS AND SERVANTS  
PROVINCIAL MUGHAL, 18TH CENTURY**

gouache and gold on paper, laid down on an album page with gold-sprinkled green borders  
323 x 215 mm.

£2,000 - 3,000

US\$3,200 - 4,800

€2,500 - 3,700



354

354  
**SHAH ABBAS II AND A MINISTER, I'TIMAD  
 AL-DAULAH, SEATED IN DISCUSSION  
 PROBABLY DELHI, AFTER SAFAVID PERSIAN  
 ORIGINALS, 19TH CENTURY**

gouache and gold on paper, *nasta'liq* identifying  
 inscriptions on painted surface, inscribed verso  
*Shah Abbas King of Persia and his Minister  
 Jetimad ud Daula*, and the same information on a  
 separate small piece of paper  
 193 x 270 mm.

£2,000 - 3,000  
 US\$3,200 - 4,800  
 €2,500 - 3,700

**Provenance:**  
 Private Scottish collection.

The *nasta'liq* inscriptions read: 'Portrait of Shah  
 'Abbas' and 'Portrait of I'timad al-Dawla.' The  
 depiction of the Shah is perhaps based on the  
 scene in which he receives an Uzbek ambassador  
 in a mural in the palace of the Chihil Sutun.

355  
**A MAIDEN DRINKING WINE IN A LANDSCAPE  
 PROBABLY DELHI, AFTER SAFAVID PERSIAN  
 ORIGINALS, 19TH CENTURY**

gouache and gold on paper  
 242 x 178 mm.

£2,000 - 3,000  
 US\$3,200 - 4,800  
 €2,500 - 3,700

**Provenance:**  
 Private Scottish collection.



355





356



357

356

**RAMA AND SITA ENTHRONED: AN ILLUSTRATION TO A  
RAMAYANA SERIES  
CALCUTTA, CIRCA 1860**

gouache on European blue tinted paper watermarked with the date  
1860, framed  
180 x 310 mm.

£2,000 - 3,000  
US\$3,200 - 4,800  
€2,500 - 3,700

**Provenance:**

Formerly in the collection of Terence McInerney.

This painting is an illustration from a series illustrating the Tulsi Das version of the *Ramayana*, the *Ramcharitamanas*, which was popular in Bengal. Tulsi Das (1532-1623) was an Awadhi poet and philosopher, born during the reign of Akbar in Uttar Pradesh. He wrote twelve books and is considered the greatest of all Hindi poets, and he is, moreover, regarded as an incarnation of Valmiki, the author of the *Ramayana*, written in Sanskrit.

See online catalogue for full footnote.

357

**RAMA AND LAKSHMANA FERRIED IN A RIVERBOAT: AN  
ILLUSTRATION TO A RAMAYANA SERIES  
CALCUTTA, CIRCA 1860**

opaque watercolour on European blue tinted paper watermarked  
with the date 1860, framed  
180 x 310 mm.

£2,000 - 3,000  
US\$3,200 - 4,800  
€2,500 - 3,700

**Provenance:**

Formerly in the collection of Terence McInerney.

See online catalogue for full footnote.



358

358  
**A COURTESAN SEATED SMOKING A HOOKAH  
 ON A TERRACE**  
**CALCUTTA, CIRCA 1830**  
 watercolour on paper, black margins  
 320 x 230 mm.

£2,000 - 3,000  
 US\$3,200 - 4,800  
 €2,500 - 3,700



359

359  
**A NOBLEMAN STANDING IN AN INTERIOR**  
**UDAIPUR, CIRCA 1860**  
 watercolour on paper, blue, yellow and grey  
 borders  
 330 x 230 mm.

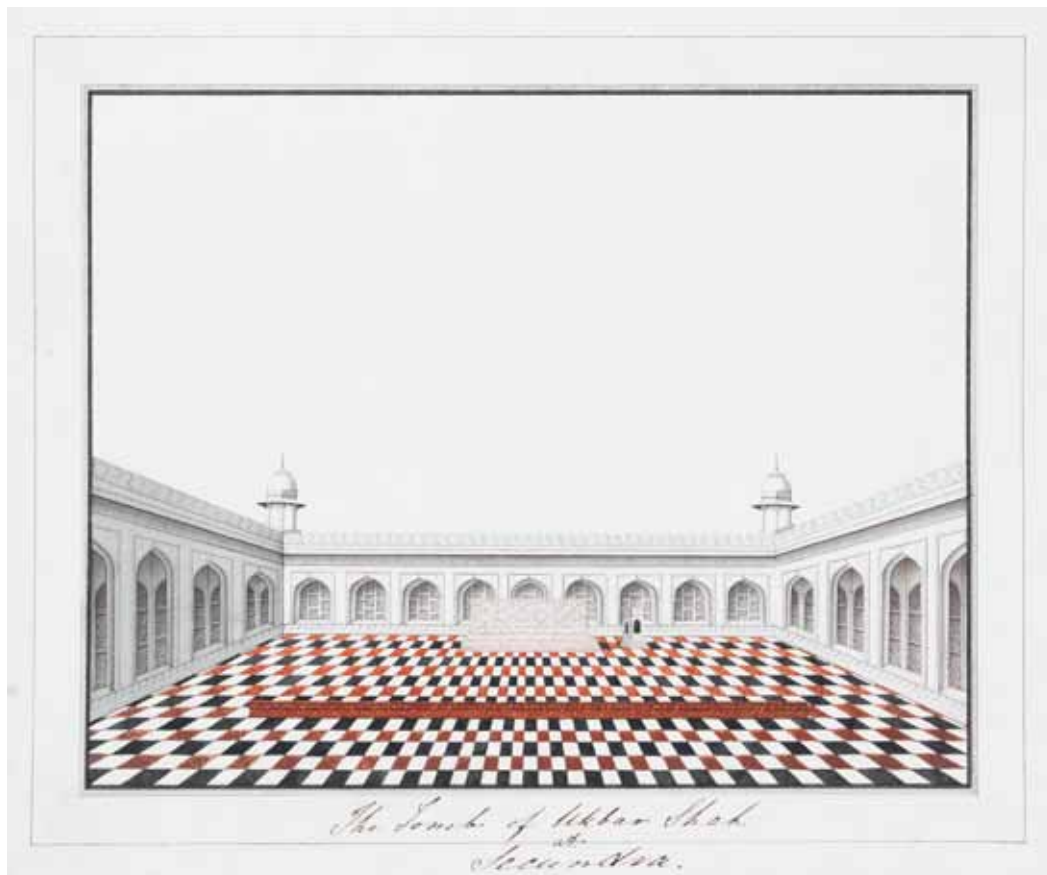
£2,000 - 3,000  
 US\$3,200 - 4,800  
 €2,500 - 3,700



360

360  
**THREE ELDERLY NOBLEMEN SEATED IN A  
 BALCONY ALCOVE**  
**UDAIPUR, CIRCA 1870**  
 watercolour on paper, pink border  
 315 x 237 mm.

£2,000 - 3,000  
 US\$3,200 - 4,800  
 €2,500 - 3,700



361

**AN ALBUM OF 41 ARCHITECTURAL VIEWS, INCLUDING VIEWS OF THE TAJ MAHAL AND ITS PIETRA DURA WORK, AND THE MAUSOLEUM OF AKBAR AT SIKANDRA COMPANY SCHOOL, DELHI OR AGRA, CIRCA 1839-40**

watercolours on paper laid down in an album, some with watermark *J Whatman*, two watermarked 1839 and 1840, several with embossed stamp, black margin rules, identifying inscriptions in English, the album originally of at least 79 pages (pencilled numbers at top of pages beginning at 3 and ending at 79), lacking binding, some pages loose  
largest 185 x 225 mm.; two pages with three smaller paintings, 110 x 85 mm.; album 293 x 250 mm.

**£4,000 - 6,000**  
**US\$6,500 - 9,700**  
**€5,000 - 7,500**

The subjects are as follows:

The tomb of Shah Jahan.  
Detail of the pietra dura work on the tomb.  
Detail of the pietra dura work on the upper slab of the tomb.  
Detail of carving and pietra dura work in the interior of the Taj Mahal.  
Detail of carving and pietra dura work in the interior of the Taj Mahal.

Detail of the pietra dura work on the tomb, facing the entrance.  
Detail of the pietra dura work on the upper slab of the tomb.  
Detail of an inlaid flower on the platform of the tomb.  
Detail of an inlaid flower on the platform of the tomb.  
Detail of an inlaid flower on the upper marble slab of the tomb.  
Detail of an inlaid flower on the platform of the tomb.  
Detail of an inlaid flower on the platform of the tomb.  
Detail of an inlaid flower on the screen outside the tomb.  
Detail of an inlaid flower on the platform of the tomb.  
Detail of a poppy at the foot of the tomb.  
Nine paintings (on consecutive pages) depicting details of work from the screen around the tomb.  
Inlaid calligraphy from the marble slab of the tomb.  
Akbar Shah's tomb at Sikandra.  
Shaykh Salim Chisthi's tomb at Fatehpur Sikri.  
The Taj Mahal from the river.  
The main gateway of the Taj Mahal.  
Akbar Shah's tomb at Sikandra.  
Akbar's mausoleum at Sikandra, from the garden.  
The mausoleum of Itimad-ud-Daulah at Agra.  
The Taj Mahal from the garden.  
Entrance hall leading to the lower cemetery at Sikandra.  
The tomb of Itimad-ud-Daulah at Agra.  
Three small studies of pietra dura work from Shah Jahan's tomb.  
Three small studies of pietra dura work from Shah Jahan's tomb.







362



363

362\*

**TWO ILLUSTRATED MANUSCRIPT LEAVES FROM AN UNIDENTIFIED SERIES, DEPICTING A) HANUMAN VENERATING RAMA WITH SITA AND LAKSHMI; B) BRAHMA RIDING ON A BULL**

**CHAMBA OR MANDI, CIRCA 1675**

gouache on paper, verso ten lines of *nagari* script in black and some red ink, in one mount each 100 x 210 mm.

£2,000 - 3,000

US\$3,200 - 4,800

€2,500 - 3,700

**Provenance:**

Paul F. Walter Collection, before 1981.

There are two other pages from this series in the Los Angeles County Museum of Art (M. 81.350.2 and M. 81.350.1).

363\*

**AN ILLUSTRATION TO A RAGAMALA SERIES: DEVAGARI RAGINI: A MAIDEN MAKING AN OFFERING, ACCOMPANIED BY A FEMALE ATTENDANT**

**BAGHAL, EARLY 18TH CENTURY**

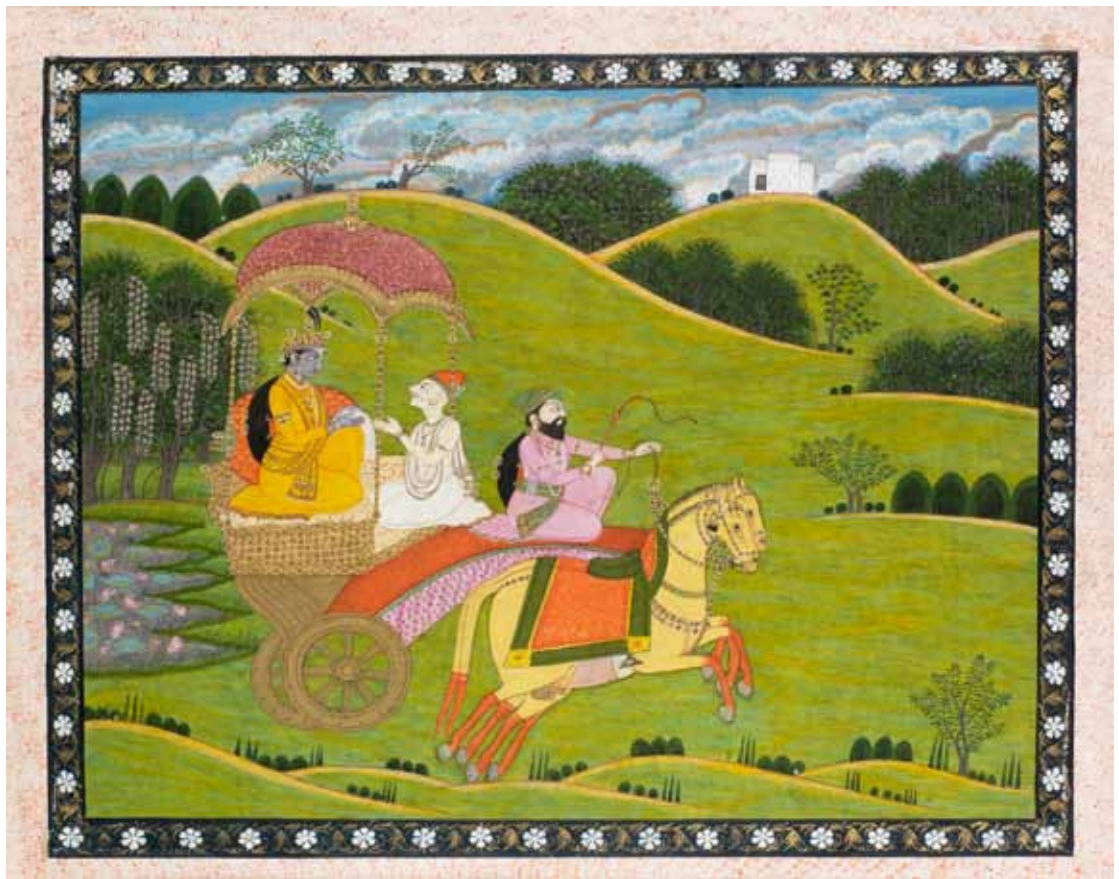
gouache on paper, one line of *nagari* script on painted surface 230 x 293 mm.

£2,000 - 3,000

US\$3,200 - 4,800

€2,500 - 3,700





364

364  
**KRISHNA RIDING IN A CHARIOT READING A LETTER FROM RUKMINI**  
**PAHARI, PERHAPS HINDUR, CIRCA 1840**  
 gouache and gold on paper, blue floral inner border, pink outer border, framed  
 257 x 320 mm.

£3,000 - 5,000  
 US\$4,800 - 8,100  
 €3,700 - 6,200

**Provenance:**  
 Formerly with Tooth & Tooth (Paintings), Cork Street, London W1 (label on backboard).

365  
**A BATTLE SCENE FROM THE MAHABHARATA**  
**GULER, CIRCA 1790**  
 gouache and gold on paper, blue border with stylised floral motifs in gold, inscriptions in *nagari* script verso  
 303 x 405 mm.

£2,000 - 3,000  
 US\$3,200 - 4,800  
 €2,500 - 3,700



365





366\*

**AN ILLUSTRATION FROM THE MARKENDEYA PURANA:  
VISHNU DESTROYS THE DEMONS MADHU AND KAITABHA  
GULER, CIRCA 1780**

gouache and gold on paper, verso with a two-line verse in *nagari* script from the *purana* describing the scene: *tathetyuktva bhagavatā śaṅkha-cakra-gadābhṛtā / kṛtvā cakreṇa vai cchinne jaghane śīrasī tayoh*

174 x 265 mm.

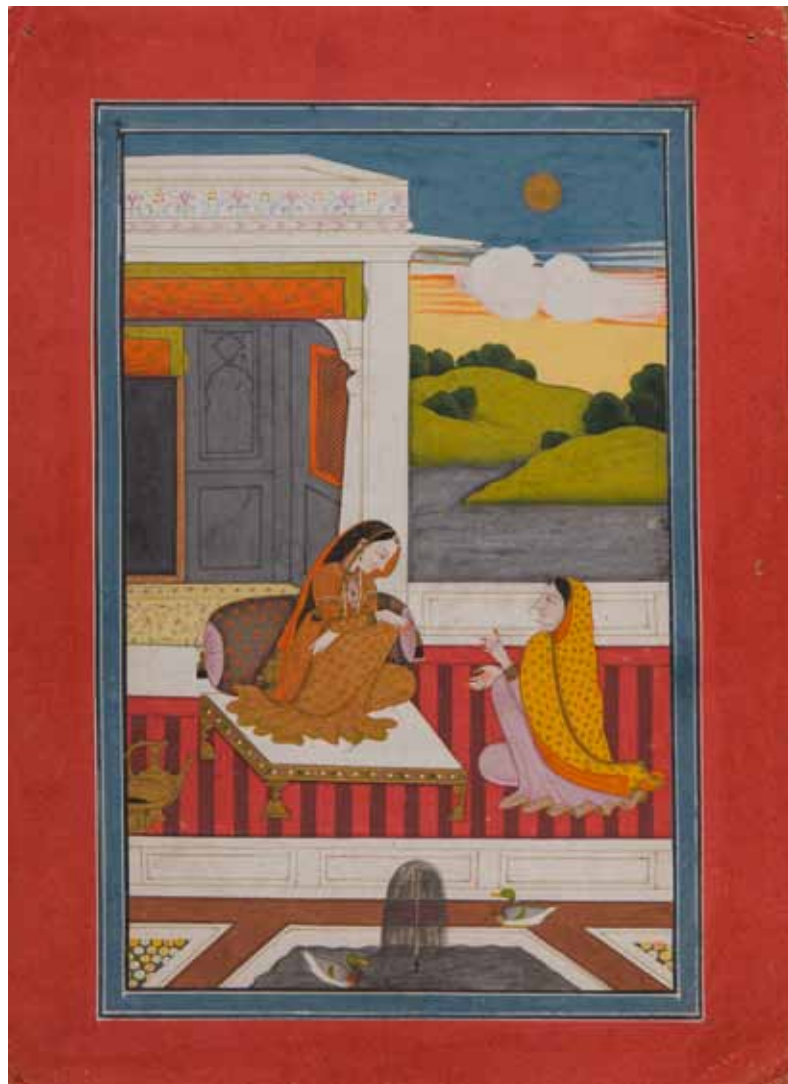
£6,000 - 8,000  
US\$9,700 - 13,000  
€7,500 - 10,000

**Provenance:**

Paul F. Walter Collection.

The inscription translates as follows: ‘ “Be it so”, said the adorable wielder of the conch, discus and club, and cutting them with his discus, clove them both asunder, heads and buttocks’. On the left Vishnu challenges the demons for threatening Brahma and then destroys them on the right.

Other pages from this series are published in Archer, *Indian Paintings from the Punjab Hills*, London, nos. 17 i-ii and in Aijazuddin, *Pahari Paintings and Sikh Portraits in the Lahore Museum*, 41 i-xxxiv. For another identical composition from a later Garhwal series, see Ducrot, *Four Centuries of Rajput Paintings*, Milan 2009, p. 231, no. P22.



367\*

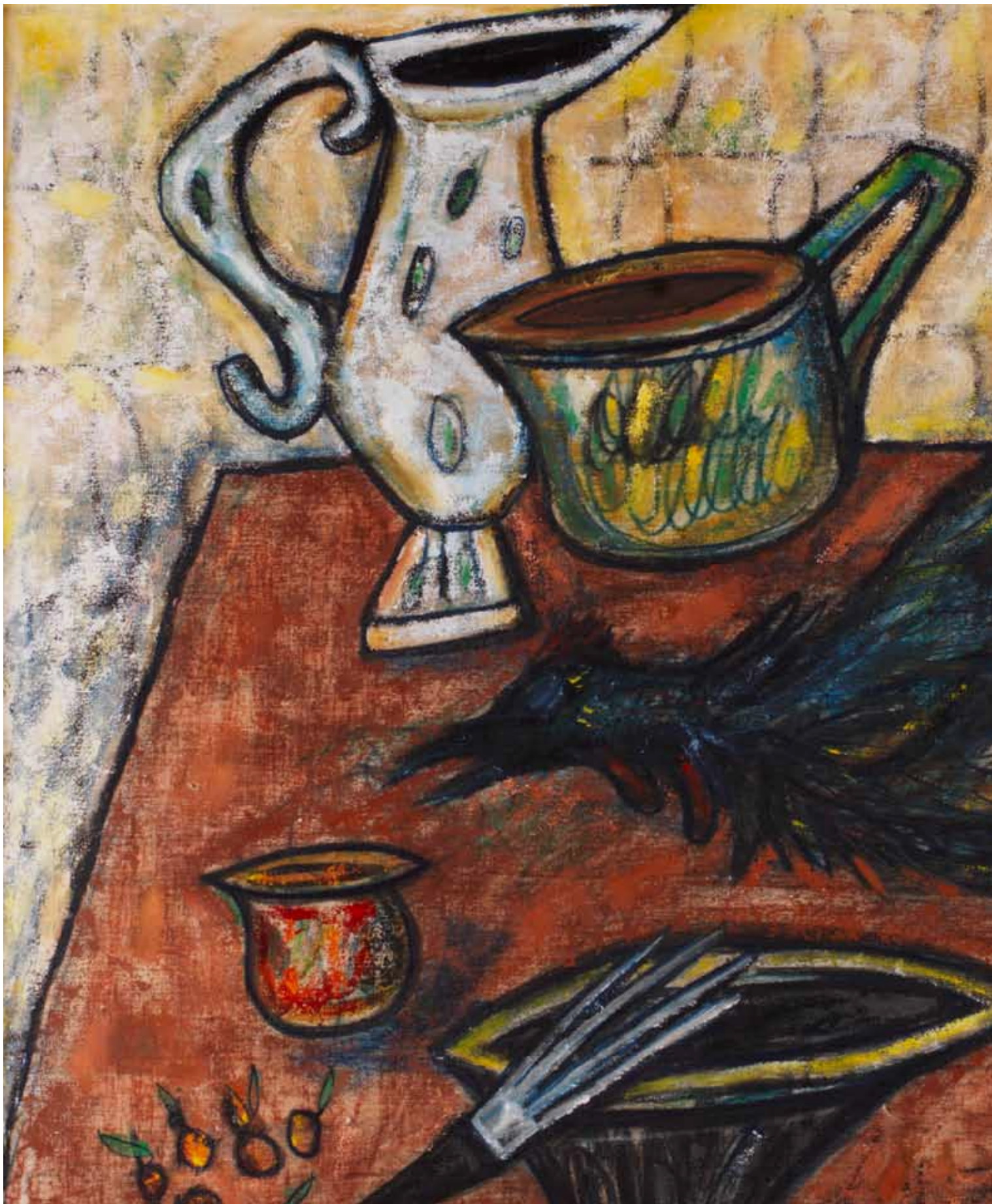
**A MAIDEN SEATED ON A PALACE TERRACE IN  
CONVERSATION WITH A FEMALE ATTENDANT  
KANGRA, CIRCA 1820-30**

gouache and gold on paper, blue border, *nagari* inscription verso  
244 x 158 mm.

£2,500 - 3,000  
US\$4,000 - 4,800  
€3,100 - 3,700

368 - 400  
No lots









## MODERN AND CONTEMPORARY SOUTH ASIAN ART

Lots 401 - 421



401\*

**JAMINI ROY, (INDIA, 1887-1972)**

**Krishna Stealing Butter**

Tempera on paper

Signed in Bengali lower right, framed behind glass

48.5 x 33cm (19 1/8 x 13in).

£4,000 - 6,000

US\$6,500 - 9,700

€5,000 - 7,500

**Provenance:**

Private US collection



402

**JAMINI ROY (INDIA, 1887-1972)**

**Standing Gopini**

Tempera on canvas laid down on board

Signed in Bengali lower right, framed behind glass

95 x 43.2cm (37 3/8 x 17in).

£6,000 - 8,000

US\$9,700 - 13,000

€7,500 - 10,000

**Provenance:**

Private UK collection, acquired by an English army officer in Calcutta in 1944, thence by descent 1944-2014

There is much debate about the date of works by Roy, as he tended to repeat subjects in his classic style throughout his long life. This strong and hieratic image is a classic of his oeuvre. The volume and power of the image is captured by the way it not only fills the entire space but the extremities of the elbows, scarf and skirt project outside the limits of the canvas, giving the image power and increased volume. As this picture was acquired by an English army officer in Calcutta in 1944, we can confidently date the picture to the 1930s or early 1940s.

The image of the gopis, the legendary milk maids that are enamoured of Krishna, the playful blue-skinned god of Hindu mythology, permeates Rajput and Pahari miniature painting from the 17-19 century. With the advent of the Bengal School of painting in the early twentieth century, Roy's great achievement was, as demonstrated here, to take traditional subject matter and treat it in a way that was both modernist and indigenously Indian in style.





403\*

**JAMINI ROY (INDIA, 1887-1972)**

**Cow**

Tempera on paper

Signed in Bengali lower right, in Chemould Gallery frame, framed behind glass

34.5 x 43cm (13 9/16 x 16 15/16in).

£3,000 - 5,000

US\$4,800 - 8,100

€3,700 - 6,200

**Provenance:**

Private US collection, acquired directly from the artist in the 1960s, thence by descent.



404\*

**JAMINI ROY (INDIA, 1887-1972)**

**Cat with Kitten**

Tempera on paper

Signed in Bengali lower right, framed behind glass

38 x 39cm (14 15/16 x 15 3/8in).

£3,000 - 5,000

US\$4,800 - 8,100

€3,700 - 6,200

**Provenance:**

Private US collection, acquired directly from the artist in the 1960s, thence by descent.



405

**LUBNA LATIF AGHA (PAKISTAN, 1949-2012)**

**Untitled**

Oil on canvas

Signed and dated '78 centre right, framed behind glass

107 x 89.8cm (42 1/8 x 35 3/8in).

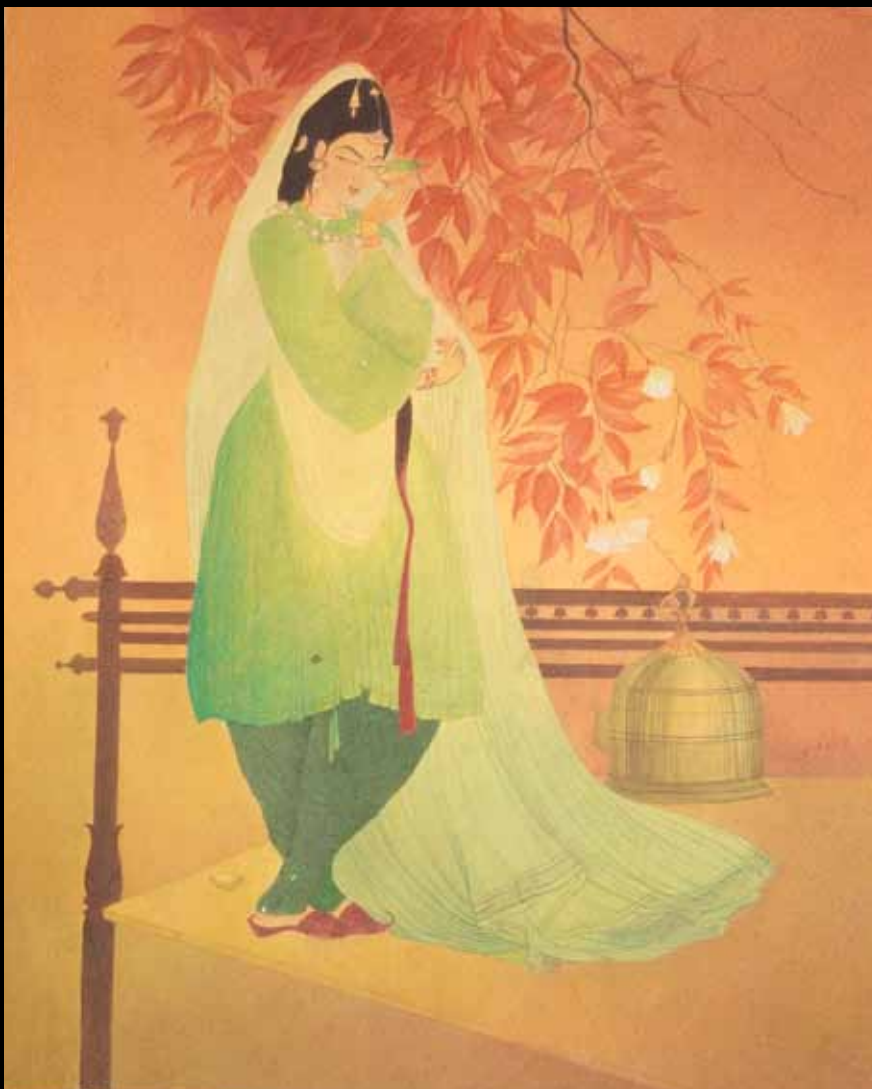
£4,000 - 6,000

US\$6,500 - 9,700

€5,000 - 7,500

**Provenance:**

Private UK Collection; bought directly from the artist, thence by descent.



406

**ABDUR RAHMAN CHUGHTAI (PAKISTAN, 1897-1975)**

**Untitled (Woman with Parrot)**

Watercolour on paper,

Signed in Urdu lower right, inscribed, stamped and dated 1350 (1931 A.D.) on reverse

60 x 49cm (23 5/8 x 19 5/16in).

£20,000 - 30,000

US\$32,000 - 48,000

€25,000 - 37,000

**Provenance:**

Private US collection, acquired from the collection of the Nawab of Bahalpur, purchased directly from the artist.





407

**ABDUR RAHMAN CHUGHTAI (PAKISTAN, 1897-1975)**

**Untitled (Radha and Krishna)**

Watercolour on paper

Signed in Urdu lower left, stamped on reverse

60 x 48cm (23 5/8 x 18 7/8in).

£20,000 - 30,000

US\$32,000 - 48,000

€25,000 - 37,000

**Provenance:**

Private US collection, acquired from the collection of the Nawab of Bahalpur, purchased directly from the artist

Although given the accolade of the national artist of Pakistan, Abdur Rahman Chughtai, created works of a shared national identity more reflective of a unified pre-partition India. Chughtai painted scenes encompassing both Hindu and Muslim oral traditions and folklore.

Hailing from a lineage of artisans and craftsmen, Chughtai used only the finest materials for his work, and so with each drawing or painting he created a leaf of quality and importance - a homage to the Mughal and Persian miniature traditions he was so heavily influenced by.

The poetic portrayal of Radha and Krishna's unity is archetypal of Chughtai's style. His highly trained techniques create a scene of gossamer delicacy.



408\*

**SYED HAIDER RAZA (INDIA, BORN 1922)**

**Yellow Townscape**

Acrylic on paper laid down on board

Signed and dated '58 upper right, framed behind glass

46cm x 46cm (18 1/8 x 18 1/8in).

£10,000 - 15,000

US\$16,000 - 24,000

€12,000 - 19,000

**Provenance:**

Private UK Collection

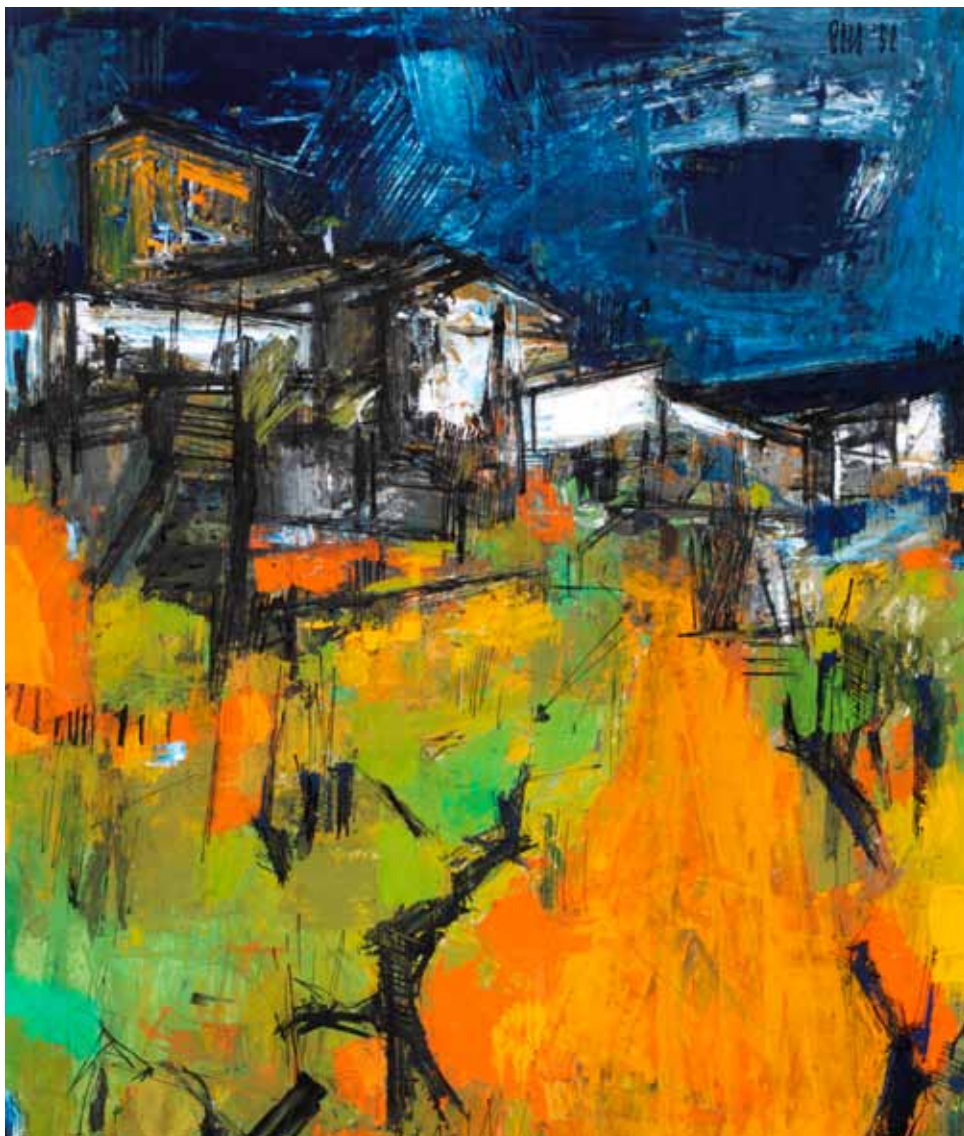
Influenced by French artists such as Cezanne, Monet and Gauguin, Raza's work from the 1950s carried a notable impressionist quality. Lots 408 and 409, acquired from a private estate, are characteristic of Raza's 1950s oeuvre. These landscapes, aptly labelled '*Yellow Landscape*' and '*Green and Orange Landscape*' are a testament to Raza's longstanding relationship with colour as a means of evoking memories and nostalgia. As Dalmia notes:

'Even at this early stage, what distinguished Raza's work from that of most other landscape painters was its non-representational quality, with the colour tonalities creating an innate rhythm.'

(Yashodhara Dalmia, *The Making of Modern Indian Art, The Progressives*, New Delhi, 2001, p.147)

Born in Barbaria, in Madhya Pradesh, India, Raza studied at Nagpur and at the Sir J.J. School of Art, Mumbai, before travelling to France. For the following six decades Raza resided mostly in Paris and in Southern France. In 2010, Raza moved back to India, where he continues to live today.





409\*

**SYED HAIDER RAZA (INDIA, BORN 1922)**

**Orange and Green Townscape**

Acrylic on paper laid down on board

Signed and dated '58 upper right, framed behind glass

63cm x 48cm (24 13/16 x 18 7/8in).

£15,000 - 20,000

US\$24,000 - 32,000

€19,000 - 25,000

**Provenance:**

Private UK collection





410

**SADANAND K. BAKRE (INDIA, 1920-2007)**

**Barbeque**

Oil on canvas

Signed in English and dated 1960 in Devanagari upper right, further signed and dated in Devanagari and inscribed '19 ST HELENS GDNS / LONDON W10', on reverse, framed

79 x 96.4cm (31 1/8 x 37 15/16in).

£4,000 - 6,000

US\$6,500 - 9,700

€5,000 - 7,500

**Provenance:**

Private Dutch collection, acquired in 1963 or 1964

A sculptor as well as a painter, Bakre's work *Barbeque* has an extremely sculptural quality to it, with forms clearly influenced by the work of Barbara Hepworth and Henry Moore.



411

**SADANAND K. BAKRE (INDIA, 1920-2007)**

**Untitled (Townscape)**

Oil on board

Signed in English and dated 1962 in Devanagari lower right, similarly signed and dated and inscribed '19 St. Helen's Gdn's / London W.10 / Tel LAD 8434', framed  
45.8 x 61cm (18 1/16 x 24in).

£3,000 - 5,000

US\$4,800 - 8,100

€3,700 - 6,200

**Provenance:**

Private Dutch collection, acquired in 1963 or 1964

412

**FRANCIS NEWTON SOUZA (INDIA, 1924-2002)**

**A Still Life of Kitchen Implements and a Chicken on a Table**

Oil on canvas

Signed and dated 1962 upper right

104 x 86cm (40 15/16 x 33 7/8in).

**£70,000 - 100,000**

**US\$110,000 - 160,000**

**€87,000 - 120,000**

**Provenance:**

Property from the Estate of Arnold and Barbara Burton. Purchased directly from the artist in the 1960s.

Arnold Burton was a philanthropist, motor sport enthusiast and the youngest son of the founder of one of Britain's biggest tailoring manufacturers, the Burton Clothing Company. He quietly supported many causes in medicine, welfare and education. During WW2 he served as an engineer with the RAF in Burma. His wife Barbara Flatau attended Les Beaux Arts in Paris and then worked briefly as a graphic designer before World War 2. She was a regular at all the London galleries where she bought extensively.

This 1962 work by Francis Newton Souza was purchased by Barbara Burton on one of her numerous visits to Souza's studio. In 1962 Souza was at the height of his powers. Over the previous seven years his work had matured and deepened, and settled into its main themes and distinctive style. This fertile period, which coincided with a string of successful exhibitions in London, was crowned in 1962 by the publication of Edwin Mullins's superb monograph.

His work of these years sat well with the postwar expressionism of Graham Sutherland and Francis Bacon, both of whom he knew. Like Sutherland, Souza was a Catholic whose paintings often depicted Christian themes, both through the figure and still life, in a particularly menacing manner, Tate's Crucifixion (1959) being the supreme example.

The Christian symbolism, extreme distortions and energetic style are characteristic. As with all his mature works the painting tends towards a frontal depiction of the motif and a severe anti-naturalism. The table-top is pitched up steeply and inconsistently, so the space is flattened and twisted, and the objects, rendered in profile without volume or body, press against the plane of the canvas. A glint of aggression emanates from the sharp talons of the dead bird, as well as from the points of the knife and fork, balanced precariously at the front of the field.

Further works from the Barbara and Arnold Burton collection will be offered in the Modern British & Irish Art Evening sale on the 17th of November.

Excerpts taken from text written by Toby Treves, Curator of 'F.N. Souza: Religion and Erotica', exhibition at Tate Britain, 2005-2006.





413

**FRANCIS NEWTON SOUZA (INDIA, 1924-2002)**

**The red house against a back drop of trees**

Oil on canvas

Inscribed several times on the stretcher 'Dennison', and further inscribed 'Bags Souza' on reverse

30 x 57cm (11 13/16 x 22 7/16in).

**Provenance:**

Property form the Collection of Arnold and Barbara Burton. Purchased directly from the artist in the 1960s.

£10,000 - 15,000

US\$16,000 - 24,000

€12,000 - 19,000







414

**FRANCIS NEWTON SOUZA (INDIA, 1924-2002)**

**Head in Green Frame**

Oil on canvas

Signed and dated 1960 along upper edge, verso signed, dated and titled, with Gallery One label, framed

40.5 x 30.5cm (15 15/16 x 12in).

£8,000 - 12,000

US\$13,000 - 19,000

€10,000 - 15,000

**Provenance:**

Private UK collection, acquired from Gallery One in the early 1960s.

In this typical work of the early 1960s Souza depicts a deathly white head with bared teeth within a frame of the primary colours. It is a stark contrast, and lends the work an almost three dimensional aspect.





(Sadequain 'Figure in a Landscape' 1960  
Bonhams, Modern & Contemporary  
South Asian Art sale, 7th June 2012)

415\*

# **SADEQUAIN**

**Sitting Figure** Oil on board, signed, dated, titled and location "A SITTING FIGURE"/Painted at Services Club 1959 Karachi, Pakistan/SADEQUAIN on reverse, framed.

148 x 30.5cm (58 1/4 x 12in).

£20,000 - 30,000

US\$32,000 - 48,000

€25,000 - 37,000

**Provenance:** Private UK Collection, purchased directly from the artist in Karachi by an American expatriate.



## **(Reverse)**

In 1958 the internationally renowned artist, Sadequain, went into self imposed seclusion to recuperate from exhaustion. He isolated himself on the arid and unforgiving seacoast of Gadani just outside Karachi. The dense covering of cacti on the parched landscape proved to be of significant influence to Sadequain, he admired the defiance of the resilient plant.

In an interview with art critic Thomas Dowling, Sadequain notes the importance of the cactus to his oeuvre:

"In the anatomy of these gigantic plants I found the essence of calligraphy. Everything that I have painted since then — a city like Rawalpindi, buildings, a forest, a boat, a table or a chair, a man, a mother and child, or a woman—has been based on calligraphy, which in itself issues from the structure of the cactus."

(Abdul Hamid Akhund et al, Sadequain: *The Holy Sinner*, Mohatta Palace Museum, Karachi, 2002, p. 30)

This painting gives a rare insight into the reclusive and unconventional artist. As explained by the artist to the present owner, 'this is a self portrait of Sadequain himself being pulled towards heaven'. A self proclaimed fakir (translated literally as 'one who lives in poverty'), Sadequain indentured himself to an aspect of Sufism, known as the malamati. 'Malamati' is a derivative of the Arabic word for blame 'malam'. The practice is focussed on the psychology of egoism and self critique. Malamati deliberately draw blame and contempt upon themselves by violating basic tenets of religious and social laws. The ultimate purpose of this lifelong idealism is to create a perfect self in a non perfect world and to mirror this perfection to the divine.

Self portraits by Sadequain shaped and influenced the fluid and dynamic works of the later 1960s.

A strikingly similar work *Figure in a Landscape*, 1960, has been sold at Bonhams, Modern and Contemporary South Asian Art sale, 7th June 2012 for £43,250 inc. premium. Never before seen at auction, this important work from 1959 is a frank insight into the artist's formative period of introversion and self discovery.



416\*

**JAHANGIR SABAVALA**

**Heraldic Birds**

Oil on canvas

Signed upper left

88 x 58cm (34 5/8 x 22 13/16 in).

**£50,000 - 70,000**

**US\$81,000 - 110,000**

**€62,000 - 87,000**

**Provenance:** Private Canadian collection; acquired by the vendor's parents at Pundole Art Gallery, Bombay in 1966.

Authenticated by Mrs Sabavala.

Jehangir Sabavala (1922-2011) was a distinguished member of India's first generation of postcolonial artists. Although a contemporary of M F Husain, F N Souza and Tyeb Mehta, he preferred to navigate by his own compass and was never a member of any formation such as the Progressive Artists Group. Raised in India and Switzerland, Sabavala trained as an artist at Heatherleys, London, and the Academie Julian, the Academie Grande Chaumiere and the Academie Andre Lhote in Paris. Over his six-decade-long career, he reconciled the opposite aims of a figurative engagement with the perceived and palpable and an abstraction oriented towards experiences of beauty and the sublime.

Through the 1950s and 1960s, following his Cubist teacher André Lhote, Sabavala translated the body or object into a series of planes. Gradually, as in 'Heraldic Birds' (1965), he suffused this passion for austere structure with a love of coloratura. 'Heraldic Birds' is crafted at the intersection between the animal world and the realm of symbol. We discern various parts of the birds that constitute the painting's overt subject – eye, crest, flurry of feathers – but, taken as a totality in its richly tropical reds and greens, the image is not an ornithological representation but a vivid embodiment of momentum. 'Heraldic Birds' combines two different emphases in Sabavala's visual universe. The natural world was a lifelong fascination for the artist; he was drawn to dragonflies, snakes, cockatoos, macaws and hawks, some of which appeared in stylized form in his paintings at various times. Equally, he was fascinated by heraldic creatures such as the wyvern and griffin, with their potential for phantasmagoria.

First shown in 1966 at an early exhibition of Bombay's pioneering Pundole Art Gallery, founded 1963, 'Heraldic Birds' has remained for nearly five decades in the possession of the collectors who originally purchased it.

*Bonhams would like to thank Ranjit Hoskote for his assistance in cataloguing this lot.*







417\*

**SHANTI DAVE (INDIA, BORN 1931)**

**Mother**

Oil on board

26 x 61cm (10 1/4 x 24in).

£4,000 - 6,000

US\$6,500 - 9,700

€5,000 - 7,500

**Provenance:**

Acquired from the Estate of Samuel and Hope Efron,  
Washington DC, USA.





418\*

**SHANTI DAVE (INDIA, BORN 1931)**

**Untitled**

Oil on canvas

Signed in English and Devanagari upper right, framed

45.3 x 61.5cm (17 13/16 x 24 3/16in).

£3,000 - 4,000

US\$4,800 - 6,500

€3,700 - 5,000

**Provenance:**

Private US Collection, acquired from The Oberoi Hotel Gallery, New Delhi, 1985





419

**AVINASH CHANDRA (INDIA, 1931-1991)**

**Cityscape**

Oil on board

Signed and dated 1960 lower left

76 x 101.5cm (29 15/16 x 39 15/16in).

£10,000 - 15,000

US\$16,000 - 24,000

€12,000 - 19,000

**Provenance:**

From the estate of Annely Juda (1914-2006)

Avinash Chandra achieved widespread critical acclaim in the late 1950s and early 60s. After receiving the first Prize at the First National Art Exhibition of Art in New Delhi, Chandra left for Britain in 1956 where he received further recognition. Chandra's time in Britain served to propel his work into the international sphere.

In 1962 he was the focus of a BBC documentary by art historian W.G. Archer and the recipient of the gold medal Prix Européen. Three years later Chandra became the first Indian artist to be exhibited at Tate Britain, London, before being awarded a John D. Rockefeller 3rd Fund Fellowship, which enabled him to live and work in New York. This jagged and abstract cityscape is characteristic of Chandra's early work, pre dating the complex fluid compositions more often seen by this artist.



420

**FRANCIS NEWTON SOUZA (INDIA, 1924-2002)**

**Untitled (Head of a Man)**

Marker on linen

Signed and dated '64 lower right, framed behind glass

70 x 50cm (27 9/16 x 19 11/16in).

£5,000 - 7,000

US\$13,000 - 19,000

€10,000 - 15,000

**Provenance:**

Private UK collection

421

**WASEEM AHMED (PAKISTAN, BORN 1976)**

**Untitled**

Pigment colours on wasli paper

Signed and dated lower right, framed behind glass

27.9 x 14cm (11 x 5 1/2in).

Painted in 2009

**£2,000 - 3,000**

**US\$3,200 - 4,800**

**€2,500 - 3,700**

**Provenance:**

Purchased from Laurent Delaye Gallery

**Literature:**

Sharpe, Gemma. *Waseem Ahmed: Silver Bullet*, Laurent Delaye Gallery, London, illustrated no. 20

**Exhibited:**

*Waseem Ahmed: Silver Bullet*, Laurent Delaye Gallery, London, 22nd January - 27th February 2010

This lot by Pakistani artist, Waseem Ahmed, is a jocular commentary on the politics of the purdah. Exhibited alongside other works in this series, Ahmed charts the hypocrisy of an increasingly Talibanised region.

This piece empowers the figure and taunts ideas of the controlling male gaze, by brazenly looking back through an alluring female gaze. The veiled faceless women is given an identity through the imploring eyes at the top of the painting. Ahmed trivialises and deconstructs the religious cant which oppresses and homogenises women.

Ahmed has exhibited internationally, having graduated from National College of Arts (NCA), Lahore. His miniature painting training is apparent in his composition and use of colour. The page is tea stained to create the impression of age, whilst containing a highly topical subject matter.

422 - 500

No lots

Modern and Contemporary

Middle Eastern Art will

commence at 17:00 with

lot 501 (see separate catalogue).





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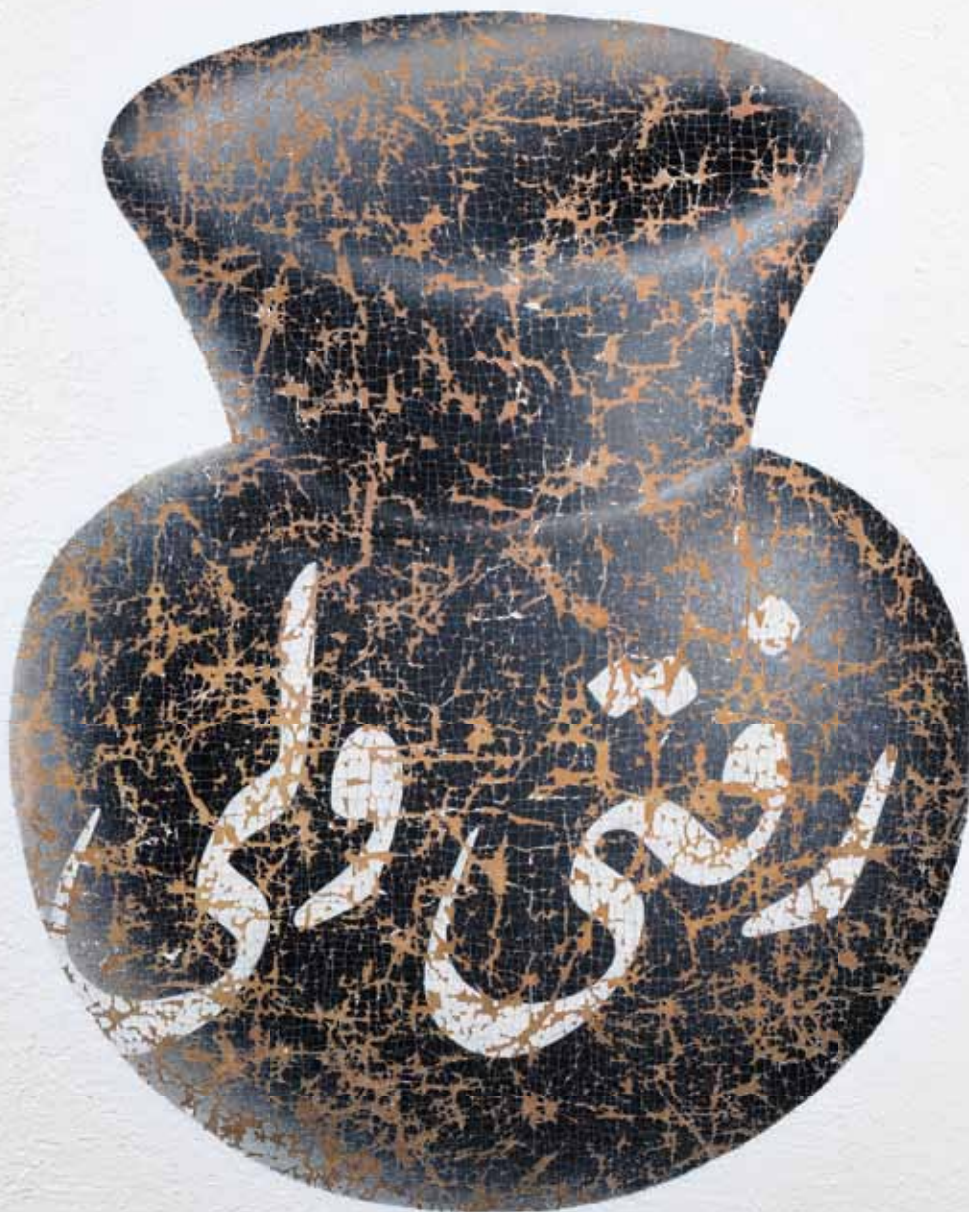
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# MODERN AND CONTEMPORARY MIDDLE EASTERN ART

Tuesday 7 October 2014



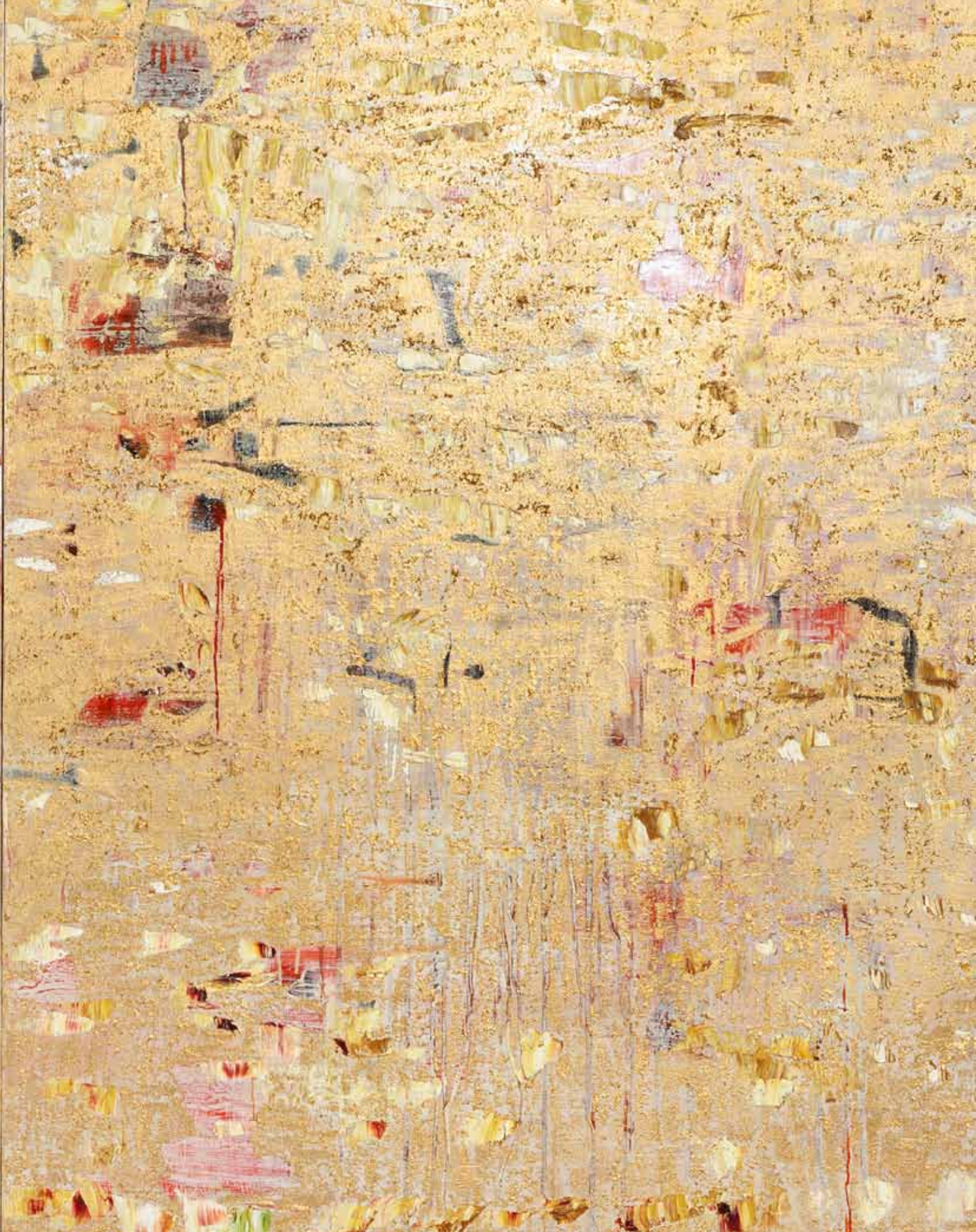
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# MODERN AND CONTEMPORARY MIDDLE EASTERN ART

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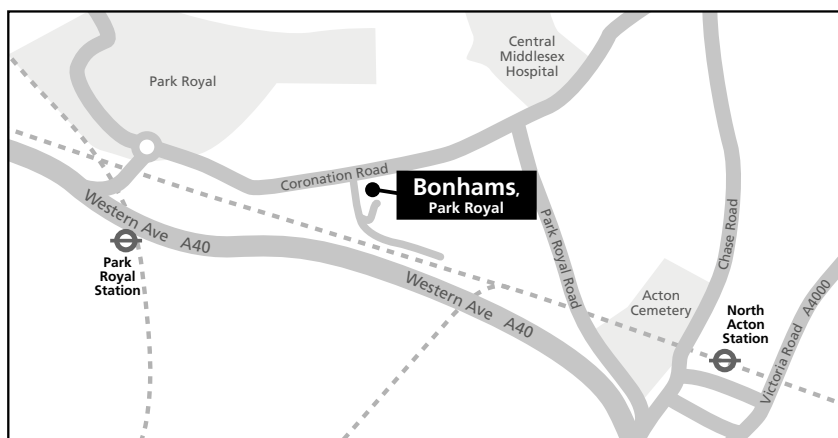
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## PROPERTY FROM THE COLLECTION OF DR JAWDAT NAFFOUJ

Bonhams are delighted to offer a further four works by renowned Syrian artist Fateh Moudarres from the collection of Dr Jawdat Naffouj, after our highly successful initial offering of works from this distinguished collection sold through these rooms in April of this year.

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 1975.

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 Naffouj 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 Landstuhl 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 serve as some of the artists most distinctive and unusual works. 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.





501

**FATEH MOUDARRÉS (SYRIA, 1922-1999)**

"A face of a Bedouin Girl and the Landscape of the North East"  
oil and sand on canvas, framed  
signed and dated "Fateh Moudarres 1977" in English and Arabic  
(lower right), dated 1977, inscribed "Damaskus Syria" and titled "a  
face of a bedwin girl and lanscape of the North-East" in English (on  
the reverse), executed in 1977  
70 x 50cm (27 9/16 x 19 11/16in).

£5,000 - 7,000

US\$8,300 - 12,000

€6,300 - 8,800

**Provenance**

Property from the collection of Dr Jawdat Naffouj  
Acquired directly from the artist in 1978

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 a focus on the female figure, whose maternal grace and delicate nobility Moudarres saw as one of the key redeeming features of humanity.

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 of his natural environment.

The product of a fragmented family, Moudarres' yearning for domestic fulfilment is writ large in his works, which often revolve around sympathetic depictions of family units or female figures. 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 is typical of Moudarres' technique of mixing paint and sand to recreate the textural and tactile qualities of his vernacular. In place of Moudarres' usually crowded canvases, this is notable in its figurative economy and portrays only a single figure, an orientation which is both potent and direct.

Vibrant, lyrical and exemplary, the present work demonstrates the expressive finesse characteristic of Moudarres' oeuvre.



Psalm 55:6

502

**FATEH MOUDARRES (SYRIA, 1922-1999)**

She Became a Dove

oil, sand and gold-leaf on canvas, framed  
signed "Moudarres" in English and Arabic, and dated "1970" (bottom right), titled "She Became a Dove" in English and Arabic and inscribed "Damaskus, Syria" (on the reverse), executed in 1970  
70 x 50cm (27 9/16 x 19 11/16in).

£5,000 - 7,000

US\$8,300 - 12,000

€6,300 - 8,800

**Provenance**

Property from the collection of Dr Jawdat Naffouj

Acquired directly from the artist in 1975

"Oh that I had wings like a dove! for then would I fly away, and be at rest" – Psalm 55:6

Delicate, empathetic and plaintive, the present work is a rare departure from Moudarres' signature earthen tones in favour of a more diaphanous, blanched texture in keeping with the solemnity of its subject matter.

Depicting an angular totemic male standing beside a graceful female figure in mid-collapse, the work has a particularly strong resonance in light of Moudarres' continuous bereavement, beginning with his father's death at a young age and tragically culminating in the passing of his young children and mother later in life.

Beset with tragedy, and suffering from the breakdown of his family unit, Moudarres' sought solace in the salvation offered by Christianity as a palliative to his personal loss. The present work, interestingly, is rife with Christian and Mesopotamian symbolism. The Dove served as the animal representation of both the Sumerian and Babylonian goddesses of love and fertility; Ishtar and Inana, this, coupled with the rectangular, totemic configuration of the figure is a clear gesture towards the crude statuary of ancient Mesopotamia.

The symbol of the dove is perhaps most powerfully articulated in the New Testament, with the Dove acting as the representation of the Holy Spirit, and its imagery bearing heavy associations with early Christian funerary rites. In this light, Moudarre's falling figure is seen not as dying, but as moving from the physical to the spirit form, as we can see there is no distress evident on her face, instead arms raised, giving herself to the heavens, we see a serene, placid expression affirming Moudarres' belief that death is a mere gateway into a realm characterised by peace and the cessation of suffering.





503

**FATEH MOUDARRES (SYRIAN, 1922-1999)**

Untitled

acrylic on paper, framed

signed "Moudarres" in English and Arabic, dated "1975" (lower right),  
executed in 1975

*50 x 32cm (19 11/16 x 12 5/8in).*

**£3,000 - 5,000**

**US\$5,000 - 8,300**

**€3,800 - 6,300**

**Provenance**

Property from the collection of Dr Jawdat Naffouj

Acquired directly from the artist in 1975



504

**FATEH MOUDARRES (SYRIA, 1922-1999)**

Untitled

acrylic on cardboard, framed

signed "Moudarres" and dated "1975" (lower right), executed in 1975

50 x 35cm (19 11/16 x 13 3/4in).

**£2,500 - 5,000**

**US\$4,100 - 8,300**

**€3,200 - 6,300**

**Provenance**

Property from the collection of Dr Jawdat Naffouj, acquired directly from the artist in 1975

505

No lot





506

**LOUAY KAYYALI (SYRIA, 1934-1978)**

Seated Man

oil on masonite, framed

signed "Louay Kayyali" in English and Arabic and dated "1973" (lower left), executed in 1973

93 x 73cm (36 5/8 x 28 3/4in).

£40,000 - 60,000

US\$66,000 - 99,000

€50,000 - 76,000

**Provenance**

Property from an important private collection, London

"The late Louay Kayyali's body of work has a haunting, melancholic air, which eerily prefigures his own unexplained death in a house fire in 1978, at the age of 44. During his lifetime, Kayyali enjoyed notable successes, yet struggled to find personal solace in the turbulent world around him. Yet he left behind a body of his work, in which stunning evocations of tranquility and stillness mark him as one of the leading figures in the Arab Modern art movement of the 20th century.

During his short life, Kayyali's technique and subjects evolved into a minimal, emotionally-resonant style which, by the end of his life, demonstrated a remarkable evolution from his earliest-known portraits of the 1940s and 1950s. Dogged by psychological issues for much of his life, one can see the artist himself reflected in the downcast, morose faces of his final portraits, in the muted, earthy tones, the arid desert climate of Syria. Taking subjects from his everyday life - neighbours, acquaintances, friends or strangers, Kayyali produced a number of these paintings during the late 1970s, figures familiar from the streets of Syria's cities - newspaper sellers and shoeshine boys, expressing an avowed affinity for the seemingly unremarkable, unnoticed figures who made up the tapestry of daily life in the city.

'Seated Man' from 1973 is a prime example of Kayyali's mature period, in which key characteristics emerge to the fore. Having abandoned painting in the late 1960s, due to intense depressions, his return to art in the early 1970s produced a number of these paintings, of everyday characters representing the politically-disenfranchised majority of the general public, philosophically going about their business, from the streets of Syria's cities.

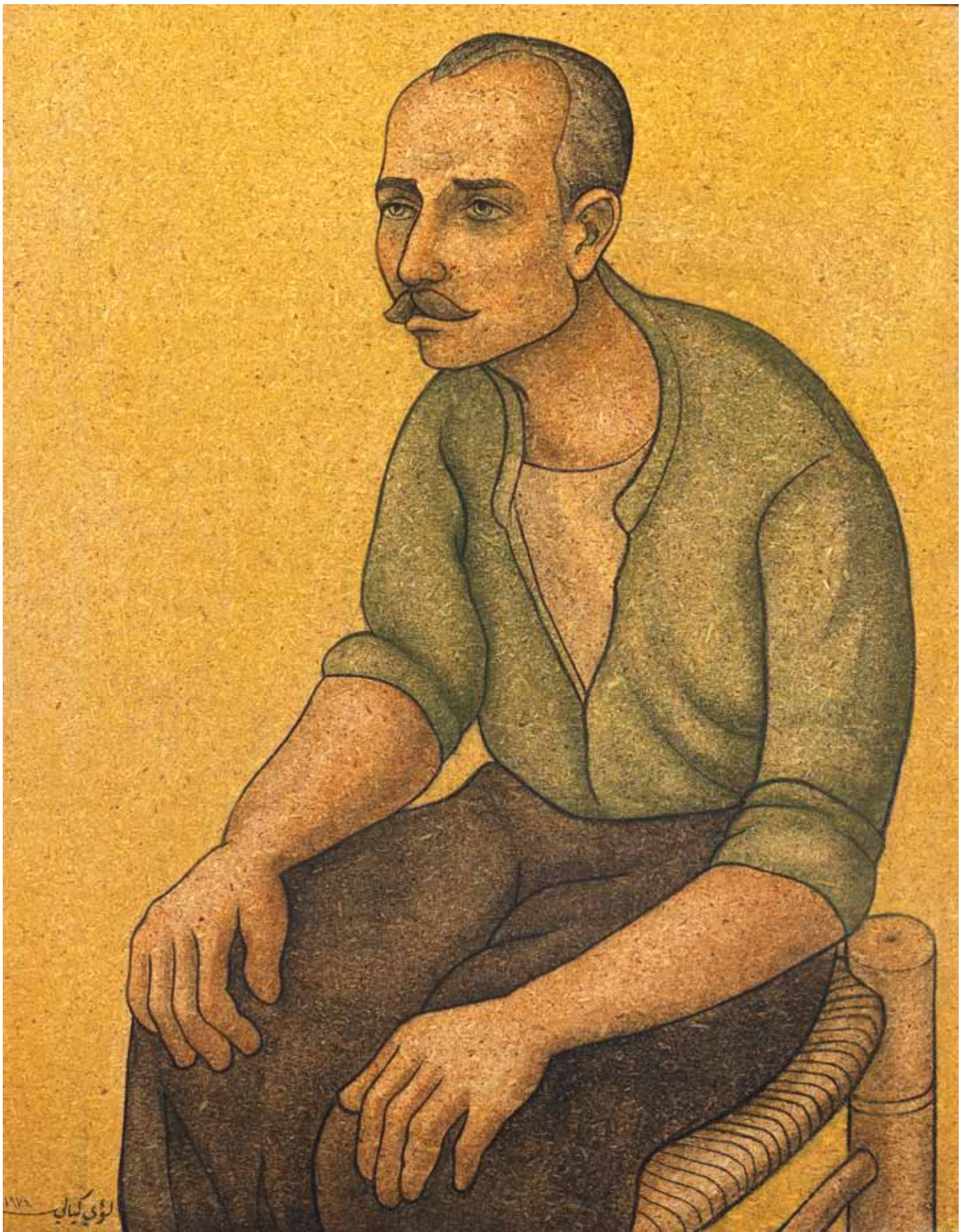
With characteristic gestural economy and purity of line, typical use of Masonite chipboard and dull, ochre background, Kayyali's curvilinear lines here define a hunched, pensive character. The forlorn gaze peers from the canvas, and there is close attention to the characterful idiosyncrasies in the sitter's hairline, moustache and those deep, mournful eyes. This clear line that is so characteristic of Kayyali's evolution in this final run of mesmerising portraits, condensing all extraneous detail, articulates the softness and vulnerability of his subject.

Kayyali, studied in Italy at the Academy of Fine Arts in Rome between 1956-1961 during which time, he represented Syria at the Venice Biennale in 1960 along with compatriot, fellow-painter Fateh Moudarres. He went on to exhibit further in Italy and Damascus, before returning to Syria in 1961 where he took up a professorship at the Damascus Higher Institute of Fine Arts, working until a complete nervous breakdown in 1968.

Upon returning to painting in the early 1970s, he embarked upon his best-known works, assimilating a lifetime's learning and evolution in service of the humblest, anonymous members of a society in ferment, the analogy to his own troubled existence, still only too clear to the viewer."

- Arsalan Mohammad









***When I look back on that exceptional moment, I find myself wishing for the return of that event, aspiring to relive the instant when I learnt to see!***

Adam Henein



507 \*

**ADAM HENEIN (EGYPT, BORN 1929)**

Fatma

bronze

signed "AH" in English and numbered "III/IX" (on base), executed in 1953

36 x 12cm (14 3/16 x 4 3/4in).

£18,000 - 30,000

US\$30,000 - 50,000

€23,000 - 38,000

#### Provenance

Property from a private collection, Egypt

#### Published

Mona Khazindar et al, *Adam Henein*, Skira Editore 2006

#### Exhibited

Cairo, Adam Henein Museum, Permanent Collection

The present work is accompanied by a Certificate of Authenticity from the artist.

"When I look back on that exceptional moment, I find myself wishing for the return of that event, aspiring to relive the instant when I learnt to see!" – Adam Henein

In Adam Henein, we encounter a rare commodity, for it is seldom that a country gives rise to what can be deemed a "complete artist". Sculptor, painter, and printmaker, Henein's boundless versatility allows him to move from monumental monochromatic figurative sculptures to delicate zoomorphic figurines, and colourful abstract tachist oil paintings.

His works are unified by a deep empathy and appreciation for his native Egypt, whose iconography and visual language he divulges in a thoroughly distinct and modern aesthetic schema.

Influenced as a youth by his encounters of monumental Pharonic architecture of Luxor and Aswan, Henein was fascinated by the monolithic economy of ancient Egyptian sculpture, a characteristic he would apply to his own works, whose bold simplicity and temperate elegance reflect the nobility and grandeur of Egypt's Pharonic past.

The present work is a rare glimpse of Henein at his artistic genesis, and is an example of one of the earliest sculptures the artist executed. Created in the year Henein obtained his diploma in sculpture from Helwan University, *Fatma* is a milestone work which demonstrates Henein's transition from student to artist, and which contains the embryonic features of his future artistic vocabulary.

Naturalistic in comparison to Henein's later, simplified forms, *Fatma* depicts a female student which Henein encountered during his studies and for whom he developed a deep sympathy. Poor, despondent and destitute, *Fatma* deeply affected Henein by her plight and he recalls that it was her emaciated, withered appearance moved him to sculpt her likeness.

Lean and morose, *Fatma*'s elongated face evokes the feeling of a "spiritual thinning" reminiscent in some of Giacometti's work, and through this, Henein immortalizes her suffering within the contours of bronze. Much of Henein's work in this period focused on the suffering of women; this choice of subject is carefully selected for its emotional impact, in attempting to highlight social injustice and plight of the impoverished the image of the woman, whose inherent nobility, grace and nurturing qualities mean that the burden of poverty is experienced much more overtly when these attributes are eroded by hardship, making the transformation from maternal grace to withered destitution even more visceral.

Although sombre, Henein is aware of the resilience and durability of his subject matter he depicts, which is reflected in the solidity and structural robustness of the material he employs. The ultimate message is one of a noble suffering, and beneath *Fatma*'s fragility lies an enduring steadfastness common to the archetypal "mother figure", who Henein so often pays homage too.



508 \*

**ADAM HENEIN (EGYPT, BORN 1929)**

Portrait of Salah Jahin

bronze

signed "A.Henein" in English and numbered "II/IIX" (on base),  
executed in 1961, the present work is number two from an  
edition of eight

25 x 25cm (9 13/16 x 9 13/16in).

£12,000 - 18,000

US\$20,000 - 30,000

€15,000 - 23,000

**Provenance**

Property from a private collection, Cairo

**Published**

Sobhy Al-Sharouny, *A Museum in a Book: The Farsi Art  
Collection "The Egyptian Works" Owned by Dr. Mohammed Said  
Farsi*, Cairo, 1998, another edition of the present work illustrated  
in colour, p.318 and illustrated p.316 ref 6/41

Mona Khazindar, *Adam Henein*, Skira 2006, another edition of  
the present work illustrated on p.66





509

## **JEWAD SELIM (IRAQ, 1919-1961)**

Salome

pastel on paper, framed

signed "Jewad Selim 1938" in Arabic (lower middle), executed in 1938  
40 x 30cm (15 3/4 x 11 13/16in).

**£30,000 - 40,000**

**US\$50,000 - 66,000**

**€38,000 - 50,000**

### **Provenance**

Property from a private collection, UK

Acquired by the above from the Dr. Ali Al-Baghdadi auction in Baghdad, 1988

Originally presented as a gift from Jewad Selim to his cousin and model, Suhail El-Hashimi in Iraq, 1938

### **Notes**

The authenticity of this work has kindly been confirmed by the artists family

The provenance of this work has been confirmed by Dr. Ali-Al Baghdadi, who has inscribed on the verso *"This is to certify that this painting by Jewad Selim has been sold by me in my auction in 1988"*

The verso also contains authentication by the sculptor Mohammad Ghani Hikmat

and the artwork is accompanied by a letter signed by Rifat Chadirji verifying its authenticity, title and date of execution

Bonhams have the rare privilege of presenting one of the earliest drawings of Jewad Selim to be offered at public auction and one of the few extant examples of works executed during his early years in Baghdad. Originally belonging to Jewad's cousin Suhail Al Hashimi, and drawn when the artist was only nineteen, Salome is demonstrative not only of the young Jewad's ferociously prodigious draughtsmanship, but stands as a seminal work in understanding the formation of his visual vocabulary and shedding light on his later artistic progression.

Solemn yet alluring, vibrant but shrouded in a palpable mystique, Selim's depiction of the biblical temptress Salome is as enigmatic as it is accomplished. Encouraged at an early age by members of his family to hone his draughtsmanship by copying works of master painters, the present work is a clear homage to the decadent neo-classical style of the 19th century French Symbolists like Moureau and Bussiere. However, given that no identical depiction of Salome exists from this period it is likely that the present composition is entirely original in its genesis, and in fact the configuration of the portrait and its thematic characteristics demonstrate a novel and highly considerate approach to what was a common subject matter of 19th century European art.

Salome, the biblical princess who ordered the execution of John the Baptist and subsequently enacted the eponymous dance for which she has been immortalized, was a character who became frequently recurrent in 19th century art and literature. The archetypal dangerous seductress, she came to embody a sinister manipulative eroticism, and became a symbol for the femme fatale, whose charm and grace had an ensnaring, ominous quality.

Famed for dancing with the severed head of John the Baptist Salome is often depicted in mid-performance, often in a highly seductive and dynamic pose with her breasts exposed, as in Bussieres famed 1914 depiction. Vigorous and highly sensual, the stock portrayal of Salome was as a licentious extravert.

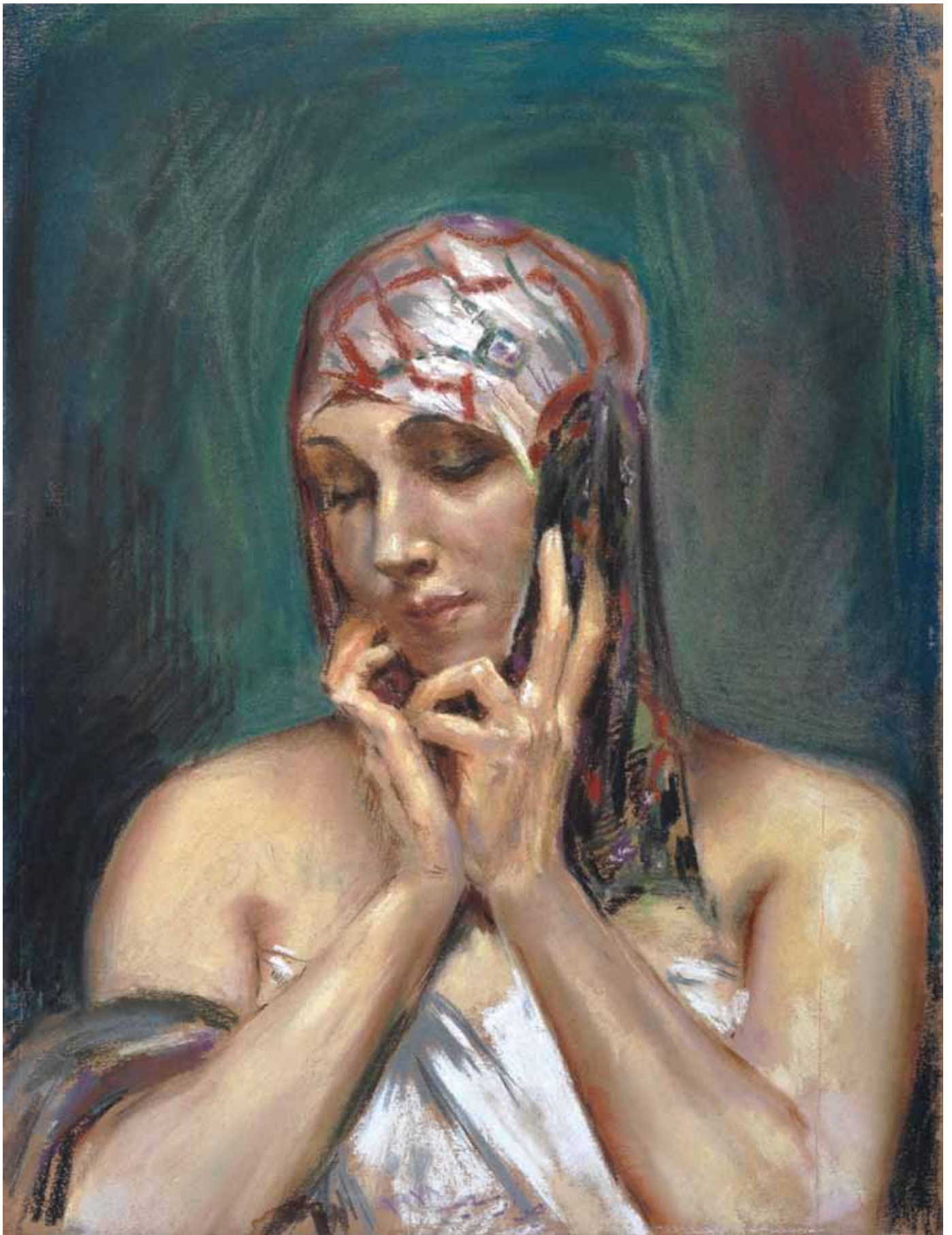
This is in marked contrast with Selim's treatment of the subject; with her eyes solemnly closed, her head gently tilted downwards and hands caressing her face, this is a remarkably pensive, almost vulnerable Salome. Rendering her modestly, and depicting her during a moment of introversion, Selim presents us with a rare glimpse of the human side of Salome, resulting in a work which captures the complexities of the character far more astutely than the prototypical works of the time.

To add to the mystery of the present work, it has been suggested that due to the atypical nature of the composition Selim could in fact have been depicting an actress who had performed the role of Salome. Not only was Salome rendered into operatic and theatrical form by Richard Strauss and Wilde, but was being performed widely throughout Europe in the late 1930's and many of the dancers who performed the role of Salomé achieved cult status in their life-time such as Maud Allan and Gloria Swanson.

This theory would certainly accord with Selim's general fascination with musical and thespian subject matters, for a large body of his work was dedicated to portraits of artists, dancers, musicians and literary figures, a prime example of which was sold through these rooms in April 2014 depicting the Indian dancer Mrinalini Sarabhai. In his portraits, Selim sheds light on the relationship of the artist and their craft, and in the case of performers, between their artistic personas and themselves. Blurring the lines between the performer and the character, Selim's Salome accentuates the symbiosis that performers experience with their roles.

Executed in a markedly academic style, the present work shows a refinement and restraint which was to slowly fade as Selim's compositions became more liberal, effuse and gestural after his contact with European modernism. Whilst depicted with a sense of control, to the trained eye Salome still bears some early hallmarks of Selim's later, more emotive flourishes. The murky, opaque backdrop is depicted in swift and vigorous vertical pastel strokes, and Salome's signature headdress is punctuated by cross hatched pastel flecks pointing to his later more impressionistic aesthetic.

Mysterious, powerful and replete with emotion, the true subject of Salome may forever remain an enigma, nonetheless, she survives as a milestone work in artistic development of one of Middle Eastern modernisms most talented protagonists.







510

**JEWAD SELIM (IRAQ, 1919-1961)**

Book Cover from the "Kalimat La Tamut" (Eternal Words) by Abd-al

Wahab Al-Bayati

ink, pastel and paint on paper, framed

executed circa late 1950's

16 x 20.5cm (6 5/16 x 8 1/16in).

£1,500 - 2,500

US\$2,500 - 4,100

€1,900 - 3,200

**Provenance**

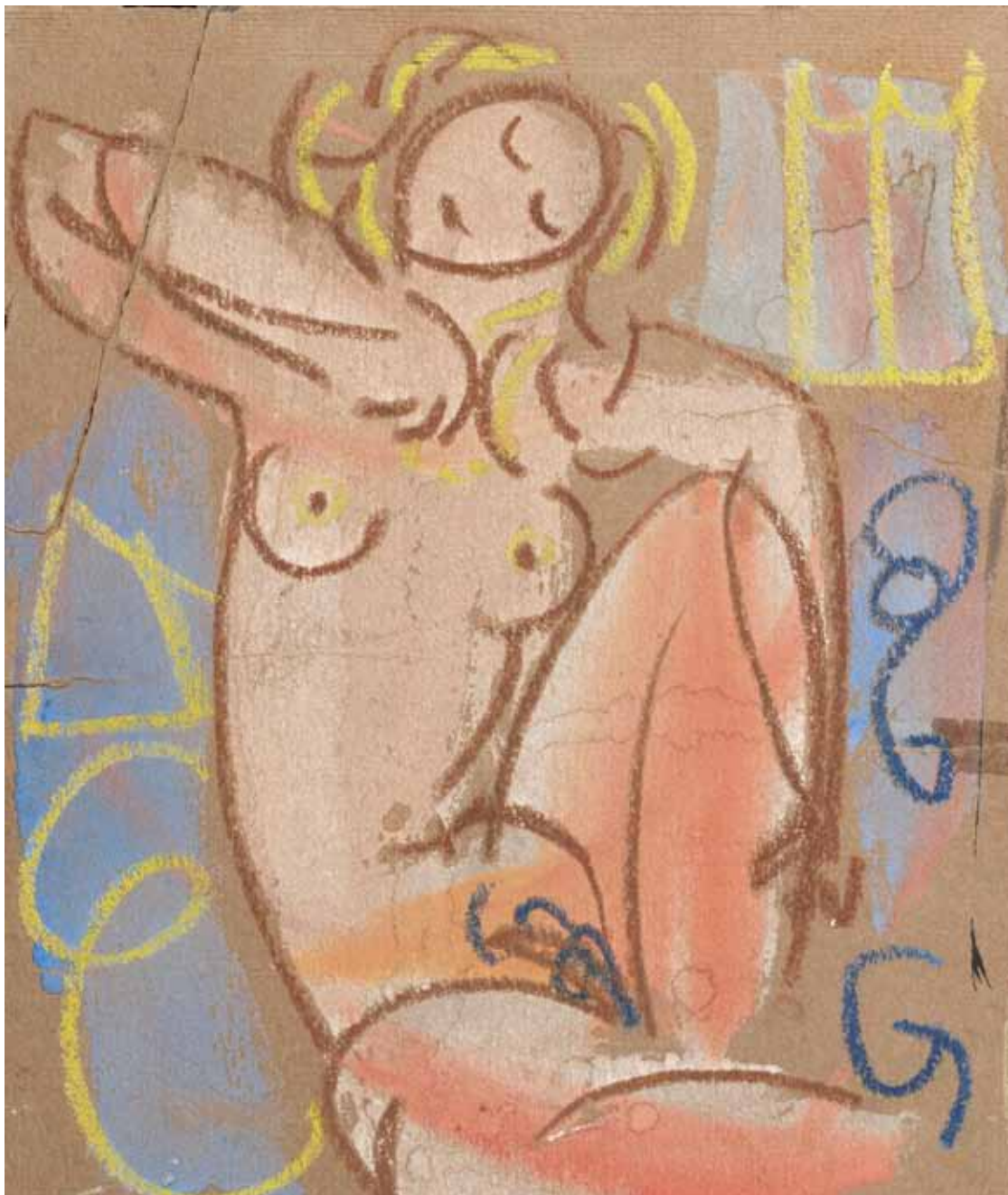
Property from a private collection, London

Acquired by the above from the Madhloom family's auction in Baghdad in 1988

Originally in the family collection of Ali Jawdet Ayoubi

**Notes**

The authenticity of this work has kindly been confirmed by the artists family



511

**JEWAD SELIM (IRAQ, 1919-1961)**

Untitled (*Nude in Repose*)  
 chalk and pastel on cardboard  
 executed circa mid 1940's  
 26 x 20cm (10 1/4 x 7 7/8in).

£2,000 - 3,000

US\$3,300 - 5,000

€2,500 - 3,800

#### Provenance

Property from a private collection, London  
 Acquired by the above from the Madhloom family's auction in  
 Baghdad in 1988  
 Originally in the family collection of Ali Jawdet Ayoubi

#### Notes

The authenticity of this work has kindly been confirmed by the artists  
 family





512

**JEWAD SELIM (IRAQ, 1919-1961)**

Untitled (*Paradise*)

india ink on paper, framed

executed circa 1939-1946

24.5 x 17cm (9 5/8 x 6 11/16in).

£1,500 - 2,000

US\$2,500 - 3,300

€1,900 - 2,500

#### Provenance

Property from a private collection, London

Acquired by the above from the Madhloom family's auction in Baghdad in 1988

Originally in the family collection of Ali Jawdet Ayoubi

#### Notes

The authenticity of this work has kindly been confirmed by the artists family





513 \*

**MAHMOUD SAID (EGYPT, 1897-1964)**

The Family

oil, pencil and watercolour on paper, framed  
executed circa 1930's

21 x 14cm (8 1/4 x 5 1/2in).

£11,000 - 15,000

US\$18,000 - 25,000

€14,000 - 19,000

#### Provenance

Property from a private collection, Cairo

Acquired by the above from Esmat Dawstashy

#### Notes

The accompanying sketch to this work is published in Esmat Dawstashy, *Mahmoud Said*, Cairo 1997, p.157

514

**ABDEL HADI EL-GAZZAR (EGYPT, 1925-1965)**

Untitled

india ink on cardboard, framed

signed "A.ELGAZZAR 1961" in English (bottom left), executed in 1961  
31 x 29cm (12 3/16 x 11 7/16in).

**£9,000 - 12,000**

**US\$15,000 - 20,000**

**€11,000 - 15,000**

**Provenance**

Property from a private collection, Lebanon

Accompanied by a certificate of authenticity from Khan Al Maghraby Gallery, with authentication provided by Hassan A Fatah, Professor of the faculty of fine Arts, Cairo

"Al Gazzar mixed with the inhabitants of his area. He closely watched the behaviour and beliefs of the dervishes, professional magicians and charlatans. He also mixed with their followers who found solace in this milieu redolent of burning incense, the blood of sacrificial animals and the murmuring of prayers.

He listened to myths and tales passed on from generation to generation. He was deeply attracting to myths and their legendary heroes and knew the symbols which were nearer to the world of the absurd than to real life. He attended boisterous festivities at which votive offerings, ritual circumcision and embodied illusions were prominent features. He brought for this depth into his paintings, displaying a blend of spiritual and scientific elements.

Unable to take real life by the horns, the weak and oppressed turn to supernatural powers in the hope that they will fulfil their wishes, vanquish their foes or predict what lies in store for them.

These beliefs, inherited from their ancestors, re-appeared at exorcism sessions, moulids, shrines of saintly men and at the séances conducted by charlatans. By recording these elements, Gazzar addresses elements of modern educated men which are oppressed within them, or those they are at pains to hide. We are all fatalistic and metaphysical to some extent, regardless of the degrees of our culture, faith and attachment to science.

With an effective technique, Gazzar exposed the spiritual legacy bequeathed by his ancestors in a tragic fashion, unmasking listlessness and lethargy which shrouded life at his time" – Dr Sobhy Sharouny







515 \*

**SEIF WANLY (EGYPT, 1906-1979)**

Ballet

oil on panel, framed

signed "Seif" in English (lower right), signed "Seif Wanly" and titled  
"Ballet" in Arabic (on the reverse), executed circa 1959

*56 x 60cm (22 1/16 x 23 5/8in).*

**£18,000 - 25,000**

**US\$30,000 - 41,000**

**€23,000 - 32,000**

**Provenance**

Property from a private collection, Egypt





516 \*

**ADHAM WANLY (EGYPT, 1908-1959)**

Untitled

oil on canvas, framed

signed "Wanly" in English (lower right), executed circa 1950

32 x 47cm (12 5/8 x 18 1/2in).

£7,500 - 9,000

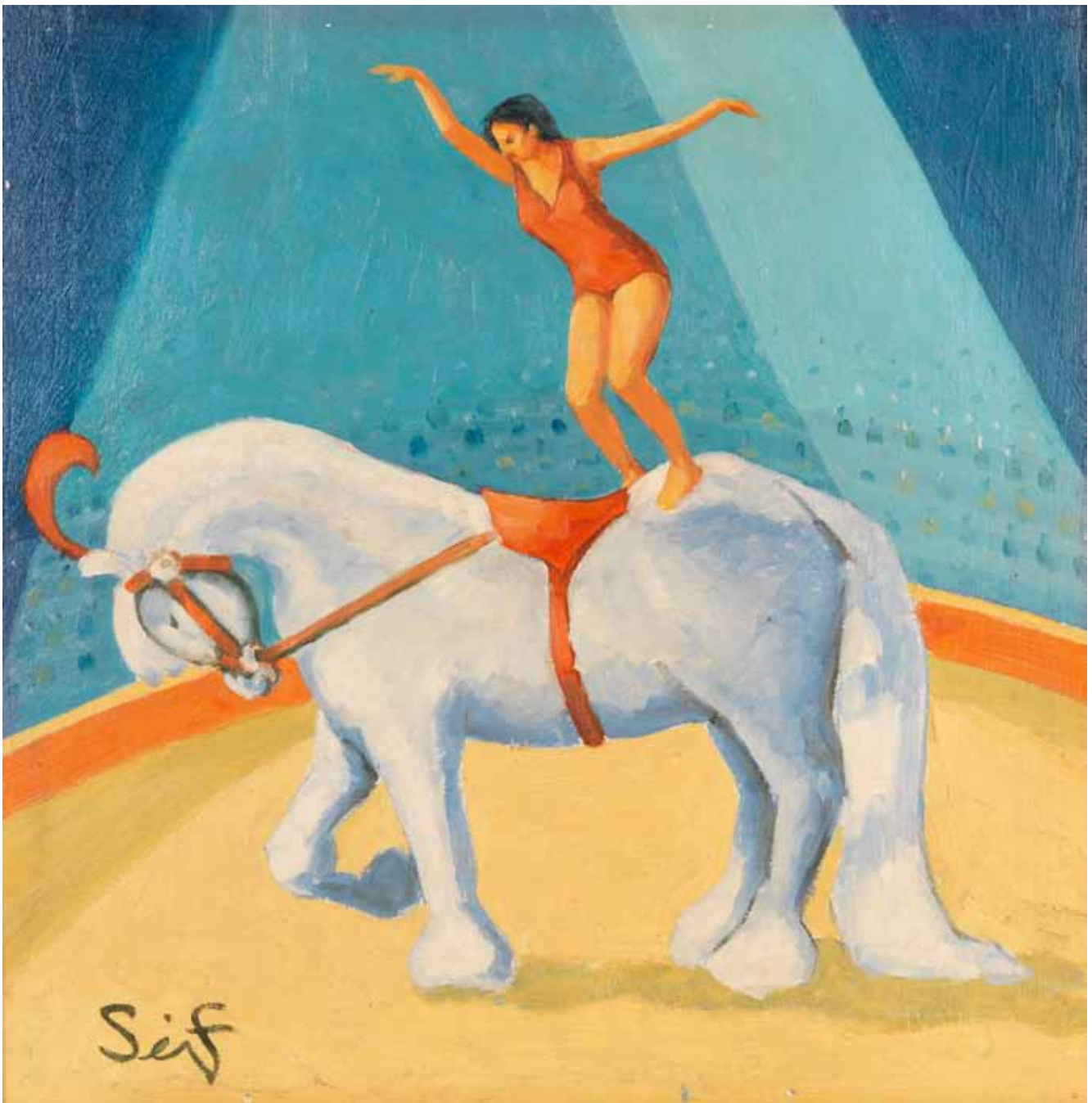
US\$12,000 - 15,000

€9,500 - 11,000

**Provenance**

Property from a private collection, Egypt





517 \*

**SEIF WANLY (EGYPT, 1906-1979)**

Untitled (*Cirque*)

oil on board, framed

signed "Seif" (lower left), executed circa 1950's

40 x 40cm (15 3/4 x 15 3/4in).

£11,000 - 15,000

US\$18,000 - 25,000

€14,000 - 19,000

**Provenance**

Property from a private collection, Egypt



518 \*

**PAUL GUIRAGOSSIAN (LEBANON, 1927-1993)**

Perseverance

oil on canvas, framed

signed "Paul G" (bottom middle) executed circa 1987

70 x 50cm (27 9/16 x 19 11/16in).

£21,000 - 25,000

US\$35,000 - 41,000

€26,000 - 32,000

**Provenance**

Property from a private collection, Lebanon

One of the most gifted, emotive and technically progressive artists to emerge from Lebanon within the past century, Paul Guiragossian is remembered as a leading figure of Middle Eastern Modernism.

With his rich polychromatic palette, and mastery in capturing the tenuous fringe between abstraction and naturalism, Guiragossian faithfully captures within the contours of paint the melancholia of human suffering. Deeply affected by the tragic events of the Armenian genocide and the suffering of the Palestinian and Lebanese people during the numerous conflicts which punctuated his life, Guiragossian bemoans the plight of the most vulnerable victims of conflict; the mother.

In the suffering of the mother, Guiragossian points to the duality of her plight in bearing the emotional burden of her families hardship as well as that of her own, the suffering of others is therefore realized through the anguish of the mother for her children, and she as a medium both amplifies and intensifies this suffering. This also highlights the morbid irony of societies which hurt those who are life givers, thus alienating them from their life-giving qualities.

Depicting close knit, almost wholly abstract figures rendered as colourful stripes of thick impastoed paint, often huddled in groups, Guiragossian's artworks convey a sense of collective pain, affirming his belief that suffering, whilst outwardly malign, also tends to bind people, and acts in some ways as a universal emotional language through which we can achieve a form of mutual empathy.

This empathy is enacted, specifically in Middle East, through ritual, and Guiragossian's figures, both in their regimented form and in their unison of solemnity, always capture a sense of this ritual response to suffering within them,.

The present painting is exemplary of Guiragossian's work from the period; earlier turgid luminous figures replaced by more impastoed, outlined figures. Hollowed out and less clearly delineated, these are typical of his later artistic sophistication, and display more intricate and manifold brushwork. Painted deftly in an artistic vocabulary that draws heavily from the emotional subjectivity of expressionism, Guiragossian's work is alive with the "supremacy of feeling" that characterises true modernism.

***If you want to convey fact, this can only ever be done through a form of distortion. You must distort to transform what is called appearance into image***

Francis Bacon





519 \*

**SIRAK MELKONIAN (IRAN, BORN 1931)**

Untitled

oil on canvas in two parts (dyptich)

signed "S.Melkonian" and dated in English (on the reverse of both panels), executed between 2000-2001

*Total: 100 x 300cm (39 3/8 x 118 1/8in) Each Panel: 100 x 150cm (39 3/8 x 59 1/16in)*

£22,000 - 30,000

US\$36,000 - 50,000

€28,000 - 38,000

**Provenance**

Property from a private collection, Canada





*I like working on a big scale, it's challenging. It takes a lot of energy and gives you a feeling of massiveness. I mean, you feel it, inside you. I took a trip to see the massive murals of Mexican artists when I was very young and it was just – I couldn't talk, I couldn't breathe, such a enormous scale of work on the wall and I thought, how could one man do that?*

Reza Derakshani

520 \*

**REZA DERAKSHANI (IRAN, BORN 1952) UNTITLED**

Hunting The Light

oil, acrylic and goldleaf on canvas (dyptich), framed  
signed "R. Derakshani 08" in English (top right), titled "Hunting The Light" (top left), further signed and dated in English and Farsi (on the verso)

Total: 170 x 380cm (66 15/16 x 149 5/8in), Each Panel: 170 x 190cm  
(66 15/16 x 74 13/16in)

£35,000 - 55,000

US\$58,000 - 91,000

€44,000 - 69,000

**Provenance**

Property from a private collection, Dubai

"Reza Derakshani is an artist, musician, composer and poet whose artistry addresses his Persian ancestry through mythology and folklore and nature.

Born in Sangsar, Iran he began his artistic career helping his elder brother, before landing his first commission, painting the elders at a local mosque, at the age of nine. Since then, he has travelled the world, studying briefly in California before eventually moving to New York City, where he lived for sixteen years, before a spell in Italy, back to Tehran for seven years before settling on homes in Austin, Texas and Dubai.

Working generally on an epic scale, Derakshani's paintings range from stark symbolism to dense, abstracted pieces which emerge through accreted layers of densely-textured encaustic colours, paints, tars and heavy impasto in dynamic, textured surfaces. Echoing Derakshani's musicianship, there typically emerges a visual sense of rhythm and musicality to his compositions.

"Hunting The Light" is a dramatic and particularly special example from Derakshani's 'Hunting' series, a series close the artist's heart.

The work revisits one of his favourite themes, a hunting scene in which elongated animals forms are glimpsed weaving through the detailed, textured surface. On these hunting paintings Derakshani says, 'I like the fact that the animals are after something, it's like a migration but, violent, peaceful, hazy, aggressive on and on. I have observed how they hunt people in the streets or at their own homes. In a group or individually, it's kind of about human ambition to hunt, with good and bad intentions. 'Hunting Red, Hunting the day, hunting the light, Hunting the Pink, hunting the gold, Hunting the dark, hunting you, hunting me...'\*

Derakshani's works have been increasingly prominent in recent years, with acclaimed solo shows in Dubai, London and Kuwait as well as being featured in collections at the Metropolitan museum in New York, the Farjam Foundation in Dubai, the Contemporary Museum of Art in Tehran, the collection of Sting and Trudy Styler and the Leon Black collection, New York."

- Arsalan Mohammad





*Thus spake I to a potter on a day,  
Bidding his careless wheel a moment stay--  
“Be pitiful, O potter, nor forget  
Potters and pots alike are made of clay”*

Omar Khayyam

521 \*

**FARHAD MOSHIRI (IRAN, BORN 1963)**

You Left, But Not From My Heart (*Rafti, Vali Na Az Del*)

acrylic and oil on canvas, framed

signed, titled and dated in English and Farsi (on the reverse), executed in 2007

110 x 180cm (43 5/16 x 70 7/8in).

£40,000 - 60,000

US\$66,000 - 99,000

€50,000 - 76,000

**Provenance**

Property from a private collection, Dubai

Bonhams are privileged to offer possibly the finest example from Farhad Moshiri's inimitable jar series; compositionally distinct and technically superlative, the present work is uniquely executed in biform, and serves as an example which can truly be considered the apotheosis of Moshiri's oeuvre.

The 13th century Persian poet and polymath Omar Khayyam proclaimed clay as a “mysterious mother substance”, and exalted what he described as a “wizard dust, wherein all shapes of birth, — soft flowers, great beasts, and huge pathetic kings, fill a needled girth”.

The analogy of the substance of life, as mere clay at the behest of an unseen potter which shapes, forms, breaks and remoulds at its whim, is a powerful and lasting motif in classical Persian literature, and serves to highlight the indifference of the universe to the relentless cycle of extinction and decay which characterises existence. It is this symbolic, poetic clay which forms the substance of Moshiri's jars, and it is in the context of this symbolism where their true meaning is brought to light.

In their form, Moshiri's jars are inspired by the artistic heritage of Persian antiquity, which was home to one of the foremost centres of ceramic production in the ancient world. Ceramics which survive, as Moshiri depicts them, in a state of beautiful decay; fractured, discoloured and petrified beneath the earth, they live on as mere vestiges of a bygone age, their brilliance reminding us of the illustrious civilisation that gave rise to them, their decay ringing its inevitable downfall.

For Moshiri, the flattening of these jars onto canvas harks their extinction as objects of use, and whilst rueing the expiration of the cultural landscape they once inhabited, Moshiri superimposes the visual language of their cultural successors. Pithy contemporary song lyrics adorn the pots, where benedictory and spiritual phrases were once inscribed. This is the imprint of the culture industry; in choosing lyrics from popular contemporary love songs Moshiri ridicules contemporary cultures dilution of grand themes into sound bites and vapid platitudes.

The lyric adorning the present jars serves as a subtle double entendre, “You Left... but Not From My Heart”, could just as easily serve as the artist bemoaning the expiration of the great culture that his jars belonged too, a culture which, whilst overtly extinct, has in many ways achieved immortality in both the hearts and the collective memories of all Iranians.

Furthermore, in its execution, the present work is supremely rare in depicting two jars on the same canvas. The textual interplay of the two jars serves to create a curious narrative arc, the first one proclaiming “You left” with the second answering “but not from my heart”, in this thought and afterthought, Moshiri highlights the duality of a culture which is gone in its tangible form but remains as an idea or an emotion, a duality highlighted by the light/dark interplay between the two jars.

A consummate draftsman with a deft touch, Moshiri's Jars show an astounding level of technical skill, seldom has melancholy been channelled in such an aesthetically brilliant and visually vibrant form. Poignant, striking and refined, the present work is an example of Moshiri in his artistic prime.





522

**ALI BANISADR (IRAN, BORN 1976)**

2M

mixed media on paper, framed

signed "Ali Banisadr 2010" in English (lower right), executed in 2010  
43 x 37cm (16 15/16 x 14 9/16in).

**£7,000 - 10,000**

**US\$12,000 - 17,000**

**€8,800 - 13,000**

**Provenance**

Property from a private collection, Paris

**Exhibited**

Paris, Galerie Thaddaeus Ropac, *Ali Banisadr: Evidence*, 2010

"Widely-regarded by curators and collectors as one of the most accomplished and exciting young Iranian artists at work today, New York resident Ali Banisadr's upward career trajectory has accelerated in the past few years with the commensurate growth in the depth and scale of his busy, complex colourful canvases.

A graduate of New York's School of Visual Art and subsequently, the city's Academy of Art, from which he earned his BFA in 2007, this young painter has already caused global excitement with his spectacular, epic canvases that are imbued not only with breathtaking compositional technique and structure, but effervesce with dynamic juxtapositions, swirling, interlocking forms and motifs and richly-evocative narratives. Having garnered awards – from the New York Foundation for the Arts Fellowship in Painting (2010), Post-Graduate Research Fellowship, New York Academy of Art, New York (2007–08) Travel Grant to Normandy, France at the Chateaux Balleroy (2006) and the Prince of Wales / Forbes Foundation (2006), Banisadr is already in such eminent collections as the The British Museum, Los Angeles Museum of Contemporary Art, the Metropolitan Museum of Art, Francois Pinault Foundation and the Saatchi Gallery.

Dating from 2010, '2M' is from the 'Drawings' series of appealingly raw monoprints, which provide a fascinating insight into specific explorations of form repetition, structure and colour. Bold and

dynamic, Banisadr's use of colour references traditional Persian associations with red, white and black in varying degrees. These colours are fundamental to Iranian art and mythology, each carrying broad associative qualities. White symbolises purity, piety and moral standing. Black denotes damnation, spiritual bankruptcy or on a more metaphysical level, a void, moribund of enlightenment and succor. Red, meanwhile radiates passion, blood, love and valour.

*'With the monoprints, I had this idea of making work that mimics a film negative,' explained Banisadr. 'I wanted it to have a forensic quality to it as if you were looking at these for some kind of. It also made me think of Warhol and Muybridge... In each roll, the image would repeat itself like a film roll but each image would be slightly different, and then I would work each image individually [by hand] to alter them a bit. I was able to create a different kind of space; on each piece of paper there would be about 4-5 different rolls of prints and each had a different set of images. I wanted it to have a feeling as if you were an investigator looking for some kind of clue...'*

'2M's parent series 'Drawings' serves as a crucial counterpoint to Banisadr's more recent works in which vast canvases froth, swirl and boil with richly-textured visual maelstroms of imagery, reminiscent of scenes from Bruegel and Hieronymous Bosch. These canvases have rightly earned Banisadr a reputation as a febrile, rapidly-evolving talent to watch in the years ahead."

- Arsalan Mohammad





Encyclopædia Iranica

## PROPERTY FROM THE COLLECTION OF DR EHSAN YARSHATER, SOLD IN BENEFIT OF ENCYLOPAEDIA IRANICA

### Ehsan Yarshater

"Mr. Yarshater is the last of a generation of scholars who believed it possible to master the grand sweep of human history" – New York Times

It is a rare privilege indeed for Bonham's to present two formidable works from Iran's most celebrated modern artists, from the collection of perhaps the most lauded, acclaimed, and assiduous scholars of Iranian studies, in benefit of one of the most ambitious academic projects undertaken in the field of Middle Eastern studies this century.

Dr Ehsan Yarshater is a gift to Iranians worldwide; born in Hamedan in 1920, Yarshater is the founder and director of The Center for Iranian Studies, and Hagop Kevorkian Professor Emeritus of Iranian Studies at Columbia University. As the first full-time professor of Persian at a U.S. university since World War II he has been a seminal figure in championing the cause of Persian studies within Western academia for nearly a century.

Dr Yarshater studied Persian language and literature at the University of Tehran and Iran philology (Old and Middle Iranian) at the School of Oriental and African Studies (SOAS), University of London with Walter Bruno Henning. In 1961 Dr. Yarshater was appointed to teach Iranian studies at Columbia. He is known for a series of immense undertakings: he was the general editor of a 40-volume translation of al-Tabari's 10th-century history of the world; editor of some of the Cambridge History of Iran; and the founding editor of a classic multivolume series on Persian history and language.

Resolute in spirit, indefatigable in his devotion to promoting and preserving the culture of his native Iran, Dr Yarshater's unrelenting work ethic belies his age and seniority. At the age of 53, he embarked on his magnum opus, a definitive encyclopaedia of Iranian history and culture, a project he continues to champion today, often working up to twelve hours a day with his team of editors in order to inch ever closer to completing the Herculean task of cataloguing the history, literature, folklore and tradition of a culture spanning over 2500 years.

When asked about the magnitude of his undertaking, Professor Yarshater response reveals his sincerity and unnerving sense of mission: "Am I crazy? I suffer from an ailment and that is whenever something cultural needs to be done, I think it is my duty to do. That is why I am the General Editor of [this] series of books, without receiving a salary. Were it not for this craze I should not be working 11 hours a day from 9:00 AM to 9:00 PM with an hour for lunch, including all weekends and holiday, at the age of 93."

A published authority on Modern Iranian Art, Yarshater's (see "Modern Persian Artists." Ehsan Yarshater, ed., Iran Faces the Seventies. New York, Washington and London: Praeger Publishers, 1977, and Ehsan Yarshater, "Contemporary Persian Painting," Highlights of Persian Art, R. Ettinghausen and E. Yarshater, eds., Boulder, Colorado, 1979, pp. 363-79) Ehsan Yarshater's appreciation of the full gamut of Iranian culture reveals a totality, and eclecticism which is near extinct in modern academia. Lauded by the US state department as a "scholar of a different calibre", Yarshater is a living embodiment of the achievements that a single person can accrue when they pour every fibre of their spirit into their calling.





## Encyclopaedia Iranica



The Encyclopædia Iranica is dedicated to the study of Iranian civilization in the Middle East, the Caucasus, Central Asia and the Indian Subcontinent. The academic reference work will eventually cover all aspects of Iranian history and culture as well as all Iranian languages and literatures, facilitating the whole range of Iranian studies research from archaeology to political sciences.

The Encyclopædia is an international, collaborative project, based at Columbia University in the City of New York. Its compilation is overseen by the general editor Ehsan Yarshater and a team of Consulting Editors, all internationally renowned scholars of Iranian studies, who assist in the commissioning and editing of entries. The in-house editorial staff works at Columbia's Center for Iranian Studies. Entries are solicited through invitation only, and are subjected to peer review to ensure factual reliability, scholarly objectivity, and political independence.

In recognition of its high academic achievements the Encyclopædia has received continuous financial support, since its inception in the 1970s, from major sponsors, such as the National Endowment for the Humanities. The non-profit Encyclopaedia Iranica Foundation is dedicated to guaranteeing the Encyclopædia's intellectual independence by covering parts of its operating budget.

The first fascicle of the Encyclopædia's printed edition appeared in 1982, while the first version of the web-based digital edition was established in 1996. This digital version was developed in 2009-2010, in collaboration with the web design company Electric Pulp, to provide a more user-friendly interface for accessing the Encyclopædia's online content.

Since its inception as a non-profit project, the Encyclopaedia Iranica's financial well-being has depended on the generosity of its supporters. The continuation of this monumental project requires the support of all who value the preservation and dissemination of Iranian culture. Contributions to the Encyclopaedia Iranica are a bequest to posterity, which will ensure that Iran's rich and varied cultural heritage is recorded and safeguarded for future generations.


***Full sun.  
Starlings flock,  
nasturtiums burst into blossom,,,  
And me, cracking open a pomegranate I think to myself,  
“If only the seeds of the heart could be so transparent***


- Sohrab Sepehri

523 \*

**SOHRAB SEPEHRI (IRAN, 1928-1980)**

The Hanging Clothes

oil on canvas, framed

signed "Sohrab Sepehri" in Farsi (lower left), executed circa early 1970's  
120 x 80cm (47 1/4 x 31 1/2in).

£70,000 - 100,000

US\$120,000 - 170,000

€88,000 - 130,000

**Provenance**

Property from the collection of Dr Ehsan Yarshater

Acquired directly from the artist by the above circa early 1970's

With a provenance as illustrious as its composer, "Hanging Clothes" has been in Dr Ehsan Yarshater's collection since it was acquired directly from the artist in the mid 1970's. In its grace, naturalism, and sophistication, it is a work utterly faithful to the tenets of Sepehri's oeuvre; demonstrating an almost perfect confluence of Sepehri's strong representational impulse propelled by his love of the vernacular of Kashan and the more opaque abstraction inherited from the Eastern painting traditions he was so fluently versed in.

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 all of Sepehri's work was firmly rooted in this landscape, and whilst he is sometimes miscategorised as an artist solely pre-occupied with nature, the fullness of Sepehri's veneration of nature finds as potent a fruition in his representation of the dwellings that inhabit it.

Sepehri 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. Thus, when depicting human and architectural subject matters, Sepehri carried the tonal, textural and botanical qualities of nature into his compositions.

This is a testament to the harmonious symbiosis between nature and civilization in the rural context; buildings composed of local materials in a vernacular architectural language are thoroughly embedded with their landscape, they do not dominate or seek to conquer and subjugate in the manner of the dehumanizing urban sprawl Sepehri so dreaded when he exclaimed his "fear of cities where the black earth is pasture to cranes".

Stylistically, the present work is a scintillating example of the very palpable sense of tension between naturalism and abstraction manifest in Sepehri's work. Sepehri was conceptually engaged by the universality of Zen painting, its advocacy of tonal minimalism, and its shedding of excess and detail in favour of exploring true meaning through a process of efficient meditative brushstrokes, however this was heavily tempered by his desire not to forsake the identity of his surroundings, ultimately, his attachment and love for his native home would never grant abstraction a total victory, and it is in this tension, that artistic sincerity is most deeply revealed.









Bacon, Francis

524 \*

**BAHMAN MOHASSES (IRAN, 1931-2010)**

Apparizione (The Apparition)

oil on canvas, framed

signed "B Mohassess 63" in English (bottom left), executed in 1963

100 x 70cm (39 3/8 x 27 9/16in).

£40,000 - 60,000

US\$66,000 - 99,000

€50,000 - 76,000

**Provenance**

Property from the collection of Dr Ehsan Yarshater

Acquired directly from the artist by the above circa early 1970's

The present work is being sold in benefit of Encyclopædia Iranica.

Often cast as the "outsider" of Iranian modernism, Bahman Mohasses' characterization as a recluse and a misfit is in marked contrast to the buoyancy, expressionism, and drollness of his artistic output. An artist of immense stylistic diversity Mohasses oscillated from concocting exotic and outlandish pseudo-anthropomorphic forms, to stern anatomically imposing hybrid creatures inspired by classical mythology, and, as the present work demonstrates, ethereal finely tuned abstract compositions.

An artist that can truly be classified as an itinerant, Mohasses' never felt a sense of attachment to any fixed abode, leaving Iran in the early 1950's to train in the Academi De Belle Arti Rome, Mohasses moved between Iran, Italy and France throughout the ensuing 40 years without feeling truly settled in either country. This sense of itinerancy is writ large in his works; unencumbered by any nationalistic agenda, and operating outside the confines of any "regional" artistic tradition, Mohasses approaches painting in its purest form; in anatomy he draws from the masters of Renaissance sculpture with their bombastic musculature, in theme he employs wholly unique figures, denizens of his pure unfiltered imagination, and in abstraction he shows a stylistic sophistication on par with his European contemporaries.

The present work depicts a blood-hued ghostlike form barely visible in its abstraction. Although seemingly uninhibited and gestural, on closer inspection, the underlying composition shows all the drafted, academic sophistication of Mohasses' classical works; this "ordered chaos" as it was deemed by Bacon, is a refined and demanding process as it requires using a studied, meticulous method of production to arrive at a work which appears spontaneous, impulsive, and effuse.

In subject matter, Mohasses chooses an image which lends itself ideally to abstraction; the ghost itself is considered a "liminal" being, one on the threshold of existence, whilst human in origin its essence is as a "spirit form" that straddles dimensions; given the mystery of their form ghosts have been demarcated from extant beings through varying levels of opacity and deformity. Mohasses uses this deformation to marry artistic abstraction with the inherent abstruseness of his subject, thus, if we can never truly know the form the apparition takes, and it exists only as a figment of myth and imagination, abstraction is the most appropriate method of capturing it, through this Mohasses makes abstraction a necessary mode of portrayal as opposed to a mere aesthetic choice.

Executed whilst Mohasses was working in Iran during the early 1960's, this work exhibits less of the European influence that would take hold of Mohasses' oeuvre during his extended time in Italy from the late 1960's onwards. Moving further away from abstraction later in his career, the present work remains as an incredibly rare example of Mohasses expressing his artistic freedom with fluid and unrestrained creativity.





525

**FARAMARZ PILARAM (IRAN, 1937-1982)**

Untitled

acrylic on canvas, framed

signed "Pilaram 70" in English (lower left), executed in 1970

60 x 90cm (23 5/8 x 35 7/16in).

**£8,000 - 12,000**

**US\$13,000 - 20,000**

**€10,000 - 15,000**

**Provenance**

Property from a private collection, Paris

Acquired by the above from Galerie Guiot, 1973

**Exhibited**

Paris, Galerie Guiot, *"Six Peintres Contemporains Iraniens"*,  
inaugurated by Empress Farah Pahlavi, 1973





*My words are dark, but I can not unfold  
The secrets of the station where I dwell...*

Omar Khayyam

526

**CHARLES HOSSEIN ZENDEROU DI (IRAN, BORN 1937)**

SECONDS-BEHTARIN-SECONDS

acrylic on canvas, framed

signed and dated "Zenderoudi 78" (bottom right), executed in 1978  
211 x 135cm (83 1/16 x 53 1/8in).

£80,000 - 120,000

US\$130,000 - 200,000

€100,000 - 150,000

#### Provenance

Property from a private collection, France

The present work is accompanied by a certificate of authenticity from the artist and will appear in Zenderoudi's forthcoming catalogue raisonné

Consummate calligrapher, prodigious artist, and one of the visionary founders of Iranian neo-traditionalism, Charles Hossein Zenderoudi's name looms large in the pantheon of Iranian modernism. Breaking the stylistic formalism of traditional calligraphy with his effuse, free-flowing letterforms, and capturing Iran's popular religious aesthetic with his vibrant, populated canvases, Zenderoudi's works are a fitting testament to a calligraphic tradition spanning over ten centuries.

Zenderoudi's subversion of the traditional values of Persian calligraphy is a key tenet of his artistic agenda; by emphasizing form over meaning, and by stripping the written word down to its aesthetic, structural fundamentals, Zenderoudi frees calligraphy from the constraint of linguistic limitation, resulting in an artistic lingua franca which, whilst compositionally vernacular, is in essence, universal.

Zenderoudi's early works focus 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 and votive offerings exuberantly adorn the urban landscape.

Works from the present series, composed in the mid to late 1970's, mark a shift towards a more measured, technical and calligraphically robust approach to the letterform. Crowded cursive is replaced by greater emphasis on singular and recurring words which exhibit a formal refinement lacking in their earlier counterparts

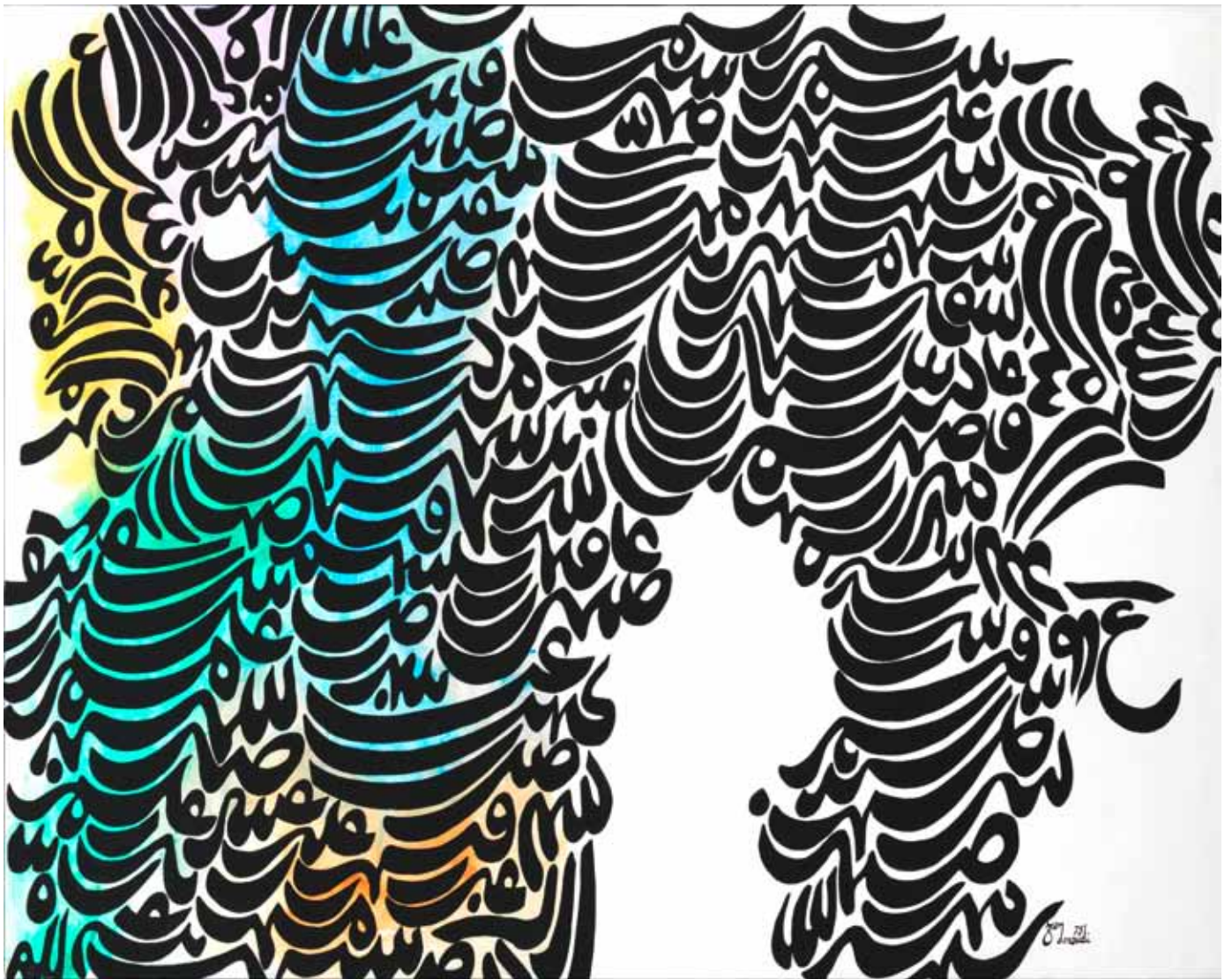
The present work is a peerless example of Zenderoudi's mastery of the Persian letterform, executed in an impressive scale. SECONDS-BEHTARIN-SECONDS is also noteworthy in its intentional inclusion of empty spaces within the composition, a technique which Zenderoudi is not traditionally known to employ.

Often favouring a dense, layered canvases populated by calligraphy, Zenderoudi's present inclusion of negative space is a sophisticated visual demonstration of the creative significance of emptiness and draws inspiration from the philosophy of Eastern artistic traditions. Lao Tzu astutely observed that "empty space contains the possibility for transformation" and the Zen art of "sumi-e" recognises that it is the relationship between form and void which lends reality to forms themselves.

The interplay between composition and emptiness is therefore key in accentuating the impact of Zenderoudi's calligraphy, and underlines the notion that form derives its existence from its opposition to void, a point tersely echoed by the great Michelangelo when he described the creation of his magisterial sculpture as "simply removing everything that was not David."

It is the combination of these seemingly opposed stylistic geneses; the minimal, terse, Eastern aesthetic, and the exuberant, abundant calligraphic tradition of Iran which Zenderoudi so deftly unifies in one harmonious visual schema. Astutely configured and masterfully composed, the present work is an example of Zenderoudi's finest work, executed in an imposing scale.







527 \*

**MOHAMMAD EHSAI (IRAN, BORN 1939)**

Eshgh (Love)

acrylic on canvas, framed

signed "Mohammad Ehsai" and dated "1375" (AP) in Farsi (lower left),  
executed in 1996

140 x 140cm (55 1/8 x 55 1/8in).

**£48,000 - 70,000**

**US\$79,000 - 120,000**

**€61,000 - 88,000**

**Provenance**

Property from a private collection, California

Mohammad Ehsai is unquestionably one of the most technically gifted Iranian calligraphers of the past century. An erudite academician as well as a master of his craft, Ehsai synthesizes the technical expertise of his formal training within a strictly contemporary visual schema, and counts as one of the rare few who can combine the vision of the artist with the craft of the calligrapher, producing works whose technical excellence is unrivalled, and whose conceptual makeup is both reflective and profound.

A master and lifelong disciple of traditional Persian calligraphy, in Eshgh ehsai expresses his technical expertise in a novel and innovation format that affirms a true willingness to break from the classical formalism of the calligraphic orthodoxy.

Known for his tightly composed intricate calligraphy, the present work breaks from the rigid architecture of the past with a deft fluidity of execution, asserting a high level of spatial awareness and fluency of form. Letterforms are given new life, freed from the classical monotone. Words are rendered with bold, colourful letters atypical of academic calligraphy, they fan elegantly outwards circumambulation an intertwined nucleus; the cyclical format and fractal quality of the composition harks to the meditative practises favoured by the Sufis, for whom repetition whether oral or physical (as in the whirling Samma dance) engendered a sensual rapture that took them closer to the divine.

By drawing on these divine sources, Ehsai acknowledges his place within a tradition spanning over one thousand years, pioneered by artists whose aim was to capture in words the attributes of heavenly perfection. His recognition of this legacy is enacted with a fluency, simplicity, and poise, all of which supersede the obscurity of hitherto calligraphic production. Dominant, graceful and profound, Eshgh is a magnificent testament to the continuation of a historical practice contextualised in a modern era.

Ultimately, his oeuvre not only pays tribute to century long traditions, but at the same time makes the more profound artistic statement that sanctity and perfection can be related through visual beauty, and that the graceful aesthetic of the letter-form reveals qualities and attributes that shed light on aspects of the human and the divine which are otherwise unfathomable.



528

**MONIR FARMANFARMAIAN (IRAN, BORN 1924)**

Stars

mirror, reverse glass painting and plaster on wood, framed  
signed "Monir.Sh-Farmanfarmaian Tehran" and dated "November  
2005" in English and Farsi (on the reverse), executed in 2005  
90 x 50 x 4cm (35 7/16 x 19 11/16in).

**£56,000 - 80,000**

**US\$93,000 - 130,000**

**€71,000 - 100,000**

**Provenance**

Property from a private collection, Paris

**Exhibited**

Dubai, The Third Line, *Recollection: Works by Monir Shahroudy  
Farmanfarmaian*, 2007

Monir Farmanfarman's work is a testament to the marriage of art and craft which defines the visual legacy of Iran. The unity of these two traditions is a hallmark of Iranian art, whose artisanal roots continue to shape a visual tradition defined by skill, application and a striving for technical excellence.

The unique nature of her work lies in her medium of choice, mirrored tiles, which she uses to great effect. This technique draws on the tradition of Persian *ayneh-kari* or mirror work. Mirror work was a distinct artistic feature of Persian stately homes and palaces, with the Hall of Mirrors in the Golestan Palace and the Shrine of Imam Reza generally recognized as the finest examples of this applied art-form. The cutting of glass into strips and tiles and their adjacent placement created a stunning visual effect, and one which Monir uses to great effect.

It should, however, be noted that mirror work always stood as a secondary decorative component of a larger structure. Through her works, Monir disengages mirror work from its dependence on architecture, and in doing so, re-invents it as an individual art form, and no longer a mere ornament.

The circular and polygonal shapes Monir uses hark back to traditional Islamic geometric and curvilinear patterns. The patterns themselves have profound religious connotations; whilst portraiture and humanist art was deemed profane, Islamic artists sought abstract methods of expressing the power and splendour of the divine.

Scrolling forms give the impression of unending repetition, a symbol of infinity and the infinite nature and wisdom of God. The use of the circle again represents divine perfection and completeness. In addition to the consistent use of these shapes, Monir's mirror work is shaded in red, green and white, the colours of the traditional Iranian urban landscape.

Ultimately, Monir's artistic production is a synthesis of Persian elements and a more captivating, modernist flair. Whilst her work speaks the language of her country's traditional architecture, its abstraction makes it universally accessible, engendering a work which is as meaningful as it is aesthetic.







***I think an artist should discover and express the essence of his times. He should be able to observe his surrounding with a keen eye and suck the marrow out of what he observes. If he can do this well, then his work becomes more than just a critical view—it becomes a sort of prophecy, an anticipation of what's to come.***

***The process of getting to this point takes place in the mind—a series of things happens simultaneously during this process: from observing, to assessing, wondering, and pondering.***

***The creative process brings all these factors together to finally reach a state that is beyond simple criticism. It is in the nature of art to depict reality and that, by itself, is critical***



- Rokni Haerizadeh

529\*

**ROKNI HAERIZADEH (IRAN, BORN 1978)**

Donkeen and Pumky

oil on canvas

signed "Rokni Haerizadeh" and dated "2009" (on the reverse),

executed in 2009

200 x 220cm (78 3/4 x 86 5/8in).

£10,000 - 15,000

US\$17,000 - 25,000

€13,000 - 19,000

**Provenance**

Property from a private collection, Dubai







530

**AYMAN BAALBAKI (LEBANON, BORN 1975)**

L'Armonial

acrylic on canvas in two parts (dyptich)

executed in 2011

Total: 255 x 300cm (100 3/8 x 118 1/8in) Each Panel: 255 x 150cm  
(100 3/8 x 59 1/16in)

£70,000 - 100,000

US\$120,000 - 170,000

€88,000 - 130,000

**Provenance**

Property from a private collection, London

**Exhibited**

London, Rose Issa Projects, *Ayman Baalbaki: Beirut Again and Again*, 2011

**Published**

Rose Issa, *Ayman Baalbaki: Beirut Again and Again Beyond Art* Publications, 2011

Ayman Baalbaki's inimitable depictions of war-torn Beirut are a visceral, aesthetically overpowering testament to the destructive power of conflict, a destruction whose genesis, whilst physical, infiltrates, scars and distorts the collective consciousness of its sufferers.

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 peace, 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 Nietzsche 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".

In light of this overarching agenda, Baalbaki's works accordingly focus on the aftermath of conflict, and the remnants of its destructive influence. The gap between the act of destruction and the time of depiction, which Baalbaki's works occupy, is part of a concerted effort to place a reflective emphasis on the theme of war; it is seldom in the eye of the storm where one can truly measure, discern and recognize the effects of destruction, it is only when the impact of war breaches the heat of the battle, permeating into the visual, emotional and psychological landscape that its true imprint becomes manifest.

The medium through which this imprint is made palpable by Baalbaki, is through the depiction of Beirut's war torn buildings; these buildings, like the individuals they contained, are perhaps some of the city's most important inhabitants, they are the edifices that signify identity, civilization, the existence of families and homes, they are the structures which give shelter, congregation, life, and industry to a population, they are the building blocks of the communities they house, and it is through their facades that the culture, history and collective narrative of their inhabitants are most immediately recognized.

It is these buildings which therefore wear most overtly the wounds of war, and whilst the human impact of conflict lives within the hearts of those who have survived it, and through the memories of those who have the fallen, the visual insignia of conflict is most tangible in the fragmentation of the civic space.

It is this fragmentation which Baalbaki seeks to document, reflect on, and ultimately immortalise in his canvases. Executed in a scale which captures both the architectural enormity of the buildings depicted, and the severity of the damage they have suffered, Baalbaki's paintings are striking vignettes of a city whose urban fabric has been punctured and mutilated.

L'Armonial, the largest of Baalbaki's works ever to come to public auction, is perhaps one of the most ambitious and monumental of Baalbaki's architectural vignettes. Depicting a well known traditionally built mixed use structure constructed in the 1920's, the Armonial building's façade balances delicately within a expansive mesh of green scaffolding, awaiting its reconstruction. This process of reconstruction is a powerful analogy for the collective healing process undergone by a society after times of conflict; its façade preserved but its foundations shattered, the Armonial building reflects a Lebanon whose outward subsistence masks its inner torment.

Amidst this torment, however, remains a glimmer of hope, originally titled "Beirut Reconstructed", the present work is evidence of a societies regenerative resilience and its ability to renew whilst preserving its past, a fitting testament to a cultures belief in the strength of its communal identity.



530A \*

**KOOROSH SHISHEGARAN (IRAN, BORN 1945) UNTITLED**

acrylic on canvas, signed and dated 92 (AP/AD 2014) in Farsi and  
*KOOROSH* lower left, also signed on the reverse

acrylic on canvas, framed

executed in 2014

180 x 180cm (70 7/8 x 70 7/8in).

£35,000 - 45,000

US\$58,000 - 74,000

€44,000 - 57,000







531

**NASROLLAH AFJEI (IRAN, BORN 1933)**

Untitled

ink on canvas, framed

signed and dated on the reverse, executed in 2012

90 x 90cm (35 7/16 x 35 7/16in).

£12,000 - 15,000

US\$20,000 - 25,000

€15,000 - 19,000

**Provenance**

Property from a private collection, London





532 \*

**ALI SHIRAZI (IRAN, BORN 1959)**

Untitled

oil on canvas

signed and dated "1392" (A.P) in Farsi (lower left), executed in 2013  
200 x 180cm (78 3/4 x 70 7/8in).

£11,000 - 17,000

US\$18,000 - 28,000

€14,000 - 21,000

**Provenance**

Property from a private collection, Dubai





533 \*

**TAHIA HALIM (EGYPT, 1919-2003)**

Untitled

oil on canvas, framed

signed "T.Halim" (lower left), executed circa 1970

50 x 40cm (19 11/16 x 15 3/4in).

£4,500 - 7,000

US\$7,400 - 12,000

€5,700 - 8,800

**Provenance**

Property from a private collection, Egypt



534 \*

**HAMED NADA (EGYPT, 1924-1990)**

Untitled

oil on paper, framed

signed and dated "H.Nada 1962" in English (bottom right)

47 x 25cm (18 1/2 x 9 13/16in).

£7,000 - 12,000

US\$12,000 - 20,000

€8,800 - 15,000





535 \*

**YOUSSEF KAMEL (EGYPT, 1891-1973)**

The Butchers

oil on wood, framed

signed and dated "1931" in Arabic (lower left), executed in 1931

33 x 42cm (13 x 16 9/16in).

£3,000 - 4,000

US\$5,000 - 6,600

€3,800 - 5,000

**Provenance**

Property from a private collection, Egypt





536 \*

**YOUSSEF KAMEL (EGYPT, 1891-1973)**

Untitled (*Landscape*)

oil on wood, framed

signed "Y Kamel 1926" in English (lower left)

25 x 65cm (9 13/16 x 25 9/16in).

£7,000 - 12,000

US\$12,000 - 20,000

€8,800 - 15,000

**Provenance**

Property from a private collection, Egypt



***Between death and everlasting life there is a fierce battle producing a most dreadful mutilation which I encounter in my paintings. Indeed into the depths of everything a spirit is creeping, even into the inanimate***

Fouad Kamel

537 \*

**FOUAD KAMEL (EGYPT, 1919-1999)**

Untitled

oil on board, framed

signed "Fouad Kamel 51" in English (bottom right), titled (illegible)  
dated "1951" and inscribed "huil" in French (on the reverse)

£9,000 - 12,000

US\$15,000 - 20,000

€11,000 - 15,000

**Provenance**

Property from a private collection, Egypt





538 \*

**OMAR EL-NAGDI (EGYPT, BORN 1931)**

Untitled

oil on canvas, framed

signed "El.Nagdi" in English (lower left), dated "2000" (lower right),  
executed in 2000

69 x 69cm (27 3/16 x 27 3/16in).

£9,000 - 12,000

US\$15,000 - 20,000

€11,000 - 15,000

**Provenance**

Property from a private collection, Cairo





539 \*

**GEORGES HANNA SABBAGH (EGYPT, 1877-1951)**

Untitled

oil on panel, framed

signed and dated "Georges Sabbagh 36" in English (lower right),

executed in 1936

20 x 30cm (7 7/8 x 11 13/16in).

£1,500 - 2,000

US\$2,500 - 3,300

€1,900 - 2,500

**Provenance**

Property from a private collection, Egypt



540 \*

**INJI EFFLATOUN (EGYPT, 1924-1984)**

Untitled

oil on canvas, framed

signed "I.Efflatoun" and dated "71" (bottom right), executed in 1971

80 x 60cm (31 1/2 x 23 5/8in).

£12,000 - 25,000

US\$20,000 - 41,000

€15,000 - 32,000

**Provenance**

Property from a private collection, Egypt



541 \*

**ABBAS KIAROSTAMI (IRAN, BORN 1940)**

A Window Through The Life

photographic print on canvas, framed

signed, dated "2007" and numbered "1/1" (on the reverse), executed

in 2007, the present work is unique

140 x 220cm (55 1/8 x 86 5/8in).

£12,000 - 20,000

US\$20,000 - 33,000

€15,000 - 25,000

**Provenance**

Property from a private collection, Dubai

"Auteur, poet, photographer, cultural icon. Abbas Kiarostami's position as one of Iran's pre-eminent cultural statesmen has escalated over the decades, ever since he began his film career working with the famed children's workshop Kanoon in the 1960s. Today, his work is known and celebrated worldwide. His films have gathered some of the highest accolades in global cinema – Jean-Luc Godard, Akira Kurosawa, Michael Haneke and Martin Scorsese are just a few cinema luminaries who have paid tribute, the latter quoted as saying 'Kiarostami represents the highest level of artistry in the cinema.' In 2006, The Guardian's panel of critics ranked Kiarostami as the best contemporary non-American film director.

Kiarostami's initial forays into photography came from a hiatus in his filmmaking, around the time of the Iranian revolution of 1979. Uncertain, unsure of his surroundings and social context, he sought to reconnect with the country beneath the turbulent political and social ructions taking place and began shooting the images that became part of his initial photographic series, the monochromatic 'Snow White' series. Like many respected directors, such as Kiarostami, along with Cocteau, Ray and Jarman, photography gave Kiarostami an outlet informed by his cinematic vision and rich in allusion and metaphor.

'1979 was when I started taking photographs,' Kiarostami says. 'We couldn't make films and we were very depressed. So we took ourselves out of the town to deal with our depression. I had this camera, a Yashica and started shooting. It was a cheap camera...'

Window demonstrates Kiarostami's deep and intensely personal relationship with nature, a Persian characteristic that informs much of his poetry, film and photography. This is a perfect example of the photographer's trademark visual minimalism and penchant for essential, elemental composition. A typical Kiarostami trait is to provide a strong framing device – he is known for his fondness for doors – and here, the quiet formal elegance and contrasting textures imbues a sense of peaceful serenity and calm, contrasting with the dank, crumbling concrete window which frames it. A perfect moment, captured and preserved makes for a cathartic and spiritual moment from a master."

- Arsalan Mohammad

***Why are we always trying to define cinema separately from photography and music - they are connected, they mingle and they are interwoven. Why do we like to have something very specific and defined? If that was the case, then the person who likes cinema shouldn't go to the gallery or vice versa. We have to have them all together.***

Abbas Kiarostami





542 \*

**REZA KIANIAN (IRAN, BORN 1951)**

Untitled

photographic print on canvas in three parts, framed  
signed "Reza Kianian" and dated "91" (A.P) on each panel (lower left),  
executed in 1391 A.P / 2012 A.D  
220 x 120cm (86 5/8 x 47 1/4in).

**£4,000 - 6,000**

**US\$6,600 - 9,900**

**€5,000 - 7,600**

**Provenance**

Property from a private collection, Dubai

Reza Kianian is one of Iran's most esteemed actors.

Kianian started acting professionally in theatre groups around Iran at an early age. In 1972, he was accepted and completed his degree in acting at University of Tehran. Throughout his illustrious career, Kianian has worked with esteemed directors such as Bahman Farmanara, Massoud Kimiayi, Ebrahim Hatamikia and Saman Mogadam to name a few.

A painter, photographer and sculptor, Kianian splits his time between film projects and fine arts. A versatile talent, Kianian's set design for the movie Niloofar-e Abi (The Lotus) won him an industry award at the 17th International Fajr Film Festival in 1998.







543 \*

**REZA MAFI (IRAN, BORN 1943)**

Untitled

oil on wood, framed

signed "Reza Mafi" and dated "53" in Farsi (lower left), executed in

1354 A.P / 1954 A.D

50 x 70cm (19 11/16 x 27 9/16in).

**£12,000 - 16,000**

**US\$20,000 - 26,000**

**€15,000 - 20,000**

**Provenance**

Property from a private collection, Dubai



544 \*

**PARVIZ TANAVOLI (IRAN, BORN 1937)**

Heech and Chair VIII

bronze

signed "Parviz 09" and marked "A.P", the present work is an artists proof from an edition of five plus one artists proof  
15 x 11cm (5 7/8 x 4 5/16in).

£7,000 - 10,000

US\$12,000 - 17,000

€8,800 - 13,000

**Provenance**

Property from a private collection, Dubai

**Exhibited**

London, Austin Desmond Fine Art, *Poet in Love: Parviz Tanavoli*, 2011  
Tehran, 10 Gallery, *Works of Parviz Tanavoli: Heech*, 2011

**Published**

Sina Royae et al, *Works of Parviz Tanavoli: Heech*, Iran 2010, p.55  
Austin Desmond Fine Art, *Exhibition Catalogue: Poet in Love: Parviz Tanavoli*, London 2011

"Parviz Tanavoli's is regarded as one of the forefathers of Modern Iranian art. A sculptor, author, expert on Iranian folklore and craft, he is also a member of the small cabal of artists who developed 'saqqakhaneh' in the 1950s Iran, melding spiritual, philosophical and religions iconography.

His sculptural practice revolves around the word 'heech' - 'nothing' – which he has rendered in numerous forms and styles over the decades. Using 'nasta'liq' form of script to render his 'Heech', these highly-coveted and deeply –meditative pieces reflect the artist's open-ended forays into the nature of existence and being in an uncertain, ephemeral world."

- Arsalan Mohammad



545 \*

**SHIRIN NESHAT (IRAN, BORN 1957)**

Rapture Series (*Women in a Line*)

cibachrome print, framed

signed "Shirin Neshat" in English, dated "1999" and numbered "Edition

5 of 5 + 2AP" (on the reverse), executed in 1999, the present work is

number five from an edition of five plus two artists proofs

101 x 152cm (39 3/4 x 59 13/16in).

£8,000 - 12,000

US\$13,000 - 20,000

€10,000 - 15,000

**Provenance**

Property from a private collection, California

Acquired by the above from Gladstone Gallery

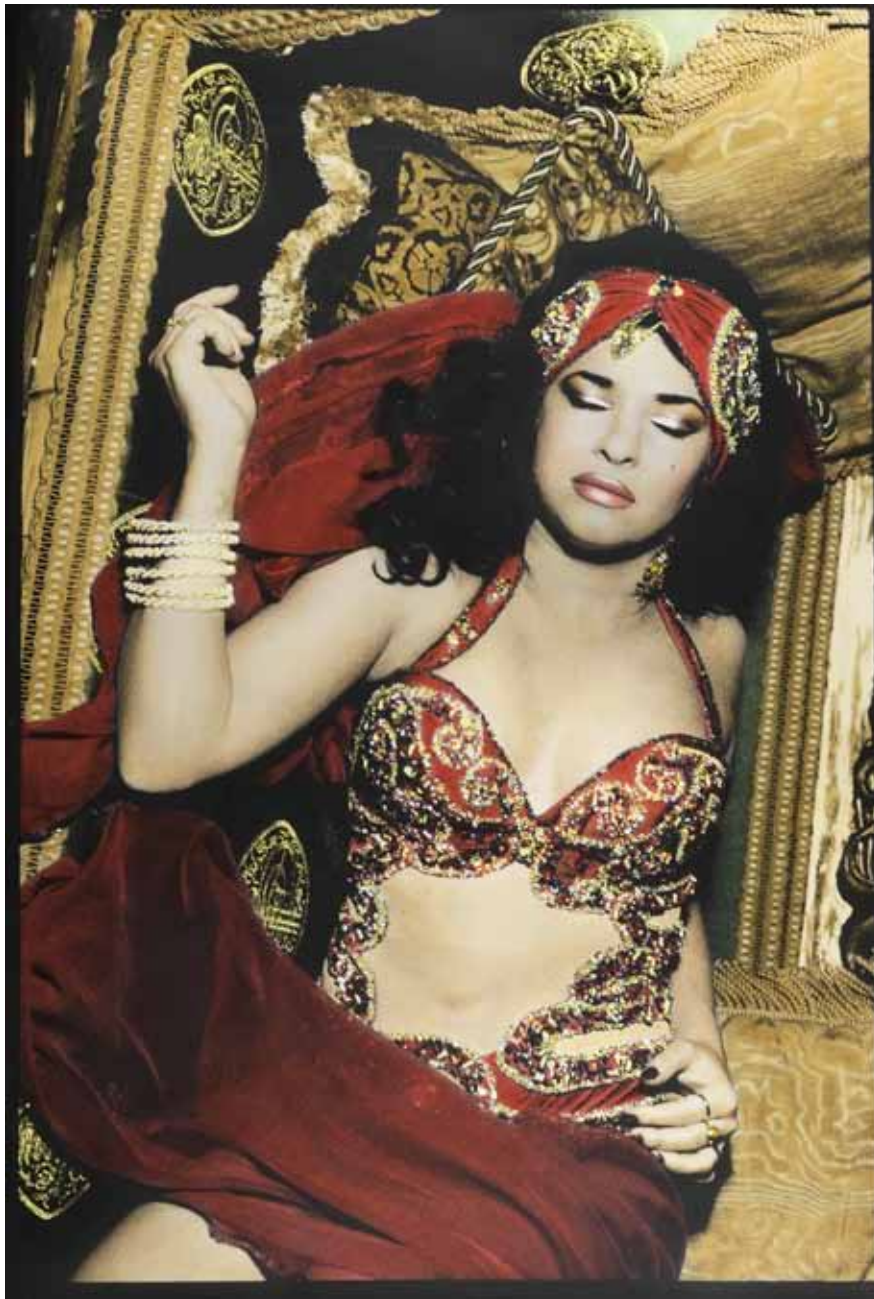
"Working with photography, film, text and dance, Shirin Neshat continues to articulate the complex, dynamic and often-misunderstood position of women in Iranian society.

'Rapture series 'Women In A Line' - from one of her most collectable series - articulates a turning-point in Neshat's career, moving away from portraits covered with calligraphic poetry into visually symbolic and textured compositions. '

Rapture' is a split-screen film installation that mimics social gender divisions (Men on one side, women on the other). Contrasting the women, in all-covering chadors with the vast, empty setting sends a quietly powerful and lingering statement, implicit in the stunning use of scale, composition and colour."

- Arsalan Mohammad





546 \*

**YOUSSEF NABIL (EGYPT, BORN 1972)**

Natasha Sleeping  
hand-coloured gelatin silver print, framed  
signed, dated, numbered and inscribed 'Youssef Nabil, Cairo, 2000,  
2/3' (on the reverse), executed in 2000, the present work is number  
two from an edition of three  
75 x 115cm (29 1/2 x 45 1/4in).

£12,000 - 18,000

US\$20,000 - 30,000

€15,000 - 23,000

**Provenance**

Property from a private collection, California

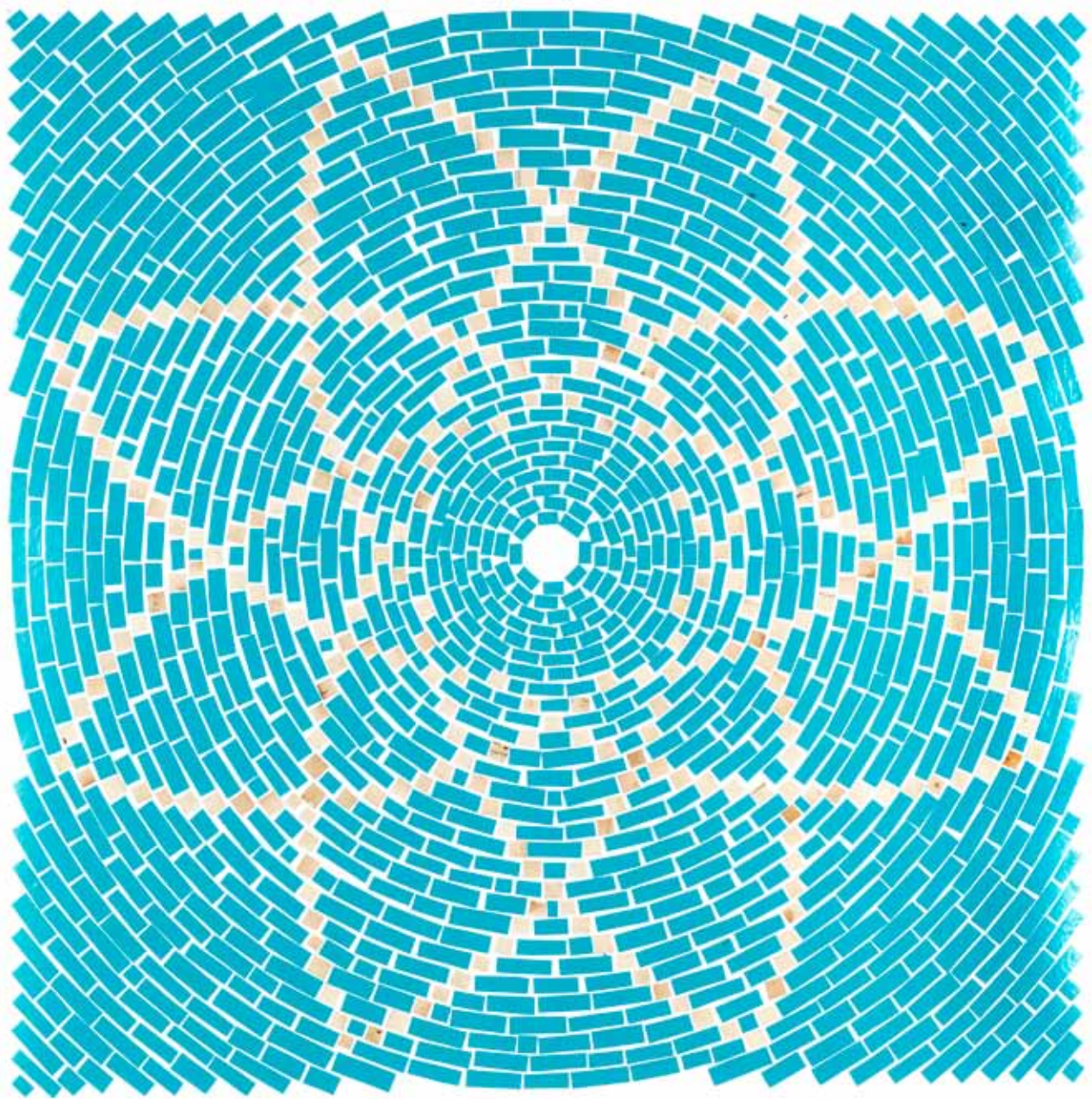
"Regarded as of the most popular artist-photographers of recent years, Youssef Nabil has worked with David LaChapelle and Mario Testino as well as legendary Egyptian photographer Van Leo.

Having shot stars of the Middle Eastern and Western art worlds, stage and screen – including Tracey Emin (an early champion and collector of Nabil's work), Sting, Alicia Keys, Catherine Deneuve and here, Natascha Atlas – Nabil's work is consistently highly sought-after by collectors worldwide.

With 'Natacha Sleeping' he touches on key cornerstones of his practice – an ethereal, evocative portrait of the North African singer, in an attitude that evokes a deep-held love of the long-lost era of glamour, romance and beauty in Egyptian cinema."

- Arsalan Mohammad





547 \*

**Y.Z. KAMI (IRAN, BORN 1962)**

Endless Prayers VI  
mixed media on paper, framed  
signed "KAMI 08" (bottom right), executed in 2008  
106 x 76cm (41 3/4 x 29 15/16in).

**£7,000 - 10,000**

**US\$12,000 - 17,000**

**€8,800 - 13,000**

#### **Provenance**

Property from a private collection, Switzerland  
Acquired from Gagosian Gallery, New York

"Iranian-born painter YZ Kami's work addresses philosophical and devotional themes, manifest in figurative and abstracted approaches. Acclaimed for his large, quiet canvases that invoke the ineffable and sublime, he has shown with galleries worldwide including New York's Gagosian and London's Parasol Unit.

He is in collections at the Metropolitan Museum of Art, and the Whitney Museum of American Art. This appeal is partly due to his compelling meditations on religious iconography - beautifully articulated in the 'Endless Prayers' series, where traditional calligraphic forms constitute pan-religious iconography, most frequently domes and crucifixes.

As well as geometrical abstractions, his vast, absorbing portraits of friends and strangers echo a profound grasp of humanity and the individual in an infinite, unknowable universe, in an ongoing spiritual quest for the sublime."

- Arsalan Mohammad





548 \*

**CHARLES HOSSEIN ZENDEROUDI (IRAN, BORN 1937)**

Untitled

acrylic on canvas, framed

signed and dated "Charles Hossein Zenderoudi 2006" in English (lower right), executed in 2006

80 x 49cm (31 1/2 x 19 5/16in).

£10,000 - 15,000

US\$17,000 - 25,000

€13,000 - 19,000

#### Provenance

Property from a private collection, Dubai

"Painter Charles Hossein Zenderoudi's characteristic blend of devotional iconography and abstract philosophy merge together with scintillating effect in his works - dense with kinetic energy, taut composition and striking formal juxtapositions.

Regarded today as one of the greatest living Iranian painters, works from Zenderoudi's canon, spanning four decades, remains highly-coveted by collectors, galleries and institutions worldwide. 'Untitled' (2006) exemplifies Zenderoudi's use of repetitious forms and finely-calibrated dissonances to create a compelling and engrossing balance of iconography and visual harmonics.

Zenderoudi continues his work to this day, having been included in collections around the world, including Museum of Modern Art (MoMA), Beaubourg Centre at Georges Pompidou, Paris's National Centre of Contemporary Art, the British Museum, Voor Volkenkunde Museum in Rotterdam many more."

- Arsalan Mohammad



# You are what you eat

Farhad Moshiri, 2010

548A \*

## **FARHAD MOSHIRI (IRAN, BORN 1963)**

Three Candles

oil on canvas

signed, dated and titled in English on the reverse, executed in 2007  
190 x 150cm (74 13/16 x 59 1/16in).

£45,000 - 60,000

US\$74,000 - 99,000

€57,000 - 76,000

### **Provenance**

Property from a private collection, California

### **Exhibited**

Dubai, The Third Line, *Farhad Moshiri: The Candy Store*, 2007

“Over the past decade, Iranian-born artist Farhad Moshiri has developed his practice to combine Western and Middle Eastern formal styles, imagery and themes in creating some of the most iconic Pop art of recent times. His works seduce the viewer with their calculatedly-seductive themes and knowingly brash and flashy visual metaphors. Yet, slice through the dense whorls and swirls of candy-colours, diamante motifs, fizling textures and cheery celebrations of indulgence and decadence and Moshiri’s deeper concerns become apparent. In his art, he subtly decries consumer culture, the garish absurdity of mindless decadence and the cheaply unctuous tawdriness of contemporary luxury as Eastern and Western cultures and signifiers collide in sparkling juxtaposition.

Pop art, Persian symbolism, American TV mythology, garish colours coalesce into create a deceptively dark, ironic commentary about contemporary society’s need to lose itself in an artificially-sweetened morass of self-deception. Moshiri says that his work is often misunderstood and consumed as superficially as the subjects he is setting out to critique, the edge to his satire and wit almost overwhelmed by the intense sugar-rush of his compositions. ‘As an artist using candy I can’t always make candy ideas,’ he has said. ‘Sometimes I even push myself, intentionally, to create an interesting contrast, a collision of pleasurable materials and something a little darker...’

‘Three Candles’ from 2007, emerges from a particularly fecund period in the artist’s career, a transitional moment in the artist’s career when he was exhibiting work for boom-town Dubai. Here was a setting that inspired and amused Moshiri, a city gripped in a frenzy of growth, consumption, a culture of bling and flash. To many collectors, Moshiri was the ‘jar guy’ – the creator of a phenomenally-successful series of traditional Persian jar paintings, daubed with poetic phrases in Farsi, which appropriately enough, became to Moshiri as soup cans were synonymous to early Warhol. With this piece, Moshiri kicked off an imperial phase of his career, with subsequent works that even using cake-making equipment to daub blobs of delicious-looking paint and showers of multi-coloured sprinkles on his virtual bakery of delights.

The composition of the work reveals Moshiri’s sense of theatricality and the absurd. Basing his cake on the most preposterous of specimens found in the bakeries and sweet shops of Tehran – festooned with accouterments, impossibly garish and becoming almost a parody of celebration and festivity, the setting is nevertheless sobering, almost funereal, with the titular candles silently aglow in the background. What is this situation in which we find ourselves, a setting in which this totemic symbol of sugary temptation squats plumply within a sobering, darkening room? This perfectly articulates the duality at the heart of Moshiri’s work, the paradoxical pressing of lightness into a smaller heart of darkness within.”

- Arsalan Mohammad



**“One Moment in Annihilation’s  
Waste, One Moment, of the  
Well of Life to taste....”**  
- Omar Khayyamw

549 \*

**AYDIN AGHDASHLOO (IRAN, BORN 1940)**

End of An Era II

gouache and acrylic on paper, framed

signed, titled and dated “Aydin Agdashloo, End Of An Era, 2005”

(bottom centre), executed in 2005

77 x 57cm (30 5/16 x 22 7/16in).

**£14,000 - 16,000**

**US\$23,000 - 26,000**

**€18,000 - 20,000**

**Provenance**

Property from a private collection, Iran

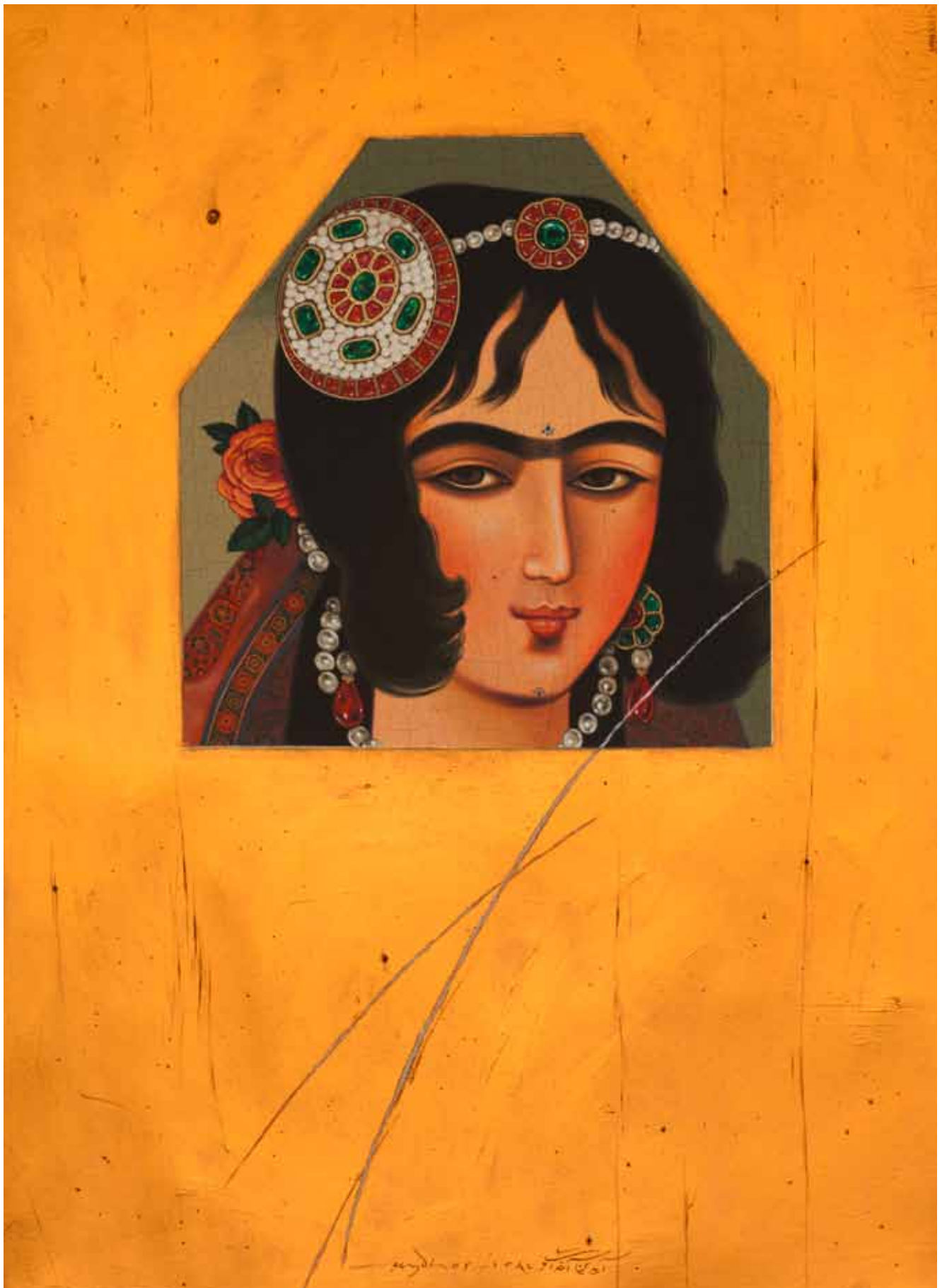
Evanescence, destruction, the ephemeral; these are the themes which animate the work of Aydin Aghdashloo, one of the supreme talents of Iranian modernism, Aghdashloo is a draughtsman par excellence, his mastery of painting matched only by the depth and sophistication of his subject matter.

Max Ernst bravely noted that “When the artist finds himself he is lost. The fact that he has succeeded in never finding himself is regarded as his only lasting achievement. “ , this sense of artistic uncertainty and inner conflict is rife in Agdashloos’ work; the genesis of his work is a veneration of the grand artistic legacy of the past, whether depicting minutely articulated painted representations of medieval Iranian ceramics, painstakingly draughted interpretations of old masters or, as in the present, 19th century Persian court art, Aghdashloo’s work is a eulogy to fallen glory.

It is only within the act of painting that Aghdashloo achieves a realization of the extinction of his subject matter, and the process of destruction is integrated within the artistic process. Aghdashloo comments that “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”.

This act of destruction is both thoroughly cathartic and highly visceral; for it is an artistic performance of the death of culture, played out within the realm of the painting itself. Agdashloo’s depictions therefore survive as fragments, vignettes of a far superior age, a nostalgia he renders with remarkable deftness and striking immediacy.







550

**BAHMAN DADKHAH (IRAN, BORN 1941)**

Otages

bronze

signed "Dadkhah 81" (on the base), executed in 1981,  
the present work is unique  
45 x 26cm (17 11/16 x 10 1/4in).

£7,000 - 10,000

US\$12,000 - 17,000

€8,800 - 13,000

**Provenance**

Property from a private collection, Paris

***"All the sculptures of today,  
like those of the past, will end  
one day in pieces... So it is  
important to fashion ones work  
carefully in its smallest recess  
and charge every particle of  
matter with life."***

- Alberto Giacometti



550A \*

**MOHAMMAD EL FAYOUMY (EGYPT, BORN 1963)**

The Seated Man

bronze

signed "El Fayoumy" in Arabic, dated "2010" and numbered 7/8 in English (on base), executed in 2010 the present work is number seven from an edition of eight

*37 x 25cm (14 9/16 x 9 13/16in).*

£7,000 - 10,000

US\$12,000 - 17,000

€8,800 - 13,000

**Provenance**

Property from a private collection, Egypt





551 \*

**MAHMOUD MOUSSA (EGYPT, 1913-2003)**

Fellaha

alabaster

executed in 1996

47 x 5cm (18 1/2 x 1 15/16in).

**£13,000 - 18,000**

**US\$21,000 - 30,000**

**€16,000 - 23,000**

**Provenance**

Property from a private collection, Egypt



552 \*

**MAHMOUD MOUSSA (EGYPT, 1913-2003)**

Egyptian Swift

alabaster

signed "M.Moussa" in Arabic (on the base), executed circa 1964

31 x 16cm (12 3/16 x 6 5/16in).

£11,000 - 17,000

US\$18,000 - 28,000

€14,000 - 21,000

**Provenance**

Property from a private collection, Egypt

553

**SUAD AL-ATTAR (IRAQ, BORN 1942)**

Bids of Paradise

oil on canvas, framed

signed, dated and titled in English (on the reverse), executed in 2011

*80 x 100cm (31 1/2 x 39 3/8in).*

**£18,000 - 25,000**

**US\$30,000 - 41,000**

**€23,000 - 32,000**

**Provenance**

Property from a private collection, London







554

**FAEQ HASSAN (IRAQ, 1914-1992)**

Untitled

oil on board, framed

signed "F.H 1937" (lower right), executed in 1937

51 x 75cm (20 1/16 x 29 1/2in).

£7,000 - 10,000

US\$12,000 - 17,000

€8,800 - 13,000





555

**SUAD AL-ATTAR (IRAQ, BORN 1942)**

Blue Domes

oil on canvas, framed

signed "Suad Al-Attar" and dated "93" in English (lower right)

41 x 56cm (16 1/8 x 22 1/16in).

£6,000 - 10,000

US\$9,900 - 17,000

€7,600 - 13,000

**Provenance**

Property from a private collection, London





556

**SABHAN ADAM (SYRIA, BORN 1972)**

Pour Nizar Kabbani

mixed media on canvas

signed and dated on the reverse in English, executed in 2008

155 x 175cm (61 x 68 7/8in).

£3,000 - 5,000

US\$5,000 - 8,300

€3,800 - 6,300

**Provenance**

Property from a private collection, London



557

**ELIAS ZAYAT (SYRIA, BORN 1935)**

Untitled

oil on canvas, framed

signed "Zayyat" and dated "1981" in English and Arabic (lower right),  
executed in 1981

98 x 76cm (38 9/16 x 29 15/16in).


£10,000 - 15,000

US\$17,000 - 25,000


€13,000 - 19,000

#### Provenance

Property from a private collection, London

 ***The doctors told my father that my mother will not be able to have children, and that any baby that comes will die. I had a sister, my mother's first child, and she died. Then I was born and my mothers passed away after that, two days after.***

***This is how I was born and I found myself in power, and I have to do... I have to do things; it's not just to be remembered. Believe me, being remembered came into my mind, although people love people saying good things about them, to me, as I told you, the measurement, is I always do everything for Qatar. Qatar to me is the most important***



- H.H Hamad Bin Khalifa Al-Thani, Emir of Qatar between 1995-2013

558

**ISMAEL FATTAH (IRAQ, 1934-2004)**

Portrait of His Highness Hamad Bin Khalifa Al-Thani, Emir of Qatar  
bronze

stamped and signed "Ismael Fattah 1995" (bottom right), executed in  
1995, the present work is unique  
50 x 40cm (19 11/16 x 15 3/4in).

£20,000 - 25,000

US\$33,000 - 41,000

€25,000 - 32,000

**Provenance**

Property from a private collection, London





558A

**KADHIM HAYDER (IRAQ, 1932-1985)**

Untitled (*Still Life*)

oil on canvas, framed

signed "Kadhim Hayder" and dated "84" in Arabic (on the verso)

82 x 66cm (32 5/16 x 26in).

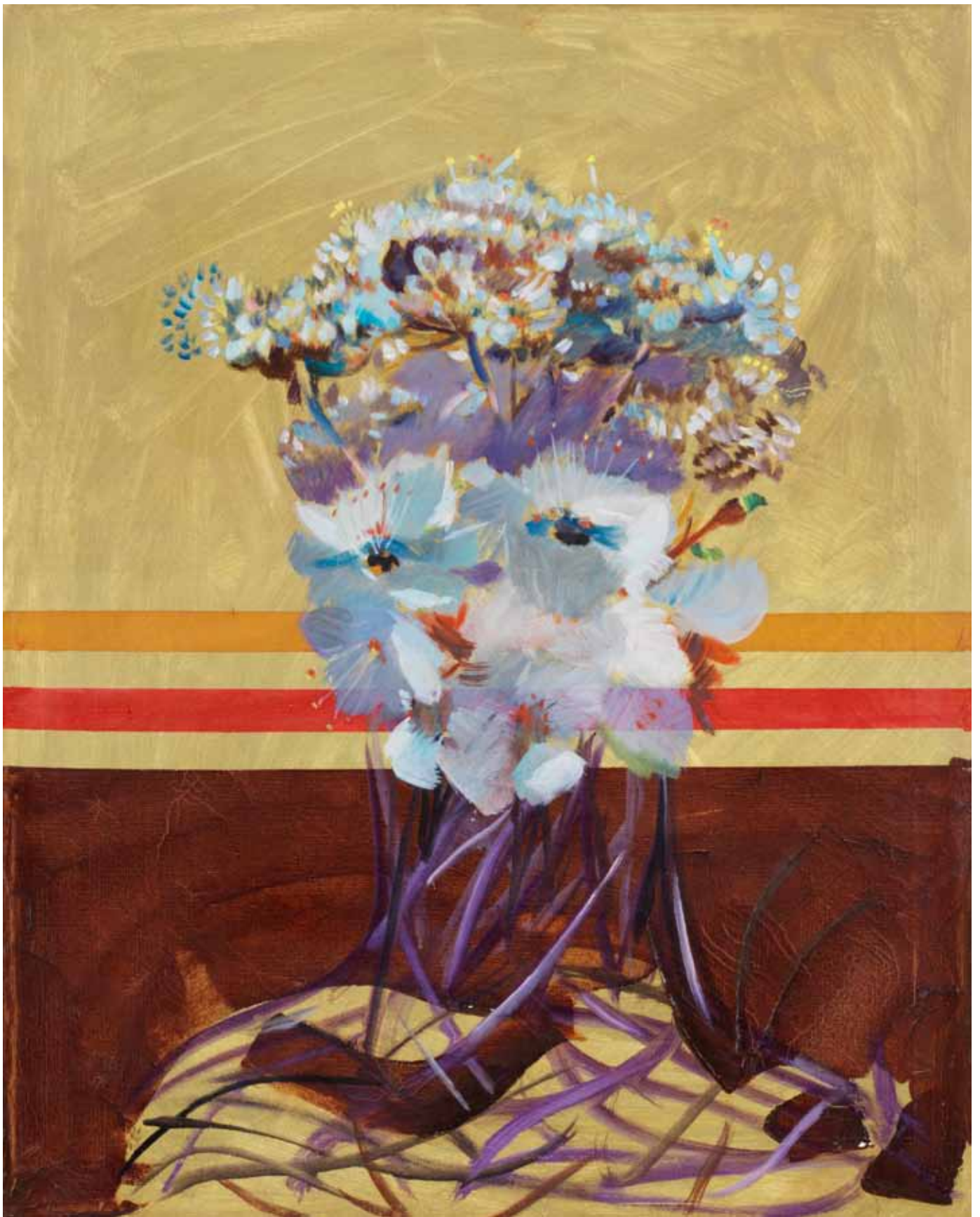
**£18,000 - 25,000**

**US\$30,000 - 41,000**

**€23,000 - 32,000**

**Provenance**

Property from a private collection, London







## SOLD IN BENEFIT OF THE EVE APPEAL

The Eve Appeal is a registered charity, formed in 2005. Since then, we have worked hard to raise money to fund the world-class research programme at the Department of Women's Cancer based at University College London (UCL).

The Department's vital and much-needed research will benefit women in the UK and worldwide.

A report by an independent panel reviewing the Department's work and progress (the Pattison Review Report 2009) acknowledges the importance of The Eve Appeal's role:

"The Eve Appeal has consistently contributed about 15% of the total research income. However, its contributions have been disproportionately important because they have pump-primed new projects, supported highly innovative work and covered gaps in funding allowing projects to maintain momentum. The national and international standing of the projects to which it has contributed is testament to the effectiveness of The Eve Appeal support."

Major breakthroughs are already being achieved towards improving survival rates of women with gynaecological cancers through the Department's pioneering research into screening, early diagnosis and risk prediction. To build on these successes and save women's lives, raising urgent and on-going funds is critical.

Promoting awareness is vital too. The Eve Appeal therefore disseminates information about the research we fund. We publicise - and provide information on - gynaecological cancers. We contribute to the development of policy and campaigns. And we work in partnership with others to improve the healthcare and support of women.

559

### **ZENA ASSI (LEBANON, BORN 1974)**

City Ladders

mixed media on canvas

signed "Zena Assi" dated "2014" and titled "City Ladders" (on the reverse)

130 x 130cm (51 3/16 x 51 3/16in).

**£7,000 - 10,000**

**US\$12,000 - 17,000**

**€8,800 - 13,000**

### **Provenance**

The present work has kindly been donated by the artist to be sold in benefit of the Eve Appeal

City Ladders

"Beirut artist Zena Assi's dynamic canvases perfectly capture the unique colour, dynamism and action of her hometown of Beirut. Critically-acclaimed worldwide, her cityscapes are amongst her most desired works, bristling as they do with a wired, kinetic expressionistic energy that recalls such disparate influences as Grosz, Schiele and Xu Xi.

A master of the cityscape, 'City Ladders' is a new work that utilises her acclaimed combination of soft colours against angular outlines and dense layering. Roughly-hewn buildings heave into each other, jammed shoulder to shoulder. The murky greys, blacks and browns burst prosaically into bright little pops and splashes of colour, as sunny and unexpected as a ray of sunlight piercing the bustling streets.

Through emotion and collective memory, Assi imbues inanimate objects, landscapes, and buildings with the emotional burdens of their inhabitants. Indeed, the relentless energy and bustling atmosphere in the work is a direct tribute to the Lebanese character, resolute, humorous and exuberant amidst clouds of social and political uncertainty and tensions.

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 and replicates the tumult, angst and cacophony that everyday life in the city is fraught with."

- Arsalan Mohammad





(Still from the projection on the canvas)

“**Alice: How long is forever?  
Rabbit: Sometimes, just one  
second.”**  
- Lewis Carroll, Alice in Wonderland

560 \*

**FARIDEH LASHAI (IRAN, 1944-2013)**

Gone Down the Rabbit Hole

painting with projected animation and sound; oil, acrylic and graphite  
on canvas (four panels)

the present work is edition one from a number of three, the painting  
unique, executed in 2010

overall size of painting: 220 x 220cm (86 5/8 x 86 5/8in), overall size

including projection: 220 x 320cm (86 5/8 x 126in)

£20,000 - 30,000

US\$33,000 - 50,000

€25,000 - 38,000

**Provenance**

Property from a private collection, Dubai

“When Farideh Lashai passed away in February 2013, the reaction in her home country of Iran - and from art aficionados worldwide – was one of profound loss and gratitude for a remarkable woman, whose life had been devoted to not only producing her own, distinctive artistic practise but as a political campaigner (she was incarcerated for two years during the 1970s), a humanist, a poet, translator (she translated Brecht into Farsi) and champion of Iranian art and folklore. Through consistently challenging and formally-esoteric work, Lashai’s omnivorous practice threaded through the turbulent latter part of 20th century Iran with grace, elegance, poignancy and wit.

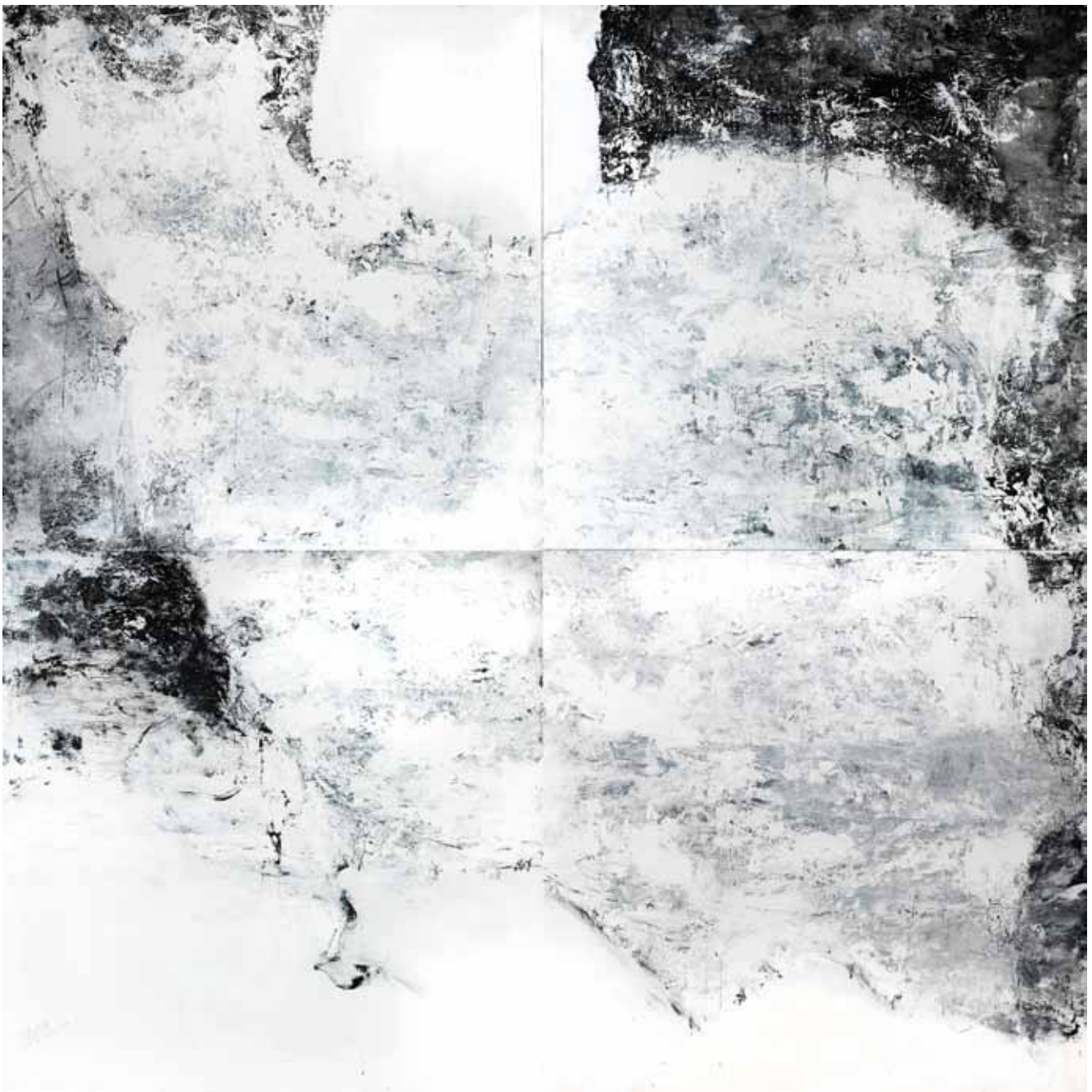
The video installation work ‘Rabbit Hole’ is a wonderful example of late-period Lashai, in which the artist combined animation and semi-abstract painting to produce compelling installations. A painted backdrop serves as a mysterious, ‘Alice In Wonderland’-style setting, dreamlike and eerily psychedelic, upon which rabbits hop and leap into a dark fairytale escapade.

A map in the shape of a cat sets the scene, with rabbits snuffling and worrying their way into the landscape, to enter. With Carroll-esque whimsy, a rabbit hole emerges and one rabbit, the one seduced by a raven falls into into a metaphorical Iran. It leaps across the country and paves the way for others.

Lashai’s phantasmagorical dreamscape captures mythical, bucolic woodlands that resonate with a deliciously sinister atmosphere, in which her innocent, questing rabbits scamper and roam. The metaphors implicit in Lashai’s work are clear, the spirit and resilience of the Persian people in complex, difficult and frequently bewildering circumstances. Ultimately, Lashai’s innate humanity and empathy for the infinite succor of imagination reflects her own heritage, proudly-worn and left as a shining legacy for generations to follow.”

- Arsalan Mohammad





 ***Know yourself as a snowdrift on  
the sand Heaped for two days,  
or three, then thawed and gone.*** 

- Omar Khayyamw

561

**MOHSEN VASIRI (IRAN, BORN 1924)**

Untitled

mixed media and sand on canvas, framed

signed "M.Vasiri 1963" in English (lower right), executed in 1963

100 x 120cm (39 3/8 x 47 1/4in).

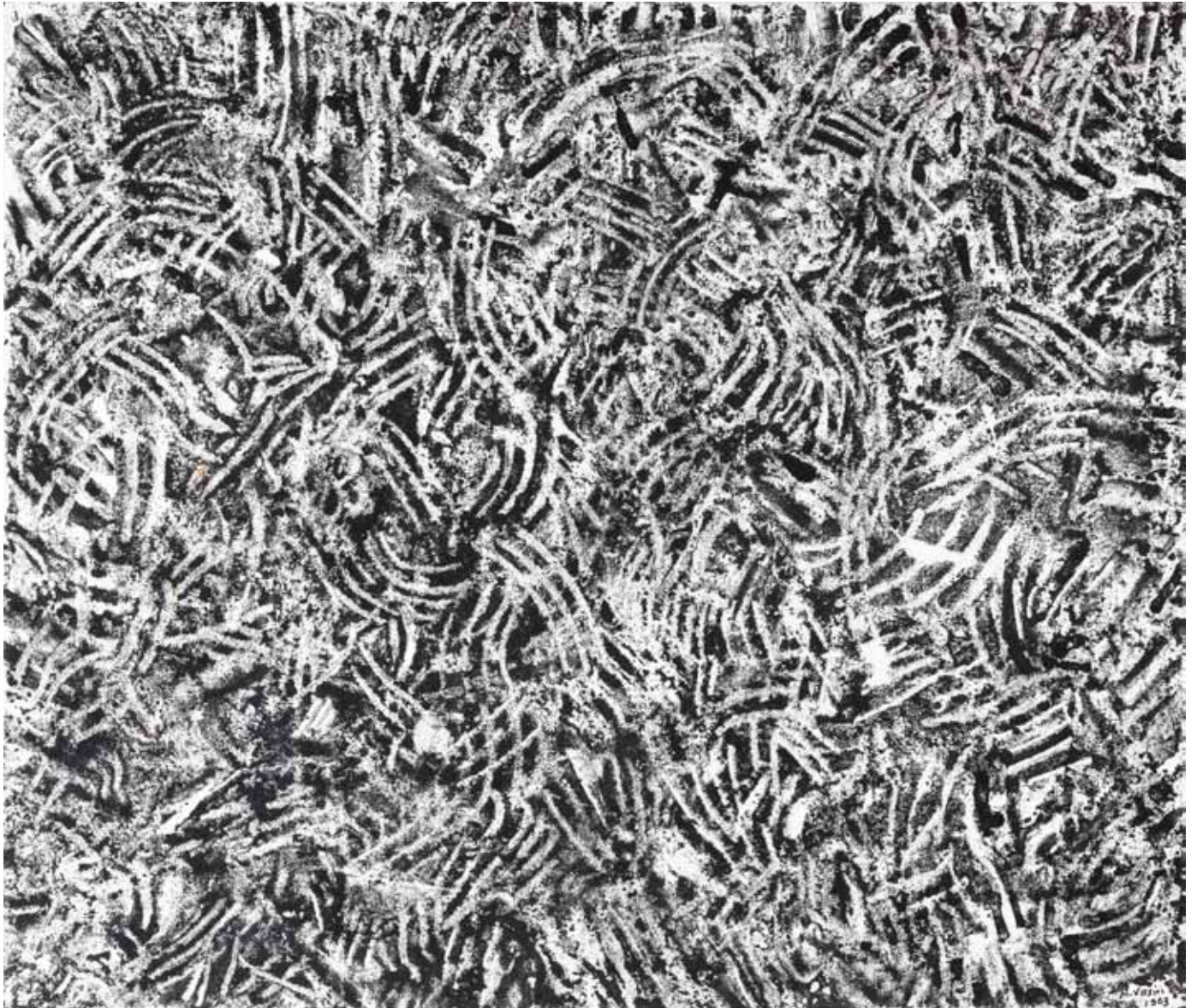
**£13,000 - 18,000**

**US\$21,000 - 30,000**

**€16,000 - 23,000**

**Provenance**

Property from a private collection, Rome







562 \*

**NOSRATOLLAH MOSLEMIAN (IRAN, BORN 1951)**

Untitled

oil on canvas, framed

signed "Moslemian" and dated "93" in Farsi (lower left), executed in  
1393 A.P / 2013 A.D

100 x 100cm (39 3/8 x 39 3/8in).

£5,000 - 7,000

US\$8,300 - 12,000

€6,300 - 8,800

**Provenance**

Property from a private collection, Dubai



563

**FEREYDOUN AVE (IRAN, BORN 1945)**

*Wind IV (From the Sacred Elements Series)*

mixed media on canvas

executed in 2009

139 x 178cm (54 3/4 x 70 1/16in).

**£12,000 - 15,000**

**US\$20,000 - 25,000**

**€15,000 - 19,000**

#### **Provenance**

Property from a private collection, London

"Paint in a sense is a certain infantile thing; It's instinctive in a certain kind of way, not as if you were painting an object or a special thing, but as if it were coming through the nervous system. It's like a nervous system. It's not described, it's happening. The feeling is going on with the task. The line is the feeling, from a soft thing, a dreamy thing, to something hard, something arid, something lonely, something ending, something beginning." –

- Cy Twombly (*mentor and long-time friend of Fereydoun Ave*)

***And all the time the waves, the waves, the waves  
Chase, intersect and flatten on the sand  
As they have done for centuries, as they will  
For centuries to come, when not a soul  
Is left to picnic on the blazing rocks,  
when mankind has blown himself to pieces.  
Still the sea, Consolingly disastrous, will return...”***

- John Betjeman

563A

**REZA LAVASSANI (IRAN, BORN 1962)**

Untitled

oil on canvas in three parts (trptych)

signed “Reza Lavassani” and dated “89” A.P in Farsi (lower right),

executed in 1389 A.P / 2009 A.D

300 x 150cm (118 1/8 x 59 1/16in).

£4,000 - 6,000

US\$6,600 - 9,900

€5,000 - 7,600

**Provenance**

Property from a private collection, London

“And all the time the waves, the waves, the waves

Chase, intersect and flatten on the sand

As they have done for centuries, as they will

For centuries to come, when not a soul

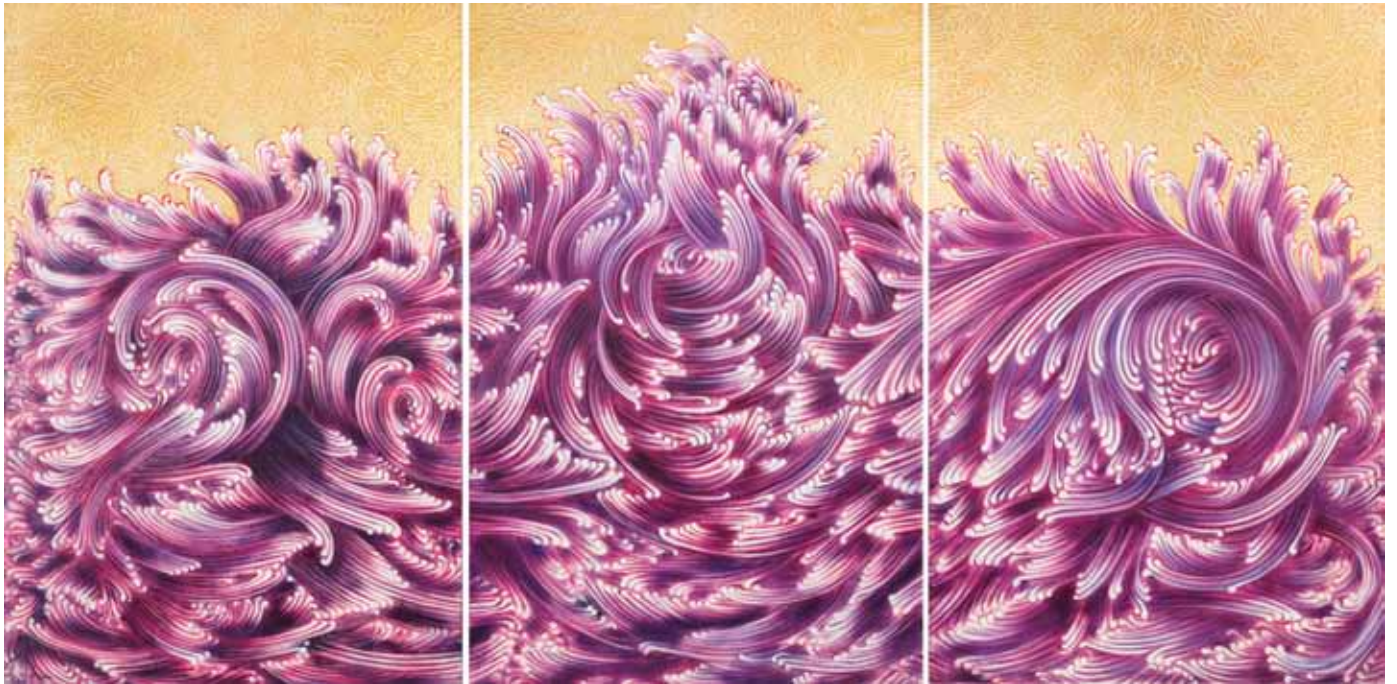
Is left to picnic on the blazing rocks,

when mankind has blown himself to pieces.

Still the sea, Consolingly disastrous, will return...”

- John Betjeman







564

**PARVANEH ETEMADI (IRAN, BORN 1947)**

Untitled (*Roots*)

pencil on paper, framed

signed "Parvaneh Etemadi" (lower right) and dated "64", executed in 1964

28 x 39cm (11 x 15 3/8in).

£3,000 - 5,000

US\$5,000 - 8,300

€3,800 - 6,300

**Provenance**

Property from a private collection, Paris



565

**ARDESHIR MOHASSES (IRAN, 1938-2008)**

Self Portrait

pencil and crayon on paper, framed  
signed in Persian and dated "74" (lower right)  
31 x 23cm (12 3/16 x 9 1/16in).

£7,000 - 10,000

US\$12,000 - 17,000

€8,800 - 13,000

**Provenance**

Property from a private collection, Paris

"Perhaps of all the many targets the late Iranian-born cartoonist Ardashir Mohasses's pen savaged during his lifetime, his characteristic blend of surrealistic satire and caricature attack was never deployed to sharper extent than when turned onto himself, as this powerful self-portrait attests. Obsessed with the endless manifestations of human frailty and weaknesses, Mohasses's caricatures invoke the expressionist surrealism of Picasso or Daumier with the visceral folkloric tradition of Persian cartoons.

A complex, emotional figure who flourished as a subversive talent during the 1960s and 1970s in Iran, Mohasses' unwavering commitment to his craft and devastatingly acerbic satire sees his influence continue to bear upon successive generations of artists in both Iran and his final home city of New York."

- Arsalan Mohammad





566

**AHMAD SHIBRAIN (SUDAN, BORN 1931)**

Calligraphic Compositions

mixed media on paper, framed

signed "Shibrain" in Arabic (lower right)

36 x 36cm (14 3/16 x 14 3/16in).

£3,000 - 4,000

US\$5,000 - 6,600

€3,800 - 5,000

**Provenance**

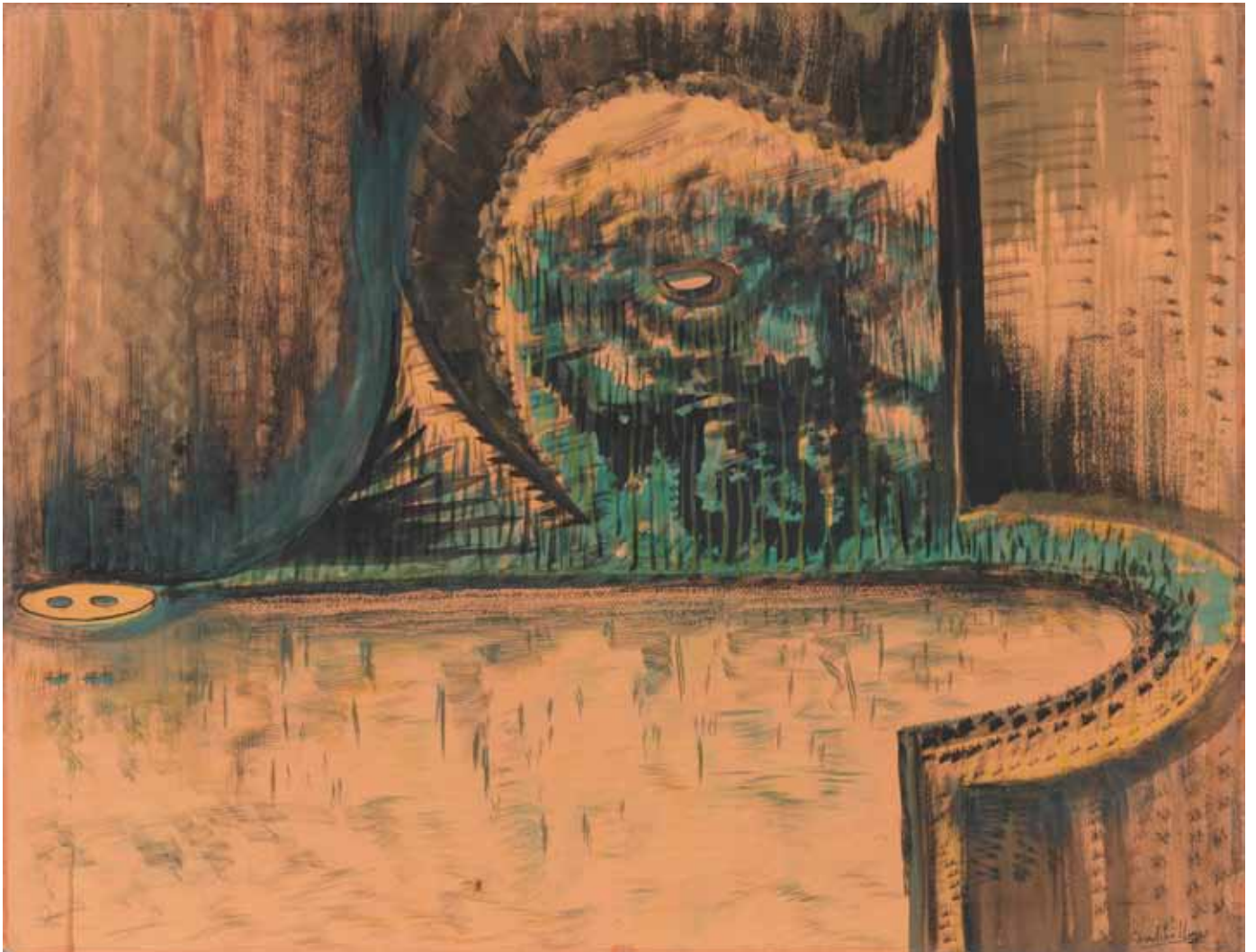
Property from a private collection, London

Formerly in the collection of Louis Albert McMillen

**Exhibited**

Beirut, Gallery One, "L'exposition des ouvrages graphiques du peintre

Soudanais", circa 1960's



567

**MADIHA OMAR (SYRIA, 1908-2005)**

Untitled

gouache on paper, framed

signed "Madiha Omar" in English (lower right), executed circa 1960's

50 x 65cm (19 11/16 x 25 9/16in).

£9,000 - 12,000

US\$15,000 - 20,000

€11,000 - 15,000

**Provenance**

Property from a private collection, London

568

**BAHMAN DADKHAH (IRAN, BORN 1941)**

Untitled

oil on canvas

signed and dated "Bahman Dadkhah 2006" on the verso, executed in 2006

*147 x 114cm (57 7/8 x 44 7/8in).*

**£7,000 - 10,000**

**US\$12,000 - 17,000**

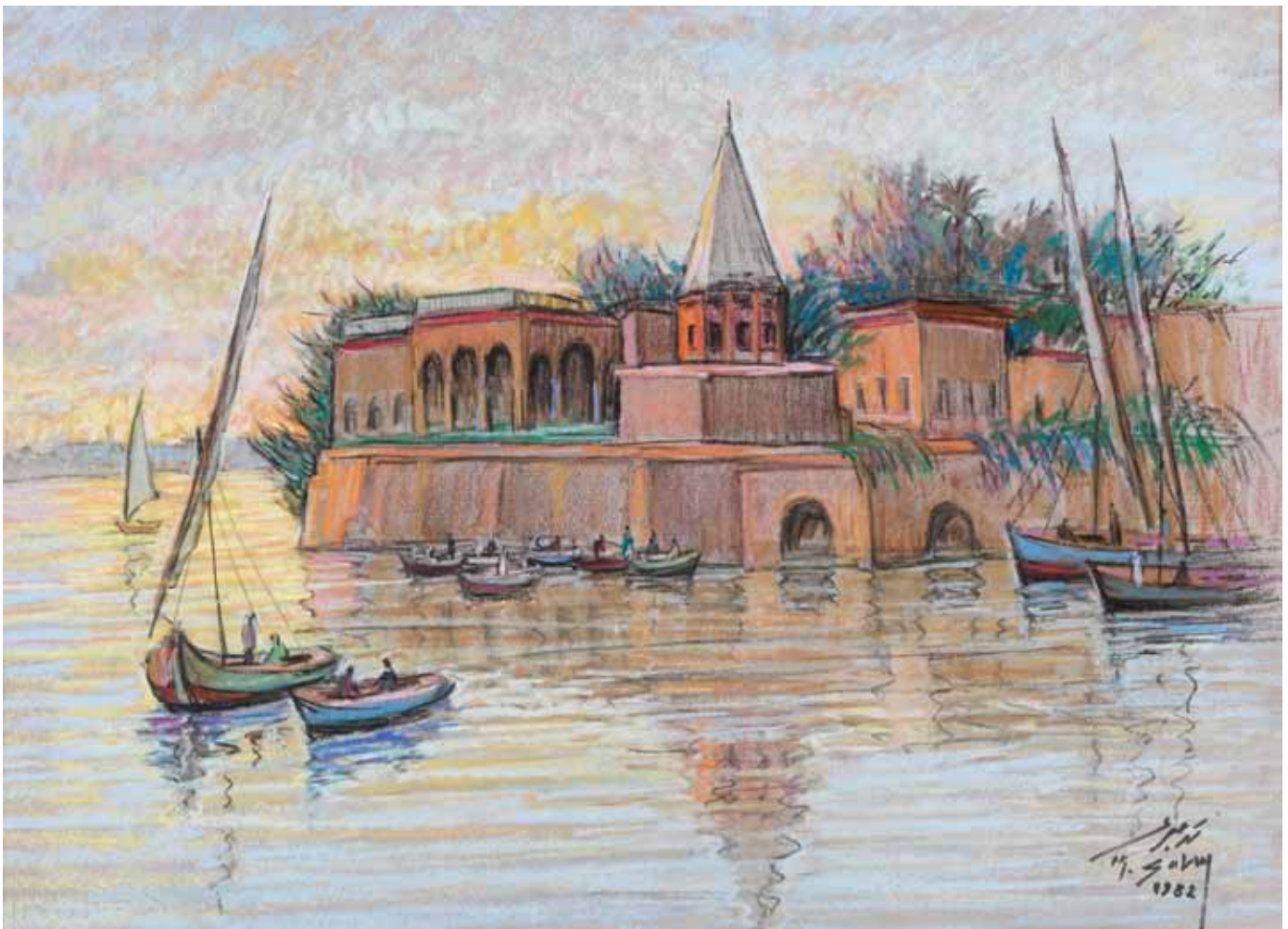
**€8,800 - 13,000**

**Provenance**

Property from a private collection, Paris







569 \*

**MOHAMMED SABRY (EGYPT, BORN 1917 )**

Measure of the Nile

pastel on paper, framed

signed "M.Sabry 1982" in English and Arabic (lower right)

43 x 59cm (16 15/16 x 23 1/4in).

£7,500 - 10,000

US\$12,000 - 17,000

€9,500 - 13,000

**Provenance**

Property from a private collection, Egypt





570

**ABDALLAH BENATEUR (ALGERIA, BORN 1931)**

Emigrants 1

oil on canvas

signed "Benateur", countersigned, dated and inscribed on the back  
"Benateur Abdallah, Emigrants 1, 1965, A Jeanine avec la sympathie  
de Benateur", executed in 1965

72 x 101cm (28 3/8 x 39 3/4in).

£8,000 - 10,000

US\$13,000 - 17,000

€10,000 - 13,000



570A

**SALEH AL-JUMAIE (IRAQ, BORN 1939)**

Untitled

mixed media on canvas

signed "SALEH" and dated "1987" in English (lower left), executed in 1987

93 x 49cm (36 5/8 x 19 5/16in).

**£8,000 - 10,000**

**US\$13,000 - 17,000**

**€10,000 - 13,000**

**Provenance**

Property from a private collection, London

In the early 1960s the Iraqi government established what was then called an 'Institute of Higher Education' which became known as 'The Academy of Fine Arts' and later still the 'Arts College'.

Saleh Al-Jumai was one of the first batch of students to graduate from the Academy of Fine Arts and in 1965 went on to co-found the artists group known as the 'Innovationists'. This group lasted four years and consisted of a number of young artists such as Salim Dabbagh, Faik Hussain and Ali Taleb who along with Al-Jumaie rebelled against traditional art styles producing works of art using new materials such as collage, aluminum and mono-type.





571

**MAHOUD AHMAD (IRAN, BORN 1940)**

Untitled (*Girl With Basket*)

oil on panel, framed

signed and dated "Mouad Ahmad 1969" (bottom right), executed in 1969

60 x 45cm (23 5/8 x 17 11/16in).

£4,000 - 6,000

US\$6,600 - 9,900

€5,000 - 7,600

**Provenance**

Property from a private collection, London





572 \*

**MARIAM ABDEL ALEEM (EGYPT, 1930-2010)**

Fellaha

oil on canvas, framed

executed circa 1954

44 x 26cm (17 5/16 x 10 1/4in).

£4,000 - 6,000

US\$6,600 - 9,900

€5,000 - 7,600

**Provenance**

Property from a private collection, Egypt

Mariam Abdul Aleem obtained a diploma from the Higher Institute of Art Education in Cairo (1954), M.A. in graphic art from the University of South California (1957) and Ph.D. in history of art from the University of Hilwan in Cairo. She was a professor of design and graphics at the University of Alexandria.

A prominent Arab painter, graphic artist and engraver, Abdul Aleem stresses the aesthetic instead of the photographic awareness of her subjects. Art for her is a kind of spiritual expression where signs make up the core of her compositions that she frames with organic naturalistic shapes. She takes up environmental topics in her work thus mixing between artistic expressionism and ecological issues in carefully balanced arrangements.

573

**REZA ARAMESH (IRAN, BORN 1970)**

Action 123

polychromed limewood, glass and wood veneers, marquetry top:  
fumed eucalyptus and maple, plinth: fumed eucalyptus and walnut  
executed in 2011, the present work is an artist proof from an edition of  
three plus one artists proof

*Height: 156 x 22cm (61 7/16in)*

**£20,000 - 30,000**

**US\$33,000 - 50,000**

**€25,000 - 38,000**







574 \*

**ARASH MIRZAEI (IRAN, BORN 1978)**

Untitled

oil on canvas, in three parts

executed in 2014

*three panels (in descending order of size): 120x120cm, 70x70cm, and 45x45cm*

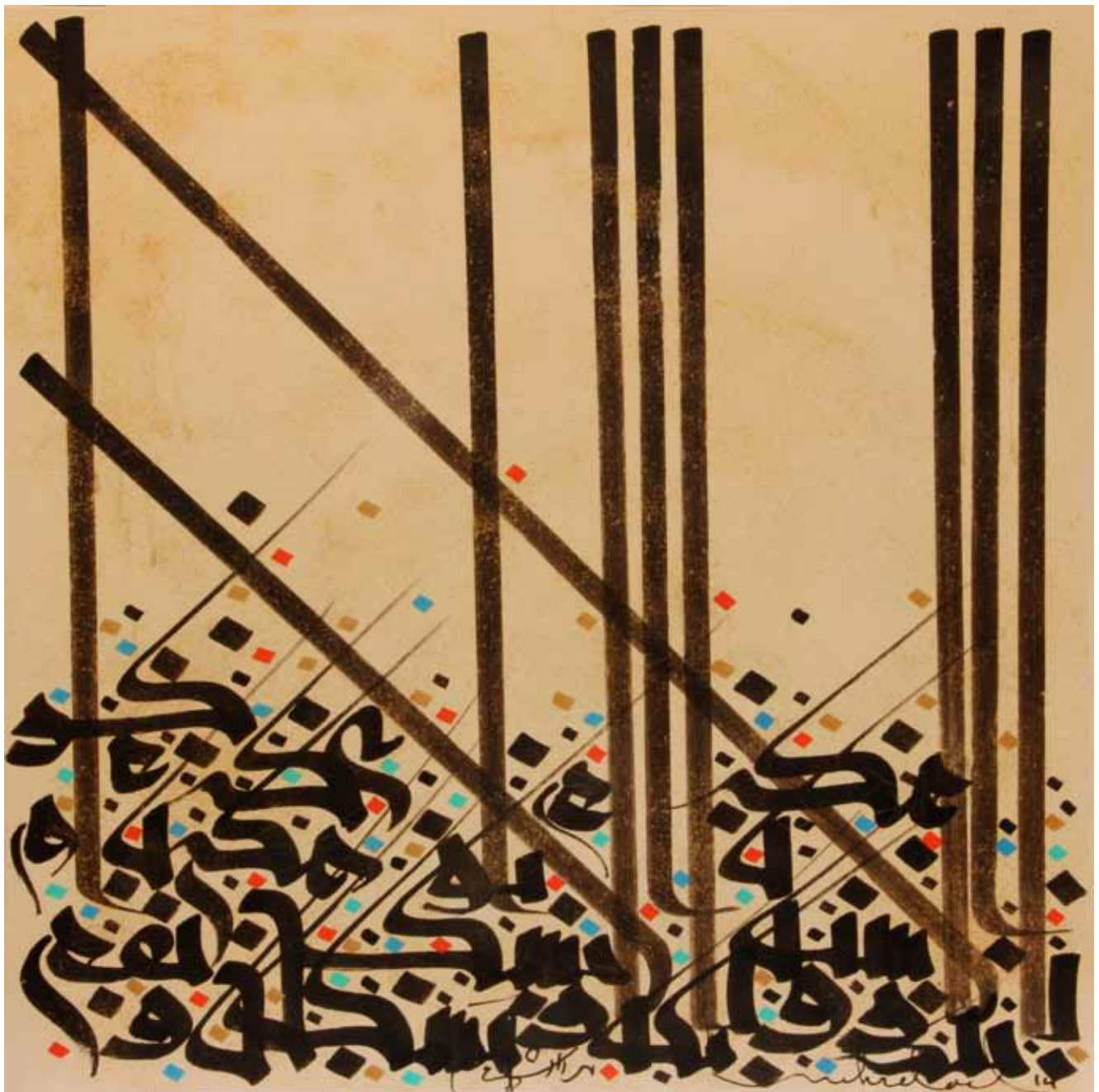
£2,000 - 4,000

US\$3,300 - 6,600

€2,500 - 5,000

**Provenance**

Property from a private collection, Dubai



575 \*

**MERHDAD SHOGHI (IRAN, BORN 1972)**

Untitled

ink and goldleaf on canvas

executed in 2014

120 x 120cm (47 1/4 x 47 1/4in).

£5,000 - 7,000

US\$8,300 - 12,000

€6,300 - 8,800

#### Provenance

Property from a private collection, Paris

575A

**KHALED AL-SAAI (SYRIA, BORN 1970)**

Untitled

acrylic on canvas, framed

£3,000 - 5,000

US\$5,000 - 8,300

€3,800 - 6,300

**Provenance**

Property from a private collection, London







576

576 \*

**LEILA PAZOOKI (IRAN, BORN 1977)**

This Is Not Green  
neon

executed in 2009, the present work is number one from an edition of four  
60 x 200cm

£4,000 - 7,000

US\$6,600 - 12,000

€5,000 - 8,800

#### Provenance

Property from a private collection, Dubai

"An idiosyncratic, driven and passionate talent, Berlin-based Leila Pazooki is known for working across diverse media and forms with characteristic wit, social commentary and cutting-edge formal experimentation.

This piece is amongst her best-known work, dating from 2010 and the aftermath of the protests in Tehran, following the contested election, Wryly commenting on the appropriation of the 'green' protest movement that gathered momentum in the aftermath of the election, especially by those with suspect agendas and ulterior motives, Pazooki neatly skewered cliché and superficiality in this deceptively-complex neon, which, has become synonymous with Pazooki's work worldwide."

- Arsalan Mohammad

577 \*

**KATIA TRABOULSI (LEBANON, BORN 1960)**

A Life Time  
lenticular print on light box

executed in 2013, the present work is number one from an edition of three  
73 x 80cm (28 3/4 x 31 1/2in).

£6,000 - 10,000

US\$9,900 - 17,000

€7,600 - 13,000

#### Provenance

Property from a private collection, Dubai





577





578





579

578 \*

**EINODDIN SADEGHZADEH (IRAN, BORN 1965)**

Untitled

oil, acrylic and tar on canvas, framed

executed in 2014

218 x 120cm (85 13/16 x 47 1/4in)

£5,000 - 7,000

US\$8,300 - 12,000

€6,300 - 8,800

#### Provenance

Property from a private collection, Dubai

579 \*

**ZAKARIA RAHMANI (TANGIERS, BORN 1938)**

Faces of Your Other 14

oil on canvas

executed in 2008

240 x 200cm (94 1/2 x 78 3/4in).

£4,500 - 7,000

US\$7,400 - 12,000

€5,700 - 8,800

#### Provenance

Property from a private collection, California



580

580

**SELIM TURAN (TURKISH, 1915-1994)**

Untitled

oil on board, framed

signed "Selim" and dated "1961" (lower right), executed in 1961

50 x 40 cm

£2,000 - 3,000

US\$3,300 - 5,000

€2,500 - 3,800

**Provenance**

Property from a private collection, London

581 \*

**HASSAN SOLIMAN (EGYPT, BORN 1928)**

Untitled (*Still Life*)

oil on panel, framed

signed "Hassan Soliman 2004" in English and Arabic (top left),

executed in 2004

70 x 50cm (27 9/16 x 19 11/16in).

£4,500 - 6,000

US\$7,400 - 9,900

€5,700 - 7,600

**Provenance**

Property from a private collection, Egypt







582

**SHADI GHADIRIAN (IRAN, BORN 1974)**

Qajar Series

c-print, framed

edition of ten, executed in 2001

65 x 95cm (25 9/16 x 37 3/8in).

£3,000 - 5,000

US\$5,000 - 8,300

€3,800 - 6,300

**Provenance**

Property from a private collection, California



583

**REZA ARAMESH (IRAN, BORN 1970)**

Action 81

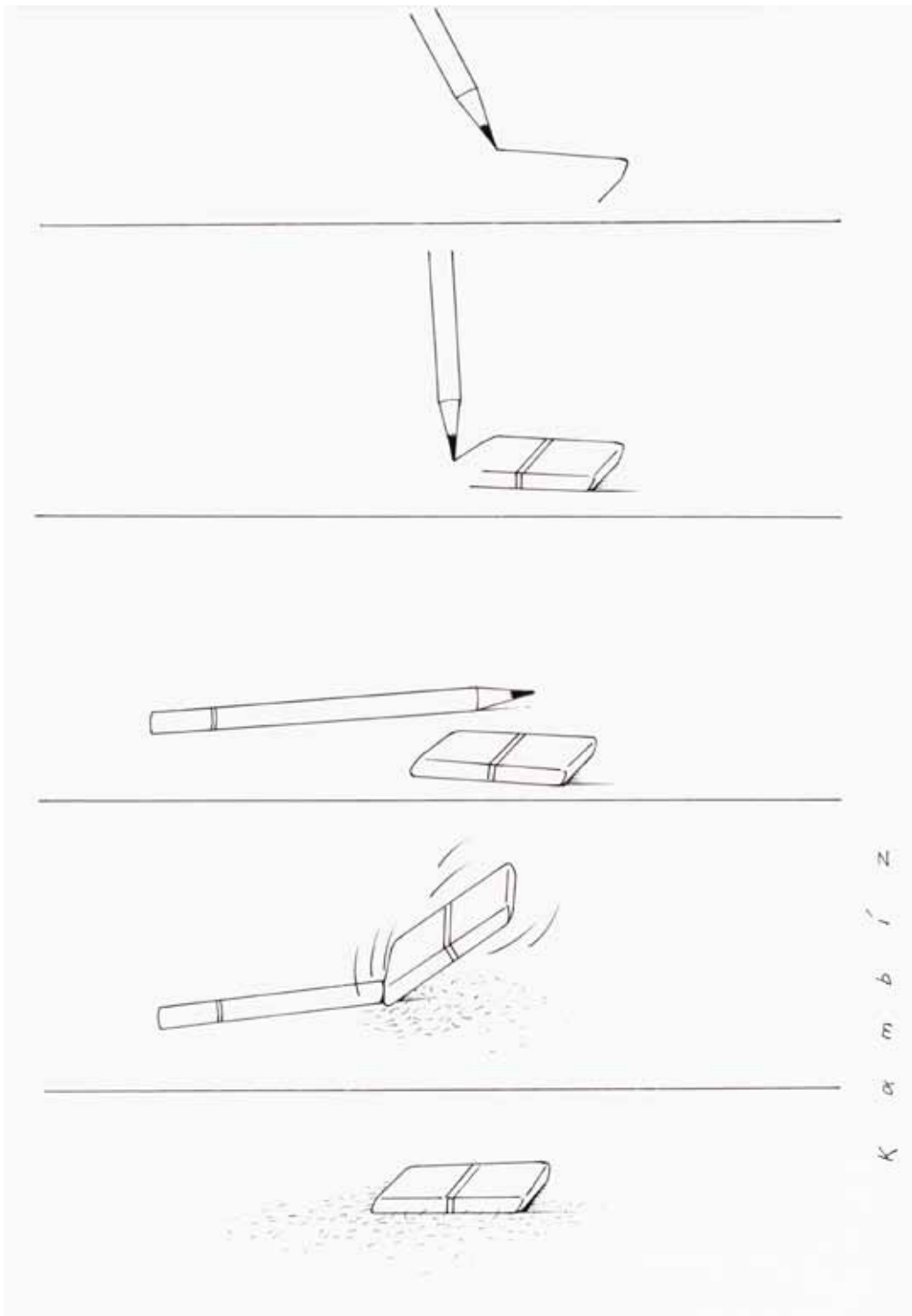
silver gelatin print on aluminium in three parts (triptych)  
 executed in 2010, the present work is an artists proof from an edition  
 of three plus one artists proof  
 210 x 256cm (82 11/16 x 100 13/16in).

£10,000 - 15,000

US\$17,000 - 25,000

€13,000 - 19,000





K a m b i z



585

584

**KAMBIZ DERAMBAKHS (IRAN, BORN 1942)**

Auto Destruct

ink on paper, framed

signed "Kambiz"

40 x 30cm (15 3/4 x 11 13/16in).

£900 - 1,200

US\$1,500 - 2,000

€1,100 - 1,500

**Provenance**

Property from a private collection, Paris

585

**KAMBIZ DERAMBAKHS (IRAN, BORN 1942)**

Untitled

watercolour on paper, framed

signed "Kambiz"

30 x 40cm (11 13/16 x 15 3/4in).

£1,500 - 2,000

US\$2,500 - 3,300

€1,900 - 2,500

**Provenance**

Property from a private collection, Paris

## NOTICE TO BIDDERS

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

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

### 1. OUR ROLE

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

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

### 2. LOTS

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

a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

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

### 3. DESCRIPTIONS OF LOTS AND ESTIMATES

#### *Contractual Description of a Lot*

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

#### *Estimates*

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

#### *Condition Reports*

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

#### *The Seller’s responsibility to you*

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

#### *Bonhams’ responsibility to you*

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

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

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

*Bonhams* does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on

*Bonhams’* behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer’s Agreement*.

#### *Alterations*

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

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

### 4. CONDUCT OF THE SALE

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

### 5. BIDDING

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



**Bidding in person**

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

**Bidding by telephone (only available on lots with a low estimate greater than £400)**

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

**Bidding by post or fax**

Absentee *Bidding Forms* can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your Absentee *Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *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 *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable *VAT*. At the same time, a separate contract is also entered into between us as *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 *Buyer's Agreement* contained in the *Catalogue* in case you are the successful *Bidder*. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. You should be alert to this possibility of changes and ask if there have been any.

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

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

<i>Hammer Price</i>	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: 56-00-27  
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](mailto:shipping@bonhams.com)

## 12. EXPORT/TRADE RESTRICTIONS

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

## 13. CITES REGULATIONS

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

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

## 14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or

any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

## 15. BOOKS

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

## 16. CLOCKS AND WATCHES

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

## 17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

### Proof of Firearms

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

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

### Guns Sold as Parts

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

### Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a

modern firearms specialist. All prospective *Bidders* are advised to consult the "of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

## Original Gun Specifications Derived from Gunmakers

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

## Licensing Requirements Firearms Act 1968 as amended

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

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

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

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

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

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

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

Unmarked *Lots* require no licence.

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

## Taxidermy and Related Items

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

## 18. FURNITURE

### Upholstered Furniture

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

## 19. JEWELLERY

### ~ Ruby and Jadeite

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

### Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *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 of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

## 22. PORCELAIN AND GLASS

### Damage and Restoration

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

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

### Examining the wines

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

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

### Corks and Ullages

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

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

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

### Options to buy parcels

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

### Wines in Bond

Wines lying in Bond are marked Δ and VAT is payable by the purchaser, at the standard rate, on the *Hammer Price*, unless the wines are to remain under Bond. *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.
- Φ This lot contains or is made of ivory. The United States Government has banned the import of 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](http://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](mailto: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*, its fitness for any purpose and its conformity with any *Description* is limited. You are strongly advised to examine the *Lot* for yourself and/or obtain an independent examination of it before you buy it.

### 1 THE CONTRACT

- 1.1 These terms govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.
- 1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.
- 1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

### 2 SELLER'S UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
- 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
- 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
- 2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;
- 2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue*, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue* and the contents of any *Condition Report* which has been provided to the *Buyer*.

### 3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with that part of the *Entry* in the *Catalogue* which is not printed in bold letters, which merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.
- 3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by or on behalf of the *Seller* including by *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

### 4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

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

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

### 5 RISK, PROPERTY AND TITLE

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

### 6 PAYMENT

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

### 7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams*.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.4 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.5 You will be wholly responsible for any removal, storage or other charges or *Expenses* incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, *Expenses* and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

<b>8</b>	<b>FAILURE TO PAY FOR THE LOT</b>	<b>9</b>	<b>THE SELLER'S LIABILITY</b>	<b>10.3</b>	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> 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.
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> 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 <i>Seller</i> , addressed <i>c/o Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (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.
8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.	10.5	If any term or any part of any term of the <i>Contract for Sale</i> 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.
8.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,	10.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
8.1.3	to retain possession of the <i>Lot</i> ;	9.3.1	the <i>Seller</i> 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 <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
8.1.4	to remove and store the <i>Lot</i> at your expense;	9.3.2	the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> 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;	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , 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 <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> 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.	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.
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;	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 <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> 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.	10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
8.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i> ) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;			10.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .
8.1.8	to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;			10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> 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.
8.1.9	to retain possession of, and on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i> ) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and			<b>11</b>	<b>GOVERNING LAW</b>
8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> 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 <i>Seller</i> or to <i>Bonhams</i> by you.				All transactions to which the <i>Contract for Sale</i> 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 <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i> ) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> 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 <i>Seller</i> becomes liable to pay the same until payment by you.	<b>10</b>	<b>MISCELLANEOUS</b>		
8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.	10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .		
		10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> 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 <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .		

## 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 *Seller*.

#### 2 PERFORMANCE OF THE CONTRACT FOR SALE

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

### 3 PAYMENT

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:
  - 3.1.1 the *Purchase Price* for the *Lot*;
  - 3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders*, and
  - 3.1.3 if the *Lot* is marked [<sup>AR</sup>], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the *Sale*.
- 3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the *Lot*, any *Expenses* and VAT and any interest earned and/or incurred until payment to the *Seller*.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.

### 4 COLLECTION OF THE LOT

- 4.1 Subject to any power of the *Seller* or us to refuse to release the *Lot* to you, once you have paid to us, in cleared funds, everything due to the *Seller* and to us, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.
- 4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.

- 4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.
- 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.
- 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.
- 4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.

### 5 STORING THE LOT

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

### 6 RESPONSIBILITY FOR THE LOT

- 6.1 Only on the payment of the *Purchase Price* to us will title in the *Lot* pass to you. However under the *Contract for Sale*, the risk in the *Lot* passed to you when it was knocked down to you.
- 6.2 You are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.



<b>7</b>	<b>FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</b>	<b>7.3</b>	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i> ) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i> ) and thirdly to any other sums due to us.	<b>9.3</b>	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
<b>7.1</b>	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> 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 <i>Seller</i> ):	<b>7.4</b>	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.	<b>9.3.1</b>	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> 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
<b>7.1.1</b>	to terminate this agreement immediately for your breach of contract;	<b>8</b>	<b>CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</b>	<b>9.3.2</b>	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
<b>7.1.2</b>	to retain possession of the <i>Lot</i> ;	<b>8.1</b>	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> 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:	<b>9.4</b>	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
<b>7.1.3</b>	to remove, and/or store the <i>Lot</i> at your expense;	<b>8.1.1</b>	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or	<b>9.5</b>	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> 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 <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
<b>7.1.4</b>	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i> ) and/or damages for breach of contract;	<b>8.1.2</b>	deliver the <i>Lot</i> to a person other than you; and/or	<b>9.6</b>	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
<b>7.1.5</b>	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;	<b>8.1.3</b>	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or	<b>9.7</b>	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
<b>7.1.6</b>	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i> ) 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 <i>Lot</i> or part thereof;	<b>8.1.4</b>	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.	<b>9.8</b>	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
<b>7.1.7</b>	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	<b>8.2</b>	The discretion referred to in paragraph 8.1:	<b>10</b>	<b>OUR LIABILITY</b>
<b>7.1.8</b>	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 <i>Sale</i> ) until all sums due to us have been paid in full;	<b>8.2.1</b>	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , 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	<b>10.1</b>	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 <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
<b>7.1.9</b>	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;	<b>8.2.2</b>	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	<b>10.2</b>	Our duty to you while the <i>Lot</i> 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 <i>Lot</i> or to other persons or things caused by:
<b>7.1.10</b>	on three months' written notice to sell, <i>Without Reserve</i> , 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 <i>Sale</i> ) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	<b>9</b>	<b>FORGERIES</b>	<b>10.2.1</b>	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
<b>7.1.11</b>	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	<b>9.1</b>	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	<b>10.2.2</b>	changes in atmospheric pressure; nor will we be liable for:
<b>7.2</b>	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (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.	<b>9.2</b>	Paragraph 9 applies only if:	<b>10.2.3</b>	damage to tension stringed musical instruments; or
		<b>9.2.1</b>	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and	<b>10.2.4</b>	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> 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.
		<b>9.2.2</b>	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and		
		<b>9.2.3</b>	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .		

10.3.1	We will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , 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.	the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or	12.7	The headings used in this agreement are for convenience only and will not affect its interpretation.
10.3.2	Unless you buy the <i>Lot</i> as a <i>Consumer</i> , in any circumstances where we are liable to you in respect of a <i>Lot</i> , 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 <i>Purchase Price</i> of the <i>Lot</i> plus <i>Buyer's Premium</i> (less any sum you may be entitled to recover from the <i>Seller</i> ) 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.	it can be established that the <i>Lot</i> is a non-conforming <i>Lot</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or	12.8	In this agreement "including" means "including, without limitation".
	You may wish to protect yourself against loss by obtaining insurance.	the <i>Lot</i> comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or	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.
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.	the <i>Lot</i> was listed in the <i>Catalogue</i> under "collections" or "collections and various" or the <i>Lot</i> was stated in the <i>Catalogue</i> to comprise or contain a collection, issue or <i>Books</i> which are undescribed or the missing text or illustrations are referred to or the relevant parts of the <i>Book</i> contain blanks, half titles or advertisements.	12.10	Reference to a numbered paragraph is to a paragraph of this agreement.
11	<b>BOOKS MISSING TEXT OR ILLUSTRATIONS</b>  Where the <i>Lot</i> is made up wholly of a <i>Book</i> or <i>Books</i> and any <i>Book</i> does not contain text or illustrations (in either case referred to as a "non-conforming <i>Lot</i> "), we undertake a personal responsibility for such a non-conforming <i>Lot</i> in accordance with the terms of this paragraph, if:  the original invoice was made out by us to you in respect of the <i>Lot</i> and that invoice has been paid; and  you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a non-conforming <i>Lot</i> , and in any event within 20 days after the <i>Sale</i> (or such longer period as we may agree in writing) that the <i>Lot</i> is a non-conforming <i>Lot</i> ; and  within 20 days of the date of the relevant <i>Sale</i> (or such longer period as we may agree in writing) you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a non-conforming <i>Lot</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .  but not if:  the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> indicates that the rights given by this paragraph do not apply to it; or	If we are reasonably satisfied that a <i>Lot</i> is a non-conforming <i>Lot</i> , we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> 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 <i>Purchase Price</i> and <i>Buyer's Premium</i> paid by you in respect of the <i>Lot</i> .  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 <i>Lot</i> , all rights and benefits under this paragraph will cease.	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 <i>Bonhams</i> , it will also operate in favour and for the benefit of <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> 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.
		<b>12 MISCELLANEOUS</b>	<b>13</b>	<b>GOVERNING LAW</b>  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 <i>Sale</i> 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. <i>Bonhams</i> has a complaints procedure in place.
		12.1 You may not assign either the benefit or burden of this agreement.		<b>DATA PROTECTION – USE OF YOUR INFORMATION</b>  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 <a href="http://www.bonhams.com">Website</a> <a href="http://www.bonhams.com">www.bonhams.com</a> or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from <a href="mailto:info@bonhams.com">info@bonhams.com</a> .
		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.		<b>APPENDIX 3</b>  <b>DEFINITIONS AND GLOSSARY</b>  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.
		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.		<b>LIST OF DEFINITIONS</b>  "Additional Premium" a premium, calculated in accordance with the <i>Notice to Bidders</i> , to cover <i>Bonhams' Expenses</i> relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the <i>Buyer</i> to <i>Bonhams</i> on any <i>Lot</i> marked [AR] which sells for a <i>Hammer Price</i> which together with the <i>Buyer's Premium</i> (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the <i>Sale</i> using the European Central Bank Reference rate prevailing on the date of the <i>Sale</i> ). "Auctioneer" the representative of <i>Bonhams</i> conducting the <i>Sale</i> .
		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 <i>Bonhams</i> marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the <i>Contract Form</i> (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 <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.		

**"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](http://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."



# Bonhams Specialist Departments

To e-mail any of the below use the first name dot second name @bonhams.com eg. charles.obrien@bonhams.com

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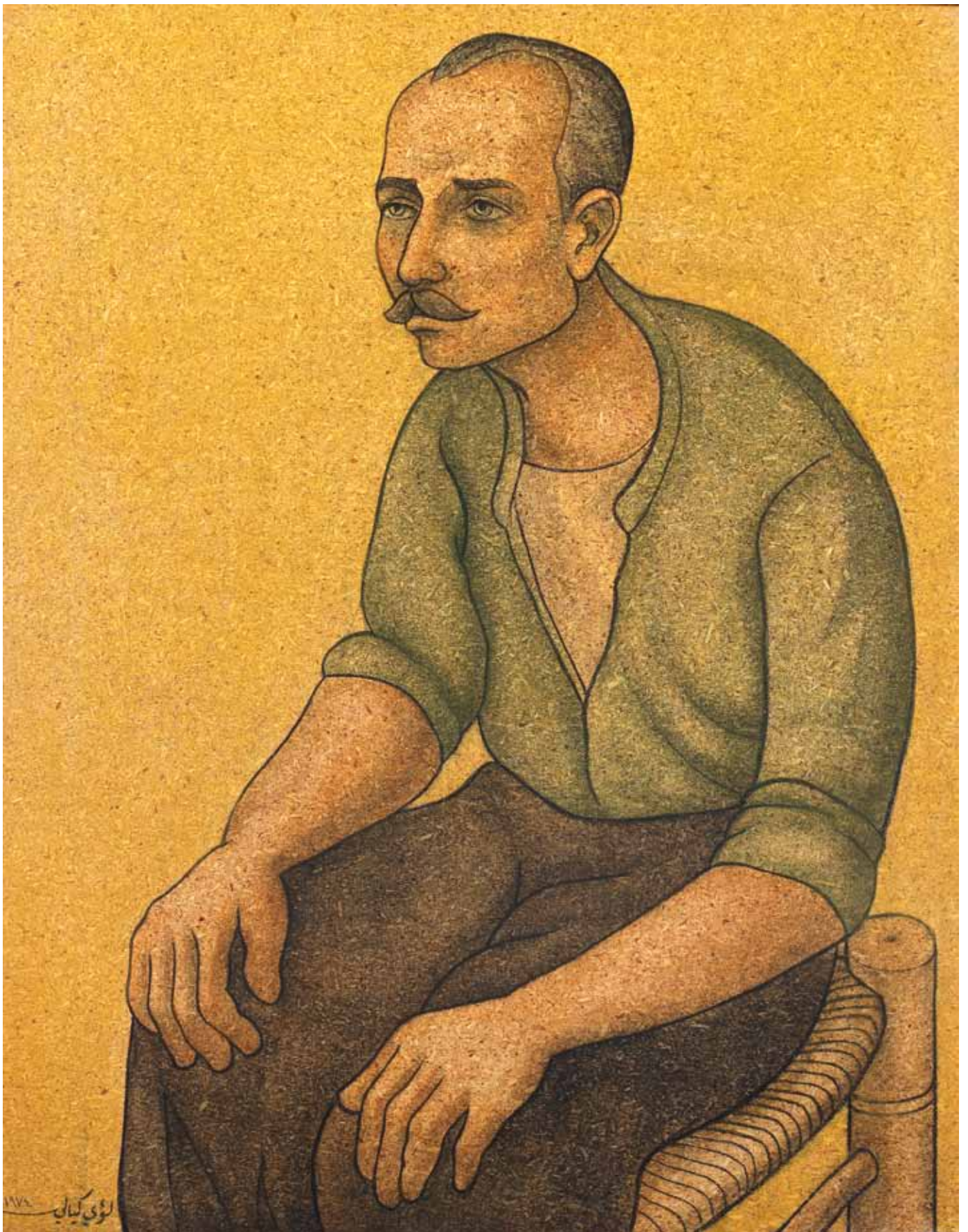
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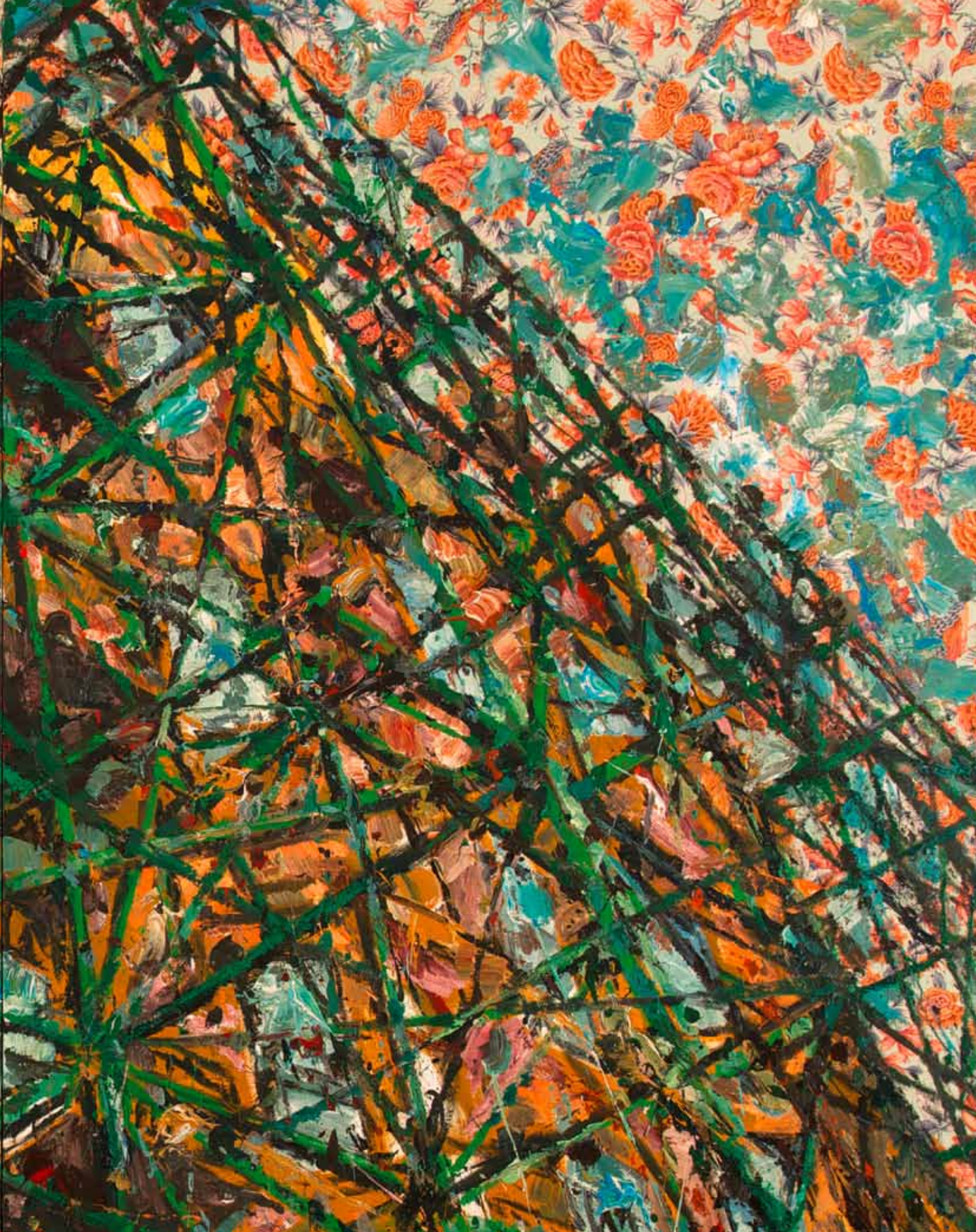














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