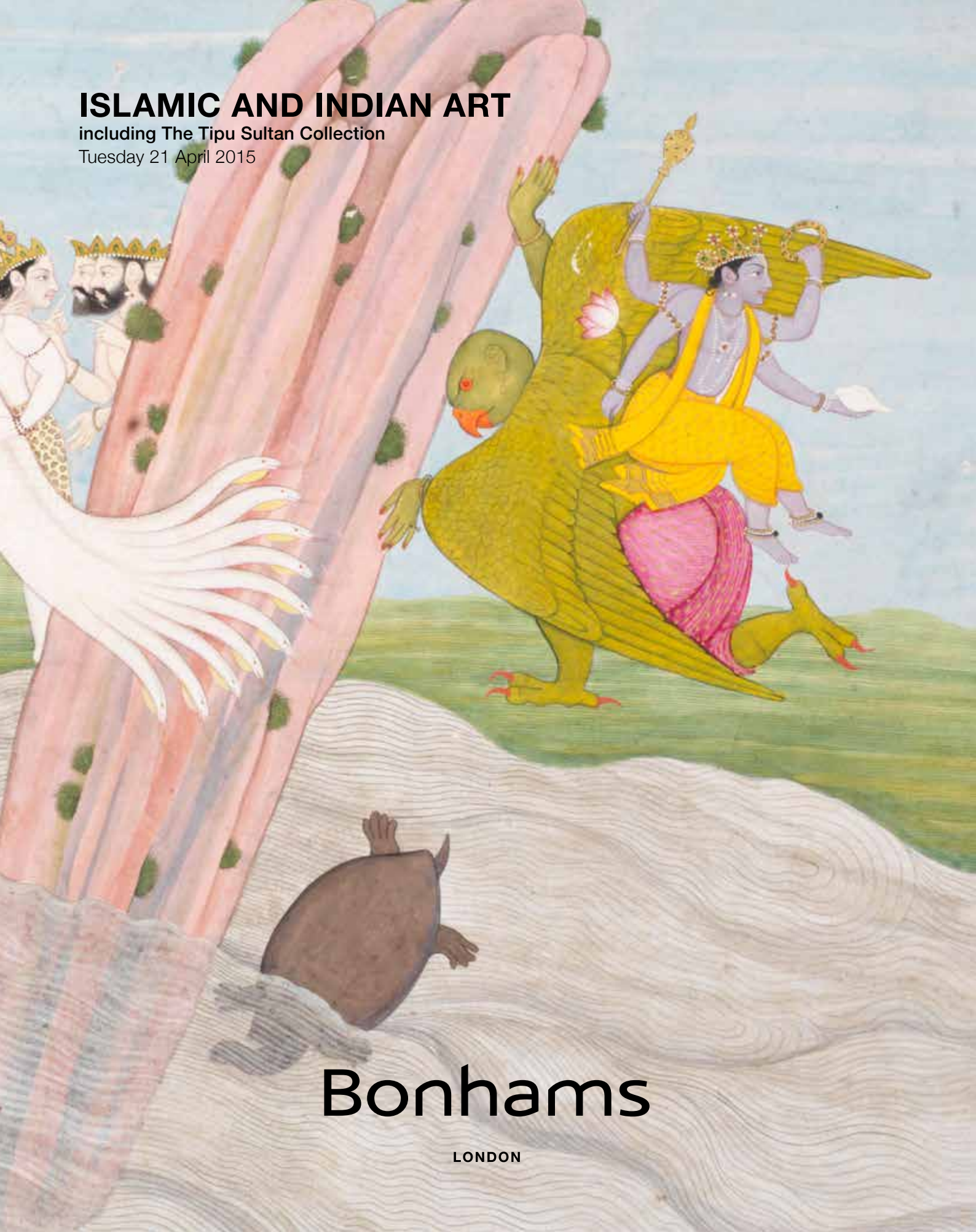


ISLAMIC AND INDIAN ART

including The Tipu Sultan Collection

Tuesday 21 April 2015



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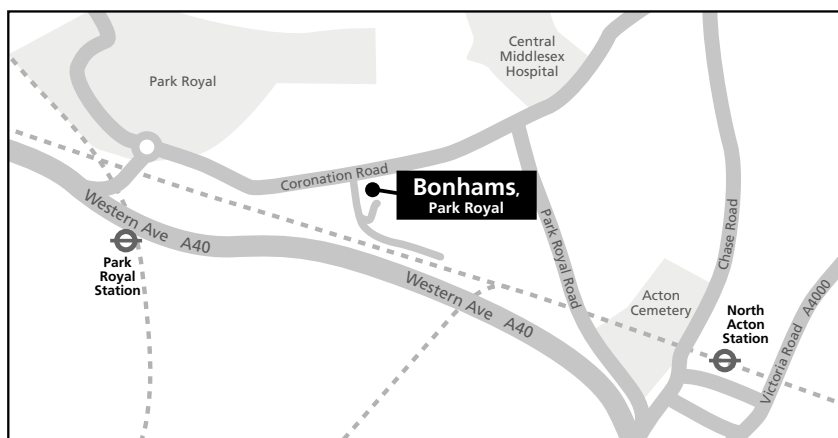
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1

**A FRAGMENTARY LEAF FROM A DISPERSED MONUMENTAL
MANUSCRIPT OF THE QUR'AN IN KUFIC SCRIPT ON VELLUM
PROBABLY ABBASID, 9TH CENTURY**

Arabic manuscript on vellum, text written in bold and dispersed *kufic* script in brown ink with red dots, edges frayed, some holes, stained, framed

leaf 240 x 250 mm.; frame 355 x 365 mm.

£7,000 - 9,000

€9,500 - 12,000

Comparison can be made with a single leaf (the dimensions of which are 19.5 x 27.2 cm.) of the 9th Century in the Nasser D. Khalili Collection: see F. Déroche, *The Abbasid Tradition: Qur'ans of the 8th to the 10th Centuries AD*, London 1992, p. 68, no. 20.



2 •

A LARGE ILLUMINATED QUR'AN, BY REPUTE TAKEN FROM THE BAGGAGE OF NANA SAHIB AFTER HIS DEFEAT IN THE MUTINY OF 1857

SULTANATE INDIA, LATE 15TH/EARLY 16TH CENTURY

Arabic manuscript on cream-coloured thin paper, 632 leaves, 11 lines to the page written in large and dispersed *bihari* script, first, sixth and eleventh lines on each page written in red ink, remaining lines written in black ink with diacritics and vowel points in black, the work *Allah* and some other significant words picked out in red, gold rosettes decorated with blue and red dots between verses, inner margins ruled in blue and red, catchwords, circular and pear-shaped devices in predominantly red, yellow and white coloured panels between *suras* left blank, two double pages of illumination at beginning and end with outer borders decorated with intertwining stylised floral and vegetal motifs interspersed with gold lozenges, edges frayed, some tears, corners rather thumbed, some waterstaining mostly restricted to outer borders, discoloration, later brown morocco with stamped central medallions and cornerpieces of paper onlay, with flap, edges torn, covers stained, rebacked
325 x 200 mm.

£6,000 - 8,000

£6,200 - 11,000

Provenance

Probably Dhondu Pant, known as Nana Sahib (1824-57).
Lieutenant-General Harward, Royal Artillery.
Portsmouth Libraries.

Exhibited

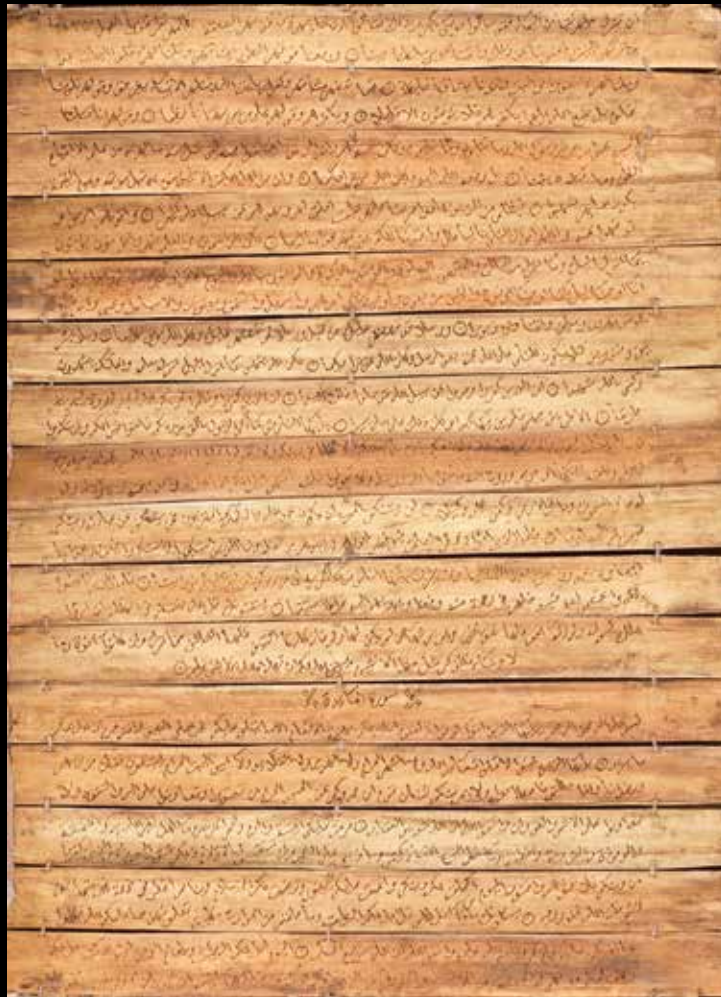
Portsmouth High Street Museum (unknown date, but probably first half of the 20th Century).

A typewritten label affixed to the flyleaf reproduces the exhibition note: *Copy of the Koran from the baggage of the arch fiend of Bittoor, "Dundoo Punt", Nana Sahib - the monster of Cawnpore. The Nana was a Hindoo, and this Koran was used to swear in his Mahomedan followers. Presented by Lieut. Gen. Harward, RA.*

Nana Sahib, whose original name was Dhondu Pant, was a Maratha aristocrat, born in Bithoor, adopted son of the last exiled Maratha ruler, Peshwa Bajji Rao II. In the 1850s he became disenchanted with what he regarded as the East India Company's high-handed policies, as well as, more immediately, its revoking the pension he felt he was due following the defeat and extinction of the Maratha kingdom. In 1857 at Cawnpore (Kanpur) he switched sides, captured the Company's treasury and declared loyalty to the Mughal Emperor Bahadur Shah II and that he intended to restore the Maratha kingdom.

It is disputed whether Nana Sahib himself, or his subordinates, gave the order to murder 120 women and children (survivors of an earlier massacre) on 15th July 1857 at Bibighar. But they were undoubtedly murdered, hacked to death by sepoys and others, and the bodies thrown down a choked well. Whatever the exact details, the incident, alongside others of 1857, became part of the mythology of the British Empire, and the cry of 'Remember Cawnpore!' passed into common parlance - seen even in the label in this manuscript - as a reflection of British views of Indian perfidy during the Mutiny (or Rebellion). Nana Sahib disappeared after the Company retook Cawnpore. There were rumours that he lived on in Nepal, and became an ascetic; others that he died of fever. Post-Independence he was lauded as a freedom fighter and there is a park in Kanpur in his honour.

According to David James (*After Timur: Qur'ans of the 14th and 15th Centuries*, The Nasser D. Khalili Collection of Islamic Art, Oxford 1992, pp. 102-107), 'most of the Indian Qur'ans that have survived from the pre-Mughal period were written in *bihari*, a peculiarly Indian form of *naskh* whose origins are still obscure and which virtually disappeared with the advent of the Mughals. In *bihari* script, the emphasis is on the sublinear elements of the Arabic letter forms, which are greatly thickened and end in sharp points. It is usually assumed the name of this script was derived from the province of Bihar in eastern India, but Bihar was not particularly important as a centre of Islam. There is an alternative spelling, *bahari*, and it has been suggested that this is the correct form and that it is derived from the size (*bahar*) that was used to prepare paper for writing'. James observes that the most frequently used colours in the illumination are a strong orange, a milky blue and yellow and motifs such as floral sprays, quatrefoils and chains painted in gold directly onto a blue ground.



3 •

**A LARGE QUR'AN WITH THE TEXT INCISED ON INTERLINKED PALM LEAVES IN A CONTEMPORARY BINDING PAINTED WITH THE NAMES OF THE FOUR CALIPHS
SOUTHEAST ASIA, PROBABLY PRESENT-DAY MALAYSIA OR INDONESIA, DATED AH 1331/AD 1912-13**

Arabic manuscript on palm leaves, 60 leaves, 16 individual rectangular strips to the page, each with two lines of text written in a slanting personal script in brown ink, the strips linked vertically with string at the edges and in the centre, verses marked with a dot within a circle, *sura* headings flanked by an X motif with a central roundel, the word *juz* outlined in red, contemporary binding and flap, covers consisting of 18 strips of palm leaf with painted central roundels incorporating the words *al-Qur'an al-Karim*, the Holy Qur'an, cornerpieces containing the names of the Four Caliphs Abu Bakr, 'Umar, 'Uthman and 'Ali, in good condition
550 x 410 mm.

**£8,000 - 12,000
€11,000 - 16,000**

It is extremely rare to find manuscripts of the Qur'an incised on strips of palm leaf, primarily because of the fragility of the leaves. Although some of the reference books on Islamic manuscript production in Southeast Asia have mentioned the use of palm leaves in passing, the authors tend to concentrate on the other prevalent materials such as imported European and Chinese paper or a particular kind of paper used in Qur'an production called *dluwang* which was made from the beaten bark of the mulberry tree. Moreover, the lack of any illumination or a distinctive style of script in this manuscript makes it difficult

to give a location to where it might have been produced. According to Annabel Teh Gallop, 'The Islamic world of maritime Southeast Asia encompasses the present-day territories of Indonesia, Malaysia, Singapore and Brunei, as well as the Southern parts of Thailand and the Philippines and the Cham enclaves of Cambodia and Vietnam. Although hundreds of different ethnic groups and languages are found in this region, it is often referred to as "the Malay world" in recognition of widespread cultural affinities rooted in the shared faith of Islam and the historic use of the Malay language as a lingua franca for purposes of trade, diplomacy and religious propaganda' (A. T. Gallop, 'The Art of the Qur'an in Southeast Asia', in *World of God, Art of Man: the Qur'an and its Creative Expression*, Oxford 2007, chapter 11, pp. 191–204.

An indication to where this manuscript might have been produced would be to find out which of the regions with Muslim communities in 'the Malay world', i.e. Terengganu, Patani, Java, Mindanao and Aceh, used palm leaves in the production of Qur'an manuscripts. In Indonesia palm-leaf manuscripts are called *lontar*, which is the modern form for the old Javanese *rontal*, a tree that belongs to the family of Palmyra palm trees (*Borassus flabellifer*) and that grows in both Java and Aceh where this Qur'an manuscript might have been produced.

For further reading, see Colin F. Baker, *Qur'an Manuscripts: Calligraphy, Design*, London 2007, pp. 90–94; James Bennett, *Crescent Moon: Islamic Art & Civilisation in Southeast Asia*, Adelaide 2005, pp. 159–189; Sheila S. Blair, *Islamic Calligraphy*, Edinburgh 2006, pp. 561–563; Lucien de Guise (ed.), *The Message & the Monsoon: Islamic Art in Southeast Asia from the Collection of the Islamic Arts Museum Malaysia*, 2005, pp. 40–77.



4 •

**AN ILLUMINATED SAFAVID QUR'AN, IN A LACQUER BINDING
SIGNED BY IBRAHIM
PERSIA, DATED RAJAB 1091/JULY-AUGUST 1680**

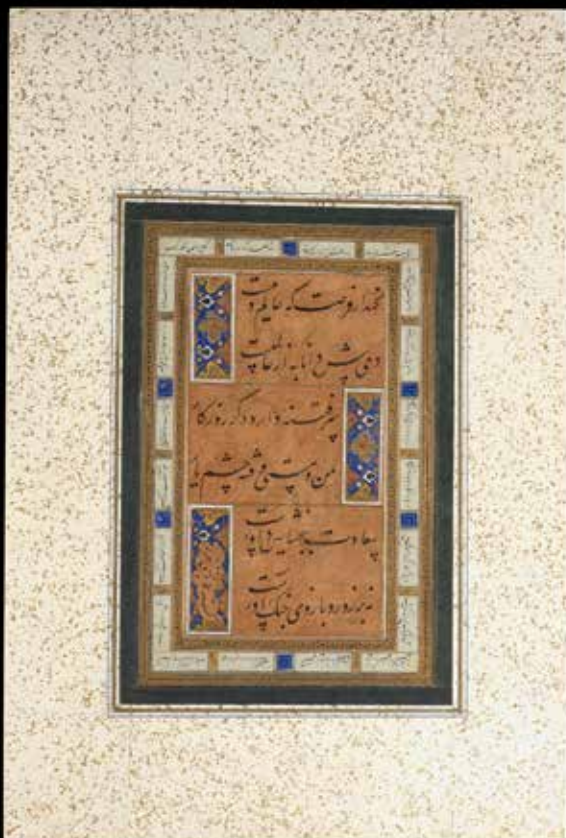
Arabic manuscript on paper, 404 leaves, 12 lines to the page written in elegant *naskhi* script in black ink, interlinear translation in Persian in *naskhi* script in red ink, gold roundels decorated with blue dots marking the verses, interlinear rules in gold, inner margins ruled in gold and blue, sura headings written in *muhaqqaq* in white on a gold ground, marginal devices in colours and gold, opening double-page illumination in colours and gold, later lacquer binding with floral decoration, inscribed with the text of sura XXXIII, *al-ahzab*, verse 40, and the maker's name 'amal-e Ibrahim, in modern fitted box 270 x 160 mm.

£8,000 - 12,000

€11,000 - 16,000

Published

Arts from the Land of Timur, Paisley 2012, pp. 266-267, no. 493.



5

5
A SAFAVID NASTA'LIQ CALLIGRAPHIC ALBUM PAGE, SIGNED BY 'IMAD AL-HASANI PERSIA, DATED AH 1014/AD 1605

Persian manuscript on paper, the central panel consisting of three couplets of poetry in *nasta'liq* script in black ink on a brown ground with a stylised willow tree in gold, each couplet bordered by a panel of stylised floral motifs in colours and gold, an inner border consisting of further panels of *nasta'liq* verses in black ink on a white ground, all laid down on an album page with gold-sprinkled borders
album page 447 x 300 mm.

£3,000 - 4,000
 €4,100 - 5,400

The central panel comprises two couplets from different parts of the *Bustan* of Sa'di, and in between them, a couplet of Hafiz, copied by 'Imad al-Hasani, the famous *nasta'liq* calligrapher of the Safavid period, known as Mir 'Imad al-Hasani al-Husayni, who was murdered in 1616, accused of being a Sunni. His recorded works are dated between AH 972/AD 1564-5 and AH 1024/AD 1615-16. See Mehdi Bayani, *ahval va asar-e khosh-nevisan*, vol. II, Teheran, 1346 sh., pp. 518-38).

In the borders are couplets from the *Jam-e Jam* of Awhadi Maraghehi' (d. 1338).



6

6 •
A BOOK OF PRAYERS INCLUDING AWRAD AL-QADIRIYAH, AWRAD AL-FATHIYAH, AND AWRAD NAQSHIBANDIYAH, PRAYERS ACCORDING TO THE QADIRIYAH, FATHIYAH AND NAQSHIBANDI SUFI ORDERS, COMMISSIONED FOR SAYYID ABDUL-QADIR KHAN, COPIED BY AHSANULLAH [?] AL-QADIR AL-KASHMIRI NORTH INDIA, PROBABLY KASHMIR, DATED 10TH DHU AL-QA'DA 1209/29TH MAY 1795

Arabic manuscript on gold-sprinkled paper, 65 leaves, last folio left blank, 9 lines to the page written in clear *naskhi* script in black ink with significant words including *Allah* and *Muhammad* picked out in red, diacritics and vowel points in black, gold discs between verses, inner margins ruled in blue and gold, catchwords in wide outer borders, one illuminated frontispiece and three illuminated headpieces all in blue, black and two shades of gold, in good condition, contemporary floral lacquer binding, covers richly decorated with massed stylised floral heads in gold outlined in red, lacquer doublures decorated with floral, geometric and arabesques in colours and gold, slight chipping to edges, red cloth folder and case with red morocco spine richly stamped with title and date
140 x 86 mm.

£2,000 - 3,000
 €2,700 - 4,100

The manuscript was commissioned by an unidentified person of note referred to as His Excellency (*janab*) Sayyid 'Abdul-Qadir Khan Sahib.



9

7 •

**AN ILLUMINATED QUR'AN COPIED BY HUSAIN AL-AS'AD, A PUPIL OF SAYYID AHMAD AL-ZARIFI
OTTOMAN EMPIRE, SHUMEN, NORTH-EAST BULGARIA, DATED 29TH RAJAB 1272/AD 1855-56**

Arabic manuscript on cream-coloured paper, 309 leaves, 15 lines to the page written in neat *naskhi* script in black ink with diacritics and vowel points in red and black ink, gold discs decorated with alternating red and blue dots between verses, inner margins ruled in red, black and gold, catchwords in wide outer borders, illuminated devices of various shapes, *sura* headings written in white *thuluth* within gold panels, one double-page frontispiece richly decorated with stylised floral sprays in colours and gold, some discoloration otherwise in good condition, contemporary reddish-brown leather richly stamped in gold, central panels with stamped Ottoman emblem of the crescent and star, worn at edges, with flap
165 x 110 mm.

£2,000 - 3,000

€2,700 - 4,100

The scribe of this Qur'an states in the colophon that he was a resident of Shumen (*al-Shumnawi maskanan*), a city with a large Turkish population in north east Bulgaria which occupies a natural strongpoint between Ruse on the Danube and Varna on the Black Sea coast. According to Tim Stanley, 'During the Ottoman period it was a leading provincial centre for the production of copies of the Qur'an from the 1820s to the 1870s after which the production of Qur'ans in Shumen as elsewhere declined because of the introduction of mechanical reproduction using lithography'. Qur'ans produced in Shumen can be identified from information found in their extensive colophons and also from the distinctive style of illumination. Stanley states that 'because the copies of the Qur'an produced in Shumen were made primarily for export to other parts of the Ottoman empire, they have survived outside Bulgaria'. The Khalili Collection has eight of these 19th-century Ottoman Qur'an manuscripts. See M. Bayani, T. Stanley and J. M. Rogers, *The Decorated Word: Qur'ans of the 17th to 19th Centuries: Part Two*, pp. 222-233 ('The Shumen Phenomenon'); for examples, see nos. 54-60, pp. 230-245. See also the appendix on Shumen scribes (pp. 246-251): the scribe of the present manuscript is apparently not known, though his master Ahmad al-Zarifi is.

8 •

**AN ILLUMINATED MANUSCRIPT OF SELECTED VERSES FROM THE QUR'AN AND PRAYERS COPIED BY AL-SAYYID HAMED, BETTER KNOWN AS HAMDI-ZADEH
OTTOMAN TURKEY, DATED AH 1278/AD 1861-62**

Arabic manuscript on paper, 15 leaves, 13 lines to the page written in *naskhi* script in black ink with diacritics and vowel points in black, gold discs decorated with alternating blue and red dots between verses, inner margins ruled in red, black and gold, catchwords, one illuminated headpiece in colours and gold, small areas of smudging, some repairs to inner margins, modern black leather gilt
142 x 91 mm.

£2,000 - 3,000

€2,700 - 4,100

9

**A VIEW OF TRIPOLI, LIBYA, SIGNED BY HUSEYN TEVFIQ
LIBYA, DATED AH 1300/AD 1882**

pen and ink and watercolour on paper, a trophy-style coat of arms at upper centre containing the legend *Tarabalus-i Gharb Manzarasi*, a key in Ottoman Turkish naming the various locations depicted along the lower edge, seal impression of the draughtsman at lower left, *trompe l'oeil* rolled scroll effects in each corner, framed
260 x 750 mm.

£2,000 - 3,000

€2,700 - 4,100

The draughtsman, Huseyn Tevfiq, was a Lieutenant attached to the Supreme Military Command, and his name and seal impression (dated AH 1295/AD 1878) appear at the lower left.

The view shows the city walls and fortifications, the Customs House, the Quarantine, the Arsenal, Government House and the Governor's mansion, as well as five major mosques and the foreign legations of Great Britain, France, Italy, Greece and Spain.

10 •

**AL-JAZULI, DALA'IL AL-KHAYRAT WA SHAWARIQ AL-ANWAR, PRAYERS, ILLUSTRATED WITH TWO DIAGRAMS OF THE HOLY SITES IN THE CITIES OF MECCA AND MEDINA
OTTOMAN TURKEY, DATED AH 1259/AD 1843-44**

Arabic manuscript on pink paper, 80 leaves, 13 lines to the page written in clear *naskhi* script in black ink with significant words picked out in red, gold discs decorated with alternating red and blue dots between verses, inner margins ruled in red and gold, catchwords, 2 illuminated headpieces in colours and gold, numerous illuminated cornerpieces throughout the text, in good condition, contemporary red morocco gilt, with flap
160 x 110 mm.

£2,000 - 3,000

€2,700 - 4,100

11 •

**RISALAT NAJAT AL-MUSALLIN AL-KHASHI'IN, PRAYERS
OTTOMAN TURKEY, 18TH/19TH CENTURY**

Ottoman Turkish manuscript on paper, 128 leaves, 9 lines to the page written in *naskhi* script in black ink, text of last three folios written at 10 lines to the page in *divani* script in alternating red and black ink, text interspersed with gold discs, significant words underlined in red, inner margins ruled in gold, catchwords in wide outer borders, one illuminated headpiece in colours and gold, folios 1v-2r with interlinear gilt cloudband decoration, browned, some staining restricted to outer borders, contemporary brown morocco with stamped central medallions decorated with intertwining floral and vegetal motifs and Chinese cloudbands, crudely rebacked, with flap, doublures of marbled paper
212 x 135 mm.

£2,000 - 3,000

€2,700 - 4,100



7



10



8



11



12

**12
A PORTRAIT OF A CERTAIN MUHAMMAD AQA MIRZA SULTAN
AL-'ULAMA
PERSIA, MID-19TH CENTURY**

gold and watercolour on paper laid down on an album page with pink and yellow borders, inscriptions within cartouches at upper left and upper right, cartouches and floral decoration probably added later, two Persian verses with invocations to the Prophet Muhammad in *nasta'liq* script within panels at bottom
album page 290 x 200 mm.

£3,000 - 4,000

€4,100 - 5,400

The subject has not been securely identified, but it is likely that he was a influential figure amongst the clergy during the Qajar period. He may be a clergyman of the same name who is recorded as one of the main religious figures in Isfahan in the 1860s and 1870s.

13

**AN ELDERLY MAN, PROBABLY A CHRISTIAN SAINT
QAJAR PERSIA, PROBABLY ISFAHAN, MID-19TH CENTURY**

watercolour on paper, *en grisaille*, laid down on card, blue border with floral motifs in gold
260 x 200 mm.

£2,000 - 3,000

€2,700 - 4,100

This is possibly a study for a Qajar oil painting or a lacquer piece depicting a Christian subject. Such works were made for and commissioned by Armenian religious institutions, merchants and other notables in Julfa, Isfahan.



13

14

**A PORTRAIT OF A PRINCELY OFFICIAL, PERHAPS HUSAIN
'ALI KHAN MU'AYYIR AL-MAMALIK, AN OFFICIAL OF NASR
AL-DIN SHAH QAJAR, STANDING IN AN INTERIOR
QAJAR PERSIA, STUDIO OF ABU'L HASSAN GHAFARI, CIRCA
1860**

*gouache and gold on paper laid down on card
360 x 240 mm.*

£6,000 - 8,000

€8,200 - 11,000

The subject is possibly Husain 'Ali Khan, who was Treasurer and Head of the Royal Household during the first half of Nasr al-Din Shah, as well as 'Assayer of the Realm' (*Mu'ayyir al-Mamalik*). A portrait dated AH 1270/AD 1853-54 is in the Khalili Collection (see S. Vernoit, *Occidentalism: Islamic Art in the 19th Century*, London 1997, p. 119, no. 67; also illustrated in J. Raby, *Qajar Portraits*, London 1999, pp. 60-61, no. 121.





15 W

A LADY SEATED BY A WINDOW LEDGE WITH HER CHILD AT HER FEET, IN THE STYLE OF MUHAMMAD HASAN QAJAR PERSIA, LATE 19TH CENTURY

oil on canvas, relined, arched top, inscribed with spurious date lower left, framed
184 x 84 cm.

£12,000 - 15,000

€16,000 - 20,000

Provenance

Formerly in a French private collection.

The theme of the 'Mother and Child', which is derived from the Christian iconography of the 'Madonna and Child' was depicted widely in Qajar paintings, lacquer pen-boxes and mirror-cases of the first half of the 19th century. Two paintings formerly in the Negarestan Museum, Tehran, and dated circa 1810-20, depict a bare-breasted woman holding a naked girl as opposed to a boy which usually represented Christ in European painting. Af-saneh Najmabadi comments: 'In addition to the many women of pleasure (dancers and acrobats, wine and food servers, musicians), bare-breasted women include representations of European women, and women reminiscent of the Virgin Mary in Madonna and Child paintings. This body of paintings has been a source of disguised pleasure or public embarrassment to Qajar art historians and art collectors. It has also been viewed as an unfortunate effect of European influence on Persian art. Regardless of its origin, European or otherwise, the theme of the bare-breasted woman clearly was a resonant one for male artistic imagination. Within Qajar art, the bare breast stands at once for the comforts of maternal nourishments and for the anxieties of male heterosexual fantasy, a doubling of the 'Mother and the Beloved' that was rooted in child-rearing practices of the period' (see Layla Diba (ed.), *Royal Persian Paintings: The Qajar Epoch 1785-1925*, Brooklyn, 1998, pp. 76-85, figs. 27b and 28a.

In discussing a painting of the 'Mother and Child', attributed to Muhammad Hasan and datable to the second decade of the 19th Century, Diba observes that 'images of seductively garbed European women were favoured by Persian painters from the mid-seventeenth century on. Group compositions of one or more women depicted with children and attendants constitute a subtheme that drew upon Christian iconographic types of the Madonna and Child and the Holy Family', and concludes that 'on one level the treatment of the subject alludes to motherhood and fertility. On another, the composition's erotic message is conveyed by the mother's tight-fitting bodice and deep décolletage, emphasizing her breasts framed by delicate floral bouquets, and by the little girl's transparent shift. An unsettling ambiguity between religious iconography and sublimated eroticism pervades this work and contributes to its compelling beauty'. (see L. Diba, *op. cit.*, p. 208, no. 58). The above mentioned observations can very well apply to the subject of this portrait which was painted over half a century later during the twilight of the Qajar era and shows that there was still a demand and nostalgia for that genre of painting.

For further reading, see: S. J. Falk, *Qajar Paintings: Persian Oil Paintings of the 18th and 19th Centuries*, London, 1972; Irene Koshoridze and M. Friedman, *Qajar Portraits: Collection of the Shalva Amiranashvili State Art Museum of Georgia*, 2004, OD924; J. Raby, *Qajar Portraits*, London, 1999; B. W. Robinson, *Studies in Persian Art*, London 1993; E. Sims with B. Marshak and E.J. Grube, *Peerless Images: Persian Paintings and its Sources*, New Haven and London, 2002.



16

16

A POLYCHROME LACQUER PAPIER MACHE PENBOX (QALAM-DAM), SIGNED BY NAJAF 'ALI QAJAR PERSIA, PROBABLY ISFAHAN, DATED AH 1272/AD 1855-56

the top with a central portrait of a Christian saint with clasped hands flanked by urban and pastoral landscapes including the Khaju Bridge and the Ali Qapu Palace in Isfahan, sides painted with scenes probably from the story of Shaykh Sinan and the Christian maiden, drawer richly decorated with intertwining stylised flowerheads and serrated leaves in gold on a red ground, underside decorated with pheasants amidst vegetal and floral motifs in gold on a black ground, with a silver-gilt inkwell, signed *ya Shah-i Najaf* 1272
228 mm. long, 40 mm. wide

£3,000 - 4,000

€4,100 - 5,400

Najaf 'Ali is considered the most celebrated lacquer master of the mid-19th Century and founded a dynasty of artists who worked on lacquer until the end of the Qajar period. His name was Najaf 'Ali or Aga Najaf but signed his work with the invocation *Ya Shah-i Najaf* ('O King of Najaf'), referring to the burial site of the Imam 'Ali. Najaf 'Ali often depicted Christian scenes such as the Holy Family (probably commissioned by the Armenian community of Julfa in Isfahan) and copied European style paintings and prints on his lacquer pieces. For examples see N. Khalili, B. W. Robinson and T. Stanley, *Lacquer of The Islamic Lands*, Part Two, London 1997, pp. 39-40, nos. 234-236 and pp. 75-76, nos. 267-268. For another Persian lacquer penbox with an identical portrait of a Christian saint, see Christie's, *Art of the Islamic and Indian Worlds*, 6th October 2011, lot 272. For other pencases signed *Shah-i Najaf* sold at auction see Sotheby's, *Arts of the Islamic World*, 28th April 2004, lots 42 and 118.



17 (detail) (part lot)

17

A QAJAR LACQUER PAPIER-MÂCHÉ MIRROR CASE DEPICTING EROTIC SCENES PERSIA, 19TH CENTURY

rectangular, decorated in polychrome and gilt to the lid with a lady carrying fruits, to the reverse with a maiden performing an erotic dance and to the interior of the lid with a couple within an erotic embrace, the borders with scrolling floral vines
20 x 12 cm.

£3,000 - 4,000

€4,100 - 5,400

Provenance

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



18

18
A LARGE SAMANID SLIP-PAINTED POTTERY BOWL
PERSIA, 10TH CENTURY

of conical form on a short foot, decorated in tomato red, manganese and green on a cream ground with knot motif to the well, the rim with a band of pseudo kufic
33 cm. diam.

£2,000 - 3,000
€2,700 - 4,100



19

19
TWO LARGE GHAZNAVID MOULDED POTTERY TILES
PERSIA, 12TH/ 13TH CENTURY

each of square form, moulded and variously glazed in ochre and green with large quadrupeds flanked by figures, above and below bands of quadrupeds
the largest 22 x 22 cm. (2)

£3,000 - 4,000
€4,100 - 5,400

These tiles are unusual for their large size. Three examples of the smaller size measuring approx. 11 cm. square can be found in the al-Sabah Collection, Kuwait (Curatola, Giovanni, *Art from the Islamic Civilisation from The al-Sabah Collection, Kuwait*, Milan, 2010, p. 267, no. 245).



20

20
A SAMANID SLIP-PAINTED POTTERY BOWL
PERSIA, 10TH CENTURY

of conical form on a short foot, decorated in tomato red, manganese and ochre on a cream ground with abstract vegetal designs consisting of large palmettes and split palmettes, the well with a flowerhead and a band of cable design
26.7 cm. diam.

£3,000 - 4,000
€4,100 - 5,400



21

21

**A RARE LARGE SELJUK MONOCHROME POTTERY INKWELL
PERSIA, 12TH/ 13TH CENTURY**

of *mihrab* shape, green glaze, the square end with rectangular aperture and carved with a frieze of diamond-shaped lattice, the top with two domic apertures, one with a hemispherical well
28.5 x 22 x 12.5 cm.

£8,000 - 12,000
€11,000 - 16,000

This lot is accompanied by a thermoluminescence analysis report from Oxford Authentication Ltd, which is consistent with the period of manufacture (Sample No. N115b62).

Inkwells or *dawat* were a symbol or metaphor for the instrument of state with a long history in Islamic Persia. Examples have been preserved in glass and mainly metal, with far fewer extant in pottery, particularly on the scale of the present lot.

22

**A LARGE FATIMID INCISED POTTERY BOWL
EGYPT, 12TH CENTURY**

of conical form, incised with abstract vegetal motifs and a band of cable design to the rim, all under a mustard yellow glaze, the rim with a band of manganese glaze
33.7 cm. diam.

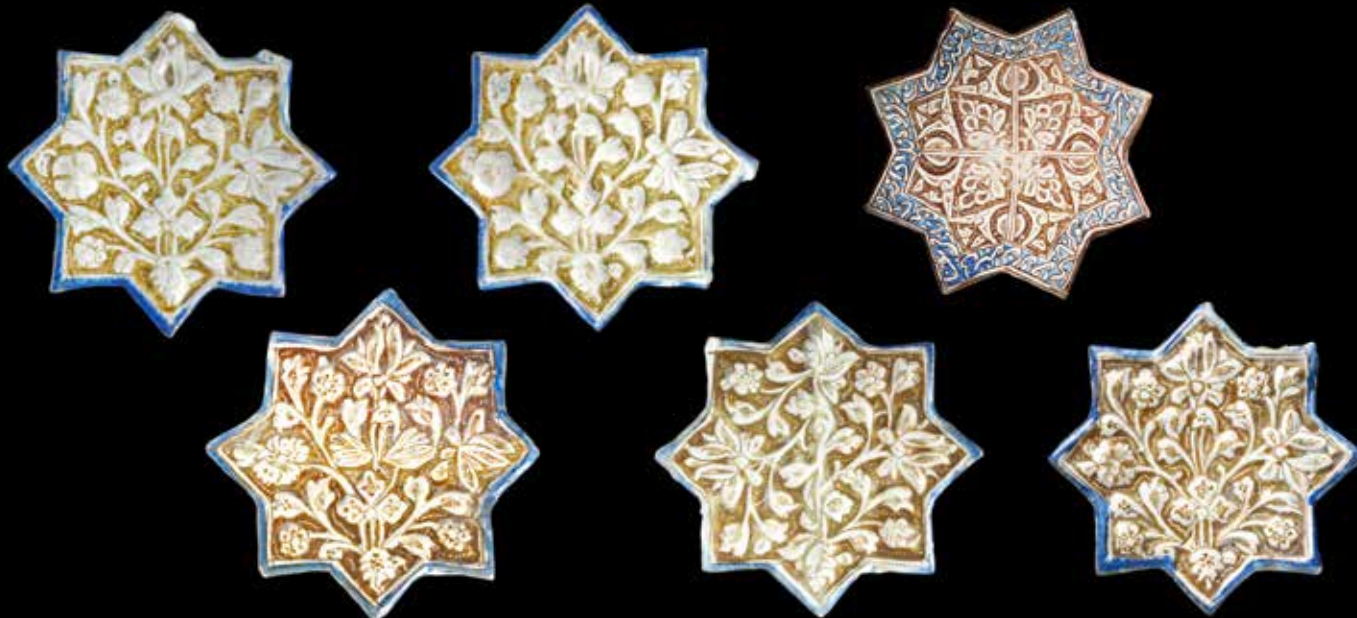
£5,000 - 7,000
€6,800 - 9,500

Provenance

Private UK collection.



22



23

**A GROUP OF ILKHANID LUSTRE POTTERY STAR TILES
PERSIA, 14TH CENTURY**

each in the form of an eight-pointed star, five moulded and decorated in a yellowish lustre and cobalt-blue with floral sprays, the sixth with a quatrefoil consisting of palmettes surrounded by split-palmettes and other foliate motifs, the border with a band of inscription
each 20.5 cm. across(6)

£8,000 - 12,000
€11,000 - 16,000

Inscriptions: a Persian quatrain by Baba Afzal Kashani, *rubā'īyyat-e baba afzal-e kashani*, see *Baba Afzal Kashani's quatrains*, edited by S. Nafisi, Tehran, 1311sh, p.160, no 353.

24

**A KASHAN MONOCHROME MOULDED POTTERY TILE
PERSIA, 12TH CENTURY**

of rectangular form, moulded and decorated in a turquoise glaze with a band of inscription with a perching bird, above a band of trefoils surrounded by interlaced vines
31 x 21 cm.

£4,000 - 6,000
€5,400 - 8,200

Provenance

Palais Galliera, 3 December, 1965.

Published

B. Rackham, *Islamic Pottery and Italian Maiolica*, London, 1959, pl.7, no.29.

Inscriptions:

Part of a Persian verse, possibly: *kani keh in negin*, 'The mine from which this gem'.



24



25

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

of deep rounded form with slightly everted rim on a splayed foot, decorated in a yellowish gold lustre with a repeat design of roundels containing harpies within a lattice of vegetal interlace, the rim with a band of inscription in *kufic*, the exterior with a series of radiating bands forming panels containing an interlaced design, intact
20 cm. diam.

£9,000 - 12,000

€12,000 - 16,000



26



27



29



28

26

A GROUP OF TWENTY SIX ABBASID MOSAIC-GLASS GAMING PIECES

MESOPOTAMIA, 9TH CENTURY

of tapering conical form, comprising 13 green with yellow and 13 blue with white

each 2.3 cm. high(26)

£4,000 - 6,000

€5,400 - 8,200

27 *

A FATIMID WOVEN LINEN FRAGMENT (TIRAZ)

EGYPT, 11TH/ 12TH CENTURY

of rectangular form, in mustard yellow, red and blue with a central band of roundels containing animals flanked by bands of pseudo *kufic* and lozenge motifs, framed

70cm x 17cm

£3,000 - 5,000

€4,100 - 6,800

Provenance

Hayford Peirce (1885-1946) Collection, Paris and Bangor, Maine, formed in the 1910s-1930s, thence by descent.

28

A KHORASAN BRONZE FINIAL IN THE FORM OF A FELINE

NORTH-EAST 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

£5,000 - 7,000

€6,800 - 9,500

Incense burners in the shape of felines appear to have been produced in various sizes, the largest of which is in the Metropolitan Museum of Art, signed Ja'far bin Muhammad 'Ali and dated AH 557/AD 1181-2. Most examples however are around 17cm. high and bear features associated with the lynx, prized for their hunting abilities, such as small, delicate ears and the moustache.

29

A KHORASAN SILVER INLAID BRONZE DOCUMENT HOLDER

PERSIA, 12TH CENTURY

of slightly tapering cylindrical form with domed end and removable domed lid, engraved and decorated in silver inlay with a band of palmette cartouches to the center surrounded by stylised flowerheads, above and below bands of inscription in *kufic* on a ground of scrolling foliate vines, the domed section and lid with flowerheads

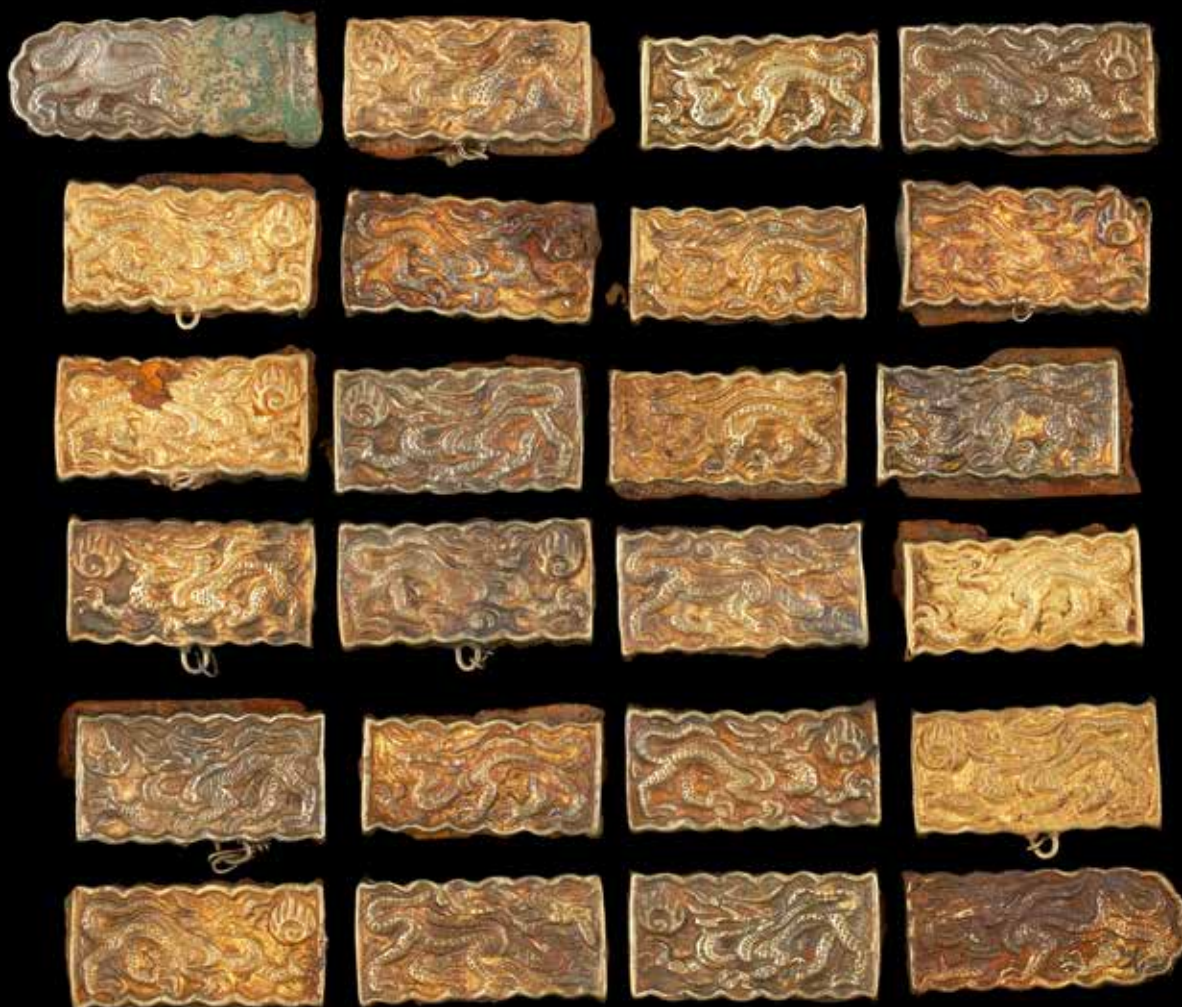
37.5 cm. long

£4,000 - 6,000

€5,400 - 8,200

Inscriptions:

A repetition of *al-'izz wa al-iqbal wa al-dawlah*, 'Glory and Prosperity and Wealth'.



30

30
**A SET OF GOLDEN HORDE SILVER-GILT BELT FITTINGS
 PERSIA OR CENTRAL ASIA, 14TH CENTURY**

comprising 23 elements, variously rectangular and tapering form with rounded end, each decorated in relief with incised detailing depicting a dragon
the rectangular sections 3.4 x 2 cm. (23)

£4,000 - 6,000
 €5,400 - 8,200

A large group of gold fittings of this period can be found in the Hermitage, St Petersburg (Komaroff, L. and S. Carboni (eds.), *The Legacy of Gengis Khan: Courtly Art and Culture in Western Asia 1256 - 1353*, pp. 66-67, fig. 62, and p. 274, no. 143). The Hermitage belt was found near Gashun Uta, Southern Russia, as part of the funerary regalia of a senior member of the family of Batu (1227 - 1255), the founder of the Golden Horde. A group of fittings also depicting a dragon were sold through these rooms (Bonhams, *Islamic and Indian Art*, 16th October 2003, lot 312).

31
**A SAMANID GROUP OF REPOUSSE GOLD BELT FITTINGS
 EASTERN PERSIA, 9TH/ 10TH CENTURY**

Of repousse decorated gold sheet, comprised of ten hollow oblong elements and twelve shorter hollow oblong elements, each with trefoil palmette set within a beaded arch to either side, eight small circular elements and a further rectangular plaque
larger elements approx 6cm. long; total weight 219g (31)

£30,000 - 50,000
 €41,000 - 68,000

Belts are of great importance in Islamic culture because of their ceremonial significance which explains why they are so finely worked. The belt, *minṭaqah* or *kamar* was used as a symbol of authority by ruling dynasties as early as the Abbasid Caliphate. Belts were also a sign of rank and the practice of girding was a major rite of passage in Islamic societies. For examples of belt fittings in the Khalili Collection, see D. Alexander, *Arts of War*, Oxford, 1992, nos. 2-13, 15-16.





32

32

A RARE ENAMELLED BRONZE ROSEWATER SPRINKLER

PROBABLY PERSIA, 12TH/ 13TH CENTURY

of flattened globular form on a small splayed foot with a short waisted neck, cast with teardrop cartouches to either side containing enamelled plaques depicting a prancing lion to one side, and a palmette flanked by two birds on the other

13.5 cm. high

£5,000 - 7,000

€6,800 - 9,500

The flattened globular form of the present lot can be paralleled in glass bottles of the 12th/ 13th Century in the Islamic world. Similar depictions on both the lion and the birds flanking a palmette can be seen on bath scrapers attributed to Persia circa 12th Century (Oliver Watson, *Ceramics from Islamic Lands*, London, 2004, pp. 116-17, cat. Ab.11). The paired birds are also seen on jewellery of the period, for example gold and bronze pendants in the L A Mayer Memorial Institute for Islamic Art (Rachel Hasson, *Early Islamic Jewellery*, Jerusalem, 1987, p. 43, nos. 42 and 43).



33

33

A MAMLUK SILVER-INLAID BRASS CANDLE-STICK

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

£4,000 - 6,000

€5,400 - 8,200

Provenance

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.



34

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

of truncated conical form with flattened drip tray, the tapering neck terminating in a tapering raised band, engraved and decorated in silver inlay with a band of inscription to the body interspersed by medallions containing floral sprays, above and below bands of scrolling vegetal interlace, undulating vines and foliate chevrons, the shoulder with two bands of scrolling vines interspersed by roundels containing flowerheads, the neck with a band of scrolling vines interspersed by roundels containing stylised seated figures, the rim with a further band of inscription interspersed by roundels containing flowerheads
22 cm. high

£6,000 - 8,000
€8,200 - 11,000

Inscriptions: around the rim, *la zalat ya maliki ma 'ashshat fi da'ah/ wa anta min kull hamm khali al-bali/ wa ma barahat madd al-ayyam fi si'ah*, 'O my owner! May you ever remain in comfort; And may you be free from all affliction; And may you always remain in abundance'; around the body, *la zalat ya maliki ma 'ashshat fi da'ah wa anta min kull hamm khali al-bali wa ma/ barahat madd al-ayyam fi si'ah bi-an'am wa masarrat wa ifdali mumta'an bi-na'im la nifadh lahu mujam-mal/al-sa'd fi 'izz wa iqbal* ..., 'O my owner! May you ever remain in comfort; And may you be free from all afflictions; And may you always remain in abundance In the best favour, happiness and excellence May you enjoy unexhaustable pleasures Adorned with Good-fortune in glory and prosperity ...'



35

35

**A GROUP OF FOURTEEN TIMURID CALLIGRAPHIC WOOD PANELS
PERSIA, 15TH CENTURY**

each rectangular, carved in relief with *thuluth* inscription against a scrolling leafy vine ground
the largest 20 x 40 cm.; the smallest 15.5 x 32.5 cm. (14)

£8,000 - 12,000
€11,000 - 16,000

Inscriptions: extracts from the *Hadith*.

36

**A RARE DOUBLE-SIDED CARVED WOOD
SCREEN
PROBABLY AYYUBID EGYPT, 13TH CENTURY**

comprising eight rectangular openwork panels, relief-carved forming an overall design of palmettes and arabesques within a scroll border, framed together
96 x 50 cm.

£7,000 - 9,000
€9,500 - 12,000

Medieval woodwork from Egypt rarely appears on the art market since the majority of surviving pieces remain in mosques, Coptic churches or the Museum of Islamic Art. As both a scarce and perishable material, very little has survived compared to more durable materials such as stone carving.

This screen is virtually identical to another example sold at Sotheby's London (Sotheby's, *Arts of the Islamic World*, 9th April 2008, lot 86), which was attributed to Fatimid Egypt, 11th Century. Certainly motifs that appear on this screen can be paralleled with decoration of the Fatimid period, but it is more likely that it is a little later in date.



36



37 Y Φ

**A NASRID EBONY- AND IVORY-INLAID WOOD GAMES BOARD
SPAIN, 15TH CENTURY**

Formed as a hinged box, the exterior functioning as a games board with alternating ebony and ivory squares, the whole with border of small ivory circles placed at intervals, opening to reveal a backgammon board with alternating white and brown wood triangles along each side, the centre of each face with a lozenge of mosaic work
27 cm. wide; 47 cm. wide; 12 cm. high (closed); 55 x 47 cm. (open)

£15,000 - 20,000

€20,000 - 27,000

Chess and backgammon were popular in the Islamic world and were introduced into the Iberian peninsula in the 10th Century. Boards featuring both games were popular from the 14th Century onwards. A wood example in Granada (*Arte Islamico en Granada*, exhibition catalogue, Granada, 1995, no. 181, p. 427); and another in the Kunsthistorischesmuseum, Vienna are of the non-folding variety, while two 15th Century folding examples sold at auction (Christie's *Art of the Islamic and Indian Worlds*, 13 April 2010, lot 56; and Christie's, *Art of the Islamic and Indian Worlds*, 5 October 2010, Lot 163).

The *taracea* technique of inlaying was used in decoration throughout Spain and North Africa, present in court commissions under the Almoravids and the Almohads as well as the Nasrids. Very little of Nasrid art is figurative and the technique of inlay suited the extensive use of wood characteristic of this period (M. Rosser-Owen, *Islamic Arts from Spain*, London, 2010, p. 55).



38

**A RARE TIMURID OPENWORK BRONZE LANTERN
PERSIA, 15TH CENTURY**

of pyramid form with hinged door and four suspension loops, the finial in the form of a smaller pyramid, engraved and decorated in openwork with an interlace of trefoils and split palmettes

34.5 cm. high

£12,000 - 15,000

€16,000 - 20,000

This remarkable bronze lantern, with its openwork decoration of scrolling vines and fleshy palmettes, is an unusual example of Timurid metalwork. It would originally have been suspended from the four small ring projecting from the upper body, with the inside accessed through the 'doors' on one side. The shape of this piece, combined with the

doors, evokes an architectural feel without directly referencing any specific type of building. The general form is echoed in Ottoman metalwork, and example of which is now in the Museum of Islamic Art, Doha (Allan, J., *Metalwork Treasures from the Islamic Courts*, London and Doha, 2002). However, it would appear that this lantern was made further east, in Persia. Candlesticks with similar vegetal decoration, albeit with calligraphic bands and made of tinned copper rather than bronze, have been attributed to the 15th Century and are in the Iran Bastan Museum, and the David Collection, Copenhagen. (A.S. Melikian-Chirvani, *Islamic Metalwork from the Iranian World*, London, 1982, fig. 60; von Folsach, K., *Islamic Art in the David Collection*, Copenhagen, 2001, p.326). Another of this type was sold at Christie's, *Art of the Islamic and Indian Worlds*, 13th April 2010, lot 78. For a full discussion of Mongol and Timurid metalwork in architectural settings, see Mols, L.E.M., *Mamluk Metalwork Fittings in Their Artistic and Architectural Context*, Delft, 2006, pp. 28-31.



39 W

**A LARGE TIMURID MOULDED CUERDA SECA POTTERY TILE
SAMARKAND, LATE 14TH CENTURY**

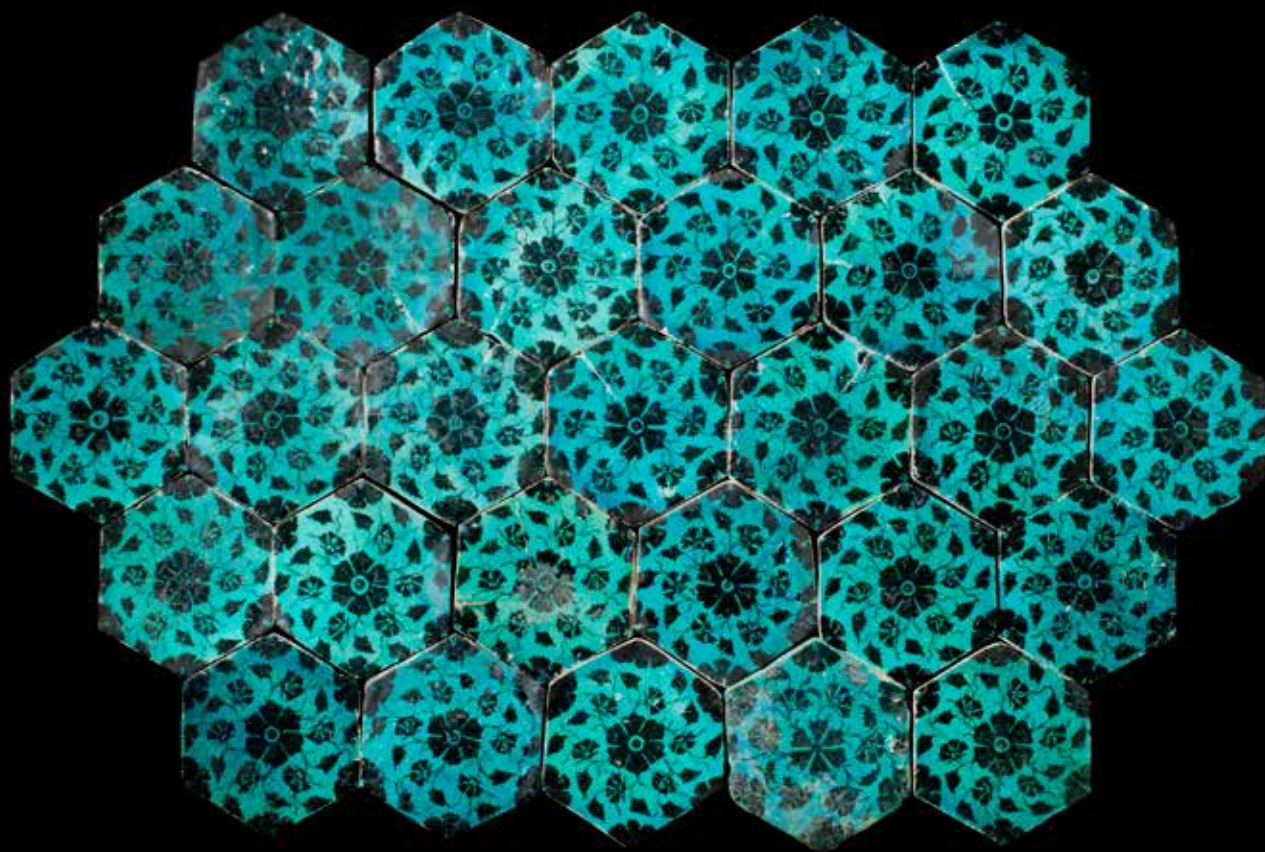
of rectangular form, decorated in polychrome with a large trefoil arched motif surmounted by a finial of diamond form, a series of interlocking palmette and split-palmette motifs on a ground of floral interlace within, the spandrels with sprays of lotus flowers and other smaller flowering branches, framed
90.5cm x 59cm

£40,000 - 60,000
€54,000 - 82,000

Published

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

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



40

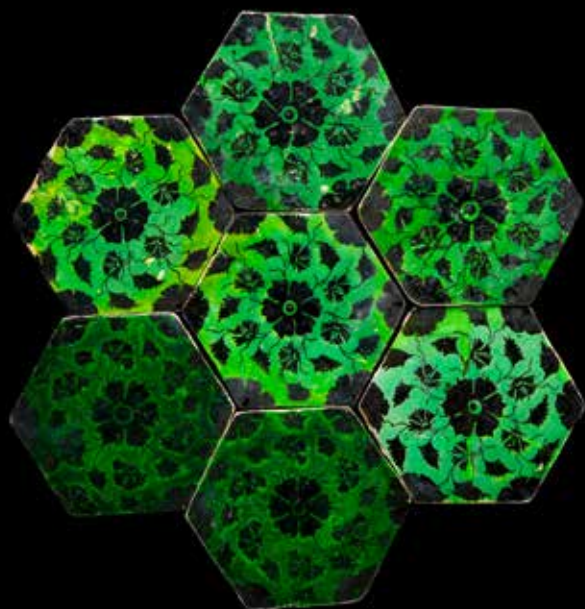
40

A GROUP OF TIMURID UNDERGLAZE PAINTED POTTERY TILES

PERSIA, 15TH CENTURY

consisting of twenty nine tiles of hexagonal form decorated in black under a turquoise glaze with a central flowerhead surrounded by radiating floral and foliate motifs, the corners with partial flowerheads
15 cm. max. diam.(29)

£6,000 - 8,000
€8,200 - 11,000



41

41

A GROUP OF TIMURID UNDERGLAZE PAINTED POTTERY TILES

PERSIA, 15TH CENTURY

consisting of seven tiles of hexagonal form decorated in black under a green glaze with a central flowerhead surrounded by radiating floral and foliate motifs, the corners with partial flowerheads
each 15 cm. max. diam.(7)

£2,000 - 3,000
€2,700 - 4,100

Although these tiles are difficult to compare with tiles from any known monument the style of decoration is known from Timurid pottery dishes. For another group of similarly decorated tiles see Sotheby's, *Indian and Islamic Art*, 27 April 1995, Lot 288.

42

**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.

£5,000 - 6,000

€6,800 - 8,200

Provenance

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

43

**A GROUP OF TIMURID CUERDA SECA POTTERY STAR TILES
PERSIA, 15TH CENTURY**

comprising three complete tiles and four fragments, each decorated in cobalt-blue with black outline on a white ground with an interlace of trefoils and split palmettes, mounted
each 9 cm. across max.

£3,000 - 4,000

€4,100 - 5,400

For other tiles from this series, see A. Soudavar, *Art of the Persian Courts*, New York, 1992, p. 93.

44

**A TIMURID CARVED POTTERY TILE FRAGMENT
SAMARKAND, 14TH CENTURY**

of rectangular form with sloping edges, carved and decorated in turquoise, cobalt-blue and white with a band of geometric interlace
22 x 18 cm. max.

£2,500 - 3,500

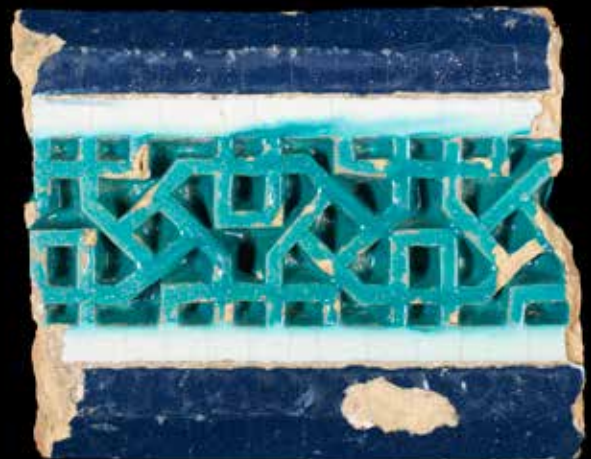
€3,400 - 4,800



42



43



44



45

45 *

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

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

£3,000 - 5,000

€4,100 - 6,800

Provenance

Private collection, acquired Christie's, *Art of the Islamic and Indian World*, 23rd October 2007, lot 77.

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

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



46

46

**A MAMLUK UNDERGLAZE PAINTED POTTERY TILE
EGYPT OR SYRIA, FIRST HALF OF THE 15TH CENTURY**

of square form, decorated in cobalt-blue and black on a white ground with a central flowerhead surrounded by four large palmette motifs between the petals, the corners and edges with partial flowerheads and lobed cartouches
23 x 23 cm.

£3,000 - 4,000

€4,100 - 5,400

For similarly decorated tiles of a hexagonal form see A. Lane, *Guide to Tiles*, London 1939, plate 12, J-L, and for a similar square tile see V. Porter, *Islamic Tiles*, London 1995, no. 87.



47

47
A SAFAVID CUERDA SECA POTTERY TILE
PERSIA, 17TH CENTURY

of square form, decorated in cobalt-blue, turquoise, yellow, manganese and green on a white ground with a partial seated figure, to his right an urn, a floral spray and a partial cypress tree with perching birds
 23 x 23 cm.

£2,000 - 3,000
 €2,700 - 4,100



48

48
AN UNUSUAL SAFAVID CUERDA SECA POTTERY TILE
PERSIA, 17TH CENTURY

of square form, decorated in cobalt-blue, cream and blue with black outline with a radiating geometric design based around an eight pointed star
 23 x 23 cm.

£3,000 - 4,000
 €4,100 - 5,400



49

49
A SAFAVID FIGURAL CUERDA SECA POTTERY TILE
PERSIA, 17TH/ 18TH CENTURY

of square form, decorated in manganese, brown, yellow, green, turquoise and cobalt-blue on a cream ground with a youth and his teacher, a flying bird in the background, above a band containing an undulating vine with alternating lotuses and flowerheads
 22.8 x 21.5 cm.

£3,000 - 4,000
 €4,100 - 5,400

50

**A FINE SAFAVID INSCRIBED ROCK CRYSTAL PLAQUE
PERSIA, 17TH/ 18TH CENTURY**

rectangular with cut corners, wheel-cut decoration comprising four inscription filled hexagonal panels centred on a diamond-shaped panel 25 x 30 mm.

£2,000 - 3,000
€2,700 - 4,100

Inscriptions:

In the centre, *ya muhit*, 'O the Comprehending one!'; in the border, the nada 'Ali quatrain.

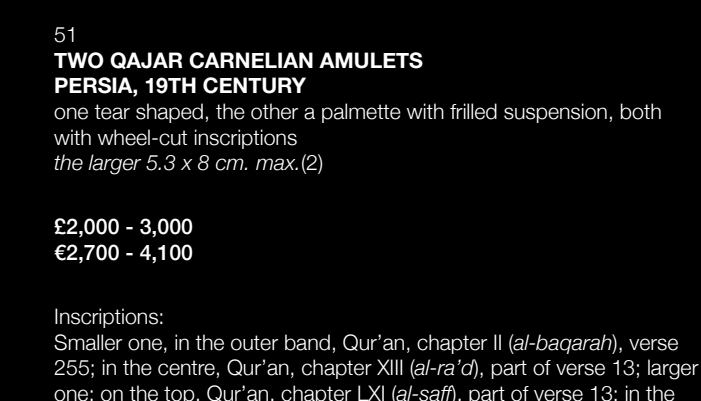
51

**TWO QAJAR CARNELIAN AMULETS
PERSIA, 19TH CENTURY**

one tear shaped, the other a palmette with frilled suspension, both with wheel-cut inscriptions
the larger 5.3 x 8 cm. max.(2)

£2,000 - 3,000
€2,700 - 4,100

Inscriptions:

Smaller one, in the outer band, Qur'an, chapter II (*al-baqarah*), verse 255; in the centre, Qur'an, chapter XIII (*al-ra'd*), part of verse 13; larger one: on the top, Qur'an, chapter LXI (*al-saff*), part of verse 13; in the outer band, Qur'an, chapter II (*al-baqarah*), verse 255; in the middle band, Qur'an, chapter I (*al-fatihah*), ending with the *shahadah*; in the centre, *ya qadi al-hajat ya kafi al-muhimmat*, 'O the Judge of [all] needs! O the One Raiser of Ranks!'.


52


**TWO INSCRIBED HARDSTONE PENDANTS
PERSIA, 18TH/ 19TH CENTURY**

one dark red carnelian, the other lapis lazuli, both in the form of a *mihrab*, both with wheel-cut inscriptions
5 x 3.5 cm.; 3.4 x 3 cm.(2)

£3,000 - 4,000
€4,100 - 5,400

Inscriptions:

Lapis in negative, on the top, *huwa al-qadir*, 'He is the Almighty'; the main text, Qur'an, chapter LXXIX (*al-nazi'at*), verses 40-41.

Carnelian, in positive, in the centre, *al-'izzah li'llah al-sultan abu'l-hasan wali allah ya mula 'ali ibn musa al-rida*, 'Might is God's, al-Sultan Abu'l-Hasan, friend of God. O my Lord 'Ali bin Musa al-Rida!'; in the borders, *ya qahir al-'adu way a wali al-wali ya mazhar al-'aja'ib ya murtda 'ali*, 'O the one who subdues enemies! And O the guardian of friends! O the one who causes miracle! O Murtada 'Ali!'


The inscription on the carnelian pendant includes a reference to the Eighth Imam who is buried in Mashhad. Seals of this kind were made for the offices of his shrine.

53

**A GROUP OF FIVE JADE AND ONE SOAPSTONE PLAQUES,
ONE SILVER-MOUNTED
PERSIA, 18TH/ 19TH CENTURY**

variously cartouche, oval, rectangle and tear-drop shaped, incised with inscriptions
the largest 7.3 x 6.3 cm.(6)

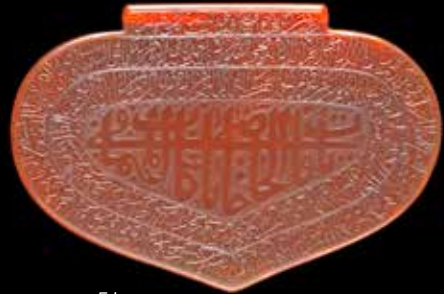
£3,000 - 4,000
€4,100 - 5,400

Inscriptions:

1. Oval, in positive, Qur'an, chapter II (*al-baqarah*), verse 255;
2. Lobed drop-shaped talisman, in the centre a prayer; in the borders, Qur'an, chapter II (*al-baqarah*), verse 255 ending with *ya ghaffar*, 'O the Forgiver!';
3. The bell-shaped one, in positive a prayer;
4. Square seal, the Nada 'Ali quatrain;
5. Pendant, in positive, in the borders, Call to God to bless the Fourteen Innocents; in the centre, a saying of Imam Reza.



50



51



52



53





54

54

**A FINE SHAHRIZABZ SILK EMBROIDERED LINEN PANEL (SUSANI)
CENTRAL ASIA, MID 19TH CENTURY**

rectangular, the natural field embroidered in crimson, pink, blue and black with a larger meandering vine bearing stylised flower heads, the borders with large floral roundels with trailing floral vine between, backed
267 x 198 cm.

£10,000 - 15,000
€14,000 - 20,000

Provenance

Sir William Burrell; his daughter Sylvia (Marion); and thence by descent.

Sir William Burrell (1861–1958)

Sir William Burrell was a Scottish shipping merchant and philanthropist. Born into a shipping family on 9 July 1861 in Glasgow, Burrell joined the family firm in 1875, at the age of 14, and took over the firm when his father died. Burrell and his brothers were successful in business by ordering ships during economic downturns, and using these modern vessels to full capacity when the economy recovered. Using this approach, the family acquired vast wealth and allowed Burrell to devote time to his passion for collecting antiques. In 1901 he married Constance Mary Lockhart Mitchell, the daughter of another ship owner. Burrell was knighted in 1927 for services to art and for his public work.

In 1944 Burrell donated his collection to the city of Glasgow, with £250,000 to house it. The conditions of this included the request that the collection should be in a rural setting. This posed a problem until the council acquired Pollok Country Park. A custom-built museum, the Burrell Collection, was finally opened in 1983, although this is large enough to display only a portion of Burrell's collection. Provand's

Lordship in Glasgow also displays some of his collection of 17th Century Scottish furniture.

William Burrell died at Hutton Castle in the Scottish Borders on 29 March 1958, at the age of 96.

Shahrizabz, an important market center in Kashkadarya Province of Uzbekistan, is famed for susanis produced there in the 19th Century. Distinguished by their rich and vibrant colour palette. Their designs consist of flowering plants, palmettes, foliage and meandering tendrils, and are stylistically influenced by textiles being produced at Bokhara, Nurata and Samarkand, other towns on the Silk Route. Borders often include a motif depicted in the central field. For a related susani from Shahrizabz with the given date of 1870 see *Stickereien aus Mittelasien*, Exhibition Catalogue, Mannheim, 3rd-13th April 1981, p. 43

55

**AN URA TUBE SILK EMBROIDERED COTTON PANEL (SUSANI)
CENTRAL ASIA, 19TH CENTURY**

rectangular, the natural field embroidered with a lattice of stylised rosettes, the borders with three rows of flower heads within trailing floral borders, backed
229 x 181.5 cm.

£3,000 - 5,000
€4,100 - 6,800

Provenance

Sir William Burrell; his daughter Sylvia (Marion); and thence by descent.

For information on Sir William Burrell, please see the footnote to the previous lot.



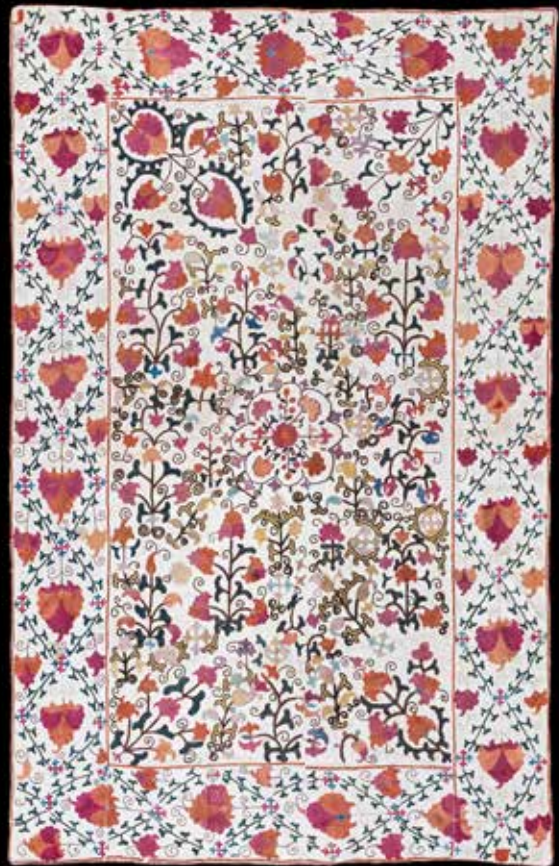


56

**56
A NURATA SILK EMBROIDERED LINEN PANEL (SUSANI)
UZBEKISTAN, SECOND HALF OF THE 19TH CENTURY**

rectangular, the natural linen ground embroidered in polychrome silks with a central panel containing floral sprays, the border with a series of roundels made up of scrolling foliate motifs containing large flowerheads
242 x 150 cm.

£3,000 - 4,000
€4,100 - 5,400



57

**57
A BOKHARA SILK EMBROIDERED LINEN PANEL (SUSANI)
UZBEKISTAN, 19TH CENTURY**

rectangular, the natural linen ground embroidered in polychrome with a central rosette on a ground of floral sprays, the border with a band of diamond shaped panels formed by vines containing large flowerheads, backed
234 x 153 cm.

£4,000 - 6,000
€5,400 - 8,200



58

**58
A BOKHARA SILK EMBROIDERED LINEN PANEL (SUSANI)
UZBEKISTAN, MID 19TH CENTURY**

of rectangular form, the natural ground embroidered in polychrome silks with a central panel containing a lattice design of vines containing large flowerheads, the border with an undulating vine with large flowerheads, backed
230 x 155 cm.

£4,000 - 6,000
€5,400 - 8,200



59

**59
A BOKHARA SILK EMBROIDERED LINEN PANEL (SUSANI)
UZBEKISTAN, 19TH CENTURY**

rectangular, the natural linen ground embroidered in polychrome silks with two bands of large flowerheads encircled by vines, the border with a band containing an undulating vine with flowerheads, mounted on stretchers
165 x 114 cm.

£6,000 - 8,000
€8,200 - 11,000



60

60

A FINE METAL-THREAD EMBROIDERED APPLIQUE VELVET SADDLE-CLOTH (SHABRACK) FROM A ROYAL BOKHARA WORKSHOP

UZBEKISTAN, LATE 19TH CENTURY

rhomboid, blue velvet, the central field divided into two registers, one containing a cusped cartouche with an aperture for the tail, with palmettes in the surrounding areas, the other part with three large floral medallions on a field with stars, and star and crescent motifs, within borders containing floral filled cartouches, with gilt metal discs, ikat backing, fringed, with suspension loops
148 x 172cm (58 1/4 x 67 11/16 in).

£4,000 - 6,000

€5,400 - 8,200



61

Embroideries in silver and gold thread with applique decoration were considered to be amongst the most prestigious of Central Asian textiles. The technique first appeared in the Emir of Bokhara's workshops, and ritual exchanges of gold embroidered robes and other items between the Amir, his courtiers and administrators were a regular event in Bokhara. They were also given as diplomatic gifts. Designs were dictated by a variety of stylistic and symbolic conventions determined by the Amir. For a metal thread embroidered saddle-cloth in the Marshall and Marilyn R. Wolff Collection, New York, see Ernst J. Grube, *Keshite: Central Asian Embroideries*, New York, 2003, no. 23. The light blue ground on this example is rare; and for robes from the same workshops, see Christina Sumner and Guy Petherbridge, *Bright Flowers. Textiles and Ceramics of Central Asia*, Sydney, 2004, pp. 46-49.

61

A QAJAR UNDERGLAZE-PAINTED MOULDED POTTERY TILE

PERSIA, CIRCA 1880

of square form, moulded and decorated in polychrome with five seated camels on a ground of floral sprays, a range of mountains in the distance
26 x 26 cm.

£2,000 - 3,000

€2,700 - 4,100

62

A WOVEN SILK AND GILT-METAL THREAD DECORATED WOOL LIVERY TAILCOAT FROM THE ROYAL HOUSEHOLD OF NASR AL-DIN SHAH QAJAR
VIENNA, SECOND HALF OF THE 19TH CENTURY

of green wool, the collar mounted with a metal thread strip woven in polychrome silks with an alternating repeat design of standing lions holding swords with suns behind surrounded by wreaths, and Qajar crowns, the breast panels and cuffs mounted with metal thread bands forming chevrons, the gilt-copper buttons with standing lions holding swords with suns behind, surmounted by crowns, within wreaths, with maker's label 'FRANZ KUNTTS/ WIEN/ BACKERSTRASSE 3', the buttons marked to the reverse "T W WIEN SUPERFEIN"

102 cm. long

£4,000 - 6,000

€5,400 - 8,200



62

63

A SAFAVID TINNED-COPPER BASIN WITH THE NAMES OF THE TWELVE IMAMS
PERSIA, 17TH CENTURY

of compressed spherical form with waisted neck, engraved and decorated in black inlay with a series of medallions to the body containing inscriptions and palmette motifs, the neck with a band of inscription
24 cm. diam.

£2,000 - 3,000

€2,700 - 4,100

Inscriptions:

Around the rim, God's blessing to the Prophet Muhammad and the Twelve Imams; owners' names as, 'Its owner, Salih ibn Tur (?)' *ghollam-e shah-e velayat jamal ibn ... qoli*, 'The slave of the King of Trusteeship (i.e. Imam 'Ali), Jamal son of Qoli'.



63



64

THE PROPERTY OF A GENTLEMAN Lots 64 - 108

Following the sale of property from a Swiss private collection at Bonhams in October and November 2014, Bonhams has the privilege of offering further pieces from this same collector. The selection includes royal insignia from the Qajar and Pahlavi eras, items of royal Pahlavi interest, including a rare collection of gold medallions, and imported European glass made for the Qajar court.

64 * Y Φ

A MINIATURE PORTRAIT OF NASR AL-DIN SHAH QAJAR (REG. 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

€6,800 - 9,500

Provenance

Swiss private collection.

65 * Y Φ

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

PERSIA, CIRCA 1880

first grade, the oval miniature gouache on ivory, depicting the Shah in a black jacket, astrakhan hat with a gem-set *jiqa*, within a gold mount, framed with three concentric diamond-set bands, encompassed by a floral wreath with bow at the base, the upper section with a large flowerhead within further flowerheads, at the top the Qajar crown, in red leather box with Lion and Sun motif in gilt, inside the name of Saniolmamalek, the court jeweller 16 cm. high incl. suspension loop(2)

£10,000 - 15,000

€14,000 - 20,000

Provenance

Swiss private collection.

The Order of the Imperial Effigy

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. This is illustrated by an incident 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 (reg. 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 al-Din Shah who continued the practice by wearing the effigy of his father. As a decoration, it was Nasr al-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, C.P., *Persian Orders 1808-1925. The Orders of the Qajar Dynasty*, Copenhagen, 1990).



65



66

66 *

A PASTE-SET SILVER INSIGNIA OF THE QAJAR ORDER OF THE IMPERIAL EFFIGY (NISHAN-I-TAMTAL-I-HUMAYUN) DEPICTING MUZAFFAR AL-DIN SHAH QAJAR (REG. 1896-1907), PERSIA, CIRCA 1900

first grade, the oval over-painted photographic portrait medallion framed with three concentric bands, surrounded by floral wreaths with a bow at the bottom, the upper section with a large central flower and floral sprays, above a crown and suspension loop; in a fitted Saniolmamalek box with Lion and Sun motif
14 cm. high(2)

£5,000 - 7,000

€6,800 - 9,500

Provenance

Swiss private collection.



67

67 * ΥΦ

A PASTE-SET SILVER AND GOLD INSIGNIA OF THE QAJAR ORDER OF THE IMPERIAL EFFIGY (NISHAN-I-TAMTAL-I-HUMAYUN) DEPICTING NASR AL-DIN SHAH QAJAR (REG. 1848-96) FRANCE, CIRCA 1890

First grade, comprising an oval portrait medallion in gouache on ivory, set within a gold mount, within three concentric paste-set bands, above and below floral swags, the top with a bow and hinged suspension loop, with red, white and green ribbon, in a later red cloth box with Lion and Sun in gilt with the number '1' and name Saniolmamalek inside lid
16 cm. high (incl. suspension loop)

£6,000 - 8,000

€8,200 - 11,000

Provenance

Swiss private collection.

68 *

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

£8,000 - 12,000
€11,000 - 16,000

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 Nasr 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'amush khaneh* or '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. Nasr 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 Nasr 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 Muzaffar al-Din Shah in 1898 with the title of Nizam al-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.



68

69 *

AN EARLY GEM-SET GOLD BREAST STAR OF THE QAJAR ORDER OF THE LION AND SUN (NISHAN-I-SHIR U KHURSHID) PERSIA, CIRCA 1830

in the form of an eight-pointed star with smaller rays between, set with diamonds, emeralds, rubies, the enamelled 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.

£8,000 - 12,000
€11,000 - 16,000

Provenance

Swiss private collection.



69

70 *

A SILVER AND ENAMEL NECK BADGE OF THE QAJAR ORDER OF THE LION AND SUN (*NISHAN-I-SHIR U KHURSHID*), BY GUSTAVE WOLFERS OF BRUSSELS, BELGIUM, CIRCA 1900

second grade, chased, in the form of a six-pointed star with hinged rosette and suspension loop, with green enamel rays between the arms, the central enamelled roundel depicting a recumbent lion with the sun behind, within two concentric bands, verso with maker's mark; in red leather Wolfers box
9 cm. diam. excl. suspension loop

£600 - 800
€820 - 1,100

Provenance

Swiss private collection.

71

A SILVER AND ENAMEL BREAST BADGE OF THE QAJAR ORDER OF THE LION AND SUN (*NISHAN-I-SHIR U KHURSHID*), 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
€950 - 1,200

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).

72 *

A SILVER AND ENAMEL NECK BADGE OF THE QAJAR ORDER OF THE LION AND SUN (*NISHAN-I-SHIR U KHURSHID*), BY THE COURT JEWELLER SANIOLMAMALEK PERSIA, CIRCA 1900

third grade, in the form of a six-pointed star, with green enamel between the arms, with hinged rosette and suspension loop, the central enamelled medallion depicting a recumbent lion with the sun behind, within single chased concentric band, with green ribbon, in Saniolmamalek fitted box with gilt Qajar lion and sun motif and the number 3
6.3 cm. diam.

£600 - 800
€820 - 1,100

73 *

A BREAST STAR AND SASH BADGE OF THE ORDER OF HOMAYUN (*NISHAN-I-HUMAYUN*) FRANCE, CIRCA 1930

first grade, the eight-pointed breast star and four-pointed sash badge with graduated rays, the star with central green enamel rays on each point, each with enamelled central medallion depicting a standing lion holding a sword with the sun behind, the star with a pin and two hooks, the sash badge with suspension loop; with two lengths of red-edged green silk ribbons, in Arthus Bertrand fitted box with Pahlavi coat of arms
the breast star 9.5 cm. diam.; the sash badge 5.9 cm. diam.(5)

£700 - 900
€950 - 1,200

Provenance

Swiss private collection.

The Order of Humayun

The Qajar Order of the Lion and Sun became the Order of Humayun under the Pahlavi's in 1925. It retained the Lion and Sun motif of its Qajar precursor.

74 *

A SILVER AND ENAMEL BREAST STAR, NECK BADGE AND MINIATURE OF THE ORDER OF HUMAYOUN (*NISHAN-I-HUMAYUN*), BY ARTHUS BERTRAND PARIS, CIRCA 1930

comprising an eight-pointed star, a six pointed Neck Badge and four-pointed miniature, each piece with central enamelled medallion depicting a standing lion holding a sword with the sun behind, within red and green concentric bands, the rays ribbed; the star with pin and two hooks, the pin with maker's marks; the neck badge with red edged green ribbon; the miniature with red edged green ribbon with rosette and stud; in a red leather Bertrand box with Lion and Sun motif
the breast star 9.4 cm. diam.; the neck badge(4)

£600 - 800
€820 - 1,100

Provenance

Swiss private collection.



70



72



71



73



74

75 *

**A UNIQUE GOLD AND ENAMEL SPECIAL GRADE BREAST
STAR OF THE ORDER OF THE RED LION AND SUN (*NISHAN-
I-SHIR U KHURSHID SORKH*), MADE ESPECIALLY FOR
MOHAMMED REZA SHAH PAHLAVI**

BY HUGENIN FRERES, SWITZERLAND, CIRCA 1955-60

in the form of an eight-pointed star, with graduated rays, the central
enamelled medallion depicting a standing lion holding a sword in
red on a white ground, on a square section with four red enamel-
tipped rays, with pin and two hooks, verso with maker's mark and
gold mark 0.750

8.3 cm. diam.; 127.2 g.

£25,000 - 35,000

€37,500 - 52,500

Provenance

Swiss private collection; presented to Mohammed Reza Shah Pahlavi
by Dr Hussein Khatibi, the Head of the Order of the Red Lion and Sun
and Vice President of the National Consultative Assembly.

The Order of the Red Lion and Sun

This gold insignia appears to be a unique example of a breast star of
the Order of the Red Lion and Sun. Previously, it was thought that the
grade class of the order came only in a neck badge weighing 75g in 18
ct gold, the second grade 40g in gold, and the third grade 40g in silver
gilt, and a neck badge reputedly made for the Shah himself is known.
The existence of this special grade of the order, a unique gold breast
star, supports the provenance that it was made for the Shah.

The Red Lion and Sun Society of Iran was admitted to the International
Red Cross and Red Crescent Movement in 1923. However, it is
reported that the symbol was introduced earlier at Geneva in 1864
as a counter example to the crescent and cross favoured by Iran's
two greatest rivals, the Ottoman Empire and Russia. Although this
suggestion is inconsistent with the history of the Red Crescent,
that history also suggests that the Red Lion and Sun, like the Red
Crescent, may actually have been conceived during the Russo-Turkish
War (1877-78), inspired by the similarities between the Red Crescent
and Ottoman flag.

The Order of the Red Lion and Sun was established during the reign of
Mohammad Reza Shah Pahlavi by the Society. It was an humanitarian
award bestowed for recognition of efforts in the interests of the Iranian
people and for the saving of lives. It was also awarded to those who
contributed to international peace and dealing with the law. The Order
was in use up to the Revolution in 1979.

In 1980 the Islamic Republic of Iran replaced the emblem with the Red
Crescent. Although the Red Lion and Sun has now fallen into disuse,
Iran had in the past reserved the right to take it up again at any point
until it renounced the option in 2011.





76 *

A SILVER-GILT AND ENAMEL COLLAR AND BREAST STAR OF THE ORDER OF PAHLAVI (NISHAN-I-PAHLAVI) REPUTEDLY AWARDED TO EMPEROR HAILE SELASSIE OF ETHIOPIA (REG. 1930-74),

BY ARTHUS BERTRAND, PARIS, CIRCA 1964

both stars with four chased and enamelled Pahlavi crowns with sections of rays between, the central ray with blue enamel, the central enamelled medallion depicting a snow-capped mountain with the sun above, within a band of laurel wreath with the name of the order and the date AH 1354/AD 1935, the star verso with maker's mark, pin and fittings, the collar comprising alternate interlocking sections of blue enamelled rings and infinity motifs with interlocking chain relief decoration
the breast star 9.3 cm. diam.; the collar star 8 cm. diam.; and the collar 48 cm. long(3)

£8,000 - 12,000

€11,000 - 16,000

Provenance

Swiss private collection, acquired Sotheby's, *Objects of Vertu, Orders and Decorations, Russian Works of Art and Faberge*, Geneva, 16th and 18th May 1995, lot 100; reputedly bestowed upon Haile Sallassie of Ethiopia.



Haile Selassie with Empress Farah Pahlavi

Haile Selassie I (1892-1975)

Born in Ethiopia in 1892, Haile Selassie was Ethiopia's regent from 1916 to 1930, Emperor from 1930 to 1974 and a member of the Solomonic dynasty. In 1923 he led Ethiopia into the League of Nations. The following year, he traveled to Europe, becoming the first Ethiopian ruler to go abroad. In 1928 he appointed himself king, and two years later, after the death of Zauditu, he was crowned emperor and assumed the name Haile Selassie ("Might of the Trinity").

Over the next four decades, Haile Selassie presided over a country and government that was an expression of his personal authority, instituting a new constitution and reforms which greatly strengthened schools and the police.

By the early 1970s famine, ever-worsening unemployment and increasing frustration with the government's inability to respond to the country's problems began to undermine Haile Selassie's rule. He was eventually ousted from power in a coup and kept under house arrest in his palace until his death in 1975.

Haile Selassie was awarded the Grand Collar of the Order of Pahlavi in 1964.

The Order of Pahlavi

The Order of Pahlavi was founded by Reza Shah Pahlavi in 1926 as the highest royal award. The order came in two classes: the first class in the form of a grand collar worn by the Shah, the Crown Prince and foreign heads of state; and the second class order, grand cordon, worn by princes. Empress Fawzia was on the only female recipient of the grand cordon on the occasion of the birth of the Shah's first daughter, Princess Shahnaz. The heads of state who had taken part in the 2500th Anniversary of the Persian Empire celebrations, received the first class Order of Pahlavi. The Order was abolished after the fall of the Shah.

77 *

A SILVER-GILT AND ENAMEL NECK BADGE OF THE ORDER OF PAHLAVI (NISHAN-I-PAHLAVI) EUROPE, CIRCA 1925

second grade, type I, in the form of a four-pointed star with a crown on each point, between an interlocking circle and infinity motif, the central enamelled medallion depicting a snow-capped mountain with the sun above, within a white enamel band with laurel wreaths, the name of the order and the date AH 1354/ AD 1935, each with suspension loop
6.2 cm. diam.

£1,500 - 2,000
€2,000 - 2,700

Provenance

Swiss private collection.



77

78 *

A SILVER-GILT AND ENAMEL NECK BADGE OF THE ORDER OF PAHLAVI (NISHAN-I-PAHLAVI) PERSIA, CIRCA 1925

second grade, type I, in the form of a four-pointed star with a crown on each point, between an interlocking circle and infinity motif, the central enamelled medallion depicting a snow-capped mountain with the sun above, within a white enamel band with laurel wreaths, the name of the order and the date AH 1354/ AD 1935, each with suspension loop
6.2 cm. diam.

£1,500 - 2,000
€2,000 - 2,700

Provenance

Swiss private collection.



78

79 *

A SILVER-GILT AND ENAMEL BREAST STAR OF THE ORDER OF PAHLAVI (NISHAN-I-PAHLAVI) FRANCE, CIRCA 1950-60

in the form of an eight pointed star with rays between, four points with enamelled and chased crowns, and four with a central blue enamelled ray, the central enamelled medallion depicting a snow-capped mountain with the sun above, within a white enamel band with laurel wreaths, the name of the order and the date, verso with pin and two hooks
9.3 cm. diam.

£1,000 - 1,500
€1,400 - 2,000

Provenance

Swiss private collection.



79

80 *

A DIAMOND-SET SILVER-GILT AND ENAMEL BREAST STAR AND SASH BADGE OF THE ORDER OF THE PLEIADES OR SEVEN SISTERS (NISHAN-I-HAFT PAYKAR)
EUROPE, CIRCA 1960

first grade, a matched set, each in the form of a seven pointed star, the top arm with an enamelled and chased crown, the other arms with a palmette, the central blue enamelled medallions with seven applied stars, within a white enamel band with flower heads, the breast star with pin and the sash badge with suspension loop, the pin of the star with silver mark 900 (2)

the breast star 6.8 cm. diam.; the sash badge 5.3 cm. diam.

£3,000 - 5,000

€4,100 - 6,800

Provenance

Swiss private collection.

The Order of the Pleiades or the Seven Sisters (Haft Paykar)

The Order was instituted in 1957 by the last Shah of Iran, Mohammad Reza Pahlavi. It consisted of three grades (1st, 2nd and 3rd), and was awarded to female persons of high status, for deserving special recognition or conspicuous appreciation by the Shah. The order was abolished by the Islamic Republic of Iran after the fall of the last Shah. Since then, the order merely continues as a Royal Family Order, and Empress Farah Pahlavi, the third wife and widow of Shah Mohammad Reza Pahlavi, is still its Grand Master.

81 *

A GOLD AND ENAMEL MEDAL OF THE ORDER OF THE PLEIADES OR SEVEN SISTERS (NISHAN-I HAFT PAYKAR)
EUROPE, CIRCA 1960

first grade, comprising a circular medallion, hinged, enamelled crown and suspension loop, verso undecorated

4.8 cm. max. diam. (excl. suspension loop)

£1,000 - 1,500

€1,400 - 2,000

Provenance

Swiss private collection.

Gold medals of the Order of the Pleiades were usually awarded to female members of the Imperial Household for long or faithful service. The medals are worn suspended from a bow. The first class award was made in gold.

82 *

A SILVER-GILT AND ENAMEL SET OF BREAST STAR AND BREAST BADGE OF THE ORDER OF THE PLEIADES OR SEVEN SISTERS (NISHAN-I-HAFT PAYKAR)
EUROPE, CIRCA 1960

second grade, each in the form of a seven pointed star, the top arm with an enamelled and chased crown, the other arms with a palmette, the central blue enamelled medallions with seven applied stars, within a white enamel band with flower heads, the breast star with pin and the sash badge with suspension loop, the pin of the star with silver mark 900 (2)

the breast star 6.7 cm. max. diam.; the breast badge 5.3 cm. max. diam.

£1,000 - 1,500

€1,400 - 2,000

Provenance

Swiss private collection.

83 *

A SILVER-GILT AND ENAMEL BREAST STAR AND NECK BADGE, PROBABLY AN UNRECORDED HUMANITARIAN AWARD

CIRCA 1960

each with four green enamelled arms, one of which bears a crown, and a central medallion depicting a lion standing and holding a sword on against a bold blue sky; the breast star within a gilt laurel wreath; the neck badge verso with white arms and the central medallion depicting the Cross of Lorraine (2)

the breast star 7.7 cm. diam. max; the neck badge 9.8 cm. high (excl. suspension loop)

£800 - 1,200

€1,100 - 1,600

Provenance

Swiss private collection.

84 *

A SILVER-GILT AND ENAMEL BREAST BADGE OF THE ORDER OF ZULFIKHAR OR THE SWORD OF 'ALI (NISHAN-I-ZULFIKHAR)

EUROPE, CIRCA 1925

in the form of a five pointed star with crossed bifurcated blade swords and rays between, the central enamelled medallion depicting 'Ali, the arms of red-edged white enamel, verso with central medallion containing an inscription, suspension loop, black and pale blue ribbon

4.6 cm. diam. (excl. suspension loop)

£1,000 - 1,500

€1,400 - 2,000

Provenance

Swiss private collection.

Inscription: *rashadat*, 'Bravery'.

The Order of Zulfikhar

The Order of Zulfikhar was a military order of Qajar Persia and Imperial Iran, named after the famous sword of the Caliph Ali, the son-in-law of the Prophet Muhammad. Founded as the "Portrait of the Commander of Faithful" by Nasr al-Din Shah Qajar in 1856 to commemorate the recapture of Herat, Reza Shah Pahlavi renamed it the 'Order of Zulfikhar' in 1925, making it an exclusively military order. The original Order consisted of a 5 pointed star with an enamelled portrait of Imam 'Ali in the center and two Zulfikhar swords crossed behind the star among multiple rays. The Order consisted of three grades: first grade consisting of a sash and badge; second grade consisting of a neck badge and collar; and third grade a medal.



80

82



81



83



84



85

85 *

A SILVER-GILT AND ENAMEL BREAST STAR OF THE ORDER OF THE CROWN (NISHAN-I-TAJ-I-IRAN), BY ARTHUS BERTRAND PARIS, CIRCA 1960

type II, in the form of an eight-pointed star, the silver gilt body with applied five-pointed star with chased arms and ribbon-cut points, the central enamelled medallion with a crown within a band of laurel wreaths and the dated AH 1332/ AD 1953, verso with maker's mark, pin and two hooks
9.4 cm. diam.

£600 - 800
€820 - 1,100

Provenance

Swiss private collection.

The Order of the Crown

The Order of the Crown was founded in 1913 by Ahmad Shah Qajar before his coronation. Until 1926 it existed in one class as a collar (neck chain with pendant badge), breast star and sash (corn-yellow with sky-blue edges).

Reza Shah Pahlavi reformed the Order at the end of 1930s. The Order was highest award after the dynastic Order of Pahlavi and was abolished in 1979 following the Iranian Revolution.

A PROOF SET OF GOLD AND ENAMEL MEDALLIONS MADE FOR THE APPROVAL OF SHAH MOHAMMED REZA PAHLAVI, TO BENEFIT THE UNIVERSITY CREDIT FOUNDATION (MO'ASSEH ETEBARI DANESHGAG)

Iran, 1350 sh/ AD 1971-72

comprising gold medallions and stamps, six of the stamps with enamelled decoration, some in a matt finish, the green suede fitted box with red ribbon band inside the lid with inscription *Mo'asseh Etebari Daneshgag*

total gold weight 1,100g.; the fitted box 29 x 37.5 cm.

£30,000 - 40,000

€41,000 - 54,000

Provenance

Swiss private collection, acquired c. 1972 from Victor Tchenguiz, the jeweller to the Shah of Iran and reportedly in charge of the Royal Mint.

An issue of gold medallions and stamps was ordered by Senator Vakili in honor of a national holiday. All the proceeds were to go towards an organization called *Mo'asseh Etebari Daneshgag* or 'University Credit Foundation', which was set up independently of Tehran University to help students with their fees.

This proof set, presented in its green suede box, was designed specifically for presentation to the Shah. Once the Shah gave his approval, other sets were minted in Milan and retailed in a leather box to raise funds for Iranian students. The medallions were struck in 1350 and commemorate notable events during the Shah's reign.

Inscriptions:

1. Medallion depicting the Shah, Empress Farah and Crown Prince Reza, *a'la-hazrt homayun muhammad reza pahlavi*, 'His Majesty the August Muhammad Reza Pahlavi'; *'ulya-hazrt farah shahbanu-ye iran*, 'Her Majesty Farah, the Queen of Iran'; *vala-hazrat homayun reza Pahlavi vali-'ahd-e iran*, 'The Heir Apparent, the August Reza Pahlavi, the Crown Prince of Iran'; and dated, *Aban mah-e 1346*, 'October-November 1967'; and *mo'asseseh-ye e'tebari-ye daneshgah*, 'University Credit Foundation'; and signed as H. Arjangnidjad. 50g; 42 mm. diam.

The Arjangs were a family of artists well-known in Iran. This particular artist could be Hasan Arjang-nejad, the painter and sculptor who is known for numerous important commissions, including the sculpture of the poet Firdawsi in Tus, works in the Armenian church in Julfa and the Zoroastrian school in Tehran. He was born in Mashhad in 1300sh/ AD 1921.

2. Medallion depicting the Shah and Empress Farah, *a'la-hazrt homayun muhammad reza Pahlavi shahanshah arya-mehr*, 'His Majesty the August Muhammad Reza Pahlavi, the King of Kings Araya-mehr'; *'ulya-hazrt farah shah-banu-ye iran*, 'Her Majesty Farah, the Queen of Iran'; dated: *Aban mah-e 1347*, 'October-November 1968'; *mo'asseseh-ye e'tebari-ye daneshgah*, 'University Credit Foundation'; and *yad-bud-e yek-saleh-ye taj-gozari*, 'Commemorative [medal] of one year [since] the Coronation'. 50g; 42 mm. diam.

3. Medallion depicting the Shah, his father Reza Shah and Crown Prince Reza, *a'la-hazrt homayun muhammad reza Pahlavi shahanshah arya-mehr*, 'His Majesty the August Muhammad Reza Pahlavi, the King of Kings Araya-mehr'; *a'la-hazrt reza shah-e kabir*, 'His Majesty Reza Shah the Great'; *vala-hazrat homayun reza Pahlavi vali-'ahd-e iran*, 'The Heir Apparent, the August Reza Pahlavi, the Crown Prince of Iran'; dated 1346 (October-November 1968); *mo'asseseh-ye e'tebari-ye daneshgah*, 'University Credit Foundation'; and *yad-bud-e yek-saleh-ye taj-gozari*, 'Commemorative [medal] of one year [since] the Coronation', the name *khali-j-e fars* 'Persian Gulf' written on the map; and signed as H. Arjangnidjad. 50g; 42 mm. diam.

4. Medallion depicting the Shah and Cyrus the Great, *a'la-hazrt homayun muhammad reza pahlavi arya-mehr shahanshah iran*, 'His Majesty the August Muhammad Reza Pahlavi Araya-mehr, the King of Kings of Iran'; *kurosh-e bozorg shahanshah-e hakhamaneshi*, 'The Great Cyrus, the Achaemenid, King of Kings'; *sal-e kurosh-e bozorg*, 'The year of Cyrus the Great'; *do hezar o pansadomin sal-e bonyan-gozari-ye shahanshahi-ye iran*, 'Two thousand and five hundredth year of the Foundation of Iranian Kingdom'; and the Assay mark '900' (sic). 25g; 38 mm. diam.

5. Medallion depicting the Shah standing with raised arm, *a'la-hazrt homayun muhammad reza pahlavi shahanshah arya-mehr*, 'His Majesty the August Muhammad Reza Pahlavi, the King of Kings Araya-mehr'; *enqelab-e sefid-e shah o mardom sheshom-e bahman 1341*, 'The White Revolution of the Shah and the People sixth of bahman 1341 (26th January 1963)'; signed in Persian as H. Arjang-nezhad; *lavayeh-e davazdah-ganeh*, 'The Twelve Bills'; *mo'asseseh-ye e'tebari-ye daneshgah*, 'University Credit Foundation'; and the assay mark '121 M1'. 100g; 53 mm. diam.

6. Medallion depicting the Shah standing with raised arm, *a'la-hazrt homayun muhammad reza pahlavi shahanshah arya-mehr*, 'His Majesty the August Muhammad Reza Pahlavi, the King of Kings Araya-mehr'; *enqelab-e sefid-e shah o mardom sheshom-e bahman 1341*, 'The White Revolution of the Shah and the People sixth of bahman 1341 (26th January 1963)'; signed in Persian as H. Arjang-nezhad; *lavayeh-e davazdah-ganeh*, 'The Twelve Bills'; *mo'asseseh-ye e'tebari-ye daneshgah*, 'University Credit Foundation'; and the assay mark '121 M1 900'. 50g; 42 mm. diam.

7. Medallion depicting a *mihrab* and the Shah praying, *shahanshah arya-mehr dar haram-e mutahhar-e hazrat-e reza 'alayha al-salam/ 1349*, 'The King of Kings Araya-mehr in the Holy Sanctuary of His Holiness [the Imam] Reza, peace be upon him/ 1349 (1969-70)'; dated 1349 (1970-71); Qur'an, chapter XLVIII (*al-fath*) verse 1. 25g; 38 mm. diam.

8. Medallion depicting the Shah and Cyrus, *a'la-hazrt homayun muhammad reza pahlavi arya-mehr shahanshah iran*, 'His Majesty the August Muhammad Reza Pahlavi Araya-mehr, the King of Kings of Iran'; *kurosh-e bozorg shahanshah-e hakhamaneshi*, 'The Great Cyrus, the Achaemenid King of Kings'; *sal-e kurosh-e bozorg*, 'The year of Cyrus the Great'; *do hezar o pansadomin sal-e bonyan-gozari-ye shahanshahi-ye iran*, 'Two thousand and five hundredth year of the Foundation of Iranian Kingdom'; and the assay mark '900' (sic). 25g; 38 mm. diam.

9. Stamp depicting the Shah, Empress Farah and Crown Prince Reza, *sal-gard-e taj-gozari/ aban mah-e 1347/post-e iran/10 riyal*, 'Anniversary of the Coronation'; 'October-November 1968. Iran Post/ 10 Rials'; and the assay mark '121 M1' (sic).

10. Medallion depicting a *mihrab* and the Shah praying, *shahanshah arya-mehr dar haram-e mutahhar-e hazrat-e reza 'alayha al-salam/ 1349*, 'The King of Kings Araya-mehr in the Holy Sanctuary of His Holiness Riza, peace be upon him/ 1349 (1969-70)'; dated 1349 (1970-71); Qur'an, chapter XLVIII (*al-fath*), verse 1. 25g; 38 mm. diam.

11. Medallion depicting an atlas and Tehran marked in the centre, *dovomin namayeshgah-e bazargani-ye beyn al-melali asiya'i*, 'The Second Asian Commercial Fair'; dated 13 *mehr va aban 1348* (5th October and November 1969). 25g; 38 mm. diam.

12. Stamp depicting the Shah, *sal-gard-e taj-gozari/ aban mah-e 1347/ post-e iran/ 8 riyal*, 'Anniversary of the Coronation. *Aban 1347/* (October -November 1968). Iran Post/ 8 Rials'; and the assay mark 121 M1 (sic). 25g; 40 x 31 mm.

13. Stamp depicting Empress Farah, *sal-gard-e taj-gozari/ aban mah-e 1347/ post-e iran/ 6 riyal*, 'Anniversary of the Coronation. *Aban 1347/* (October-November 1968). Iran Post/ 6 Rials'; *mo'asseseh-ye e'tebari-ye daneshgah*, 'University Credit Foundation'; and the assay mark '121 M1' '900' (sic). 50g; 65 x 51 mm.



14. Stamp depicting the Shah, Empress Farah and Crown Prince Reza, *sal-gard-e taj-gozari/ aban mah-e 1347/ post-e iran/ 10 riyal*, 'Anniversary of the Coronation. *Aban 1347/* (October-November 1968). Iran Post/ 10 Riyals'; *mo'asseseh-ye e'tebari-ye daneshgah*, 'University Credit Foundation'; and the assay mark '121 M1' '900' (sic). 50g; 65 x 51 mm.

15. Stamp depicting the Shah, *sal-gard-e taj-gozari/ aban mah-e 1347/ post-e iran/ 8 riyal*, 'Anniversary of the Coronation. *Aban 1347* (October-November 1968). Iran Post/ 8 Riyals'; and the assay mark: '121 M1' '900' (sic). 50g; 65 x 51 mm.

16. Stamp depicting Empress Farah, *sal-gard-e taj-gozari/ aban mah-e 1347/ post-e iran/ 6 riyal*, 'Anniversary of the Coronation. *Aban 1347* (October-November 1968). Iran Post/ 6 Riyals'; and the assay mark '900' (sic). 25g; 40 x 31 mm.

17. Medallion depicting banknotes and medallions, dated 1350 (1971-72); and the assay mark '900'. 50g; 44 mm. diam.

18. Medallion depicting the Shah and Cyrus the Great, *a'la-hazrt homayun muhammad reza pahlavi arya-mehr shahanshah iran*, 'His Majesty the August Muhammad Reza Pahlavi Araya-mehr, the King of Kings of Iran'; *kurosh-e bozorg shahanshah-e hakhamaneshi*, 'The Great Cyrus, the Achaemenid King of Kings'; *sal-e kurosh-e bozorg*, 'The year of Cyrus the Great'; *do hezar o pansadomin sal-e bonyan-gozari-ye shahanshahi-ye iran*, 'Two thousand and five hundredth year of the Foundation of Iranian Kingdom'; and the assay mark '900' (sic). 25g; 38 mm. diam.

19. Medallion depicting the Shah, his father Reza Shah and Crown Prince Reza, *a'la-hazrt homayun muhammad reza Pahlavi shahanshah arya-mehr*, 'His Majesty the August Muhammad Reza Pahlavi, the King of Kings Araya-mehr'; *a'la-hazrt reza shah-e kabir*, 'His Majesty Reza Shah the Great'; *vala-hazrat homayun reza Pahlavi vali-'ahd-e iran*, 'The Heir Apparent, the August Reza Pahlavi, the Crown Prince of Iran'; dated 1346 (October-November 1968); *mo'asseseh-ye e'tebari-ye daneshgah*, 'University Credit Foundation'; *yad-bud-e yek-saleh-ye taj-gozari*, 'Commemorative [medal] of one year [since] the Coronation'; the name *khalij-e fars*, 'Persian Gulf' written on the map; and signed as H. Arjangnidjad. 25g; 38 mm. diam.

20. Stamp depicting the Shah and Empress Farah, *sal-gard-e taj-gozari/ aban mah-e 1347/ post-e iran/ 14 riyal*, 'Anniversary of the Coronation. *Aban 1347/* (October-November 1968). Iran Post/ 14 Riyals'; and the assay mark '121 M1' '900' (sic). 25g; 43 x 35 cm.

21. Medallion depicting the Shah and Cyrus the Great, *a'la-hazrt homayun muhammad reza pahlavi arya-mehr shahanshah iran*, 'His Majesty the August Muhammad Reza Pahlavi Araya-mehr, the King of Kings of Iran'; *kurosh-e bozorg shahanshah-e hakhamaneshi*, 'The Great Cyrus, the Achaemenid King of Kings'; *sal-e kurosh-e bozorg*, 'The year of Cyrus the Great'; *do hezar o pansadomin sal-e bonyan-gozari-ye shahanshahi-ye iran*, 'Two thousand and five hundredth year of the Foundation of Iranian Kingdom'; and the assay mark '900' (sic). 100g; 60 mm. diam.

22. Stamp depicting the Shah and Empress Farah, *sal-gard-e taj-gozari/ aban mah-e 1347/ post-e iran/ 10 riyal*, 'Anniversary of the

Coronation. *Aban 1347/* (October-November 1968). Iran Post/ 10 Riyals'; and the assay mark '121 M1' '900' (sic). 25g; 43 x 35 mm.

23. Stamp depicting the Shah and Empress Farah, *sal-gard-e taj-gozari/ aban mah-e 1347/ post-e iran/ 2 riyal*, 'Anniversary of the Coronation. *Aban 1347/* (October-November 1968). Iran Post/ 2 Riyals'; and the assay mark '121 M1' '900' (sic). 25g; 43 x 35 mm.

24. Medallion depicting the Shah, Empress Farah and the Coronation, *a'la-hazrt homayun muhammad reza Pahlavi shahanshah arya-mehr*, 'His Majesty the August Muhammad Reza Pahlavi, the King of kings Araya-mehr'; *ulya-hazrt farah pahlavi shah-banu-ye iran*, 'Her Majesty Farah Pahlavi the Queen of Iran'; dated *Aban mah-e 1347* (October-November 1968); and *yad-bud-e yek-saleh-ye taj-gozari*, 'Commemorative [medal] of one year [since] the Coronation'. 25g; 38 mm. diam.

25. Medallion depicting banknotes and medallions, dated 1350 (1971-72); and the assay mark '900'. 100g; 60 mm. diam.

26) Medallion depicting the Shah and his father Reza Shah, With the image of the Shah and his father Reza Shah, *a'la-hazrat reza shah-e kabir a'la-hazrat homayun muhammad reza shah-e pahlavi shahanshah aryamehr bonyan-gozaran-e iran-e novin*, 'His Majesty Reza Shah the Great, His Majesty the August Muhammad Reza Pahlavi, King of Kings Aryamehr, founders of the New Iran'; dated 1348 (1969-70); signed in Persian as 'H. Arjang[nidjad]'; *mo'asseseh-ye e'tebari-ye daneshgah*, 'University Credit Foundation'; assay mark '900' (sic). 25g; 38 mm. diam.

87 *

A GOLD ROYAL PRESENTATION BOX WITH THE MONOGRAM OF KING FUAD II OF EGYPT AND SUDAN (REG. 1952-53) EGYPT, SECOND HALF OF 20TH CENTURY

circular, with *aznavour* pattern decoration, with crown and cypher, with mark for 18 karat gold and two other marks
approx. 20 cm. diam.; 270g

£5,000 - 7,000

€6,800 - 9,500

Provenance

Swiss private collection.

Fuad II (born 16th January 1952 as Prince Ahmad Fuad), a member of the Egyptian House of Muhammad Ali, formally reigned as the 11th and last King of Egypt and Sudan from July 1952 to June 1953.

Fuad II ascended the throne on 26th July 1952 following the abdication of this father King Farouk I after the Egyptian Revolution of the same year. The young king reigned for less than a year until June 1953 when Egypt was declared a republic. He was never crowned. King Farouk was then exiled and the new King Fuad left Egypt with him and his family, and was raised in Europe.



88



89



88 *

A GOLD AND BRUSHED STEEL LIGHTER WITH IMPERIAL COAT OF ARMS AND INITIALS OF SHAH MOHAMMED REZA PAHLAVI,

by Cartier, Europe, circa 1970

of rectangular form with rounded edges, hinged lid, the gold body engraved with scrolling foliate decoration, the front with a brushed steel diagonal band with applied coat of arms and engraved with the Shah's crown and his initials 'MRP', the base with Cartier serial no. 7444124; in red velvet fitted box bearing Pahlavi coat of arms in gilt (2)

6.8 x 2.6 x 1.1 cm.

£5,000 - 7,000

€6,800 - 9,500

Provenance

Swiss private collection.

89 *

A MALACHITE AND GOLD LIGHTER WITH THE MONOGRAM AND CROWN OF EMPRESS FARAH PAHLAVI,

by Cartier, Europe, circa 1970

rectangular with rounded edges, one side with the Pahlavi coat of arms with an applied bust in profile of Empress Farah, the other side with the Empress' initials "FP" and the Pahlavi crown, the base marked Cartier and serial number 745516; in fitted blue velvet box with royal coat of arms in gilt (2)

6.9 x 2.6 x 1.2 cm.

£3,000 - 5,000

€4,100 - 6,800

Provenance

Swiss private collection.



87



90 * W

**AN IMPRESSIVE BOHEMIAN GILT AND ENAMEL DECORATED
GLASS CHANDELIER DEPICTING NASR AL-DIN SHAH QAJAR
(REG. 1848-96)
19TH CENTURY**

ruby and blue, consisting of a central baluster shaped element with
issuing lanterns with removable shades depicting the Shah, the
drip trays with cut-glass pendants, the shafts with suspended glass
spheres, surmounted by a series of glass flags depicting the Shah
149 cm. high

£30,000 - 40,000

€41,000 - 54,000

Provenance

Swiss private collection.







91 * W

**A LARGE BOHEMIAN GILT AND ENAMEL DECORATED GLASS
CHANDELIER FOR THE QAJAR MARKET
19TH CENTURY**

consisting of a central baluster shaped element with issuing lanterns
with removable shades depicting Lion and Sun motifs, the drip
trays with cut-glass pendants, the shafts with pendant glass bells,
surmounted by a series of glass shafts with pendant glass bells
110 cm. high

£15,000 - 20,000

€20,000 - 27,000

Provenance

Swiss private collection.



92

92 * W

**THREE BOHEMIAN GILT AND ENAMEL DECORATED GLASS WALL LAMPS FOR THE QAJAR MARKET
19TH CENTURY**

each with three lanterns issuing from the central element on glass shafts, the drip trays with suspended cut-glass shards, the shafts with suspended glass bells, the removable shades decorated in gilt with Lion and Sun motifs
each approx. 56 cm. high(3)

£8,000 - 12,000
€11,000 - 16,000

Provenance
Swiss private collection.

93 * W

**A LARGE BOHEMIAN GILT AND ENAMEL DECORATED GLASS TABLE LAMP FOR THE QAJAR MARKET
19TH CENTURY**

the base of baluster form on a large splayed foot, five lights radiating from the drip tray on ribbed supports, a further light to the center, the lights and drip tray with pendant cut glass shards, the glass decorated in gilt, red and polychrome enamels with floral designs, each removable shade with Lion and Sun motif, with electric fittings
94 cm. high

£5,000 - 7,000
€6,800 - 9,500

Provenance
Swiss private collection.



93

94 * W

FOUR BOHEMIAN GILT AND ENAMEL DECORATED GLASS LAMPS DEPICTING NASR AL-DIN SHAH QAJAR (REG. 1848-96) AND MUZAFFAR AL-DIN SHAH QAJAR (REG. 1896-1907) 19TH CENTURY

each with baluster supports on splayed feet with removable shades and pendant cut glass shards, three decorated in gilt and applied glass balls, two depicting Nasr al-Din Shah Qajar to one side of the shade, and Lion and Sun motifs to the other, the third depicting Muzaffar al-Din Shah Qajar
the largest 64.5 cm. high(4)

£5,000 - 7,000

€6,800 - 9,500

Provenance

Swiss private collection.

95 W

A PAIR OF BOHEMIAN POLYCHROME AND GILT DECORATED OPALINE GLASS LAMPS DEPICTING NASR AL-DIN SHAH QAJAR (REG. 1848-96) 19TH CENTURY

each on splayed feet with compressed globular bodies and flaring necks, decorated in blue and gilt with floral motifs, with polychrome roundels depicting the Shah, with Vianne glass shades, the gas lamp fittings marked 'THIEL & BARDENHEUER RUHLA'
each 67.5 cm. high(2)

£3,000 - 5,000

€4,100 - 6,800

Provenance

Swiss private collection.

96 * W

A PAIR OF BOHEMIAN GILT AND ENAMEL DECORATED GLASS LAMPS DEPICTING NASR AL-DIN SHAH QAJAR (REG. 1848-96) AND MASOUD MIRZA ZILL AL-SULTAN AL-DAWLAH (1850-1918) 19TH CENTURY

each of red glass with baluster supports on splayed feet with domed drip trays and flaring tops surmounted by compressed globular gas lamps with removable shades, decorated in gilt and applied glass beads with vegetal motifs, the shades with medallions containing portraits
each 68 cm. high(2)

£4,000 - 6,000

€5,400 - 8,200

Provenance

Swiss private collection.

97 * W

A PAIR OF BOHEMIAN GILT AND ENAMEL DECORATED GLASS LAMPS DEPICTING NASR AL-DIN SHAH QAJAR (REG. 1848-96) AND MUZAFFAR AL-DIN SHAH QAJAR (REG. 1896-1907) 19TH CENTURY

each of red 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 gilt and polychrome enamels with floral and foliate designs, the shades with two transfer-printed portrait medallions depicting the Shahs
each 67 cm. high(2)

£4,000 - 6,000

€5,400 - 8,200

Provenance

Swiss private collection.



94



96



95



97

98 *

**A BOHEMIAN GILT AND ENAMEL DECORATED GLASS
DECANTER, GHALIAN BASE AND CUP FOR THE PERSIAN
MARKET**

DATED AH 1261/ AD 1845-46

the decanter of bulbous form with waisted neck and pointed stopper, the glass of flaring form, each cut, engraved and decorated in enamel with geometric designs, floral motifs and inscription filled cartouches *the decanter 42 cm. high(4)*

£2,000 - 3,000

€2,700 - 4,100

Provenance

Swiss private collection.

Inscription: *farmayesh-e 'ali-sha'n muhammad isma'il tajir-e qazvini sana 1261*, 'Commissioned by the dignified, Muhammad Isma'il, the Qazvini merchant year AH 1261 (1845-6)'.

99 *

**THREE BOHEMIAN GILT AND ENAMEL DECORATED GLASS
BOTTLES DEPICTING NASR AL-DIN SHAH QAJAR (REG. 1848-
96) AND MUZAFFAR AL-DIN SHAH QAJAR (REG. 1896-1907)
19TH/ EARLY 20TH CENTURY**

each of rectangular form with faceted corners and stoppers, decorated in gilt, polychrome enamels and red with floral and foliate motifs, two with transfer prints of the Shahs to each side, one with transfer print to one side, with stoppers *each 16 cm. high(6)*

£1,200 - 1,500

€1,600 - 2,000

Provenance

Swiss private collection.

100 *

**A BOHEMIAN GILT AND ENAMEL DECORATED GLASS
NARGILEH BASE AND CUP DEPICTING NASR AL-DIN SHAH
QAJAR (REG. 1848-96) AND MUZAFFAR AL-DIN SHAH QAJAR
(1896-1907)
19TH/ EARLY 20TH CENTURY**

of waisted form on a flared foot with flaring neck, the pink glass decorated in polychrome enamel and applied glass beads with floral motifs, the body with a series of cartouches containing transfer printed portraits of the Shahs, the cup with matching decoration *the nargileh 25.5 cm. high(2)*

£2,000 - 3,000

€2,700 - 4,100

Provenance

Swiss private collection.

101 *

**A BOHEMIAN ENAMELLED GLASS DECANTER FOR THE
QAJAR MARKET
DATED AH 1284/ AD 1867-68**

of multifaceted bulbous form with long tapering stopper, decorated in gilt and polychrome enamel with a series of medallions containing maidens and floral sprays, one with a lion and sun, another with inscription *50.5 cm. high(2)*

£2,000 - 3,000

€2,700 - 4,100

Provenance

Swiss private collection.

Inscriptions: 'Ahmad ... 1284.

102 *

**A BOHEMIAN GILT AND ENAMEL DECORATED GLASS
NARGILEH BASE DEPICTING NASR AL-DIN SHAH QAJAR
(REG. 1848-96) AND MUZAFFAR AL-DIN SHAH QAJAR (REG.
1896-1907)
19TH/ EARLY 20TH CENTURY**

of waisted form on a flared foot with flaring neck, the blue glass decorated in polychrome enamel and applied red glass beads with floral motifs, the body with a series of cartouches containing transfer printed portraits of the Shahs *26 cm. high*

£1,200 - 1,500

€1,600 - 2,000

Provenance

Swiss private collection.

103 *

**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)*

£2,000 - 3,000

€2,700 - 4,100

Provenance

Swiss private collection.



98



101



99



102



100



103



104

104 * Y Φ

**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
€4,100 - 6,800**

Provenance
Swiss private collection.

Inscriptions: *qabzeh-ye khanjarat jahan-gir ast/ gar hameh 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'.



105

105 * Y Φ

**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
€4,100 - 6,800**

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'.



106

106 *

**TWO PAHLAVI CARVED WOOD
WALKING STICKS DEPICTING SHAHS
PERSIA, SECOND QUARTER OF THE
20TH CENTURY**

the first with curved handle, carved profusely with medallions containing depictions of the kings of Persia from antiquity to the present with inscribed names, to the center roundel containing a portrait of Reza Shah Pahlavi surrounded by inscription, an inscription filled cartouche to the foot with date; the second with handle in the form of a bird, the shaft carved with two cartouches containing portraits of Reza Shah Pahlavi on a ground of floral interlace with animals including deer, birds and snakes
the largest 90.5 cm. long(2)

**£1,500 - 2,000
€2,000 - 2,700**

Provenance
Swiss private collection.

Inscriptions: the names of the Persian Kings by each portrait, the maker's name Hasan Moshavar and the date, AH 1308/ AD 1929-30.



107

107 *

**THREE QAJAR GOLD TURBAN ORNAMENTS (JIGA)
PERSIA, 19TH CENTURY**

the first of *boteh* form inlaid with turquoise, pastes, an emerald bead and pendent seed pearls, a pin to the reverse; the second of *boteh* form inlaid with turquoise, pastes and an emerald bead with two pendent repoussé gold faces and a hand of Fatima with inscription, a pin to reverse; the third in the form of a crescent surmounted by a floral spray inlaid with pastes with an emerald and seed pearls
the largest 10 cm. long; 61 g. (total weight)(3)

£3,000 - 5,000
€4,100 - 6,800

Provenance

Swiss private collection.

108 *

**Haji Mirza Aqa Imami (1880-1955)
YOUTHS PICNICKING WITH ATTENDANTS IN A LANDSCAPE,
IRAN, EARLY 20TH CENTURY**

gouache and gold on paper laid down on card, on an album page with ornate borders with two cartouches with maidens and youths reclining in palace interiors, and two further cartouches containing bird in flowering bushes, interspersed with profuse intertwining floral and vegetal motifs
painting 212 x 138 mm.; album page 420 x 267 mm.

£5,000 - 7,000
€6,800 - 9,500

Provenance

Swiss private collection.

Haji Mirza Aqa Imami was born in Isfahan in 1880 and spent his youth following his father's profession, studying theology. He left the subject to study art with Sani' Homayun 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 started the artistic 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.



108



109

109

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

of hexagonal form, decorated in cobalt-blue, manganese, green and turquoise on a white ground with a spray of tulips, carnations and prunus
20.3 cm. max. diam.

£4,000 - 6,000

€5,400 - 8,200

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. For a detailed discussion of the baths and its tiles, including a drawing and an in situ photograph of identical tiles to the present lot (p. 41, no. I; p. 38, pl. 7), see John Carswell, "The Tiles in the Yeni Kaplica Baths at Bursa", *Apollo*, July 1984, pp. 36-43. For another tile from the Yeni Kaplica Baths in the Sadberk Hanım Museum see Hulya Bilgi, *Dance of Fire*, Istanbul, 2009, p. 109, no. 37.



110

110

**A RARE OTTOMAN DOME OF THE ROCK UNDERGLAZE-
PAINTED POTTERY CORNER TILE
JERUSALEM, CIRCA 1550**

of rectangular form, decorated in black on a white ground with a repeat design of lotuses and other flowerheads on a ground of interlaced foliate tendrils
29.4 cm. high

£5,000 - 7,000

€6,800 - 9,500

These tiles belongs to a group of tiles of identical design that were used in the refurbishment of the Dome of the Rock, Jerusalem, under the patronage of the Ottoman Sultan Suleyman the Magnificent. For this project, a team of craftsmen led by 'Abdullah Tabrizi produced tiles in tile mosaic, underglaze and cuerda seca techniques on site, some of which were inscribed with the dates AH 952/ AD 1545 and AH 959/ AD 1551-52. It is thought that these potters moved from Jerusalem to Damascus after the completion of the Dome of the Rock and they are credited with the establishment of the Damascus tile industry. For a discussion of tiles of this type, see Venetia Porter, *Islamic Tiles*, London, 1995, pp. 103-04, and fig. 92; and for the Dome of the Rock, Said Nuseibeh and Oleg Grabar, *The Dome of the Rock*, 1996 and E.T. Richmond, *The Dome of the Rock in Jerusalem*, 1924.

A tile of similar form and decoration was sold at Christie's (*Indian and Islamic Works of Art*, South Kensington, 20th April 2007, lot 335).



111

111

**AN IZNIK POTTERY DISH
TURKEY, CIRCA 1575-80**

of shallow rounded form with everted rim on a short foot, decorated underglaze in cobalt-blue, green and raised red with black outline on a white ground with a central rosette surrounded by radiating floral sprays interspersed by split-palmette medallions issuing from the rim, the rim with rock and wave design, the reverse with alternating flowerheads and floral sprays
32.3 cm. diam.

£8,000 - 12,000
€11,000 - 16,000

The design of this bowl follows a fashion during the third quarter of the 16th century for central flowerheads with radiating designs issuing from them. Comparison can be made with various bowls in the Omer M. Koc Collection dated to circa 1575-80. (Hulya Bilgi, *Dance of Fire*, Istanbul 2009, nos. 164, 165 and 171.)

112

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

of rectangular form, decorated in cobalt-blue, turquoise and yellow with black outline on a cream ground with an interlaced design of lotuses, palmettes and foliate motifs
30.5 x 23.5 cm.

£4,000 - 6,000
€5,400 - 8,200

Provenance

Greek Private Collection



112

Cuerda seca tiles were made in 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 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).



113



114

113 W

**A LARGE WOOD GUN STAND MOUNTED WITH IZNIK AND
TEFKUR SARAYI POTTERY TILES
TURKEY AND EUROPE, 17TH CENTURY AND LATER**

formed of three sections with openings for six guns, the top set with two Tekfur Saray Iznik tiles, the off-white ground painted with wavy paired blue lines forming an X-motif, each quadrant with green cloudband above *cintamani* roundels, above a long rectangular panel set with a *scutari* voided velvet panel, two Iznik blue, turquoise and white border tiles with scrolling design below
206 x 78 cm.

£5,000 - 7,000
€6,800 - 9,500

Provenance

Private European collection.

The Tekfur Sarayı (Palace of the Porphyrogenitus), is a late 13th Century Byzantine palace in the north-western part of Istanbul, Turkey. The palace suffered extensive damage due to its proximity to the outer walls during the Ottoman conquest of Constantinople in 1453. During the 16th and 17th Centuries, it housed part of the Sultan's menagerie. The animals were moved elsewhere by the end of the 17th Century, and the building was used as a brothel. From 1719, the Tekfur Sarayı pottery workshop was established and began to produce ceramic tiles in a style similar to that of Iznik tiles, but influenced by European designs and colors. The workshop had five kilns and also produced vessels and dishes. It lasted for around a century before going out of business, and by the first half of the 19th Century, the building became a poorhouse for members Istanbul's Jewish population.

114 W

**A LARGE WOOD GUN STAND MOUNTED WITH IZNIK TILES
TURKEY AND EUROPE, 17TH CENTURY AND LATER**

formed of three sections with openings for six guns, the top set with two square Iznik tiles of red, turquoise, blue and white with *saz* leaf and flower head design around a central cartouche with cloud-band motif, above a long rectangular panel set with a *scutari* voided velvet panel, two Iznik red, turquoise and white border tiles with scrolling design of flower heads on a cobalt ground below
206 x 78 cm.

£4,000 - 6,000

€5,400 - 8,200

Provenance

Private European collection.



115

115

**TWO IZNIK POTTERY BORDER TILES
TURKEY, CIRCA 1590**

each of rectangular form, decorated underglaze in cobalt-blue, turquoise and raised red with black outline with a band of interlocking undulating cloudbands
27.2 x 12 cm.(2)

£4,000 - 6,000

€5,400 - 8,200

116

**AN IZNIK BLUE AND WHITE HEXAGONAL POTTERY TILE
FRAGMENT
TURKEY, CIRCA 1530**

of irregular hexagonal form, decorated underglaze in cobalt blue and turquoise on a white ground with a central flowerhead surrounded by lotuses flanked by split palmettes, the elements linked by foliate tendrils
28.2 cm. max. diam.



116

£3,000 - 4,000

€4,100 - 5,400

117

**AN OTTOMAN UNDERGLAZE-PAINTED POTTERY TILE
TEFKUR SARAYI, TURKEY, CIRCA 1720**

of square form, decorated in cobalt-blue, turquoise and raised red with black outline with a large central lotus surrounded by a chain of interlinked split-palmette motifs, the corners with partial flowers and *saz* leaves
24.2 x 24.6 cm.

£2,000 - 3,000

€2,700 - 4,100

For information on pottery production at Tefkur Sarayi, see the footnote to lot 113.



117



118

118 Y

AN OTTOMAN MOTHER OF PEARL AND TORTOISESHELL INLAID WOOD MARRIAGE CASKET

TURKEY, 18TH/ 19TH CENTURY

of rectangular form on four feet, the hinged lid with sloped edges, profusely decorated with panels of mother of pearl and tortoiseshell, the top of the lid with scrolling floral vines, the interior of the lid with a mirror flanked by sprays of paper flowers behind glass, hinged compartment to interior
48.5 x 31 x 33 cm.

£5,000 - 7,000

€6,800 - 9,500



119

119

AN OTTOMAN GILT-COPPER (TOMBAK) EWER
TURKEY, 18TH CENTURY

of conical form with long curving spout and handle, the waisted neck with three raised bands, surmounted by domed lid terminating in a pine cone finial, the body and lid engraved with floral decoration
33.5 cm. high

£2,500 - 3,500

€3,400 - 4,800



120

**120
FOUR LARGE DAMASCUS UNDERGLAZE PAINTED POTTERY
TILES**

SYRIA, LAST QUARTER OF THE 16TH CENTURY

each of square form, decorated in cobalt-blue, turquoise, manganese, green and black outline on a white ground with lobed medallions containing an interlace of split-palmettes, lotuses and other flowerheads, the elements conjoined by leafy tendrils
the largest 29.7 x 30.4 cm. (4)

£4,000 - 6,000
€5,400 - 8,200

Provenance

European private collection.

The design on these tiles is first seen in the *Selimiyya Madrassa*, an annexe of the *Sulemaniyya* mosque in Damascus constructed in AD 1566. The influence of earlier blue and white Iznik pottery from neighbouring Turkey is strongly evident.



121

**121
FIVE LARGE UNDERGLAZE PAINTED POTTERY TILES
SYRIA, 16TH/ 17TH CENTURY**

each of square form, decorated in cobalt-blue, turquoise, green, manganese and black outline on a white ground with lotuses, carnations, hyacinths, tulips and other flowers, the elements conjoined by scrolling leafy tendrils
each tile 31 x 32 cm. (5)

£5,000 - 7,000
€6,800 - 9,500

Provenance

European private collection.



122

122 W

**AN OTTOMAN MARBLE TURBAN FINIAL
TURKEY, 18TH/ 19TH CENTURY**

relief carved, depicting an oblong turban with carved diagonal folds, mounted
34 cm. high

£3,000 - 5,000

€4,100 - 6,800

Turbans were such an essential part of the Ottoman costume that they came to represent the wearer even in death. Outdoor tombs were surmounted by carved turbans, such as the present lot, giving them an almost human presence. Particular details in the carving would provide an insight into the lives of the deceased. The appearance of the rose within the material folds, for example, might suggest affiliation with the Qadriyyah order of Dervishes. Turbans of the *orfi* type such as the present lot were worn by members of the religious elite. For further information and diagrams of Ottoman tombstones, see Frederic Hitzel, *L'Empire Ottoman XVe - XVIIIe siècles*, Paris, 2002, pp. 142-45.



123

123 W

**AN OTTOMAN MARBLE TURBAN FINIAL
TURKEY, EARLY 19TH CENTURY**

of squat form with flattened top, carved in relief with a cross-hatch design, mounted
24 cm. high

£3,000 - 4,000

€4,100 - 5,400

Turbans of this type (*kafesi*) can be dated to the early 19th Century and were worn by leading officers of the Ottoman Financial Administration. For another turban with similar cross-hatched decoration although slightly different shape, see Christie's, *Art of the Islamic and Indian Worlds*, 23rd April 2015, lot 215.



124 W

A LARGE OTTOMAN PAINTED PANEL DEPICTING THE MASJID AL-HARAM IN MECCA WITH AN APPLIED FRAGMENT OF THE QA'BA HANGING TEXTILE, SIGNED BY 'ALI HAYDAR TURKEY, DATED AH 1212/AD 1797-98

gouache on paper mounted on wood panel, depicting the structure of the Masjid al-Haram in Mecca with ten calligraphic panels and a depiction of the Kaaba at the centre overlaid with a fragment of kiswa textile woven with calligraphic decoration, captions naming the various gates of the mosque, several areas of worm-holing, signed and dated in bottom left-hand corner

127.5 x 91.5 cm.

£20,000 - 30,000

€27,000 - 41,000

Provenance

Christie's, *Art of the Islamic and Indian Worlds*, 7th April 2011, lot 411.

A RICHLY EMBROIDERED SILK KA'BA DOOR CURTAIN (BURQA' OR SITARAH) ORDERED BY THE OTTOMAN SULTAN MAHMUD II SON OF 'ABDUL-HAMID I (REG. 1808 – 1839), MANUFACTURED PROBABLY IN CAIRO OR CONSTANTINOPLE, IN THE YEAR AH 1225/ AD 1810-11

black silk of rectangular form, embroidered in silver and silver-gilt wire on a black silk ground, a slit in the middle of the lower part indicates the opening of the portal, the whole surface divided into eleven tiers decorated with verses from the Qur'an, the *shahadah*, and invocations to God in *naskh* and *thuluth* scripts incorporated within cartouches and medallions of embroidered on pink, bluish green and golden beige grounds, a drop-shaped medallion within a square above the portal opening incorporates the name of the Sultan Mahmud II and the date AH 1225 woven in silver wire on a silver-gilt ground, the interstices filled with intertwining stylised floral and vegetal motifs, the third tier with four pear-shaped cartouches containing the basmallah in mirror script embroidered in silver and silver-gilt wire, the twelfth tier with a frieze of six stylized palm trees interspersed by classical columns, the outer border decorated with a chain motif with each ring containing a stylized vegetal spray
552 x 272 cm.

£80,000 - 120,000
€110,000 - 160,000

Inscriptions:

First tier, *surat al-Ikhlās*, chapter CXII, flanked by two roundels containing the words *allahu rabbi* (God is my Lord), central roundel contains the words *allahu hasbi* (God is sufficient unto me).

Second tier, large cartouche starting on the right with verse 30 from *surat-al-Naml*, chapter XXVII, followed by verse 80 from *surat al-Isra*, chapter XVII, *surat al-Fatihah*, chapter I, embroidered in ten cartouches in the outer border of the curtain, and interspersed with roundels containing the words *allahu rabbi*.

Third tier, four pear-shaped cartouches containing the *basmallah* woven in mirror script.

Fourth and continues in the sixth tier, four cartouches incorporating the throne verse 255 from *surat al-Baqarah*, chapter II, interspersed with small roundels containing the words *allahu hasbi*.

Fifth tier, large rectangular panel incorporating part of verse 27 from *surat al-Fath*, chapter XLVIII.

Seventh tier, two large roundels each incorporating *surat al-Ikhlās*, chapter CXII, with central roundels containing invocations to God: right, *allah jalla jalalahu*, 'God, exalted be His Glory', and left, *Muhammad 'alayhi al-salam*, 'Muhammad, peace be upon him'. Central drop-shaped cartouche containing the commissioning text, *amara bi-'amal hadha al-sitarah al-sharifah mawlana al-sultan al-maghazi Mahmud khan bin al-sultan 'Abd-al-Hamid khan khallada allah khilafatihi sanat 1225*, 'This blessed curtain was ordered to be made by our lord the warrior Sultan Mahmud Khan son of Sultan 'Abd-al-Hamid Khan, may God make his caliphate everlasting, the year 1225/ 1810-11'.

Eighth tier; *surat-Quraish*, chapter CVI.

Ninth tier, border around the opening of the portal incorporates *surat al-Ikhlās*, CXII flanked by two cartouches each containing the *shahadah*.

Tenth tier, two cartouches incorporating, *la ilaha illa al-malik al-haqq al-mubin/ Muhammad rasul allah al-sadiq al-wa'id al-amin*, 'There is no god except The God, the King, the Truth that makes all things manifest / Muhammad is the Messenger of God and faithful to the promise'.

Historical Background

The Ka'ba, also known as *bayt allah*, 'The House of God', is covered with a new kiswah each year during the Hajj (pilgrimage). The Prophet Muhammad himself was the first to cover the Ka'ba during the Islamic period, and chose plain white cloth from the Yemen for that purpose. Eventually the colour of the cloth was changed to green and then to black, and it was the Mamluk Sultan Hasan who introduced the embroidered border, hizam, and door curtain, *burqa'* in AD 1340. Special workshops were established for this purpose in Cairo, and remained in use after the Ottomans conquered Egypt in 1517, having also established workshops in Constantinople. Each year after the cover was taken down, it was cut into pieces, the plain black cloth pieces were given as presents to dignitaries performing the annual pilgrimage or sold to pilgrims, and the embroidered panels were returned to the Sultan or given as prized gifts to officials of the realm. As a result the Topkapi Palace Museum houses the largest collection of curtains, bands and fragments the earliest of which, dated AH 950/ AD 1543-44, bears the name of Suleyman the Magnificent. According to Stephen Benoit, "The interior of the Ka'ba was protected by a Kiswah that was renewed every time a new Ottoman Sultan ascended to the throne. This green and red covering was made in Constantinople from the 16th Century, along with a cover for the Black Stone. Also sent on the accession of a new Ottoman Sultan (or earlier if the existing fabric had decayed) was the curtain that screened the tomb of the Prophet in Medina. In the 18th Century the Kiswah for the exterior of the Ka'ba was manufactured in the Citadel in Cairo. No Kiswah was sent from Cairo 1799-1800 during the French occupation of Egypt".

Elaborate processions and ceremonies took place in Cairo and Constantinople after the manufacture of the cloth and before the departure of the caravans carrying them to their final destination in the holy cities in Mecca and Medina.

See S. Venoit, *Occidentalism*, The Nasser D. Khalili Collection of Islamic Art, Vol. XXIII, London, 1997, pp. 27 – 33.

For another curtain with an almost identical layout dated, AH 1275/ AD 1858, see Christie's, *Islamic Art and Manuscripts*, 26th April 2005, lot 46; and another similar curtain dated, AH 1244/ AD 1828, see Bonham's, *Islamic and Indian Art*, 2nd April 2009, lot 110; seven other curtains with almost identical layouts are in the Topkapi Palace Museum, see Hulya Tezcan, *Astar al-Haramayn*, Istanbul, 1996, pp. 37-51, nos. 5 – 11; and another curtain with an almost identical layout is in the Tareq Rajab Museum, Kuwait, TEX-117-TSR.

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J.M. Rogers, *The Arts of Islam—Treasures from the Nasser D. Khalili Collection*, Abu Dhabi, 2008, pp. 338 – 345, no. 404;

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126



128



127

126

**AN OTTOMAN EMBROIDERED APPLIQUÉ WOOL PRAYER PANEL
BANYA LUKA, TURKEY, LATE 18TH CENTURY**

rectangular, the brown wool ground decorated with applied polychrome wool decoration depicting a central panel containing a *mihrab*, the spandrels with flowers, below a large floral spray issuing from an urn, a landscape with cypress trees and pavilions in the background, the borders with a series of interlinked cartouches containing floral sprays
183 x 120 cm.

£3,000 - 4,000

€4,100 - 5,400

127

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

square, the natural ground embroidered in polychrome with a repeat design of floral sprays, the border with a repeat design of flowers
117 x 113 cm.

£3,000 - 4,000

€4,100 - 5,400

128

**AN OTTOMAN SILK AND METAL THREAD EMBROIDERED BARBER'S
APRON
TURKEY, 18TH CENTURY**

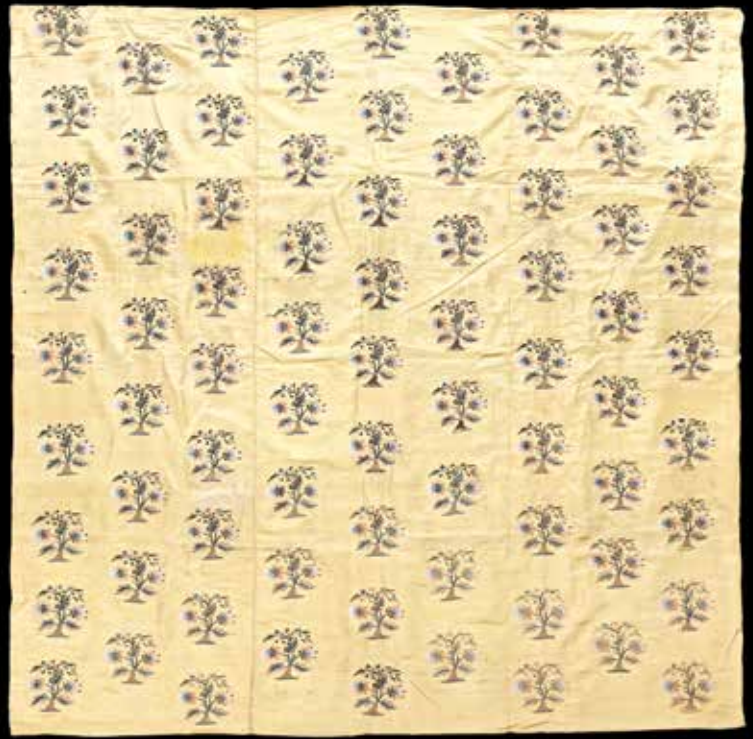
rectangular, the red ground embroidered in polychrome silk and metal thread and embellished with sequins with five vertical panels containing flowering vines, the collar stitched closed, backed
204 x 116 cm.

£2,000 - 3,000

€2,700 - 4,100



131



130

129

**A GREEK ISLANDS SILK AND METAL THREAD EMBROIDERED LINEN PANEL
18TH CENTURY**

rectangular, the natural ground embroidered in polychrome with seven parallel bands made up of repeat designs of floral sprays, the ends with bands of flowerheads
240 x 130 cm.

£3,000 - 5,000

€4,100 - 6,800

Provenance Private collection.

130

**AN OTTOMAN SILK AND METAL THREAD EMBROIDERED SILK PANEL
TURKEY, 18TH CENTURY**

rectangular, the yellow silk ground finely embroidered in polychrome silks and metal thread with a repeat design of floral sprays, backed
195 x 145 cm.

£3,000 - 5,000

€4,100 - 6,800

Provenance Private collection.

131

**AN OTTOMAN SILK EMBROIDERED LINEN PANEL
TURKEY, 17TH CENTURY**

rectangular, the natural linen ground embroidered in polychrome silks with a central cartouche containing radiating sprays of carnations, tulips and other flowers, the spandrels with partial medallions containing containing floral sprays, the border with an undulating vine of tulips and other flowers, backed
112 x 49 cm.

£2,000 - 3,000

€2,700 - 4,100

Provenance Private collection.



129



132



133

132

**A PROVINCIAL OTTOMAN EMBROIDERED
PANEL
NORTH AFRICA, POSSIBLY ALGIERS, LATE
17TH-EARLY 18TH CENTURY**

with four repeats of an Ottoman floral bouquet along
with middle of the panel, with floral border and a
base block with single bouquet, silk darning on a
local cotton lawn weave, mounted
226 x 39 cm.

£3,000 - 5,000
€4,100 - 6,800

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

133

**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)

£2,000 - 3,000
€2,700 - 4,100

Provenance

La Comtesse de Broissia-Tortillia, Alexandria; and by
descent.

134 ΥΦ

**A PORTRAIT OF SULTAN 'ABDULMECID I
(REG. 1839-61)
TURKEY, OR FRANCE 1840-50**

gouache on an oval ivory disk, depicted wearing
embroidered robes and a red *tarboosh* with plume,
in an ornate silver frame
105 mm. high; frame (inc. suspension loop) 160
mm. high

£5,000 - 6,000
€6,800 - 8,200



134

A number of small portraits on ivory of Sultan 'Abdulmecid exist. The Armenian Manas brothers Sebuhan and Josef, sent by Mahmud II to Paris for training, both worked for the palace during the reign of 'Abdulmecid. Numerous portraits both signed and unsigned by Sebuhan (1816-89) are in the Topkapi Sarayi and archive records tell us that he was decorated with the Order of the Mecidiye for his work. Jean Portet (d.1862) was a well-known French miniaturist working in Istanbul who also painted miniature portraits of 'Abdulmecid as well as engravings. Both artists produced paintings which bear similarities to ours, although the sparse facial hair indicates a date earlier rather than later in his reign (see *The Sultans Portraits: Picturing the House of Osman*, Türkiye İslam Bankası, Istanbul, 2000, nos. 155-159; J.M. Rogers *Empire of the Sultans. Ottoman Art from the Collection of Nasser D. Khalili*, London, 1995, no. 171; and for works sold at auction, Christie's *Art of the Islamic and Indian Worlds*, 4th October 2012, Lot 264; Sotheby's, *Arts of the Islamic World*, 24th October 2007, Lot 291).

135

**A LADY IN TURKISH DRESS
FRENCH SCHOOL, EARLY 18TH CENTURY**

oil on panel, oval
267 x 205 mm.

£2,000 - 3,000
€2,700 - 4,100



135



136

136

**TWO STEEL AXEHEADS
ANATOLIA, PERHAPS QARA KOYYUNLU, 15TH/ 16TH
CENTURY**

each with blade of flat crescent shape, one with pierced holes along the back edge, wood hafts, mounted
66.5 and 71.7 cm. long(2)

£4,000 - 6,000
€5,400 - 8,200



137

137

**AN OTTOMAN SILVER-INLAID IRON HORSE SHOE
BALKANS, DATED AH 1317/ 1899-1900 AD**

irregular oval shape, the lower section curved inwards, decorated in silver inlay with an inscription filled cartouche on a ground of floral interlace
12 x 10.5 cm.

£2,000 - 3,000
€2,700 - 4,100

Inscriptions: *Ittiq sharr man ahsanta ilayhi* 132, 'Fear the evil of the person you have done good to'.



138

138

**A SAFAVID STEEL SWORD SHARPENER
PERSIA, 17TH/ 18TH CENTURY**

with baluster stem and straight short blade shaped at the end and curved one side, with a swivel loop handle, the blade incised with a floriated *kufic* inscription

32 cm. long

£3,000 - 4,000

€4,100 - 5,400

Provenance

Bonhams, *Islamic Works of Art*, 17th October 2001, lot 402.

Inscription: "The work of Muhammar ibn Yus.....".

Ornamental *kufic* as seen on this piece, is a feature of late Safavid blades. See James Allan and Brian Gilmour, *Persian Steel: The Tanavoli Collection*, Oxford, 2000, p. 330, for another of these rare sharpeners.

139

**AN OTTOMAN GOLD-DAMASCENED STEEL DAGGER
TURKEY, 18TH/19TH CENTURY**

the single edged blade of tapering form with flattened spine and two fullers, the hilt engraved and decorated with gold overlay with a scrolling vine with flowerheads to each side, the wood hilt clad in woven wool with silver mounts, engraved with stylised foliate decoration

25 cm. long(2)

£1,500 - 2,000

€2,000 - 2,700



139



140

140

**AN OTTOMAN GEM-SET JADE-HILTED DAGGER
KARD WITH ENAMELLED MOUNTS
TURKEY, 18TH/19TH CENTURY**

with watered steel blade embellished with a gilt floral decoration to one side and an Ottoman couplet to the other, the tapering pale grey jade hilt enhanced with gold, diamond and garnet-set mounts and blue, red and white enamel pull medallion decoration either side, the sheath fitted with plain silver-gilt mounts over a wood interior with very worn red textile cover, mounts added in the 19th Century
31cm. long

£4,000 - 6,000
€5,400 - 8,200

Inscriptions: *bu bıcağı mübarek kıl ey kerem-i la yezal / sahibine verme ya rab ömrü oldukça zeval*, "Bless this knife, O never-ending generosity! Let no harm come to its owner, O Lord, in the course of his lifetime."



141

141

**AN OTTOMAN JADE-HILTED DAGGER KARD
WITH SCABBARD
TURKEY 18TH CENTURY AND LATER**

the faceted jade hilt finished with a turquoise set on gold, the watered steel blade with flat back edge, with gold overlay inscriptions in square *Kufic* and foliate motifs at the forte, the silver scabbard chased and engraved with leafy scrolls
37cm. long

£3,000 - 5,000
€4,100 - 6,800

Inscriptions: to one side possibly *ya fattah*, O the Opener of doors!; other side undeciphered.



142

142

A GOLD-MOUNTED STEEL SWORD (SAIF)

ARABIAN PENINSULA, LATE 19TH/ EARLY 20TH CENTURY

the single edged watered steel blade of curved form with engraved inscription filled cartouche to one side, the bud quillons and forte with gold mounts, the grip and pommel clad entirely in gold with repoussé and filigree decoration, the gold knuckle chain with synthetic ruby, the wood scabbard clad in leather with gold mounts decorated in repoussé with floral and geometric motifs

91.5 cm. long(2)

£10,000 - 15,000

€14,000 - 20,000

Inscriptions: 'amal-e kazima' ... (?), 'Work of Kazima' (?)'.

143

No lot

THE TIPU SULTAN COLLECTION

Lots 144 to 173



The Tiger of Mysore: Tipu Sultan (1750-99)

Tipu Sultan was born in Devanhalli, near Bangalore in southern India, on 20th November 1750. He was named after the Sufi saint Tipu Mastan Awliya of Arcot, whose tomb his parents had visited during his mother's pregnancy. His father, Haydar Ali (1721-82) was a soldier, who had exploited the weaknesses of the Wodeyar family until he could usurp the brothers Nanjaraj and Devraj in 1752. In 1782 Tipu succeeded his father as Sultan of Mysore, which was the strongest, the best governed and the most prosperous state in India. Unlike his father, who was raised in great poverty and remained illiterate, Tipu received a princely education, immersed in the Indo-Persian culture which was common to the Muslim courts of India. His substantial library, which contained some 2,000 volumes in several languages, was full of books not only about theology, ethics, Sufism, cosmology and Islamic jurisprudence, but also on history, poetry, the sciences, mathematics, and astronomy. Alongside his studies of Persian, Arabic, and Kannada, he was versed in Islamic thought as well as the practical studies of horsemanship, archery and military training. He is known to have accompanied Haydar on expeditions from as early as fifteen years of age (Hasan 2006, pp. 1-8).

According to propaganda from the British East India Company, Tipu was an "intolerant bigot" and furious fanatic" who sought to impose his zealous brand of Islam over the non-Muslims he conquered. This view of him was first put forward by his panegyrists, who sought to portray him as a 'champion of Islam', and was then repeated by the British historians who sought to blacken his image in later years (George 1990, p.2833). However, such fanatical zeal would have proved impossible in a kingdom where the vast majority of his subjects were Hindus of different denominations and only ten per cent were Muslims, both Sunni and Shia. He was very interested in Sufism and commissioned a number of written works on the subject. He was extremely superstitious and often took the advice of astrologers. He fed Brahmins and paid the expenses for Hindu ceremonies performed to invoke success for his arms. In his relations with both Indian and foreign powers, like his father, he was not influenced by religious considerations, but only the political and economic advancement of his kingdom (Hasan 2006, pp. 378-79).

A major aspect of Tipu's reign was the implementation of reforms to all areas of life, from agriculture to anti-corruption and religious tolerance (Moeinuddin 2000, pp.3-17). Perhaps the most fundamental of these was the adoption of a new calendar, the so-called 'Mawludi.' Instead of using the Hijri calendar, based on Muhammad's departure from Mecca to Madina in 622, the Mawludi is based on the spiritual 'birth' of Muhammad – that is, from the first revelation of the Qur'an in 609. Hence, the new calendar began 13 years earlier. In order to avoid confusion between the two, the Mawludi date was written from right to left, in reverse order to the Hijri. Dates could also be written in the *abjad* system, where letters were substituted for numbers (Husain 1957, pp. 17-29). Both forms can be found on objects in this sale.

Tipu, it is now clear, was one of the most creative, innovative and capable rulers of the pre-colonial period. Tactically, the Mysore forces were fully the match of those of the East India Company, and Tipu's sepoy were every bit as well trained by their officers as those of the Company were by theirs; indeed, the steely discipline of the Mysore infantry amazed and worried many British observers. The sepoy's flintlock rifles and horse-drawn light cannon were based on the latest French designs, and were much superior to the Company's old matchlocks. The rockets which Haydar and Tipu unleashed with such shattering effects at the battle of Sultanpet Tope were eventually copied by British for use against the French (see Werrett 2009, pp.40-44). What induced such terror in his British foes was the way he took the best of their tactics and employed them for his own ends, while combining them with the best of Mysorean military traditions (Peers 2014, p. 304).

In the course of five wars against the East India Company, he inflicted on them the most humiliating defeat ever suffered by the British at Indian hands - the Battle of Pollilur, in 1780. This battle, which took place only a few months before the equally disastrous surrender at Yorktown and the loss of the American colonies, was a tactically brilliant victory by Tipu, and led to the capture of no less than one in five of all British soldiers in India. More than 7,000 British men, along with an unknown number of women, were held captive by Tipu, and it was justifiably described as "the most fatal that had ever overtaken the British arms in India" (Bowring 1893, p.92). Among those taken prisoner at the battle was Colonel David Baird, who would return to lead a British army into Seringapatam in 1799 (lot 165).



Tipu Sultan, Mysore, late 18th Century (c) V&A Images/Victoria and Albert Museum, London



Tipu's Tiger (c) V&A Images/Victoria and Albert Museum, London

The Tigers

The presence of tigers – whether abstracted or lifelike – is a sure indicator of production during Tipu Sultan's rule. Tipu identified himself strongly with the tiger, as the animal could be employed on a number of different levels, appealing to different people in different ways. In some ways, it is a metaphor for his rule over a kingdom which encompassed multiple ethnicities, languages and faiths.

Tipu was not unique in his use of this ferocious animal; the tiger had previously been used as an emblem by the Chola and Hoysala dynasties in India, among others, and the tiger-stripe was also used elsewhere in the Islamic world, most notably in the Ottoman Empire. Tipu would also have known, as a member of a princely class steeped in Persian ideals of kingship, that Rustam, the hero of the *Shahnameh* (the Persian 'Book of Kings') was always shown wearing the *bayan-e bubri*, a tiger-skin which showed his bravery. What made Tipu's use of the tiger device unique was the way in which it verged on the obsessive, appearing on everything from his throne to axel bosses, military uniforms and weaponry. Part of the reason for his adoption of the tiger was the need to show himself the equal of other ruling dynasties, who employed insignia as part of the trappings of kingship. Across India, many rulers employed 'royal' animals in their imagery, such as the fish in Oudh or the double-headed eagle of the Wodeyars, the deposed rulers of Mysore. The emblem of the latter dynasty appears on objects produced during Tipu's reign, where it is overpowered by the tiger.

The choice of the tiger as a royal animal was not merely due to its obvious symbolic worth as a fearsome man-eater. On one hand, it reflected Tipu's religious affiliations as a devout Sunni with Shi'a leanings, ruling over a Muslim warrior elite comprised of both strands of Islam. Ali, the fourth Rightly-Guided Caliph, was widely revered as a martial figure of early Islam, and his epithet *asad Allah* 'the Conquering Lion of God' is commonly found on Mysorean weaponry. By coincidence, Haydar, the name of Tipu's father, is another epithet of 'Ali as well as meaning 'lion.' Given that there was no distinction made between tigers and lions in South India at this time, Tipu was free to present himself as the 'Conquering Tiger.' This was also intended to appeal to the Hindu majority of his subjects, as tigers were commonly associated with the awesome destructive power of the warrior-goddesses (Brittlebank 1995, pp. 259-268).

Tigers are incorporated into objects in three main ways. The most obvious is as a naturalistic tiger, whether the entire creature or just the head; the most famous example is the mechanical device in the Victoria & Albert Museum, but it is also found on weaponry, for example, on lot 154. In a more subtle manner, the tiger can also be referred to through the *bubri*-pattern, a stylised tiger-stripe. This can be clear and unequivocal, as in the examples found on gun-barrels and textiles, as on lots 152 and 154 in the present sale, or it can be disguised within floral motifs (Stronge 2009, pp. 32-34). Finally, the barrels of guns associated with Tipu often bear a cypher in mirrored calligraphy, as seen on lot 168, where the word *bismillah* ('in the name of God') and the name of the Prophet Muhammad are arranged into the shape of a tiger's face (Moeinuddin 2000, pp. 140-141). The best description of the use of the tiger on Tipu's weapons was written by Robin Wigington, the former owner of the pieces in this sale (Wigington 1992, pp. 13-35).



Interior of Palace at Seringapatam, Murshidabad, c.1795 (c) V&A Images/Victoria and Albert Museum, London

The Siege of Seringapatam

By 1799, three Anglo-Mysorean conflicts had already taken place. Although the Second Anglo-Mysore War (1779-1784) ended with success for Tipu in the Treaty of Mangalore, this was in fact the highpoint of his empire, and the Third Anglo-Mysore War (1789-1792) led to the cession of Mysorean territory, payment of reparations, and the taking of two of Tipu's sons as hostages. In 1798, Sir Richard Wellesley, the new Governor-General of India, exploited fears of an alliance between Tipu and Napoleon to push for war against Mysore (Forrest 1970, pp.257-276).

Hostilities began on 5th March, and by mid-April the British Armies, backed by those of the Nizam of Hyderabad, had started to besiege Seringapatam. Tipu's forces resisted fiercely. As one British observer wrote, "He gave us gun for gun [...] while the blaze of our batteries, which frequently caught fire [...] was the signal for the Tiger sepoy to advance, and pour in galling volleys of musketry." By 4th May the British were ready for the assault.

At 1pm, in the heat of that day, most of Tipu's sepoy went off to rest for the afternoon. In the Company trenches, the British commander David Baird, who had spent 44 months in Tipu's dungeons, roused himself and gave his troops "a cheering dram and a biscuit". He then drew his sword, jumped out of the trench and led a storming party straight into the breach. Within a few hours the city was in British hands. Baird was later taken to Tipu's body by one of his courtiers. It lay amid a heap of dead and wounded, with three bayonet

wounds and a shot through the head. "His eyes were open" said an eyewitness to the scene, "and the body was so warm that for a few moments Colonel Wellesley and myself were doubtful whether he was not alive; on feeling his pulse and heart, that doubt was removed" (quoted in Forrest 1970, p.293).

Lieutenant-Colonel Alexander Beatson wrote the following year: "Those who have served in this campaign, victorious and brilliant as it has proved, will however, I believe, agree that the infantry of the Sultaun were not inferior to our sepoy; and that, had he been joined three or four months ago by four or five thousand French troops, which he had every reason to expect, the event might have been very different" (Beatson 1800, pp. ci-civ, Appendix No. XXXIII).



William Daniell RA, The Jumma Masjid at Seringapatam built by Tipu Sultan in 1787

The Looting

Following the fall of Seringapatam, there ensued several days of indiscriminate plunder not only of the palace and its treasury, but also of the houses of the city, home to 100,000 people. Arthur, Lord Wellesley was appointed Governor of Seringapatam Fort and instructed to restore law and order. Wellesley wrote to his mother: "Scarcely a house in the town was left unplundered, and I understand that in camp jewels of the greatest value, bars of gold etc have been offered for sale in the bazaars of the army by our soldiers, sepoy and followers..." (quoted in Moienuddin 2000, pp. 25-6.) In Wilkie Collins' classic *The Moonstone*, the book's event are set in motion by the siege of Seringapatam and the savage looting carried out by the British soldiers, which required the intervention of the commanding officers: "Early in the morning, the plunder still going on, General Baird announced publicly by beat of drum, that any thief detected in the act, be he whom he might, should be hung. The provost-marshal was in attendance, to prove that the General was in earnest..."

Major David Price, who later wrote his memoirs of these momentous events, was appointed Seringapatam Prize Agent, giving him responsibility for the division of the spoils, along with six other officers. He wrote: "The wealth of the palace, which was sufficiently dazzling to the eyes of many who were much more habituated to the sight of hoarded treasure than we were, seemed, at that moment, in specie, jewels and bullion, and bales of costly stuff, to surpass all estimates."

The exact process for the distribution is not clear from contemporary accounts, although auctions of at least part of the booty were held in May and June 1799. The Prize Agents were staggered by what they found in Tipu's treasury: gold, jewellery, arms and armour, palanquins, furniture and the finest cloths. The first day of counting alone yielded one million, two hundred thousand sultany pagodas, all neatly sealed up in bags of 1,000 (the equivalent of half a million pounds sterling). A later scholar, describing what was found in the palace after Tipu's death, gives an even more vivid feel for luxury: "A magnificent throne, a superb howdah, curious and richly-jewelled matchlocks and swords, solid gold and silver plate, costly carpets and china ware, a profusion of fine gems, and a valuable library, were among the treasures found in the palace." (Bowring 1893, p.202)

Even though so much had been taken by individual soldiers, great quantities of treasure remained and the most important pieces were reserved for the British Royal Family or the Directors of the East India Company. It was the latter who received "Tippos Tiger", the mechanical royal tiger in the act of devouring a European officer (now in the Victoria and Albert Museum, London), together with numerous items from the palace wardrobe. However, it is clear that not everyone was able to acquire complete objects. Several of the 'hybrid' Anglo-Indian pieces in this sale (lots X,Y, Z) came into the possession of soldiers who had been unable to obtain complete objects. Such objects would have been acquired either as payment in kind, as items sold on the open market, or simply as loot from the newly-captured city (Wigington 1996, p.143).

Among the many instances of looting, one in particular stands out. Tipu's gold throne was broken up at the order of the Prize Committee to the regret of the Governor-General, who wrote from Fort St George that if it could be reassembled, it ought to be acquired by the Company to present to the King. Some years later in 1842, Surgeon-Major Pulteney Mein, an eye-witness, wrote in response to an article in a journal, which had reported the siege, that "this gorgeous throne was barbarously knocked to pieces with a sledge hammer", such was their eagerness (Moienuddin, 2000, p. 49). Today, only a few pieces are left of this magnificent royal treasure, including lot 157 in this sale.

We would like to thank William Greenwood for his assistance in cataloguing these lots.



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- Peers, Douglas M., 'Military revolution and state formation reconsidered: Mir Qasim, Haider Ali, and transition to colonial rule in the 1760s' in Roy, Kaushik and Lorge, Peter (eds.), *Chinese and Indian Warfare – From the Classical Age to 1870*, Abingdon, 2014, pp. 302-323;
- Price, David, *Memoirs of the Early Life and Service of a Field Officer on the Retired List of the Indian Army*, Woodbridge, 1839;
- Schimmel, Annemarie, *The Empire of the Great Mughals*, London 2004 (English translation);
- Sotheby's, *The Tipu Sultan Collection*, London, 25th May 2005, lot 7;
- Stronge, Susan, *Tipu's Tigers*, London, 2009;
- Wakley, Thomas and Bennett, J. Henry (eds.), *The London Lancet: A Journal of British and Foreign Medical and Chemical Science, Criticism, Literature and News*, Volume 2, New York, 1852
- Werrett, Simon, 'William Congreve's Rational Rockets' in *Notes and Records of the Royal Society of London*, Vol. 63, No. 1 (20 March 2009), pp.35-56;
- Wigington, Robin, *The Firearms of Tipu Sultan 1783-1799*, Hatfield, 1992;
- Wigington, R., 'Souvenir Weaponry from Seringapatam' in *The Journal of the Arms & Armour Society*, vol. XV, no. 3, March 1996, pp. 141-149.

THE COLLECTION

All of the objects included in this sale were previously in the collection of Robin Wigington, a dealer, collector, and scholar based in Stratford-upon-Avon. Over a 30-year period he formed a remarkable collection of Indian arms and armour, which was displayed at his private museum; the centrepiece of this was a group of Tipu-related objects, which included some of the finest pieces known. Of particular note are the remarkable sporting rifle made for Tipu by Asad Khan Muhammad, with its butt carved into the shape of a snarling tiger (lot 154); the quiver and arm-guards, embroidered with Tipu's *bubri*-pattern in metal thread (lot 152); a unique sword with the blade forged with a *bubri*-pattern (lot 161); and a hybrid Anglo-Indian sword with the pommel taken from Tipu's regalia of office (lot 157).

Many of these objects have been included in major museum exhibitions, some several times over, and nearly all have been published at least once. This reflects their status as first-rate objects, worthy of display in such august institutions as the Victoria & Albert Museum, London (*The Indian Heritage: Court Life and Arts under Mughal Rule*, 1982) and the National Gallery of Scotland, Edinburgh (*The Tiger and the Thistle: Tipu Sultan and the Scots in India 1760 – 1800*, 1999), and the National Army Museum, London. The combination of spectacular aesthetic, scientific, and historical significance, as well as their remarkable publication and exhibition history, makes this group quite unique. Objects of this calibre only occasionally appear on the art market, making this a rare opportunity to purchase objects fit for one of the greatest rulers in Indian history.





144 *

AN HISTORICALLY IMPORTANT COMPOSITE FLINTLOCK PISTOL WITH LEFT-HAND LOCK, THE BARREL AND MECHANISM MADE FOR TIPU SULTAN BY ASAD-E AMIN, THE ROYAL WORKSHOP, THE STOCK BEARING THE ARMS OF MARTIN, BENGAL SERINGAPATAM, DATED MAWLUDI 1226/ AD 1797-98

the steel barrel of 20-bore, starting octagonal and then rounded, with gold koftgari around the muzzle, silver fore-sight, the barrel near the breech with three gold linear panels containing a Persian quatrain, the central panel terminating in plantain leaves contain the name of the workshop and the names of the Rightly-Guided Caliphs, this issuing into a calligraphic tiger mask and an inscription, the other panels terminating in floral sprays, the 'Haydar' talismanic square and the date of manufacture in a cartouche on the top flat, the maker's name and date of manufacture on the right flat and the place of manufacture on the left flat, the lock-plate of bubri-form, the cock of bubri-form with tiger head jaws, the sliding safety-catch behind the cock, the frizzen of bubri-form, the maker's name and place of manufacture in a bubri-device under the flash-pan, the 'Haydar' talismanic square and date of manufacture behind the cock, the full stock of carved ebonised wood fitted with white metal mounts, the escutcheon bearing the arms of Martin, the white metal pommel topped with an iron tiger's head chiselled in the round

42 cm. long

£15,000 - 20,000

€20,000 - 27,000

Provenance

Robin Wigington collection, the Arms and Armour Museum, Stratford-upon-Avon;
Private collection, acquired Sotheby's, *The Tipu Sultan Sale*, 25th May 2005, lot 15.

Published

Wigington, Robin, *The Firearms of Tipu Sultan 1783-1799*, Hatfield, 1992, TR 29, pp. 121-23;

Wigington, Robin, 'Souvenir Weaponry from Seringapatam' in *The Journal of the Arms & Armour Society*, vol. XV, no. 3, March 1996, p. 147 and figs. 4-5.

Inscriptions:

On the barrel, *Allahu akbar Muhammad*, 'God is greatest/Muhammad'; 'Abu Bakr 'Uthman 'Umar 'Ali', the names of the four Rightly-Guided Caliphs; *karkhana-ye huzur*, 'The noble workshop', i.e. the Royal Armoury; *bismillah Muhammad*, 'In the name of God/Muhammad' in mirror form as a tiger-mask cypher.

On the top flat, *huwa al-bunduq sultan al-ilahi kubriya Allah'ala al-fath al-Muhammad sara Haydar al-'ad[uj]/midfa'al-kubriya huwa al-sultan/ bab fath Muhammad Haydar* [sic], 'It is the rifle of the divinely-appointed

Sultan by the greatness of God/ By the victory of Muhammad it was Haydar who conquered the enemy/ It is the great gun of the Sultan/ Haydar is the door to Muhammad's victory'.

On the right and left flats, *tufang-e kubra ast sultan-e jahan ara/ ze Haydar bar 'adu fath Muhammad shod zafar...* [last word unclear], 'It is the great gun of the Sultan of the World/ Through Haydar the victory of Muhammad became apparent...'; *sal-e shadab asad-e amin*, 'The year of Shadab, Mawludi 1226/ AD 1797-98', 'Asad the faithful' or 'Asad [son of] Amin'; the talismanic square with the letters H/Y/D/R for 'Haydar', dated Mawludi 1226/ AD 1797-98; *sakar-e khodadadi sakht-e dar al-saltanat* (sic.) *Patan*, 'Khodadad (God-given) government, made [in] the capital Patan';

On the tang, the number 313 representing the curse *tin terah* (three thirteen), meaning destruction and ruin; the recommended measure for the shot as *06 qalam*, 'shot 06 times';

On the lock, the place of manufacture as Patan; the maker as Asad-e Amin; and the date Mawludi 1226/ AD 1797-98; the talismanic square with the letters H/Y/D/R for 'Haydar'; the control mark 'Haydar' in gold. Inside the lock plate, 818 in *siqyat*, followed by 'in 8 ta ha'.

A damascened gun barrel signed by the same craftsman and dated Mawludi 1220/ AD 1791-92 was sold at Sotheby's, *Arts of the Islamic World*, 14th April 2010, and was recently on display at the Museum of Islamic Art, Doha (acc. no. MW.606).

The escutcheon is engraved with the arms of James Ranald Martin (1793-1874), a Skye-born doctor in East India Company service known for his pioneering work on the topography of diseases (Wakely, Thomas and Bennett, J. Henry (eds.), *The London Lancet: A Journal of British and Foreign Medical and Chemical Science, Criticism, Literature and News*, Volume 2, New York, 1852, pp.71-75). The proposed dating of the stock and fittings suggests that the mounting took place at the height of Martin's career, showing that Tipu's weaponry was still regarded as valuable enough for a senior member of the British elite in India nearly half a century after Tipu's demise.

The stock and fittings are in a generally Tipuesque fashion, although the tiger's head at the butt may, in fact, be another, albeit separate, part of the Seringapatam loot. It has been suggested that, given that the date of manufacture was only a year prior to the fall of Seringapatam, the barrel and lock had not been mounted when this gun was captured.

This is supported by the excellent condition of the original parts, consistent with their not having been used previously (Wigington, Robin, 'Souvenir Weaponry from Seringapatam' in *The Journal of the Arms & Armour Society*, vol. XV, no. 3, March 1996, p.147).

The pistol seems to have been set up in its present stock in the mid 19th Century.





145 *

A PAIR OF FINE SILVER-MOUNTED FLINTLOCK PISTOLS BY MUHAMMAD-E ALMAS, PROBABLY FROM THE PERSONAL ARMOURY OF TIPU SULTAN, SERINGAPATAM, DATED MAWLUDI 1220/ AD 1791-92

the blued steel barrels of 16 bore, starting octagonal and then rounded, the vent gold-lined, the muzzle with a band of foliage, the silver fore-sight set in a frame of gold damascened foliage, the barrel near the breech with four silver linear panels containing a Persian quatrain issuing floral motifs, the 'Haydar' talismanic square and date of manufacture in cartouches on the top flat, the maker's name on the right flat and the place of manufacture on the left flat, gold tigers on the left and right flats, the tang inlaid in silver with the magic number 313 and vegetal motifs, the lock of figure-eight form, the top jaw of the cock engraved with a calligraphic tiger mask, the safety catch behind (one modern replacement), the 'Haydar' talismanic square and date of manufacture behind the cock, the place of manufacture and maker's name below the flash-pan, the frizzen chiselled with raised work, the full stock of rosewood with a moulded shell behind the tang, silver butt-caps in form of cast and chased snarling tigers' heads engraved with *bubri* patterns and a calligraphic tiger mask on the forehead, the eyes and mouth gilded, the pierced side-plates with confronted standing tigers, the escutcheon with calligraphic tiger mask, the trigger-guard with a flower-head on the bow and a floral finial, silver fore-end cap, original ramrod
each 42.6 cm. long(2)

£40,000 - 60,000
€54,000 - 82,000

Provenance

Robin Wigington collection, the Arms and Armour Museum, Stratford-upon-Avon;
Private collection, acquired Sotheby's, *The Tipu Sultan Sale*, 25th May 2005, lot 8.

Exhibited

Previously on loan to the National Army Museum, London.

Published

Wigington, Robin, *The Firearms of Tipu Sultan 1783-1799*, Hatfield, 1992, TR26, pp. 115-16.

Inscriptions:

On the barrel, *Tofang-e shahanshah-e dara nazir/ ke az ghurrehash charkh darad khatir/ ze mey nashi ra mizedayad chonan/ ke dar chashm-e khuban nayabi athir*, 'The gun of the Emperor who is like Darius/ Whose danger even the heavens fear to face/ Can so skilfully remove the intoxication from wine/ That one will not find fire even in the eyes of the fair ones';

On the tiger's forehead on the butt, *bismillah Muhammad*, 'In the name of God/Muhammad', in mirror form as a tiger-mask cypher.

Perhaps the most striking decorative element found on these pistols are the massive silver butt-caps in the shape of snarling tiger heads. These are strongly reminiscent of the cast silver heads topping the ceremonial staffs (*chubs*) in Powis Castle and could be products of the same workshops (Buddle, Anne, *Tigers around the Throne. The Court of Tipu Sultan (1750-99)*, London, 1990, p. 27). The inscription is known from only one other example, the barrel of a sporting gun currently in the Hyderabad Museum (Wigington 1992, TR39, p. 145).



Detail



146 *

A SILVER-MOUNTED FLINTLOCK PISTOL WITH LEFT-HAND LOCK, MADE FOR TIPU SULTAN BY SAYYID 'ALI, THE ROYAL WORKSHOP,

SERINGAPATAM, DATED MAWLUDI 1225/ AD 1796-97

the barrel of 18 bore, formed in two stages, the breech and foresight with gold and silver *koftgari* bands of *bubri* ornament, half the length with gold and silver *koftgari* flowers, with Persian inscriptions, 'Haydar' talismanic square and control mark, the maker's name with date and place of manufacture, the breech tang with further *koftgari* work and brief descriptions, the bevelled lock signed and dated as per the barrel, gold vent, also with 'Haydar' talismanic square and control mark, fitted with safety catch, the pan, pan-cover and cock with tiger's head jaws chiselled in the round, the figured walnut full stock carved with plantain leaves in relief around the breech tang, silver mounts with 'Haydar' control marks, the large butt-cap chased with *bubri* plantain design with a flowerhead, the trigger-guard ensuite with an inscription on the inside of the bow, *bubri* shaped side-plate, ram-rods of typical form, silver fore-end cap, escutcheon and original steel ramrod
37.2 cm. long

£15,000 - 20,000

€20,000 - 27,000

Provenance

Robin Wigington collection, the Arms and Armour Museum, Stratford-upon-Avon;
Private collection, acquired Sotheby's, *The Tipu Sultan Sale*, 25th May 2005, lot 12.

Published

Wigington, Robin, *The Firearms of Tipu Sultan 1783-1799*, Hatfield, 1992, TR28, pp. 119-20.

Inscriptions: On the barrel, *Karkhana-ye huzur*, His Majesty's Workshop';

The talismanic square with the letters H/Y/D/R for 'Haydar'; Dated Mawludi 1225/ AD 1796-97; the control mark 'Haydar'; the place of manufacture as Patan; and the maker's name as Sayyid 'Ali.

On the tang, the magic number 313, *tin terah*, signifying a curse of destruction and ruin; and *tir M*, 'shot M', giving the recommended weight of the shot.

On the lock, the place of manufacture as Patan; and the maker's name as Sayyid 'Ali; the talismanic square with the letters H/Y/D/R for 'Haydar'; and dated Mawludi 1225/ AD 1796.

The inlaid decoration on the barrel is strikingly similar to that of lot 148, made in the Royal Armoury Workshop in the same year. This suggests that one might have been the model for the other, or that the craftsmen might have been working from the same pattern-sheet, or indeed that both might reflect the tastes of the same patron.





Detail

147 *

A PAIR OF SILVER-MOUNTED FLINTLOCK PISTOLS WITH LEFT AND RIGHT-HAND LOCKS, MADE FOR TIPU SULTAN BY ASAD-E AMIN, THE ROYAL WORKSHOP, SERINGAPATAM, DATED MAWLUDI 1223/ AD 1794-95

the 18 bore steel barrels starting octagonal and then rounded, a band of gold *bubri*-pattern around the muzzle, a silver fore-sight, the barrel near the breech with three gold linear panels containing a Persian quatrain, the central panel terminating in a calligraphic tiger mask, the other panels terminating in floral sprays, the 'Haydar' talismanic square in a cartouche on the top flat, the date and place of manufacture on the right flat and the maker's name on the left flat, gold tigers on the left and right flats, the workshop's name across the breech, the tang inlaid in gold with the magic number 313, the recommended weight of shot and *bubri*-pattern, left- and right-hand locks with *bubri*-shaped cocks with tigers' heads, date of manufacture and 'Haydar' talismanic square on the lock-plate behind the cock, maker's name, place of manufacture and 'Haydar' control mark below the flash-pan, a sliding safety catch behind the cock, the full walnut stock carved with plantain design below the breech tang, the silver butt-cap decorated with a plantain design edged with *bubri* pattern and bearing a 'Haydar' control mark, the silver escutcheon with 'Haydar' control mark, the tail pipe with 'Haydar' control mark each 37.5 cm. long(2)

£30,000 - 50,000

€41,000 - 68,000

Provenance

Robin Wigington collection, the Arms and Armour Museum, Stratford-upon-Avon;
Private collection, acquired Sotheby's, *The Tipu Sultan Sale*, 25th April 2005, lot 9.

Exhibited

The Indian Heritage. Court Life and Arts under Mughal Rule, Victoria and Albert Museum, London, 21st April - 22nd August 1982, no. 463.

Published

Skelton, Robert, *et al.*, *The Indian Heritage. Court Life and Arts under Mughal Rule*, London, 1982, p. 139, no. 463;
Wigington, Robin, *The Firearms of Tipu Sultan 1783-1799*, Hatfield, 1992, TR 23, pp. 109-11.

Inscriptions:

On the barrel, *Tofang-e binazir-e khusraw-e hind/ Ke bashad barq-e suzan thani-ye u/ Tavanad sar-nevesht-e khasm bar-dasht/ Hadaf gardad agar pishani-ye u*, 'The peerless rifle of the Khusraw of India/ To which the forked lightning is second/ Can seal the enemy's fate/ If his forehead is made the target'; *bismillah Muhammad*, 'In the name of God/Muhammad', in mirror form as a tiger-mask cypher;
On the tang, tir 06 M ('shot 06 M'), giving the recommended weight of shot.

An unusual aspect of pistols associated with Tipu Sultan is that they are often made in pairs, one with a left-hand lock and the other with a right-hand lock. This combination appears to have been preferred by Tipu, and they appeared amongst his other trappings of state when he presided over his public audiences (Wigington 1992, p. 34). A damascened gun barrel signed by the same craftsman and dated Mawludi 1220/ AD 1791-92 was recently on display at the Museum of Islamic Art, Doha (accession number MW.606).





148 *

A SILVER-MOUNTED FLINTLOCK PISTOL MADE FOR TIPU SULTAN BY ASAD-E AMIN, THE ROYAL WORKSHOP, SERINGAPATAM, DATED MAWLUDI 1225/ AD 1796-97

the steel barrel of 18 bore, tapering and formed in two stages, with gold and silver *koftgari bubri* motifs in bands of the breech and framing the fore-sight, with three panels of elaborate silver and gold floral decoration covering half the length, with a series of inscriptions including the 'Haydar' talismanic square and control mark, the maker's signature with the date and place of manufacture, gold vent, the breech tang inlaid with further *koftgari* decoration including inscriptions, the lock with pan and pan-cover of typical form, the cock in the form of a *bubri*, its jaws as a tiger head, the silver mounts with 'Haydar' control marks throughout, the butt-cap chased with a *bubri* pattern around a spray of plantain foliage, with original steel ramrod 37.2 cm. long

£15,000 - 20,000

€20,000 - 27,000

Provenance

Robin Wigington collection, the Arms and Armour Museum, Stratford-upon-Avon;

Private collection, acquired Sotheby's, *The Tipu Sultan Sale*, 25th May 2005, lot 13.

Published

Wigington, Robin, *The Firearms of Tipu Sultan 1783-99*, Hatfield, 1992, TR27, pp. 117-18.

Inscription:

On the barrel, *Karkhana-ye huzur*, 'His Majesty's Workshop'; *sakar-e khodad sakht-e dar al-saltanat Patan*, Khodadad (God-given) government, made in the capital Patan' *ze sal-e saz*, 'the year of Saz' i.e. Mawludi 1225; the maker's name as *Asad-e Amin*, 'Asad the faithful' or 'Asad [son of] Amin'; dated Mawludi 1225/ AD 1796-97.

On the tang, the magic number 313, *tin terah*, signifying a curse of destruction and ruin; and *tir 06M*, 'shot 06M', giving the recommended weight of the shot.

On the lock, the place of manufacture as Patan; and the maker's name as Sayyid 'Ali; the talismanic square with the letters H/Y/D/R for 'Haydar'; and dated Mawludi 1225/ AD 1796; the control mark 'Haydar'; the place of manufacture as Patan; and the maker's name as *Asad-e Amin*, 'Asad the faithful' or 'Asad [son of] Amin'.

Asad-e Amin is known to have signed several rifle and pistol barrels, and appears to have been working between 1791 and the fall of Seringapatam in 1799.



Detail

149 *

**AN EXCEPTIONALLY RARE QUILTED HELMET WITH GOLD
KFTGARI STEEL NASAL BAR,
MYSORE, LATE 18TH CENTURY**

of conical form with flaps to protect the cheeks and nape, the body of hide quilted with layered fabric, the outer face of blue silk embroidered with gold thread and sequins, decorated with a scale-pattern, lined with pink silk with a yellow silk border and pink piping, raised inner borders and segmental bands embroidered with a repeating bubri-pattern, the original pink silk tassel pendant extending from the skull, the original iron nasal bar with gold and silver koftgari floral motifs and the names of the *Ahl al-Bayt*, held in place with the original fabric brackets bearing floral motifs

44.5 cm high

£25,000 - 35,000

€34,000 - 48,000

Provenance

Robin Wigington collection, the Arms and Armour Museum, Stratford-upon-Avon;
Private collection, acquired Sotheby's, *The Tipu Sultan Sale*, 25th May 2005, lot 24.

Exhibited

Tigers around the Throne. The Court of Tipu Sultan (1750-99),
Zamana Gallery, London, 2nd August - 14th October 1990.

Published

Buddle, Anne, *Tigers around the Throne. The Court of Tipu Sultan (1750-99)*, Zamana Gallery, London, 1990, pp. 60-61.

Inscriptions:

On the nasal guard: *Allah, Muhammad, 'Ali, Fatima, Hasan, Husayn*

This quilted helmet can be compared to an example in the Victoria & Albert Museum, which was apparently taken during the siege of Seringapatam. That example contains an inscription which states that the helmet was dipped in water from the holy well of Zamzam in Mecca, rendering it impervious to attacks (V & A acc. no. 3517:1to:6/ (IS), published in Moeinuddin, Mohammed, *Sunset at Srirangapatam. After the Death of Tipu Sultan*, Hyderabad, 2000, p.99). Here, alongside the invocations of Allah and the Prophet Muhammad are the names of 'Ali, Muhammad's son-in-law and fourth Rightly-Guided Caliph, Fatima, the wife of 'Ali and daughter of Muhammad, and Hasan and Husayn, the sons of Ali and Fatima. These are members of the Ahl al-Bayt, revered by Sunni and Shia alike as members of the family of the Prophet. Tipu himself was "a Sunni Muslim with strong leanings towards Shi'ism...also deeply permeated by Sufism, the mystical mode of Islam" (Stronge, Susan, *Tipu's Tiger*, 2009, p.29). The presence here of these names indicates that they would have served an apotropaic function, protecting the wearer in the same way as the inscriptions on the sword hilt in this sale (lot 162).

For a discussion of arms and armour of this type, see H. Russell Robinson, *Oriental Armour*, London, 1967, pp. 99-101, pl. XVIII, figs A and B.



150 *

**A FINE EMBROIDERED QUIVER AND ARM GUARDS, RELATED
BELT AND SEVEN DECORATED ARROWS,
MYSORE, LATE 18TH CENTURY**

the quiver of leather lined with brown velvet and backed with red velvet, the background of the outer face woven with gilt thread (now tarnished) in a horizontal chevron pattern, a three-pointed leaf-like projection from the upper top and sides, embroidered floral and vegetal designs in red and brown velvets, suspension loops and two sets of four original decorative silk tassels on each side, the main part of the body embroidered with six pairs of large addorsed *bubri* stripes embroidered in gilt thread and pink silk at the edges enclosing black velvet and sequinned stripes; the matching arm guards extending from hand to elbow, the hand-guard with flower motif, the main panel with five pairs of addorsed *bubri*-stripes surmounted by a floral motif, the borders of red velvet embroidered with a repeating gold vegetal motif, the inner-guards each closed with a concealed iron hinge left and right; the belt of red velvet embroidered with gilt thread and *bubri* stripes in brown velvet, the border of blue silk, original chiselled steel buckle; and six bamboo arrows with pyramidal steel heads on a silver neck with copper inlays, the shafts gilded and painted with floral motifs, bone nocks, the flights later additions
the quiver 66 cm long; the arm defences 44 cm long (11)

£40,000 - 60,000
€54,000 - 82,000

Provenance

Robin Wigington collection, the Arms and Armour Museum, Stratford-upon-Avon, until 2005;
Private collection, acquired Sotheby's, *the Tipu Sultan Sale*, 25th May, 2005, lot 20.

Exhibited

Tigers around the Throne. The Court of Tipu Sultan (1750-99), Zamana Gallery, London, 2nd August-14th October 1990.

Published

Buddle, Anne, *Tigers around the Throne. The Court of Tipu Sultan (1750-99)*, Zamana Gallery, London, 1990, pp. 62-63.

The extremely high quality of these pieces, combined with the strong *bubri*-pattern theme, suggests that these would have been made for Tipu, a member of his family, or a high-ranking member of his court. The use here of metal thread, the colour scheme and the repeating *bubri* pattern are strongly reminiscent of panels associated with Tipu's tents or throne canopies [Stronge, Susan, *Tipu's Tigers*, London, 2009, p. 34], which reinforces the suggestion of royal provenance. Embroidering with gold and silver thread was a speciality of the Saurashtrika caste of northern Gujarat, and was introduced to Mysore when Haydar Ali deported 25 families of this caste from Tanjore [Buddle 1990, p. 34]. Another quiver of green velvet decorated in silver thread, now in Windsor Castle, contains arrows "taken from the Bed Room of the late Tippoo Saib and supposed to be poisoned" [*ibid.*, p. 62].





151 *

**A FINE AND EXCEPTIONALLY RARE METAL-THREAD
EMBROIDERED QUILTED VELVET QUIRASS (PETI),
MYSORE, LATE 18TH CENTURY**

designed to cover the torso, neck and shoulders, formed of several layers of fabric lined in striped silk, the main panel of rectangular shape, formed of quilted yellow velvet, closed with hidden rings and lacing, the neck-guard with a hide core, the shoulder-guards widening at the top, the whole decorated en suite with panels of blue velvet containing floral motifs in red velvet, gold orris thread and sequins, the borders with yellow, red, and blue velvet piping
53.3 cm. diam.

£15,000 - 20,000

€20,000 - 27,000

Provenance

Robin Wigington collection, the Arms and Armour Museum, Stratford-upon-Avon;
Private collection, acquired Sotheby's, *The Tipu Sultan Sale*, 25th May 2005, lot 25.

This rare example of a quilted quirass from 18th Century Mysore is remarkable for its good state of preservation. The thick quilting of garments such as these was used to protect Mysorean soldiers going into battle, apparently with a great degree of success. Benjamin Sydenham, an aide-de-camp to Richard Wellesley, stated that "it is perfectly certain that that these stuff and quilted jackets were frequently found to resist the sabres of even European Cavalry" (quoted in Moienuddin, Mohammed, *Sunset at Srirangapatam. After the Death of Tipu Sultan*, Hyderabad, 2000, p. 92). A cuirass of similar design, albeit far less elaborately decorated and in green velvet rather than blue, was captured at the Fall of Seringapatam and is now in the Victoria & Albert Museum, London (acc. no. 3517:1to:6/(IS)). Two other "suits of quilted crimson velvet embroidered with gold" said to belong to Tipu himself are also in the Royal Collection at Windsor Palace (Egerton, Earl Wilbraham (Lord Egerton of Tatton), *Indian and Oriental Arms and Armour*, Mineola, 2002, p.124).



152 *

A RARE PAIR OF FINE METAL-THREAD EMBROIDERED ARM GUARDS, MYSORE, LATE 18TH CENTURY

the matching arm guards extending from hand to elbow, the facing of bright red velvet embroidered with gold thread and edged with blue velvet, the main field sewn throughout with sequins, on brown padded velvet lining, the hand-guard with flower motif surrounded by a geometric design, the main panel with four pairs of addorsed *bubri* stripes in gold and blue silk surmounted by a floral motif, the borders of red velvet embroidered with a repeating gold vegetal motif, the inner-guards each closed with a fabric hinge
each 45.4 cm. long(2)

£10,000 - 15,000

€14,000 - 20,000

Provenance

Robin Wigington collection, the Arms and Armour Museum, Stratford-upon-Avon;
Private collection, acquired Sotheby's, *The Tipu Sultan Sale*, 25th April 2005, lot 23.

These arm guards are comparable to those in lot 150, and would similarly have been intended for the elite of Mysorean society.



Detail

153 *

A SILVER-MOUNTED FLINTLOCK SPORTING GUN FROM THE PERSONAL ARMOURY OF TIPU SULTAN, BY SAYYID MA'SUM, SERINGAPATAM, DATED MAWLUDI 1221/ AD 1792-93

the barrel of 16-bore, extending from the tang with a flat top then round until the muzzle, silver fore-sight within a gold floral cartouche, a band of gold *bubri* pattern around the muzzle, a bayonet lug underneath the muzzle, a Persian quatrain mentioning Timur Shah followed by a single flower and trellis pattern extending to the muzzle on the top flat, the flat to the left and right sides with foliage enclosing a gold tiger stalking a silver antelope, the 'Haydar' talismanic square at the base of the breech on the top flat, the maker's name on the left, the date and place of manufacture on the right, the enclosed lock of European manufacture with internal cock, the silver safety catch in the form of a tiger's head, internal frizzen spring, the flash pan lined in gold, the maker's name in gold under the flash pan, the full stock of carved rosewood with a moulded palmette behind the breech, the rail swept through to the butt, the butt-plate of silver with a thickened edge engraved with *bubri* pattern, a spring-loaded trap cover for the (now missing) bayonet, the tang engraved with huma-birds and vegetal motifs, the pierced side plate of European design with vegetal and aquatic motifs, the trigger-guard with flower motifs, *bubri* form escutcheon plates, the fore-end with silver tip, two ramrod pipes and a tail pipe

the barrel 97.8 cm. long; the whole 137 cm. long

£30,000 - 50,000

€41,000 - 68,000

Provenance

Robin Wiggington collection, the Arms and Armour Museum, Stratford-upon-Avon;

Private collection, acquired Sotheby's, *The Tipu Sultan Sale*, 25th May 2005, lot 57.

Exhibited

The Indian Heritage. Court Life and Arts under Mughal Rule, Victoria and Albert Museum, London, 21st April-22nd August 1982, no. 465.

Published

Skelton, Robert, *et al.*, *The Indian Heritage, Court Life and Arts under Mughal Rule*, London, 1982, p. 139, no. 465;

Wiggington, Robin, *The Firearms of Tipu Sultan 1783-1799*, Hatfield, 1992, TR8, pp. 58-61.

Inscriptions:

On the barrel, *Cho Timur Shah ghazi-ye din panah/ Konad ashna be kaf-e khod tofang/ Neshan midahad az kalim o 'asa/ bikuffir-e fir'awn vash vaqt-e jang*, 'Like Timur Shah, warrior of religion, refuge of the world/ He befriends the gun with his palm/ And, as Moses with his staff, gives it the target/ Of Pharaoh-like unbelievers in time of war';

This is the only known appearance on a gun of this quatrain, which refers to Timur Shah Durrani (1748-1793), the second ruler of the Durrani Empire in modern-day Afghanistan and Pakistan, and Tipu's kinsman by marriage. It is possible, given the date of manufacture, that the quatrain here is a commemoration of Timur Shah following his death (Wiggington 1992, p. 16).

This gun features a number of parts of European, rather than Mysorean, design or manufacture. The trigger-guard is of French design, and the side-plate and escutcheon are in the European fashion. The lock itself appears to be of European manufacture, with adaptations made later by Tipu's armourers. The use of this type of lock suggests Tipu's familiarity with the latest trends in gun design, having been first introduced by Henry Nock in 1786.



Detail

**A MAGNIFICENT TWO SHOT SUPERIMPOSED-LOAD
SILVER-MOUNTED FLINTLOCK SPORTING GUN FROM
THE PERSONAL ARMOURY OF TIPU SULTAN, BY ASAD
KHAN-E MUHAMMAD, SERINGAPATAM,
DATED MAWLUDI 1222/ AD 1793-94**

the barrel of 14-bore, the first part polygonal, thereafter rounded with a raised top flat, the foresight a silver walking tiger set within gold circles, a circle-and-dot motif around the muzzle, the barrel of blued steel with silver *kofgari bubri* pattern throughout, a quatrain in praise of the gun inlaid on the top flat of the breech and lower barrel ending in a vegetal motif, the top flat with the 'Haydar' talismanic square, the left flat with the date and place of manufacture, the right flat with the maker's signature, the Royal Sun motif at the top of the breech, the breech with an additional chamber for the use of superimposed charges, the lock with an internal cock in the form of a tiger wearing a gold collar, in the round from the shoulder upwards, below the shoulder chiselled and forming the rear of the lock plate, inlaid with silver *bubri* pattern throughout, the Haydar talismanic square and date of manufacture inlaid on the tiger's haunches, the safety catch formed in the shape of a small silver tiger on its back, the front of the frizzen formed as a large *bubri* surrounded by an inlaid silver *bubri* pattern, the flash-pan of *bubri* form, a key extending from the flash-pan to rotate the shutter-cylinder for the superimposed charges, the side-plate showing soldiers mauled by tigers, the trigger-guard and escutcheon decorated en suite, the stock of carved hardwood, the butt finely carved in high relief and partially in the round forming a crouching tiger, the *bubri* pattern throughout stained black and inlaid with silver, the eyes inlaid with brass, the butt-plate in low relief with tigers devouring a *gandarebunda*, the tail-pipe with tiger mask, two short ramrod-pipes, silver fore-end cap, original fittings
the barrel 97.8 cm. long; the whole 138 cm. long

£100,000 - 150,000

€140,000 - 200,000





Provenance

Presented to Lord Cornwallis after the Fall of Seringapatam, 1799;
By descent to the Earls of Pembroke, Wilton House;
Robin Wigington collection, the Arms and Armour Museum, Stratford-upon-Avon;
Private collection, acquired at Sotheby's, *The Tipu Sultan Sale*, 25th May 2005, lot 54.

Exhibited

The Tiger and the Thistle. Tipu Sultan and the Scots in India 1760–1800, National Gallery of Scotland, Edinburgh, 29th July - 3rd October 1999;
Tigers around the Throne. The Court of Tipu Sultan (1750-99), Zamana Gallery, London, 2nd August - 14th October 1990;
The Indian Heritage. Court Life and Arts under Mughal Rule, Victoria & Albert Museum, London, 21st April - 22nd August 1982, no. 464.

Published

Buddle, Anne, Rohatgi, Pauline and Brown, Iain Gordon, *The Tiger and the Thistle. Tipu Sultan and the Scots in India 1760–1800*, National Gallery of Scotland, Edinburgh, 1999, pp. 22, 25, pl. 25;
Buddle, Anne, *Tigers around the Throne. The Court of Tipu Sultan (1750-99)*, Zamana Gallery, London, 1990, pp. 42-43;
Skelton, Robert et al., *The Indian Heritage. Court Life and Arts under Mughal Rule*, Victoria & Albert Museum, London, 1982, p. 139, no. 464;
Wigington, Robin, *The Firearms of Tipu Sultan 1783-1799*, Hatfield, 1992, TR10, pp.67-73;
Stronge, Susan, *Tipu's Tigers*, London, 2009, p.39



Details

Inscriptions:

On the barrel, *Tofang-e binazir-e khusraw-e hind/ Ke bashad barq-e suzan thani-ye u/ Tavanad sar-nevesht-e khasm bar-dasht/ Hadaf gardad agar pishani-ye u*, 'The peerless rifle of the Khusraw of India/ To which the forked lightning is second/ Can seal the enemy's fate/ If his forehead is made the target'; place of manufacture as Patan; and the maker's name, *Asad Khan-e Muhammad*, 'Asad Khan [son of] Muhammad'; dated Mawludi 1222/ AD 1793-94; the talismanic square with the letters H/Y/D/R for 'Haydar'; the control mark 'Haydar' in gold; On the tang, the magic number 313, representing the curse *tin terah*, meaning destruction and ruin; On the lock, the place of manufacture as Patan; the maker's name as *Asad-e Khan Muhammad*, 'Asad Khan [son of] Muhammad'; dated Mawludi 1222/ AD 1793-94; the talismanic square with the letters H/Y/D/R for 'Haydar'; and the 'Haydar' control mark.

This gun is rightly considered to be the finest and most important of any firearms which can be associated with Tipu's personal ownership. It is a compendium of the visual propaganda which he used to express his power, through the overwhelming use of the tiger whether as a stylised *bubri* pattern or as a fully formed, naturalistic beast. Unlike other guns, where the *bubri* pattern is merely engraved, here it is picked out in silver *koftgari* work down the entire length of the barrel. The tiger is shown as an entire animal in the round at several points, always in great detail, from the remarkable crouched example at the butt to the finely-chiselled examples on the safety-catch and the tiny example which appears to be wading through a pool on the fore-sight. On the escutcheon, side-plate and trigger-guard are tigers mauling European soldiers, echoing the death of Munro and 'Tipu's Tiger.'



The double-headed eagle (*gandarebunda*) which was the symbol of the deposed Wodeyar rulers is here attacked and devoured by Tipu's royal tigers, demonstrating his mastery over the Hindu royal family and, therefore, his right to take their power [Brittlebank, Kate, 'Sakti and Barakat: The Power of Tipu's Tiger. An Examination of the Tiger Emblem of Tipu Sultan of Mysore' in *Modern Asian Studies*, Vol. 29, No. 2, May, 1995, p.261]. Similar combinations of tiger and *gandarebunda* can be seen on surviving cushions used by Tipu in his howdahs or palanquins [Stronge 2009, p.39]. Such a heavy emphasis on tigers, and their ability to overcome both Europeans and the Wodeyars, can only suggest that this gun was made for the personal use of Tipu Sultan. As such, it is of tremendous historical, as well as aesthetic, significance.

The technological aspect of this gun is also worthy of note, as a reminder of the ingenuity of Tipu's gunsmiths and the cutting-edge military technology which his armies employed. Here, the gun is configured to fire twice out of a single barrel, without having to reload between shots. In order to do this, two charges would have been muzzle-loaded, one on top of the other, and ignited separately using two touch-holes rather than the usual one. A mechanism of this type, which required a number of moving parts working in unison, was copied from the most up-to-date European guns and would have required precision engineering [Wigington 1992, pp. 33-34].

Lord Cornwallis (1738-1805), to whom this gun was presented after the fall of Seringapatam, is perhaps best known for his surrender to the combined French-American force at Yorktown in 1781. However, he also played an important role in the conflict between Tipu Sultan and the British East India Company as Governor-General and Commander-in-Chief in India, leading British forces during the Third Anglo-Mysore War (1789-1792). Although he was unsuccessful in his first siege of Seringapatam in 1791, he returned the following year and forced Tipu to sign the Treaty of Seringapatam, in which half of Mysorean territory was handed over to the Company and its allies. This gun, which is so redolent of Tipu's personality, must therefore have seemed like the perfect gift for a figure whose career had been so shaped by conflict with the Sultan of Mysore.



155 *

A SILVER-MOUNTED FLINTLOCK SPORTING RIFLE FROM THE ROYAL ARMOURY OF TIPU SULTAN, BY ASAD-E RAHMAN, SERINGAPATAM, DATED MAWLUDI 1222/ AD 1793-94

the barrel of 12-bore, with silver foresight set in a gold cartouche and muzzle line, a band of gold *bubri* pattern at the muzzle, the top flat inlaid with a Persian inscription extending into a 'Haydar' talismanic square and calligraphic tiger mask, each side of the top flat decorated with leaves and flowers enclosing a gold tiger chasing a deer, followed by a small dog or rat, the maker's signature, date and place of manufacture in gold at the base of the barrel, the tang bearing the magic number '313' inlaid in gold, the rounded steel lock carved in the shape of a tiger in the round from the shoulder upward and in relief below this, covered all over in *bubri* pattern, a prostate European before it, the maker's name and place of manufacture behind the European, date and *Haydar* control mark behind the tiger, the safety catch on the tiger's back shaped as a smaller tiger, the walnut stock carved in the English style, a shell carved in relief at the breech tang, followed by a silver *bubri*-shaped escutcheon decorated with a European prostrate beneath a tiger, the butt-plate with foliate motifs and stylised plantain finial, the underside of the gun decorated en suite with *bubri* pattern, the side-plate with tigers devouring deer, silver fore-end cap, iron sling-swivels, original ramrod
the barrel 98.6 cm. long; the whole 137 cm. long

£40,000 - 60,000

€54,000 - 82,000

Provenance

Robin Wigington collection, the Arms and Armour Museum, Stratford-upon-Avon;

Private collection, acquired Sotheby's, *The Tipu Sultan Sale*, 25th May 2005, lot 56.

Published

Wigington, Robin, *The Firearms of Tipu Sultan 1783-1799*, Hatfield, 1992, TR9, pp.62-66

Inscription: On the barrel, *Tofang-e binazir-e khusraw-e hind/ Ke bashad barq-e suzan thani-ye u/ Tavanad sar-nevesht-e khasm bar-dasht/Hadaf gardad agar pishani-ye u*, 'The peerless rifle of the Khusraw of India/To which the forked lightning is second/Can seal the enemy's fate/ If his forehead is made the target'; *bismillah Muhammad*, 'In the name of God/Muhammad', as a tiger-mask cypher.

The long, flat spaces running along the gun barrel in its octagonal phase are idea for the kind of tiger-animal chase scenes depicted here, as well as on a rifle signed by Sayyid Ma'sum included in this sale (lot 153). The theme is returned to on the side-plate of this weapon, where the tiger holds its quarry by the neck, and perhaps also echoed in the soldiers, possibly Europeans, which are mauled by the tigers on the lock-plate and escutcheon.





Details

156 * W

A RARE 3-POUNDER BRONZE CANNON WITH FIELD CARRIAGE FROM THE GUN CARRIAGE MANUFACTORY AT SERINGAPATAM, MYSORE, LATE 18TH CENTURY

the multi-stage barrel cast in relief, the muzzle of bulbous form, the rear panel with an empty cartouche, the lifting handles formed in the round as two crouching tigers, both trunnions and the cascabel formed in the round as tiger heads, the vent of brushed iron; the split-tail presentation carriage of teak with full iron and bronze fittings, each wheel with the fellows studded with tiger head bosses, the axel bosses also in the shape of tiger heads
the barrel 135.3 cm. long (true), 147.3 cm. (full); the bore 8.3 cm.

£40,000 - 60,000

€54,000 - 82,000

Provenance

General Charles Vane, 3rd Marquess of Londonderry (1878-1854), removed from the family seat Wynard Park, County Durham; Robin Wigington collection, the Arms and Armour Museum, Stratford-upon-Avon; Private collection, acquired Sotheby's, *The Tipu Sultan Sale*, 25th May 2005, lot 29.

Published

Wigington, Robin, 'Souvenir Weaponry from Seringapatam' in *The Journal of the Arms & Armour Society*, vol. XV, no. 3, March 1996, p. 147 and fig. 6.

A very similar 3-pounder, also from Wynard Park, was sold at Sotheby's, *The Tipu Sultan Collection*, 25th May 2005, lot 28. Both were probably mounted onto their carriages at the Gun Carriage Manufactory in Seringapatam, which opened in 1802.





157 (Detail)



The Hope-Wallace Throne Finial

157 *

AN IMPORTANT RARE GEM-SET SWORD WITH TIGER'S HEAD POMMEL FROM THE ROYAL REGALIA OF TIPU SULTAN, SERINGAPATAM, CIRCA 1787-93

the tiger-head pommel cast, chased and engraved gold in the round on a wooden core, inlaid with diamonds and rubies, the tiger's left ear slightly bent, the teeth of diamond and the tongue of ruby, the collar studded with rubies, the rest of the hilt of gilded silver, cast, chased and engraved, the grip inlaid with diamonds, rubies and emeralds in a bubri pattern, a gold-set garnet inlaid on either side of the quillon block, quillons in the shape of tiger claws, langets shaped into an ogival point, the slightly curved double-sided blade of 15th Century Eastern Mediterranean manufacture previously from the treasury of Tipu Sultan, the 19th Century wooden scabbard in the orientalising fashion with black leather covering overlaid with gilded floral motifs, six gilded silver openwork mounts with calligraphic roundels and a floral and vegetal motifs around the borders, the metal fittings engraved with bubri patterns along the borders
80.7 cm. long; the whole 98 cm. long(2)

£60,000 - 80,000
€82,000 - 110,000

Provenance

Robin Wigington collection, the Arms and Armour Museum, Stratford-upon-Avon;
Private collection, acquired Sotheby's, *The Tipu Sultan Sale*, 25th May 2015, lot 7.

Exhibited

The Tiger and the Thistle. Tipu Sultan and the Scots in India 1760 – 1800, National Gallery of Scotland, Edinburgh, 1999;
Tigers around the Throne. The Court of Tipu Sultan (1750-99), Zamana Gallery, London, 1990

Published

Buddle, Anne, Rohatgi, Pauline and Brown, Iain Gordon, *The Tiger and the Thistle. Tipu Sultan and the Scots in India 1760 – 1800*, Exhibition Catalogue, Edinburgh, 1999, pp. 22 and 25, pl. 25;
Buddle, Anne, *Tigers around the Throne. The Court of Tipu Sultan (1750-99)*, London, 1990, pp. 42-43;
Hales, Robert, *Islamic and Oriental Arms and Armour*, n.p., 2013, p. 182, no. 433;
Wigington, Robin, 'Souvenir Weaponry from Seringapatam' in *The Journal of the Arms & Armour Society*, vol. XV, no. 3, March 1996, p. 143 and fig. 1.





157 (Detail)



The Hope-Wallace Throne Finial

Inscriptions:

On the scabbard mounts, *Surat al-Saff* (lx), verse 13; and twice, 'And [you will obtain] another [favour] that you love - victory from Allah and an imminent conquest; and give good tidings to the believers.'

The tiger's head pommel of this sword is ensuite, and reduced in size, with the tiger-head finials which were mounted on the corners of Tipu's throne. Because of its size, it was clearly not one of these finials, but its close affinity suggests that it was part of the Sultan's royal regalia, possibly from a rod of office. It was almost certainly produced by the same craftsmen in the Royal Workshops alongside the other tiger finials (see below) and the *huma* bird which is now in the Royal Collection (Moienuddin, Mohammed, *Sunset at Srirangapatam. After the Death of Tipu Sultan*, Hyderabad, 2000, pp.45-53).

Only four finials from the guard-rail of Tipu's fabled throne are known to have survived: the best known example is in the Clive Collection at Powis Castle, acquired by the second Lady Clive in India, a gift from Lord Wellesley; a second, acquired after the battle by Surgeon-Major Pultney Mein, either by allocation or in the agents' auction, was sold at Sotheby's (19 March 1973, lot 180) and then offered by a London antique dealer in 1974 (advertised in *Oriental Art* and the example referred to by Forrest as being in the collection of Alexander Bowlby of Hampstead, London), current whereabouts unknown; the Hope-Wallace finial sold through these rooms (Bonhams, *Islamic and Indian Art*, 2nd April 2009, lot 212), now in the collection of Sheikh Hamad bin Abdullah al-Thani (Jaffer, Amin, ed., *Beyond Extravagance. A Royal Collection of Gems and Jewels*, New York, 2013, p. 135); and the

Bowser finial, also sold through these rooms (Bonhams, *Islamic and Indian Art*, 7th October 2010, lot 370). In addition to these four, Forrest refers tantalisingly to another finial in a private collection in Cornwall, but no further information or explanation is offered and there is no corroboration to be found in other sources.

The head of this particular lot matches closely in workmanship that of the four surviving finials, but in terms of features is almost identical to the Hope-Wallace finial. The design is somewhat simpler than that on the larger finials, which can be accounted for by the much smaller size of the pommel. The method of manufacture is common to all the known finials, where the head was hammered into shape from gold sheet and then filled with lac to enable the details of the decoration to be filled without the head collapsing. The settings of the stones can be compared to South Indian temple jewellery and jewelled objects (see Filiozat, J. and P.Z. Pattabiramin, *Parures Divines du Sud de l'Inde*, Pondicherry, 1966).

Another element of interest is the blade, which appears to be on 15th Century manufacture, probably Mamluk or Ottoman. An engraving at the forte, now largely obliterated, confirms that it was in Tipu's Royal Armoury where it was presumably among the "a great variety of curious swords" mentioned by Beatson in 1800 (*A View of the Origin and Conduct of the War with Tippoo Sultaun comprising a narrative of the operations under the command of Lieutenant-General George Harris, and of the siege of Seringapatam*, London, 1800, p.158).



158 *

A RARE BRONZE HILT WITH TIGER HEAD POMMEL FOR A CHILD'S SWORD, PROBABLY A PRINCE, MYSORE, CIRCA 1790-95

cast in one piece, the pommel in the form of a snarling tiger's head in the round, punched and matted decoration, the ears erect, the eyes inset with rubies, the teeth still with original silvering, the faceted grip shaped for the hand and decorated with *bubri* pattern, the short quillons with bulbous terminals, the narrow langets pierced for a later blade to be fitted, traces of original gilding throughout
14.5 cm. high

£3,000 - 5,000
€4,100 - 6,800

Provenance

Robin Wigington collection, the Arms and Armour Museum, Stratford-upon-Avon;
Private collection, acquired Sotheby's, *The Tipu Sultan Sale*, 25th May 2005, lot 2.

The very small size of this hilt suggests that it was made to fit a child's hand, and the relative luxury of the work, employing gemstones as well as gilding and silvering, suggests that such a child would have been one of Tipu's sons.



159 *

A RARE SILVER POWDER FLASK, PROBABLY FROM THE ROYAL WORKSHOP, SERINGAPATAM, CIRCA 1782-99

the flattened back with chamfered edge, the front swelling, stamped 'Haydar' control mark at the neck, two suspension loops at each side, the muzzle of tapered form with removable hollow ball-joint pivot, modern silk cord and tassels
12.7 cm. high

£3,000 - 5,000
€4,100 - 6,800

Provenance

Robin Wigington collection, the Arms and Armour Museum, Stratford-upon-Avon;
Private collection, acquired Sotheby's, *The Tipu Sultan Sale*, 25th May 2005, lot 17.

Published

Wigington, Robin, *The Firearms of Tipu Sultan 1783-1799*, Hatfield, 1992, TR37, pp. 31 and 141.

Flasks of this type are designed for carrying gunpowder. If the nozzle is in the upright position then the powder can flow freely, but when turned at a right angle the flow is stopped, and the entire unit can also be unscrewed for cleaning or refilling. The design of this flask is in the French style, demonstrating the strong influence of French military technology on Mysorean military culture. A very similar example, taken from the "palace of Seringapatam" in May 1799, is in the regimental museum of the Royal Anglian Regiment, Gibraltar Barracks, Bury St. Edmunds (Moienuddin, Mohammed, *Sunset at Srirangapatam. After the Death of Tipu Sultan*, Hyderabad, 2000, p.111).

160 Y Φ

AN IVORY AND GILT BRASS HILTED OFFICER'S SABRE IN THE TIPU STYLE, ANGLO-INDIAN, CIRCA 1800

the hilt of gilded brass with ivory grip, the hilt embellished with eight tiger-face plaques of possible Seringapatam origin, the pommel in the shape of a tiger's head cast in the round decorated with engraved pseudo-*bubri* marks and punching, the knuckle-guard chain held in a pin between the tiger's teeth extending to the front quillon, the single-edged European blade curved and fullered, original wooden scabbard with black and red leather covering, slotted fittings of gilt brass engraved en suite with the hilt-guard
the blade 89.2 cm. long

£8,000 - 12,000
€11,000 - 16,000

Provenance

Removed from Loughton, County Offaly, Ireland, the family seat of the first and second Barons Bloomfield; believed to have been in the collection of Benjamin, first Baron Bloomfield (1768-1846), and thence by descent until sold in London in 1982;
Robin Wigington collection, the Arms and Armour Museum, Stratford-upon-Avon;
Private collection, acquired Sotheby's, *The Tipu Sultan Sale*, 25th May 2005, lot 1.

Published

Wigington, Robin, 'Souvenir Weaponry from Seringapatam' in *The Journal of the Arms & Armour Society*, vol. XV, no. 3, March 1996, pp. 146-147 and fig. 3

This sword was made for an officer who, having failed to acquire an entire sword from the Seringapatam loot, was forced to incorporate such small tiger-face plaques as he could find into the hilt of an otherwise entirely European-style sabre. Indeed, apart from these exotic 'Tipuesque' fittings, the sabre adheres entirely to British military fashions of the early 19th Century. The engraved tiger stripes on the pommel, with their 'seagull-wing' shape, are an imaginative but incorrect attempt to recreate the *bubri* stripe which was so distinctively a part of Tipu's royal symbolism.

Benjamin Bloomfield, who is believed to have been a previous owner of this sword, was Private Secretary to George IV from 1817-1822, and ennobled in 1825. He was charged with curbing the King's excessive spending, which led to estrangement from the monarch. A portrait of Benjamin Bloomfield at the coronation of George IV is in the National Portrait Gallery, London (acc. no. NPG D31893).





161 *

**A RARE AND FINE SWORD WITH BUBRI PATTERNED
WATERED BLADE FROM THE PALACE ARMOURY OF TIPU
SULTAN,
SERINGAPATAM, CIRCA 1782-99**

the brass hilt cast in one piece, the pommel consisting of a tiger's head in the round, punched and engraved detail, bubri-patterns extending down the faceted grip, the quillons terminating in tiger-masks, one langet with *bubri* patterns and punched decoration, the other with a low-relief tiger-mask, the slender knuckle-guard terminating in a tiger-mask, the blade of curved sabre type, forged of watered steel formed into a repeating *bubri* pattern, later inlaid in gold on either side with the two-part inscription: *No Me Embaines Sin Honor/ No Me Saques Sin Razon*; the European scabbard and mounts of steel

the blade 77.8 cm. long; the whole 92.5 cm. long

£30,000 - 50,000

€41,000 - 68,000

Provenance

Robin Wigington collection, the Arms and Armour Museum, Stratford-upon-Avon;
Private collection, acquired Sotheby's, *The Tipu Sultan Sale*, 25th May 2005, lot 6.

Published

Wigington, Robin, "Souvenir Weaponry from Seringapatam" in *The Journal of the Arms & Armour Society*, vol. XV, no. 3, March 1996, pp. 143, 146 and fig. 2

This sword is unique among those with Seringapatam provenance with its watering in the form of Tipu's favoured *bubri* pattern. Such decorative patterning would have been the product of only the most highly-skilled swordsmiths, implying that this would have been a special, perhaps royal, commission. The exceptional quality of the blade suggests that it might have formed part of Tipu's personal treasury, comparable to the 'Bedchamber Sword' which was presented to General Baird in 1799 (Dix, Noonan and Webb, *The Baird Jewels and Archive*, 19th September 2003, pp. 79-81). Sword hilts with the tiger as their decorative theme, such as the present example, have been associated with the patronage or personal ownership of Tipu himself, with one supposedly taken from his body at the Fall of Seringapatam. Examples of this type can be found in the Royal Collection, Windsor Castle, the Clive Collection, Powis Castle, and the Museum of Islamic Art, Doha (see Buddle, Anne, *Tigers around the Throne. The Court of Tipu Sultan (1750-99)*, London, 1990, p.44); and other example were sold at Sotheby's (*Arts of the Islamic World*, 14th April 2010, lot 185 and *Art of Imperial India*, 9th October 2013, lot 249).

The later inlaid inscription, which can be translated as 'Draw me not without reason/ Sheath me not without honour', is commonly found on European swords from the 17th Century onwards.



162 *

**A GOLD DAMASCENED STEEL HILT INSCRIBED WITH THE
NAME OF HAYDAR 'ALI
SOUTHERN INDIA, LATE 18TH CENTURY**

of typical talwar hilt design, a disc-shaped flange surrounding the pommel, the grip widening at the middle, a slender crossguard with thin knuckle-guard, inlaid all over with *bubri* patterns and inscriptions consisting of Qur'anic verses, prayers, and a couplet in Persian
18.4 cm. high

£12,000 - 15,000

€16,000 - 20,000

Provenance

Robin Wigington collection, the Arms and Armour Museum, Stratford-upon-Avon;
Private collection, acquired Sotheby's, *The Tipu Sultan Sale*, 25th May 2005, lot 5.

Published

Wigington, Robin, "A Calligraphic Sword Hilt from the Armoury of Tipu Sultan", *The Journal of the Arms and Armour Society*, vol. XII, No. 5, March 1988.

Inscriptions:

Qur'an, *Surat al-Saff* (lx), verse 13, twice, 'And [you will obtain] another [favour] that you love - victory from Allah and an imminent conquest; and give good tidings to the believers;

Surat Yusuf (xii), verse 64, twice, 'He said, "Should I entrust you with him except [under coercion] as I entrusted you with his brother before? But Allah is the best guardian, and He is the most merciful of the merciful"; and verse 21, once, 'And the one from Egypt who bought him said to his wife, "Make his residence comfortable. Perhaps he will benefit us, or we will adopt him as a son". And thus, We established Joseph in the land that We might teach him the interpretation of events. And Allah is predominant over His affair, but most of the people do not know.'

Surat al-An'am (vi), verse 45, once, 'So the people that committed wrong were eliminated. And praise to Allah, Lord of the worlds'; *Surat al-Baqara* (ii), verse 286, once 'Allah does not charge a soul except [with that within] its capacity. It will have [the consequence of] what [good] it has gained, and it will bear [the consequence of] what [evil] it has earned. "Our Lord, do not impose blame upon us if we have forgotten or erred. Our Lord, and lay not upon us a burden like that which You laid upon those before us. Our Lord, and burden us not with that which we have no ability to bear. And pardon us; and forgive us; and have mercy upon us. You are our protector, so give us victory over the disbelieving people"'.
Surat Al Imran (iii), verse 161, once, 'It is not [attributable] to any prophet that he would act unfaithfully [in regard to war booty]. And whoever betrays, [taking unlawfully], will come with what he took on the Day of Resurrection. Then will every soul be [fully] compensated for what it earned, and they will not be wronged';
Surat al-Fath (xlviii), verse 1, once, 'Indeed, We have given you, [O Muhammad], a clear conquest'; and verse 3, 'And [that] Allah may aid you with a mighty victory.'

Prayers:

Ya Haydar ya safdar ya nasir ya Muhammad, 'O Lion, O Breaker of Ranks, O Helper, O Muhammad';

Wa a'iff 'anna wa ighfir lana wa irhimna, 'Forgive us and absolve us and have mercy upon us';

Allahumma nassir min nasr din Muhammad wa ja'alna minhum, 'God aid those who help the faith of Muhammad and make us among them';

Allahumma ukhdhil min khudhl din Muhammad wa la taj'alna minhum, 'God abandon those who abandon the faith of Muhammad and make us not among them'.

Couplet:

Shod barq-e jan-e kafaran tigh-e zafar bonyad-e man/Sultan-e din Haydar bovad ruz-e fath bar emdad-e man, 'My sword of triumphant essence became the lightning for the souls of the faithless/ The Sultan of Faith Haydar would aid me on the day of victory'.

A hilt with 'Persian inscriptions' inlaid in gold, apparently containing some of the *asma' al-husna* (the 99 Names of Allah) as well as tiger-stripes, is reported as 'probably worn by Tipu' (Egerton, Earl Wilbraham (Lord Egerton of Tatton), *Indian and Oriental Arms and Armour*, Mineola, 2002, p.123). It is very likely that such hilts were credited with apotropaic or protective qualities for the warrior, and the same can be said for the mixture of Qur'anic quotations and prayers which are found on the present hilt. As a Muslim ruling class, albeit of a predominantly Hindu kingdom, Tipu Sultan and his officers would have appreciated the symbolism of such inscriptions upon their weaponry. The hilt of the 'Bedchamber Sword' of Tipu Sultan bears the names of God as well as calling upon His powers (Dix, Noonan and Webb, *The Baird Jewels and Archive*, 19th September 2003, p.80). Also comparable are the inscriptions on the hilts, also considered to be part of Tipu's private collection, which are now in the Clive Collection, Powis Castle (Archer, Mildred, Rowell, Christopher and Skelton, Robert, eds., *Treasures from India. The Clive Collection at Powis Castle*, National Trust, 1987, cat. nos. 33-35). However, this hilt does not bear the distinctive tiger-mask decoration seen on other examples which are associated with him.



Verso.



163



164

163 *

A COLLECTION OF PRINTS AND A PEN AND INK DRAWING RELATING TO TIPU SULTAN, INCLUDING TWO MEZZOTINTS OF TIPPOO SAIB'S TWO SONS DELIVERED UP TO LORD CORNWALLIS AND TIPPOO SAIB'S TWO SONS TAKING LEAVE OF THEIR MOTHER, CIRCA 1792-1805

comprising two colour mezzotints, the pair trimmed to image and title below; six hand coloured prints; two further engravings; a pen and ink drawing by Scott J. Rogers and T. Prudent, c. 1792-1805; ten postcards; six modern reproductions and a modern copy of a letter from Napoleon to Tipu Sultan
the two mezzotints 330 x 245 mm.(28)

£2,500 - 3,500

€3,400 - 4,800

Provenance

Robin Wigington collection, the Arms and Armour Museum, Stratford-upon-Avon;
Private collection, acquired Sotheby's, *The Tipu Sultan Sale*, 25th May 2005, lot 35.

164 *

**AFTER HENRY SINGLETON (1766-1839)
TWO ENGRAVINGS DEPICTING THE SONS OF TIPU SULTAN
1793-99**

comprising *Marquis Cornwallis receiving the sons of Tippoo*, stipple engraving printed in colour hand-finished, by Joseph Grozer, published by H. Roemer, 1799; and *The departure of the sons of Tippoo from the Zenana*, by F. Bartolozzi, published by M. Orme, 1793
each plate 427 x 590 mm and 510 x 620 mm. resp.(2)

£2,000 - 3,000

€2,700 - 4,100

Provenance

Robin Wigington collection, the Arms and Armour Museum, Stratford-upon-Avon;
Private collection, acquired Sotheby's, *The Tipu Sultan Sale*, 25th May 2005, lot 37.

As surety on his payment of reparations following the Treaty of Mysore, it was demanded that Tipu hand over two over of his sons, Abd al-Khaliq and Muizz al-Din (aged 10 and 8); they were received into the personal care of Lord Cornwallis with much fanfare.



164A

164A *

**AFTER HENRY SINGLETON (1766-1839)
TWO FINELY COLOURED HAND ENGRAVINGS RELATING TO
THE FALL OF TIPU SULTAN**

comprising *The Last Efforts and Fall of Tipu Sultaun* and *The Surrender of Two Sons of Tipu Sultaun*, published by A. Cardon and Messrs Schiavonetti, with margins
each sheet 465 x 585 mm.(2)

£3,000 - 5,000
€4,100 - 6,800

Provenance

Robin Wigington collection, the Arms and Armour Museum, Stratford-upon-Avon;
Private collection, acquired Sotheby's, *The Tipu Sultan Sale*, 25th May 2005, lot 38.



165

165 *

**AFTER SIR DAVID WILKIE (1785-1841)
ENGRAVING OF SIR DAVID BAIRD DISCOVERING THE BODY
OF THE SULTAUN TIPPOO SAIB DATED 1843**

mixed media engraving by John Burnet, 1845, published by Thomas Boys, on woven paper, with margins,
the sheet 820 x 572 mm.

£1,500 - 2,000
€2,000 - 2,700

Provenance

Robin Wigington collection, the Arms and Armour Museum, Stratford-upon-Avon;
Private collection, acquired Sotheby's, *The Tipu Sultan Sale*, 25th May 2005, lot 41.

General Sir David Baird was first pitched against Tipu Sultan in 1780 when, as a captain, he was taken prisoner at the Battle of Pollilur. He then spent four years in captivity in Seringapatam, returning to lead the final attack on the city in 1799. Baird actively sought out Tipu and was one of those who identified the body (Dix, Noonan and Webb, *The Baird Jewels*, 19th September 2003, pp.10-37). Completed some forty years after the events it depicts, the painting which this engraving is based on dramatises the moment in which Baird confronts the corpse of his lifelong rival (Buddle, Anne, Rohatgi, Pauline and Brown, Iain Gordon, *The Tiger and the Thistle. Tipu Sultan and the Scots in India 1760 – 1800*, Edinburgh, 1999 pp. 48-51).



Tipu Sultan enthroned by Anna Tonelli, 1800, Clive Collection, Powis Castle (National Trust), (c) NTPL/Erik Pelham

166 *

**A RARE AND HISTORICALLY IMPORTANT CARVED WOOD
TIGER PAW FOOT FROM THE THRONE OF TIPU SULTAN,
SERINGAPATAM, 1787-93**

The five-clawed tiger foot of solid hardwood carved in naturalistic fashion, gold sheet overlay now missing, later silver plaque attached reading 'Capture of Seringapatam/4th May 1799/ Foot of the tiger which supported the platform on which stood/ Tipu Sultan's throne' 19 cm. max.

£15,000 - 20,000

€20,000 - 27,000

Provenance

Robin Wigington collection, the Arms and Armour Museum, Stratford-upon-Avon;
Private Collection, acquired Sotheby's, *The Tipu Sultan Sale*, 25th April 2015, lot 19.

Exhibited

Tigers around the Throne. The Court of Tipu Sultan (1750-99), Zamana Gallery, London, 2nd August - 14th October 1990.

Published

Buddle, Anne, *Tigers around the Throne. The Court of Tipu Sultan (1750-99)*, Zamana Gallery, London, 1990, no. 40.

This carved wooden foot is one of the few surviving pieces of the legendary 'Tiger Throne' of Tipu Sultan. Based on contemporary European and Mysorean reports, the throne was an octagonal platform with a central *chhatra* (parasol) topped by a bejewelled *huma* bird (a mythical bird of good fortune). The platform was surmounted by eight tiger finials and raised on eight legs, as well as the body of a lifelike tiger. The entire body was, according to Tipu's court historian Mir Husayn Ali Kirmani, "made of heavy blackwood entirely covered with a coat of the purest sheet of gold." It is evident, then, that the current object was stripped of its gold covering, leaving only the carved wood beneath. The silver plaque attached to it provides contemporary documentary evidence that this foot was indeed taken from the throne of Tipu Sultan.

The throne was apparently commissioned by Tipu in 1787 or 1788, following his successful embassy to the Sublime Porte (Kirmani, Mir Hussain Ali Khan, transl. G. Miles, *The History of the Reign of Tipu Sultan being a continuation of The Neshan Hyduri*, London, 1864, p. 145), but he was unable to ceremonially take his place upon it owing to the defeat at Travancore in 1789 and the unsuccessful Third Anglo-Mysore War of 1789-1792. He took a vow not to sit on it until he had reversed the losses of the Treaty of Seringapatam, but his defeat at the hands of the British in 1799 prevented him from ever doing so (see Forrest, Denys, *Tiger of Mysore. The Life and Death of Tipu Sultan*, London 1970, p.215; Moienuddin, Mohammed, *Sunset at Srirangapatam. After the Death of Tipu Sultan*, Hyderabad, 2000, pp. 45-53).

Arthur Wellesley, the future Duke of Wellington, wrote to the Court of Directors of the East India Company in January 1800 that: "It would have given me pleasure to have been able to send the whole throne entire to England but the indiscreet zeal of the prize agents of the army had broken that proud monument of the Sultan's arrogance into fragments before I had been apprised even of the existence of such a trophy" (quoted in Buddle et al 1999, p.25). Although the destruction of the throne was a terrible act of vandalism, a number of pieces still survive. Only four finials are known, one in the Clive Collection at Powis Castle; a second, current whereabouts unknown; the Hope-Wallace finial sold through these rooms (Bonhams, *Islamic and Indian Art*, 2nd April 2009, lot 212); and the Bowser finial, also sold through these rooms (Bonhams, *Islamic and Indian Art*, 7th October 2010, lot 370). The central tiger's head and huma bird are in the Royal Collection (Buddle 1990, pp. 38-39; Stronge, Susan, *Tipu's Tigers*, London, 2009, pp. 18-19). A gold foot from the throne is also said to have been adapted as a snuff-box.



Detail





167 *

**A SILVER-MOUNTED FLINTLOCK MUSKETOON (BUKMAR)
FROM THE PERSONAL ARMOURY OF TIPU SULTAN, BY
SAYYID ALI, THE ROYAL WORKSHOP,
SERINGAPATAM, DATED MAWLUDI 1223/ AD 1794-95**

the barrel in two parts joined by a gilded girdle, octagonal in the first part and rounded in the second, the muzzle flared, decorated with leaves in *koftegari*, a calligraphic tiger mask and a 'Haydar' talismanic square near the girdle, the top flat with a Persian poem in praise of the gun, in a cartouche surrounded by scrolls running from the breech to the girdle, the left side of the top flat with the maker's name and 'Haydar' talismanic square, the right side of the top flat with the date and place of manufacture, the steel barrel tang of *bubri* form, inlaid in gold with the magic number '313', the flat lockplate of *bubri* form, the rounded cock terminating in a tiger's head, the pan and pan-cover of *bubri* form, below the flash pan the 'Haydar' talismanic square stamped and gilded and the maker's name and place of manufacture inlaid in gold, behind the cock the 'Haydar' talismanic square and the date of manufacture, the stock carved with plantain leaves and two inlaid horn plantain fruits, the rail swept through to the butt-plate, the wood on either side of the lock and side-plates raised in *bubri* form, the mounts of silver in low relief with 'Haydar' control marks, the butt-plate engraved with a calligraphic tiger mask on a punched ground, the bow of the trigger-guard with flower heads on the outside and 'Haydar' control mark on the inside, the ramrod tail pipe engraved and stamped with the 'Haydar' control mark
99 cm. long

£30,000 - 40,000

€41,000 - 54,000

Provenance

Robin Wigington collection, the Arms and Armour Museum, Stratford-upon-Avon;
Private collection, acquired Sotheby's, *The Tipu Sultan Sale*, 25th May 2005, lot 47.

Published

Wigington, Robin, *The Firearms of Tipu Sultan 1783-1799*, Hatfield, 1992, TR18, pp.95-100.

Inscription:

On the barrel, *Tofang-e binazir-e khusraw-e hind/ Ke bashad barq-e suzan thani-ye u/ Tavanad sar-nevesht-e khasm bar-dasht/ Hadaf gardad agar pishani-ye u*, 'The peerless rifle of the Khusraw of India/ To which the forked lightning is second/ Can seal the enemy's fate/ If his forehead is made the target'; *Karkhana-ye huzur*, 'His Majesty's Workshop'; *bismillah Muhammad*, 'In the name of God/Muhammad', as a tiger-mask cypher;

On the barrel and repeated on the lock, the maker's name as Sayyid 'Ali and the place of manufacture as Patan; and the talismanic square with the letters H/Y/D/R for 'Haydar'; and the control mark 'Haydar' in gold;

On the butt in mirror form, as a tiger mark cypher, *asadullah al-ghalib*, 'The Lion of God is Triumphant'.



Detail



Detail

168 *

A MILITARY FLINTLOCK MUSKETOON (*BUKMAR*), BY SHAYKH MUHIYY AL-DIN OF THE PUBLIC WORKSHOPS, SERINGAPATAM, DATED MAWLUDI 1224/ AD 1795-96

the barrel in two parts joined by a gilded girdle, octagonal in the first part and rounded in the second, the muzzle flared, with silver *koftgari* vegetal and floral motifs, a calligraphic tiger mask, the names of the four Rightly-Guided Caliphs, and a 'Haydar' talismanic square near the girdle, later stamp of the Hyderabad Armoury, the top flat with the 'Haydar' talismanic square, the left side of the top flat with the maker's name control mark, the right side of the top flat with the date and place of manufacture, the tang of *bubri* form, inlaid in silver with the magic number '313' and recommended weight of shot, the lockplate and frizzen of *bubri* form, the rounded cock of *bubri*-form terminating in a tiger's head, safety catch behind the cock, 'Haydar' talismanic square and date of manufacture, the maker's name, place of manufacture and 'Haydar' control mark beneath the flash pan, the full hardwood stock carved with a flower head at the breech tang connecting two elongated *bubri*-patterns in relief, brass mounts of *bubri* form bearing the 'Haydar' control mark, the escutcheon of *bubri*-form containing a calligraphic tiger mask

105.4 cm. long

£20,000 - 30,000

€27,000 - 41,000

Provenance

Robin Wigington collection, the Arms and Armour Museum, Stratford-upon-Avon; Private collection, acquired Sotheby's, *The Tipu Sultan Sale*, 25th May 2005, lot 49.

Published

Wigington, Robin, *The Firearms of Tipu Sultan 1783-1799*, Hatfield, 1992, TR20, p. 102.

Inscriptions:

On the barrel, Allahu Akbar Muhammad, 'God is greatest/Muhammad'; *Abu Bakr 'Uthman 'Umar 'Ali*, the names of the four Rightly-Guided Caliphs;

Karkhana-ye 'am, 'The public workshop' and the Mawludi year 1224/ AD 1795-96; the maker's name, Shaykh Muhiyy al-Din and *sarkar-e khododadi sakht-e dar al-salatanat (sic.) Patan*, 'Khodadad government, made in the capital Patan; the control mark of 'Haydar'; and *bismillah Muhammad*, 'In the name of God/Muhammad', as a tiger-mask cypher in mirror form;

Between the tang and the butt, in mirror form creating a tiger mask cypher, *asadullah al-ghalib*, 'the Lion of God is triumphant';

On the lock, the talismanic square with the letters H/Y/D/R for 'Haydar' and dated in the Mawludi year 1224/ AD 1795-96; the maker's name as Shaykh Muhiyy al-Din; and the place of manufacture as Patan.





Detail

169 *

A MILITARY FLINTLOCK MUSKETOON (BUKMAR), MADE BY MUHAMMAD AMIN, THE PUBLIC WORKSHOPS, SERINGAPATAM, DATED MAWLUDI 1225/ AD 1796-97

the barrel in two parts joined by a gilded girdle, octagonal in the first part and rounded in the second, the muzzle flared, inlaid in silver with vegetal and floral motifs, a calligraphic tiger mask, the names of the four Rightly-Guided Caliphs, and a 'Haydar' talismanic square near the girdle, later stamp of the Hyderabad Armoury, the top flat with the 'Haydar' talismanic square, the left side of the top flat with the maker's name control mark, the right side of the top flat with the date and place of manufacture, the tang of bubri-form, inlaid in silver with the magic number 313 and recommended weight of shot, the lockplate and frizzen of bubri-form, the rounded cock of bubri-form terminating in a tiger's head, safety catch behind the cock, 'Haydar' talismanic square and date of manufacture, the maker's name, place of manufacture and 'Haydar' control mark beneath the flash pan, the full hardwood stock carved with a flower head at the breech tang connecting two elongated bubri-patterns in relief, brass mounts of bubri-form bearing the 'Haydar' control mark, the escutcheon of bubri-form containing a calligraphic tiger mask

109.5 cm. long

£12,000 - 18,000

€16,000 - 25,000

Provenance

Robin Wigington collection, the Arms and Armour Museum, Stratford-upon-Avon;
Private collection, acquired Sotheby's, *The Tipu Sultan Sale*, 25th May 2005, lot 48.

Published

Wigington, Robin, *The Firearms of Tipu Sultan 1783-1799*, Hatfield, 1992, TR21, pp.103-4

Inscriptions:

On the barrel, *Allahu Akbar Muhammad*, 'God is greatest/Muhammad'; *Abu Bakr 'Uthman 'Umar 'Ali*, the names of the four Rightly-Guided Caliphs; 'bismillah Muhammad', 'In the name of God/Muhammad', as a tiger-mask cypher; *Karkhana-ye 'am*, 'The public workshop'; *sal-e saz del saf shekan*, 'the year of Saz [Mawludi 1225], the heart which breaks armies'; the maker's name Muhammad Amin or 'Muhammad the faithful' or 'Muhammad [son of] Amin'; the talismanic square with the letters H/Y/D/R for 'Haydar'; *sakar-e khodadadi sakht-e dar al-saltanat Patan*, 'Khodadad (God-given) government, made [in] the capital Patan'.

On the tang, the magic number 313, *tin terah*, three-thirteen, representing a curse meaning destruction or ruin; *wazn-e tir 6 m*, 'Weight of shot 6M'.

Between the tang and butt, *asadullah al-ghalib*, 'the Lion of God is triumphant', in mirror form as a tiger-face cypher; the control mark *ha* 3 times, and 'Haydar' once.

On the lock, the place of manufacture, Patan; the maker Muhammad Amin; and the talismanic square with the letters H/Y/D/R for 'Haydar'; dated Mawludi 1225/ AD 1796-97.

Musketoons produced in the Public Workshops were distributed to members of the Mysorean camel corps (*Shuttar Absar*), with the driver and his companion taking turns to fire and reload, thus maintaining a steady fire (Wigington 1992, p.34). On the left side of the barrel is a stamp indicating that this gun was held in the Hyderabad Armoury at a later date.





Detail

170 *

A VERY RARE MATCHLOCK CARBINE (TUFANG) UNIQUE TO THE PUBLIC WORKSHOPS FOR THE MAKING AND FINISHING OF SMALL ARMS, BY ABD AL-QADIR, SERINGAPATAM, DATED MAWLUDI 1225-26/ AD 1796-98

the reused barrel of 25 bore, formed of five parts, each joined by a moulded girdle inlaid with silver, cut with fluting at the muzzle and first two sections, the maker's signature, place and date of manufacture inlaid on the rearmost girdle, small decorated cartouches forward of the median, a central inscription in praise of the gun over the breech section, flanked with silver *bubri* pattern, the breech and barrel tangs with effaced original maker's stamps, the lock-plate of *bubri* form, the *bubri* form cock of flintlock type modified to hold a slow match, thumb-'Haydar' talismanic square and date of manufacture behind the cock, the maker's signature, 'Haydar' control mark and place of manufacture below the flash-pan, the flash-pan of unusually small size, inside the lock-plate the sear connected to the tumbler, the tumbler engaged with a pivoted U-form lever, the lever engaged with the pan-cover, the full hardwood stock with apron at the breech tang and *bubri* form contour mouldings, the rail swept through to the butt-plate, the brass butt-plate with 'Haydar' talismanic square and control mark, the brass side-plate of double *bubri* form, the brass trigger-guard with *bubri* form finial, original ramrod

the barrel 93.4 cm. long; the whole 131.5 cm. long

£10,000 - 15,000

€14,000 - 20,000

Provenance

Robin Wigington collection, the Arms and Armour Museum, Stratford-upon-Avon;

Private collection, acquired Sotheby's, *The Tipu Sultan Sale*, 25th May 2005, lot 51.

Published

Wigington, Robin, *The Firearms of Tipu Sultan 1783-1799*, Hatfield, 1992, TR30, pp.127-28;

Wigington, Robin, 'The Seringapatam Matchlock' in *The Journal of the Arms & Armour Society*, vol. XII, no. 3, March 1987, pp. 162-164

Inscriptions:

On the barrel, 'Am [?] karkhana, 'Public [?] Workshop'; *tufang-e kubra ast sultan-e jahan ara/ ze Haydar bar 'adu fath Muhammad shod zafar...*, 'It is the great gun of the Sultan of the World/ Through Haydar the victory of Muhammad became apparent...'; dated Mawludi 1225/ AD 1796-97; and the place of manufacture as Patan;

On the lock, the talismanic square with the letters H/Y/D/R for *Haydar*; the place of manufacture as Patan; the maker's name Abd al-Qadir; the date Mawludi 1226/ AD 1797-98; and the control mark 'Haydar'.

This carbine is one of a group of five whole guns, and one lock, all dating from 1797-98 and made in the 'armouries for making and finishing small arms' under Tipu's patronage. What makes them so unusual is that they are matchlocks, produced towards the end of Tipu's reign when his armouries had been producing high-quality flintlocks of the most up-to-date design for nearly twenty years. These appear to have been made dual-purpose, in that they can easily be adapted for use as a flintlock. This does not appear to serve any particular military purpose, suggesting that these may have been produced to satisfy Tipu's love of novelty. It is also perhaps of note that the poem in praise of the gun is found on one other firearm (lot 144), also dated 1797-98.



A FLINTLOCK BLUNDERBUSS, MYSORE, THE BARREL, LOCK AND MOUNTS BY ASAD-E SHAKUR, THE PUBLIC WORKSHOP, SERINGAPATAM, DATED MAWLUDI 1223/ AD 1794-95

the barrel formed of two parts, the first part polygonal, thereafter rounded with a raised top flat, the muzzle decorated with gold *koftgari* floral scroll panels, a calligraphic tiger mask above the girdle, vine scrolls on the top and side flats, the top flat with 'Haydar' talismanic square, the left flat with the maker's signature, the right flat with date and place of manufacture, the lock with swan-neck cock with tiger head jaws engraved with foliage and *bubri* pattern, the sliding safety-catch behind the cock, the frizzen of *bubri* form engraved with *bubri* patterns, the 'Haydar' talismanic square and date of manufacture behind the cock, the maker's signature, place of manufacture and 'Haydar' control mark below the flash-pan, the tang decorated en suite with the muzzle, the full hardwood stock with straight butt of tapered pentagonal section, ivory breech block at the tang, the ivory butt-plate inlaid with mother-of-pearl panels and red-stained ivory fore-end tip, wrist and fore-end chequered, brass mounts with engraved decoration, pierced and engraved side-plate of *bubri* form, trigger-guard engraved with floral and vegetal motifs and 'Haydar' control mark

108 cm. long

£5,000 - 7,000

€6,800 - 9,500

Provenance

Robin Wigington collection, the Arms and Armour Museum, Stratford-upon-Avon;

Private collection, acquired Sotheby's, *The Tipu Sultan Sale*, 25th May 2005, lot 53.

Published

Wigington, Robin, *The Firearms of Tipu Sultan 1783-1799*, Hatfield, 1992, TR17, pp. 92-94.

Inscription:

On the barrel, *bismillah Muhammad*, 'In the name of God/Muhammad' as a tiger-mask cypher in mirror form;

On the barrel and repeated on the lock, the place of manufacture as Patan; the maker's name *Asad-e Shakur*, 'Asad the Grateful'; dated Mawludi 1223/ AD 1794-95; the talismanic square with the letters H/Y/D/R for 'Haydar'; and the control mark 'Haydar'.

On the left side of the barrel is a stamp indicating that this gun was subsequently held in the Hyderabad Armoury. The stock, which is in a more typically 'Indian' style than the European-derived ones made in Seringapatam, is either a provincial production made separately from the lock, furniture and decoration, or was added at a later date.

172 *

A FINE WORKING REPLIC A PISTOL WITH LEFT-HAND FLINTLOCK, IN THE STYLE OF THE ROYAL WORKSHOP, SERINGAPATAM, 20TH CENTURY

reproduced to near-perfect scale and accurately detailed, the blued barrel with silver foresight, the muzzle with gilt bands, gilt vent, engraved with inscriptions including a mirror inscription in the form of a tiger mask, the engraved and burnished steel barrel tang with further inscriptions, the lock with engraved decoration and in the form of neo-French style of the Lucknow arsenal, with Rococo decoration and gilt inscriptions, fitted with roller and safety catch, the pan and cover gilt lined, the cock in the form of a *bubri* with tiger's head jaws in the round, the hardwood stock carved in low relief with plantain leaves on the barrel tang, full silver-plated mounts, the butt-cap and trigger guard with further plantain decoration, *bubri* shaped side-plate, decorated escutcheon, with Haydar control marks, plain fore-end cap, the barrel-bolt heads in the form of *bubri*, blued iron trigger, and historically correct ram-rod

12.1 cm. long

£1,200 - 1,800

€1,600 - 2,500

Provenance

Robin Wigington collection, the Arms and Armour Museum, Stratford-upon-Avon;

Private collection, acquired Sotheby's, *The Tipu Sultan Sale*, 25th May 2005, Lot 11.

Inscriptions:

On the barrel, *karkhaneh-ye/ hozur*, '[Royal] court workshop' or 'His Highness' workshop'; *tofang-e bi-nazir-e khosraw-e hend/ ke bashad barq-e suzan thani-ye u/ tavanad sar-nevesht-e khashm bar-dasht/ hadaf gardad agar pishani-ye u*, 'The peerless gun of the Emperor of India/ To which the forked lightning is second/ Can seal the fate of the enemy/ If [the enemy's] forehead is made the target'; Dated Mawludi 1224?/ AD 1795-96; the maker's name probably Sayyid Hasan and the place of manufacture as Patan; the talismanic square with the letters H/Y/D/R for Haydar; and *sarkar-e khodadadi sakht-e dar al-saltanat (sic.) Patan*, 'Khodadad (God-given) government, made in the capital Patan'.

173 *

A FINE REPLIC A MINIATURE GUN MODELLED ON THE FAMOUS TWO-SHOT SUPERIMPOSED-LOAD FLINTLOCK FOWLING PIECE MADE FOR TIPU SULTAN BY ASAD KHAN-E MUHAMMAD, SERINGAPATAM, 20TH CENTURY

the barrel of 14-bore, the first part polygonal, thereafter rounded with a raised top flat, the foresight a silver walking tiger set within gold circles, a circle-and-dot motif around the muzzle, the barrel of blued steel with silver *koftgari bubri* pattern throughout, a quatrain in praise of the gun inlaid on the top flat of the breech and lower barrel ending in a vegetal motif, the top flat with the 'Haydar' talismanic square, the left flat with the date and place of manufacture, the right flat with the maker's signature, the Royal Sun motif at the top of the breech, the breech with an additional chamber for the use of superimposed charges, the lock with an internal cock in the form of a tiger wearing a gold collar, in the round from the shoulder upwards, below the shoulder chiselled and forming the rear of the lock plate, inlaid with silver *bubri* pattern throughout, the 'Haydar' talismanic square and date of manufacture inlaid on the tiger's haunches, the safety catch formed in the shape of a small silver tiger on its back, the front of the frizzen formed as a large *bubri* surrounded by an inlaid silver *bubri* pattern, the flash-pan of *bubri* form, a key extending from the flash-pan to rotate the shutter-cylinder for the superimposed charges, the side-plate showing soldiers mauled by tigers, the trigger-guard and escutcheon decorated en suite, the stock of carved hardwood, the butt finely carved in high relief and partially in the round forming a crouching tiger, the *bubri* pattern throughout stained black and inlaid with silver, the eyes inlaid with brass, the butt-plate in low relief with tigers devouring a *gandarebunda*, the tail-pipe with tiger mask, two short ramrod-pipes, silver fore-end cap

46.4 cm. long

£5,000 - 7,000

€6,800 - 9,500

Provenance

Robin Wigington collection, the Arms and Armour Museum, Stratford-upon-Avon;

Private collection, acquired Sotheby's, *The Tipu Sultan Sale*, 25th May 2005, lot 55.

This fine miniature is a replica of lot 154 in the present sale.



171



173



172

ISLAMIC AND INDIAN ART

Lots 174 - 253





OTHER PROPERTIES

174

AN OTTOMAN GILT BRIDLE, BREASTPLATE AND CRUPPER TAKEN FROM THE RESIDENTIAL QUARTERS OF TIPU SULTAN (1750-99), SULTAN OF MYSORE (SERINGAPATAM) TURKEY, MID TO LATE 18TH CENTURY

of red morocco, the brow-band, head- and cheek-pieces faced with interlocking rectangular plaques of gilt-brass, each cast with a eight-petalled flowerhead design, the nose-band composed of three-strand chains with suspended circular gilt pendants, the brow-band decorated with a series of small lunar mask pendants, with a large central pendant plaque also decorated with a lunar mask in low relief and in turn hung with further lunar pendants and a pair of original silk tassels, the first with throat-latch of three-strand chains, carrying a large lunar mask, the second throat-latch of braided silk and metallic thread, carrying a large silk tassel, the small gilt-brass breast-plate and crupper en suite

the bridle 67 cm. high (on stand), 23 cm. wide; the breast-plate 8.5 cm. diam. (3)

£30,000 - 40,000
€41,000 - 54,000

Provenance

Field Marshal Sir Stapleton Cotton, 1st Viscount Combermere (1773-1865).

The present bridle was part of a substantial collection of booty taken from Tipu's stronghold by Lt. Col. Cotton. In 1794, at the age of 21, Stapleton Cotton was appointed Lieutenant-Colonel of the newly formed 25th Light Dragoons (Gwyn's Hussars). He led the regiment throughout the campaign against Tipu Sultan in 1799, including the Battle of Malavelly and the siege of Seringapatam. The bridle, together with a breast-plate, was specifically recorded as being Tipu's personal property.

Colonel Cotton gave the greater part of the Seringapatam booty, including both the bridle and the breast-plate, to his friend the Rt. Hon. Charles Watkin Williams Wynn, MP (1796-1850). Williams Wynn was a distinguished collector and benefactor of antiquities and the arts. His sale of the embossed parade shield of Henri II to Comte de Nieuwerkerke is a noteworthy illustration of his standing in the art market (Wallace Collection reference A325). Following Charles' death in 1850 select pieces of the Williams Wynn Collection passed by descent through the family.

The bridle is mentioned in the privately Published biography of Charles Watkin Williams Wynn, written by his grandson: "There is also a collection of armour, mostly Indian, unfortunately never catalogued or identified. Most of it was given to Charles by his old friend, Stapleton Cotton, first Viscount Combermere, including several swords, and the richly-decorated red morocco bridle and breastplate of Tipoo Sahib, being trophies from Seringapatam in 1799" (Arthur Watkins Williams Wynn, *Memoir of The Rt. Hon. Charles Watkin Williams Wynn M.P. 1796-1850*, 1936, p. 37).

It is likely this parade bridle was part of a princely or ambassadorial gift to Tipu Sultan from the Ottoman Sultan Selim III (1761-1808). As early as 1784, Tipu had sent an exploratory mission to the Sublime Porte to find out whether an embassy there would be productive and to seek military assistance to put an end to the British menace in India. He sent a large mission consisting of 900 people on 17 November 1785, reaching Constantinople on 25th September 1787. Selim III received Tipu's emissaries with honour and decorated them. The Sultan accorded permission to Tipu to assume the title of an independent monarch, the right to strike coins and to have the *khutba* read in his name. The envoys were also charged with friendly letters, khillats, arms and armour by the caliph and his grand wazir. Similar bridles are amongst booty captured from the Turks at the siege of Vienna in 1683 and in subsequent battles during the reconquest of Hungary and the Balkans. The construction of the chains, the tassels





174 (details)



and the interlocking plates attached to the straps and the straps themselves are typical of this material. There are many published pieces for example in the reknown collection of "Türkenbeute" in the Badisches Landesmuseum Karlsruhe, (see Ernst Petrasch, Reinhard Sängner, et.al., *Karlsruher Türkenbeute*, München 1991, nos. 72-108, pp. 146 ff., and especially Inv. nos. D 133 and D 137).

The decorative scheme of the bridle, in particular the presence of the crescent moon, is in keeping with Ottoman military decoration of the late 17th and 18th Centuries. In the 17th Century, the Ottoman Empire spanned three continents, controlling much of Southeastern Europe, Western Asia and North Africa, and encompassing numerous provinces and vassal states. By the 18th Century it had absorbed many of the decorative elements of its conquered lands, including the lunar motif which was often used on Hungarian armour from the 16th Century. The Kunstsammlungen der Veste Coburg possesses

two Ottoman bridles with crescent moon attachments of the type seen here (see Axel Gelbhaar, *Mittelalterliches und frunzeitliches der Veste Coburg*, Hildesheim, 1997, no. 45 and 47, Inv. nrs. XII61; XII62) and three Ottoman horse tail standards in the Vienna Historisches Museum der Stadt Wien are surmounted with silver lunar faces (Inv. nos. 126.234; 126.233 and 126.403) dated to the late 17th Century (David Alexander ed., *Furusijya* Vol. II, p. 174, no. 142).

With thanks to David Alexander, Dr. Reinhard Sängner and Dr. Schoole Mostafawy of the Badisches Landesmuseum Karlsruhe, Germany and Dr. Alfred Geibig of the Kunstsammlungen Veste Coburg, Germany.



175

175

**A MUGHAL GEM-SET JADE PLAQUE WITH NOTE STATING
FOUND WITH THE BODY OF TIPU SULTAN IN 1799
INDIA, 18TH CENTURY**

of oval form, set with foiled rubies and emeralds in gold in the form of a floral spray, with gold surround, converted into a brooch in the 19th Century, in original leather lined fitted case from Rowlands and Frazer, Jewellers, 146 Regent Street, London;
3.7 cm high; 4.1 cm. wide

£15,000 - 20,000

€20,000 - 27,000

Provenance

Rowlands and Frazer, 146 Regent Street, London;
Miss Maud Odda, Barons, Watford by 1890, and thence by descent;
Spink and Son, London, 1992.

Published and Exhibited

Spink and Son, *Indian and Islamic Works of Art*, 22nd April to 22nd May 1992, p. 58, cat. no. 47.



176



177

176

**A TURQUOISE-SET WALRUS IVORY-HILTED ARAB *NIMCHA*,
THE BLADE INSCRIBED WITH THE NAME OF TIPU SULTAN
THE HILT PROBABLY OMAN, 18TH CENTURY**

the single edged steel blade of straight form with three fullers,
decorated to one side in gold inlay with an inscription filled cartouche
flanked by floral and foliate motifs

99 cm. long

£8,000 - 12,000

€11,000 - 16,000

Inscription: 'Tipu Sultan'.

177

**A TIPUESQUE BRASS HILT WITH TIGER HEADS
SOUTH INDIA, 18TH CENTURY**

the forte of foliate form, the pommel, quillons and end of hand guard in
the form of tiger heads

16 cm. long

£3,000 - 5,000

€4,100 - 6,800



178

178

**A GOLD DAMASCENED STEEL AND WOOD STAFF GUPTI WITH
TIGER HEAD FORTE
RAJASTHAN, LATE 18TH CENTURY**

the single edged steel blade of convex form, decorated in gold inlay near the forte, to the grip and pommel with floral and vegetal motifs, the forte in the form of a tiger head inlaid with gemstones, the wood scabbard decorated to the top in lacquer with a bird and a deer on a ground of floral designs

100 cm. long(2)

£6,000 - 8,000

€8,200 - 11,000

Published

Robert Hales, *Islamic and Oriental Arms and Armour*, 2013, p. 182, no. 434.

A *gupti* is a dagger or sword which can be concealed in a wood case resembling a walking cane or a short staff.



179

179

**A GOLD KOFTGARI HILTED STEEL SWORD
SOUTH INDIA, 18TH CENTURY**

the double edged steel blade of slightly flaring form, decorated at the forte to both sides in gold inlay with a *mihrab* made up of undulating vines, the central panels filled with inscription, one side with a further inscription filled carouche, the hilt, pommel and handguard decorated profusely in gold inlay with floral and foliate motifs, the wood scabbard clad entirely in green fabric

89.5 cm. long(2)

£5,000 - 7,000

€6,800 - 9,500

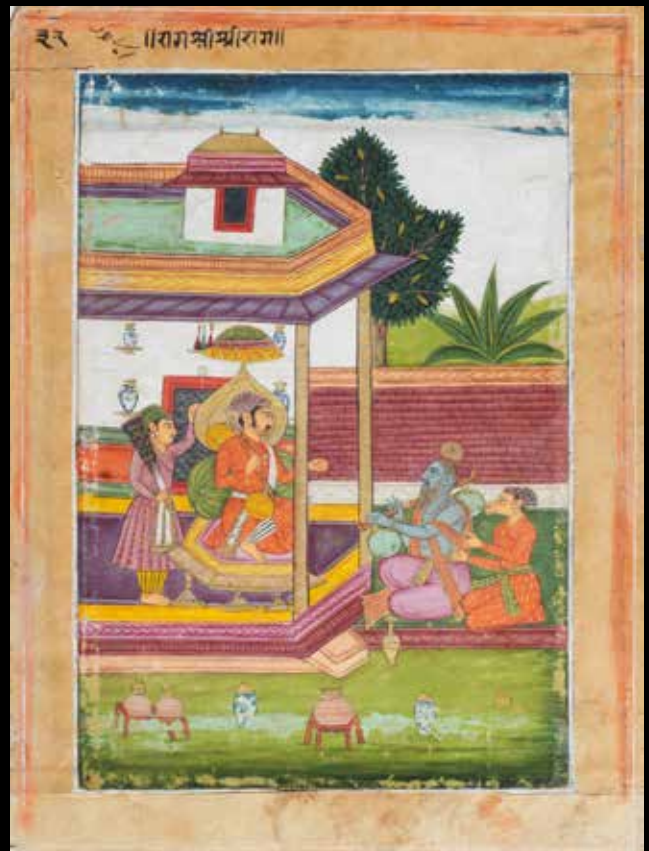
Inscriptions: probably later, 'this sword of Tipu Sultan, *sana* 1214 *hijri* ya 'ali, 'Year 1214 (1799-1800) of *hijrah*. O 'Ali!'



PEARL KING (1918 - 2015)

Pearl King was a leading British psychoanalyst, who was at the forefront of the fields of organisational and industrial psychology. Her most important book, *The Freud-Klein Controversies 1941-1945*, also discussed the internecine disagreements within psychoanalysis between the followers of Anna Freud and Melanie Klein. King herself was part of an unbroken chain of influence stretching back to Sigmund Freud himself: she had been analysed by John Rickman, who himself had been analysed by Freud. She knew the famous psychoanalyst, theorist and philosopher Jacques Lacan, who introduced her to Indian miniatures.

Born in Croydon, during a Zeppelin raid, she studied psychology at Bedford College, University of London (1937) and was involved (as were many intellectuals of the time) in the Communist cause. After the war she began studying to be a psychoanalyst, and at the same time worked at the Medical Research Council and the Tavistock Institute. She was Secretary, later Deputy President, and finally President (1982) of the British Psychoanalytical Society. She was its archivist until 1994. Her long-time companion (with whom she entered into civil partnership in 2005) was Elizabeth ('Tina') Carlile, an artist, who died in 2010. According to King's obituary in *The Guardian* it was Carlile who to a large extent influenced King in her interest in eastern religion and theosophy, though she also returned to her Anglican faith.



180

180

SRI RAGA: A PRINCE LISTENING TO TWO MUSICIANS ON A PALACE TERRACE, ONE OF THE MUSICIANS WITH AN ANIMAL'S HEAD, AN ATTENDANT HOLDING A MORCHAL STANDING TO THE LEFT

POPULAR MUGHAL, SOUTHERN RAJASTHAN, CIRCA 1700

gouache and gold on paper, buff border, *nagari* inscription in upper border *Rag shri rag* and the numeral 32, in mount
258 x 189 mm.

£3,000 - 4,000

€4,100 - 5,400

Provenance

Collection of the late Pearl King (1918-2015).

This interesting *ragamala* subject bears evidence of a style connected to Mughal artists but executed for Hindu patrons outside the Mughal court in Rajasthan. The *nagari* inscription on the outer border adds to this theory and the series was probably painted in the south of Rajasthan, perhaps at Mewar. For comparison with an earlier *ragamala* series known as 'The Gem Palace Ragamala' in the National Museum, New Delhi, see K. Ebeling, *Ragamala Painting*, Basel 1973, pp. 173-175. See also P. T. Rathbone and N. Heeramanek *et al*, *The Arts of India and Nepal: The Nasli and Alice Heeramanek Collection*, Boston 1967, no. 149.



181

181

THE MUGHAL RULERS, THE HOUSE OF TIMUR, SEATED ON A TERRACE

MURSHIDABAD, LATE 18TH CENTURY

gouache and gold on paper, identifying inscriptions (the figures sometimes mislabelled) in *nasta'liq* script and numbered, red border, verso a numbered list of the emperors in a British hand and ending with Shah 'Alam II now reigning 28th October 1772, in mount 350 x 540 mm.

£5,000 - 7,000

€6,800 - 9,500

Provenance

Collection of the late Pearl King (1918-2015).

The emperors are listed as follows (going by the order in which they are ranked on either side of Timur):
Timur, Humayun, Jahangir, Shah Jahan, Aurangzeb, Farrukhsiyar, Bahadur Shah, Muhammad Shah, Babur, Akbar, [Nadir Shah of Persia, conqueror of India 1738-39], Ahmad Shah, 'Alamgir Sani, Shah 'Alam.

182

A COURTESAN SEATED ON A TERRACE AGAINST A BOLSTER
MUGHAL, CIRCA 1760

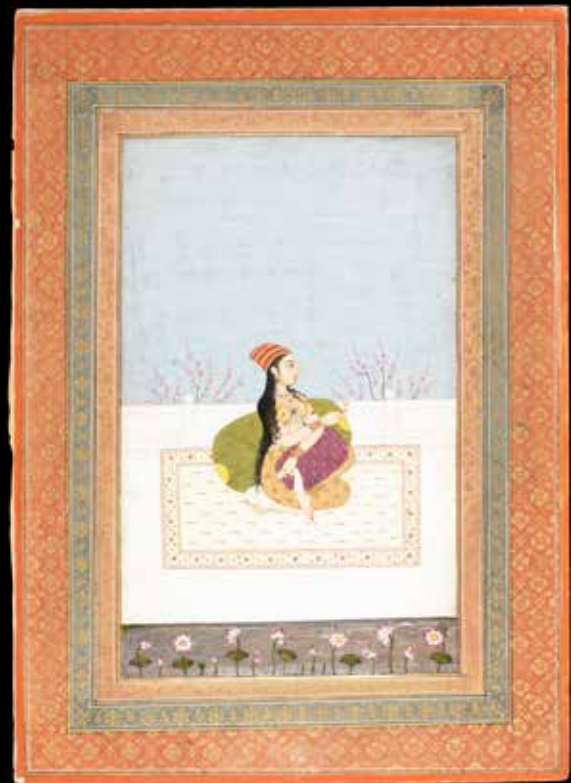
gouache and gold on paper, laid down on an album page with dull pink, blue and orange borders with gilt stylised floral motifs, in mount 293 x 210 mm.

£3,000 - 4,000

€4,100 - 5,400

Provenance

Collection of the late Pearl King (1918-2015).



182

183

No lot

A FOLIO FROM A BHAGAVATA PURANA SERIES: THE CHURNING OF THE OCEAN, OR VISHNU AS KURMA AVATAR ATTRIBUTED TO THE FIRST GENERATION AFTER MANAKU AND NAINSUKH OF GULER, CIRCA 1780-90

gouache and gold on paper, pink border with dark blue and gold margins, cover paper with numeral (37) in *nagari* script, in mount 305 x 384 mm.

£15,000 - 20,000

€20,000 - 27,000

Provenance

Collection of the late Pearl King (1918-2015).

This illustration depicts Vishnu in his second avatar as *Kurma* or the turtle. The episode takes place in the Bhagavata Purana and is associated with the curse of the sage Durvasa who brought a fragrant garland for Indra, the king of the gods. Indra, in an inebriated condition, hung the garland on the trunk of his elephant, Airavata, who trampled it under his feet. Seeing this, Durvasa flew into a rage and cursed Indra that he would lose all his splendour. As a consequence, Lakshmi, the goddess of prosperity and fortune disappeared from the abode of the gods and gloom descended upon earth. The gods led by Indra went to Vishnu for help. Vishnu explained that since Lakshmi had dissolved herself into the ocean of milk, she would have to be churned out. Indra is depicted on the right, with his hands folded, appealing to Vishnu who is seated on his large bird-mount, *Garuda*. The churning of the ocean, however, could not be possible without the help of the *asuras* or demons. So the gods and the demons decided to put their differences aside and come together to churn the ocean. Mount Meru, the abode of Brahma, was used as the spindle for the churn. Vishnu took the form of a turtle to prevent the mountain from sinking. Vishnu's serpent Sheshnag was wound around the mountain. The *asuras* and the gods are debating over which side should hold the serpent's tail and which side should hold his multiple heads. Shiva wearing his tiger skin and multi-headed Brahma are also depicted standing amongst the gods. The ocean was churned for a long time and from it finally emerged Lakshmi with treasures representing power, pleasure and prosperity but also pollution as an unwelcome component.

The large expanse of grey ocean with its swirling whirlpools is noteworthy as this is usually seen in pictures of Garhwali origin. For another Guler painting, depicting Vishnu slaying Madhu and Kaitabha, circa 1781, from a *Markandeya Purana* series, with similar treatment of the ocean, see F.S. Aijazuddin, *Pahari Paintings and Sikh Portraits in the Lahore Museum*, London 1977, no. 41(iii), pg. 29.

Guler, a small state to the south west of Kangra, had been crucial in the development of painting in the Punjab Hills. Raja Dalip Singh (1695-1741) was an active patron of the arts and commissioned a talented atelier of artists in Guler including Pandit Seu, father of Manaku (1700-1760) and his younger brother Nainsukh (1710-1778). Nainsukh was one of the pre-eminent artists of Pahari painting and with Manaku established important studios in the 18th century not only at Guler but at the courts of Jammu, Basohli, Kangra; a tradition that was continued by future generations of sons, nephews and grandsons. The family style of the first generation after Manaku and Nainsukh came into its own in the second half of the 18th century and when fully formed was established and admired amongst all styles then prevalent in the Pahari region. Some of the greatest series in Indian painting including the 'large' Guler-Basohli *Bhagavata Purana* series of circa 1760-65 (see lot 187), the (second) Guler *Gita Govinda* series of circa 1775, the Guler *Bhagavata Purana* series of circa 1780, the (second) Guler *Ramayana* series of circa 1780 and the (first) Guler *Bihari Satsai* series of circa 1785 can now be identified as the work of the first generation after Manaku and Nainsukh. By the last quarter of the 18th century, the family had grown considerably: Fattu and Khushala were sons of Manaku; Kama, Gaudhu, Nikka and Ranjha were the sons of Nainsukh. There was evident need for them to move out of their home in the state of Guler. Nainsukh had already left around 1740 and worked in Jasrota before moving on to Basohli where he was later joined by Fattu and Ranjha. The artists are thought to have moved around the Pahari states and attached themselves to different royal houses depending on patronage. Although attributions to artists have been suggested, it has been difficult to assign particular series to individual names. Uncles, nephews, cousins are thought to have worked together on paintings and series at different places. No signed works or colophons have been found so far but a discernable family style is quite evident in the dispersed folios. (For further discussion, see M.C. Beach, B.N. Goswamy, E. Fischer, M.C. Beach, *Masters of Indian Painting 1650-1900*, Zurich 2011, pp.687-718.)



185

A FOLIO FROM A BHAGAVATA PURANA SERIES: VISHNU, AS VAMANA AVATAR, VISITS MAHABALI, AND THEN BECOMES TRIVIKRAMA

ATTRIBUTED TO THE FIRST GENERATION AFTER MANAKU AND NAINSUKH OF GULER, CIRCA 1780-90

gouache and gold on paper, pink border with dark blue and gold margins, in mount
305 x 383 mm.

£15,000 - 20,000

€20,000 - 27,000

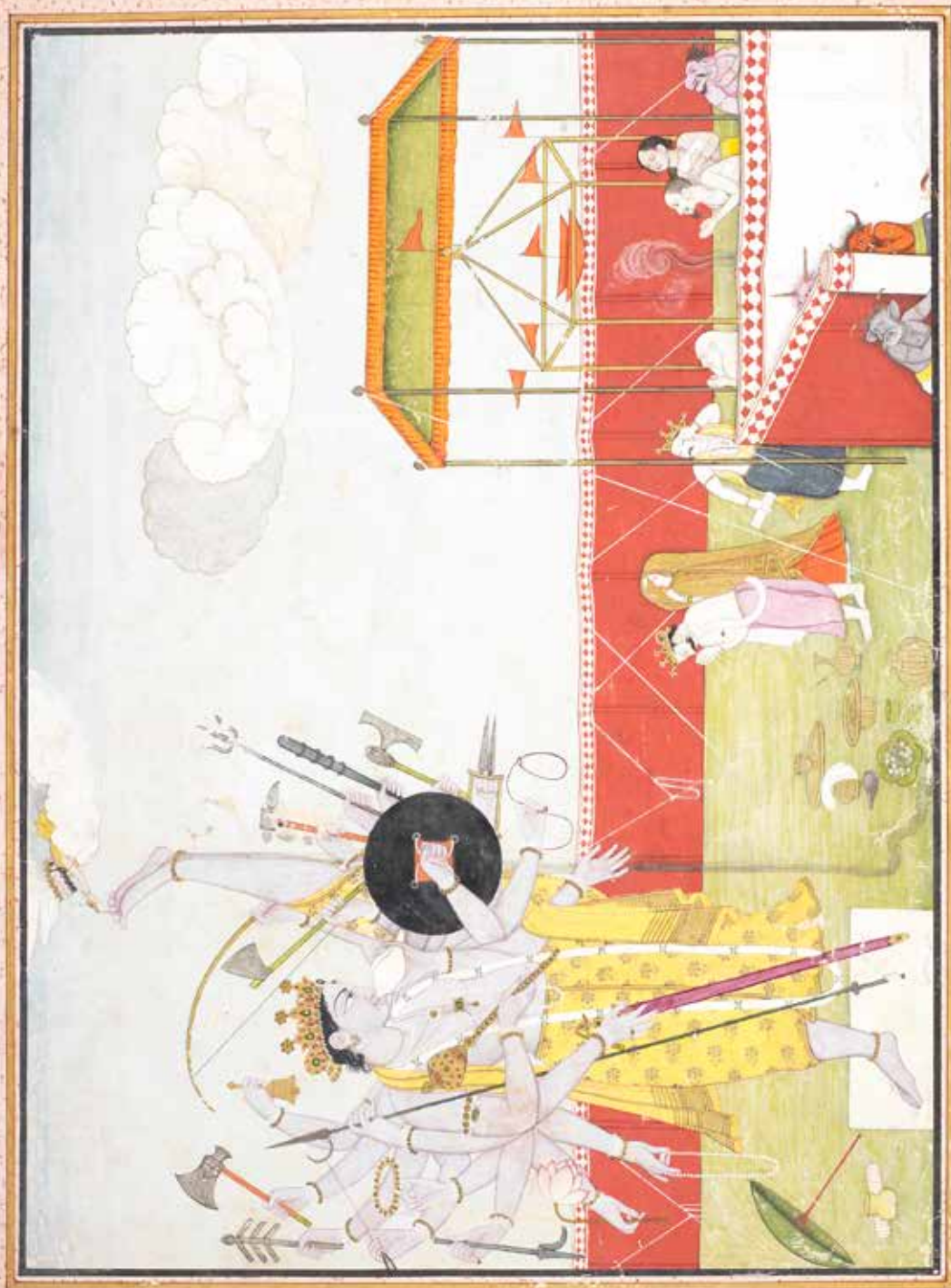
Provenance

Collection of the late Pearl King (1918-2015).

The *asura* (demon) king Mahabali defeated the gods and became lord of all three worlds; swarga-loka (the celestial realm), bhu-loka (earth) and pa-tala (the subterranean realm). He was a generous ruler and loved by all. The defeated gods approached Vishnu for help. Vishnu descended on earth as Vamana, the dwarf, his fifth *avatar* as mentioned in the Bhagavata Purana. In the guise of a Brahmin carrying a wooden umbrella and an alms bowl, Vishnu went to Mahabali and requested for three paces of land. The benevolent king agreed without a moment's hesitation. Vamana instantly grew to gigantic proportions. With two steps he took over the sky and the earth. With his third step, he pushed Mahabali into the subterranean realm. Vishnu is depicted here in his giant form as *Trivikrama* with his multiple arms holding his various attributes. Brahma pours offerings on his raised foot which is reaching for the sky. The *asura* king Mahabali stands before him with his hands folded while demon attendants are shown hiding in fear.

The gold and blue margins of our folio along with the red tent panel with decorative border, the open frame prayer *mandapa* with flags and the facial features of Vishnu and Mahabali can be compared with a painting in the Virginia Museum of Fine Arts, *Krishna slays King Shushupala*, from Guler dated 1780, museum no.81.216. For illustration see Joseph M. Dye III, *The Arts of India*, Virginia, Richmond, 2001, cat. no. 147, pg.343.

For a note on the first generation of artists after Manaku and Nainsukh of Guler, see lot 184.



186

**A FOLIO FROM A BHAGAVATA PURANA SERIES: KRISHNA IN
COMBAT WITH RUKMA, RUKMINI'S BROTHER
ATTRIBUTED TO THE FIRST GENERATION AFTER MANAKU AND
NAINSU KH OF GULER, CIRCA 1780-90**

gouache and gold on paper, pink border, cover paper with numeral(56)
in *nagari* script, in mount
305 x 383 mm.

£15,000 - 20,000

€20,000 - 27,000

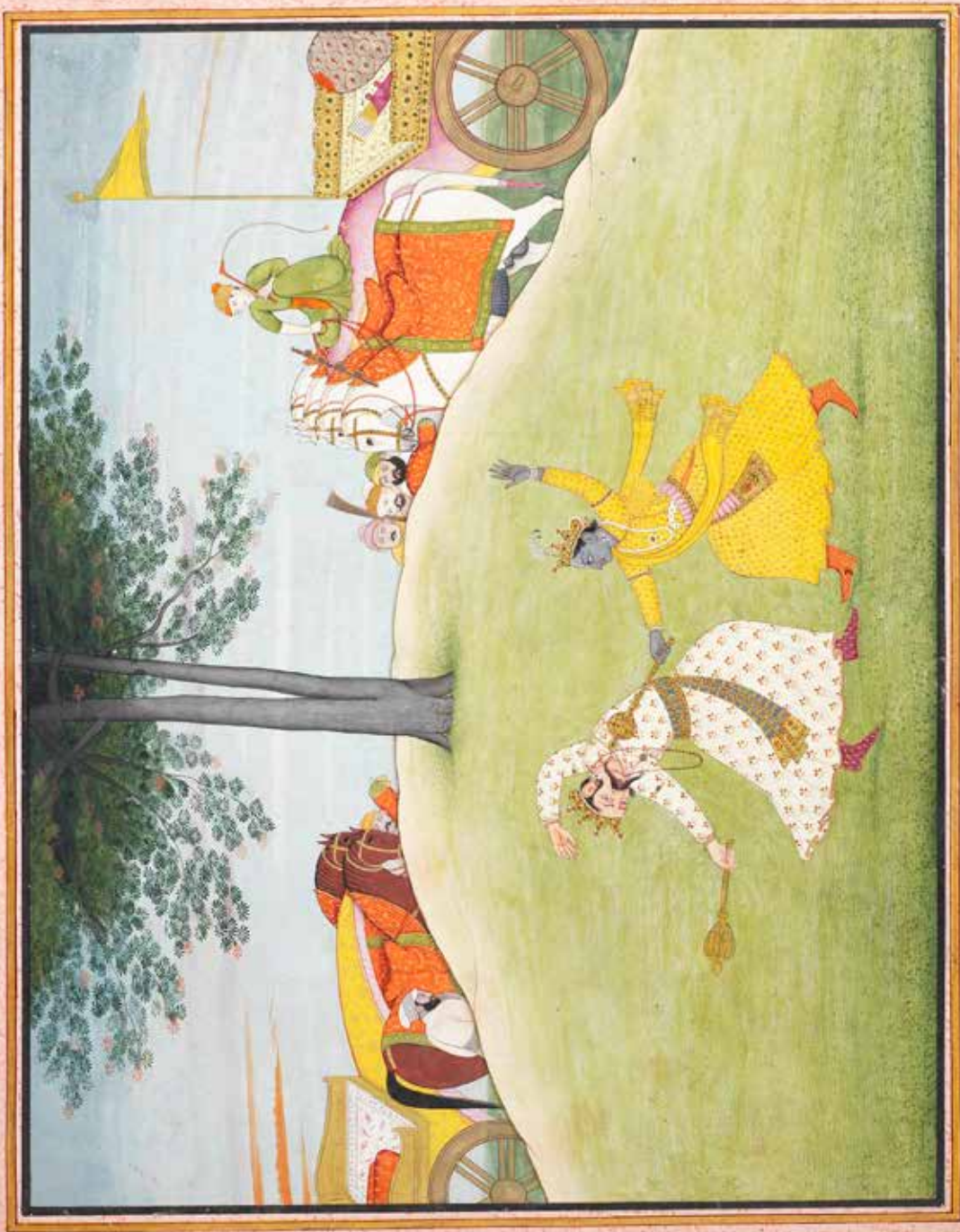
Provenance

Collection of the late Pearl King (1918-2015).

This painting illustrates an episode from the story of Krishna and Rukmini. *Rukmini Harana* or the abduction of Rukmini, based on an episode from the *Bhagavata Purana*, was often treated as a theme in itself with a series of paintings devoted to it. Rukmini was the daughter of Bhishmaka, the king of Vidarbha. Rukma, her brother, had arranged for her to be married against her wishes to Shishupala, the king of Chanderi and his ally. Despairingly, Rukmini sent a message to Krishna who left Dwaraka along with Balarama to rescue her. Krishna arrived at the temple where Rukmini was to be married, lifted her up on his chariot and rode away. Rukma pursued Krishna and Rukmini with an army. Krishna cut down all the weapons Rukma discharged at him. They then fought each other with clubs while Krishna's charioteer and Rukma's attendants look on. This is the scene being depicted in the painting.

The central figure of Krishna in his yellow be-jewelled attire with feathered crown and the oval thigh of his charioteer draws comparison with the same characters in another folio from a *Rukmini Harana* series by a Chamba artist, *Krishna abducts Rukmini from the temple*, circa 1780-90 (see Francesca Galloway, 2012, cat.no.7).

For a note on the first generation of artists after Manaku and Nainsukh of Guler, see lot 184.



AN ILLUSTRATION TO THE 'LARGE' GULER-BASOHLI BHAGAVATA PURANA SERIES: EARTH APPEALS TO BRAHMA ATTRIBUTED TO FATTU, CIRCA 1760-65

gouache and gold on paper, red border with narrow black margin and double white rules, cover paper with inscriptions comprising two lines of text from the *Bhagavata Purana* in *nagari* and a single line in *gurmukhi*, in mount
300 x 397 mm.

£15,000 - 20,000

€20,000 - 27,000

Provenance

Collection of the late Pearl King (1918-2015); acquired from Maggs Bros., circa 1960, from the collection of Mrs F C Smith.

Earth, in the form of a cow, stands besides Brahma, four-headed and four-armed, who holds a scroll in his upper hand with a repetition of *Rama* written in *nagari*. Brahma is seated on a floral carpet in a pavilion conversing with kings and brahmins. They have assembled before Brahma to ask for help against the *asuras* or demons who are wreaking havoc on Earth.

This illustration is from a large series which W. G. Archer referred to as the 'Large' Guler-Basohli *Bhagavata Purana* or the 'Fifth' Basohli *Bhagavata Purana*. (W.G. Archer, *Indian paintings from the Punjab Hills*, London 1973, Vol.I, Basohli 22, pp.49-51; Vol. II, ill. 22(i)-(xiii), pp.36-38). The series was dispersed in London in the 1960s. Fourteen paintings from the series are mentioned in Archer's catalogue which are now among various public and private collections. A large part was sold at Sotheby's (London, 1 February, 1960), formerly in the collection of Mrs F.C. Smith. Our illustration is probably part of lot 1 from this auction.

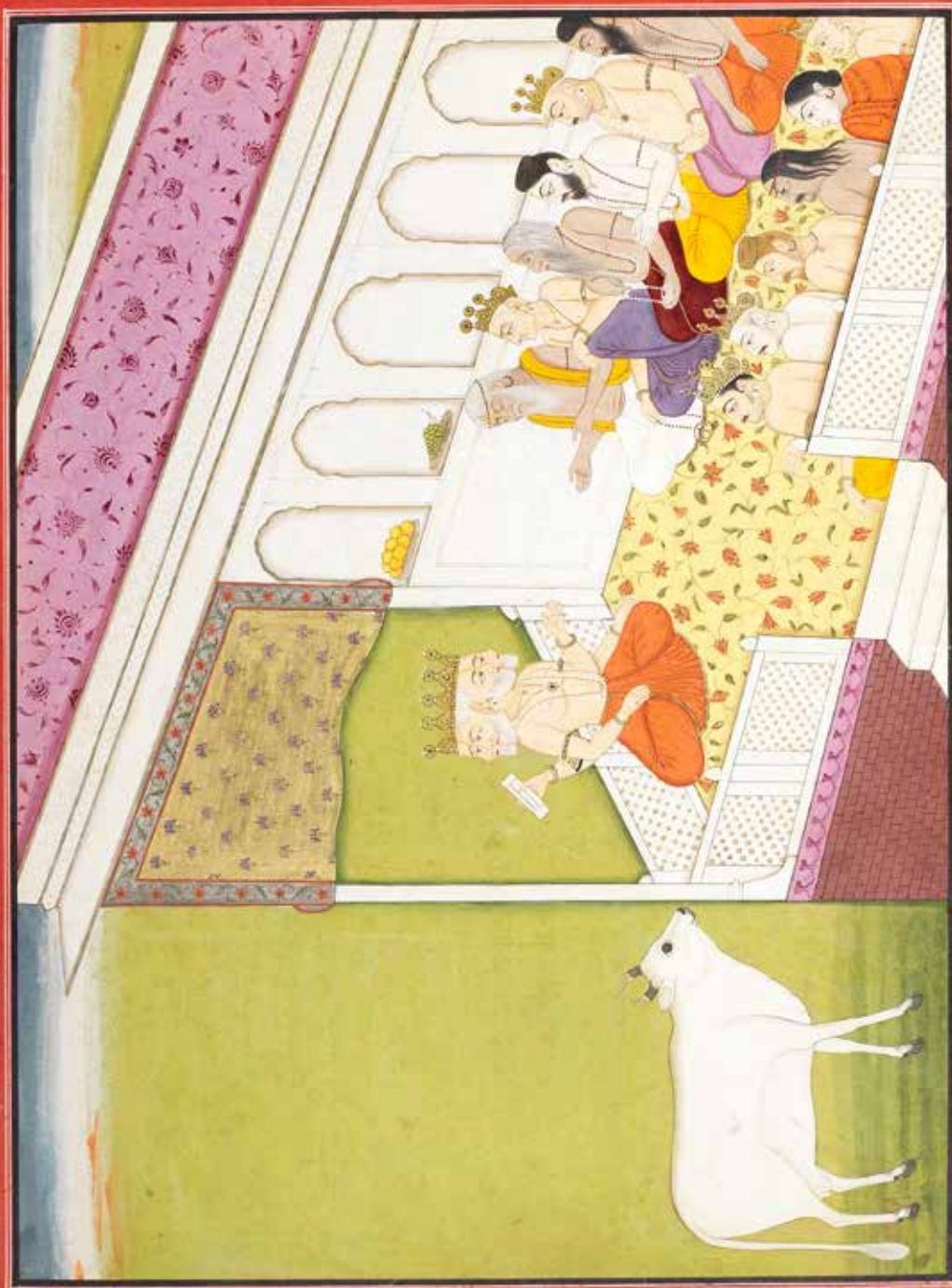
According to Archer, this series illustrates that the early vigorous Basohli style was now showing influences of a softer, Mughal-influenced painting style from Guler. Specific scenes and details from folios in this *Bhagavata Purana* have been compared to an earlier *Gita Govinda* series of 1730 which has been attributed to Manaku. Archer

suggests that the sparse compositions, simplified groupings of figures and facial idiom in this *Bhagavata Purana* series appear to be work of a follower of Manaku. Influences from the work of Nainsukh, the younger brother of Manaku, are also visible. This has led Archer to suggest that perhaps Fattu, the son of Manaku, who had also come under the influence of Nainsukh's work may have been the principal artist of this series.

B.N. Goswamy and E. Fischer support Archer's argument that most of the paintings in the series can be attributed to Fattu (B.N. Goswamy, E. Fischer, M.C. Beach, *Masters of Indian Painting 1650-1900*, Zurich 2011, pp.687-689, 698). Goswamy suggests that the series may have started during the lifetime of Manaku in Guler (as they believe Manaku to have been purely a Guler artist) and then Fattu gradually came under the influence of his uncle Nainsukh in Basohli. Although Fattu has been suggested as the principal artist for most of the paintings, clearly several different hands were involved in the painting of this extensive series. There appear to be two distinct styles in the series marking a transition in Pahari painting between Manaku's treatment of landscape and his clear composition constructions and Nainsukh's softer style reflective of Mughal influence with naturalistic modelling of figures and attention to detail. (B.N. Goswamy, E. Fischer, *Pahari Masters: Court painters of Northern India*, Zurich 1992, pg. 314)

Other examples from this series can be found in the collections of the Victoria and Albert Museum London, Museum of Fine Arts Boston, Philadelphia Museum of Art, Bharat Kala Bhavan Varanasi as well as major private collections worldwide.

Paintings from this series sold at Christie's South Kensington, *Arts of India*, 10 June 2013, lot 277; Christie's South Kensington, *Art and Textiles of the Islamic and Indian Worlds*, 7 October 2011, lots 394 and 395; Sotheby's New York, *Indian and Southeast Asian Works of Art*, 19 September 2008, lots 225 - 228; Bonhams New York, *Indian, Himalayan and Southeast Asian Art*, 18 September 2013, lot 176; and recently in these rooms, October 2014, lot 365.





188

188

**KRISHNA RELEASING THE DEFEATED RUKMA
GULER OR KANGRA, CIRCA 1820**

gouache and gold on paper, blue and pink borders, verso with one line of *gurmukhi*, cover paper with two lines of *nagari* script, in mount 259 x 350 mm.

£6,000 - 8,000

€8,200 - 11,000

Provenance collection of the late Pearl King (1918-2015); Sotheby's, 1st February 1960, lot 45, from the collection of Mrs F C Smith.

This painting is an illustration from the *Rukmini Harana*, the abduction of Rukmini, a series which is based on an episode from the *Bhagavata Purana*. A despairing Rukmini sent a message to Krishna who rescued her from the Devi temple where she was to be married to Shishupala against her wishes. Rukma, her brother, pursued them with an army. (For an illustration of Krishna and Rukma in combat from an earlier series in the collection, see lot 186.) Krishna defeated Rukma and on the behest of Rukmini, spared his life. He asked his charioteer to tie Rukma's hands behind his back. Meanwhile, Krishna's brother Balarama, who had defeated an army of *asuras* or demons, arrived on an elephant. Balarama requested Krishna to release Rukma who had suffered enough humiliation. Rukma is depicted bowing to Balarama in gratitude.

The artist of this painting appears to be aware of an earlier *Rukmini Harana* painting from Chamba, dated 1780-90, with an almost identical composition depicting the humiliation of Rukma, currently in the Bhuri Singh Museum in Chamba. Randhawa attributes it to the artist Nikka, who was one of the best artists of Prakash Chand of Guler and later on of Raj Singh of Chamba (see M.S. Randhawa, *Chamba Painting*, New Delhi 1967, plate IV).

189

**AN ILLUSTRATION TO A KRISHNA SUDAMA SERIES: SUDAMA
IN RAGS ARRIVES IN DWARKA; THEN SEATED IN A PALACE
CHAMBER WITH KRISHNA, BALARAMA AND RUKMINI
KANGRA OR PERHAPS MANDI, CIRCA 1830-40**

gouache and gold on paper, red border, four lines of *nagari* script verso, in mount 298 x 395 mm.

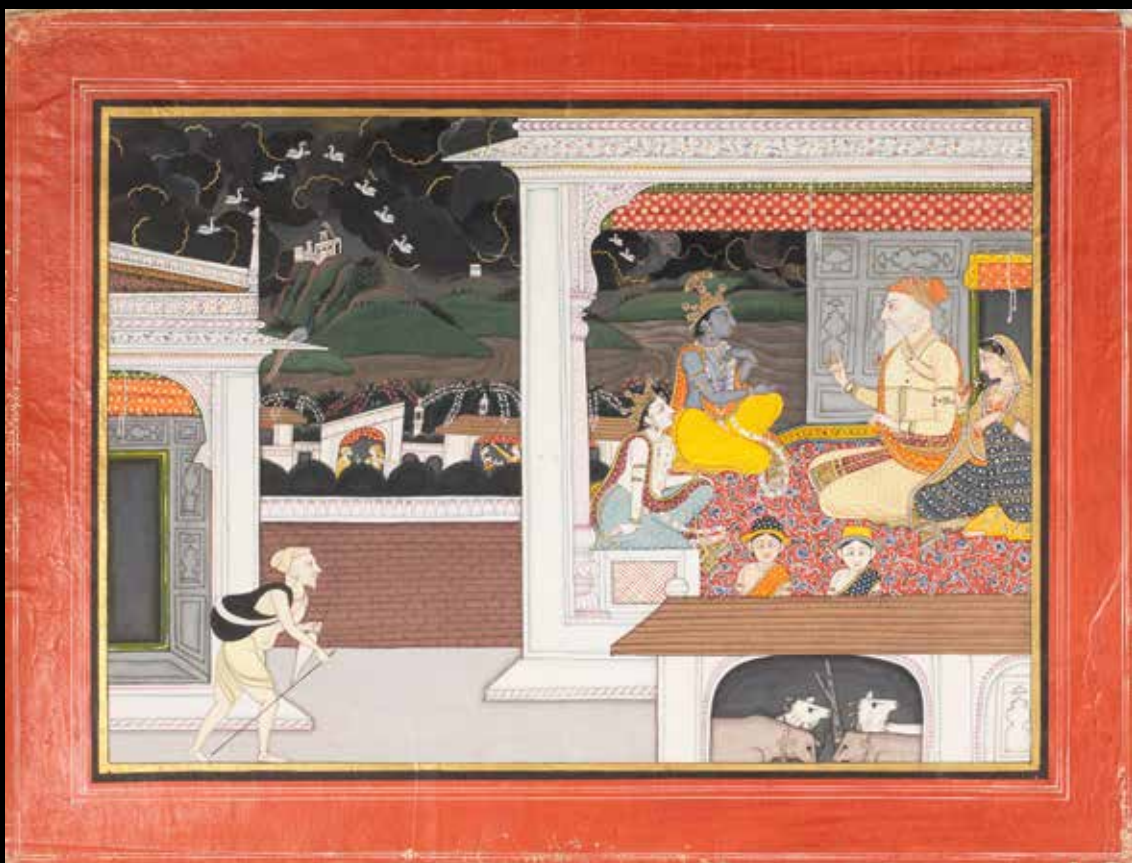
£3,000 - 5,000

€4,100 - 6,800

Provenance

Collection of the late Pearl King (1918-2015).

Sudama was a poor Brahmin and a childhood friend of Krishna's. He was living in abject poverty with his wife when she advised him to seek the help of his friend Krishna, who was living in regal luxury in Dwaraka. As a gift for Krishna, she tied a little rice in a piece of cloth. This painting depicts Sudama arriving in Dwaraka. On seeing Sudama, Krishna rushed out and embraced him warmly. Sudama is then shown wearing new clothes, seated in a palace pavilion with Krishna, Balarama and Rukmini.



189

The dark swirling clouds with flashes of lightning and rows of crane-like birds in flight appear to be an influence of skies seen in paintings attributed to the family workshop of Purkhu in Kangra in the first quarter of the 19th century. For comparison, see *Vishnu's great vision of Shiva*, dated circa 1820, from the Goenka collection, illustrated in M.C. Beach, E. Fischer, B.N. Goswamy (ed.), *Masters of Indian Painting 1650-1900*, Zurich 2011, pg.729, fig.12. Although Mandi was flanked by Kangra and Kulu, its indigenous style of painting remained impervious to influences until 1805 when Raja Isvari Sen of Mandi returned from his incarceration in Kangra (F.S. Aijazuddin, *Pahari Paintings and Sikh Portraits in the Lahore Museum*, London 1977, pg. 64.

190

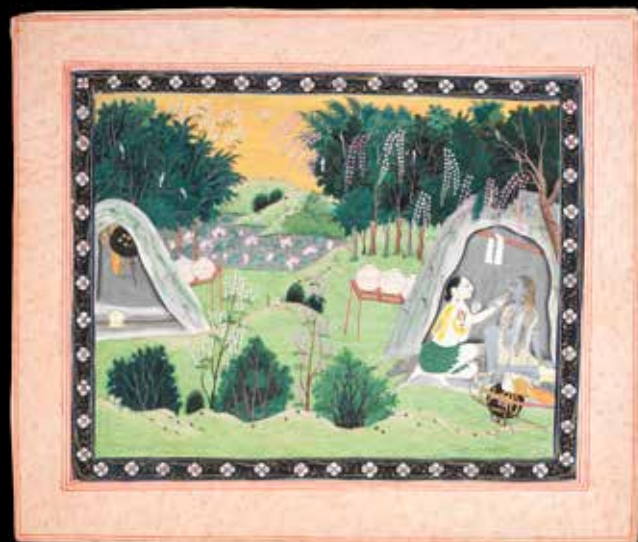
AN ILLUSTRATION TO THE RAMAYANA: RAMA BEING CONSOLED BY LAKSHMANA AT A HERMITAGE IN EXILE, AFTER THE ABDUCTION OF SITA PAHARI, CIRCA 1830

gouache and gold on paper, inner blue floral border, pink outer border, in mount
258 x 298 mm.

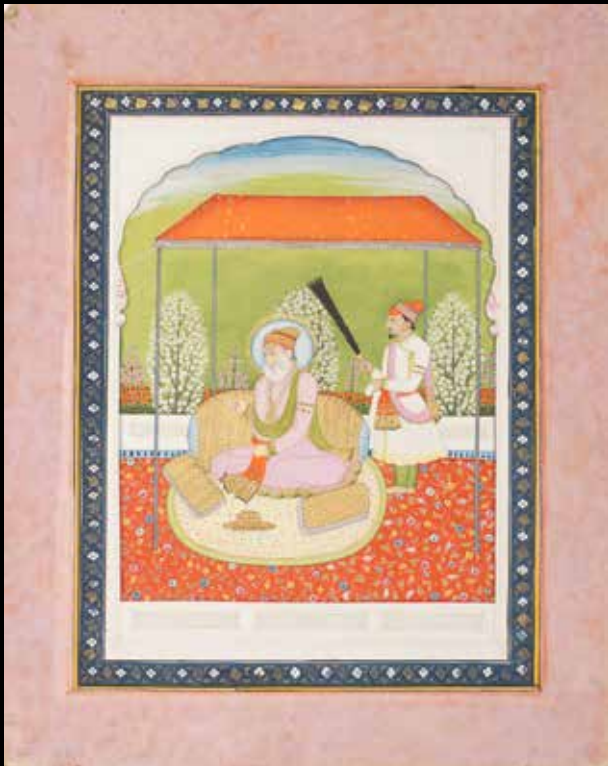
£3,000 - 5,000
€4,100 - 6,800

Provenance

Collection of the late Pearl King (1918-2015).



190



191

191
GURU ANGAD, THE SECOND SIKH GURU (1504-52), SEATED ON A TERRACE BENEATH A CANOPY WITH AN ATTENDANT
PUNJAB PLAINS, CIRCA 1830

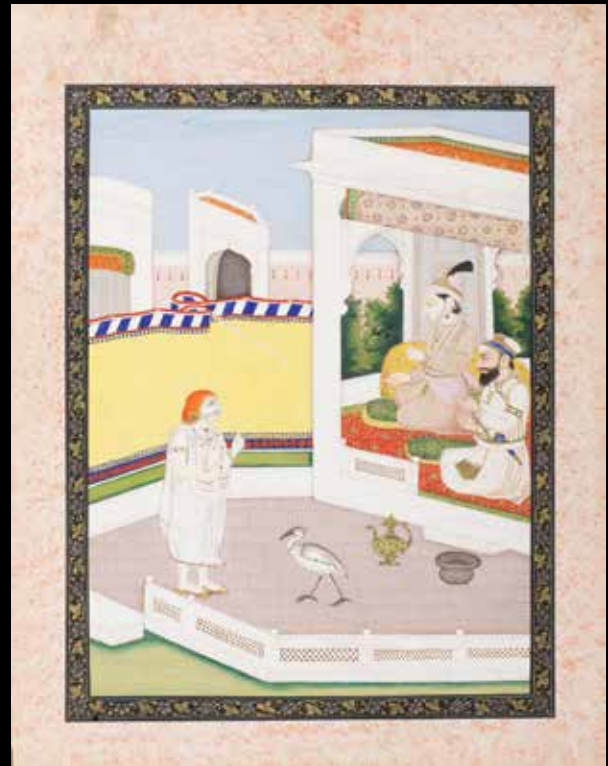
gouache and gold on paper, inner blue floral border, pink outer border, *nagari* inscription verso, in mount
 291 x 233 mm.

£4,000 - 6,000
 €5,400 - 8,200

Provenance

Collection of the late Pearl King (1918-2015).

The inscription reads *Shri Guru Angata*. Guru Angad, the closest disciple of Guru Nanak, who chose him as his successor, is less commonly portrayed individually than some of his fellow Gurus (notably Guru Nanak himself and Guru Gobind Singh), though the ten Gurus are often shown seated together on a terrace with attendants.



192

192
A YOUNG SIKH PRINCE SEATED ON A BALCONY RECEIVING A PRIEST IN A PALACE COURTYARD, AN ADVISER SEATED AT HIS SIDE
GULER, CIRCA 1820

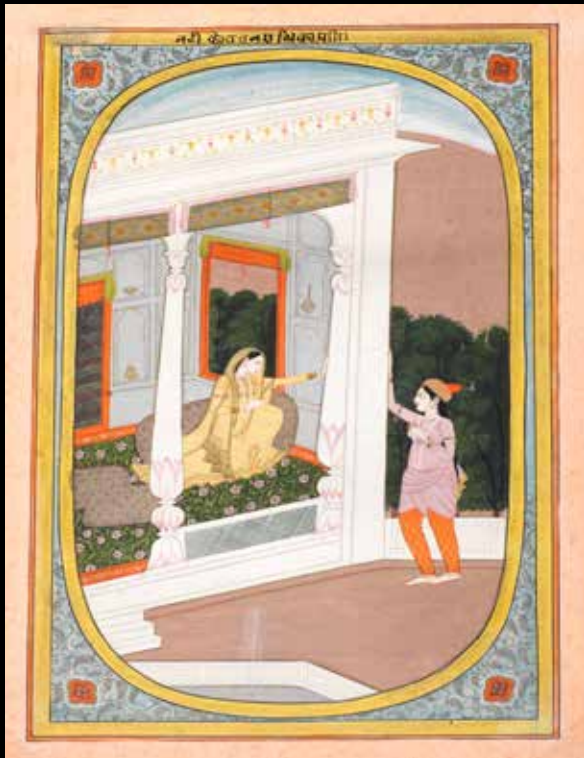
gouache and gold on paper, inner border with stylised floral motifs in gold on a dark blue ground, pink outer border, cover paper with 9 lines of *gurmukhi* script in black and red ink, in mount
 305 x 234 mm.

£4,000 - 6,000
 €5,400 - 8,200

Provenance

Collection of the late Pearl King (1918-2015).

Guler was administered by the Sikhs from 1813 until 1849 and the second Sikh war, when it became part of the British district of Kangra. It was during this period that accomplished Guler artists were commissioned by wealthy Sikh patrons: indeed Guler artists created a special Sikh style in studios in Adinaanagar, Lahore and Amritsar. For further discussion see W. G. Archer, *Paintings of the Sikhs*, London 1966; W. G. Archer, *Indian Paintings from the Punjab Hills*, London 1973, vol. I, pp. 129 & 133, vol. II, p. 129, pl. 69; K. Singh, N. Poovaya-Smith and K. Ponnappa, *Warm and Rich and Fearless*, London 1991; S. Stronge (ed.), *The Arts of The Sikh Kingdoms*, London 1999, pp. 92-113.



193

193

**AN ILLUSTRATION TO A RASIKAPRIYA SERIES: RADHA, SEATED IN A PAVILION, VISITED BY A FEMALE COMPANION DRESSED AS A BOY
KANGRA, CIRCA 1820**

gouache and gold on paper, in a painted oval, cornerpieces with stylised floral and vegetal motifs in silver on a sky-blue ground with rosettes in orange, yellow inner border with *nagari* inscription in upper border, pink outer border, verso with six lines in *nagari* script in black and red ink, in mount
280 x 190 mm.

£3,000 - 5,000
€4,100 - 6,800

Provenance

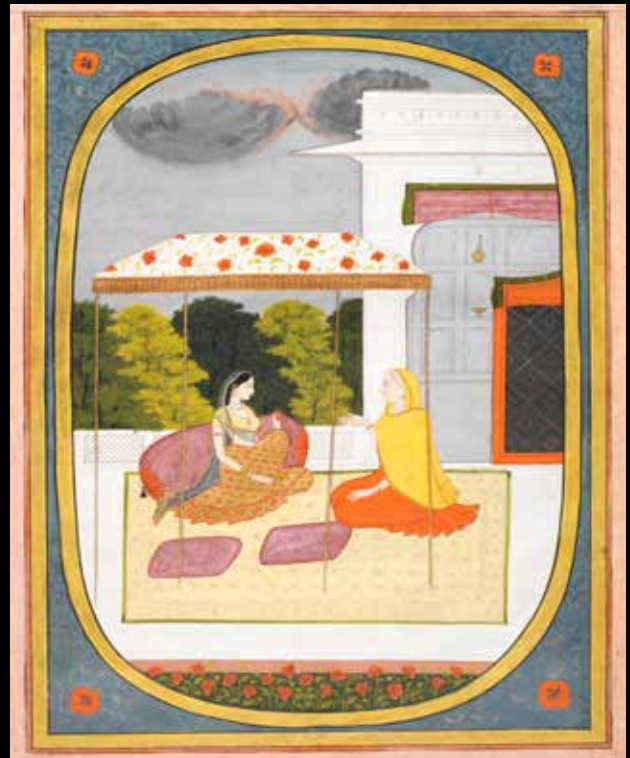
Collection of the late Pearl King (1918-2015).

Inscriptions: Recto (top): *nati ko vachan radhika prati*, 'an actress addresses Radhika [Radha]'.

According to a typewritten label on the reverse, the text verso reads: *An actress (Nati) addresses Radha (Krishna's mistress) thus: 'Hearing from you about Krishna, my desire to see him was kindled in me. He embraced me so closely that even now there is pain round my neck. My experience with him last night was exactly the same, as you had related to me.'*

Comparison can be made with three folios from a *Rasikapriya* series sold at Sotheby's New York, *Indian and Southeast Asian Works of Art*, 20th March 2013, lots 311, 315 and 318.

See lot 194 for another painting from the same series.



194

194

**AN ILLUSTRATION TO A RASIKAPRIYA SERIES: RADHA LISTENING TO AN ELDERLY MESSENGER SENT BY KRISHNA
KANGRA, CIRCA 1820**

gouache and gold on paper, in a painted oval, cornerpieces with stylised floral and vegetal motifs in silver on a blue ground with rosettes in orange, gold inner borders, pink outer border, verso with eight lines of text in *nagari* script in black and red ink, in mount
310 x 220 mm.

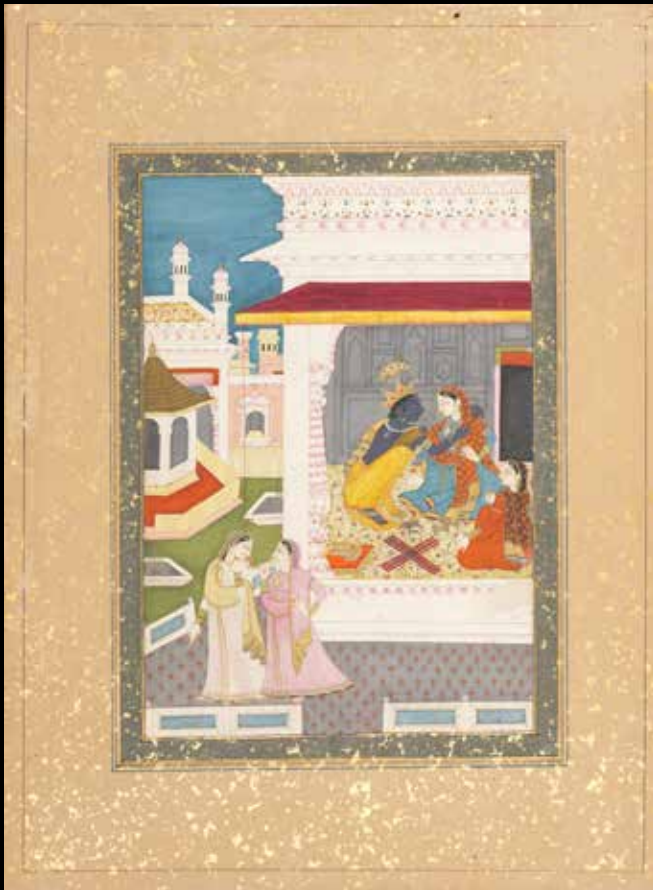
£5,000 - 7,000
€6,800 - 9,500

Provenance

Collection of the late Pearl King (1918-2015).

According to a typewritten label on the reverse, the text verso reads: *A messenger of Krishna goes to Radha and advises her thus: 'Rise up, follow my advice, I assure you, you shall be benefited. For your own good, abandon anger and meet your lover with a cheerful heart. The desire is never tired of its movements or of time, as Keshavdas is never tired of singing his songs; or as the air is never tired of its motion in the terrestrial or celestial regions, either in summer or rain or winter. You had already been away from Hari [Krishna] for several days and been firm in your determination like the stagnant pools, but now cast away your wrath, proceed straight with a smooth conscience and unite with your lover, as rivers run smoothly through mountains and dales and unite with the sea.'*

See the previous lot for another painting from the same series.



195

195
**RADHA AND KRISHNA PLAYING PACHISI
 MANDI, CIRCA 1830-40**

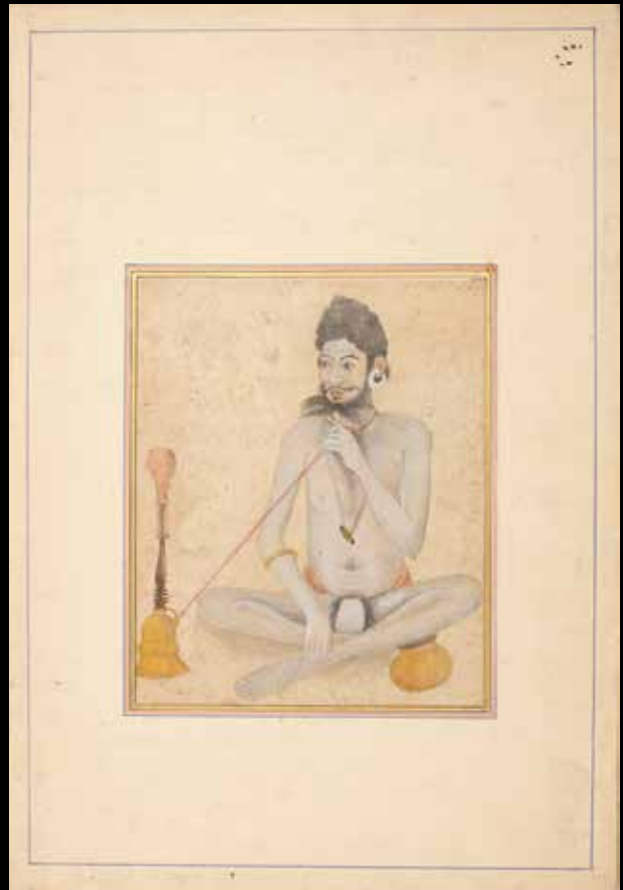
gouache and gold on paper, laid down on an album page with gold-sprinkled borders, in mount
 painting 243 x 168 mm.; album page 390 x 291 mm.

£2,000 - 3,000
 €2,700 - 4,100

Provenance

Collection of the late Pearl King (1918-2015).

For comparison see W. G. Archer, *Paintings from the Punjab Hills*, London 1973, vol. I, p. 367, no.69 and vol. II, p. 281, no. 69.



196

196
**A SEATED KANPHAT ASCETIC, SMOKING A HOOKAH
 COMPANY SCHOOL, NORTHERN INDIA, CIRCA 1830**

gouache and gold on paper, laid down on an album page with plain borders, in mount
 135 x 110 mm.; album page 286 x 199 mm.

£2,000 - 3,000
 €2,700 - 4,100

Provenance

Collection of the late Pearl King (1918-2015).

The *kanphat* yogis were members of a Shaivite sect devoted to the legend of Goraknath, and were distinguished by their large flat metal earrings and extended earlobes, as well as (seen here) a *singhi*, or horn, on a thread around the neck. The present painting is after a figure which appears, sitting alongside another *yogi*, in James Skinner's *Tasrih al-Aqwan* (An Account of the Castes) of 1825 (British Library Add. 27255 f.399v). This was an account of the various castes and sects around Delhi, written in Persian by Skinner and illustrated with 110 paintings. See J. P. Losty and M. Roy, *Mughal India: Art, Culture and Empire*, London 2012, pp. 225-226. For a Delhi drawing of an ascetic of the same date, see S. C. Welch, *Room for Wonder: Indian Painting during the British Period 1760-1880*, New York 1978, p. 111, no. 48.



OTHER PROPERTIES

197

A CHAINED ELEPHANT

AJMER OR SAWAR, CIRCA 1730

pen and ink and gouache on paper
300 x 470 mm.

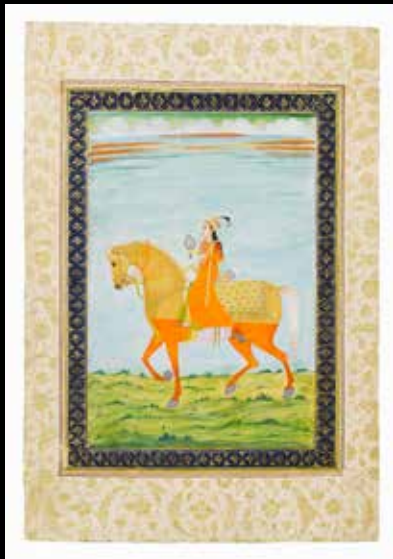
£3,000 - 5,000

€4,100 - 6,800

Provenance

Christie's, 3rd July 1980, lot 480 (according to a label on the backboard).

For comparison see H. Hodgkin and T. McInerney, *Indian Drawing*, London 1983, no. 24; A. Topsfield, *Visions of Mughal India: the Collection of Howard Hodgkin*, Oxford 2012, pls. 78-85.



198

198

**A PRINCESS OUT HAWKING ON HORSEBACK
MURSHIDABAD, CIRCA 1700**

gouache and gold on paper, laid down on an album page, inner border with gilt floral motifs on a blue ground, outer border with gilt floral and foliate motifs, verso four lines of calligraphy in *nasta'liq* script in black ink signed by Al-Qatib al-Faqir Muhammad Latif, framed 375 x 258 mm.

£4,000 - 6,000

€5,400 - 8,200

Provenance

UK private collection; Christie's, *Islamic and Indian Art*, London, 23rd April 1981, lot 73.



199

199

AN UNUSUAL PORTRAIT OF A NOBLEMAN FROM THE DODIYA CLAN WITH A CONJOINED TWIN GROWING FROM HIS STOMACH

PROVINCIAL MUGHAL, BIKANER, CIRCA 1680

gouache on paper, laid down on an album page with an orange inner border and buff outer borders, *nagari* inscriptions at top at bottom;

verso, two studies of birds, a cockatoo and two thrushes,

Mughal, 17th Century, gouache and gold on paper, seal impression in lower right corner of Sohrab Khan Khanazad Badsh Alamgir, an officer of 'Alamgir I

(recto) painting 178 x 97 mm.; (verso) paintings 275 x 104 mm.; album page 434 x 285 mm.

£2,000 - 3,000

€2,700 - 4,100

Provenance

With Colnaghi, 1978; Christie's, October 1980, lot 66 (according to a handwritten label on the backboard).

The seal impression verso is that of an official of Emperor 'Alamgir (1658-1707), Sohrab Khan. The date of the seal is not clear, but it is more likely to be of 'Alamgir I and not 'Alamgir II.

The inscriptions (recto) in *nagari* script are as follows:

Top: *Dodya Thakoor larve ka*[...]

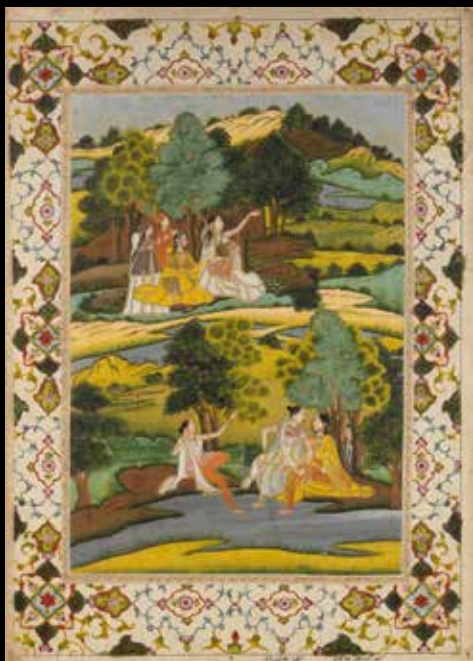
Numerals: (left corner) 4, (centre) 20/85 (?): 99 Ki: 10 (Price: 10)

Bottom: *aadmi ek tho jaangi* [?] *ra pet mahe aavdo*[?] *latak to tho* (There was a man ... from his stomach there hung ...)

The Dodiya are a Rajput clan from the states of Rajasthan and Gujarat. They proved their valour in various battles in the service of the Maharanas of Mewar, including the Battle of Haldighati in 1576, and were rewarded with the *jagir* of Lava near Udaipur (later called Sardargarh).



199 (Verso)



200



(Verso)

200

PRINCESSES FROM A ROYAL HOUSEHOLD IN A LANDSCAPE, ONE PRINCESS PLAYING A *TAMBUR* WITH ANOTHER DRESSED IN YELLOW AT HER SIDE, TWO FEMALE ATTENDANTS CARRYING A *MORCHAL* AND A *CAURI* STANDING TO THEIR LEFT, ANOTHER GROUP OF ROYAL MAIDENS IN THE FOREGROUND, MOUNTED ON A ROYAL MUGHAL ALBUM PAGE, PERHAPS 17TH CENTURY, WITH PERSIAN CALLIGRAPHY IN NASTA'LIQ SCRIPT VERSO FARRUKHABAD, IN THE STYLE OF MUHAMMAD FAQIRULLAH KHAN, CIRCA 1760-70

gouache and gold on paper, narrow inner border with gold stylised motifs, laid down on an album page with polychrome stylised intertwining motifs, lower border with two inscriptions in *nasta'liq* script, verso a leaf of *ghazals* of Hasan Dehlavi in Persian in *nasta'liq* script in black ink in two columns, outer gold-sprinkled border on a brown ground
painting 295 x 203 mm.; *calligraphic page* 170 x 95 mm.; *album page* 405 x 290 mm.

£4,000 - 6,000

€5,400 - 8,200

The calligraphy verso consists of *ghazals* by Hasan Dehlavi (1253-1327), an Indian poet who wrote in Persian and whose pen-name was 'Hasan' which appears in one of the *ghazals*.

The inscriptions in the lower border read: *Portrait of Hosn-e[?]Jamal and Pari Khanom*, and the other: *Portrait of Rawshan Pay[?]*. It is not clear if these names refer to Dehlavi's text verso.

Farrukhabad, a city close to the Ganges and about eighty miles west of Lucknow, was founded by Muhammad Khan Bangash and named in honour of the Mughal emperor Farrukh Siyyar (reg. 1712-1719).

Painting at Farrukhabad, as with other schools in Oudh, flourished in the middle and second half of the 18th Century and Farrukhabad artists often painted figures with long noses and flat cheeks as seen in this particular miniature. The use of yellow and yellow-green in the artist's palette is another particular feature attributed to Farrukhabad painting, again seen in this miniature. This miniature with these attributes also shows influences of the Lucknow-based artist Muhammad Faqirullah Khan.

In 1771 Diler Himmat Khan became Nawab with the title Muzaffar Jang. Upon his accession he was forced to make huge payments to the Mughal court and, according to the cultured Swiss-French patron Colonel Antoine Polier, the sum was in the region of five lakhs. To achieve this, it seems likely that possessions including miniatures and manuscripts would have had to have been handed over too. This was an opportunity for the important patron Richard Johnson (1753-1807) (although there is no evidence that he visited Farrukhabad itself) to acquire examples of the school for his collection, now in the India Office Library.

For further discussion and comparison see: *Oriental Miniatures and Manuscripts and Printed Books: the Property of Dr W. B. Manley*, Sotheby's, 14th July 1971, lots 111-114.

E. Binney, *Indian Miniature Painting in the Collection of Edwin Binney 3rd: The Mughal and Deccani Schools*, Portland, Oregon 1973, pp. 120-128, nos. 99 and 105.

T. Falk and M. Archer, *Indian Miniatures in the India Office Library*, London 1981, pp. 189-191, pls. 362iii, 362iv and 364.

S.C. Welch, *India: Art and Culture 1300-1900*, New York 1985, no. 186.

S. Markel, T. B. Gude, R. Llewellyn-Jones (et al.), *India's Fabled City: The Art of Courtly Lucknow*, Los Angeles 2011, pp. 71, 72, 253, no. 25.

J. P. Losty and M. Roy, *Mughal India: Art, Culture and Empire*, London 2012, pp. 194-196.



201 W

DANCING GIRLS AND FEMALE MUSICIANS PERFORMING FOR MARATHA NOBLEMEN IN A PALACE AT NIGHT, MAIDENS IN ATTENDANCE, ONE AIMING A BOW AND ARROW AS ANOTHER WAVES A MORCHAL, A MESSENGER ARRIVING ON HORSEBACK

NORTH DECCAN, EARLY 18TH CENTURY

gouache and gold on cloth, rebacked, framed

34.5 x 183.5 cm.

£8,000 - 12,000

€11,000 - 16,000

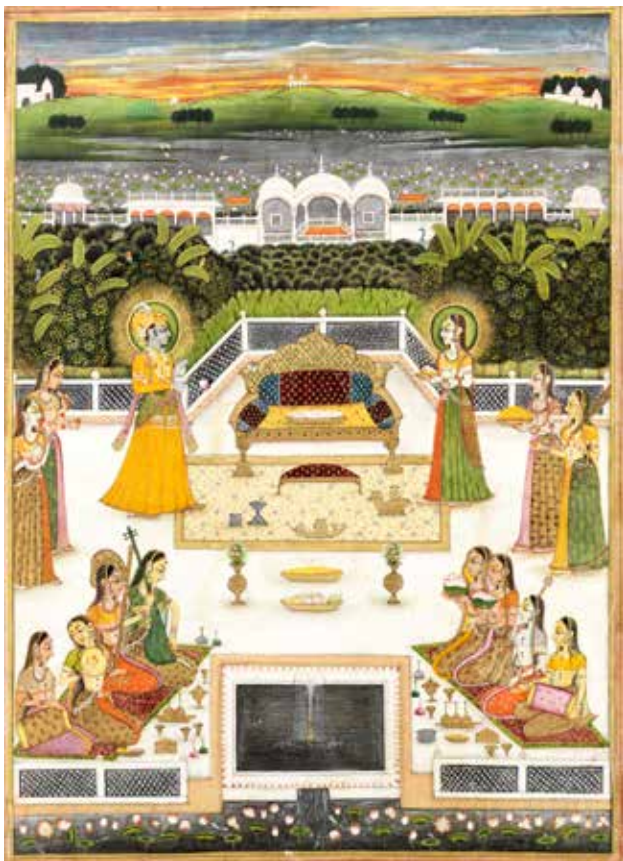
Provenance

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

The female figures painted on this panel are typical of the northern Deccan with their bold gold jewellery and long plaits of black hair. Comparison can also be made with the Lepakshi wall paintings, perhaps suggesting an origin in northern Karnataka or western Andhra Pradesh. The saris without bodices, sometimes caught up between the legs, are characteristic of eastern Maharashtra and parts of Andhra Pradesh. Two of the noblemen wear low turbans popular with the Marathas (the other two noblemen wear turbans more usual of Hindus in Northern India). The Hindu Marathas were a dominant force in the Deccan and a constant threat to Hyderabad in the 18th Century, but as Zebrowski notes, little is known of the Maratha schools. For further discussion see M. Zebrowski, *Deccani Painting*, London 1983, pp. 256-261, pl. 235.



(Detail)



202

202
**KRISHNA WITH RUKMINI ON A PALACE TERRACE,
 SURROUNDED BY FEMALE MUSICIANS AND ATTENDANTS
 PERHAPS ALWAR, FIRST HALF OF THE 19TH CENTURY**
 gouache and gold on paper, dull pink border
 490 x 355 mm.

£3,000 - 4,000
 €4,100 - 5,400



203

203
**A PRINCE HOLDING A JIGHA
 KISHANGARH, CIRCA 1750**
 pencil with some colour on paper
 265 x 200 mm.

£2,000 - 3,000
 €2,700 - 4,100

Provenance
 Christie's, 16th October 1980 (according to a label on the reverse).



204

**AN IMPRESSIVE PAINTING ON CLOTH DEPICTING A TIGER
RAJASTHAN, PROBABLY UDAIPUR, CIRCA 1900-1920**

gouache on cloth, inscriptions in *nagari* script at upper right and lower centre, backed
186 x 299 cm.

£10,000 - 15,000

€14,000 - 20,000

Provenance

European private collection: acquired from Malcolm Fraser, Olympia, 1993.

Inscriptions: top right, one line in *nagari* script including '...1933' which could be a *Vikram Samvat* date; in the centre, *number 20 ki (price) 13*

This near life-size painting depicts an animal killed during a hunt. Such a work is an example of the practice of the Mewari nobility of recording their hunting kills, as declarations of their skill and prowess. It is unlikely that such works would have been hung permanently, but rather displayed in triumphant celebration and then stored for posterity. For a rare example of a cloth painting (in a more exaggerated form and style) of a tiger from Mewar, in the collection of Nahar Singh II of Devgarh and attributed to the mid-19th century painter Bajinath, see M. Beach (*op. cit.*, below).

A larger painting depicting a tiger, also from Udaipur, but dated around a century earlier (1765-70) was sold in these rooms, Bonhams, *Islamic and Indian Art*, 2nd October 2012, lot 174.

For further discussion, see:
Topsfield, Andrew, *Court Painting at Udaipur: Art Under the Patronage of the Maharanas of Mewar*, Zurich 2001.
Beach, Milo and Rawat Nahar Singh II, *Rajasthani Painters: Bagta and Chokha, Master Artists at Devgarh*, Zurich 2005, fig. 125.



205

205 W

FOUR MAIDENS, PERHAPS GOPIS, HOLDING A MIRROR, A MORCHAL, AND VESSELS AS GIFTS, STANDING IN A FOREST LANDSCAPE

BIKANER, LATE 18TH CENTURY

gouache on cloth, floral border, mounted
165 x 256 cm.

£5,000 - 7,000
€7,400 - 10,000



206

TWO PROCESSION SCENES, DEPICTING A WEDDING AND A FUNERAL, WITH DANISH INSCRIPTIONS

EASTERN INDIA, ORISSA, EARLY 18TH CENTURY

pen and ink and watercolour on paper, black margin rules, panel at bottom with three lines of text in Danish with a key identifying the various figures, in mounts
270 x 400 mm.; 265 x 405 mm. (2)

£2,500 - 3,500
€3,400 - 4,800



206

The Danish presence in India began in 1616, alongside the arrival of the other trading nations in the 17th Century such as the British, Dutch and Portuguese, but by the date of these paintings they were largely Protestant missionaries.



207



208



209



207

A BEARER HOLDING A FAN; A WATER-CARRIER (BHISHTI) STANDING AT THE ENTRANCE RAILINGS OF A NOBLEMAN'S HOUSE

PATNA OR CALCUTTA, CIRCA 1830

watercolours on paper

203 x 136 mm.; 211 x 167 mm.(2)

£2,000 - 3,000

€2,700 - 4,100

208

TWO MUSLIM MENDICANTS WITH ARTIFACTS OF WORSHIP STANDING ON A DAIS DECORATED WITH ANIMALS, BIRDS AND FLORAL SPRAYS

SOUTH MALABAR COAST, CIRCA 1830

watercolour and gold on paper, stylised floral border

173 x 296 mm.

£2,000 - 3,000

€2,700 - 4,100

In 1792 the Malabar Coast region came under British control after the Treaty of Seringapatam, and Company school artists were in demand, with commissions to paint pictures depicting the local communities and religious groups. Watercolours of Brahmins from Kerala and members of the Syrian Church in the India Office Library are such examples and these two Muslim mendicants can be compared with this group. See M. Archer, *Company Drawings in the India Office Library*, London 1972, pp. 55-57, nos. 33 & 34.

209

A HINDU PRIEST IN A PILLARED TEMPLE; A DHOBI AND HIS WIFE AT THE SIDE OF A STREAM
COMPANY SCHOOL, BOMBAY, FIRST HALF OF/MID-19TH CENTURY

watercolours on paper

269 x 190 mm.; 253 x 225 mm.(2)

£2,000 - 3,000

€2,700 - 4,100



210



210



211

211

210

TWO BOTANICAL WATERCOLOURS, DEPICTING *FICUS BENGLAENSIS*, OR BARGAD, THE INDIAN FIG TREE, AND A BRANCH OF THE *SHOREA ROBUSTA* TREE
COMPANY SCHOOL, NORTHERN INDIA, LATE 18TH CENTURY

watercolours on paper, the first with identifying inscription in pencil in a European hand giving the Latin name and in Persian in *nasta'liq* script in ink, also numbered 311 in Arabic numerals, the second inscribed in *nasta'liq* only and numbered in Arabic numerals 166, paper watermarked either *Portal & Bridges* or *GR [Georgius Rex]*, framed together

410 x 270 mm. and 410 x 265 mm.; frame 55 x 70 cm.

£2,000 - 3,000

€2,700 - 4,100

Provenance

Formerly in a now dispersed album of one hundred and eighteen paintings, once in the collection of the 4th or 5th Earl of Torrington, acquired circa 1815 or earlier.

The complete album was offered in these rooms, Bonhams, *Islamic and Indian Art*, 25th October 2007, lot 433. The album had apparently been bound at a date later than the paintings, as shown by the non-consecutive numbering. The selection of plants is notable for the number of less commonly portrayed examples, with an emphasis on those of practical use.

Inscriptions: (left): *bargad*, the banyan or Indian fig-tree, number 311; (right): *shakh-e derakht-e shankhu*, a branch of *shorea robusta* tree, number 166.

211

TWO BOTANICAL WATERCOLOURS, ONE DEPICTING A LONG PEPPER PLANT (*PILPIL*), AND *SHAKH-E DERAKHT-E CHAHAJAN* [?], THE BRANCH OF THE *CHAHAJAN* [?] TREE
COMPANY SCHOOL, NORTHERN INDIA, LATE 18TH CENTURY

watercolours on paper, the first with identifying inscription in pencil in a European hand giving the Latin name and in Persian in *nasta'liq* script in ink, also numbered 308 in Arabic numerals, the second inscribed in *nasta'liq* only and numbered in Arabic numerals 101, paper watermarked either *Portal & Bridges* or *GR [Georgius Rex]*, framed together

410 x 265 mm. and 410 x 270 mm.; frame 55 x 70 cm.

£2,000 - 3,000

€2,700 - 4,100

Provenance

See note to previous lot.



212

**A PEACOCK-PHEASANT (POLYPLECTRON)
COMPANY SCHOOL, CALCUTTA, CIRCA 1820**

pen and ink and gouache on paper watermarked *Whatman* laid down on board, *nasta'liq* inscription *sang morur*[?] lower right
442 x 535 mm.

£4,000 - 6,000

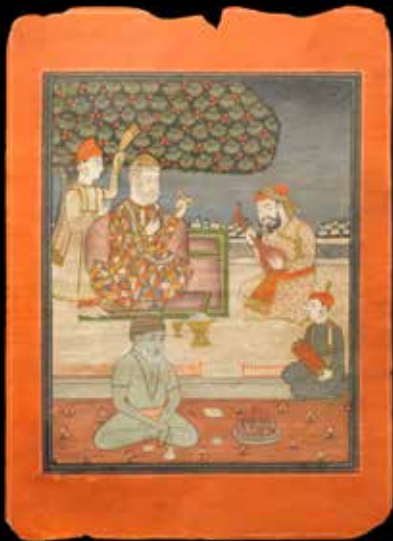
€5,400 - 8,200

Provenance

Private UK collection: acquired by the owner from an auction in Lincoln in the 1970s.

The inscription has not been firmly deciphered and the identification of the bird is not certain: it is perhaps a local Bengal word.

For two similar studies from the same collection, one of a grey heron, the other a demoiselle crane, see the sale in these rooms, Bonhams, *Islamic and Indian Art*, 8th October 2013, lots 269 and 270; Simon Ray, *Indian and Islamic Works of Art*, November 2014, nos. 68 and 69.



213

213

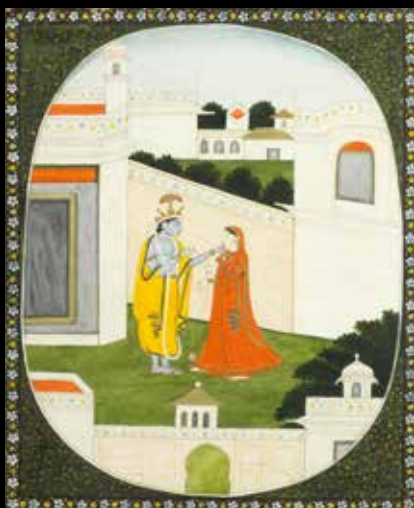
**THE SIKH GURU NANAK SEATED ON A TERRACE WITH MARDANA AND OTHER ATTENDANTS, AND AN ASCETIC DEVOTEE
NORTH INDIA, FIRST HALF OF THE 19TH CENTURY**

gouache and gold on paper, orange border
335 x 240 mm.

£4,000 - 6,000

€5,400 - 8,200

For a Bikaner painting depicting an ascetic in a similar patchwork coat, see Christie's, *Islamic, Indian and South-East Asian Manuscripts, Miniatures and Works of Art*, 24th November 1987, lot 15.



214

214

RADHA AND KRISHNA PLAYING WITH A YO-YO IN A PALACE GARDEN, PERHAPS AN ILLUSTRATION TO THE SAT SAI OF BIHARI MANDI, CIRCA 1830

gouache and gold on paper, in a painted oval, cornerpieces with stylised intertwining floral motifs in gold on a black ground, floral border
215 x 173 mm.

£2,000 - 3,000

€2,700 - 4,100

Provenance

Christie's, *Important Islamic and Indian Manuscripts and Miniatures*, April 1st, 1982, lot 129 (illus.)

215

**FIVE DEPICTIONS OF SIKH AND PUNJABI FIGURES, INCLUDING MAHARAJAH DULEEP SINGH
PUNJAB, CIRCA 1840-50**

watercolours on paper (two watermarked), contemporary English identifying inscriptions
210 x 170 mm. and slightly smaller(5)

£2,000 - 3,000

€2,700 - 4,100

The subjects are as follows:

Maharajah Duleep Singh, 'King, Lahore'.

Rajah Dhian Singh.

Phula Singh, 'clergy of Sikh', an Akali (see W. G Archer, *Paintings of the Sikhs*, London 1966, p. 182, no. 66, fig. 103).

'Rawalpindi woman'.

'Sikh woman'.



215 (part lot)

216

**MAHADEV VISWANATH DHURANDHAR (INDIAN, 1867-1944)
A NOBLEMAN AND A MAIDEN IN A PALACE INTERIOR**

oil on canvas, signed and dated 12.1901 lower right
75.5 x 50 cm.

£5,000 - 7,000
€6,800 - 9,500

Mahadev Viswanath Dhurandhar was part of the evolution of the art academy in India which created the role of the Indian salon painter and teacher. He was trained at the famous Sir Jamsetjee Jeejbhoy School of Art in Bombay where he became the first and only Indian Principal during British rule.

Art schools were initially established by the British, in order to introduce Western precepts and techniques to utilise and reinforce Indian craftsmanship so that it would find a commercial place in the increasingly industrialised world. Painting had hitherto been considered a trade rather than a vocation but these schools paved the way for artists to be given professional recognition. Rather than attracting the artisan however, they appealed to Anglicised middle and upper class Indians. Dhurandhar, from the Pathare Prabhu community of Western India, was one of the first 'middle class' Indians to break the mould and aspire to be a painter. Dhurandhar's style eloquently combines classical Western academic training with traditional Indian craftsmanship and Hindu iconography.

In 1927, Dhurandhar was awarded the title 'Rao Bahadur' by the government of India. He achieved considerable recognition both in Indian and abroad. Queen Mary collected his work for Buckingham Palace, Lutyens commissioned murals for the Imperial Secretariat in New Delhi and the Gaekwar of Baroda was one of his major patrons.

217

**A GENTLEMAN IN INDIAN DRESS, WEARING A HEADDRESS
AND HOLDING A SWORD
EUROPEAN SCHOOL, MID-19TH CENTURY**

oil on canvas
74.5 x 62 cm.

£3,000 - 5,000
€4,100 - 6,800



216



217

218

**A GOLD KOFTGARI HILTED STEEL DAGGER (PESHKABZ)
NORTHERN INDIA, 18TH/ 19TH CENTURY**

the single-edged watered steel blade of curved form with flattened spine, decorated to the forte and hilt with inlaid gold vegetal motifs
37 cm. long

£2,000 - 3,000

€2,700 - 4,100

219 Υ Φ

**AN IVORY-HILTED STEEL DAGGER (KHANJARLI)
SOUTHERN INDIA, 17TH/ 18TH CENTURY**

the doubled-edged tapering steel blade of curved form with raised central spine, decorated to the forte and hand guard with gold inlay depicting floral sprays and repeat floral and vegetal motifs
34.5 cm. long

£2,500 - 3,500

€3,400 - 4,800

220

**A KUTCH PASTE-SET SILVER GILT HILTED DAGGER
(PESHKABZ)**

WESTERN INDIA, LATE 18TH CENTURY

the single edged steel blade of tapering form with flattened spine, the silver gilt hilt decorated in repoussé with a band of fowerheads inlaid with pastes, the forte engraved with scrolling acanthus leaves, the wood hilt clad in red velvet with silver gilt mounts decorated in repoussé with floral interlace and foliate bands, the terminal in the form of a duck head
35.7 cm. long(2)

£3,000 - 4,000

€4,100 - 5,400

221

**A MUGHAL GOLD-OVERLAID STEEL PUSH DAGGER (KATAR)
NORTHERN INDIA, 18TH CENTURY**

with tapering double-edged steel blade, the forte and central spine cast to both sides with a flower surmounted by a large foliate vine, all overlaid with gold, the grips cast as waisted acanthus columns supporting spheres, the hand guards engraved with scrolling floral vines surmounted to two sides by scenes depicting Krishna and other figures, the wood scabbard clad in velvet with metal thread decoration consisting of floral sprays
46.7 cm. long(2)

£3,000 - 4,000

€4,100 - 5,400



218



220



219



221



THE PROPERTY OF A GENTLEMAN (LOTS 222 - 227)

222 W

A LARGE BUFF SANDSTONE STANDING FIGURE OF A DEITY, PROBABLY SHIVA

RAJASTHAN OR MADHYA PRADESH, 10TH - 11TH CENTURY

the deity standing in elegant *tribhanga*, right hand possibly in *vitarkamudra*, left hand by his hip holding a *kamandala*, adorned with elaborate jewellery comprising multiple necklaces, armbands, belts and sashes at his waist, hair piled high in a *jatamukuta*
99 cm. high

£12,000 - 15,000

€16,000 - 20,000

Provenance

Private European collection; acquired from Doris Wiener Gallery, New York in 1979.

The identification of the figure as Shiva has been suggested as he is carrying a *kamandala* (water vessel) in his left hand which is usually associated with yogis or ascetics, and deities who are depicted as ascetics, such as Shiva and Brahma. The figure could not be Brahma who is usually depicted with three visible heads. For a comparable rendition of Shiva, see Christie's New York, *Indian, Himalayan and Southeast Asian Art*, 3 October 1990, lot 223. The figure's stance and jewellery can also be compared with a late 11th century sandstone figure of Vishnu standing with consort Lakshmi, from Khajuraho in Madhya Pradesh, now in the National Museum in New Delhi (no. 82.225). For an illustration, see V. Desai, D. Mason (ed.), *Gods, Guardians and Lovers: Temple Sculptures from North India A.D. 700-1200*, exhibition catalogue, The Asia Society New York, 1993, cat. no.26, pp.183-184.

223 W

A GREY SANDSTONE FIGURE OF VARAHA
RAJASTHAN OR MADHYA PRADESH, 10TH - 11TH
CENTURY

depiction of Vishnu in his boar incarnation, striding left, his snout raised, holding the *sudarshan chakra* (discus) in his left hand, adorned with elaborate jewellery, a dagger at his right hip, mounted

42 cm. high

£5,000 - 7,000

€6,800 - 9,500

Provenance

Private European collection; acquired at Spink & Son in 1983.

Varaha is the third incarnation of Vishnu in the *Dashavatara*. The transformation of Vishnu into a boar became necessary when the demon, Hiranayaksha, once dragged the earth under the sea. The earth-goddess's cries for help reached Vishnu who took the form of a boar, plunged into the depths of the ocean, gored the demon to death and surfaced with the earth intact. Varaha is depicted here in a heroic pose after rescuing Earth or *Bhudevi*, who in sculptural representations of Varaha is often depicted as a beautiful goddess seated on his raised elbow.

There is a comparable sandstone representation of Varaha in the Archaeological Museum of Khajuraho, in Madhya Pradesh (inv. no. 861). For an illustration of the Khajuraho Varaha figure and a discussion of Vishnu as Varaha, see *In the Image of Man* (exhibition catalogue), Hayward Gallery, London 1982, illustration 370, pp. 65, 202-203. For another comparable sandstone Varaha figure from Central India, see A. Bromberg, *The Arts of India, Southeast Asia, and the Himalayas at the Dallas Museum of Art*, New Haven 2013, cat.no.38, pp.88-89.

224 W

A GRANITE BUST OF VISHNU
JAVA, INDONESIA, 9TH - 10TH CENTURY

the face with calm, meditative expression, flanked by elongated earrings, wearing necklace and sacred thread, hair arranged in a high tiered chignon, surmounted by foliate head dress, conch shell above left shoulder

36 cm.

£3,000 - 4,000

€4,100 - 5,400

Provenance

Private European collection



223



224



225

225 W

A RED SANDSTONE FIGURE OF VISHNU

RAJASTHAN OR MADHYA PRADESH, 10TH - 12TH CENTURY

standing on a low pedestal in elegant *tribhanga*, his upper right hand holding a mace, his upper and lower left hands holding a *chakra* (discus) and conch, adorned with multiple necklaces and sashes at his waist, large circular earrings framing his serene face, arched eyebrows above almond shaped eyes, hair piled high surmounted by an elaborate tapering head dress

65 cm. high

£4,000 - 6,000

€5,400 - 8,200

Provenance

Private European collection; acquired at Spink & Son in 1980.

226 W

A SANDSTONE STELE WITH SEATED FIGURES OF UMA MAHESHVARA

RAJASTHAN OR CENTRAL INDIA, 10TH - 11TH CENTURY

depicting the god Shiva seated in *lalitasana* with his left foot resting on



226

Nandi, holding a trident in his upper right hand and a lemon fruit in his lower right, his consort Parvati seated on his left knee with her right arm around his shoulders and a lotus in her left hand, her face tilted slightly upwards gazing at her husband, seated figure of Ganesha to their right, a stepped pedestal below with a central rectangular panel depicting diminutive crouching and seated figures, the deities surrounded by celestial beings, leogryphs, and attendants
51 cm. high

£4,000 - 6,000

€5,400 - 8,200

Provenance

Private European collection; acquired at Spink & Son in 1979.

The rectangular panel below with diminutive figures possibly depicts the demon Ravana and his henchmen shaking Mount Kailash, as a result of being denied access to the Gods, while Shiva and Parvati sit with serene expressions on their faces. This is a slight variation from the usual depiction of Uma Maheshvara. There is a comparable stele in the National Gallery of Canada in Ottawa, Ontario (no. 23254) with a stepped pedestal depicting a central multi-armed figure of Ravana flanked by seated or kneeling attendant figures.



227 W

**A BUFF SANDSTONE STELE OF GANESHA DANCING
MADHYA PRADESH, 9TH - 10TH CENTURY**

the multi-armed deity carved in a dancing pose, on a low plinth, holding a mace in his lower right hand, adorned with jewellery, flanked by pairs of diminutive attendants and musicians, on wooden stand
58 cm. high

£8,000 - 12,000

€11,000 - 16,000

Provenance

Private European collection; acquired at Spink & Son in 1981.

Ganesha loves to dance in emulation of his father. He dances joyously to amuse and entertain his parents, Shiva and Parvati. In this elaborate and energized representation, the hands either display gestures of dance or hold Ganesha's various attributes. This stele would have graced a niche in the wall of a temple dedicated to his father, Shiva. There is a comparable relief panel of an eight-armed figure of Ganesha dancing in the Virginia Museum of Fine Arts in Virginia (museum no. 68.8.20), originally in the Nasli and Alice Heeramaneck collection in New York (see Joseph M. Dye III, *The Arts of India*, Virginia 2001, cat no. 42, pp.142-143).



228 W

**A LARGE POLYCHROME WOOD MASK OF BHAIRAVA
NEPAL, 18TH CENTURY**

depicted with ferocious expression, rotund face with wide mouth, bulging eyes and curling arched brows, flanked by earrings in the form of curled serpents, surmounted by a foliate tiara bearing skulls, the hair standing wildly on end, with crescent moon
59 cm. high

£2,000 - 3,000
€2,700 - 4,100

Bhairava is a wrathful manifestation of Shiva. His name literally means 'terrible' or 'frightful'. In Nepal, he is worshipped by both Hindus and Buddhists. The latter worship him as 'Mahakala'. During festivals, large pots of beer are placed behind the head of Bhairava with a tube through the hole in the mouth. The beer is consumed by devotees as a manifestation of divine blessings or *prasad*.

229 * W

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

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

£30,000 - 50,000
€41,000 - 68,000

Provenance

Spink and Son Ltd., London;
Alex Biancardi collection, London;
Francisco Capelo collection, acquired Sotheby's, *Indian and Southeast Asian Art*, New York, 17 June 1993, lot 15;
Private collection, acquired at Sotheby's, *Indian and Southeast Asian Art*, New York, 24 March 2010, lot 59, from the Francisco Capelo Collection.

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

The unadorned halo with no flaming border is noteworthy and is also seen in later Buddha images from the 8th and 9th Centuries. The Buddha is seated on a lotus pedestal with multiple layers of petals. Comparisons can be drawn with the pedestal of an early 6th Century sculpture of *Brahma* in Chapagaon in Nepal (see P. Pal, *The Arts of Nepal: Part 1-Sculpture*, Leiden, 1974, pl.11) and a 6th Century sculpture of Buddha in Patan (*ibid*, pl.13).





230

230

**A BRONZE FINIAL IN THE FORM OF A PEACOCK
DECCAN, 16TH/ 17TH CENTURY**

the spread wings and tail with engraved feather designs, the head surmounted by a crest, perching on a multifaceted shaft mounted with a plaque decorated in openwork with foliate motifs, on wood block base

30 cm. high

£4,000 - 6,000

€5,400 - 8,200

Representations of peacocks were popular in all periods of Indian art, but this finial can be better understood when compared with zoomorphic bronzes produced centuries earlier in the Middle East and Al-Andalus. An aquamanile in the form of a peacock in the Louvre (MR 1519) attributed to 12th Century Spain has a similar feathered design to its body as the present lot, whilst a later finial produced in 16th Century Gujarat demonstrates a clear continuation in style from its Iberian prototype (See Mark Zebrowski, *Gold, Silver & Bronze from Mughal India*, p. 97, no. 92). For an almost identical finial to the present lot sold at Christie's see *Islamic Art and Manuscripts*, 14 October 2003, lot 85.



231

231

**A SILVER-INLAID ALLOY BIDRI HUQQA BASE
POSSIBLY PURNEA, INDIA, EARLY 19TH CENTURY**

of spherical form with slightly flaring ridged neck, decorated to body with vertical bands comprising scrolling foliate pattern alternating with flower heads within narrow borders of repetitive dot pattern, decorated to neck with similar narrow bands of dot pattern, to rim with drop shaped silver motifs

17 cm. high

£3,000 - 4,000

€4,100 - 5,400



232

**AN UNUSUAL BRASS CASSET WITH FIGURAL SCENES
NORTHERN DECCAN, INDIA, SECOND HALF OF 17TH
CENTURY**

of rectangular form, cast, with profuse chased and engraved decoration to body composed of rectangular compartments depicting amorous couples beneath ogival arches with suspended lotuses surrounded by narrow bands of scrolling floral vines, with hinged lid bearing small circular handle in the centre and remnant latch loop near front edge, the lid similarly decorated with seated couples and flying angels carrying antelopes, arranged around a central floral motif and framed by borders of scrolling vines, missing legs, the inside with remnants of red lac inlay

23.5 x 15.5 x 12 cms.

£7,000 - 9,000

€9,500 - 12,000

Provenance

Private UK collection; formerly in the collection of Colonel R.K. Tandan, Secunderabad, until circa 1968.

Published:

M. Zebrowski, *Gold, Silver and Bronze from Mughal India*, London 1997, pp. 283 - 284, ill. 480a,b

This casket was probably made for holding jewels or other valuables. It has been suggested by Zebrowski that decorative motifs on the casket such as the low arches, the tall figures, their faces and costumes draw comparison with artistic styles in the northern Deccan, specifically with painting styles associated with Aurangabad, capital of the northern Deccan during the second half of the 17th century. A similar brass casket, which is presently in the collections of the British Museum, London (inv.no. 1939.1-17.1) is illustrated alongside our casket in Zebrowski (op.cit. pp. 282, 284, ill. 479a,b.)



233

No lot



234



235

234 * W

**A LARGE MUGHAL PINK SANDSTONE POT
NORTH INDIA, 17TH CENTURY**

circular with two handles and lid, the top with carved petals surrounding the lid, inscribed on the side of one handle
94 cm. diam.

£3,000 - 5,000
€4,100 - 6,800

Provenance

Private collection, acquired Christies, *Indian and South East Asian Art*, New York, 21st September 2007, lot 329.

Inscription: "Ram Ram Ram", invoking the god Rama.

235 W

**A MUGHAL CARVED MARBLE CALLIGRAPHIC PANEL
LAHORE, DATED AH 1189/ AD 1775**

rectangular, decorated with three cartouches filled with inscription carved in relief, mounted
46.5 x 27 cm.

£2,000 - 3,000
€2,700 - 4,100

Inscriptions: includes the name 'Ali, the place as Lahore and the date dated sha'ban 1189/ September-October AD 1775.



236

236 *

**A RARE MUGHAL SILVER THREAD BED ROLL
INDIA, 18TH CENTURY**

of rectangular form, the silver thread interwoven with copper in a cross-hatch design

180.5 cm. length; 100.5 cm. width

£8,000 - 12,000

€11,000 - 16,000

Provenance

Niall Hobhouse collection;

Private collection; acquired Christie's, *West-East - The Niall Hobhouse Collection*, London, 22nd May 2008, lot 288.

Three other bed-rolls or rugs of this type are known to exist: one is made of solid ivory, excluding its border; the second is made of solid silver with strips which are much thicker than our example here; the third known example is made of ivory and silver, and of almost the same size as this silver thread roll (sold Christie's, *Islamic Art and Indian Miniatures*, London, 14th October 1997, lot 371A).

This bed roll is a feat of great technical skill. The silver thread would have had a cooling effect when the bed roll was used. As an item of luxury, it was probably made for a princely family of India.



237 Y Φ

AN ANGLO-INDIAN FITTED WOOD CASKET WITH CUT GLASS PANELS

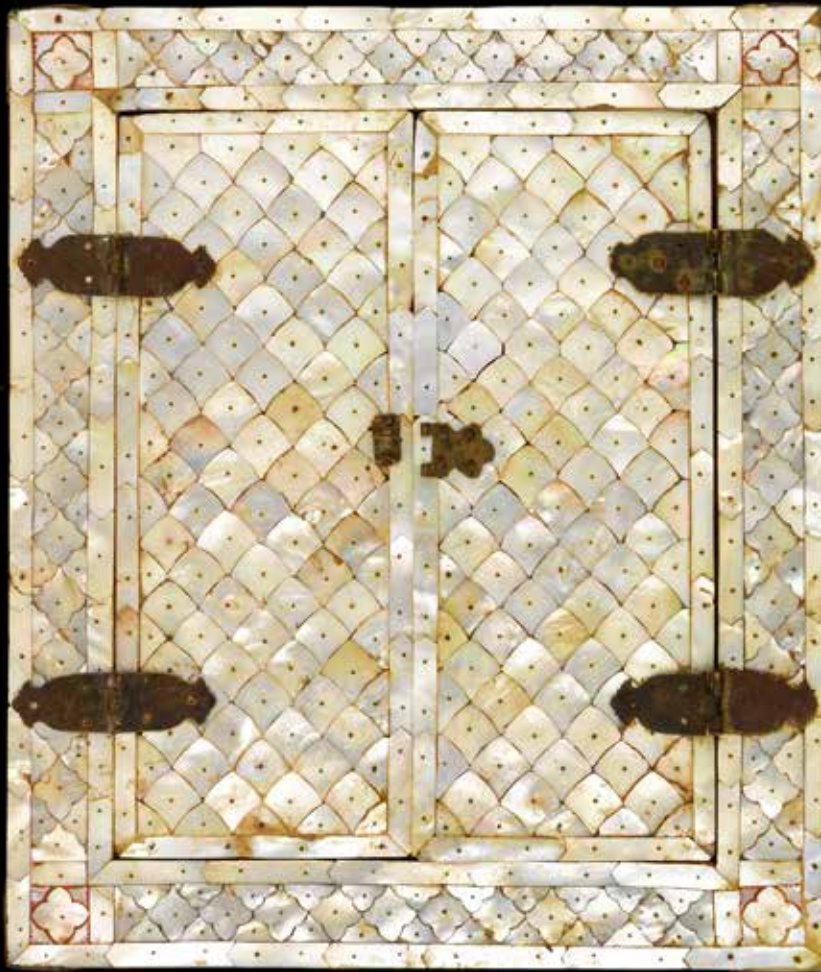
INDIA, CIRCA 1820

of rectangular form, the exterior decorated with mirrored, cut glass panels, each within an ivory border and palm sprays in the spandrels, the hinged cover reveals a large mirror, with an inscribed central red glass framing arch, within further bands of engraved and painted white flowers and leafy scrolls, the box consisting of multiple compartments lined with a light red velvet cloth and ivory borders
43 x 33 x 17.5cm.

£5,000 - 7,000

€6,800 - 9,500

Inscriptions: *agar rahmat ze haqq dari tamanna, be-bakhsha'i be-bakhshayand bar to, dari az ghayb bogshayand bar to, to ham bar digaran rahmi be-farma*, 'If you expect mercy from God If you forgive, you will be forgiven A door will open from the invisible for you You too, have mercy on others.'



238

**AN INDO-PORTUGUESE MOTHER OF PEARL ORATORY
GUJARAT, 17TH/18TH CENTURY**

rectangular, the front with two hinged doors, decorated to the reverse, front and interior of doors with interlocking applied mother of pearl plaques forming a fish scale design, the borders with interlocking palmettes and chevron bands, the corners with quatrefoils
32.8 x 27.8 cm.

£6,000 - 8,000
€8,200 - 11,000

For a comparable oratory sold at Sotheby's see *Art of Imperial India*, 8 October 2014, lot 220.

The missionary work carried out in Portuguese Indian territories in the sixteenth and seventeenth centuries led to the production of a number of Christian religious objects. Very few portable oratories from this period have survived. Besides the oratory sold at Sotheby's, another comparable example is in a private collection in Lisbon and

is illustrated in the catalogue accompanying an exhibition in 2002 at the Calouste Gulbenkian Museum, Lisbon (*Exotica: The Portuguese discoveries and the Renaissance Kunstkammer*, Lisbon, 2002, cat.no. 23). The decoration on all three examples consists of mother of pearl plaques smoothly fitted together in similar geometric patterns and held in place with metal pins.

Commissioned under Portuguese patronage, these oratories were probably the work of artisans from Gujarat. They illustrate the Gujarati decorative technique of working with mother-of-pearl found on goldsmiths' work as well as furniture and objects. In the sixteenth and seventeenth centuries, Gujarat was the centre of production of a range of articles decorated with or fashioned from mother-of-pearl. These luxury goods such as caskets, ceremonial maces, basins and ewers were being made for consumption within India and for export to markets in the Middle East and Europe. For similar objects from Gujarat in the collections of the Victoria and Albert Museum in London which are constructed of wood and covered entirely with pieces of mother-of-pearl, see A. Jaffer, *Luxury Goods from India: The Art of the Indian Cabinet-maker*, London, 2002, cat. nos. 11-14, pp. 38-43.



239

**A UNUSUAL MUGHAL JADE CANDLESTICK
NORTHERN INDIA, 18TH CENTURY**

of mid greyish-green mottled jade, made in three sections, the ribbed cylindrical body with a rib of chevron motif above and below, on a slightly flaring foot, with sloping shoulder, the truncated neck with horizontal rib, delicately carved in low relief with acanthus leaves
18 cm. high

£8,000 - 12,000
€11,000 - 16,000

Provenance

Acquired Bonhams, *Islamic and Indian Art*, 7th October 2010, lot 393.

The unusual form of object in jade can be attributed to Muslim craftsmen probably working in Northern India in the 18th Century. The shape appears to be derived from Islamic metal candlesticks of the Medieval period. For a similar but smaller jade candlestick of similar form attributed to the Ming dynasty, exhibited at the Royal Academy of Arts in 1935-36, see Exhibition Catalogue *International Exhibition of Chinese Art*, London, 1935, pl. 251, no. 2790. Another candlestick of different form, but with similar decoration can be found in the collection of the National Palace Museum, Taipei (*Catalogue of a Special Exhibition of Hindustan Jade in the National Palace Museum*, Taipei, 1983, pp. 254-55, pl. 65).

240

A GEM-SET JADE AND ROCK CRYSTAL BACK SCRATCHER
INDIA, 18TH/ 19TH CENTURY

in the form of a hand made of spinach jade bearing gem-set rings on thumb and the little finger and a gem-set flower on the back, tapering to a long cylindrical shaft, the top jade section with carved leaves and gem-set bands, the central section of rock crystal carved with a repetitive lattice pattern, the lower section of jade with a similar lattice pattern with gem-set borders terminating in a bud-shaped finial

38 cm. length, 1.5 cm. diam. of shaft

£8,000 - 12,000
 €11,000 - 16,000

Provenance

Private UK collection. Acquired by owner's family in India in the 1860s-70s, thence by descent.

A comparable jewelled back scratcher from the 19th century, composed of two different kinds of jade, is in the collections of the Victoria and Albert Museum, London (no.1268-1874). Comparisons can also be drawn with a gem-set rock crystal back scratcher which sold at Christie's South Kensington, *Islamic and Indian Works of Art and Textiles*, 27 April 2012, lot 653.

241

A 'HINDUSTAN' CARVED JADE BOWL
INDIA, 18TH/19TH CENTURY

of deep rounded form with sides rising to flaring rim, on short circular foot in the form of lobed petals surrounding a flower head, the sides thinly carved with a frieze of cartouches filled with floral sprays within narrow borders of foliate motifs, the semi-translucent stone with dark inclusions, in later fitted box

15 cm. diameter of rim, 5.8 cm. height

£5,000 - 7,000
 €6,800 - 9,500

Provenance

Collection of Imre Schwaiger, a Hungarian art dealer based in India in the early 20th century (by repute)



240



241



242



243

242

**TWO UNUSUAL GOLD FITTINGS
LUCKNOW OR DECCAN, 17TH/ 18TH CENTURY**

the first in the form of two pairs of confronting fish forming a circle, the eyes with iron rivets; the second in the form of a turtle, the interior of the body filled with resin

the larger 11.8 cm. diam.; 131 g.(2)

£4,000 - 6,000

€5,400 - 8,200

243 Y Φ ≈

**A MUGHAL GEM-SET IVORY ARCHER'S RING; AND A MUGHAL
JADE ARCHER'S RING
INDIA, 18TH/19TH CENTURY**

each of typical form; the ivory ring with tapering protruding front, set with rubies, emeralds and diamonds in gold in the form of a floral spray; the jade ring of pale green colour, carved in low relief with floral and foliate motifs

ivory ring 4.4 cm., jade ring 4 cm. (length)(2)

£2,500 - 3,000

€3,400 - 4,100



244

**TWO SILVER-GILT AND CAST IRON TURQUOISE-SET
ELEPHANT GOADS (ANKUS)
RAJASTHAN, 19TH CENTURY**

the iron spike with lobed *koftgari* decorated sides, the hook terminating in a lotus bud, the shaft decorated with repousse floral band set with turquoise stones running diagonally and plain gold upper, the terminals with raised turquoise-set ring
56cm. (2)

£3,000 - 4,000
€4,100 - 5,400

Found in armouries and temples all across India, *ankus* are often ornately decorated with gemstones, or engraved with passages of sacred text. They vary in size, a shorter version is used by an elephant rider and the longer by those walking behind the elephant. Highly decorated examples such as the diamond-set example in the Victoria and Albert Museum (Museum no. 02693(IS)) were used mainly for display. The *ankus* is one of the eight auspicious objects known as *Astamangala* in Hinduism, and is associated with certain other religions of the Indian subcontinent.



245

245

**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.

£2,500 - 3,500

€3,400 - 4,800

Provenance

Collection of La Comtesse de Broissia-Tortillia, Alexandria; thence by descent.



246

246

**A DIAMOND-SET ENAMELLED BANGLE (KADA)
RAJASTHAN, 19TH/20TH CENTURY**

of circular form, the exterior set with foiled diamonds in gold in the form of a floral meandering vine on a red enameled ground, the interior with floral polychrome enameled decoration, hinged, bearing screw with blue enameled floral motif
8 cm. (outer width), 5.5 cm. (inner width), 80 g.

£2,500 - 3,000

€3,400 - 4,100

247

**A GEM-SET ENAMELLED PENDANT WITH EMERALD DROP
POSSIBLY DECCAN, 19TH CENTURY**

set with diamonds around a central faceted ruby in an open framework, verso enameled with polychrome floral enameled decoration, surmounted by enameled suspension loop, a large emerald suspended below, recto set with diamonds and ruby in the form of a flower, engraved leaves around the base, verso bearing inscription in *nasta'liq*
7 cm. long; 30 g.

£6,000 - 8,000

€8,200 - 11,000

Inscription: 'Allah, Muhammad, 'Ali.



247



248

248

AN INDIAN DIAMOND-SET ENAMELLED HEAD ORNAMENT (MAANG TIKKA)

set with diamonds, composed of foliate motifs arranged around a central drop form in an open framework, a crescent moon below with an emerald bead fringe, four small drop form diamond-set hinged elements above, the reverse with gold and green floral enameled decoration

8.5 cm. long, 22 g.

£2,500 - 3,000

€3,400 - 4,100



249

249

A PAIR OF INDIAN DIAMOND-SET EARRINGS WITH EMERALD DROP

each in the form of a flower head, set with diamonds in an open framework, a carved emerald drop below, the reverse with polychrome floral enameled decoration, with earpost, screw and safety clasp

each 5.2 cm. long, 24 g. (total weight)(2)

£2,500 - 3,000

€3,400 - 4,100



250

250

A PAIR OF INDIAN DIAMOND AND RUBY-SET EARRINGS

of drop form, set with rubies around a central diamond, surmounted by a diamond-set floral spray, verso with polychrome enameled decoration comprising bird amidst floral motifs

each 4.7 cm. long, 28 g. (total weight)(2)

£2,500 - 3,500

€3,400 - 4,800



251



252



253

251

AN INDIAN DIAMOND-SET ENAMELLED GOLD BRACELET

the central section in the form of a flower head, the bracelet formed of three rows, set with diamonds in an open framework, the reverse with polychrome floral enamelled decoration, terminals with hook and chain
13.7 cm. long; 55 g.

£4,000 - 6,000

€5,400 - 8,200

252

A PAIR OF INDIAN DIAMOND-SET PENDENT EARRINGS

each composed of seven diamond-set foliate elements, hinged, a diamond-set drop suspended below, verso with polychrome floral enamelled decoration
each 7 cm. long, 17 g. (total weight)(2)

£2,000 - 3,000

€2,700 - 4,100

253

AN INDIAN GEM-SET PENDANT ON EMERALD AND PEARL STRING

the pendant of rectangular form, recto with emerald-set bird beside diamond-set scrolling floral and foliate motifs on a ground of foiled red glass plaques, verso with repousse and engraved decoration depicting long-tailed bird with spread wings amidst dense scrolling foliage, emerald suspended below, diamond-set floral bud above, on emerald bead and cultured pearl bead string
pendant 4.4 x 3.4 cm., total length 26 cm., 47 g.

£2,500 - 3,000

€3,400 - 4,100

END OF SALE

**MODERN AND
CONTEMPORARY
MIDDLE EASTERN ART**

Monday 20 April 2015 at 3pm

**CHARLES HOSSEIN ZENDEROU DI
(IRAN, BORN 1937)**

SAT + HE + SAT acrylic and mineral
pigment on canvas, framed
signed in English and Farsi, and dated
"1973" in English (bottom centre),
executed in 1973

214 x 132cm (84 1/4 x 51 15/16in)

£80,000 - 120,000

VIEWING

Sunday 12 April

11.00 - 15.00

Monday 13 - Friday 17 April

9.00 - 16.30

Saturday 18 April

11.00 - 15.00

Sunday 19 April

11.00 - 15.00

Monday 20 April

9.00 - 16.30

ENQUIRIES

+44 (0) 20 7468 8342

nima.sagharchi@bonhams.com

Bonhams

bonhams.com/mea

FINE CHINESE ART

Thursday 14 May 2015
New Bond Street, London

A RARE AND LARGE GILT-LACQUERED WOOD FIGURE OF GUANYIN

17th/18th century
86cm (33 7/8in) high
£80,000 - 120,000

VIEWING

9 - 13 May 2015

ENQUIRIES

+44 (0) 20 7468 8248
chinese@bonhams.com



Bonhams

LONDON

bonhams.com/chineseart

EASTERN ARMS AND ARMOUR
from the Richard R. Wagner Jr. Collection
Wednesday 29 April 2015 at 10.30am
Knightsbridge, London

VIEWING
26 - 28 April 2015

ENQUIRIES
+44 (0) 20 7393 3807
david.williams@bonhams.com



Bonhams

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

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, and that the funds have originated from your own account, 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;

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;

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.

China UnionPay (CUP) debit cards: No surcharge for using CUP debit cards will apply on the first £100,000 invoiced to a Buyer in any Sale; a 2% surcharge will be made on the balance over £100,000.

10. COLLECTION AND STORAGE

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

11. SHIPPING

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

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licensing 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 Licensing
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 or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

APPENDIX 1

CONTRACT FOR SALE

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

Under this contract the *Seller's* liability in respect of the quality of the *Lot*, 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.

| | | | | | |
|----------|--|-----------|--|-------------|---|
| 8 | FAILURE TO PAY FOR THE LOT | 9 | THE SELLER'S LIABILITY | 10.3 | 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> . | | |
| 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. | 10.4 | 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. |
| 8.1.2 | 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> , | | |
| 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> ; | 10.5 | 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. |
| 8.1.4 | to remove and store the <i>Lot</i> at your expense; | | | 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. |
| 8.1.5 | to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract; | 9.3.2 | 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; | 10.7 | The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation. |
| 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; | | | 10.8 | In the <i>Contract for Sale</i> "including" means "including, without limitation". |
| 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; | 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. |
| 8.1.8 | 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; | | | 10.10 | Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> . |
| 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 | 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. | 10.11 | 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> . |
| 8.1.10 | 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. | | | 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. |
| 8.2 | 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. | 10 | MISCELLANEOUS | 11 | GOVERNING LAW |
| 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> . | | 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. |
| | | 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 [AR], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the Sale.
- 3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the Sale was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered Bidder unless the Bidder is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the Seller in respect of the Lot, any *Expenses* and VAT and any interest earned and/or incurred until payment to the Seller.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the Purchase Price, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of Lots have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the Purchase Price of each Lot and secondly pro-rata to pay all amounts due to *Bonhams*.

4 COLLECTION OF THE LOT

- 4.1 Subject to any power of the Seller or us to refuse to release the Lot to you, once you have paid to us, in cleared funds, everything due to the Seller and to us, we will release the Lot to you or as you may direct us in writing. The Lot will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the Lot at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the Sale.
- 4.3 For the period referred to in paragraph 4.2, the Lot can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the Lot may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.

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

- 4.5 Until you have paid the Purchase Price and any *Expenses* in full the Lot will either be held by us as agent on behalf of the Seller or held by the *Storage Contractor* as agent on behalf of the Seller and ourselves on the terms contained in the *Storage Contract*.
- 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the Lot into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the Lot from the *Storage Contractor's* premises until you have paid the Purchase Price, any *Expenses* and all charges due under the *Storage Contract*.
- 4.7 You will be wholly responsible for packing, handling and transport of the Lot on collection and for complying with all import or export regulations in connection with the Lot.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any Lot not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the Lot by you or on your behalf.

5 STORING THE LOT

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

6 RESPONSIBILITY FOR THE LOT

- 6.1 Only on the payment of the Purchase Price to us will title in the Lot pass to you. However under the Contract for Sale, the risk in the Lot passed to you when it was knocked down to you.
- 6.2 You are advised to obtain insurance in respect of the Lot as soon as possible after the Sale.

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|---------------|---|--------------|--|---------------|--|
| 7 | FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS | 7.3 | 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. | 9.3 | Paragraph 9 will not apply in respect of a <i>Forgery</i> if: |
| 7.1 | 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>): | 7.4 | We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <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. | 9.3.1 | 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 |
| 7.1.1 | to terminate this agreement immediately for your breach of contract; | 8 | CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT | 9.3.2 | 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. |
| 7.1.2 | to retain possession of the <i>Lot</i> ; | 8.1 | 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: | 9.4 | 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> . |
| 7.1.3 | to remove, and/or store the <i>Lot</i> at your expense; | 8.1.1 | 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 | 9.5 | 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> . |
| 7.1.4 | 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; | 8.1.2 | deliver the <i>Lot</i> to a person other than you; and/or | 9.6 | The benefit of paragraph 9 is personal to, and incapable of assignment by, you. |
| 7.1.5 | to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment; | 8.1.3 | commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or | 9.7 | If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease. |
| 7.1.6 | 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; | 8.1.4 | require an indemnity and/or security from you in return for pursuing a course of action agreed to by you. | 9.8 | 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> . |
| 7.1.7 | 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; | 8.2 | The discretion referred to in paragraph 8.1: | 10 | OUR LIABILITY |
| 7.1.8 | to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i>) until all sums due to us have been paid in full; | 8.2.1 | 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 | 10.1 | We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <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> . |
| 7.1.9 | to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement; | 8.2.2 | will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim. | 10.2 | 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: |
| 7.1.10 | 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; | 9 | FORGERIES | 10.2.1 | 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 |
| 7.1.11 | 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> . | 9.1 | We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9. | 10.2.2 | changes in atmospheric pressure; nor will we be liable for: |
| 7.2 | 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. | 9.2 | Paragraph 9 applies only if: | 10.2.3 | damage to tension stringed musical instruments; or |
| | | 9.2.1 | 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 | 10.2.4 | 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. |
| | | 9.2.2 | 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 | | |
| | | 9.2.3 | 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> . | | |

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|--------|---|--|-----------|---|
| 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 | BOOKS MISSING TEXT OR ILLUSTRATIONS 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. |
| | | 12 MISCELLANEOUS | 13 | GOVERNING LAW All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <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. | | DATA PROTECTION – USE OF YOUR INFORMATION Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our Website www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com . |
| | | 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. | | APPENDIX 3 DEFINITIONS AND GLOSSARY Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar. |
| | | 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. | | LIST OF DEFINITIONS "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

"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

19th Century Paintings

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Madalina Lazen
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20th Century British Art

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Aboriginal Art

Francesca Cavazzini
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African, Oceanic & Pre-Columbian Art

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U.S.A.
Fredric Backlar
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American Paintings

Alan Fausel
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Antiquities

Madeleine Perridge
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Antique Arms & Armour

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U.S.A.
Paul Carella
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Art Collections, Estates & Valuations

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Art Nouveau & Decorative Art & Design

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U.S.A.
Frank Maraschiello
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Australian Art

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Alex Clark
+61 3 8640 4088

Australian Colonial Furniture and Australiana

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Books, Maps & Manuscripts

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British & European Glass

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U.S.A.
Suzy Pai
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British & European Porcelain & Pottery

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U.S.A.
Peter Scott
+1 415 503 3326

California & American Paintings

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Carpets

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Hadji Rahimpour
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Chinese & Asian Art

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Dessa Goddard
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HONG KONG
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AUSTRALIA
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Clocks

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Coins & Medals

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U.S.A.
Paul Song
+1 323 436 5455

Contemporary Art

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Ralph Taylor
+44 20 7447 7403
U.S.A.
Jeremy Goldsmith
+1 917 206 1656

Costume & Textiles

Claire Browne
+44 1564 732969

Entertainment Memorabilia

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U.S.A.
Catherine Williamson
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Furniture & Works of Art

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Fergus Lyons
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U.S.A.
Jeffrey Smith
+1 415 503 3413

Greek Art

Olympia Pappa
+44 20 7468 8314

Golf Sporting Memorabilia

Kevin Mcgimpsey
+44 1244 353123

Irish Art

Penny Day
+44 20 7468 8366

Impressionist & Modern Art

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India Phillips
+44 20 7468 8328
U.S.A.
Tanya Wells
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Islamic & Indian Art

Claire Penhallurick
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Japanese Art

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Jeff Olson
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Jewellery

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Susan Abeles
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AUSTRALIA
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Graeme Thompson
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Marine Art

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Veronique Scorer
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U.S.A.
Gregg Dietrich
+1 917 206 1697

Mechanical Music

Jon Baddeley
+44 20 7393 3872

Modern, Contemporary & Latin American Art

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Alexis Chompaisal
+1 323 436 5469

Modern Design

Gareth Williams
+44 20 7468 5879

Motor Cars

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Automobilia

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Motorcycles

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Automobilia
Adrian Pipiros
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Musical Instruments

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Native American Art

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Natural History

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Old Master Pictures

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Orientalist Art

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Scientific Instruments

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Scottish Pictures

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Silver & Gold Boxes

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Michael Moorcroft
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South African Art

Giles Peppiatt
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Sporting Guns

Patrick Hawes
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Toys & Dolls

Leigh Gotch
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Travel Pictures

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Urban Art

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