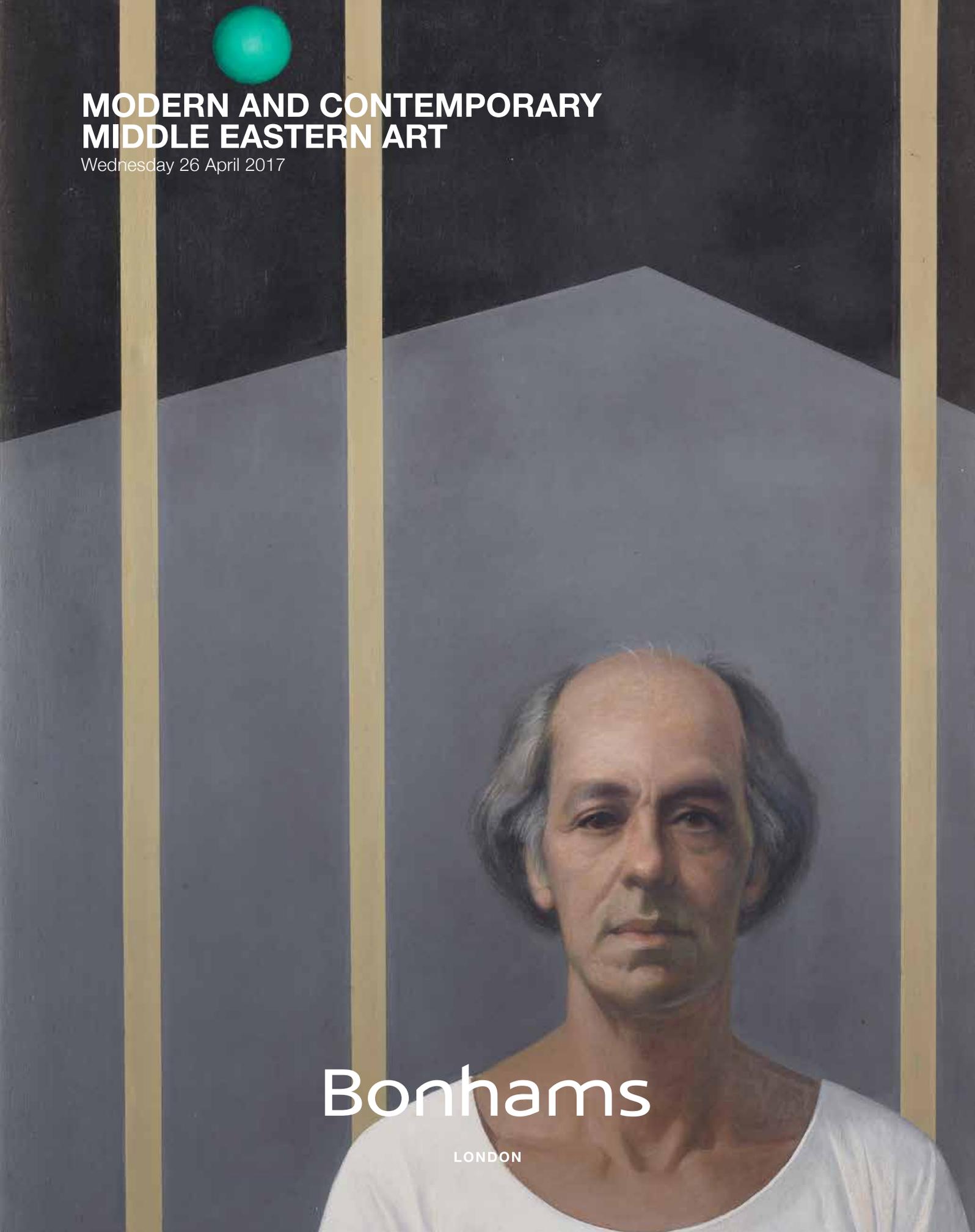




MODERN AND CONTEMPORARY MIDDLE EASTERN ART

Wednesday 26 April 2017

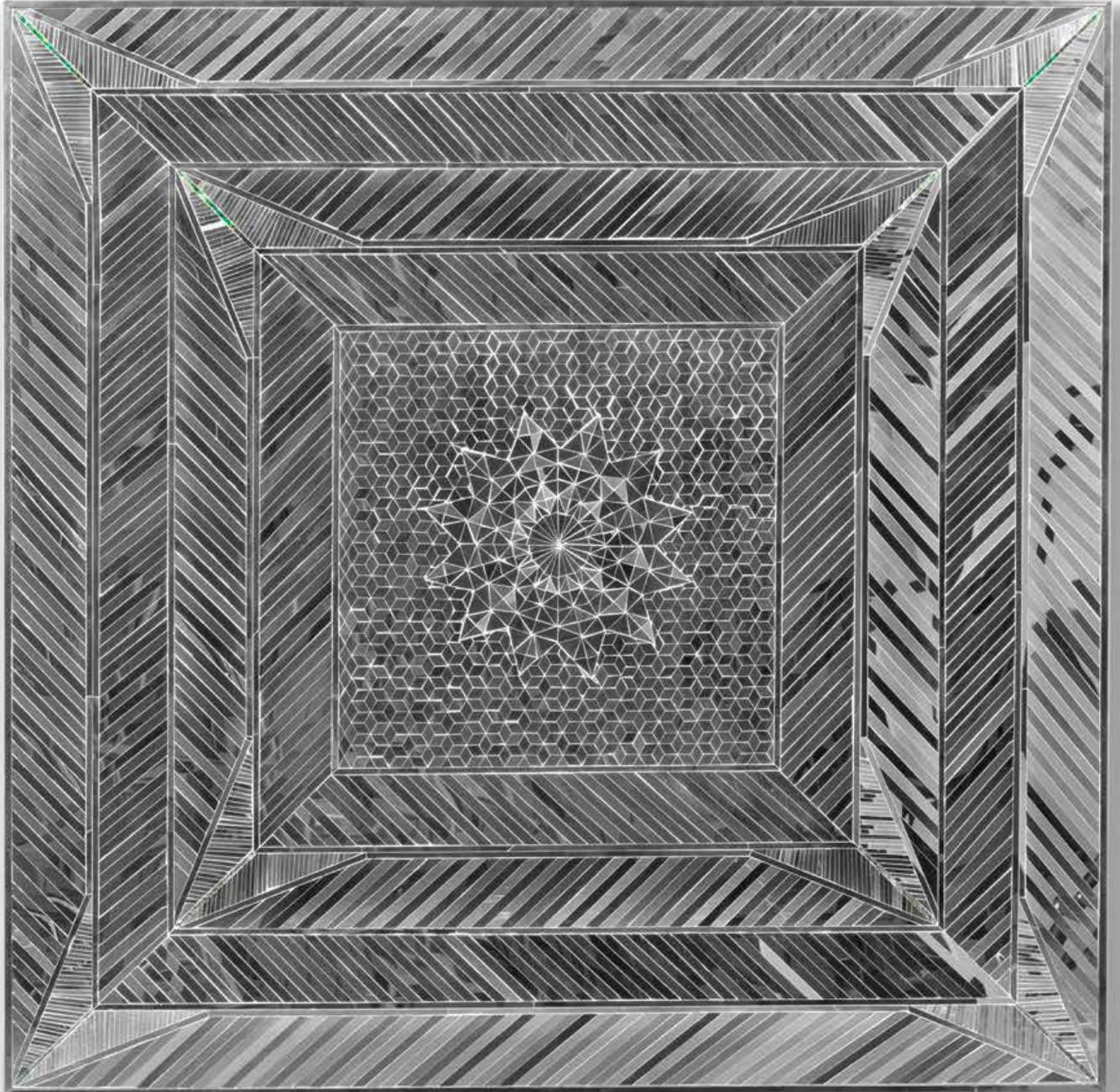


Bonhams

LONDON







MODERN AND CONTEMPORARY MIDDLE EASTERN ART

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101 New Bond Street, London

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9am - 4.30pm
Sunday 23 April
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ILLUSTRATIONS

Front cover: Lot 22
Back cover: Lot 14
Inside front cover: Lot 20
Inside back cover: Lot 39

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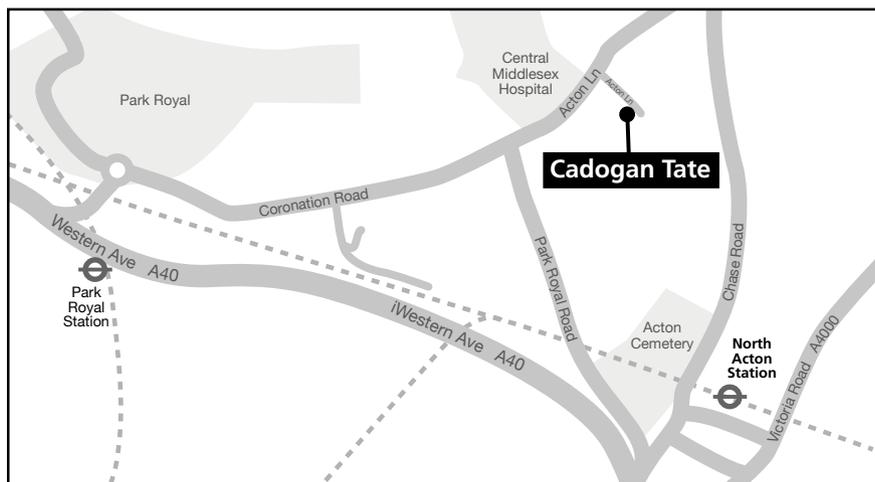
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Charges will apply from 9am
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Furniture, large pictures £42.00+ VAT

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VAT

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The following symbol is used
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the hammer price and buyer's
premium

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and buyer's premium

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PROPERTY FROM THE COLLECTION OF DR MOHAMMED SAID FARSI



Dr Farsi presenting his plans for Jeddah, circa 1970s

Dr. Mohammed Said Farsi is one of the Middle East's most remarkable patrons of the visual arts. Farsi was born in 1935 in the South West quarter of Mecca, Saudi Arabia. In 1956, 35 students including Farsi were chosen from all over The Kingdom to be sent to study abroad for further education. Upon completion of his undergraduate studies in Architecture and Town Planning from the University of Alexandria he returned from Egypt to his hometown where he spent 10 years working in the Bureau of Town Planning in the Western District.

In 1972, Dr. Farsi became the first Mayor of Jeddah whilst also obtaining a Master's Degree from the University of Alexandria for his thesis on the architecture and town planning of Mecca. Farsi resigned from public office in 1986 in order to focus on his research. Farsi later received a PhD in Architecture and Town Planning when he started writing a series of essays on art history and architecture that were collected and published as *The Story of Art in Jeddah* in 1989.

Dr. Farsi's vision as a city planner was to integrate important contemporary art into public spaces as he believed it would enrich the lives of the inhabitants and reflect the ongoing cultural significance of the city both locally and globally. He commissioned over 400 pieces by Arab and International artists including works by the great modern masters Henry Moore, Victor Vasarely and Cesar. In 1991 a book entitled *Jeddah City of Art* was published by his son Hani to celebrate his father's achievements.

A driving force in the Egyptian art scene, Dr Farsi offered significant guidance and support to young emerging artists and at the same time he promoted and collected a great deal of modern Egyptian art. Farsi became the only Modern Egyptian Art collector to have systematically documented the works in his collection, commissioning a book that was published in 1998 by the critic and scholar Dr. Sobhy Sharouny entitled *A Museum in a Book: The Farsi Art Collection "The Egyptian Works" Owned by Dr. Mohammed Said Farsi*.

Dr. Farsi's profound fondness for Egypt, notably Alexandria found expression in the creation of his astounding collection, he himself commented that "Living intimately within Alexandria's enchanted atmosphere of the 1950s had the greatest effect in forming my artistic consciousness". Dr Farsi's interests later spread over a much broader spectrum as he also began collecting classical Islamic Art.

PRESENTED AT NO RESERVE



1

KAMEL MOUSTAFA (EGYPTIAN, 1917-1982)

Boats in the Canal
oil on wood, framed
signed "K. Mostafa" (lower right), executed circa 1975
65 x 45cm (25 9/16 x 17 11/16in).

£3,000 - 5,000

US\$3,700 - 6,200

€3,500 - 5,900

NO RESERVE

Provenance

Property from the private collection of Dr Mohammed Said Farsi

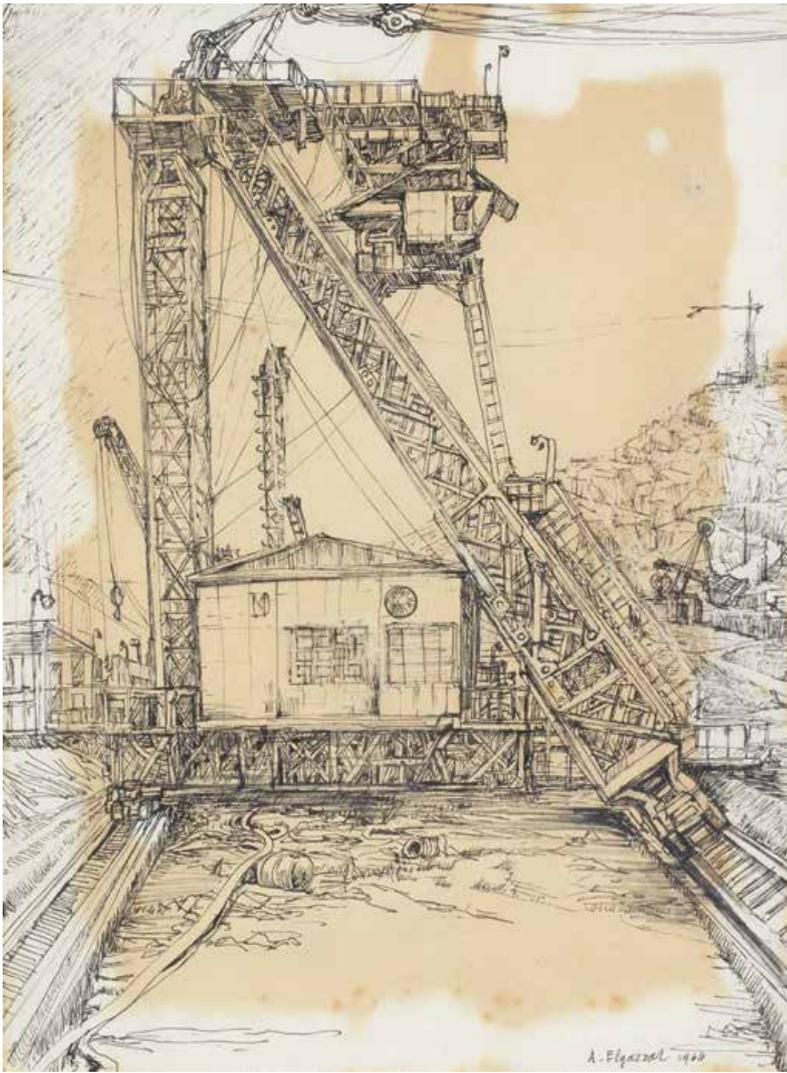
Literature

Cairo, Dr. Sobhy Sharouny, *A Museum in a Book: The Farsi Art Collection, The Egyptian Works*, 1998

Born in Alexandria, Kamel Moustafa exhibited his artistic talents early on in life, and encouraged by the great Mahmoud Said, he joined the Cairo high School of Fine Arts in 1956.

In 1946, Moustafa was granted a state scholarship for post graduate studies in Fine Arts in Italy. It was after his tenure in Italy that the present work was executed, during that period Moustafa's work demonstrated the application of a distinctly European aesthetic to Egyptian subject matters

The present work depicts the iconic Egyptian "Felucca" sailing along the banks of the Suez Canal. Moustafa was a master of painting scenes of "rural bliss" in an almost proto-impressionist style, his depictions of the Egyptian countryside are a sophisticated rendition of his homeland at its most pure and natural



2

2

**ABDEL HADI EL-GAZZAR
(EGYPT, 1925-1965)**

The Crane and the High Dam Site
indian ink on paper
signed "A. El Gazzar" and dated "1964"
(lower right), executed in 1964
36 x 26cm (14 3/16 x 10 1/4in).

£3,000 - 5,000
US\$3,700 - 6,200
€3,500 - 5,900

NO RESERVE

Provenance

Property from the private collection
of Dr Mohammed Said Farsi

Literature

Inas El Hindi, The Supreme Council of Culture,
*Abdul Hadi El Gazzar, Reading a Society's
Conscious*, Cairo, 2010



3

3

**ABDEL HADI EL-GAZZAR
(EGYPT, 1925-1965)**

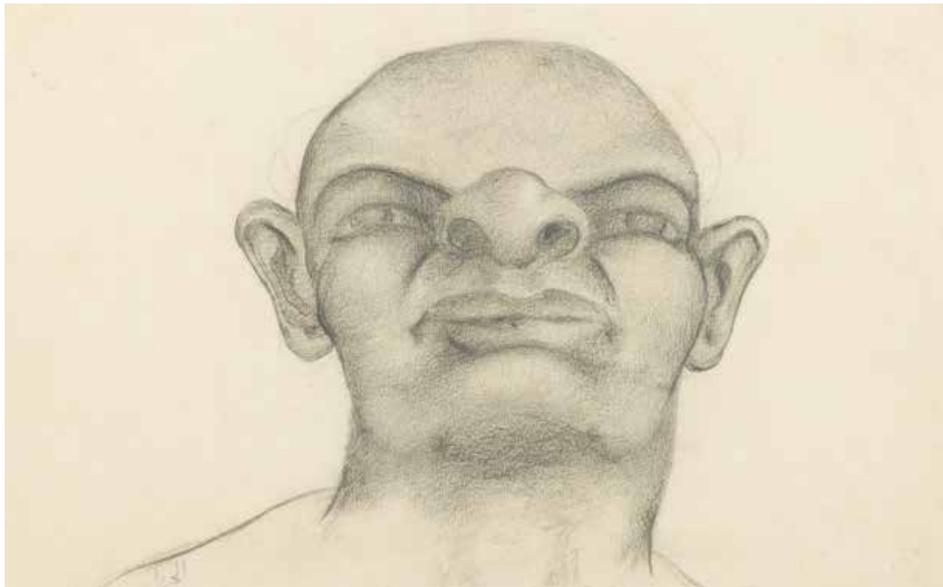
Untitled (Surrealist Creature)
indian ink on paper, framed
signed "El Gazzar" and dated "1950"
(lower right), executed in 1950
36 x 27cm (14 3/16 x 10 5/8in).

£2,000 - 3,000
US\$2,500 - 3,700
€2,400 - 3,500

NO RESERVE

Provenance

Property from the private collection
of Dr Mohammed Said Farsi



4



5

4

ABDEL HADI EL-GAZZAR (EGYPT, 1925-1965)

Portrait

pencil on paper, framed

signed "El Gazzar" in Arabic (lower right), executed in 1942
17 x 27cm (6 11/16 x 10 5/8in).

£1,500 - 2,500

US\$1,900 - 3,100

€1,800 - 2,900

NO RESERVE

Provenance

Property from the private collection of Dr Mohammed Said Farsi

Literature

Alain and Christine Roussillon, *Abdel Hadi El-Gazzar*,
Dar al Mustaqbal Al Arabi, Cairo, 1990

5

ABDEL HADI EL-GAZZAR (EGYPT, 1925-1965)

Abstraction

oil on wood

signed "El Gazzar" and dated "1958" (lower left), executed in 1958
17 x 28.5cm (6 11/16 x 11 1/4in).

£1,500 - 2,500

US\$1,900 - 3,100

€1,800 - 2,900

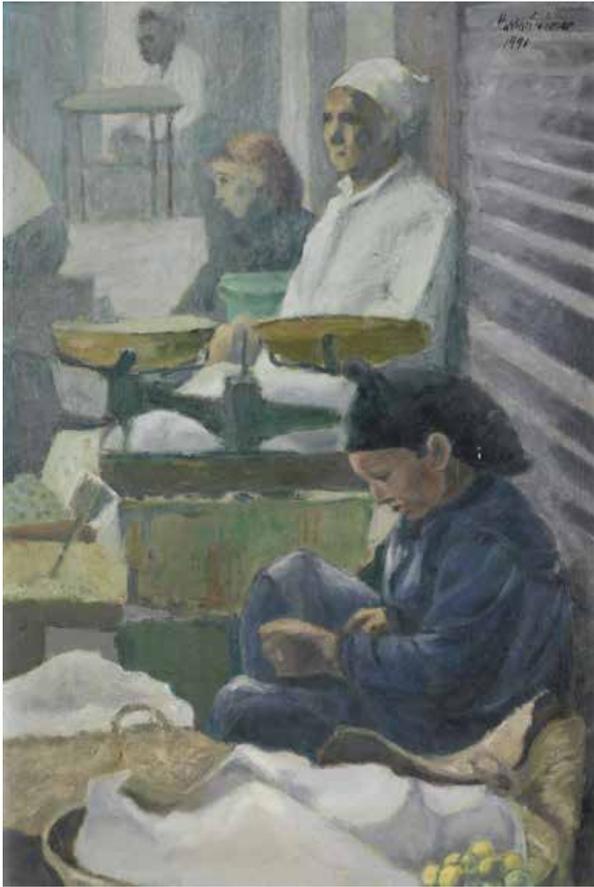
NO RESERVE

Provenance

Property from the private collection of Dr Mohammed Said Farsi

Literature

Alain and Christine Roussillon, *Abdel Hadi El-Gazzar 1925/1966*,
Dar al Mustaqbal Al Arabi, Cairo, 1990, page 108



6

6

HASSAN SOLIMAN (EGYPT, BORN 1928)

The Market

oil on board, framed

signed "Hassan Soliman" and dated "1996" (upper right),

executed in 1996

45 x 66cm (17 11/16 x 26in).

£3,000 - 5,000

US\$3,700 - 6,200

€3,500 - 5,900

NO RESERVE

Provenance

Property from the collection of Dr Mohammed Said Farsi



7

7

SALAH TAHER (EGYPT, 1911-2007)

Untitled (*Egyptian Couple*)

oil on board, framed

signed "S. Taher" in Arabic and English and dated "1977" (lower left),

executed in 1977

33 x 46cm (13 x 18 1/8in).

£800 - 1,200

US\$990 - 1,500

€940 - 1,400

NO RESERVE

Provenance

Property from the private collection of Dr Mohammed Said Farsi



8

YOUSSEF KAMEL (EGYPT, 1891-1971)

The Rooster

oil on wood, framed

signed "Y Kamel" in Arabic & English (lower right),

executed circa 1960

33 x 22cm (13 x 8 11/16in).

£2,000 - 3,000

US\$2,500 - 3,700

€2,400 - 3,500

NO RESERVE

Provenance

Property from the private collection of Dr Mohammed Said Farsi

Born in Cairo in 1891, Youssef Kamel is one of the most prominent visual artists of Egypt's Modern Era. Together with his six contemporaries: Ragheb Ayad, Mahmoud Mokhtar, Mahmoud Said, Mohamed Hassan, Mohamed Naghi and Ahmed Sabry, they pioneered the Modern Egyptian Art movement at the turn of the second millennium.

In 1908, aged 17, Kamel joined the newly Egyptian School of Fine Arts, graduating from the school's Painting Department in 1911. His thirst for knowledge pushed him – along with his close friend and colleague Ragheb Ayad – to knock the doors of Rome's Academy of Fine Arts, seeking to enroll in post-graduate studies. Youssef Kamel was granted a five-year state fellowship in Rome between 1925 and 1929., Kamel worked as a teacher of painting at the Cairo School of Fine Arts. Between 1947 and 1950, Kamel served as director of Egypt's Modern Art Museum.

In 1950, he became the dean of Cairo's School of Fine Arts School, a position he held until 1953. Youssef Kamel died in December 1971 in his estate in Matareya, at the age of 80.

9

MAHMOUD MOUSSA (EGYPT, 1913-2003)

Girl with Headband

marble sculpture

executed in 1946

Height: 20 cm

£4,000 - 6,000

US\$5,000 - 7,500

€4,700 - 7,100

NO RESERVE

Provenance

Property from the private collection of Dr Mohammed Said Farsi

10 - 11

NO LOTS



12

FAHR EL-NISSA ZEID (TURKISH, 1900-1991)

A study for Towards a Sky

oil on canvas, framed

executed circa 1953

52 x 105cm (20 1/2 x 41 5/16in).

£15,000 - 25,000

US\$19,000 - 31,000

€18,000 - 29,000

NO RESERVE

Provenance

Property from a private collection, England

Property from the collection of Fahr-El Nissa Zeid's personal assistant, gifted directly from the artist circa 1970's

The present work is a study for a painting exhibited at the Lords Gallery, St Johns Wood, London in summer 1957. An original copy of the Lord's Gallery exhibition catalogue accompanies the present work

The following painting is a significant and recently discovered study of one of Fahelnissa Zeid's most important and well known works.

From an extensive collection of works given to her personal assistant in the mid 1970's when she left her homes in London and Paris to return to Amman, the majority of the collection was sold in these rooms in October 2012 setting a world record for a group of works by the artist.

The present work is a smaller study of a monumental painting titled "Towards a Sky" which was exhibited at the Lords Gallery in 1957 and subsequently was displayed at the Museum of Modern Arts, Paris. An artist with one of the most diverse repertoires in the Middle East, Fahelnissa oscillated between abstraction, expressionism, portrait art and landscape painting. Her monumental abstracts are considered the purest synthesis of her work; an amalgam of Islamic geometric influences and European abstract modes of representation colour and shape Zeid's abstract works.

The French writer and art critic, Charles Estienne, with whom Fahelnissa collaborated several works, wrote: "Her paintings portray the parade of strange nations that migrate from one place to another; they expose -- in strange lights turning to crimson-reds, blues of huge glass cases, heavy as lead coils, enveloped in violent blacks. This light resembles the fabulous lights of Gothic stained glasses. Let this thick and impenetrable wall of Eastern stained glass, which grasps one in an unknown and transparent way, be a boundless and free line conveying the latest messages of Islamic arts to French art..."

Profusely creative and astoundingly versatile Fahr El Nissa Zeid was an artist par excellence. One of the first women to attend the Fine Arts Academy in Istanbul, Fahr El-Nissa went on train at the Academi Ranson in Paris under Roger Bissiere. After marrying into the Hashemite Royal family of Jordan Fahr El-Nissa participated in a spate of international solo exhibitions in London, Paris, and New York and the Middle East before settling in Amman in 1976, after the death of her husband Prince Zeid.

Zeid addressed a variety of themes and subjects in her artworks, including scenes of everyday life and portraits of family members, relatives, and friends. In her portraits, Zeid exaggerated her subjects' features. The large rounded eyes and elongated faces she rendered are reminiscent of Byzantine iconography and Egyptian Fayum portraits. Although Zeid's art is predominantly abstract, her style is unique and draws on Sufism, the mystical branch of Islam.





The artist in her Paris studio working on *Towards a Sky*

AN EXTREMELY RARE PAINTING BY JEWAD SELIM

FROM THE 1953 AMERICAN TOUR

Bonham's are most privileged to present perhaps one of the rarest and most sought after works of Iraqi art to come to auction in recent history, from the father of Iraqi Modernism, Jewad Selim.

Jewad Selim painted *Woman Selling Material* in 1953 for his one-man touring show of the United States, a travelling exhibition which would result in a heap of critical acclaim and which was widely reported on in local American media; an extraordinary achievement for a Middle Eastern artist at the time.

Compositionally, *Woman Selling Material* is perhaps the archetypal Jewad Selim; painted at the zenith of his career, the work flawlessly expresses the aesthetic and conceptual agenda of the "Baghdad Group of Modern Art" which Jewad himself co-founded. The Baghdad group was defined by an attempt to reconcile the grand visual legacy of the past within the contemporary cultural and nationalistic narrative of 20th century Iraq.

Mixing traditional Iraqi and Islamic motifs with a modernist visual language, Selim weaves a form of "folk modernism" which is both vernacular and universal. Focusing on the florid landscape of downtown Baghdad, Selim's composition is populated with the humorous and extravagant characters encountered in everyday life. Light hearted and boisterous, the "*Woman Selling Material*" is in part a stylistically sophisticated example of a burgeoning modernist movement in Iraq and in part a playful take on life in streets of Baghdad.

There is only one recorded appearance of a Jewad Selim oil painting from the Baghdad Modern Art Group period (1951-61) ever appearing at auction, sold in these rooms in March 2008, and of the limited output Jewad produced in these years, the vast majority of works are in permanent or institutional collections, underscoring the extreme rarity of the work being presented.

Coming from a private collection in Portland, Maine, where the work was originally exhibited in the 1950's, it presents collectors with perhaps one of the last opportunities to acquire Selim painting from this seminal era.



“...A new trend in painting will solve the identity crisis in our contemporary awakening, by following the footsteps of the thirteenth century Iraqi masters. The new generation of artists finds the beginning of a guiding light in the early legacy of their forefathers”

– Jewad Selim

14*

JEWAD SELIM (IRAQ, 1919-1961)

Woman Selling Material

oil on board, framed

signed “Jewad Selim” in Arabic and dated “1953” (lower right),

executed in 1953

54.5 x 43.5cm (21 7/16 x 17 1/8in).

£60,000 - 100,000

US\$75,000 - 120,000

€71,000 - 120,000

Provenance

Property from a private collection, Portland, Maine

Originally sold in Portland Maine, 1954,

during a travelling exhibition by the artist

Exhibited

The Jewad Selim Touring Exhibition, organised by the American

Friends of the Middle East, March-April 1954:

Maine, Portland, L.D.M Sweat Museum, 1954

Philadelphia, De Braux Gallery, 1954

Pittsburgh, Bellefield Avenue Gallery, 1954

Chicago, Headquarters of the Midwestern office of the American

Friends of the Middle East, 1954

New York, Middle East House, 1954

Literature

Pittsburgh, Pittsburgh Post-Gazette, *Iraqi Artist Shows Work Here* ,

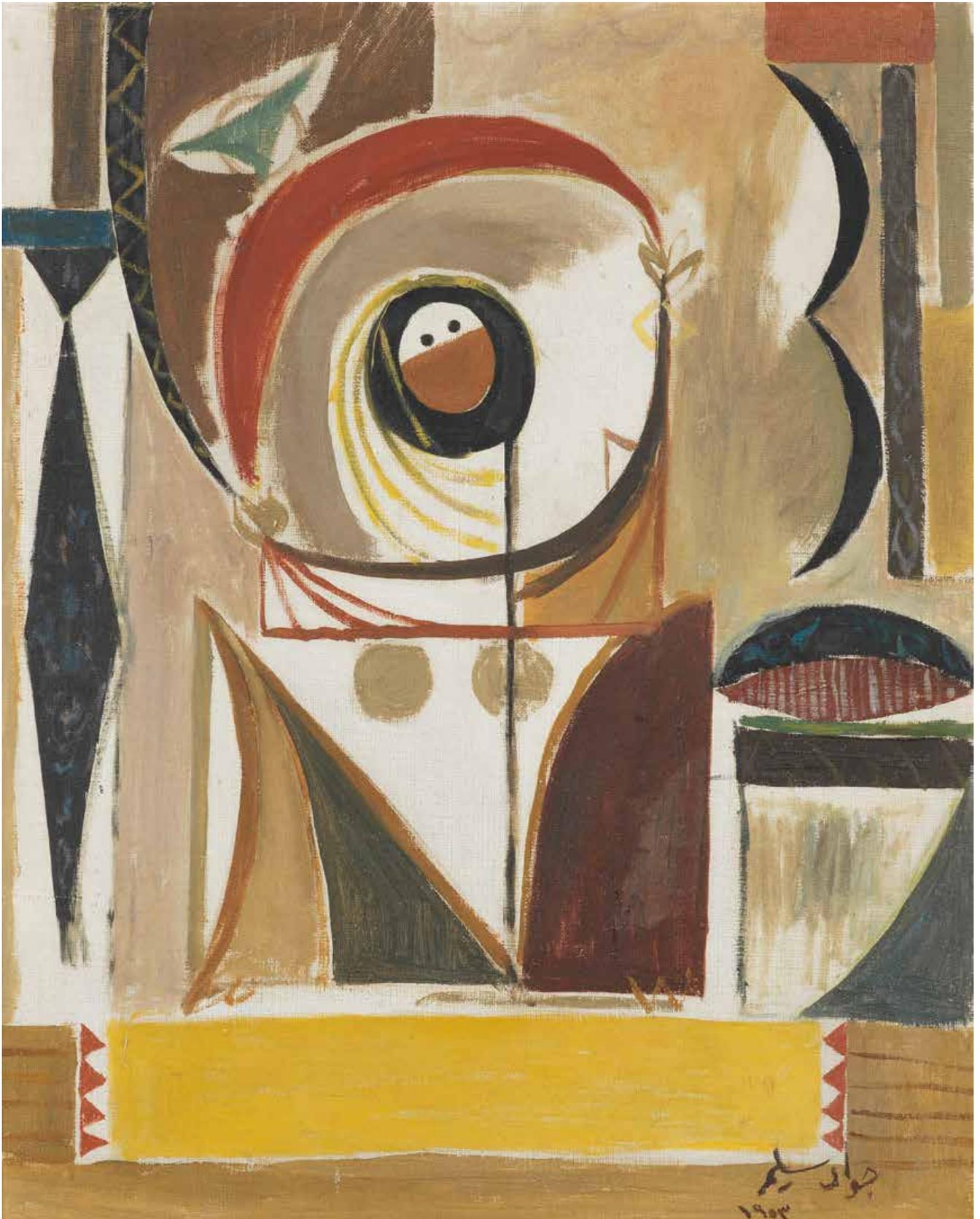
Thursday March 11th 1954, illustrated on cover

New York, American Friends of the Middle East, *Third Annual Report of*

the Executive Vice President to the Board of Directors and the National

Council of the American Friends of the Middle East, Inc. ,

July 1953-June 1954



JEWAD SELIM

1919 - 1961



It is impossible to understand the modern art movement in Iraq without taking into account the works of this pioneer sculptor and painter, who was undoubtedly the most influential artist in Iraq's modern art movement. To him, art was a tool to reassert national self-esteem and help build a distinctive Iraqi identity. He tried to formulate an intellectual definition for contemporary Iraqi art. In charting his country's contemporary social and political realities, he was committed to combining the indigenous historical and folkloric art forms, with contemporary Western trends.

Born in Ankara, Turkey in 1919 to Iraqi parents who moved to Baghdad in 1921, Jewad Selim came from a strongly artistic family: his father was an accomplished amateur painter, whose work was influenced by the European old masters, and his brother Nizar and sister Neziha were also accomplished painters, becoming well-known in their own right.

Jewad was sent to Europe on government scholarships to further his art education, first to Paris (1938-39) and then to Rome (1939-40). The effects of World War II resulted in Jewad cutting short his studies and returning to Baghdad, where he began part-time work at the Directorate of Antiquities, where he developed an appreciation and understanding of ancient art of his country, and he also taught at the Institute of Fine Arts and founded the sculpture department.

In 1946, he was sent to the Slade School of Art, London. At the Slade, Jewad met his future wife and fellow art student, Lorna. Jewad returned to Baghdad in 1949 to become Head of the Department of Sculpture at the Institute of Fine Arts, where he taught his students to draw on the heritage of their country to create a distinctive Iraqi style and artistic identity, which would become the ethos of an influential art movement just a few years later. In 1950 Lorna joined Jewad in Baghdad, where they were married.

In 1951, Jewad Selim formed The Baghdad Modern Art Group.. Modern Iraqi art began with the first exhibition of the Baghdad group where they announced the birth of a new school of art that would "serve local and international culture".

After painting his most mature works in the 1950s, the artist gave up painting and focussed on sculpture, the culmination of which was his Monument for Freedom in Tehrir Square in Baghdad of 1960-61. This was the largest monument built in Iraq in 2500 years ". The time frame presented by the President was unrealistic and the project did not run smoothly. Immense pressure was put on Jewad to finish his work and he suffered a heart-attack. He died one week later on 23rd January 1961 at the age of just forty-one, leaving a wife and two young daughters.

Iraqi Artist Shows Work Here



Jawad Selim sees the East with Western trained eyes.

Iraqi Artist Arrives Here to Show His Work

Middle East Undergoing Renaissance, Says Winner of International Award

The Middle East is undergoing a renaissance, and a young Iraq artist who will play a part, if a modest one, in the re-awakening through some of his work to Pittsburgh yesterday.

Pittsburgh will get a chance to look at the work of Jawad Selim, seven sculptures and 15 paintings, beginning tomorrow at the 130 Bellefield Gallery in Oakland.

Won London Award

Last year in London, the 34-year-old artist's work won an award in the international contest for the best sculpture of the "Unknown Political Prisoner." The first prize winner, a cage of wire, a guillotine and gallows, touched off a small tempest in the art world.

"People always react that way to new things," said the young artist, whose American

11 More Post Bond in Vote Indictments

Frinkie Phillips, New Kensington Racket Boss, Is One

Eleven persons under Federal indictment on vote fraud charges, including Frank Phillips, 41, New

Pittsburgh Post-Gazette

The ONLY Newspaper With 3-For-51 Want Ads

SECOND SECTION

THURSDAY MORNING, MARCH 11, 1954

2 Nominated For Walters' Labor Post

Furlan, Lawrence To Run for Building Trades Council Head

Anthony J. Furlan and Charles J. Lawrence were nominated yesterday for president of the AFL Pittsburgh Building Trades Council, the position held for 15 years by George J. Walters. The election will be held March 31.

Furlan, who resigned as secretary of the council last month after five years of service, is business representative of Local 526, Cement Finishers Union.

Lawrence, a brother of Mayor Lawrence, is a business representative of Local 31 Plumbers Union.

Cranman Named for Secretary
Timothy E. Cranman, of Local 479 Sign Painters, was named for secretary of the council without opposition.

Furlan quit as council secretary last month in protest against failure of members to oust Walters as president after the veteran labor leader had started a 13-month term in a Federal prison for income tax evasion.

Walters had been holding on to the presidency for nearly a year on a shambles. His old union, Local 2, Bricklayers, snipped that two weeks ago.

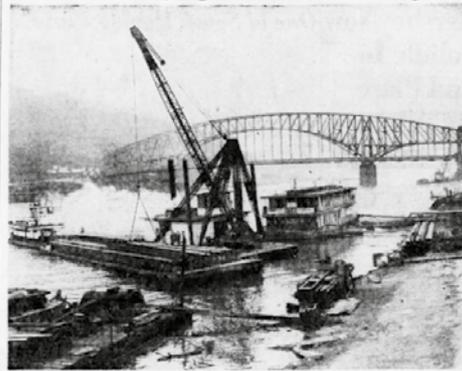
The Bricklayers dropped him from their payroll this week.

Held Post for 20 Years
Walters, who represented Local 2 for 20 years until his defeat last June by Glenn R. Eshelmann, was given a bricklayer's daily wage — \$28 weekly so that he could qualify as a member for the council and the presidency as a paid union agent.

Although the presidency of the BTC carries no salary, the office holder wields considerable influence in the construction field inasmuch as he speaks for 30,000 unionists.

During Walters' trial in Federal Court in January, a government agent testified the labor leader had received more than \$20,000 in gifts from con-

Foundation Laying for Fort Pitt Bridge



PILE DRIVING — Activity at Pittsburgh's changing Point increased yesterday when more barges and derricks moved in to begin driving piles for the sub-structure of the new Fort Pitt Bridge across the Monongahela River. The bridge, another link in the Penn-Lincoln Parkway, is to be located about 200 feet east of the Point Bridge. Construction of trestle piers on the Monongahela and Allegheny River banks, by the Dravo Corporation, is advancing rapidly.

Taxi Robber 'Actor' Took Too Many Encores

Fourth Performance of Family Tragedy Brings Arrest of Craifton Resident

The taxi drivers who listened to the touching story of filial devotion rendered by Eldridge Musolino agreed yesterday that his performance should have won an Academy Award for dramatics. He was, it seems, a sort of modern-day Robin Hood, robbing taxi drivers to help out his father and grandfather.

Police said that Musolino, who gave his address as Roswell Street, Craifton, got into the Owl Cab operated by Walter Robinson, 38 Davenport Street, and proceeded to rob him of \$5.00.

He's Apologetic



1,000 Police Elect FOP Staff Today

Patrick O'Connell Runs Against Stancik For the Presidency

Some 1,000 Pittsburgh police go to the polls today to elect new officers for Fort Pitt Lodge 1, Fraternal Order of Police.

The cops will ballot from 9 a. m. to 9 p. m. in the basement of the County Office Building on Ross Street. They will cast their ballots on voting machines, lent by the County Commissioners.

38 Candidates for 16 Posts
Although most of the attention is focused on two candi-

New City Housing Code Draws Only Cheers At Public Council Hearing

More Than Score of Witnesses Heard Urge Adoption With No Protest Raised; All Who Speak Agree on Necessity

Pittsburgh's proposed housing code, aimed at arresting blight and rehabilitation of run-down neighborhoods, drew only cheers at a public hearing before City Council yesterday.

While more than a score of witnesses, some speaking for themselves, but most of them representing interested organizations, urged adoption of the code, no voice was raised in protest.

Everyone who spoke, including Mayor Lawrence, agreed the code is a necessary link in the city's overall redevelopment program.

Some Questions Raised
However, some questions were raised as to technical provisions governing standards of sanitation, lighting, heating and ventilation which will be discussed at subsequent conferences before the code comes up for formal enactment, which seems virtually assured.

William F. Yeckley as executive vice president was spokesman for the Pittsburgh Real Estate Board and said the board "in general principle" is in favor of the code. However, he added:

"We request an opportunity to discuss with members of Council in a later hearing certain details of the code in order that we might make suggestions to preclude the possibility of undue hardship."

This was readily agreed to.

Others Backing Code
Among others who spoke in behalf of the code were John C. R. Kelley, president of the Pittsburgh Housing Association; John P. Robin, executive director of the Urban Redevelopment Authority; Emil Limbach, chairman of the Better Housing Committee of the Civic Club of Allegheny County; Gaines Bradford, representing the Urban League; William Hanna, of the Home Builders Association; the Reverend Charles H. Faggie, representing the National Association for the Advancement of Colored People; and Maurice Shapiro, representing the Health and Welfare Federation.

Speakers also appeared for the Visiting Nurses' Association, the Junior Chamber of

Passage Easiest Task
He told Council that the passage of a housing code was their easiest task, the hard part being warned comes in administering and enforcing it.

Mr. Cook said he thought the proposed code on the whole was a good one, but under questioning he said he felt that the responsibility for administering it should be in a separate and independent agency.

"When you go out into the streets to enforce such a code, you will find that it cuts across many lines, involving many problems," he said. "It can't be done by a couple of engineers."

Under the code, the Health Department would administer

The present work featured on the front cover of the Pittsburgh Post-Gazette, 1954

WOMAN SELLING MATERIAL

1953

Jewad Selim painted Woman Selling Material in 1953 for his one-man touring exhibition of America. At the time, he held three teaching posts: the Women's College in the mornings; the Higher Teachers' Training College in the afternoons; and the Institute of Fine Arts in the evenings.

The 1953 exhibition caused great excitement and high critical acclaim across the United States, with large numbers of Americans coming to see Jewad's semi-abstract, intriguingly symbolic and forceful creations. Whilst Jewad's exhibition was on show in New York at Middle East House, the home of the American Friends of the Middle East who organised the tour, one art critic was heard to exclaim: "They are so modern". He looked very confused when the artist shook his head and said: "No, they are traditionally Oriental". Jewad explained that he had taken his art training in Europe and agreed that undoubtedly his work did reflect European influence; however the colour and forms he used, he declared, were familiar in the ancient art of Babylonia and the even older Sumerian culture, which he had absorbed whilst working on restorations in the Baghdad Archaeological Museum. At the time, the

American press referred to the artist as: "Artist-Diplomat" and declared that he was a "wonderful ambassador of the new Middle East that is slowly emerging out of the ruins of the old". The tour made him the first Arab artist to receive such international recognition, a recognition which ironically preceded any among the general population of Iraq.

Jewad's early death in 1961 was a shock to the artistic community of Iraq, but his spirit remained and was reignited by a new wave of young artists returning from their studies abroad, who picked up his mantle of extending Iraqi art into the rest of the Arab world and internationally. Jewad had paved the way ahead.

“With Ismail Fattah who like Rahal and Ghani also studied in Rome – his works are related to his country’s experience by virtue of their themes rather than their actual style. His beautiful statue of the great Abbasid poet Abu Nuwas may look like a Gothic Christ, but he knows it. He knows his bronzes owe more to modern sculpture than to Sumer or Assyria. To him, this is a technical point which is no cause for worry as long as he can express his Iraqi themes in a manner related to the present. If his style, which has its emphatic qualities, derives from contemporary [art], his confidence may lie in the fact that [art] in our time derives from a vast mixture of cultures mostly medieval or ancient, and especially middle-eastern”

– Jabra Ibrahim Jabra

15*

ISMAEL FATTAH (IRAQ, 1934-2004)

Sumeriyat

bronze sculpture

executed circa 1974

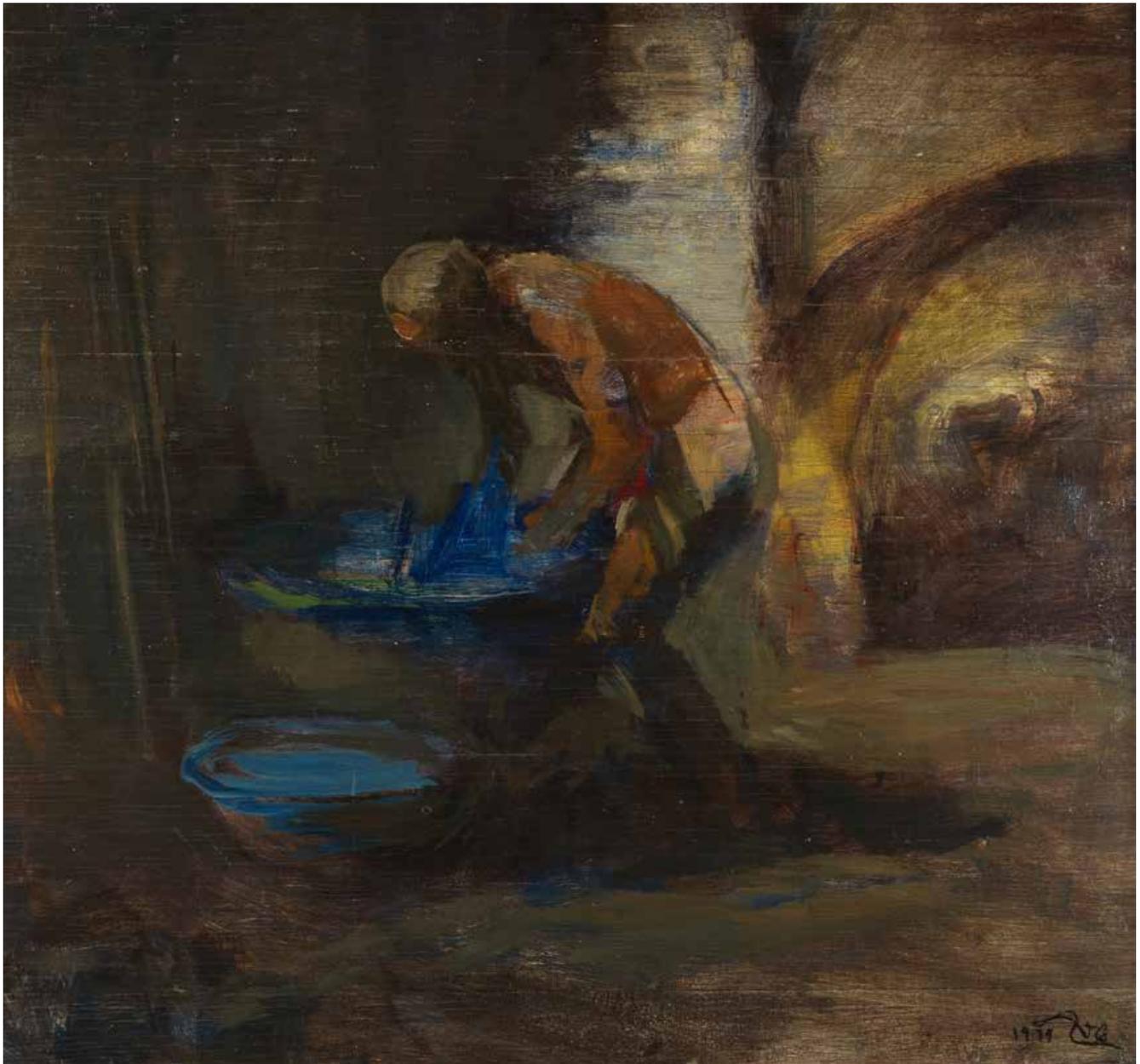
height: 40cm

£25,000 - 35,000

US\$31,000 - 43,000

€29,000 - 41,000





16

FAEQ HASSAN (IRAQ, 1914-1992)

The Indigo Dyer

oil on canvas, framed

signed, dated "1969" in Arabic (lower right) and inscribed "Faiq Hassan

1969" on the verso, executed in 1969

59 x 64cm (23 1/4 x 25 3/16in).

£12,000 - 15,000

US\$15,000 - 19,000

€14,000 - 18,000

Provenance

Collection of late Mustafa Al-Kalamchi, acquired directly from the artist



17*

FAEQ HASSAN (IRAQ, 1914-1992)

Horses

oil on canvas, framed

signed "F.H" in English and dated "1988" in Arabic (lower right),
executed in 1988

70 x 100cm (27 9/16 x 39 3/8in).

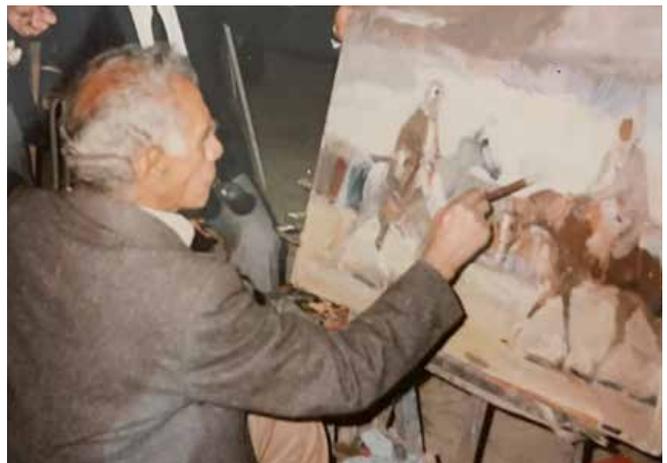
£20,000 - 30,000

US\$25,000 - 37,000

€24,000 - 35,000

Provenance

Property from a private collection, Amman



18

KADHIM HAYDER (IRAQ, 1932-1985)

Shimr and the Shahid (from the Martyr Series)

oil on jute

signed "K. Haidar" and dated "65" (lower left), executed in 1965

70 x 95cm (27 9/16 x 37 3/8in).

£30,000 - 50,000

US\$37,000 - 62,000

€35,000 - 59,000

Provenance

Property from a private collection, Germany

Acquired directly from the artist by a German businessman, Iraq, 1965

Vigorous, dynamic and intense, "Shimr and the Shahid" is a seminal work by one of Iraq's most enigmatic modern artists, Kadhim Hayder. Being offered in the market for the first time, the work comes from a prestigious German collection of Iraqi art, having been presented directly by the artist to the present owner in Iraq in the 1960's.

Kadhim Hayder was a master of weaving symbolism, poetic allegory and abstraction into compositions that were predominantly narrative in subject matter. As a poet, he had a lifelong fascination with the Shi'ite epic of the Martyrdom of Imam Hussein and this episode forms the subject matter of his most significant body of work, "The Epic of the Martyr" which was exhibited in 1965, the same year as the present composition, at the National Museum of Modern Art. A popular subject in Shi'ite folklore, the story of Hussein's martyrdom has been a subject of both art and popular religious expression for centuries.

The present work must therefore be understood in reference to Hayder's wider cycle of works dealing with the battle of Karbala; in other compositions from the cycle, the white horses of Imam Hussein are seen mourning the death of their Martyr beneath an ominous moon. In the present work, the devious "Shimr", who slaughtered Hussein, is mounted on horseback in the background; the key "villain" of popular passion plays, Shimr and his horse were always depicted draped in red garb, in opposition to the pious green colouring of the Imam himself. In front of Shimr stands an un-named soldier making a final but hopeless stand against the Umayyad onslaught.

Kadhim Hayder studied literature at the Higher Institute for Teachers; in 1957 he earned a diploma from the Institute of Fine Arts. Between 1959 and 1962 he studied theatre design at the Central College of the Arts in London. Upon returning to Iraq, he taught at the Institute of Fine Arts, opening a department of design. He continued to teach at the

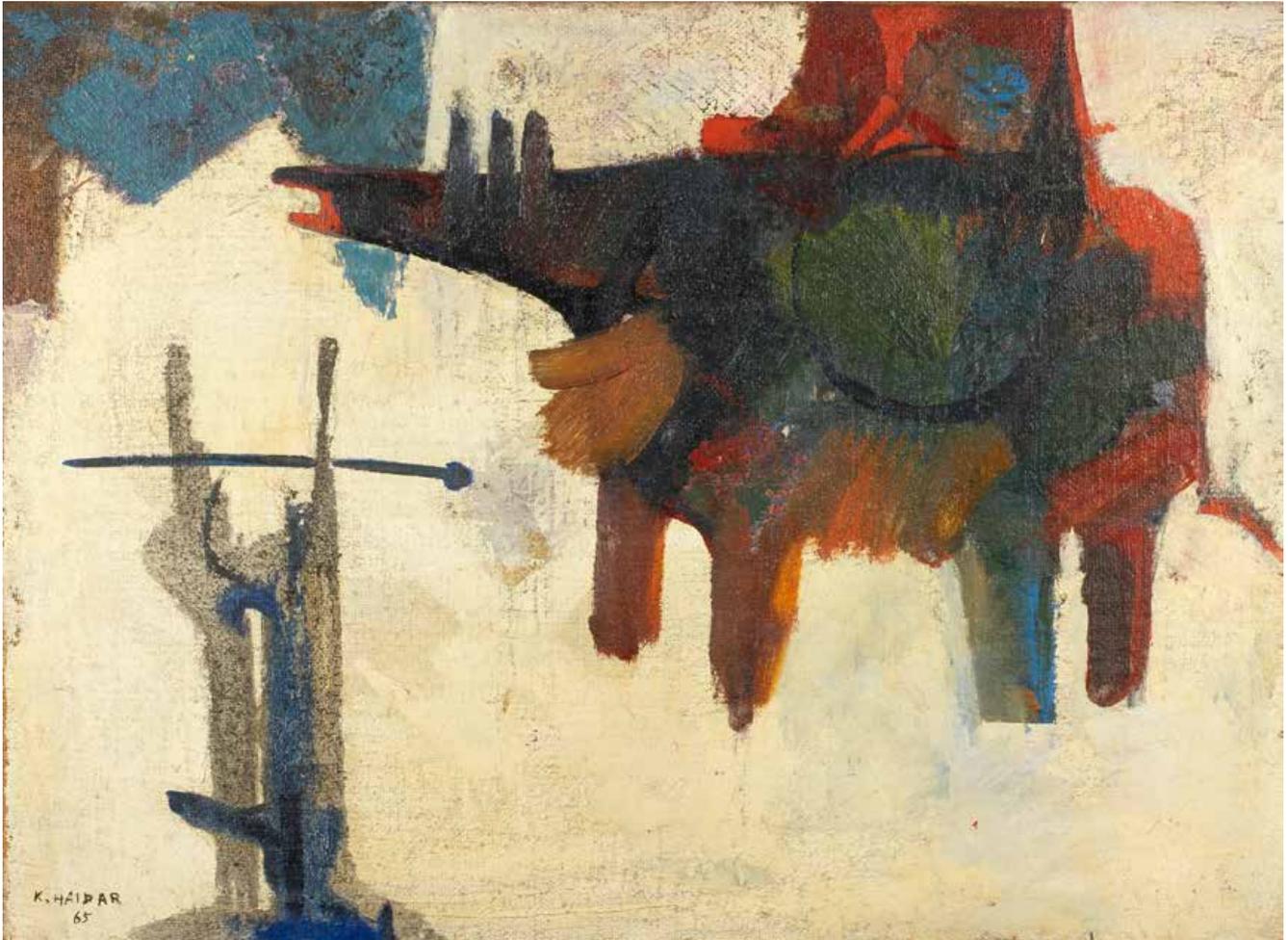
Academy of Fine Arts, when it replaced the Institute of Fine Arts; his book *al-Takhtit wa Elwan* (Sketching and Colours) became standard reading for students there. In 1971 he organized a group called the Academicians, based on an exhibition and around a text he wrote reclaiming a Platonic notion of the academy as a way to relate the different arts to each other, and to the arts of the past. He served as president of the Union of Iraqi Artists, the Union of Arab Artists, and the Society of Iraqi Plastic Artists.

Hayder began showing work while he was still a student, at a number of collective exhibitions held at Nadi al-Mansur, the major exhibition space in Baghdad during the 1950s. When his work and that of other young artists was rejected for exhibition at Nadi al-Mansur in 1958, he organized a counter-exhibition of the rejected. He also displayed his work at Al-Wasiti Gallery in Baghdad in 1964, and in 1965 he exhibited the series *The Epic of the Martyr* at the National Museum of Modern Art. Selected works from the series were subsequently shown in Beirut, both on their own, and as a prominent part of a collective exhibition of work by Iraqi artists at the Sursock Museum, a show that toured a number of European capitals under the sponsorship of the Gulbenkian Foundation.

His work was included in many major exhibitions throughout the 1970s, such as the First Arab Biennale, Baghdad, 1974; Musée d'Art Moderne de la Ville de Paris, 1976; and the International Art Exhibition for Palestine held in Beirut, 1978. In 1984 he held a final solo show at the Iraqi Cultural Centre in London. His work was quickly acquired by private collectors, and thus it is only in recent years that it has entered public collections beside that of the Museum of Modern Art in Baghdad, such as that of the Barjeel Art Foundation in Sharjah, and Mathaf: Arab Museum of Modern Arab Art in Doha.

"I learnt from Hussain how to achieve victory while being oppressed"

– Mahatma Gandhi



"Had I not moved to London, my work would without a doubt have been very different as my exile made me more aware of what I was doing and it induced me to create works that would be accepted by other cultures.

In the introduction of the exhibition catalogue of a show I had in Washington D.C. that talked about the use of calligraphy in my works, the curator wrote that he could not see Arabic calligraphy in my works but rather a series of 'signs'. That statement gave me more confidence in what I was doing. By trying to produce an art that is accessible to everyone I was not only attempting to bridge the contemporary and the ancient, but also to bridge Western and Eastern art"

– Dia Azzawi

19

DIA AZZAWI (IRAQ, BORN 1939)

Letters

acrylic on wood, framed

signed "Azzawi" in Arabic and English and dated "1984" (lower right),

executed in 1984

45 x 36cm (17 11/16 x 14 3/16in).

£8,000 - 12,000

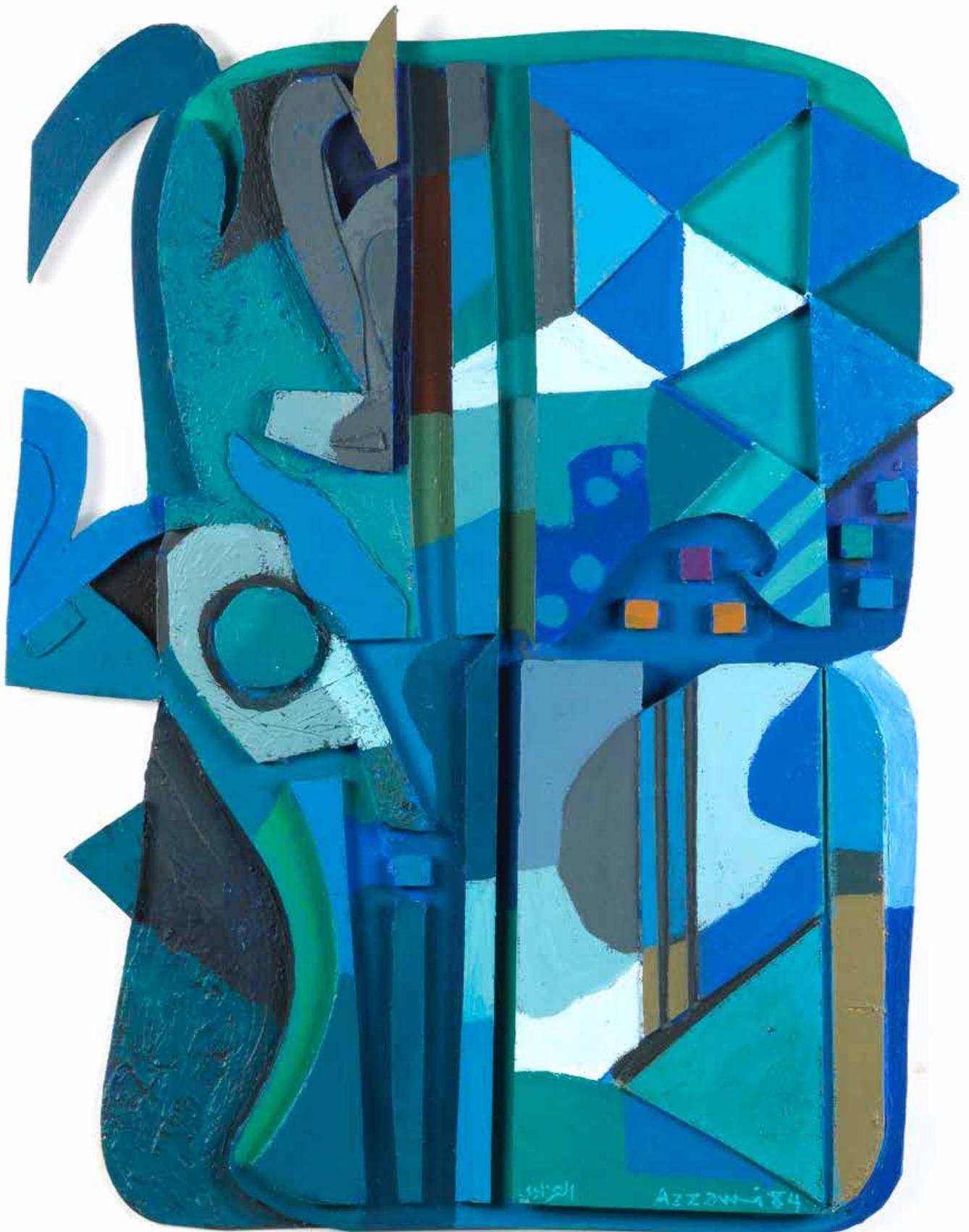
US\$9,900 - 15,000

€9,400 - 14,000

Provenance

Property of a private collection, London

Acquired in Abu Dhabi in circa 1980s





20

DIA AZZAWI (IRAQ, BORN 1939)

Faces of the East

gouache on paper, framed

signed "Azzawi" and dated "1983" in English, executed in 1983

117 x 44cm (46 1/16 x 17 5/16in).

£12,000 - 18,000

US\$15,000 - 22,000

€14,000 - 21,000

Provenance

Property of a private collection, London

Acquired in Abu Dhabi in circa 1980s

The present lot is exquisite example of Dia Azzawi's work from the early 1980's; having left Iraq and settled in London, Azzawi's oeuvre gave way to a more exuberant, animated palette, and saw him experiment with a variety of media and styles, all the while remaining faithful to the genesis of his oeuvre; the veneration of his native Iraq and its fertile artistic legacy.

This large and impressive gouache typifies the rich tonal and compositional vigour which are the central elements of his style. Dramatic primitive forms are delineated with a cascade of primary colours, which coalesce into a tightly composed abstract bundles. Azzawi typically incorporates structures and visual symbolism harking back millennia in his paintings, which is evident here in the pseudo-figurative form depicted in the composition, which recalls ancient Mesopotamian bass-reliefs and their mythological imagery.

Azzawi's abiding love and respect for the natural world shines through in this work, which echoes the formal approach and inimitable style,



characteristic of the 'New Vision' school of painting he founded in 1969. Here, he foregrounded the use of bold outlines, attention to detail, and improvisational techniques.

Dia Azzawi is internationally recognized as one of the pioneers of modern Arab art. Over the span of a 40-year career, Azzawi has explored subjects ranging from the political to the ancient history of Iraq, through painting, sculpture, prints, drawings, and book art. He lives and works in London but continues to derive inspiration from his homeland, Iraq.

With exhibitions of his work held worldwide, including a landmark retrospective in 2017 at Qatar's MATHAF, his art features in the collections of some of the world's most prestigious museums and institutions. He is also regarded, in the tumultuous post-conflict climate of 2000s Iraq, considered to be the ultimate authority on modernist and contemporary art from the region.

"I'm from the generation which was very much fascinated with identity, we had to create something different, something related to our own history...Iraq is not just a piece of land with a flag and a national anthem. Iraq is the inner soul which kept me working for all these years"

– Dia Azzawi

21*

HAFIZ DRUBI (IRAQ, 1914-1991)

The Coffeehouse

oil on canvas, framed

signed "H. Drubi" and dated "73" in Arabic (lower right),
executed in 1973

80 x 100cm (31 1/2 x 39 3/8in).

£25,000 - 35,000

US\$31,000 - 43,000

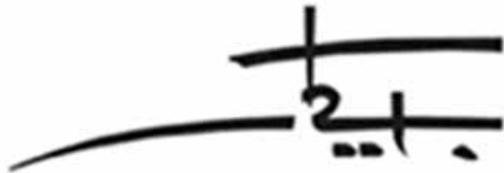
€29,000 - 41,000

Provenance

Property from a private collection, Amman



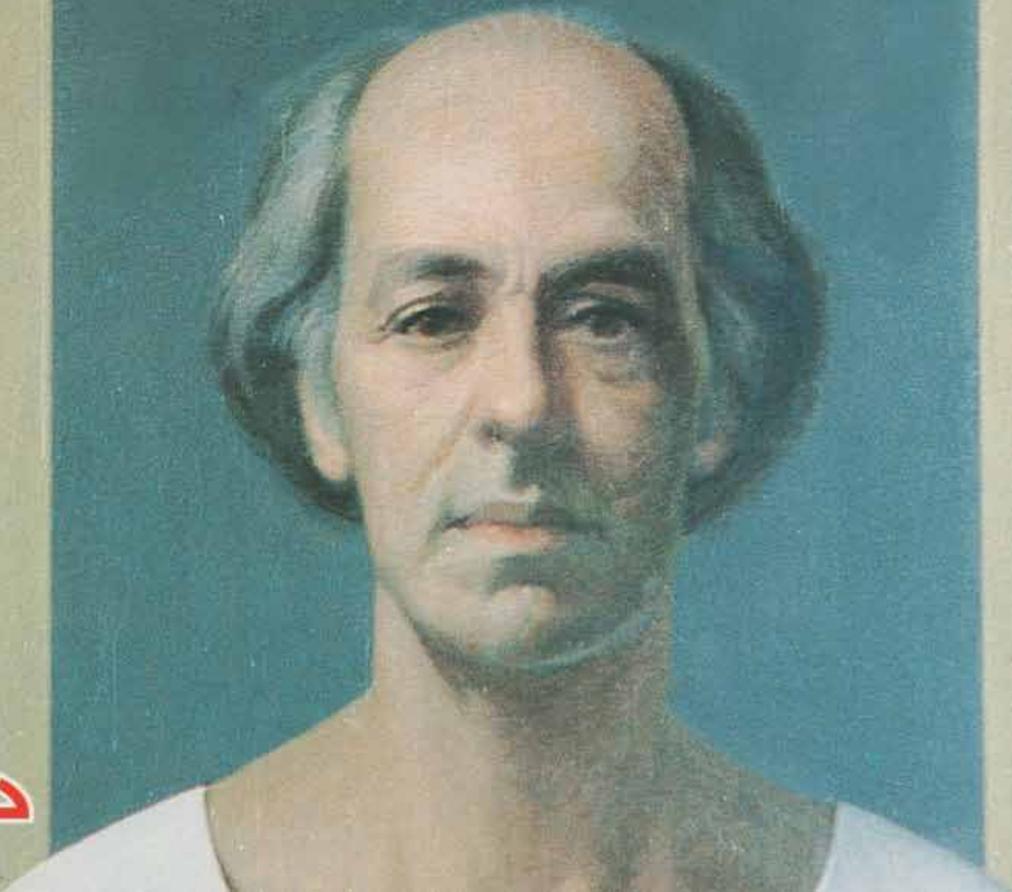
*"I saw the setting sun glimpsing
through a crack in the prison wall
through the wire and the iron
it crept and there my vision started
All at once I looked up
a flight of birds filled the distance
As though someone was celebrating a feast
unveiling a happiness
I praised the ways of God
transforming the ancient anew
this land, this Egypt
awakens too,
from an old decrepit age,
sheds all wrinkles and is again
a youthful bride."*



سيرة

حسين بيكار الفنان الشامل

د. صبحي الشاروني



دار الشروق

TWO HIGHLY IMPORTANT PAINTINGS BY HUSSEIN BICAR FROM A DISTINGUISHED EGYPTIAN COLLECTION

INCLUDING HIS SEMINAL SELF-PORTRAIT
“THE GREEN PLANET”

*“Perhaps the masterpiece amongst Bicar’s
self-portraits is the one in which he appears
amongst high bars with a green moon behind him.”*

– Sobhy El-Sharouny

22*

HUSSEIN BICAR (EGYPT, 1913-2002)

The Green Planet (Self-Portrait)

oil on canvas, framed

signed “Bicar” in Arabic and English

and dated “1981” in Arabic (lower left), executed in 1981

90 x 78cm (35 7/16 x 30 11/16in).

£70,000 - 100,000

US\$87,000 - 120,000

€82,000 - 120,000

Provenance

Property from a private collection, Alexandria

Acquired directly from the artist by the present owner,

Originally commissioned by the Museum of Artist’s Self-Portraits,

Florence

Literature

Sobhy El Sharouny, *Dar El Shorouk, Hussein Bicar*, Cairo, 2002,

illustrated on the front cover and on page 125

Accompanied by a handwritten explanatory note by the artist



“THE WHITE SHIRT”

1981

“A few years ago, I received a letter from the Italian Cultural Centre in Cairo, containing an official invitation from the Museum of Self-Portraits in Italy [The Vasari Corridor at the Uffizi Gallery, Florence] inviting me to provide them with a self-portrait to be displayed in the museum.

I was filled with a sense of arrogance and pride when I was invited to take part, as this would place me amongst the worlds most acclaimed international artists. When I began to paint, the idea occurred to me to summarise my life trajectory in a symbolic way; the hero of my life would be a man engulfed in bleak surroundings, but an optimistic Green Planet would appear in the sky lighting his way, and carry him to his fate. The man ends as a passenger under the care of the Green Planet, thus completing his journey.

My hero, satisfied with his destiny, free from all pretence, wears a simple white vest that covers his nakedness. He passes out of the physical realm with a heart full of peace and serenity, which is the ultimate goal of every human being”

– Hussein Bicar, The White Shirt

Perhaps one of Bicar’s most distinguished and well known artworks, “Green Planet” appears on the front cover the artists major monograph by Sobhy El-Sharouny. Ethereal, unearthly, and exhibiting a palpable mystique, Bicar’s self-portrait is imbued with both pathos and mystery.

Painted in 1981, Bicar’s composition comes at a time when the artist was coming under heavy persecution as a leader in Egypt’s Bahai community. Baháism, founded by Bahá’u’lláh in 19th-century Persia, blended elements of Abrahamic and mystical religions into a belief system which emphasized the unity of faith and religious plurality.

In the 1980s, the Egyptian government arrested a number of Bahá’ís, including Bicar, who was one of the high-profile leaders of the community. The Bahá’ís were accused of trying to proselytize, which was banned in Egypt in the 1960s. Bicar recalls that on one night during his time awaiting trial, in a dark and claustrophobic cell, he had a vision of one of the prison bars in front of him dissolving and a Green Planet in the horizon leading him into the light of freedom; it was this vision which formed the basis for his Self-Portrait and which would be a recurrent theme in subsequent works.

Highly esoteric and self-reflective, the use of a private narrative and deeply personal symbolism is a stark contrast to Bicar’s more purely artistic, stylized depictions of Egyptian every-day life. Turning the lens inwards, Bicar’s mode of representation changes almost entirely, blending the extreme realism honed during his years as an accomplished portrait artist, with a system of private allegories.

A painting which deftly captures the artist’s raw, unpretentious appearance, Bicar’s Self-Portrait is also permeated with personal reflections on his life trajectory and perceptions of self, making “Green Planet” almost unique amongst Bicar’s oeuvre in its humanity and resonance.

THE ARTIST

HUSSEIN BICAR



As an artist, Bicar was considered a tour de force of talent; teacher, illustrator, painter, poet and musician, Bicar embraced the arts in their totality achieving renown in many of the fields he applied his trade to.

Born in 1913 in Alexandria, Egypt, He graduated from Fine Arts College in 1933, and subsequently from the Ahlia School for Painting. He taught at, and eventually headed the Painting Department of the Faculty of Arts at Qena at 1955. He was a founder of the Helwan Wax Museum.

In 1944, Bicar began his career in journalism when he became, with Ahmad Sabry, Mustapha Amin and Ali Amin, one of the founding fathers of the prestigious Akhbar el-Youm newspaper, doing drawings often accompanied by his own poetrys. His painting “The Eighth Wonder”, depicting the transportation of the temple of Ramses II to Abu Simbel is widely regarded as a classic of modern Egyptian painting.

Bicar was honoured with several awards including, the Golden Medal of Honor from the Industrial and Agriculture Exhibition in 1949, the Medal of Arts and Science in 1967, Gamal Abdel Nasser Prize in 1975, the State of Merit Award in 1978, the Merit Medal in 1980, and shortly before his death in 2000, Mubarak Award.

Adept at drawing for children, Bicar also became a foreign correspondent who wrote and illustrated stories of his travels. He produced sketches of news and feature subjects when photography was not common in his homeland. In his later years, Bicar was better known for painting portraits, particularly of women. He also wrote criticism and taught for many years at Cairo’s Fine Arts Academy.

Bicar’s distinction as an artist lies in the economy and terseness of his compositions; his ability to apply pure and simple lines to landscape and anatomy was central to the sense enigma and quiet mystery surrounding his paintings.

AN IMPORTANT DEPICTION OF THE MIGRATION TO ABYSSINIA

ALSO KNOWN AS “THE FIRST HIJRA”

“The Muslims were brought in front of the Negus and his bishops. Ja’far ibn Alī Tālib, who acted as the leader of the exiles, spoke in their defense. He described to the King how they lived before Islam, Muhammad’s prophetic mission, and what he had taught them. He also spoke of the persecution they had faced at the hands of the Quraysh.

The king asked if they had with them anything which had come from God. When Ja’far confirmed, the king commanded him to read it. Ja’far then recited a passage from the Surah of Mary. When the king heard it, he wept and exclaimed: “verily, this and what Jesus brought has come from the same source of light (miškāt)”. He then affirmed that he would never give up the Muslims.”

– Ibn Ishaq, The First Hijra



23*

HUSSEIN BICAR (EGYPT, 1913-2002)

The First Hijra
oil on canvas, framed
signed "Bicar" and dated "1999" in Arabic (lower right),
executed in 1999
60 x 80cm (23 5/8 x 31 1/2in).

£80,000 - 120,000
US\$99,000 - 150,000
€94,000 - 140,000

Provenance

Property from a private collection, Alexandria
Acquired directly from the artist by the present owner,
Originally commissioned by the Museum of Artist's Self-Portrait,
Florence

Literature

Sobhy El Sharouny, Dar El Shorouk, *Hussein Bikar*, Cairo 2002,
illustrated on page 72 & 73

Accompanied by a handwritten explanatory note by the artist

“Go, for you are safe in my country!”

– The King of Abyssinia, Ashama ibn Abjar



Tekle Haymanot of Gojjam, King of Abyssinia 1847 - 1901

Powerful and ornate, “The First Hijra” is perhaps Hussein Bicar’s most deep and meaningful historical depiction. Mixing his signature flowing, silhouetted anatomy with an opulent, almost Orientalist aesthetic, Bicar portrays one of the most important episodes in the history of early Islam.

The Migration to Abyssinia , also known as the First Hijra, was an episode in the early history of Islam, where Prophet Muhammad’s first followers (the Sahabah) fled from the persecution of the ruling Quraysh tribe of Mecca. They sought refuge in the Christian Kingdom of Abyssinia, present-day Ethiopia (613 CE). The Abyssinian monarch who received them is known in Islamic sources as the Negus Ashama ibn Abjar.

Among the refugees to Abyssinia, there was Jafer Ibn Ali Talib, the cousin of the Prophet himself. Known for his eloquence, he was chosen to persuade the Negus to give the Muslims refuge.

After reciting verses from the Quran in praise of Jesus and Mary, the King was convinced of the unity and co-existence of the two faiths, and gave the Muslims the refuge they sought.

The episode is often quoted as a shining example of a peaceful cohabitation and compatibility of monotheistic religions and the mutual respect that exists between these belief systems

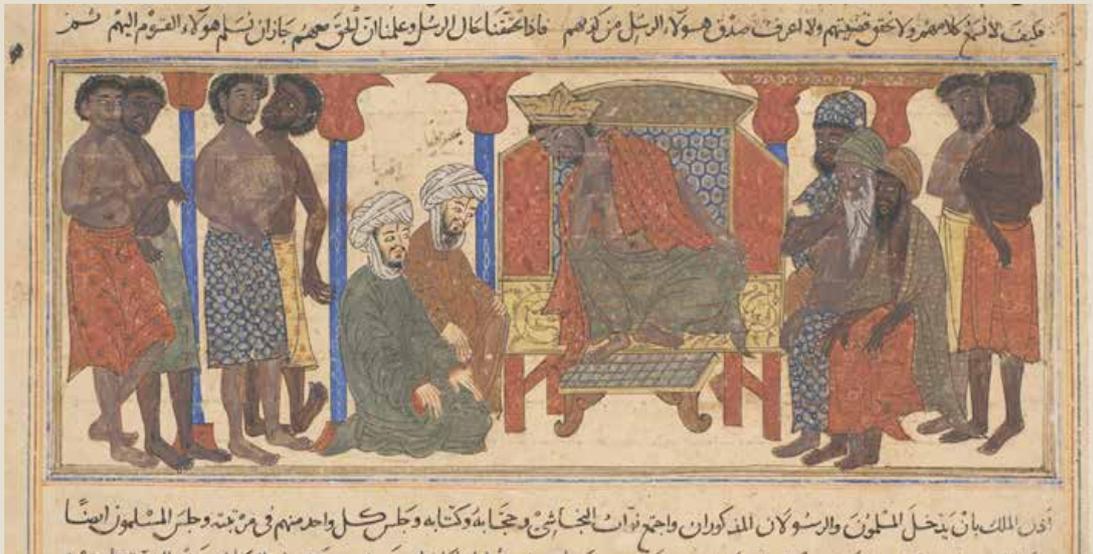
The significance of the First Hijra and in its emphasis on tolerance is particularly pertinent in the case of Egypt and Hussein Bicar’s life in particular. Not only was Bicar himself a Baha’i, a persecuted sect of Islam, but as a country with a significant Coptic Christian population, the advent of Nasserism in the 1950’s saw the increasing marginalisation of the Christian community in Egypt followed by decades of discriminatory and restrictive government policies.

Bicar’s work is a reminder of the common bonds that unify monotheistic religions and in particular the acceptance and friendship which existed in the formative years of Islam between it and Christianity. Its message could not be more relevant in age where extreme interpretations of the religion have overlooked the tolerance and veneration with which Jesus and Mary are characterized in the Quran

Depicting the Negus on the “Lion Throne”, the followers of the Prophet can be seen on the left in Arabian garb as guards and courtiers fill the remainder of the throne room. On the far left the outstretched palm of Jafer Ibn Ali Talib mirrors the similar hand motion from the Negus, and it is this subtle gesture of acceptance which characterises the overall mood of the composition.

The present work is the only recorded example of Bicar’ painting a scene from Islamic history, with the majority of his historical compositions focusing on the Pharaeonic era. Accompanied by a handwritten note from the artist, and published in his major monograph, it is one of the most unique and historically significant works by Bicar ever to come to market.

THE PROPHET MUHAMMAD'S LETTER TO THE KING OF ABYSSINIA

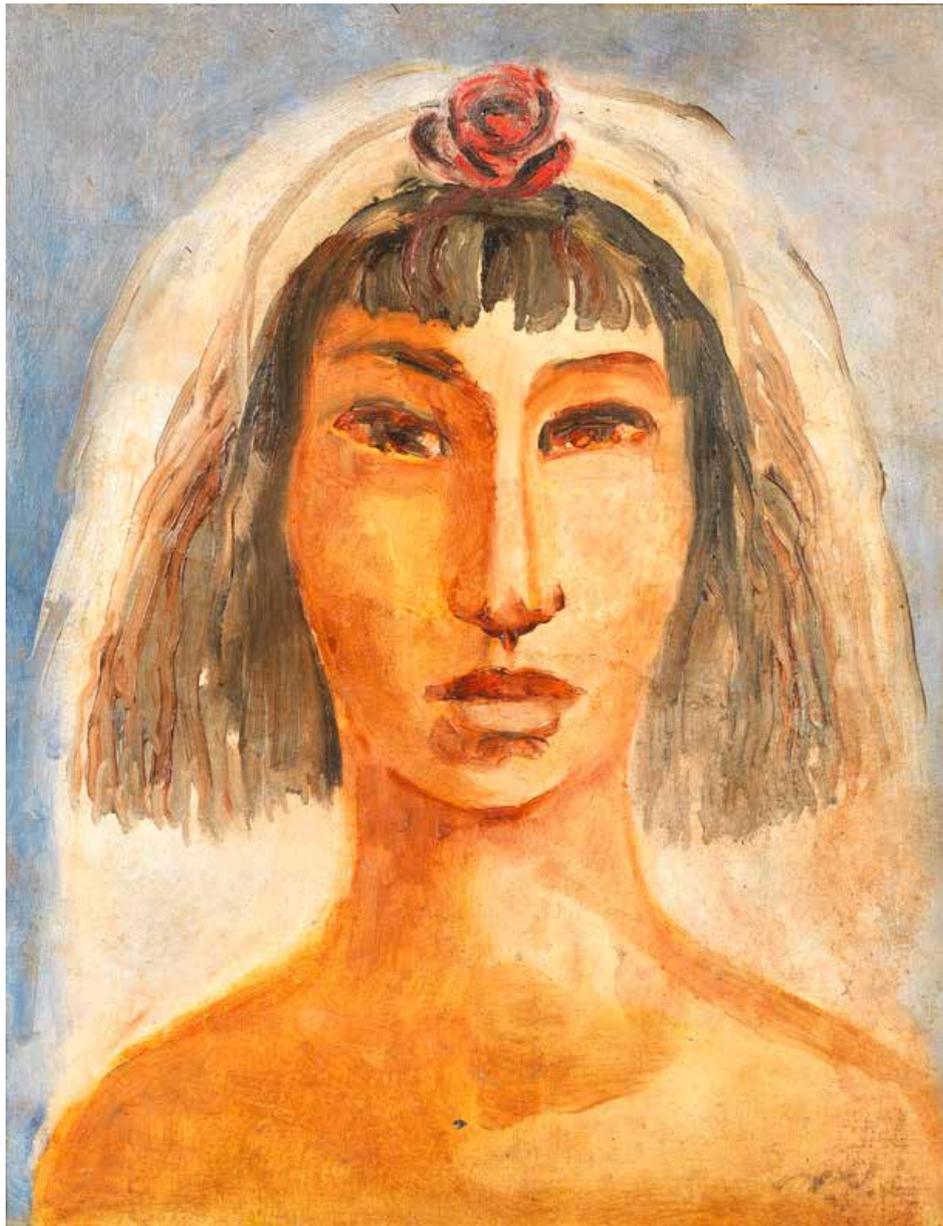


The Negus of Abyssinia refuses to give up Muslim refugees,
Jāmi' al-Tawārikh, Of Rashid-Al Din Hamadani, 14th Century

*"I entertain Allah's praise, there is no God but He, the Sovereign,
the Holy, the Source of peace, the Giver of peace, the Guardian
of faith, the Preserver of safety.*

*I bear witness that Jesus, the son of Mary, is the spirit of Allah and
His Word which He cast into Mary, the Virgin, the good, the pure,
so that she conceived Jesus.*

*Allah created him from His spirit and His breathing as He created
Adam by His Hand. I call you to Allah Alone with no associate and to
His obedience and to follow me and to believe in that which came
to me, for I am the Messenger of Allah. I invite you and your men to
Allah, the Glorious, the All-Mighty. I hereby bear witness that I have
despatched my cousin, Ja'far (may Allah be pleased with him) with
a group of Muslims, to you. Do be generous towards them"*



24
NO LOT

Hussein Youssef Amin was a renowned Egyptian artist famed for his foundation of the “Contemporary Art Group” which counted amongst its members some of the most accomplished Arab artists of the modern era.

25*
HUSSEIN YOUSSEF AMIN (EGYPT, 1904-1984)
Portrait
oil on cardboard
executed circa late 1940s
42 x 33cm (16 9/16 x 13in).

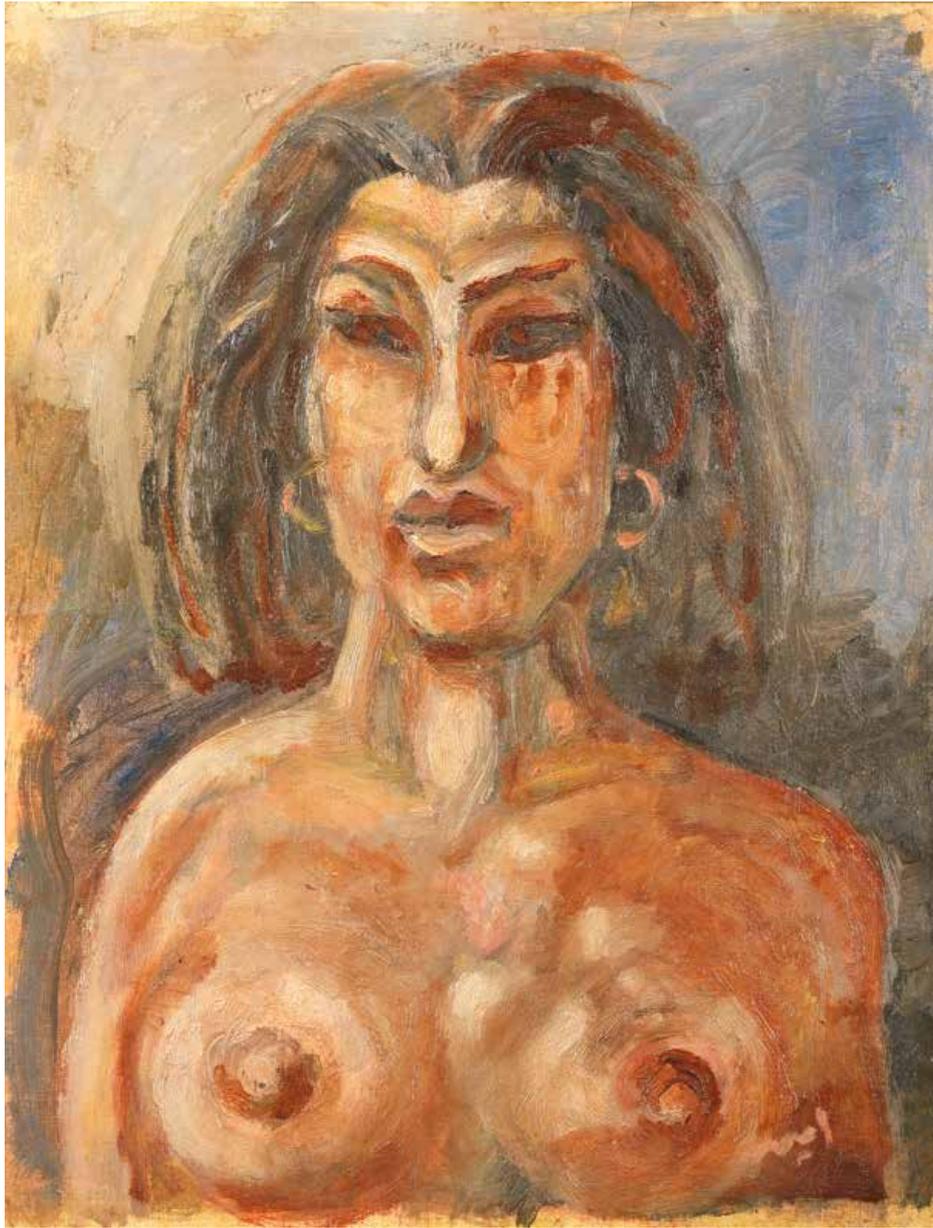
Hailing from a privileged background, Amin’s father was a senior Turkish government official. During his early years he travelled to Italy, France, Spain and Brazil, graduating from the Academy of Fine Arts in Florence. Upon returning from his travels Amin sought to reconnect with and express his Egyptian identity.

£7,000 - 10,000
US\$8,700 - 12,000
€8,200 - 12,000

Building on the philosophy of the celebrated “Art and Liberty” group, Amin sought to establish a socially aware art movement which could express the concerns and experiences of the beleaguered Egyptian people. Amin succeeded in creating a vernacular Egyptian surrealist-expressionist movement, In 1944, when he formally founded the Contemporary Art Group, with artists Hamed Nada, Ibrahim Mas’ouda, Abdel-Hadi El-Gazzar, Maher Ra’ef, and Samir Rafei.

Provenance
Property from a private collection, Cairo

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



26*

HUSSEIN YOUSSEF AMIN (EGYPT, 1904-1984)

Untitled

oil on cardboard

executed circa late 1940s

43 x 33cm (16 15/16 x 13in).

£7,000 - 10,000

US\$8,700 - 12,000

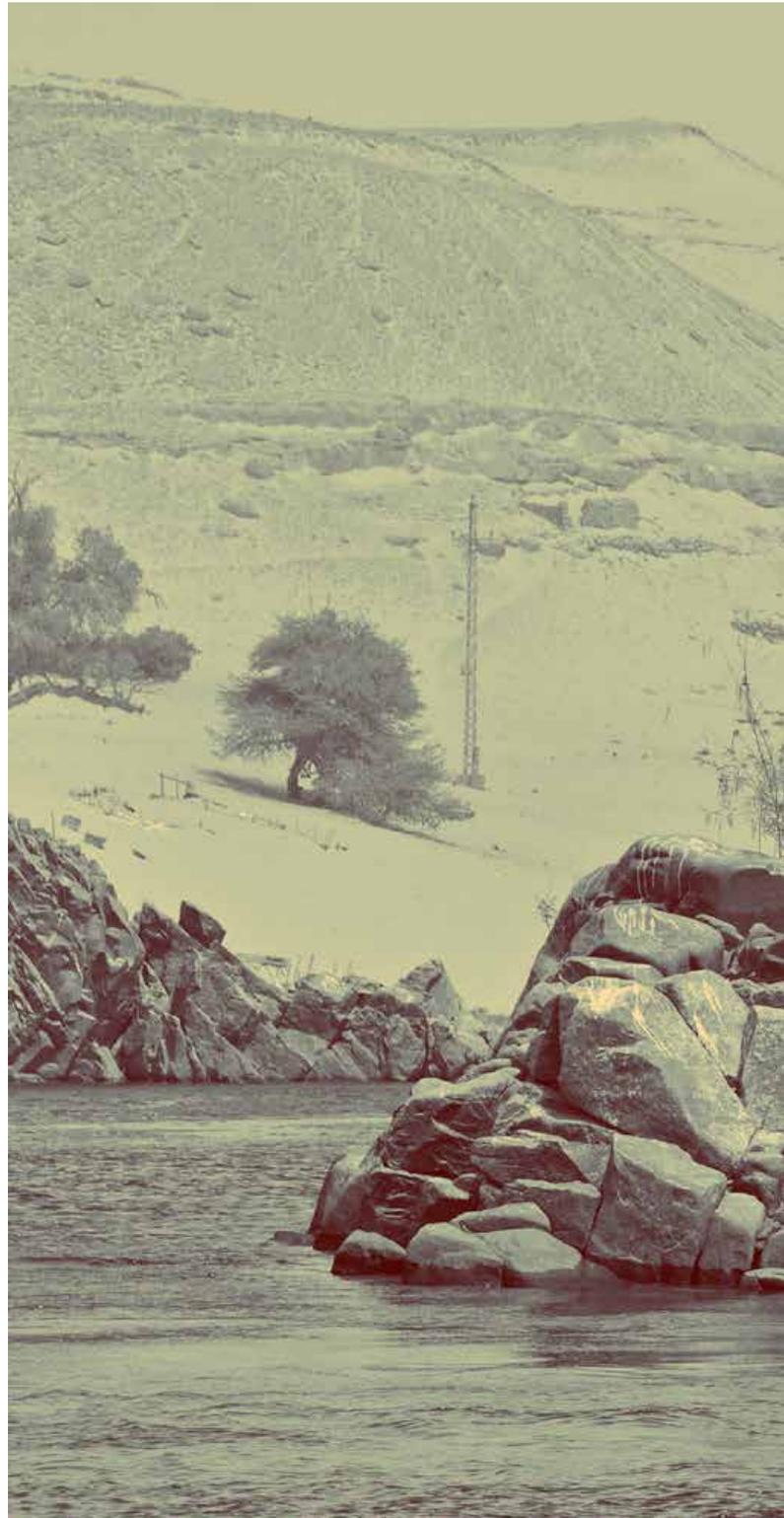
€8,200 - 12,000

Provenance

Property from a private collection, Cairo

*“The Nile, forever new and old,
among the living and the dead,
Its mighty, mystic stream has rolled.”*

– Henry Wadsworth Longfellow





AN IMPORTANT PAINTING OF THE NILE AT ASWAN

BY MAHMOUD SAID

“What I am looking for is radiance rather than light. What I want is internal light, not surface light.... Surface light pleases for a minute or an hour while internal light captivates slowly, but once it appears, it imprisons us, it possesses us”

– Mahamoud Said, Letter to Beppi-Martin, 1927

Bonhams are privileged to present a rare and exquisite depiction of the Nile at Aswan by the father of twentieth century Egyptian Art: Mahmoud Said. Depicting a placid, radiant stretch of the Nile and the iconic grey boulders of the First Cataract, the present painting is one of the most skillful and imposing examples of Said's obsession with, and mastery of light and luminosity.

Said's landscapes, much like his portraits, sought to reflect an empathetic and stylized representation of rural Egypt and its rich historical landscape, and the choice of Aswan as a subject matter perhaps best reflects Said's adoration for the purity and authenticity of “true Egypt”.

Aswan is an ancient city which in antiquity was the frontier town of the Egyptian Kingdom facing the south. “Anqet” was an Old Kingdom goddess related to the Nile in the Aswan area. The goddess was known as ‘She Who Embraces’, a name indicating that she was probably thought to hold the Nile in her arms. The idea of the Nile as life giving source, and the notion that Aswan represented the heart and source of the Nile, led to the perception of Aswan as the lifeblood of Egypt, the Southernmost point from where Egypt “opened” into the North, and from where it drew its sacred energy.

Artists and poets have long been drawn to the allure of this fabled terrain, as Southern Egypt has come represent the pure, unfettered origins of the country's national identity, with fellow artist Hussein Bikar writing that “Egypt is not Cairo, not even the northern towns and villages, no... it lies in the depths of the south where the relics of the Pharaohs are to be found. Here, even the faces are genuine, they are Egyptian through and through.”

A painting with a remarkable and extraordinary provenance, it was originally found in the hands of a Sweet Potato seller in a Cairo market in the 1960's by the renowned Egyptian illustrator Mohie Eldin Ellabad (1940-2010) who purchased it for the sum of 5 EGP (equivalent to the 12 pennies at the time). With the help of the then culture minister Farouk Hosni, the painting was subsequently bought by Dr Hussein El Shaboury, a prominent Alexandrian Architect and Collector in the 1990's, from whom it was acquired by the current owner.

An iconic location depicted by an artist who was ardent on chronicling the landscape of his native land, Le Nil à Asouan's shimmering, reflective waters mirror the superlative artistic prowess of a painter utterly devoted to his subject matter.



27*

MAHMOUD SAID (EGYPT, 1897-1964)

Le Nil à Asouan (*The Nile at Aswan*)

oil on canvas, framed

signed "M Said" and dated "1947" (lower left), executed in 1947

55 x 72cm (21 5/8 x 28 3/8in).

£170,000 - 250,000

US\$210,000 - 310,000

€200,000 - 290,000

Provenance

Property from a private collection, Alexandria

Originally acquired by Mohie Eldin Ellabbad, circa 1960's

Acquired from the above by Dr Hussein El Shaboury, circa 1990's

Acquired by the present owner in 1999

Literature

The Cultural Development Fund, The Egyptian Ministry of Culture,
Mahmoud Said, Cairo, 1 October 1999

Hussan Rachwan, Valerie Didier Hess, *Mahmoud Saïd: Catalogue
Raisonné*, Skira Editore, 2016

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

THE ARTIST

MAHMOUD SAID

Mahmoud Said's body of work is considered as one of the central pillars of twentieth century Egyptian art. Born into an aristocratic Alexandrian family, Mahmoud Said was an unlikely artist. He was the son of Mohammed Pasha Said, who was Egypt's Prime Minister during the reign of King Faud I, he later became uncle to Queen Farida, the first wife of King Farouk. Throughout his lifetime Said existed in the Milieu of the Egyptian gentry, a subject matter wholly rejected in his artworks, reflecting a sincere desire to divert his artistic gaze towards the land of Egypt and of common Egyptians, a stark contrast to the Euro-centric aristocracy which surrounded him.

Originally destined for a legal career, Mahmoud Said graduated from the French School of Law in 1919. He worked as a lawyer, prosecutor, and then as judge in Mansouria, Alexandria and Cairo. He resigned from legal work in 1947, to dedicate himself solely to his art.

Mahmoud Said was taught by the Italian artist, Amelia Casonato Daforno, a resident of Alexandria who had studied at the Florence Academy. Said quickly learnt the classical methods of drawing faces, harmonization of colours and shading. He took further lessons by with another Florentine artist Arturo Zanoneri, before leaving for Paris in 1920 for further study.

Mahmoud Said's crowning achievement was the application of a distinctly European aesthetic to strictly Egyptian and Nationalistic subject matters. Said participated in international exhibitions in Venice, Madrid and Alexandria. He staged exhibitions in New York, Paris, Rome, Moscow, Alexandria and Cairo. He was admitted to the French Legion d'honneur, winning a medal for Honorary Merit in 1951, and in 1960 was the first artist to be awarded the State Merit Award for Arts by Egyptian President Gamal Abdul-Nasser.





"I am well aware that the Ottoman Empire is heading by the day toward destruction. ... On her ruins I will build a vast kingdom... from Egypt and Sudan, up to the Euphrates and the Tigris"

– Muhammad Ali Pasha

28*

MAHMOUD MOUSSA (EGYPT, 1913-2003)

Egypt and Sudan

stone

signed "M.Moussa" in Arabic (on base), executed in 1964

height: 60 cm

£15,000 - 20,000

US\$19,000 - 25,000

€18,000 - 24,000

Provenance

Property from a private collection, Alexandria

A powerful and impressive sculpture by Mahmoud Moussa, "Egypt and Sudan" is charged with political significance, commemorating the intimate and complex historical relationship between the two countries.

Sudan and Egypt have enjoyed intriguing historical ties, centered on historical commonalities in antiquity when Nubian Kingdoms in Sudan controlled Egypt and vice versa. In more recent history, prior to Sudanese independence in 1956, the two countries were united since the early 19th century through Muhammad Ali Dynasty invasion and occupation of Sudan under British rule.

In the period when the present work was executed, Nasser's pan-Arabist agenda sought to spread its seed amongst neighbouring countries and Sudan once again fell under Egypt's influence, with Colonel Gaafar Nimeiry, a staunch supporter of Nasser, taking power in the country.

Interestingly, Moussa's embodiment of the two countries is not depicted as a high flown gesture between two political leaders, instead it is an embrace between two common folk who are hardly distinguishable in appearance, emphasising not only the deep human bond between two nations which share the waters of the treasured Nile, but which affirms Moussa's agenda as an artist championing the common man. Depicting a hybrid aesthetic combining the appearance of the Pharaonic Nubian and the the rural "fellah" or Egyptian agricultural laborer, Moussa blends history with the present day, underlining the continuity and commonality which subvert and transcend temporary political or geographic borders



29*

PAUL GUIRAGOSSIAN (LEBANON, 1926-1993)

Les Mariées Femmes en Blanc

oil on canvas, framed

signed "Paul", dated "1968" (lower right) and titled "Les Mariées Femmes en Blanc", inscribed "Near East School of Theology"

on the verso, executed in 1968

75 x 50cm (29 1/2 x 19 11/16in).

£20,000 - 30,000

US\$25,000 - 37,000

€24,000 - 35,000

Provenance

Property from a private collection, Los Angeles

Exhibited

Beirut, Near East School of Theology, circa 1968

One of the most talented and progressive artists to emerge from Lebanon, Paul Guiragossian is remembered as a pioneering figure of Middle Eastern Modernism. Paul Guiragossian was born in 1926 in Jerusalem to survivors of the Armenian genocide. He experienced the consequences of exile from a very young age. Guiragossian's family settled in Beirut, Lebanon in 1947. In 1956, Guiragossian received a scholarship from the Italian Government to study at The Academy of Fine Arts Florence, which was soon followed by a further scholarship from the French government to attend Les Ateliers des Maîtres de l'Ecole de Paris. This led to his recognition both locally and internationally.

Les Femmes Mariées en Blanc is stunning in its rendition. This rare work reflects a reality both deeply, personal and universally relatable. The proximity of the three faceless figures to one another suggests the coming together in unity to celebrate this monumental moment in a woman's life, her wedding ceremony. In most of his paintings, Guiragossian conveys a sense of solidarity, a collective joy or at times suffering. The colourful palette infuses a feeling of warmth, positivity and hope. The present painting is exemplary of Guiragossian's gestural and expressive painting style as luminous clothed figures are defined by thick elongated brushstrokes of impasto paint. The female figure is visible throughout Guiragossian's oeuvre; the mother being the caretaker plays an extremely influential role and a key subject matter in his paintings.





*"I have built this place with my life, all my life,
and now it is destroyed - for what?"*

– Georges El-Zeenny, *New York Times*, 1985 after the bombing of Smugglers Inn

*"Georges Zeenny; a restaurateur, artist, and cultural folk hero,
who in the spring of 1980 organized a two-day art fair in
West Beirut that attracted nearly 400,000 people"*

– The New York Times, May 13, 1982

*"Georges Zeenny is a well-known figure around
Makhoul Street in West Beirut. Over the years, his restaurant,
The Smugglers Inn, was a refuge for those Lebanese- artists,
writers, professors- who stubbornly refused, despite violence
and chaos, to move away from the capital"*

– New York Times, January 18th, 1985

PROPERTY FROM THE COLLECTION OF THE LATE GEORGES EL-ZEENNY

1940 - 2015

Bonham's are proud to present a group of works from one of the most devoted and prolific patrons of twentieth century Lebanese and Middle Eastern Art, Georges Zeenny.

A well-known and much loved fixture in Beirut's cultural circles, Zeenny was an ardent Lebanophile, who is credited as one of the key figures in cultivating Beirut's emerging art scene since the 1970's, and particularly during the harrowing decades of Civil War.

Unwavering in his passion and dedication to Lebanon, Zeenny was the co-proprietor with his brothers and sister of the famed Smugglers-Inn, a haven for artists, intellectuals and writers during the War, despite surrounding chaos. Even the bombing and demolition of the Smugglers-Inn in 1985 did not deter Zeenny from his passion. He persevered with what he firmly believed was a duty towards his country, promoting the arts at his Elissar Gallery in Bliss Street-Beirut where all artists whether Lebanese or from the region, renowned or engaging in their first solo exhibitions, presented their works and installations under Zeenny's personal and distinct curatorship.

Zeenny engaged in several initiatives, ranging from celebrating the achievements of renowned cultural figures to exhibitions which focused on Lebanese daily life, and encouraged artists produce works focused these themes. Amongst the major achievements of this phase was the One Day Makhoul Street Arts & Crafts Fair held at the street where the Smugglers-Inn was. It was the first time in Lebanese cultural history that a public event would bring together artists from all fields exhibiting their works, including singers and musicians performing for free. Thousands of Lebanese attended the fair in 1978 which was reiterated in 1979, and 1980. In 1978, it was recorded that this event was single-handedly responsible for a local ceasefire.

Zeenny was destined to part from Lebanon for almost a decade from the mid-80s till the mid-90s, residing for a couple of years in Greece and then mainly in London. His passion for the Arts and his native Lebanon never left him. Wherever he resided, he continued promoting Lebanese and Arab Artists under his initiative the "The Middle East Cultural Society". The major fingerprint he left in London is a Cedar Tree that he planted ceremoniously in Battersea Park on 21 November 1993 at the occasion of the 50th anniversary of Lebanon's independence in the presence of his Excellency, the Ambassador of Lebanon and the Honourable John Bowis MP for Battersea.

Returning to Lebanon in 1997, Zeenny expressed a continued appetite for further artistic work. His new initiative in Arts, "Atelier Georges Zeenny" was a remarkable success seeing monthly exhibitions coupled with the publishing of thematic artistic books, including "Lebanon, Stamps and Events 1920-1970", "Statues, Names for a Nation", "Money "Piastres from Paradise", and many others.

George Zeenny was born in 1940. He attended school at the International College and then the International School of Choueifat. After doing a Bachelor degree at the Haigazian College, he obtained a Masters Degree from the American University of Beirut in 1970 and submitted his doctorate to the University of Sorbonne in 1972.

A lecturer at the American University of Beirut and Haigazian College, Dean of student life at Haigazian College, Zeenny was also a prolific artist, holding exhibitions and events in Lebanon, Syria, Greece, Canada, England, launching the careers of a multitude of talented young artists who have flourished since.

As an artist, gallerist, public intellectual, and collector, Zeenny's private collection is the product of a life-time personal testimony of believing in the creativity of artists with whom he established everlasting relationships and friendships. This, combined with the richness and variety of the collection, showcasing works from Lebanese, Syrian, Palestinian and Sudanese artists, and including supremely rare works by artists like Saloua Choucair, Aref El-Rayyes and Mostafa Al Hallaj, make it perhaps one of the most interesting and historically significant private collections of art from the region to come to the market to date.

“A critic once told me that my work has a European influence. I object! It is a universal influence, what I experience everyone in the world experiences, and in fact, all of the rules I apply to my sculpture are derived from Islamic Geometric design”

– Saloua Choucair

30

SALOUA RAOUDA CHOUCAIR (LEBANESE, 1916-2017)

Interform

wooden sculpture

executed in 1960

height: 60cm

£25,000 - 35,000

US\$31,000 - 43,000

€29,000 - 41,000

Provenance

Property from the collection of Georges El-Zeenny, Beirut

Thence by descent to the present owner, London

Bonham's has the distinct privilege of presenting a major 1960's sculpture from Lebanese pioneer Saloua Raouda Choucair, whose tragic passing this year marked the end of prolific and illustrious career spanning nearly a century.

From the collection of Georges El-Zeenny, the late proprietor of Beirut's much-loved haunt "The Smugglers Inn", the sculptures distinguished provenance is testament to two extraordinary lives; the visionary artist who almost singlehandedly defined Lebanon's 20th century sculptural legacy, and the indefatigable patron who protected her and others works during the dark days of the countries harrowing civil war.

The present work is the largest sculpture by Saloua Choucair ever to come to market; solid, robust and imposing, the sculpture captures the longevity and resilience of the natural form from which it was carved.

A seemingly organic, but carefully pre-meditated system of shapes and forms punctuate the sculptural surface, whose porousness straddles the border between artistic creation and natural growth. The marriage of the abstract, organic, and manmade in Saloua's work can-not be ignored and recalls the work of her near contemporaries in Europe who were experimenting with "biomorphic abstraction".

"Biomorphic Abstraction" describes the use of abstract forms based on those found in nature. Also referred to as Organic Abstraction, this type of abstract art was not a school or movement, but a striking feature of the work of many different artists, such as Arp, Kandinsky

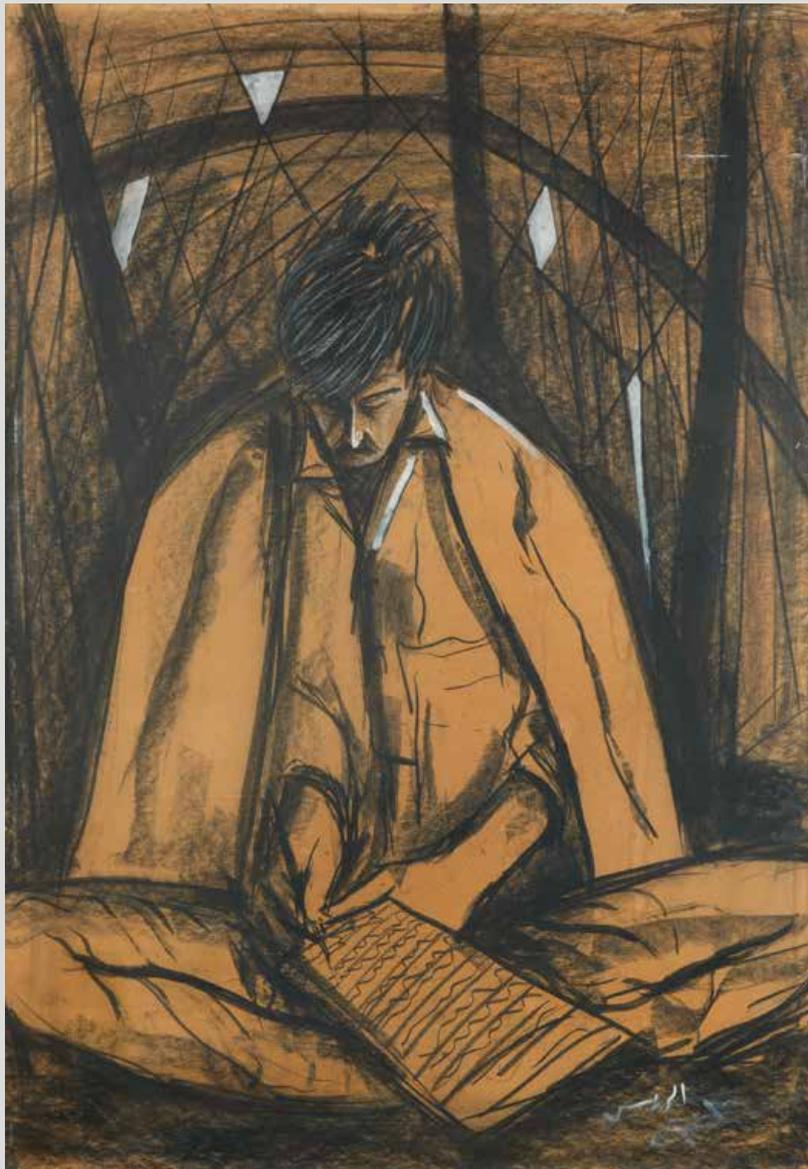
and British sculptors Barbara Hepworth and Henry Moore. Found in both abstract painting and abstract sculpture, as well as the design of furniture, the idiom was associated with the philosophy of Henri Bergson (1859-1941), who believed that evolutionary processes of nature and artistic creativity derive from the same source.

Choucair's long, varied and wide-ranging career has seen the Beirut-born artist experiment with a vast array of materials, forms and ideas. Blending ideas and approaches that draw on her twin guiding influences of Sufi Islam, and Modernist sculpture of the mid-20th century, Choucair's work emerges into being, complete with dynamic energy and poetic physicality.

Her work allows the audience to question the one-sided Western concept of modernity. Her exhibition held 1947 at the Arab Cultural Gallery in Beirut is considered to have been the Arab world's first abstract painting exhibition. Choucair left Lebanon for Paris in 1948 where she studied at the École nationale supérieure des Beaux-Arts as well as attending Fernand Léger's studio. Choucair was one of the first Arab artists to participate in the Salon des Réalités Nouvelles in Paris in 1950.

Through her work Choucair pursues her interest in science, mathematics, Islamic art and poetry. Her work can be characterized through her experimental choice of materials alongside her elegant use of modular and curvaceous forms borrowed from traditions of Islamic design.





31

AREF AL RAYYES (LEBANON, 1928-2005)

Portrait of Kamal Jumblatt

pencil on paper, framed

signed "Al Rayyes" and dated "1959" in Arabic (lower right)

69 x 49cm (27 3/16 x 19 5/16in).

£4,000 - 6,000

US\$5,000 - 7,500

€4,700 - 7,100

Provenance

Property from the collection of Georges El-Zeenny, Beirut

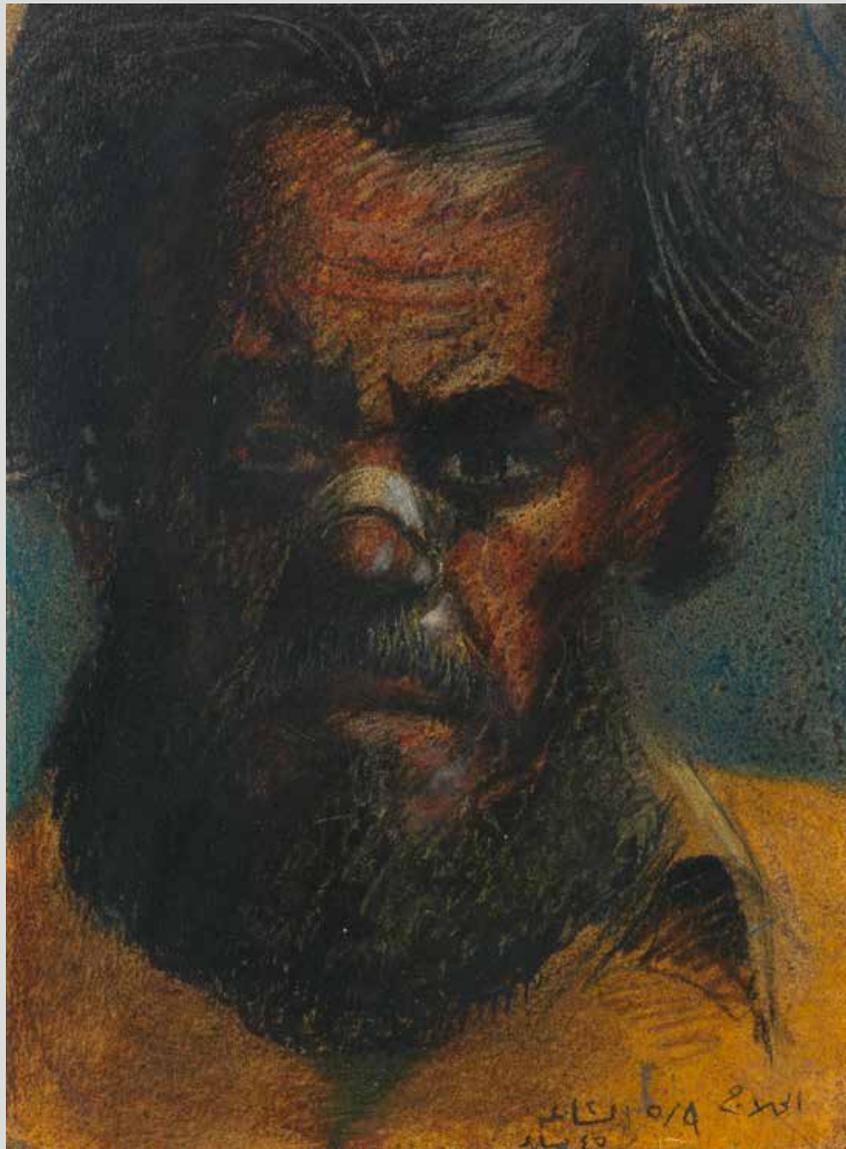
Thence by descent to the present owner, London

Kamal Fouad Jumblatt (1917 – 1977) was an important Lebanese politician. He was the main leader of the anti-government forces who opposed the Assad government in the Lebanese Civil War and major ally of the Palestine Liberation Organization until his assassination in 1977. He is the father of the Lebanese Druze leader Walid Jumblatt.

"Without love, man cannot construct."

– Kamal Jumblatt

Thinker, philosopher, poet and author, Kamal Jumblatt lectured extensively and wrote more than 1200 editorials in both Arabic and French. Jumblatt was a distinguished ideologue and was considered the father of the contemporary Left in Lebanon despite his feudal background.



32

MUSTAFA AL HALLAJ (PALESTINE, 1938-2002)

Self-Portrait

oil on paper, framed

signed "Al Hallaj" dated "5/9 Sham (Syria)" and inscribed "age 45" in Arabic (lower right), executed in 1983
40 x 30cm (15 3/4 x 11 13/16in).

£7,000 - 10,000

US\$8,700 - 12,000

€8,200 - 12,000

Provenance

Property from the collection of Georges El-Zeenny

Mustafa Al-Hallaj is one of the most renowned Palestinian artists of the twentieth century. In this intimate, transfixing Self-Portrait we are confronted with the artist in all his intensity; an almost aggressive, hostile gaze and rough hardened features articulate a portrait which is rumored was composed after the artist injured himself. As an activist and political revolutionary, the depiction perfectly captures the spirit of rebellion which characterized the Hallaj's life.

Al-Hallaj was born in Salame, Jaffa, in 1938. After the 1948 Nakba, he ended up with his family in Damascus, where he studied Sculpture at the College of Fine Arts in Cairo. He attended the Luxor Atelier for Postgraduate Studies. His repertoire includes paintings, graphics, murals, illustrations, cover designs and etchings. Al-Hallaj was specialized in graphic art and sculpture and was called by some critics "an icon of contemporary Arab graphic arts".

He lived in Beirut and Damascus, and contributed to define "fan al-muqawama" (the art of resistance). He lost 25,000 of his prints in the Israeli attacks on Beirut in 1982 but managed to save the wood and masonry cuts he used to make them.

Al-Hallaj won several local and international awards and prizes. He died in Dec. 2002 in Damascus, while trying to rescue his works from a fire that destroyed his studio. He was buried in Al-Yarmouk Refugee Camp, Damascus.



33*

AHMAD SHIBRAIN (SUDAN, BORN 1931)

Faces

signed "Shibrain" in Arabic (lower left)

mixed media on board

58 x 57cm (22 13/16 x 22 7/16in).

£5,000 - 7,000

US\$6,200 - 8,700

€5,900 - 8,200

Provenance

Property from the collection of Georges El-Zeenny



34

LOUAI KAYALI (SYRIAN, 1934-1978)

Lilies

oil on canvas, framed

signed, dated "1976" and titled "Lilies" in Arabic & English on the verso, executed in 1976

49 x 38cm (19 5/16 x 14 15/16in).

£6,000 - 10,000

US\$7,500 - 12,000

€7,100 - 12,000

Provenance

Property from the collection of Georges El-Zeenny

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35

FARIDEH LASHAI (IRAN, 1944-2013)

Trees

oil on canvas, framed

signed "Farideh Lashai" in Farsi (lower left),

executed circa early 1970s

150 x 90cm (59 1/16 x 35 7/16in).

£25,000 - 35,000

US\$31,000 - 43,000

€29,000 - 41,000

Provenance

Property from a private collection, London

Acquired directly from the artist by the present owner,

circa early 1970's

Literature

For similar works from the Tree Series, see: Germano Celant and Faryar Javaherian, *Towards the Ineffable: Farideh Lashai at the Tehran Museum of Contemporary Art*, TMOCA Press, 2016, p.81, 89

Graceful, sophisticated and exhibiting a deep reverence for its subject matter, the present painting is perhaps the rarest and most significant work by Farideh Lashai ever to surface at auction.

Painted in the early 1970's when Lashai had just returned to Iran after her studies in Austria, the work sees Lashai at her most naturalistic. Influenced by her contact with the new emergent artistic avant-garde of Iran, including figures like Sohrab Sepehri, Lashai's works from the Tree Series, of which this is the first to appear auction, are a rare glimpse of a painter at the bloom of her artistic maturity.

Farideh Lashai is remembered as one of the most talented and successful artists to have emerged from within Iran in recent decades. Meticulous, erudite and supremely perceptive, her work is characterized by a mastery of the painterly aesthetic, using the visual vocabulary of abstract and lyrical expressionism in depiction of ethereal natural landscapes, allegorical compositions, and colour fields.

Above all, Lashai's enduring talent lied in her conceptual and aesthetic originality, and her ability to draw from established artistic traditions without being confined by their precepts. As an artist with abstraction as her genesis, she is nevertheless unafraid of the concrete, as a craftswoman fluent in the language of the brush, she felt comfortable experimenting with video art, installation and new media, it is this unrestricted, intrepid sense of creativity which is so palatable in much of her work.

Lashai has stated that "when you have doubt and uncertainty, you open the way for the expansion and development of an idea" and her forthright rejection of the objectivity of perception is manifest in much of her body of work, this sense of expressive subjectivity is gloriously exemplified in the present work, which counts as one of her most

"I became inflicted with the magic of orange trees and never overcame it. The trees took hold of me and never let me go, with thousands of hands, thousands of embraces"

– Farideh Lashai

deftly executed, and technically accomplished paintings. Here, clearly defined, monolithic tree trunks provide a stark contrast to gestural, spontaneous surrounding fauna, punctuated by a vigorous flourish of cobalt that articulating the briskly defined flowers.

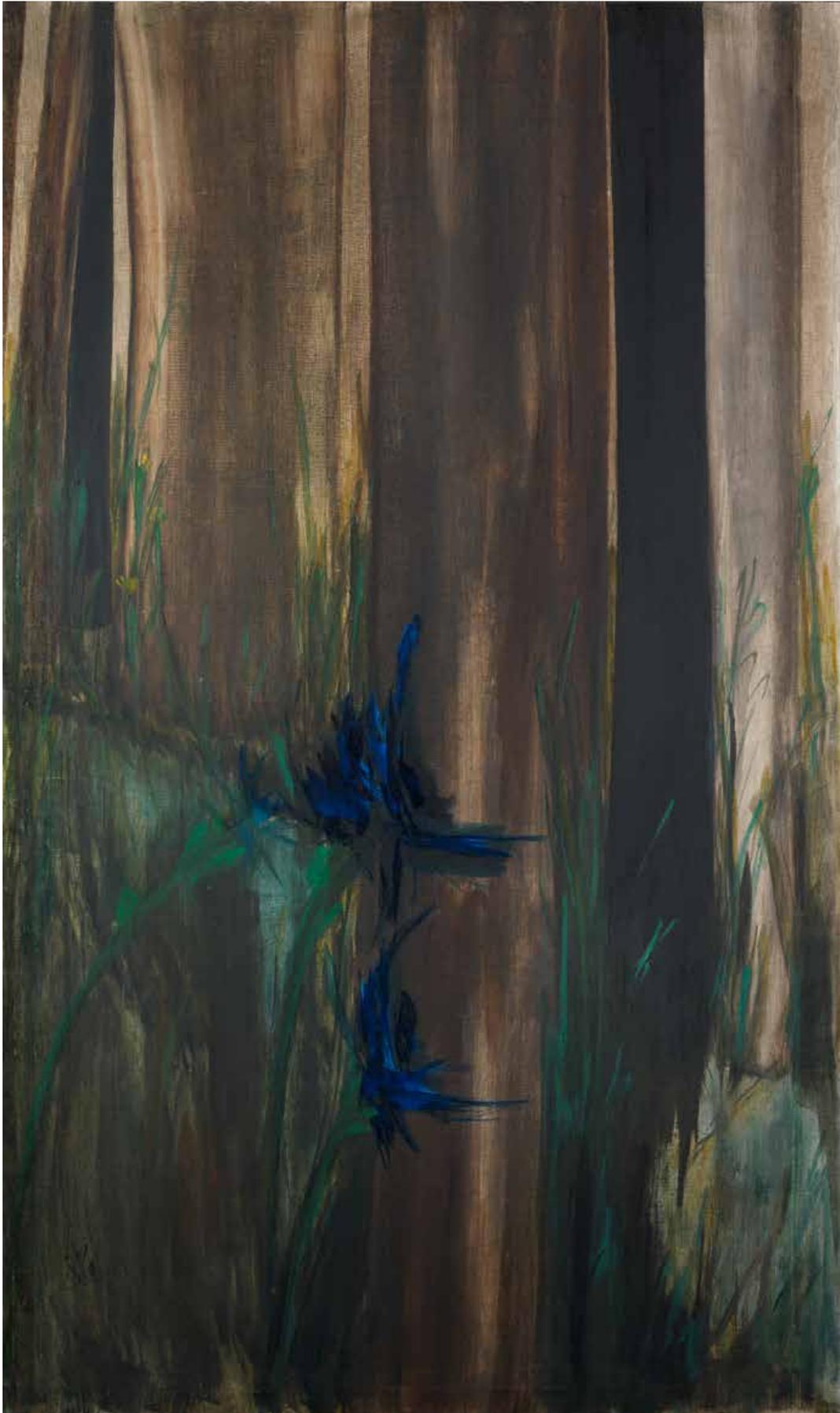
Like the Expressionists and Emotivist painters that came before her, Lashai's compositions remind us the subjectivity of perception, rejecting a strictly ocular, representational approach to depicting nature and her visual surroundings, Lashai recognizes the transformative effect of perception on a given subject.

For Lashai, reality, ultimately, is a fickle concept when its observation is not only channeled through but entirely dependent on our sensual faculties, senses which can embellish, obfuscate, enliven or depress their surroundings. The talent of the poet, artist, or musician lies in this very gap between reality and perception, in being able to give some form of physical or tangible representation to the way our thoughts and feelings colour the world we inhabit.

It is this, which leads us to Gorky's proclamation that "Abstraction allows man to see with his mind what he cannot physically see with his eyes. It is the emancipation of the mind", and it is precisely, this unseen aspect of our surroundings which Lashai so poetically captures.

Technically, her fluency, awareness of textural and tonal aspects of paint, and effuse lyrical gestures demonstrate her expressionist approach to the subject matter of nature in striking form.

Ultimately, In Lashai's oeuvre, and in the present work in particular, we encounter a vision of the natural world that is far from stale, academic and static, but one which is magnified by our poetic, metaphysical, and emotional responses to its grandeur.



36

NASSER ASSAR (IRANIAN, BORN 1928)

Untitled

oil on canvas, framed

signed "Nasser" and dated "1971" in English (lower right),

executed in 1971

129 x 89cm (50 13/16 x 35 1/16in).

£18,000 - 25,000

US\$22,000 - 31,000

€21,000 - 29,000

Provenance

Property from a private collection, London

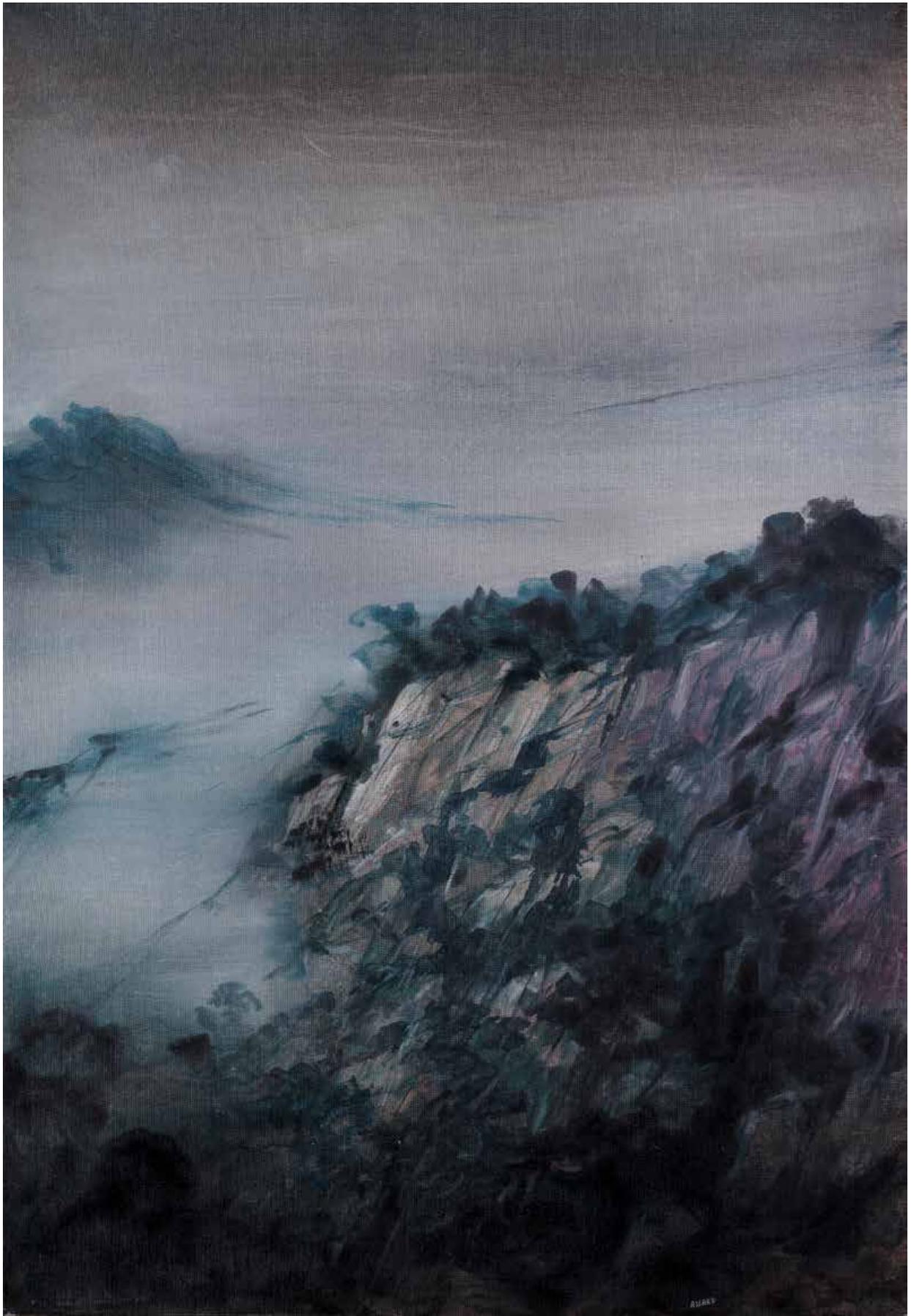
Born in Tehran in 1928, Nasser Assar is one of the most seminal protagonists of the Iranian modernist movement. His works mark both a compositional departure from the academic formalism of the turn of the century, and a clear thematic circumvention of the dominant neo-traditionalist orthodoxy of his time.

His migration to Paris in the 1950s coincided with a critical juncture in the progression of European modernism. Still in its infancy, the French post-war art scene eventually gave rise to the establishment of Tachism and Lyrical Abstraction, movements which heavily influenced the work of Assar. However, whilst operating alongside luminaries such as Tapies, Fautrier, De Stael and Wou Ki, Assar still developed a unique and distinctive style of abstract expressionism which was neither derivative nor imitative of his European counterparts.

Assar's canvases are wrought with a strong sense of conceptual duality derived from the inter-collation of calligraphy and landscape. Taken compositionally, Assar's depiction are built up of pseudocalligraphic oriental letterforms set in an ethereal, polytonal landscape. Yet within the composition itself, letterforms and natural forms are inseparable, having seamlessly permeated their surroundings. This unrestricted oscillation between world and environment, aside from being technically progressive, itself serves as an aesthetic device for the expression of a far more profound artistic impulse whose genesis is found in the Zen calligraphy whose influence is so evident in Assar's work.

In the Zen Buddhist tradition, performing calligraphy, or hitsuzendo, is a meditative practice seminal towards the attainment of spiritual unity with the divine. In light of the universality of his practice, the language in which the calligraphy is composed becomes irrelevant, and Assar's choice to diverge from his native Persian, far from being an act of disregard, is merely an aesthetic affirmation of his belief in the transcendental and universal characteristics of divine truth. Concurring with the Sufi tradition, this entails an understanding of the world which treats worlds, languages and systems of communication merely as names and symbols for illusory, transient, material objects, which cast a deceptive veil of sense experience over the unified, absolute, and singular underlying spiritual reality.

It is this underlying reality which Assar attempts to penetrate, by demonstrating that the material landscape of our world is purely an artifact of our linguistic habits, and not a source of absolute truth. This is all achieved within an aesthetic which is both technically proficient and visually diverse, and whose freedom of hand evolves a spontaneity which is at once expressive and unrestrained.

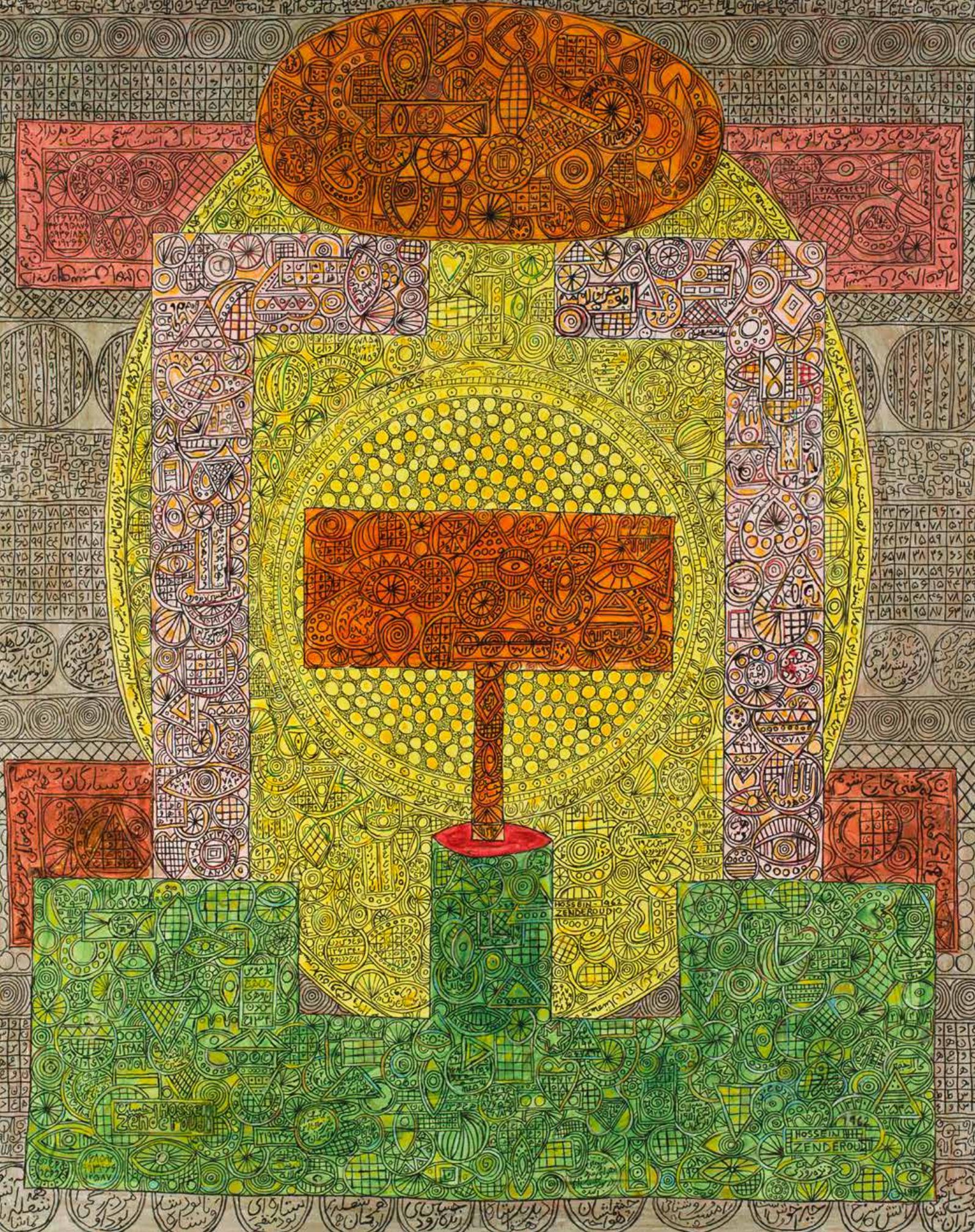


“To create a painting, I begin with the preliminary study, which consists of sketches on paper, followed immediately by the painting of letters and colouring on canvas... I am thus able to immediately express my spontaneous feelings on canvas. Sometimes I leave a canvas to work on another, this is like improvisation in music, for I treasure freedom more than anything else. I couldn't be what I am if I didn't have freedom to express my lyricism. I don't believe in teaching painting, since I do not believe that technical training is required to make one a great painter. Painting can be done with any tool or any piece of equipment, I believe all schools of fine art, all over the world, should be shut down”

– Charles Hossein Zenderoudi, *Midi Libre*, No 9401, 9 April 1971

“The Saqqa-Khaneh style formally began with the works of Charles Hossein Zenderoudi. The outlines of figures were given a geometric order; intricate words were spelled out with care; spaces in and around circles, square and rectangles were painted in green and bronze accompanied by a black that collectively comprised the colours of Shi'ite mourning ceremonies. By looking at these Zenderoudi canvases, the viewer is reminded of Shi'ite shrines and assemblies. Whilst the atmosphere is a religious one, it is neither as lofty or grand as that of the Shah Mosque in Isfahan or as spacious and impersonal as that of the Sepahsalar Masque in Tehran, rather it reflects the intimacy and closeness of the neighbourhood Saqqa-Khaneh”

– 1977, Karim Imami



MIR+54+BZ+S

THE SEMINAL 1962 WORK BY CHARLES HOSSEIN ZENDEROUDI

It is impossible to understand the trajectory of 20th century Iranian art without the work of Charles Hossein Zenderoudi, of which Mir+54+BZ+S perhaps stands as the most emblematic, well known and sophisticated example. Imposing in scale and captivating in its complexity, this overpoweringly intricate depiction is the apotheosis of Zenderoudi's oeuvre, replete with the elaborate flair with which he captured the popular aesthetic of Persian religious and talismanic imagery.

Painted in 1962, "Mir + 54 + Bz + S" harks from the genesis of Zenderoudi's oeuvre, where his work was at the height of its intricacy, exhibiting a supreme command of the calligraphic, geometric and numerological patterns of traditional Islamic art and local shrine architecture.

Executed just over a year after Zenderoudi relocated to Paris, Mir+54+BZ+S bears all the hallmarks of an artist at the zenith of his fecundity; emboldened by the prospect of propagating his oeuvre to a new international audience, 1962 served as a creative high watermark for Zenderoudi, with another masterpiece from the same year, K+L+32+H+4. Mon père et moi, now deservedly hanging in the permanent collection at New York's MOMA next to Matisse's fauvist masterpiece "Dance (I)".

Zenderoudi's heavily repeated letter-forms, correspond with the practice of Sufi numerologists, who believed in the spiritual significance of singular letters and worked these principles into hugely elaborate talismanic charts. This multi-layered, polychromatic intricacy seeks to capture the very nature of "mystical discourse", with its abstruse, allegorical and often enigmatic expressions. Whilst Zenderoudi's works display a harmonious balance of skilfully rendered calligraphy, his canvases are often visually invasive and heavily decorated. The density of his compositions seek to capture the visual intensity of popular religious expression in Iran, where banners, standards, altars, murals and mosques colourfully decorate the urban landscape.

Appearing for the first time in the Market in 2007, the work sold for a then record price; Zenderoudi would later become the most valuable Iranian painter of the 20th century, a record he holds to this day. A composition that is widely considered to be the archetypal Zenderoudi from his formative period, the present work is without a doubt the definitive masterpiece of an artist at the height of his creative prowess.



37*

CHARLES HOSSEIN ZENDEROU DI (IRAN, BORN 1937)

Mir + 54 + Bz + S

oil on canvas, framed

signed "Hossein Zenderoudi" and dated "1962" in Farsi (lower right),

inscribed "Hossein Zenderoudi 1962", further inscribed

"Mir + 54 + Bz + S" in Farsi on the verso, executed in 1962

150 x 142cm (59 1/16 x 55 7/8in).

£200,000 - 300,000

US\$250,000 - 370,000

€240,000 - 350,000

Provenance

Property from a private collection, Geneva

Christie's, Dubai, International Modern & Contemporary Art,

31 October 2007, lot 133

Literature

Saeb Eigner, *Art of the Middle East, Modern and Contemporary*

Art of the Arab World and Iran, 2010, illustrated on page 200

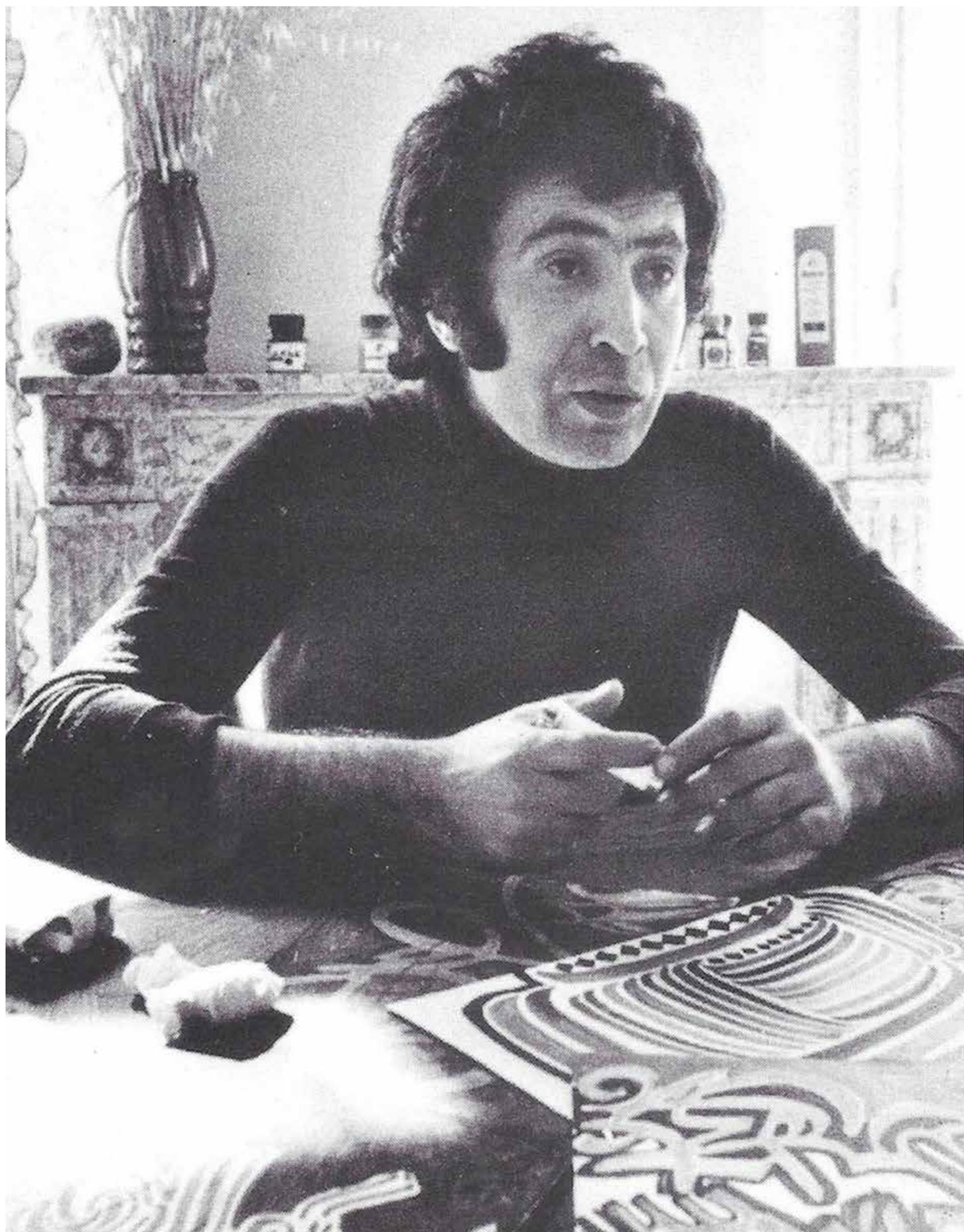
CHARLES HOSSEIN ZENDEROUDI

Charles Hossein Zenderoudi was born in 1937 in Tehran. After his preliminary studies in mid 1950s, he entered the Fine Art College of Tehran University to study painting.

In his teens, Charles Hossein Zenderoudi stumbled across a sacred altar in the streets of Tehran, an encounter which would later lead him to establish the single most influential modernist art movement in Iran. The Saqqa-Khaneh movement, which takes its name from a type of religious shrine in the form of a drinking fountain, focuses heavily on the depiction of traditional Persian symbols and motifs related through a strictly contemporary artistic agenda.

He left Iran for Paris in 1961 and chose painting as his career. He met artists like Alberto Giacometti, Stephen Poliakoff and Lucio Fontana and writers such as Eugène Ionesco. Zenderoudi has received many accolades and won many international awards, beginning with the biennials of Venice in 1960 and São Paulo in 1961. After the 1963 acquisition by New York's MOMA of his *K+L+32+H+4*, most of the world's prominent art institutions have sought to include his works in their collections including London's British Museum, Paris's Centre Pompidou and Copenhagen's Statens Museum, among others. He has been living in Paris and New York since 1961.

Zenderoudi's work exemplifies Persian neo-traditionalist art. His choice of subject matter, calligraphy, is perhaps the most established formal mode of artistic expression to exist in Iran, but, by emphasizing form over meaning, and by stripping the written word down to its aesthetic, structural, fundamentals, Zenderoudi subverts the traditional values of calligraphy. Zenderoudi's text is intentionally illegible and carries no literal meaning, thus freeing it from the confines of linguistics, and imbuing it with a sense of universality which rescues the archaic practice of calligraphy from obscurity, giving it fresh relevance in a global, modern context.



38*

MASSOUD ARABSHAHI (IRAN, BORN 1935)

Abstract Composition in Brown

oil on canvas

signed "Arabshahi" and dated "1974" in Farsi (upper right)

120 x 110cm (47 1/4 x 43 5/16in).

£30,000 - 40,000

US\$37,000 - 50,000

€35,000 - 47,000

Provenance

Property from a private collection, Dubai

Massoud Arabshahi is one of the key protagonists of the Iranian neo-traditionalist movement, and notably one of the few artists of his generation to pursue this agenda through abstraction and not calligraphy. Fascinated by the textual, architectural and mathematical elements of traditional Persian imagery, Arabshahi's work is punctuated by motifs which carry strong metaphorical significance. All this is done with an unequivocally modern and wholly abstract aesthetic.

The pseudo-figurative crowned central figure that Arabshahi employs in the present work recall the depictions of ancient Persian Kings in rock reliefs of the kind found at Persepolis, Behistun and Pasargade. The mixture of geometrical and angular shapes, zoomorphic and anthropic forms all contain esoteric significance for Arabshahi. An artist enraptured by the recurrence of symbols, his works are riddled with semiotic iconography: arc shapes denote the perfection of celestial geometry and abstract glyphs recall ancient Persian cuneiform, their indiscernibly a testament to the extinction of the culture that once gave them meaning.

For millennia human art has demonstrated the ability to reflect, narrate, and signify meaning through signs and symbols. Arabshahi's compositions ultimately remind us that regardless of the age we live in, or our varying modes of expression and communication, we all have the innate propensity to invest in symbols and images, elements of our collective consciousness uncapturable in words.



BEHJAT SADR (IRAN, 1924-2009)

Untitled

oil on canvas, framed

signed "Behjat Sadr", dated "19/09/1960" and inscribed

"to my dear friends Mr & Mrs Blocavec my best memories" in French, executed in 1960

39 x 56cm (15 3/8 x 22 1/16in).

£17,000 - 20,000**US\$21,000 - 25,000****€20,000 - 24,000****Provenance**

Property from a private collection, Paris

Originally from the collection of the french sculptor, Andre Bloc

Acquired by the above from he artist in 1960

Bonhams is delighted to present a seminal work by pioneering abstract artist Behjat Sadr from the collection of the renowned French sculptor, Andre Bloc.

Behjat Sadr is remembered as one of the founding artists of abstract art in Iran, and for some time, one of its sole accomplished protagonists. Meticulous, erudite and supremely perceptive, her work is characterized by a mastery of the painterly aesthetic, using the visual vocabulary of abstract and gestural art in depiction of spontaneous patterned compositions.

Born in Iran, Sadr was the younger sister of Noşrat-Allah Amini, the mayor of Tehran during the tense period of Moḥammad Moşşadeq's premiership from 1951 to 1953. She was enrolled in the Faculty of Fine Arts at Tehran University in 1948. After graduating, she left for Rome in 1956 where, upon recommendation of Marco Grigorian, she met with Roberto Melli (1885-1958), who liked her work and became her mentor. In the same year, she attended Roberto Melli Academy, Academia di Belle Arti, and later the Naples Academy of Fine Arts Melli introduced her to several prominent gallery owners and critics, and she was able to hold major exhibitions in Europe. Meanwhile her work, along with the works of a few young Iranians, was selected for inclusion at the Venice Biennale.

In 1958 Behjat married Morteza Hannaneh, a well-known Iranian composer who was living in Italy at the time. Upon graduation they returned back to Tehran, and in 1960 Behjat started teaching at the Faculty of Fine Arts as an associate professor. In 1966 Behjat Sadr travelled to Paris on a sabbatical and became Gustave Singier's assistant. Singier, a Belgian non-figurative painter, was also a teacher at Ecole Nationale Superieure des Beaux-Arts, and taught Behjat many novel techniques. Inspired and excited, Behjat returned home in 1968 and became the Chair of The Department of Visual Arts at Tehran University. Behjat Sadr was diagnosed with breast cancer in the late 1990s and died of a heart attack at 85 in the South of France.

Sadr's work occupied a unique space in the landscape of twentieth century Iranian art. The dominant trend in the 1950's was movement away from the European inspired academic formalism of the Qajar era and a drive towards the discovery of an indigenous modern aesthetic but one whose key ingredients were popular religious imagery and neo-traditionalist motifs. Sadr's work crushed these parochial boundaries; unconcerned with pursuing a nationalistic artistic agenda she embraced a visual language that was dedicated to expression and technique.

Andre Bloc

André Bloc was a highly influential cultural figure during the post-war period. Bloc first attended the École Centrale in 1920 and befriended Le Corbusier and Auguste Perret. He was a passionate advocate of integration of the arts, and architectural and urban reform. In 1930 he founded the journal "Architecture d'Aujourd'hui", and in 1949 the influential review "Art d'Aujourd'hui". In 1949 he embraced pure abstraction creating concrete sculptures for which he received several public commissions. In 1951 he published the "Éspace" manifesto calling for a utopian harmony through social integration of the arts, signed by many artists, designers and architects, including Le Corbusier, Alberto Magnelli, Jean Deyrolle, Serge Poliakoff, Edgard Pillet, Silvano Bozzolini, Jean Leppien and Victor Vasarely. He took a highly pluralist approach to art experimenting with a diverse range of materials. The present work is a wonderful example of his more expressionistic abstraction incorporating a remarkable amount of impasto to create an almost sculptural texture. During the 1960's he created a series of habitable sculptures called "Cell Sculptures", and also a radical proposal of urban reconstruction called "Parallel Paris".

Regularly exhibiting at the avant-garde salons including the Salon des Réalités Nouvelles from 1949, and Salon de la Jeune Sculpture, Bloc established a distinguished reputation. He held numerous solo shows in Paris including at the Galerie Denise René, as well as Brussels, 1953; Milan, 1957, 1959; Amsterdam, 1958; Rome, 1958; Rio de Janeiro, 1959; Sao Paulo, 1959. Also many group shows including with Kandinsky and Poliakoff in Saarbrücken, 1954; and recently "Espace: Arte Concreta in Italia e in Francia 1948-1958", Bologna, 1999; and "Vision Machine", Musée des Beaux Arts, Paris, 2000; "André Bloc: Entre Art et Architecture", Musée National d'Art Moderne, Paris, 2015.



40*

MOHSEN VASIRI (IRAN, BORN 1924)

Abstract Sand Composition

coloured sand on primed canvas

signed "Vasiri Roma" and dated "23/6/1962", executed in 1962

70 x 110cm (27 9/16 x 43 5/16in).

£20,000 - 25,000

US\$25,000 - 31,000

€24,000 - 29,000

Provenance

Property from a private collection, Dubai

A pioneer of Iranian Modern art, Mohsen Vaziri was born in Tehran in 1924. In 1943, he attended the Faculty of Fine Arts in Tehran. He had his first solo art exhibition at the Iran-America Society in 1952. Vaziri left to Europe in 1955 to study at the Academy of Fine Arts in Milan where he learned about the western modern and contemporary art movements. In 1956, he had his first exhibition in Italy at the Portonovo Art Gallery in Rome and later that year in Germany at the Die Brücke Gallery in Düsseldorf and the Stenzel Gallery in Munich. In 1957, Mohsen Vaziri's artistic career took a turning as he moved away from figurative painting into non-objective or abstract art. He attended Italian artist Toti Scialoja's classes at the Academy. It was during those six months that Vaziri began exercising the depth of his imagination and experimenting with the use of materials, space, form and composition.

This monumental work from the sand paintings series was conceived in 1959. Vaziri focused on working with sand for four years using different types of sands and applying them on canvas mixed with colour or in their natural state. While seeking for his individual style, in the spring of 1959 he found his source of inspiration on the shores of Lake Albano. The traces of his hands in the sand caught his attention and his childhood memories by the sea came flooding back. He went back to Rome and began experimenting playfully with sand and transferring the patterns onto primed canvases, which lead him to create his most powerful and ground-breaking works. He successfully evolved a richly emotive expressive style through colour, space and form. This series of works grabbed the attention of many including some of the most prominent Italian art critics at the time and in 1964 MoMA acquired one of his sand paintings for their permanent collection. He then went on to win several awards and his sand paintings have appeared in several Biennales across the world.



41*

PARVIZ TANAVOLI (IRAN, BORN 1937)

Heech

fibreglass

signed "Parviz" and dated "06/12/25" (lower right), number 12 from an edition of 25, executed in 2006

Height: 90 cm

£10,000 - 15,000

US\$12,000 - 19,000

€12,000 - 18,000

Provenance

Property from a private collection, Geneva

The Father of Iran modern sculpture, Parviz Tanavoli was born in 1937 in Tehran, Iran. In 1955, Tanavoli was one of the very first students to enroll in the newly established Tehran School of Fine Arts. A few years later, he left Iran to further his education in sculpting at the Brera Academy of Milan. Tanavoli returned to Iran and established Atelier Kaboud, which became the birthplace of the most significant and avant-garde Iranian modern art movement, the Saqqakhaneh movement.

In 1965, Tanavoli created his first Heech sculpture. His signature Heech series is composed of three Farsi letters in the Persian calligraphy style of nastaliq. Tanavoli protested against the empty overuse of traditional forms by giving new depth to the two dimensional calligraphy on paper and transforming it into a three dimensional object. A pioneer of his practice, Tanavoli has produced numerous Heech sculptures in various mediums such as bronze, ceramic, fibreglass and neon and in many different shapes, sizes and colours to expose people with the concept of "nothingness".

This present sculpture of the Heech is a fine example of Tanavoli's use of fibreglass, a medium he embraced during his later work and through which he found great versatility in form and freedom of expression. To Tanavoli, the concept of nothingness has multiple layers of meanings and is not necessarily an expression of despair and hopelessness. One interpretation relates to Persian Sufism, in which nothing is an aspect of God, who creates everything from nothing. The other is that the physical shape of the word has an appealing volume and a life like form. This repetition of design in his oeuvre is also reflective of the traditional Islamic practice of repeating a craft in the quest for perfection.

Tanavoli's practice focuses on the intersection of both traditional Persian folk art and contemporary practices in a career spanning over six decades.



“Monir Shahrudy Farmanfarmaian is not only a pioneering figure of Iranian art but also a forerunner of current artistic models that participate in global dialogues without annihilating local difference. Her work serves to activate memory- a memory that is as multidimensional as the artist herself. In this respect she has been a role model for the artist of the twenty-first century since the 1950’s”

– Hans Ulrich Obrist

“What makes Monir stand out among all Iranian artists is the way her art refuses to age. Monir’s enduring appeal stems from her ability to navigate and find a balance between traditionalism and the avant-garde, past and present, the rooted and the nomadic. Her art, wisdom, strength, humility and vigorous energy have earned her a legacy that will continue to prevail over time”

– Shirin Neshat

“Monir chose to make art from the imagery that surrounded her everyday life in Iran, and she chose to make art with the artisans who have striven with their gift of ornament to beat back the desert blindness, the blank expression of nature. In Monir’s mirrored geometries, we recognise a subtle self-defence, and we step aside to allow nature to confront its unknowable, empty self”

– Frank Stella





*“The very space seemed on fire, the lamps
blazing in hundreds of thousands of reflection...
It was a universe unto itself, architecture transformed
into performance, all movement and fluid light,
all solids fractured and dissolved in brilliance in
space. In prayer, I was overwhelmed”*

– Monir Farmanfarmaian

Radiant, enigmatic and complex, “Qazvin” is one of the finest, and perhaps most personal examples of Monir Farmanfarmaian's iconic mirror-work to come to market. Named after the city of her birth, Qazvin, it is here as a child, where Monir first became inspired by the traditional Persian craft-work which would form the basis of her oeuvre.

Marrying craft, geometry and spiritual symbolism, Monir's composition extracts the centuries old Iranian tradition of mirrored panelling from its architectural setting, elevating it to an art form in its own right. Informed by a deep understanding of numerology and symbolism, Monir's work sheds light on the significance of shapes and signs within the typology of classical Islamic art, in an aesthetic framework that is captivating and intricate.

Large in scale, sculptural in presence, and exhibiting an endless array of reflective variations, Qazvin is one of the most tightly composed and intricate examples of Monir's work.

Exhibited and published in her major 2011 Monograph, Qazvin is a sublime example from an artist who has elevated her country's vernacular craft into a universal aesthetic, and in doing so, has become one of the most internationally acclaimed figures to emerge from Iran within the past century.



42*

MONIR FARMANFARMAIAN (IRAN, BORN 1924)

Qazvin

mirror-mosaic and reverse-glass

signed "Monir Sh-Farmanfarmaian" and dated "October 2006" in English and Farsi, inscribed "Tehran, Iran" on the verso, executed in 2006

110 x 110cm (43 5/16 x 43 5/16in).

£100,000 - 200,000

US\$120,000 - 250,000

€120,000 - 240,000

Provenance

Property from a private collection, Geneva

Exhibited

Dubai, *The Third Line, Recollection: Works by Monir Shahroudy Farmanfarmaian*, 2007

Literature

Damiani Editore and The Third Line, *Monir Sharoudy Farmanfarmaian - Cosmic Geometry*, 2011, illustrated on page 135

EVERYTHING CONNECTS

MONIR FARMANFARMAIAN

“During the Safavid period the Iranian kings wanted large mirrors to be installed during the construction of their rooms. The mirrors were for the women [of the harem] to see themselves. But these mirrors would get broken along the Silk Road, and rather than waste them, the craftsmen used the shards as they used tile and plaster in the geometric designs. They used small pieces and put them all together to make a beautiful reflection.

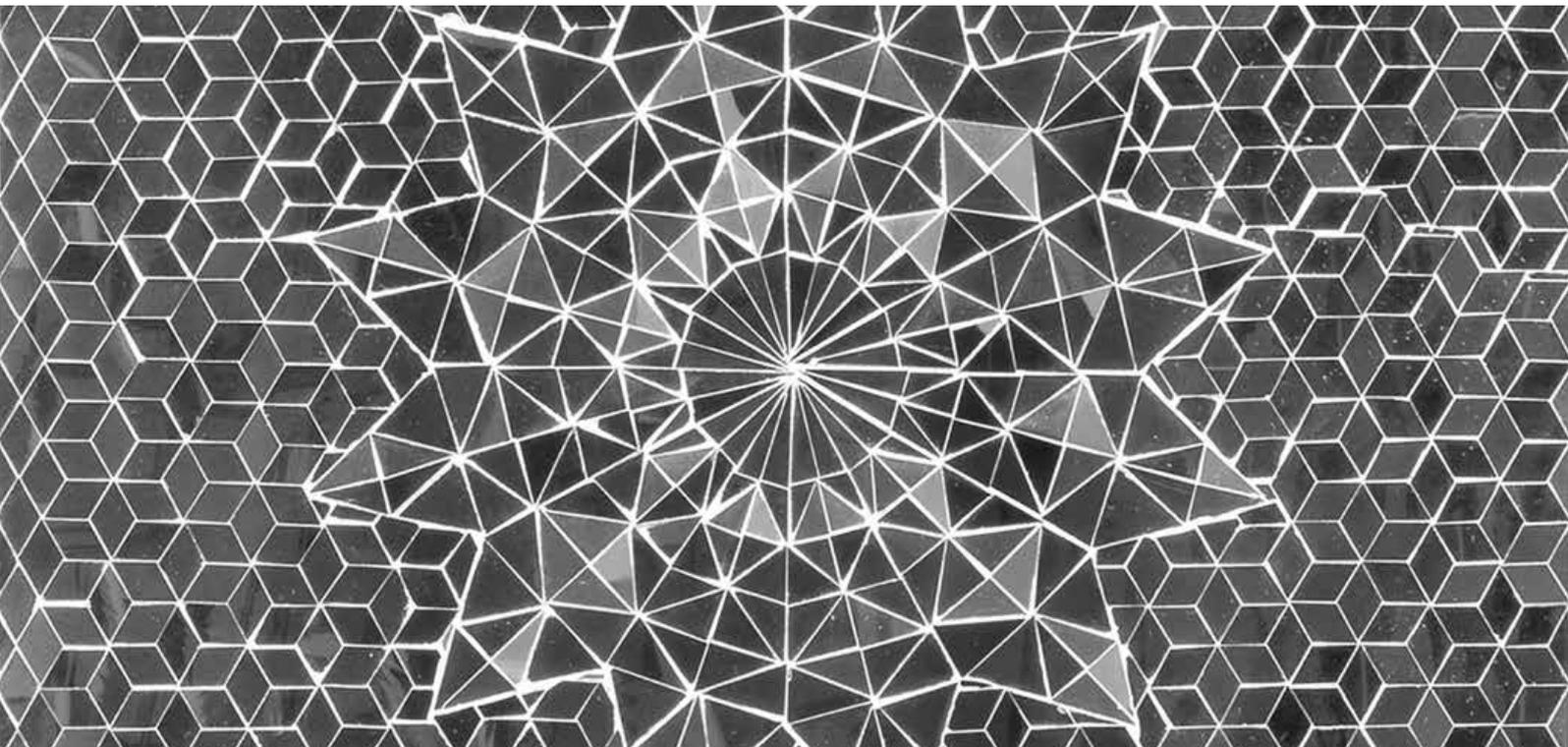
When I discovered the mirror-mosaics, I realised nothing is done spontaneously; it is all a calculation of geometry and design. If you divide a circle at three points, it will be a triangle. In Islamic design the triangle is the intelligent human being. Each element has a meaning in Islamic design. The five sides of the pentagon are the five senses.

The hexagon reflects the six virtues: generosity, self-discipline, patience, determination, insight and compassion. Sol Lewitt had his square, and it was wonderful how far he went with the square. For me, everything connects with the hexagon. And the hexagon has the most potential for three-dimensional sculpture and architectural forms”

– Monir Farmanfarmaian



The Shah Cheragh shrine in Shiraz , Iran, which the artist cites as one of her original sources of inspiration



A detail from the present work

MONIR FARMANFARMIAN

A LIFE

Born in Qazvin, Iran in 1924, Farmanfarmaian began her studies at the Faculty of Fine Arts in Tehran before embarking to New York, where she attended Parson, The New School for Design and Cornell University, and worked as a fashion illustrator. It was in New York that Monir' mixed with the cities emerging cultural avant-garde, collaborating with artists such as Andy Warhol on illustrations for the Bonwit Teller department store.

It was only after moving back to Tehran that Monir developed her signature style. Influenced by the arts and crafts of her native country, Farmanfarmaian fashioned an artform out of mirror-mosaic work drawing on traditional techniques of reverse-glass painting, inlaid carving, Islamic geometry, and architectural design. To create her reliefs and sculptures, Farmanfarmaian commissioned craftsmen to draft her early designs, then cut mirrors to fit the required shape, which were set in geometrical patterns, and mixed with plaster to produce new compositions into which the artist incorporated colored glass.

Monir Farmanfarmaian received international acclaim in 1958, when she was presented a gold medal for her work in the Iranian Pavilion at the Venice Biennale, this was followed by exhibitions in Tehran, Paris and New York. She has recently become the focus of significant institutional interest, having held important exhibitions worldwide including the Gwangju Biennale, South Korea (2016); a major career retrospective at the Solomon R. Guggenheim Museum, New York, NY (2015) and at the Fundação Serralves–Museu de Arte Contemporânea, Porto, Portugal (2014).

She is the subject of a substantial monograph, *Monir Shahroudy Farmanfarmaian: Cosmic Geometry*, edited by Hans Ulrich Obrist; and has authored an autobiography, *A Mirror Garden* (Knopf, 2007). Farmanfarmaian's work is placed in some of the most important institutions around the world, including: Solomon R. Guggenheim Museum, New York, NY; Tate Modern, London, U.K.; Museum of Fine Arts, Boston, MA; and Metropolitan Museum of Art, New York, NY.



AESTHETIC

Monir's application of mirror-work in her compositions is resonant in three particular ways. Firstly, her use of mirror-mosaics is an adoption of a longstanding decorative architectural tradition. These mirrors provided the "purest" form of decorative assemblage, reflecting and redirecting light in order to embellish shrines and palaces with an abundance of brightness, elevating the sanctity of holy spaces and aggrandizing the majesty of Royal buildings. It is interesting to note the purity of the mirror as an object; carrying no compositional or visual content in and of itself, it acts merely to emphasize and exaggerate existing light, in this sense it is a medium through which the artist or craftsmen magnifies the splendour of the natural world.

GEOMETRIC

The shapes and patterns which Monir' employs in her compositions are clearly and intentionally derived from the geometric and numerological formulae present in Islamic and Iranian architecture. Whilst decoratively complex, the use of geometric patterns and tessellations points to a far deeper conceptual agenda, "the proliferation of arabesque abstract decoration enhances a quality that could only be attributed to God, namely, His irrational infinity," scholar Wijdan Ali observes in *The Arab Contribution to Islamic Art* (the American University in Cairo Press, 1999). "The pattern of the arabesque, without a beginning or an end, portrays this sense of infinity, and is the best means to describe in art the doctrine of tawhid, or Divine Unity."

SYMBOLIC

Beyond the aesthetic and physical characteristics of the mosaic-patterns employed by Monir in works such as *Qazvin*, there lies a far deeper spiritual symbolism evident in the use of the mirror as a medium. In Sufi tradition, the concept of divinity as residing within the "self" prompts introspection and inward reflection as one of the key guides to enlightenment and oneness with God. The *Mirror*, as a literal object with which we can confront ourselves, is thus transformed into an allegorical device for self-examination and the inward journey that must be traversed in order to understand the mystical dimensions of the divine.



43*

PARVANEH ETEMADI (IRAN, BORN 1947)

Untitled

collage and pen on paper

executed in 2014

40 x 58cm (15 3/4 x 22 13/16in).

£3,000 - 5,000

US\$3,700 - 6,200

€3,500 - 5,900

44

FARIDEH LASHAI (IRAN, 1944-2013)

Untitled (trees)

oil on paper

signed "Farideh Lashai" in Farsi and dated

"1385" (bottom right), executed in 2006

28 x 20cm (11 x 7 7/8in).

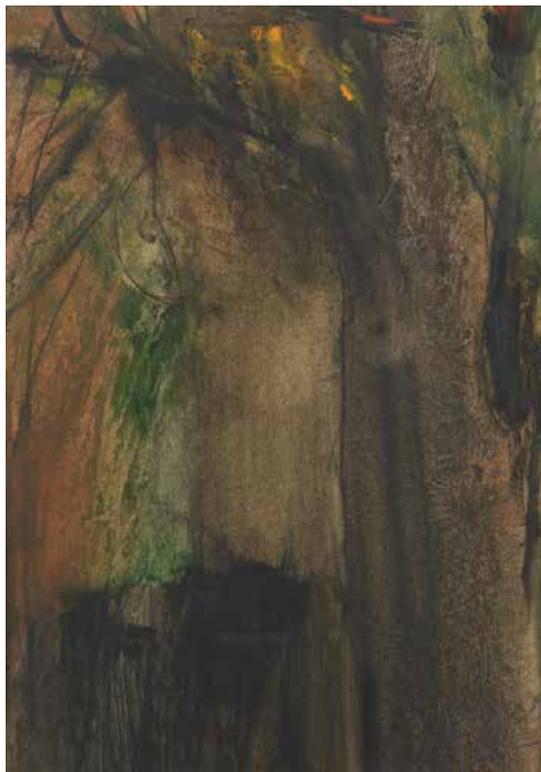
£2,000 - 3,000

US\$2,500 - 3,700

€2,400 - 3,500

Provenance

Property of a private collection, London



44

45

FARIDEH LASHAI (IRAN, 1944-2013)

White Branches

oil on canvas

signed "Farideh Lashai" and dated "1386"

(bottom right), executed in 2008

55 x 55cm (21 5/8 x 21 5/8in).

£5,000 - 8,000

US\$6,200 - 9,900

€5,900 - 9,400

Provenance

Property from a private collection, London



45

“It is important that I succeed in creating what I call a “complete artwork”, a complete artwork is one that is functionally autonomous and comprises all the proper elements for the creation, sustenance and development of a spiritual relationship with the artwork. By “elements” I mean a meaningful choice of words and texts, their content, relation and mode of organisation and of course with proper choice of colors in reference to their meaning”

– Charles Hossein Zenderoudi, 1988

45A

CHARLES HOSSEIN ZENDEROU DI (IRAN, BORN 1937)

Despina

acrylic and pigments on canvas

executed in 1979

110 x 108cm (43 5/16 x 42 1/2in).

£60,000 - 80,000

US\$75,000 - 99,000

€71,000 - 94,000



"In Paris, at the Louvre, I find myself standing face to face with the Mona Lisa. On closer inspection, to my fascination, I see thousands of tiny cracks on its surface. I was mesmerized, big time. What I found utterly beautiful would otherwise be considered a nightmare for the museum restorers and a tragedy for the art world"

– Farhad Moshiri

46*

FARHAD MOSHIRI (IRAN, BORN 1963)

842L1

oil on canvas

signed "Farhad Moshiri", titled "842L1" and dated "2006" in Farsi on the verso, executed in 2006

185 x 174cm (72 13/16 x 68 1/2in).

£80,000 - 120,000

US\$99,000 - 150,000

€94,000 - 140,000

Provenance

Property from a private collection, Dubai

The present lot is a large and spectacular example of Farhad Moshiri's inimitable calligraphic series. Executed in 2006, it exhibits all the aesthetic and conceptual hallmarks that make this series one of the most coveted and distinguished within his body of work.

Having completed his studies at the distinguished California Institute of Arts, Moshiri returned to his native Iran with a distinctly occidental artistic sensibility, experimenting with sound art, assemblages and new media. Moshiri sees his initial time in Iran as a developmental stage within his artistic progression, when his raw and capricious aesthetic temperaments were yet to be cogently anchored in any identifiable conceptual or visual agenda.

Supremely talented but largely unhoneed, Moshiri was commissioned to paint decorative frescoes that would later influence the meticulous craft-centred approach of his subsequent work. It is at this point when Moshiri developed an interest in ancient Iranian pottery and the calligraphic imagery associated with much of the craft based artistic production of the Medieval Islamic world.

It is through his fascination with these cultural relics and their harsh juxtaposition with a contemporary society that appeared to be expunging the aesthetic excellence and spiritual vigour of the past in favour of a mass, consumable form of culture that led Moshiri to concoct his signature blend of traditional and kitsch imagery.

The present work is a superlative manifestation of the artist's work on this subject matter. In this painting, the outward beauty and elegance of the composition mask the symbolic significance of the characters depicted. In the medieval era, numeral calligraphy served an important spiritual function in traditional Sufi practice. Numerological characters formed both mystical talismans and secret languages which Sufi dervishes used as forms of coded communication. A belief in the divinity of number, as expounded by mystic philosophers and scientists like Al-Farabi and Ghazali, coupled with the notion that mathematics was an artefact of heavenly order, led to complicated numerological charts, treatises, and codes being used both as tools of spiritual understanding and as objects of talisman worship.

Moshiri's homage to the archaic ritual of mystical numerology, however, is related through a distinctly contemporary artistic agenda. The numeral forms themselves no longer serve their traditional purpose, and are therefore reduced to visual remnants of a redundant practice. By eroding the fabric of his canvases with a pronounced craquelure, Moshiri reminds us that practices that once served as a cultural backbone of Iranian society are now fragments of history, worthy of aesthetic recollection but not of functional application.

Ultimately, Moshiri's composition serves as the residual vestige of an expired age, reminding us that the constituent elements of our current artistic landscape often make use of profound traditions whose outward aesthetic we openly admire, but whose true meaning we often neglect.



47*

SHIRIN NESHAT (IRANIAN, BORN 1957)

Untitled (*from the Soliloquy Series*)

gelatin silver print

signed, dated "1999" and inscribed "soliloquy series" on the verso,
number 3 from an edition of 5, executed in 1999

101.6 x 152.4cm (40 x 60in).

£18,000 - 25,000

US\$22,000 - 31,000

€21,000 - 29,000

Provenance

Property from a private collection, Geneva

Exhibitions

Montreal, Musée d'Art Contemporain de Montréal, *Shirin Neshat*, 2001

New York, Barbara Gladstone Gallery, *Shirin Neshat*, May-June 2001

Miami, Miami Art Museum, 2001

Turin, Castello di Rivoli Museo d'Arte Contemporanea, January-May 2002

Minneapolis, Walker Art Center, June-September 2002

Houston, Contemporary Arts Museum Houston, October-November 2003

Regina, MacKenzie Art Gallery, December 2013– April 2014

Ontario, Kitchener-Waterloo Art Gallery, January–March 2015

Literature

Vienna, Kunsthalle, *Shirin Neshat: Exhibition Catalogue*, 2000,
illustrated on page 50

Shirin Neshat's artistic career started from a very personal place.

In 1975, Neshat left her hometown of Qazvin to study at the University of California, Berkeley. After almost 20 years of being away, Neshat visited Iran in 1990 deeply saddened and affected by how the Islamic revolution had completely transformed the landscape of her beloved country. In 1993, she produced her first photographic work, the *Women of Allah* series, which gained her global recognition.

A prominent and incrusting symbol of the Islamic revolution, the chador is a dominant feature in all of Neshat's works, marking the cultural gap between the West and the East, the male and the female and the private versus the public spheres. Her practice challenges preconceptions of Middle Eastern women and addresses the cultural, political and social concerns women face in a contemporary Islamic society.

This hauntingly beautiful black and white still image from the short film installation *Soliloquy* is captured in front of the Cultural Education Center, a large Brutalist building completed in 1961 as part of the Empire State Plaza in Albany. In this body of work, Neshat uses architecture as a cultural reference as she walks through two distinct landscapes, one in Mardin, Turkey and the other in Albany, New York. The film explores themes of identity, exile and cultural history. Subtly, Neshat renders East and West as cultures in exile from each other but which have distinct parallels and possible points of connection, revealing the beauty and differences within each place. Using dual screenshots facing one another, the mirror effect in *Soliloquy* allows the viewer to take parallel journeys in two different cultures.

In this photograph Neshat stands on the threshold of two worlds, West and East, modern and traditional, individualistic versus communal. Here, architecture is more than just design; it represents the politics and social strategies of a culture, emphasizing how space and architecture define a society.



48*

MARWAN SAHMARANI
(LEBANESE, BORN LEBANON 1970)

The War of August 22-28
mixed media, acrylic,
fabric and collage on paper, framed
signed "Sahmarani" and dated "06"
(lower right), executed in 2006
203 x 149cm (79 15/16 x 58 11/16in).

£15,000 - 25,000

US\$19,000 - 31,000

€18,000 - 29,000

Provenance

Property from a private collection, Switzerland

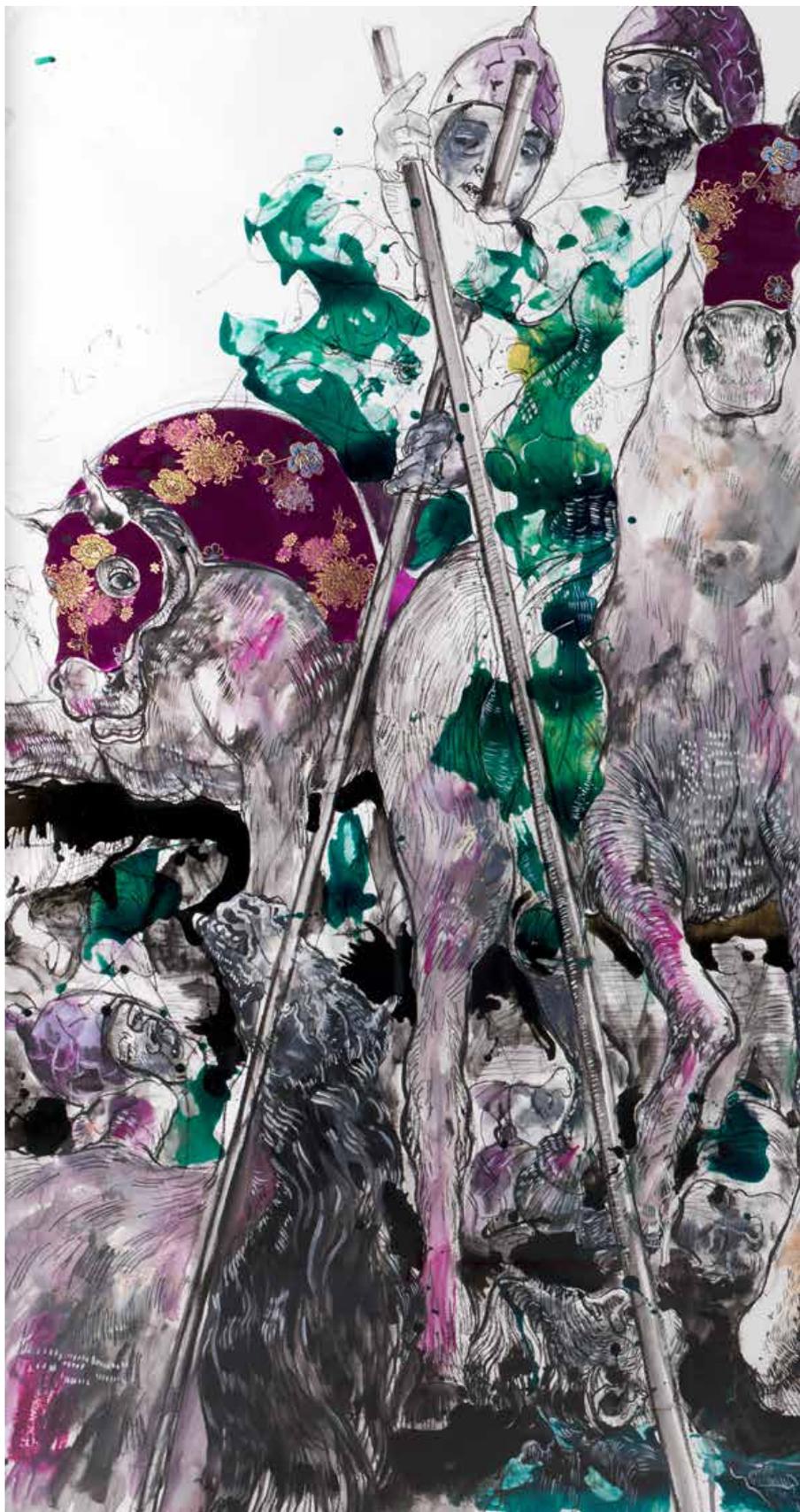
Exhibited

Dubai, The Third Line Gallery,
Can You Teach Me How to Fight?, 2007

Marwan Sahmarani's vibrant, epic, and monumental mixed media work recalls the murals and illuminated manuscripts of the Medieval Islamic world and their grand depictions of the bloody territorial conflicts that marred the history of the region. Painted while the artist was escaping the 2006 Israeli invasion of Lebanon, the work is an amalgam of contemporary and historical notions of war and conflict, contextualizing a recent battle within a historical fabric which has long been embittered with bloodshed and unrest.

The most captivating element of the present composition, however, is not immediately noticeable; amidst the melee a brown faced figure looks on perplexed, his neck lodged in the vice-like grip of another soldier. This figure is none other than the artist himself; by stepping into the composition, he not only ceases to be an observer, but by placing himself in the historical landscape of the battles that have scarred the Middle East, he reminds us that not only is he the present victim of conflict, but also the product of a society whose citizens perpetually bear the scars of a society tainted by centuries of war.

A winner of the Abraaj Capital Art Prize, Marwan Sahmarani spends half the year in Beirut and the other half in the small Mediterranean mountain village of Tarbena, Spain, which his work reflects. His textured paintings have abstract, expressionist tendencies but are rooted in the early traditions of landscape painting. He draws heavy inspiration from Picasso's *Guernica*, a painting that is particularly close to his heart; Sahmarani sees it as representing an analogous situation to the violence he has witnessed throughout his life in Lebanon. "My work is another way of seeing the reality of the region," he says.







48A

CHARLES HOSSEIN ZENDEROU DI (IRAN, BORN 1937)

Untitled (Geometric Composition)

oil on canvas, framed

signed and dated "Zenderoudi 74" (lower left), executed in 1974

56 x 47cm (22 1/16 x 18 1/2in).

£6,000 - 8,000

US\$7,500 - 9,900

€7,100 - 9,400

"Before us, artists were proud to follow Picasso or Cezanne, but we were different, we had our own schools, our own art. I didn't want to follow the West, we wanted to be more Persian, so I used all the tools around me: locks, grills, etc. Gradually I created my own anatomy, the anatomy of an artist from an Islamic background"

- Parviz Tannavoli



48B*

PARVIZ TANAVOLI (IRAN, BORN 1937)

Lion and Sword II

bijar weave

signed and dated "Parviz 53" (lower right),

executed in 1353 A.P (1975 A.D)

158 x 208cm (62 3/16 x 81 7/8in).

£12,000 - 15,000

US\$15,000 - 19,000

€14,000 - 18,000

Provenance

Property from a private collection, UAE

49*

ANGELA LARIAN (IRAN, BORN 1963)

The Throne (*from the Khoda series*)

stainless steel and acrylic mirror

Number 2 of an edition of 3, executed in 2015

length: 81cm width: 79cm height: 71cm

£6,000 - 8,000

US\$7,500 - 9,900

€7,100 - 9,400

Provenance

Property from a private collection, Los Angeles

“Khoda, the Persian word for God, and its related phonemes figure prominently in the current [work]. Rendered as the uncoupled or disengaging kha'-dal-alif, and repeated hypnotically, Angela's Khoda has a different vitality, a new presence. In the large-scale versions of Khoda printed on metal, the words cluster and unravel; the colorful letters become abstract forms, modular units of architectonic design. The negative void between the letters achieves its own visual primacy.

Related in meaning and form, the word Khoda'i is the active counterpart to Khoda, and perhaps can be understood as “godly,” or else “masterly” as in Angela's interpretation. She runs together the letters of Khoda'i, which is inscribed over and over again within the geometric grid covering the back and seat of a silvery metal chair.”
- Linda Komaroff, Curator and Department Head,
Art of the Middle East, Los Angeles County Museum of Art

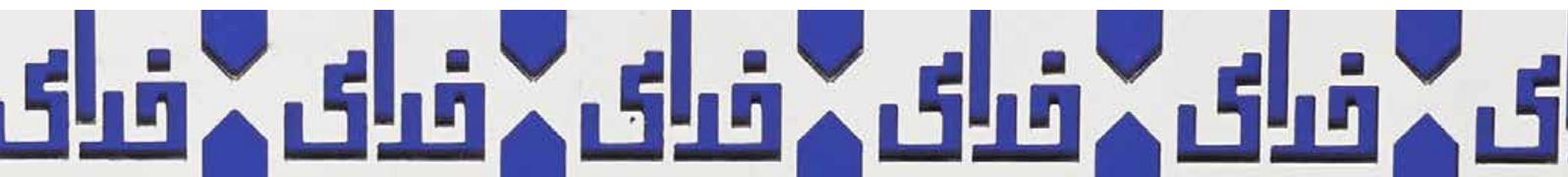
Angela Larian was born in Tehran in 1963. Larian moved to the United States in 1978 and is based in Los Angeles, California. Her extensive oeuvre of work showcases iconic visual language and multi-dimensional works through various mediums such as bronze, concrete, metal, neon, print and found objects. Her monumental bronze and iron sculptures are housed in a number of private and public collections.

Larian found her source of inspiration from philosophies of Plato and Nietzsche as well as the poetry of Rumi and Hafez. Her recent works draws inspiration from ancient Avestan, the language of Zoroastrian scripture, and the word Khoda in Farsi, which means not only God but literally the self (Khod) who has risen.

This majestic piece focuses on the paradigm of God and the divine within our modern culture. Larian believes her work allows the viewers to go beyond their sense of sight and encourage self-awareness. The present sculpture is a fine testament of Larian's bold use of stainless steel and acrylic mirror, incorporating both contemporary and traditional design elements.

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50*

HAMED SAID (EGYPT, 1908-2006)

Women along a beach
oil on panel, framed
executed circa early 1940s
60 x 120cm (23 5/8 x 47 1/4in).

£12,000 - 15,000

US\$15,000 - 19,000

€14,000 - 18,000

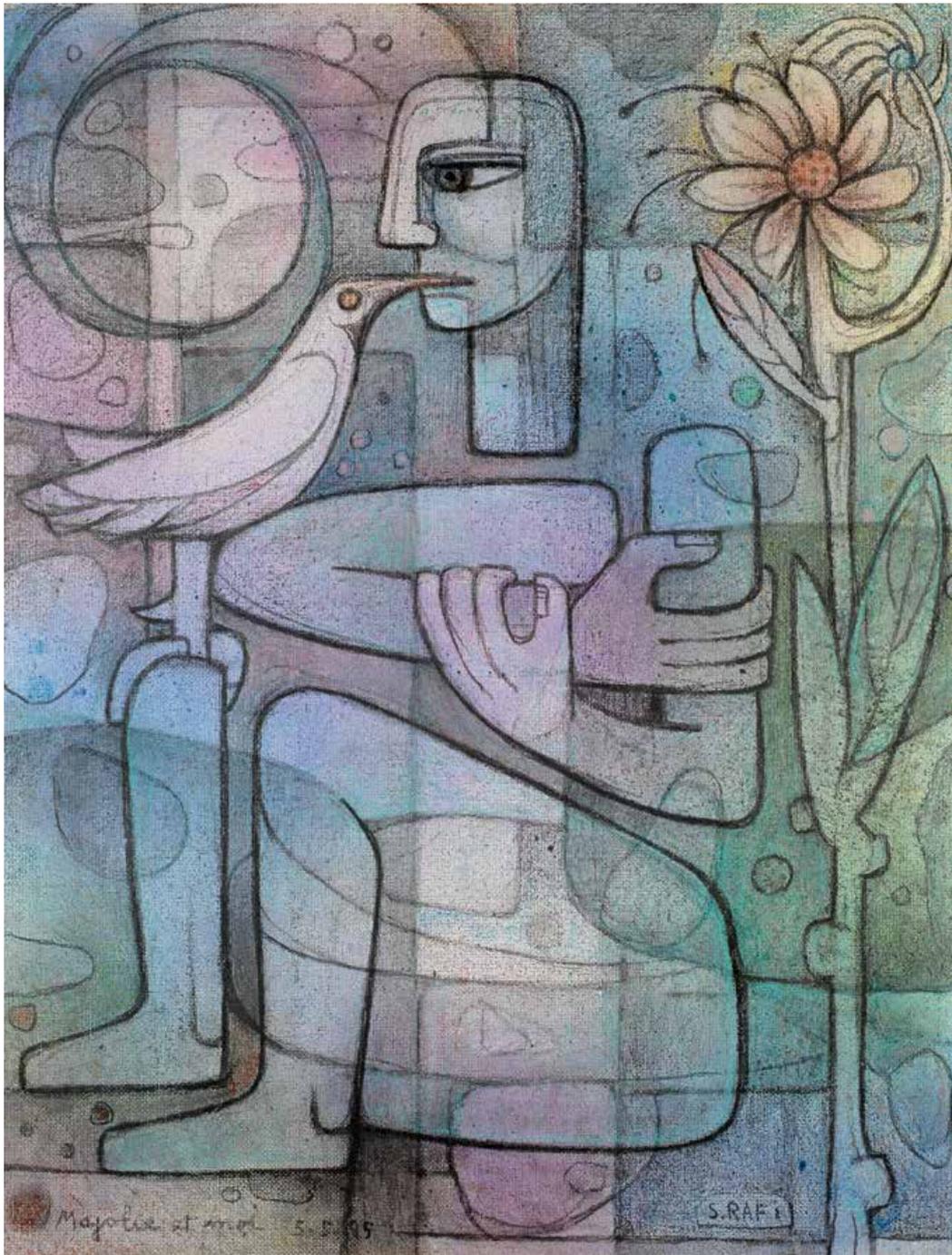
Provenance

Property from a private collection, Cairo

Hamed Said was born in Cairo in 1908 and passed away in 2006. He was considered an intellectual and theoretical figure within the Egyptian Fine Art movement.

He obtained a state scholarship in England between 1936 and 1939, studying at the Chelsea College of Arts.

In 1946 he founded the "Art & Life Group" which focused in boosting the awareness of the relationship between art and everyday life in the aim of reviving Egyptian identity. The group achieved great success in the seven exhibitions it held and participated in the Venice Biennale in 1956. The famous British writer and art critic Herbert Read praised the groups "sincerity and independence". In 1981 he he received a State Award for his contribution to the arts.



51*

SAMIR RAFI (EGYPTIAN, 1926-2004)

Ma Jolie et Moi

oil on panel, framed

signed "S.Rafi" (lower right), titled "ma jolie et moi" and dated "5.5.95"

(lower left), executed in 1995

85 x 60cm (33 7/16 x 23 5/8in).

£10,000 - 15,000

US\$12,000 - 19,000

€12,000 - 18,000

Provenance

Property from a private collection, Cairo

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

M'HAMED ISSIAKHEM (ALGERIA, BORN 1928)

Portrait de femme

oil on panel

executed circa late 1970's

40 x 31cm (15 3/4 x 12 3/16in).

£16,000 - 20,000

US\$20,000 - 25,000

€19,000 - 24,000

Provenance

Property from a private collection, London

Authenticated by Mr Benamar Mediene, Professor of Art History at the Université d'Aix en Provence in France, export and author of two books on the artist.

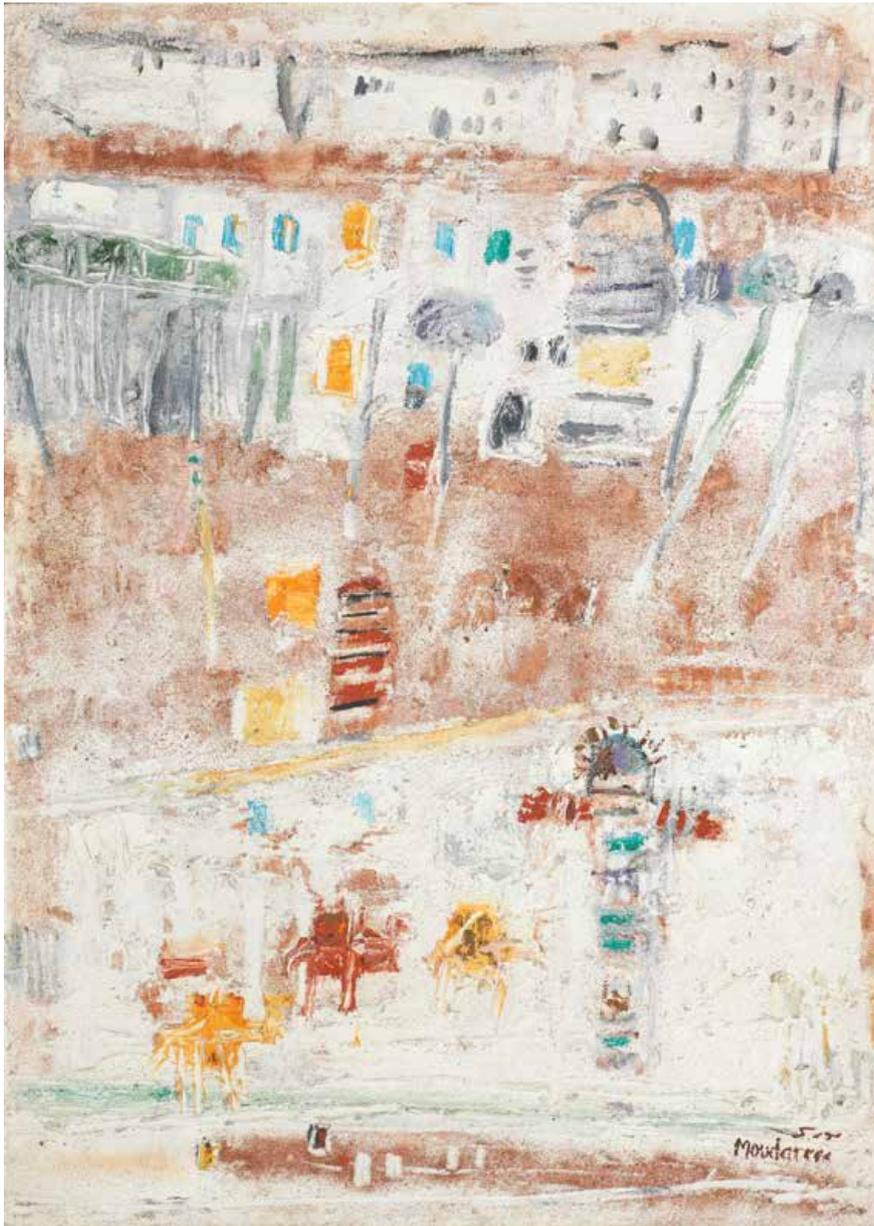
M'hamed Issiakhem is considered one of the founding fathers of Algeria's Modern Art Movement. Issiakhem spent most of his childhood in his native town of Relizane. In 1943, after handling a grenade found at an American camp, Issiakhem sustained severe injuries leading to the amputation of his left arm. The explosion also resulted in the death of his two sisters and nephew. Issiakhem started his artistic training at the École des Beaux-Arts, Algiers, from 1948 to 1951, where he studied fine art and miniature painting under the instruction of Eugène Bersier, Paul Nicolai and Mohamed Racim. He then travelled to Paris, where he studied at the École Nationale Supérieure des Beaux-Arts from 1951 to 1955.

After graduating, he left France for Italy, West and East Germany, Spain, Yugoslavia, Belgium, USSR, and other locations, where he resided and worked until the Algerian independence in 1962. In January 1962, he was resident at the Villa Velazquez in Madrid. Returning to Algeria that year, Issiakhem worked as a caricaturist for the daily Algerian publication *Alger Républicain*. He co-founded the Union Nationale des Arts Plastiques in 1963, and from 1964 to 1966 he was the director of the École des Beaux-Arts in Oran. In 1971, he was professor of graphic art at the École Polytechnique d'Architecture et d'Urbanisme, Algeria.

From 1965 to 1982, he designed the imagery for Algerian bank notes and stamps. Issiakhem travelled to Vietnam in 1972 and the following year received a gold medal at the International Fair, Algiers, for the work he created for the Ministry of Labour and Social Affairs. In 1977, the artist completed a public commission for a fresco in Algiers Airport. In 1980, he received the first Lion D'Or of Rome from UNESCO for African Art. He died in 1985 after suffering from cancer.

Issiakhem exhibited his work internationally including solo exhibitions at Galerie Donilstraz, Leipzig, 1959; Musée des Arts Modernes, Algiers, 1974; Galerie Aurassi, Algiers, 1982; and Musée Sidi-Boussaïd, Tunis, 1985. His participation in group exhibitions and festivals include Galerie Carnot, Algiers, 1949; Galerie André Maurice, Paris, 1951; International Festival for Youth and Students, Warsaw, 1955; Musée des Arts Décoratifs, Paris, 1964; and Festival Panafricain de la Culture (where he received the Grand Prix du Jury), 1969. Since his death, retrospectives of Issiakhem's work have been held in Algeria, France and Russia including Syndicat's Gallery, Moscow, 1989; Salle Miro, UNESCO, Paris, 2003; and Musée des Arts Modernes et Contemporains, Algiers, 2009.





53

53

**FATEH MOUDARRÉS
(SYRIAN, 1922-1999)**

View of Ma'loula

acrylic, gold leaf and sand on canvas, framed signed "Moudarres" in Arabic and English (lower right), inscribed "F Moudarres" in English and Arabic, further inscribed "Damas." and "Academy of Fine Arts" on the verso, executed circa early 1970's
74 x 54cm (29 1/8 x 21 1/4in).

£5,000 - 7,000

US\$6,200 - 8,700

€5,900 - 8,200

Provenance

Property from a private collection, London

Fateh Moudarres was born in 1922 in Aleppo, Syria. The forerunner of the modern art movement in Syria, Moudarres began his artistic career in the 1960s. Between 1954 and 1960 he studied in Rome at the Accademia di Belle Arti di Roma. It was during those years that Moudarres began developing his own distinctive expressionist style of painting. In 1969 he left Syria to pursue further training at the Ecole des Beaux Arts in Paris. After completing his studies, he returned to Syria and began teaching fine arts at the University of Damascus while being mentored by the Syrian artist Wahbi Al-Hariri.

This present painting was executed in the early 1970s during a period of political and social

unrest sweeping the Arab world. Growing up, Fateh Moudarres spent much time in the countryside, but the agricultural crisis of the 1960s forced him and many others to relocate to major cities. Moudarres gives a mystical and nostalgic recreation of the picturesque mountain village of Maaloula. The magnificent and historic town is located 55 km northeast of the Syrian capital Damascus. This sacred village is one of the few places on the planet where Western Aramaic, the language of Jesus Christ, is spoken by the local population.



54

The village gets its name from the Aramaic word "ma'la" meaning entrance. It is also home to three important ancient monasteries. The whitewashed houses are beautifully formed, built into the rugged mountains and the camels on the dusty road take on a distance, as of memories, in soft-focus through his signature and indistinct lines. His use of soft colours, gold leaf and sand produces an engaging and timeless work all combining the rural palette of his beloved Syria.

Moudarres's oeuvre focuses on the rural environment and people's social conditions. Personal memories of the rural cityscapes are molded into this art and his unique style is strongly influenced by primitive and ancient

Syrian arts and Christian iconography. He also capturing Syria's rich history, above all the survival of its culture through the many civilizations that have flourished across its diverse landscapes.

54*

**FATEH MOUDARRES
(SYRIAN, 1922-1999)**

The Garden of Life
acrylic, gold leaf and sand on canvas, framed
signed "Moudarres" in english (lower right)
70 x 100cm (27 9/16 x 39 3/8in).

£7,000 - 10,000
US\$8,700 - 12,000
€8,200 - 12,000



55*

FAEQ HASSAN (IRAQ, 1914-1992)

Figures

oil on canvas, framed

signed "Faik H" and dated 1957, executed in 1957
50 x 30cm (19 11/16 x 11 13/16in).

£5,000 - 7,000

US\$6,200 - 8,700

€5,900 - 8,200

Provenance

Property from a private collection, Amman



56*

HELEN KHAL (LEBANON, 1923-2009)

Untitled

oil on canvas, framed

signed "H Khal" (lower left), executed circa early 1970s

44 x 59cm (17 5/16 x 23 1/4in).

£5,000 - 7,000

US\$6,200 - 8,700

€5,900 - 8,200

Provenance

Property from a private collection, Portland, Maine

SHAKIR HASSAN AL-SAID

THE FAMILY COLLECTION PART II



Rarely is an auction house privileged with the task of cataloguing, archiving and presenting for sale the private family collection of an artist who is considered one of the founding fathers of his country's Modern Art Movement; the sale of the present group of works by Shakir Hassan Al Said is one such occasion.

One of Iraq's most influential and prolific artists, Al Said, in 1951 along with Jewad Selim, founded the Baghdad Modern Art Group. On its launch Al-Said read out the Group's manifesto, the first of its kind in Iraq, an event credited with being the birth of Iraqi contemporary Modernism.

Passed onto Al-Said's two sons, Mahmoud and Rabi', the present collection has remained unarchived and uncatalogued for the past two decades, and its present exposition marks a major landmark in the appreciation and understanding of Shakir Hassan's body of work.

Moving from the Baghdad Group's signature "folk modernism" to his "One Dimensional Period" which explores the mystical dimensions of Arabic calligraphy, and through to his much later minimal "post abstract" numerical works, the family collection is perhaps the most comprehensive representation of the multi-faceted nature of Shakir Hassan's oeuvre; such is the variation both conceptually and aesthetically in his works, that it sometimes beggars belief that this body of work is the product of a single artistic mind.

THE ARTIST: SHAKIR HASSAN AL SAID

Born in Samawah, Iraq, in 1925, Shakir Hassan Al Said studied social sciences at Baghdad's Higher Institute of Teachers, obtaining his BA in 1948. He initially worked as a teacher of Social Sciences at Malak Secondary Education, the Ministry of Education from 1949 to 1954 before studying painting at the Institute of Fine Arts in Baghdad and teaching art education later on. After his graduation in 1954, he received state scholarships to pursue his studies abroad. From 1955 to 1959, he studied painting and art history in Paris, at the Académie Julien, the École des Arts Décoratifs, and the École Nationale Supérieure des Beaux-Arts.

On his return to Baghdad, he taught art history at the Institute of Fine Arts from 1970 to 1980, and also taught painting and art history at the Institute of Art Education in Saudi Arabia from 1968 to 1969. From 1980 to 1983, he headed the Department of Aesthetic Studies at the Ministry of Culture and Information. In 1992, he worked as a counselor at the Abdul Hameed Shoman Foundation in Amman, Jordan.

In 1994, he founded the symposium of Aesthetic Discourse at the Saddam Art Center in Baghdad. Al Said was also a Member of the National Committee League of Art Critics, the Iraqi Artists Syndicate, the Society of Iraqi Plastic Artists and the Iraqi Teachers' Syndicate. He stayed in Baghdad until his death in 2004.



57

SHAKIR HASSAN AL SAID (IRAQ, 1925-2004)

Untitled

watercolour on paper

signed "Shakir Hassan" and dated "1957" in Arabic (lower left),

executed in 1957

36 x 29cm (14 3/16 x 11 7/16in).

£4,000 - 6,000

US\$5,000 - 7,500

€4,700 - 7,100

Provenance

Property from the family collection of Shakir Hassan Al-Said

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



58



59

58

SHAKIR HASSAN AL SAID (IRAQ, 1925-2004)

Eid Celebration

ink on paper

signed "The Master Abu Mahmoud" and dated "1955" (lower right)

executed in 1955

25 x 33cm (9 13/16 x 13in).

£1,500 - 2,500

US\$1,900 - 3,100

€1,800 - 2,900

Provenance

Property from the family collection of Shakir Hassan Al-Said

59

SHAKIR HASSAN AL SAID (IRAQ, 1925-2004)

Eid Celebration II

ink on paper

signed "The Master Abu Mahmoud" and dated "02/07/1955"

(lower right), executed in 1955

25 x 35cm (9 13/16 x 13 3/4in).

£2,000 - 3,000

US\$2,500 - 3,700

€2,400 - 3,500

Provenance

Property from the family collection of Shakir Hassan Al-Said



60

SHAKIR HASSAN AL SAID (IRAQ, 1925-2004)

Lady

oil on paper

signed "Shakir Hassan" and dated "1957" in Arabic (lower left),

executed in 1957

36 x 30cm (14 3/16 x 11 13/16in).

£5,000 - 7,000

US\$6,200 - 8,700

€5,900 - 8,200

Provenance

Property from the family collection of Shakir Hassan Al-Said

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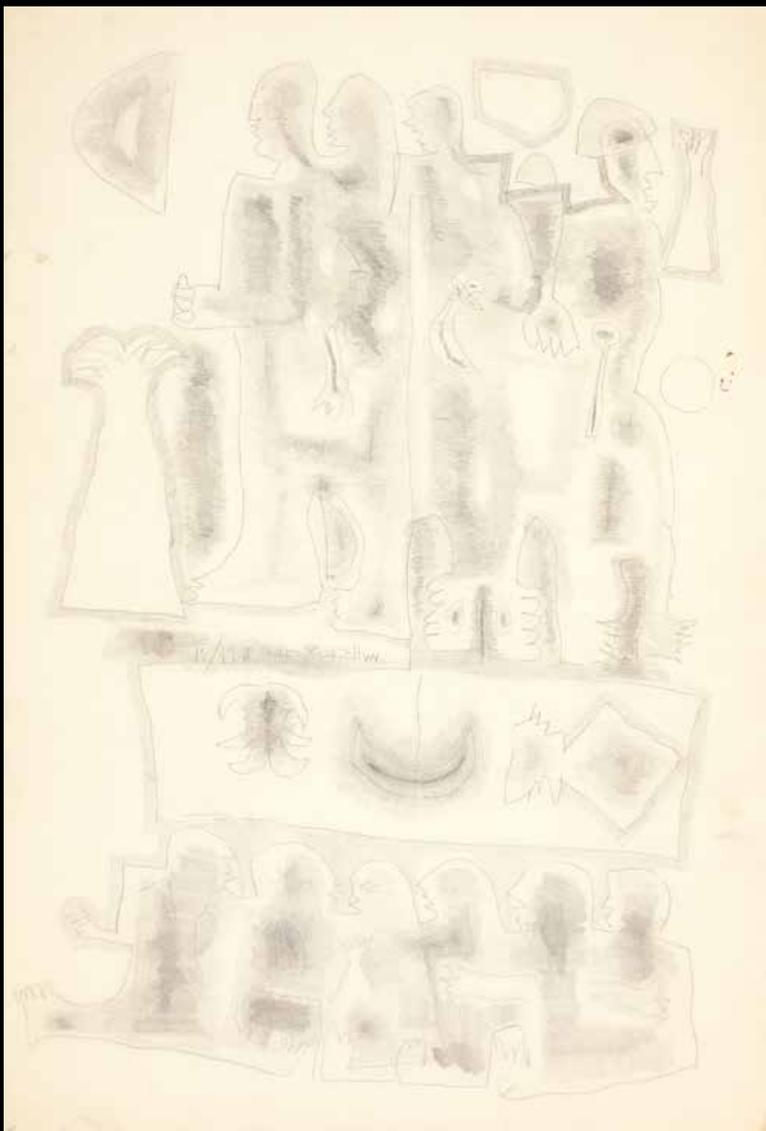


61

61
SHAKIR HASSAN AL SAID
(IRAQ, 1925-2004)
 In the Market
 ink on paper
 signed "Shakir Hassan Al Said" and
 dated "1955" in Arabic (bottom left)
 executed in 1955
 23 x 31cm (9 1/16 x 12 3/16in).

£1,500 - 2,500
 US\$1,900 - 3,100
 €1,800 - 2,900

Provenance
 Property from the family collection
 of Shakir Hassan Al-Said

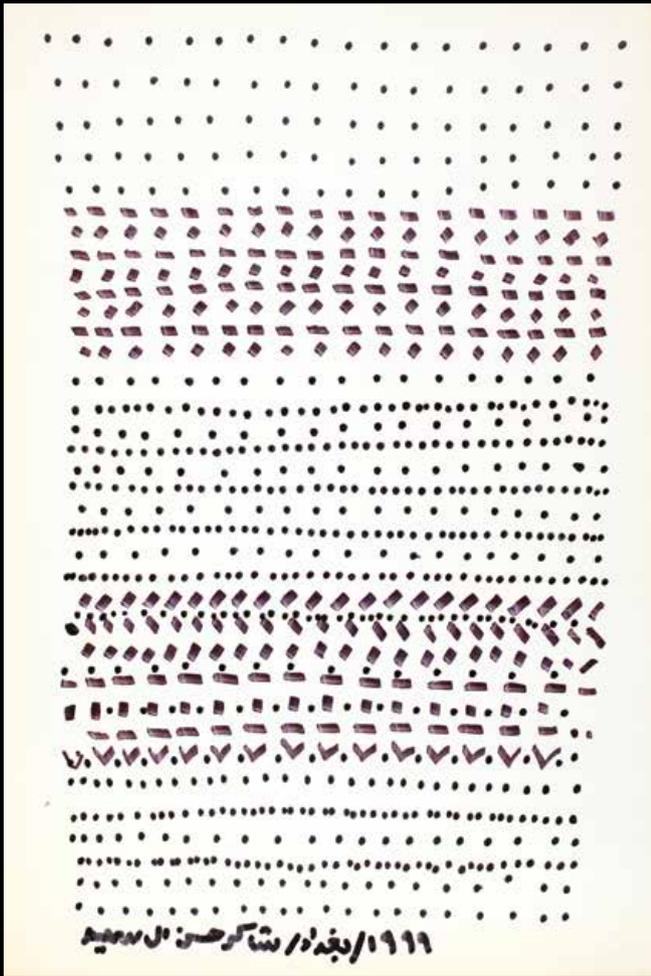


62

62
SHAKIR HASSAN AL SAID
(IRAQ, 1925-2004)
 The Farmers
 pencil on paper
 signed "Shakir Hassan" and dated "1962"
 in Arabic (central left), executed in 1962
 55 x 38cm (21 5/8 x 14 15/16in).

£3,000 - 6,000
 US\$3,700 - 7,500
 €3,500 - 7,100

Provenance
 Property from the family collection
 of Shakir Hassan Al-Said



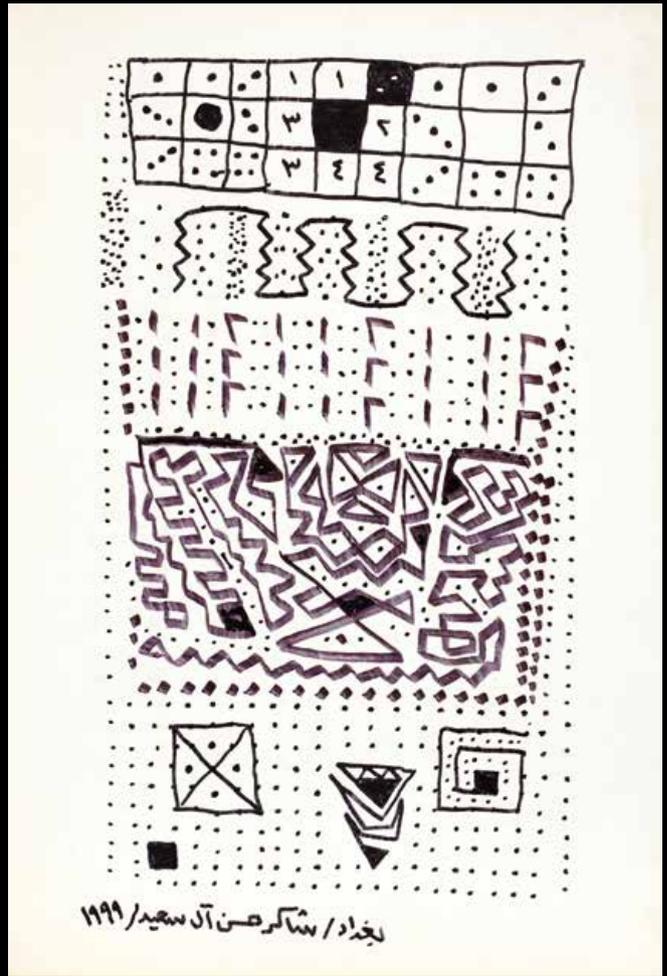
63

63
SHAKIR HASSAN AL SAID (IRAQ, 1925-2004)

Reflections on signs
 ink on paper
 signed "Shakir Hassan Al Said", dated "1999" and inscribed
 "Baghdad" (lower left), executed in 1999
 50 x 34cm (19 11/16 x 13 3/8in).

£4,000 - 6,000
 US\$5,000 - 7,500
 €4,700 - 7,100

Provenance
 Property from the family collection of Shakir Hassan Al-Said



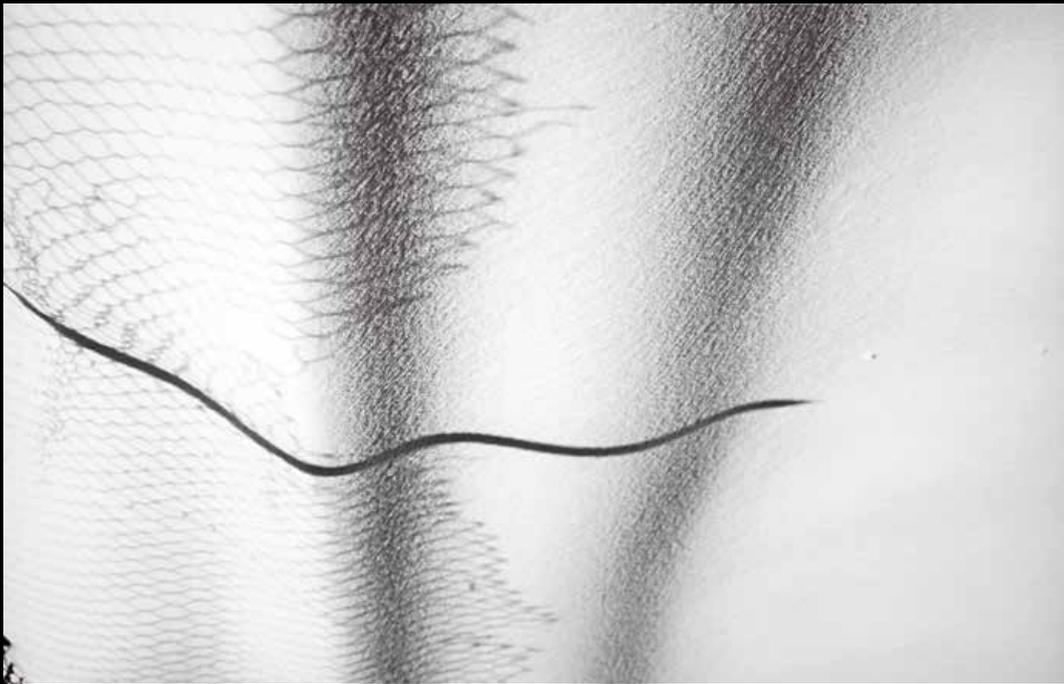
64

64
SHAKIR HASSAN AL SAID (IRAQ, 1925-2004)

Reflections on signs
 ink on paper
 signed "Shakir Hassan Al Said", dated "1999" and inscribed
 "Baghdad" (lower left), executed in 1999
 50 x 34cm (19 11/16 x 13 3/8in).

£4,000 - 6,000
 US\$5,000 - 7,500
 €4,700 - 7,100

Provenance
 Property from the family collection of Shakir Hassan Al-Said



65



66

65
ABBAS KIAROSTAMI (IRAN, 1940-2016)
Untitled (*from the Snow White series*)
executed in 2012
96 x 63cm (37 13/16 x 24 13/16in).

£1,800 - 2,500
US\$2,200 - 3,100
€2,100 - 2,900

66
ABBAS KIAROSTAMI (IRAN, 1940-2016)
Untitled (*from the Snow White series*)
executed in 2012
63 x 96cm (24 13/16 x 37 13/16in).

£1,800 - 2,500
US\$2,200 - 3,100
€2,100 - 2,900



67*

SADEGH TIRAFKAN (IRAN, BORN 1965)

Whispers of the East

c-print, framed

signed, dated "2007-2008", and inscribed "whispers of the east no.

8" on the verso, number 6 from an edition of 6, executed in 2007-2008

100 x 140cm (39 3/8 x 55 1/8in).

£2,000 - 3,000

US\$2,500 - 3,700

€2,400 - 3,500

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68

SHAHRIAR AHMADI (IRAN, BORN 1979)

Moon In Scorpio - No.3

acrylic on canvas, framed

executed in 2005

187 x 265cm (73 5/8 x 104 5/16in).

£5,000 - 8,000

US\$6,200 - 9,900

€5,900 - 9,400



69

POOYA ARYANPOUR (IRAN, BORN 1971)

Calligraphic Composition in Pink

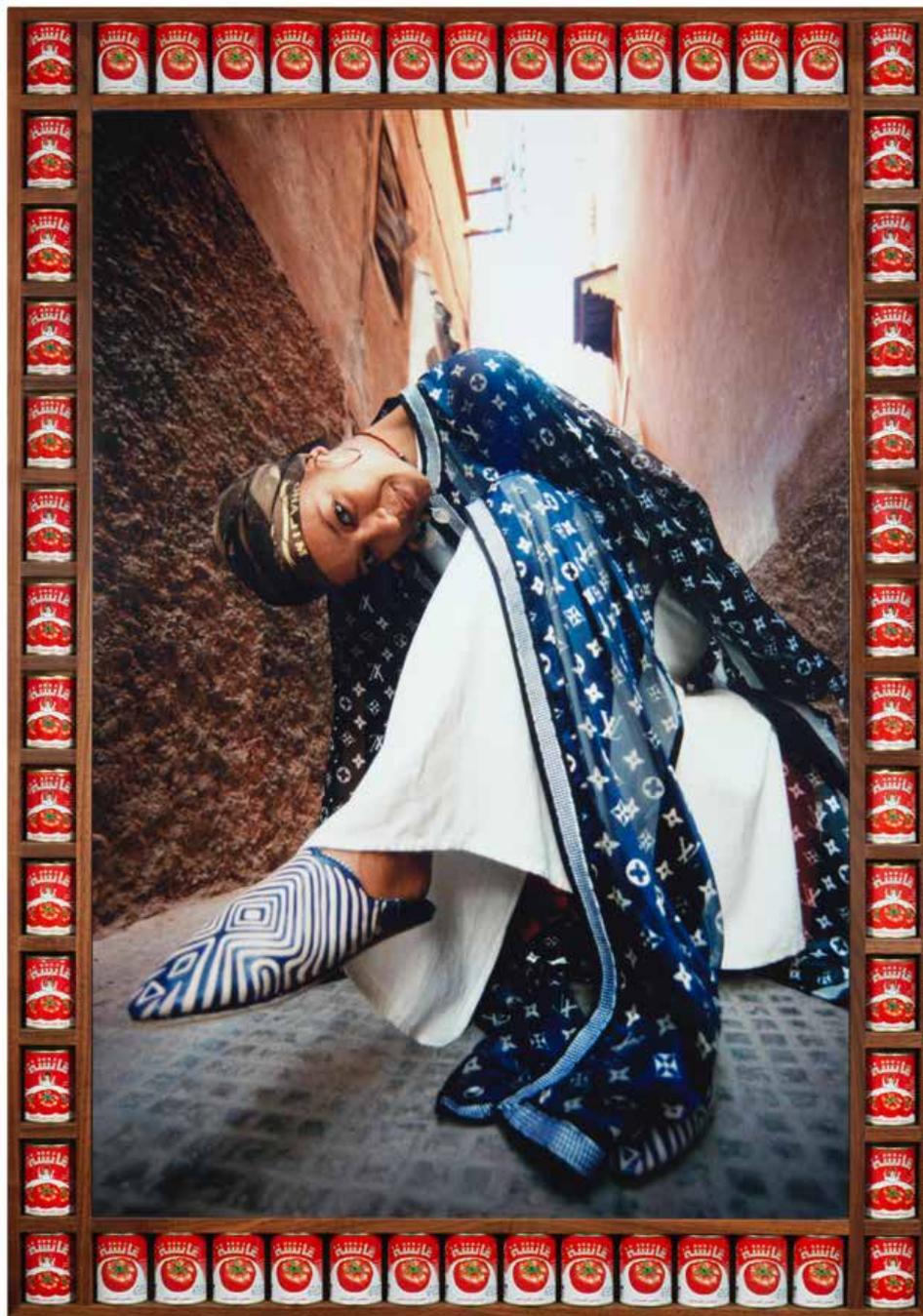
acrylic on canvas

180 x 250cm (70 7/8 x 98 7/16in).

£2,000 - 3,000

US\$2,500 - 3,700

€2,400 - 3,500



70

HASSAN HAJJAJ (MOROCCO, BORN 1961)

Bouchra in Da Derb
 lambda print set in wooden frame with tin cans
 signed "Hassan Hajjaj" in Arabic and English, dated "2000" and titled
 "Bouchra in Da Derb" on the verso, number 2 from an edition of 7,
 executed in 2000
 135 x 95cm (53 1/8 x 37 3/8in).

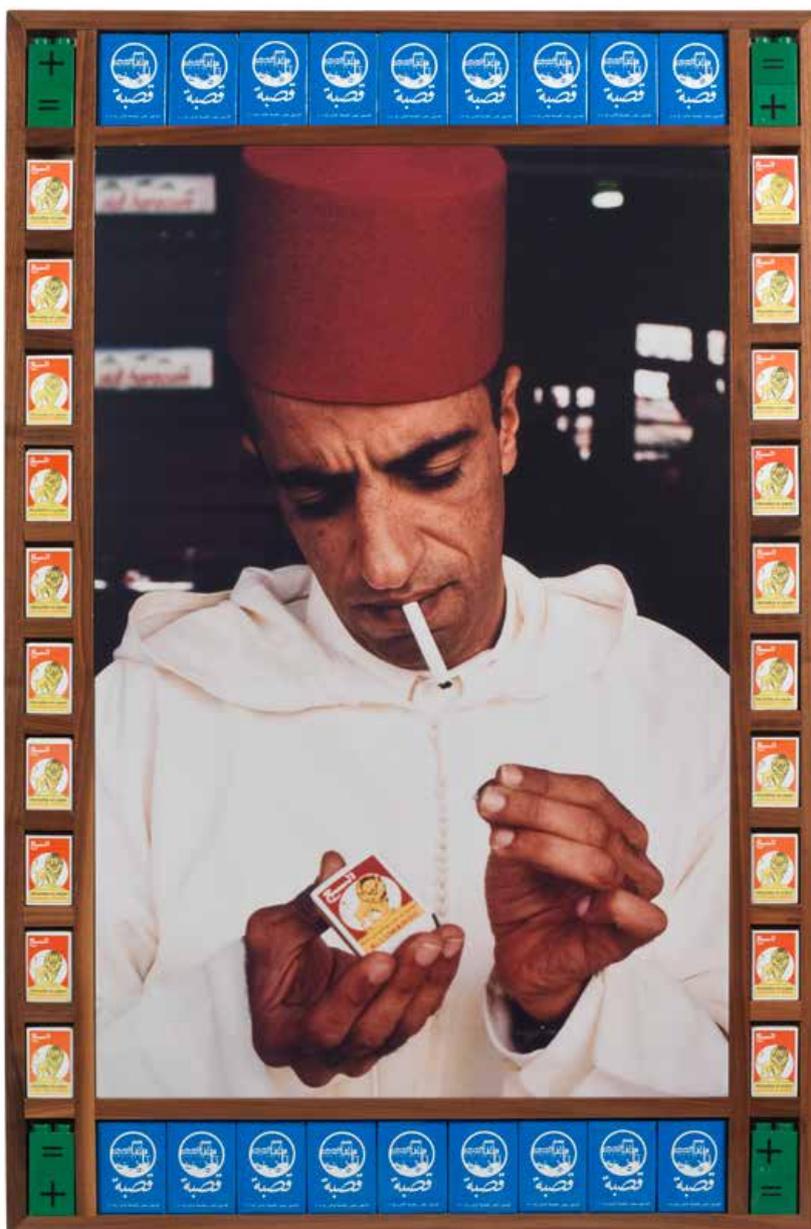
£5,000 - 6,000
 US\$6,200 - 7,500
 €5,900 - 7,100

Provenance

Property from a private collection, Brussels

Hajjaj's colourful and engaging portraits of friends, artists, musicians as well as strangers from the streets of the Medina in Marrakech, playfully combine the visual language of contemporary fashion photography, pop art and West African studio photography. Props, poses, costumes and backdrops form sets upon which theatrical narratives are played out around the iconography of contemporary culture and consumerism in both the East and the West. Hajjaj brings his fashion background to his photography through the dressing and styling of his models. The counterfeit logos of Louis Vuitton, Nike and Puma are placed alongside his own designs and the traditional Moroccan attire to reflect the rampant consumerism and brand fetish of our contemporary pop culture today.

The frames of each of Hajjaj's photographs are custom-made from recognisable everyday objects, from matchsticks to Arabic lego blocks to repetitive tin cans of coke or fanta so that his subjects are literally surrounded by the influence of commercial branding.



71

HASSAN HAJJAJ (MOROCCO, BORN 1961)

Ahmed Lighting Up
 digital c-print with tire frame
 signed "Hassan Hajjaj" in Arabic and English, dated "2000" and titled
 "Ahmed Lighting Up" on the verso, number 2 from an edition of 7,
 executed in 2000
 94 x 62cm (37 x 24 7/16in).

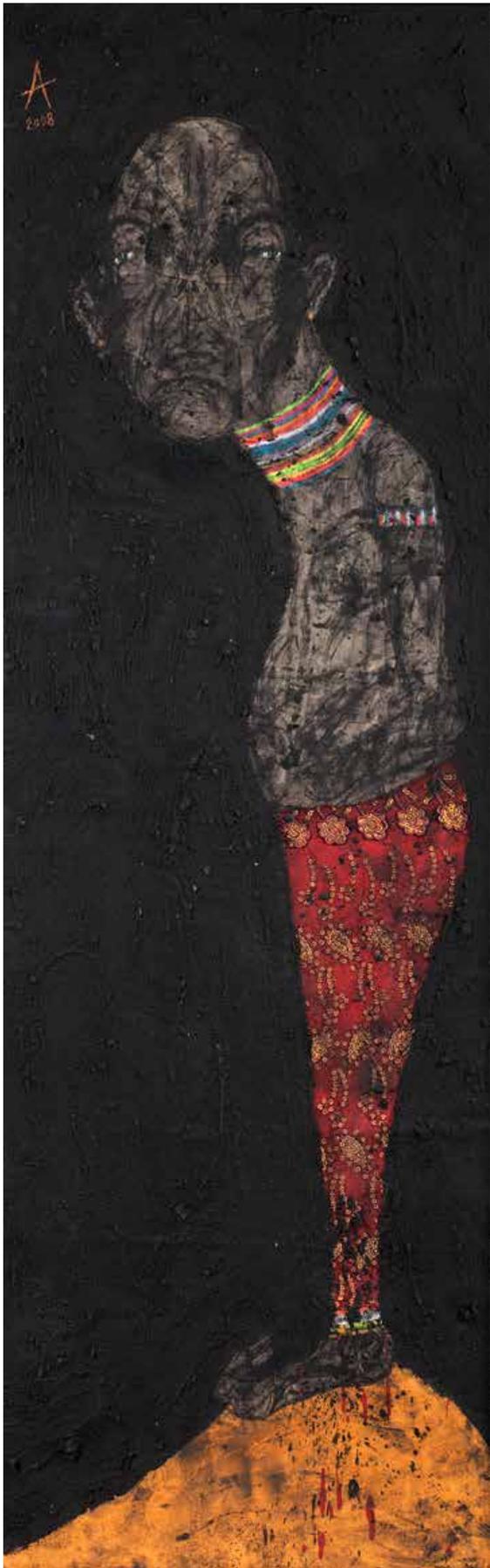
£3,000 - 5,000
 US\$3,700 - 6,200
 €3,500 - 5,900

Provenance

Property from a private collection, Brussels

The two portraits presented to you capture two extremely unique aesthetics. In Bouchra in Da Derb, El derb meaning the block in Moroccan dialect, Bouchra is shot between the red walls of one of the narrow mystical streets of the Medina beautifully draped in a blue faux Louis Vuitton garment over her djellaba and wearing a pair of stripy white and blue baboosh on her feet. Evoking Moroccan street fashion and the glossy glamour of a contemporary high fashion shoot, the image masterfully subverts preconceived notions of the submissive Arabic women, as she appears fearless, modern and defiant through her dress, pose, female gaze and joyful spirit.

The other striking photograph titled Ahmed Lighting Up is a close up candid shot of a traditional Moroccan man lighting a cigarette. Here, Hajjaj focuses on Moroccan male iconography, commercial branding and the smoking habits of Moroccan men. He constructs this composition by focusing on key features, the fez, which is the traditional Moroccan headwear, the djellaba costume and the Arabic branding on the matchstick box.



72

SABHAN ADAM (SYRIAN, BORN 1972)

Untitled

mixed media with embroidered
sequins on canvas

signed "A" and dated "2008" (upper left),
executed in 2008

223 x 71cm (87 13/16 x 27 15/16in).

£2,000 - 3,000

US\$2,500 - 3,700

€2,400 - 3,500



73*

ALI SHIRAZI (IRAN, BORN 1959)

Untitled

oil and acrylic on canvas

signed and dated "1391" (lower right),

executed in 2013

150 x 150cm (59 1/16 x 59 1/16in).

£10,000 - 12,000

US\$12,000 - 15,000

€12,000 - 14,000

Provenance

Property from a private collection, Dubai

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



74*

HAMED NADA (EGYPT, 1924-1990)

Untitled

watercolour on paper, framed

signed, dated "1971" in Arabic (lower centre) and inscribed "to Janet W. Solinger with my best regards H. Nada 20/10/1980" on the verso, executed in 1971

32 x 23cm (12 5/8 x 9 1/16in).

£3,000 - 4,000

US\$3,700 - 5,000

€3,500 - 4,700



75*

KHALED AL RAHHAL (IRAQ)

Untitled

oil on canvas, framed

signed "Khalid Al Rahhal" in Arabic and English and dated "1968"

(lower left), executed in 1968

40 x 30cm (15 3/4 x 11 13/16in).

£2,500 - 3,500

US\$3,100 - 4,300

€2,900 - 4,100

Provenance

Property from a private collection, Amman

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

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 or any other fees payable by the *Buyer*, which are detailed in paragraph 7 of the *Notice to Bidders*, below. *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. For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* of *Lots*:

25% up to £100,000 of the *Hammer Price*
20% from £100,001 to £2,000,000 of the *Hammer Price*
12% from £2,000,001 of the *Hammer Price*

Storage and handling charges may also be payable by the *Buyer* as detailed on the specific *Sale* Information page at the front of the *Catalogue*.

Payment by credit card, company debit cards and debit cards issued by a non-UK bank will be subject to a 2% surcharge on the total value of the invoice.

The *Buyer's Premium* and all other charges payable to us by the *Buyer* are subject to *VAT* at the prevailing rate, currently 20%.

VAT may also be payable on the *Hammer Price* of the *Lot*, where indicated by a symbol beside the *Lot* number. See paragraph 8 below for details.

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, shown beside the *Lot* number, 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;

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

For information and estimates on domestic and international shipping as well as export licenses please contact Alban Shipping on +44 (0) 1582 493 099 enquiries@albanshipping.co.uk

12. EXPORT/TRADE RESTRICTIONS

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

13. CITES REGULATIONS

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

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

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any

case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

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

16. CLOCKS AND WATCHES

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

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

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

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

Guns Sold as Parts

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

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to

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

Original Gun Specifications Derived from Gunmakers

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

Licensing Requirements Firearms Act 1968 as amended

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

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

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

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

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

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

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

Unmarked *Lots* require no licence.

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

Taxidermy and Related Items

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

18. FURNITURE

Upholstered Furniture

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

19. JEWELLERY

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. All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price*. If the *Buyer* wishes to take the *Lot* as Duty paid, UK Excise Duty and VAT will be added to the *Hammer Price* on the invoice.

Buyers must notify *Bonhams* at the time of the sale whether they wish to take their wines under Bond or Duty paid. If a *Lot* is taken under Bond, the *Buyer* will be responsible for all VAT, Duty, clearance and other charges that may be payable thereon.

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.
- TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Ⓞ This lot contains or is made of ivory. 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

- 8.1 If the *Purchase Price* for a *Lot* is not paid to *Bonhams* in full in accordance with the *Contract for Sale* the *Seller* will be entitled, with the prior written agreement of *Bonhams* but without further notice to you, to exercise one or more of the following rights (whether through *Bonhams* or otherwise):
- 8.1.1 to terminate immediately the *Contract for Sale* of the *Lot* for your breach of contract;
- 8.1.2 to resell the *Lot* by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;
- 8.1.3 to retain possession of the *Lot*;
- 8.1.4 to remove and store the *Lot* at your expense;
- 8.1.5 to take legal proceedings against you for any sum due under the *Contract for Sale* and/or damages for breach of contract;
- 8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;
- 8.1.7 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless the *Buyer* buys the *Lot* as a *Consumer* from the *Seller* selling in the course of a *Business*) you hereby grant an irrevocable licence to the *Seller* by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal *Business* hours to take possession of the *Lot* or part thereof;
- 8.1.8 to retain possession of any other property sold to you by the *Seller* at the *Sale* or any other auction or by private treaty until all sums due under the *Contract for Sale* shall have been paid in full in cleared funds;
- 8.1.9 to retain possession of, and on seven days written notice to sell, *Without Reserve*, any of your other property in the possession of the *Seller* and/or of *Bonhams* (as bailee for the *Seller*) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such *Sale* in satisfaction or part satisfaction of any amounts owed to the *Seller* or to *Bonhams*; and
- 8.1.10 so long as such goods remain in the possession of the *Seller* or *Bonhams* as its bailee, to rescind the contract for the *Sale* of any other goods sold to you by the *Seller* at the *Sale* or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the *Seller* or to *Bonhams* by you.
- 8.2 You agree to indemnify the *Seller* against all legal and other costs of enforcement, all losses and other *Expenses* and costs (including any monies payable to *Bonhams* in order to obtain the release of the *Lot*) incurred by the *Seller* (whether or not court proceedings will have been issued) as a result of *Bonhams* taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the *Seller* becomes liable to pay the same until payment by you.
- 8.3 On any resale of the *Lot* under paragraph 8.1.2, the *Seller* will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the *Lot*, after the payment of all sums due to the *Seller* and to *Bonhams*, within 28 days of receipt of such monies by him or on his behalf.

9 THE SELLER'S LIABILITY

- 9.1 The *Seller* will not be liable for any injury, loss or damage caused by the *Lot* after the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the *Seller* will not be liable for any breach of any term that the *Lot* will correspond with any *Description* applied to it by or on behalf of the *Seller*, whether implied by the *Sale of Goods Act 1979* or otherwise.
- 9.3 Unless the *Seller* sells the *Lot* in the course of a *Business* and the *Buyer* buys it as a *Consumer*,
- 9.3.1 the *Seller* will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the *Misrepresentation Act 1967*, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*;
- 9.3.2 the *Seller* will not be liable for any loss of *Business*, *Business* profits or revenue or income or for loss of reputation or for disruption to *Business* or wasted time on the part of the *Buyer* or of the *Buyer's* management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;
- 9.3.3 in any circumstances where the *Seller* is liable to you in respect of the *Lot*, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the *Seller's* liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.
- 9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the *Seller's* negligence (or any person under the *Seller's* control or for whom the *Seller* is legally responsible), or (iii) acts or omissions for which the *Seller* is liable under the *Occupiers Liability Act 1957*, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.

10 MISCELLANEOUS

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

- 10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
- 10.4 Any notice or other communication to be given under the *Contract for Sale* must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the *Seller*, addressed c/o *Bonhams* at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the *Buyer* given in the *Bidding Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
- 10.5 If any term or any part of any term of the *Contract for Sale* is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 10.6 References in the *Contract for Sale* to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.
- 10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.
- 10.8 In the *Contract for Sale* "including" means "including, without limitation".
- 10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.
- 10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.
- 10.12 Where the *Contract for Sale* confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the *Seller*, it will also operate in favour and for the benefit of *Bonhams*, *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of *Contracts (Rights of Third Parties) Act 1999*, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

11 GOVERNING LAW

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

APPENDIX 2

BUYER'S AGREEMENT

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

1 THE CONTRACT

- 1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a Lot has been knocked down by the *Auctioneer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the Catalogue for the Sale are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the Catalogue for the Sale, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the Contract for Sale of the Lot between you and the Seller is made on the fall of the *Auctioneer's* hammer in respect of the Lot, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.
- 1.4 We act as agents for the Seller and are not answerable or personally responsible to you for any breach of contract or other default by the Seller, unless *Bonhams* sells the Lot as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
- 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the Lot in accordance with paragraph 5;
- 1.5.2 subject to any power of the Seller or us to refuse to release the Lot to you, we will release the Lot to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the Seller;
- 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the Lot or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the Seller (whether made orally or in writing, including in the Catalogue or on *Bonhams' Website*, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the Sale. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *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* on each lot, and
- 3.1.3 if the Lot is marked [AR], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the Sale.
- 3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the Sale was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered Bidder unless the Bidder is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the Seller in respect of the Lot, any *Expenses* and VAT and any interest earned and/or incurred until payment to the Seller.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of Lots have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each Lot and secondly pro-rata to pay all amounts due to *Bonhams*.

4 COLLECTION OF THE LOT

- 4.1 Subject to any power of the Seller or us to refuse to release the Lot to you, once you have paid to us, in cleared funds, everything due to the Seller and to us, we will release the Lot to you or as you may direct us in writing. The Lot will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the Lot at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the Sale.
- 4.3 For the period referred to in paragraph 4.2, the Lot can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the Lot may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.

- 4.4 If you have not collected the Lot by the date specified in the *Notice to Bidders*, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the Lot on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the Lot is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per Lot per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.
- 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the Lot will either be held by us as agent on behalf of the Seller or held by the *Storage Contractor* as agent on behalf of the Seller and ourselves on the terms contained in the *Storage Contract*.
- 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the Lot into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the Lot from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.
- 4.7 You will be wholly responsible for packing, handling and transport of the Lot on collection and for complying with all import or export regulations in connection with the Lot.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any Lot not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the Lot by you or on your behalf.

5 STORING THE LOT

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

6 RESPONSIBILITY FOR THE LOT

- 6.1 Only on the payment of the *Purchase Price* to us will title in the Lot pass to you. However under the *Contract for Sale*, the risk in the Lot passed to you when it was knocked down to you.
- 6.2 You are advised to obtain insurance in respect of the Lot as soon as possible after the Sale.

7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS	7.3	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			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			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		7.4		
7.1.3				
7.1.4		8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT		
7.1.5		8.1		
7.1.6			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> .
7.1.7			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> .
7.1.8		8.1.1	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.9		8.1.2	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.
7.1.10		8.1.3	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> .
7.1.11		8.1.4	10 OUR LIABILITY	
7.2		8.2	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> .
		9 FORGERIES	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:
		9.1	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
		9.2	10.2.2	changes in atmospheric pressure; nor will we be liable for:
		9.2.1	10.2.3	damage to tension stringed musical instruments; or
		9.2.2	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.
		9.2.3		

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

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

You may wish to protect yourself against loss by obtaining insurance.

10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

but not if:

the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or

the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or

it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or

the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or

the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a non-conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.

12.8 In this agreement "including" means "including, without limitation".

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

12.10 Reference to a numbered paragraph is to a paragraph of this agreement.

12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

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

13 GOVERNING LAW

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 3

DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

"**Additional Premium**" a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams'* Expenses relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the *Buyer* to *Bonhams* on any *Lot* marked [AR] which sells for a *Hammer Price* which together with the *Buyer's Premium* (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).
"**Auctioneer**" the representative of *Bonhams* conducting the *Sale*.

"Bidder" a person who has completed a *Bidding Form*.

"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

"Bonhams" Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

"Book" a printed *Book* offered for *Sale* at a specialist *Book Sale*.

"Business" includes any trade, *Business* and profession.

"Buyer" the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

"Buyer's Agreement" the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

"Buyer's Premium" the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

"Catalogue" the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

"Commission" the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

"Condition Report" a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

"Conditions of Sale" the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

"Consignment Fee" a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

"Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

"Contract Form" the *Contract Form*, or vehicle *Entry form*, as applicable, signed by or on behalf of the *Seller* listing the *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 for Sale* the *Lot* corresponds.

"Description" any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

"Entry" a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale*, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer*, plus *VAT* if applicable.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

"Guarantee" the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement*.

"Hammer Price" the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*.

"Loss and Damage Warranty" means the warranty described in paragraph 8.2 of the Conditions of Business.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

"Motoring Catalogue Fee" a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

"New Bond Street" means *Bonhams'* saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of *Commission* and *VAT* which would have been payable if the *Lot* had been sold at the *Notional Price*.

"Notional Fee" the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

"Notice to Bidders" the notice printed at the back or front of our *Catalogues*.

"Purchase Price" the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price* (where applicable), the *Buyer's Premium* and *VAT* on the *Buyer's Premium* and any *Expenses*.

"Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

"Sale" the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

"Sale Proceeds" the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

"Seller" the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), "*Seller*" includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".

"Specialist Examination" a visual examination of a *Lot* by a specialist on the *Lot*.

"Stamp" means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

"Standard Examination" a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

"Storage Contractor" means the company identified as such in the *Catalogue*.

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"Trust Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams'* normal business bank account.

"VAT" value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

"Website" *Bonhams Website* at www.bonhams.com

"Withdrawal Notice" the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

"artist's resale right": the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.

"knocked down": when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

"lien": a right for the person who has possession of the *Lot* to retain possession of it.

"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a *Lot*.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
 - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
 - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
 - (a) the seller;
 - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
 - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

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Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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Paddle number (for office use only)

This sale will be conducted in accordance with Bonhams' Conditions of Sale and bidding and buying at the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale Information relating to this Sale which sets out the charges payable by you on the purchases you make and other terms relating to bidding and buying at the Sale. You should ask any questions you have about the Conditions before signing this form. These Conditions also contain certain undertakings by bidders and buyers and limit Bonhams' liability to bidders and buyers.

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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 e-mail from info@bonhams.com.

Credit and Debit Card Payments

There is no surcharge for payments made by debit cards issued by a UK bank. All other debit cards and all credit cards are subject to a 2% surcharge on the total invoice price.

Notice to Bidders.

Clients are requested to provide photographic proof of ID - passport, driving licence, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bank reference.

If successful

I will collect the purchases myself

Please contact me with a shipping quote (if applicable)

Sale title: Modern and Contemporary Middle Eastern Art	Sale date: Wednesday 26 April 2017
Sale no. 24210	Sale venue: New Bond Street

If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.

General Bid Increments:

£10 - 200by 10s	£10,000 - 20,000by 1,000s
£200 - 500by 20 / 50 / 80s	£20,000 - 50,000by 2,000 / 5,000 / 8,000s
£500 - 1,000by 50s	£50,000 - 100,000by 5,000s
£1,000 - 2,000by 100s	£100,000 - 200,000by 10,000s
£2,000 - 5,000by 200 / 500 / 800s	above £200,000at the auctioneer's discretion
£5,000 - 10,000by 500s	

The auctioneer has discretion to split any bid at any time.

Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	Fax
Preferred number(s) in order for Telephone Bidding (inc. country code)	
E-mail (in capitals)	
By providing your email address above, you authorise Bonhams to send to this address information relating to Sales, marketing material and news concerning Bonhams. Bonhams does not sell or trade email addresses.	
I am registering to bid as a private buyer <input type="checkbox"/>	I am registering to bid as a trade buyer <input type="checkbox"/>
If registered for VAT in the EU please enter your registration here: □□ / □□□ - □□□□ - □□	Please tick if you have registered with us before <input type="checkbox"/>

Please note that all telephone calls are recorded.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in GBP (excluding premium & VAT)	Covering bid*

FOR WINE SALES ONLY

Please leave lots "available under bond" in bond I will collect from Park Royal or bonded warehouse Please include delivery charges (minimum charge of £20 + VAT)

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE AND WISH TO BE BOUND BY THEM, AND AGREE TO PAY THE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES MENTIONED IN THE NOTICE TO BIDDERS. THIS AFFECTS YOUR LEGAL RIGHTS.

Your signature: _____ Date: _____

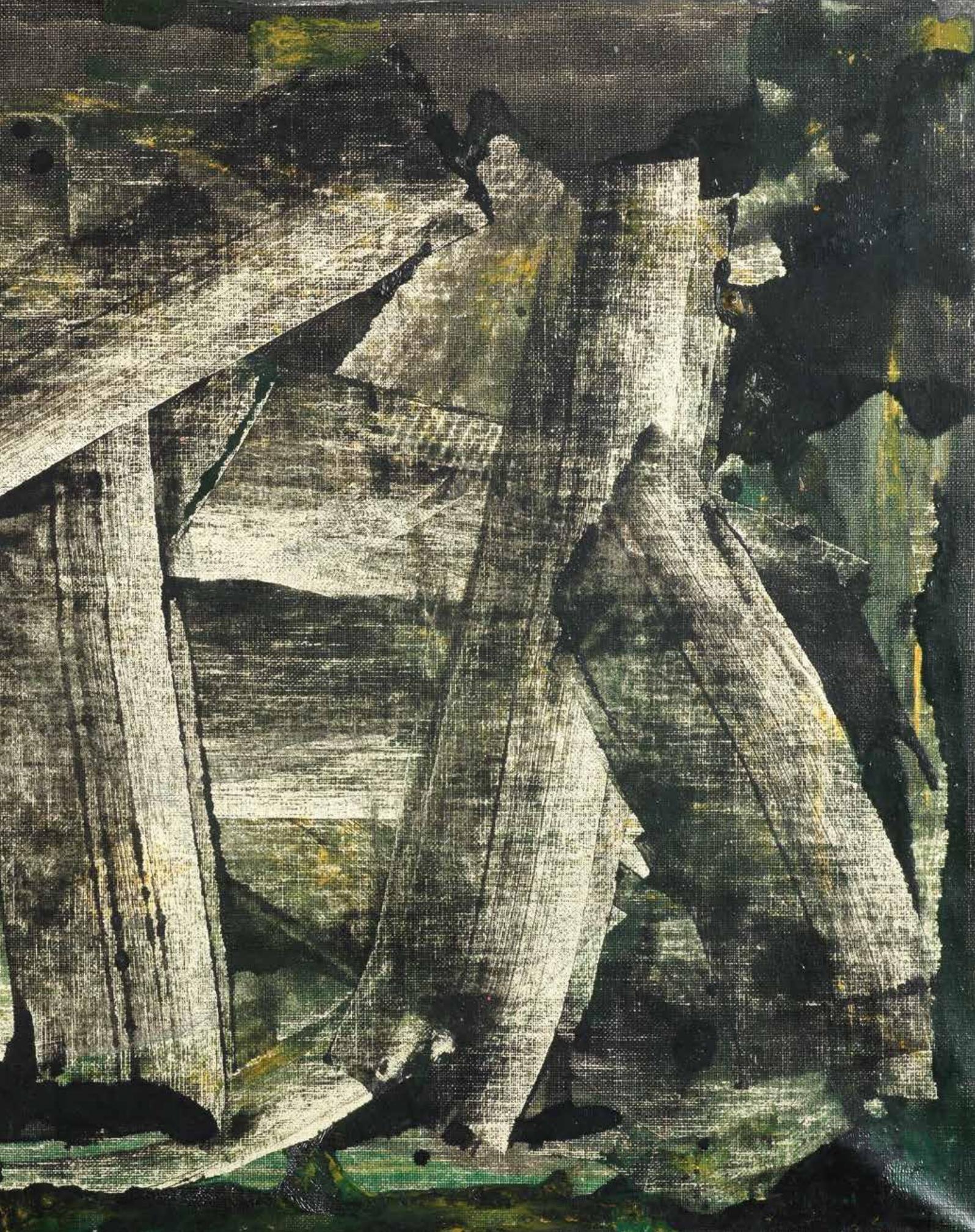
* Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.

Please email or fax the completed Auction Registration form and requested information to:

Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447 Fax: +44 (0) 20 7447 7401, bids@bonhams.com

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