

# Bonhams

## Islamic and Indian Art

Including Sikh Treasures and Arts of the Punjab

New Bond Street, London | 23 October, 2018



# Islamic and Indian Art

Including Sikh Treasures and Arts of the Punjab

New Bond Street, London | Tuesday 23 October 2018, 11am

## VIEWING

Thursday 18 October  
9am to 4.30pm  
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9am to 4.30pm  
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## SALE NUMBER

24624

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## ILLUSTRATIONS

Front cover: lot 147  
Back cover: lot 147  
Inside front cover: lot 89  
Inside back cover: lot 89

## IMPORTANT INFORMATION

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

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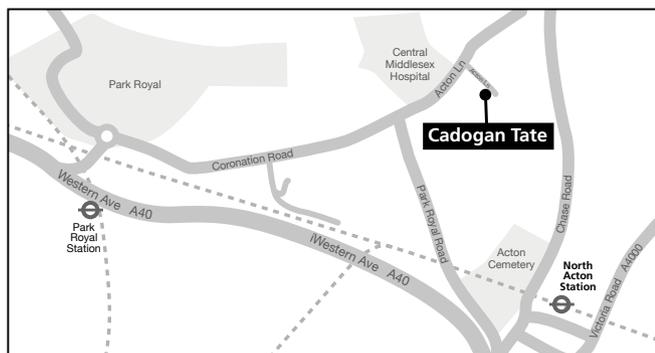
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# Sale Information



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## Charges will apply from 9am Tuesday 6 November 2018.

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After the first 14 calendar days following the sale, the following handling charges apply per Lot:  
Furniture, large pictures  
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Extended Liability cover for the value of the Hammer Price will be charged at 0.6% but will not exceed the total value of all other transfer and storage charges.

## (Please note: Charges apply every day including weekends and Public Holidays)

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† VAT 20% on hammer price and buyer's premium

\* VAT on imported items at a preferential rate of 5% on hammer price and the prevailing rate on buyer's premium

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**Please note that all lots marked with the symbol R (Persian/Iranian in origin) may be subject to restrictions on import into the USA. US based bidders are therefore strongly advised to consider their shipping arrangements before bidding on such lots.**

# Islamic and Indian, Middle Eastern and South Asian Art

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وَأَلْوَالِدَاتُ يُرْضِعْنَ أَوْلَادَهُنَّ

حَوْلَيْنِ كَمَا مَلَئَتْ لِمَنَ ارْتَدَ

أَن يَتِمَّ الرِّضَاعُ وَعَلَى الْمَوْلُودِ

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1

1 •  
**A QUR'AN SECTION (JUZ II), WRITTEN IN THULUTH SCRIPT IN THE STYLE OF IBN AL-SUHRWARDI**

**NEAR EAST, PROBABLY BAGHDAD, 14TH/15TH CENTURY**  
 Arabic manuscript on paper, 20 leaves, five lines to the page written in elegant *thuluth* script in black ink with diacritics and vowel points in black, verse-endings marked by gold roundels with green and red dots, illuminated marginal devices in colours and gold added later, *sura* heading written later in eastern *kufic* script in gold on a blue ground with a gold rectangular panel and a palmette extending into the outer margins, colophon written in *naskhi* script in white on a blue ground within a gilt-edged rectangular panel at end, stating that this manuscript was copied by Ahmad bin al-Suhrawardi in the year AH 708/AD 1308-09, folio 1 recto with a full-page illumination in colours and gold added later, binding late 16th Century, not belonging 355 x 240 mm.

£3,000 - 5,000  
 \$3,900 - 6,500  
 €3,300 - 5,600

This manuscript was copied by a scribe working in the style of Ibn al-Suhrawardi, who was one of the six best pupils of the famous calligrapher Yaqut al-Musta'simi. The illumination, meanwhile, seems to have been added at some later date, this time by an illuminator consciously working in the manner of Ibn Aibak, who also worked at the Ilkhanid court at Baghdad.

For two folios from the 'Anonymous Baghdad Qur'an', in the Metropolitan Museum of Art, New York, copied by Ibn al-Suhrawardi, and illuminated by Muhammad ibn Aibak ibn 'Abdallah, and dated AH 706 and 707/AD 1306-07 and 1307-08, see M. D. Ekhtiar et al (edd.), *Masterpieces from the Department of Islamic Art in the Metropolitan Museum of Art*, New York 2011, pp. 92-94, no. 54 A, B. For other examples of the work of both, see M. Lings, *The Qur'anic Art of Calligraphy and Illumination*, London 1976, nos. 46-48.



2

2 •  
**AN UNUSUAL OCTAGONAL QU'RAN PROBABLY PROVINCIAL INDIA OR AFGHANISTAN, 15TH/16TH CENTURY**

Arabic manuscript on paper, 267 leaves, 17 lines to the page written in *naskhi* script in black ink with diacritics and vowel points in red and black, small red roundels between verses, *sura* headings written in red ink, *incomplete at end*, first two folios remargined, brown morocco with stamped central medallions of paper onlay, rebacked, worn, detached 100 x 102 mm.

£1,500 - 2,000  
 \$1,900 - 2,600  
 €1,700 - 2,200

**Provenance**  
 Private collection, Oregon, USA.



3

3 R

**AN UNUSUALLY LARGE LEAF FROM A DISPERSED MANUSCRIPT OF FIRDAUSI'S *SHAHNAMA*, DEPICTING A BATTLE BETWEEN THE IRANIANS AND THE TURANIANS, THE ARMIES FACING EACH OTHER ON THE SLOPES OF A ROCKY HILLSIDE, WEARING CONTEMPORARY OTTOMAN AND SAFAVID MILITARY DRESS AND USING FIREARMS SAFAVID PERSIA OR OTTOMAN TURKEY, LATE 16TH/EARLY 17TH CENTURY AND LATER**

gouache with some gold on paper, probably one full page of a frontispiece or finispiece, trimmed and laid down on a later sheet of paper and pasted down on card (with loss of any text verso), some retouching, later floral border and margin rules  
*painting 333 x 240 mm.; with borders 422 x 325 mm.*

£3,000 - 5,000  
 \$3,900 - 6,500  
 €3,300 - 5,600

For another large full-page illustration (432 x 257 mm.), one side of a double-page illustration, depicting a raging battle between the Iranians and Turanians, from the *Shahnama* of Firdausi, Persia, probably Shiraz, ascribed to AH 970/AD 1562–63 (main text block) and AH 991/AD 1583–84 (extended margins), see M. D. Ekhtiar, S. Canby et al., *Masterpieces from the Department of Islamic Art in The Metropolitan Museum of Art*, New York 2011, pp. 217–218, no. 144. For further reading on large manuscripts and dispersed folios produced in Shiraz in the late 16th Century, see L. Uluc, *Turkman Governors, Shiraz Artisans and Ottoman Collectors*, Istanbul 2006.



4

4 • R

**JAMI, *HAFT AWRANG*, POETRY PERSIA, DATED AH 981/AD 1573-74**

Persian manuscript on paper, 367 leaves, 18 lines to the page written in *nasta'liq* script in black ink in two columns, a third column written diagonally, headings written in red, intercolumnar rules in black and gold, inner margins ruled in black, gold, red and blue, opening illuminated headpiece a replacement from another manuscript, folio 1 also remargined, four further headpieces (belonging) in colours and gold at beginning of chapters, brown leather with stamped central medallions, rebacked  
*255 x 160 mm.*

£1,500 - 2,000  
 \$1,900 - 2,600  
 €1,700 - 2,200

The text starts with *Salaman va Absal* (the second book of the *Haft Awrang*). It is not clear if this manuscript is misbound or arranged differently from the more usual order. It is dated AH 981/AD 1573-74 at the end of the third book of *Silsilat al-dhahab*.



5 • R  
**GHIYATH AL-DIN MUHAMMAD, KNOWN AS KHWANDAMIR (D. AH 941/AD 1534-35), HABIB AL-SIYAR, A UNIVERSAL HISTORY UNTIL THE END OF THE REIGN OF THE SAFAVID SHAH ISMA'IL, ONE VOLUME ONLY, RELATING TO THE CONTEMPORARIES OF GINGIZ KHAN (13TH CENTURY) TO THE END OF THE TEXT (16TH CENTURY) PERSIA, LATE 16TH CENTURY**

Persian manuscript on paper, 278 leaves, 31 lines to the page written in *nasta'liq* script in black ink, chapter headings and significant words written in *naskhi* script in red and occasionally in gold and green, a few title headings left blank, inner margins ruled in blue and gold, occasional commentaries in wide outer margins, three illuminated headpieces in colours and gold at beginning and at start of subsequent sections, one unrelated illustration added in the 20th Century, later red morocco with stamped central medallions, doublures of brown leather with central gilt stamped medallions  
 305 x 190 mm.

£3,000 - 5,000  
 \$3,900 - 6,500  
 €3,300 - 5,600

The manuscript later belonged to a certain Chalabi-zadah, who wrote a note on the opening page.



6

6  
**AN ILLUSTRATED LEAF FROM A DISPERSED MANUSCRIPT OF THE ŞAH U GEDA OF YAHYA BEG DUKAKIN-ZADE (D. AFTER AH 982/AD 1574-75), DEPICTING THE SHAH INTERCEDING OF BEHALF OF THE BEGGAR GEDA OTTOMAN TURKEY, 16TH/17TH CENTURY**

Ottoman Turkish manuscript on paper, 17 lines to the page written in two columns of *naskhi* script in black ink, first line written within gold cartouches, one heading written in red ink within a gold cartouche, intercolumnar rules and inner margins ruled in gold (lacking on text verso)

leaf 256 x 165 mm.

£2,000 - 3,000  
 \$2,600 - 3,900  
 €2,200 - 3,300

**Provenance**  
 Private UK collection.

For the text, see E. J. W. Gibb, *History of Ottoman Poetry*, vol. III, pp. 122-25 & 368-70. A copy of this work is in the Bodleian Library: see G. Kut, *Supplementary catalogue of Turkish Manuscripts in the Bodleian Library*, Oxford 2003, pp. 146-47, no. 207, Ms. Turk. e. 73.

In this scene, the Shah has offered to intercede on behalf of the love-struck beggar, Geda. After swearing the Shah to secrecy, the Beggar holds up a mirror and tells the Shah to look in it if he wishes to know the identity of his beloved (see Gibb, *op. cit.*, p. 369).

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.



7

7  
**AN ILLUSTRATED LEAF FROM A DISPERSED MANUSCRIPT OF THE ŞAH U GEDA OF YAHYA BEG DUKAKIN-ZADE (D. AFTER AH 982/AD 1574-75), DEPICTING THE SHAH WITH AN ELEGANT COMPANY PICNICKING IN A GARDEN OTTOMAN TURKEY, 16TH/17TH CENTURY**

Ottoman Turkish manuscript on paper, 17 lines to the page written in two columns of *naskhi* script in black ink, inner margins ruled in gold and black, marginal drawing and cornerpiece below main illustration

leaf 256 x 165 mm.  
 £2,000 - 3,000  
 \$2,600 - 3,900  
 €2,200 - 3,300

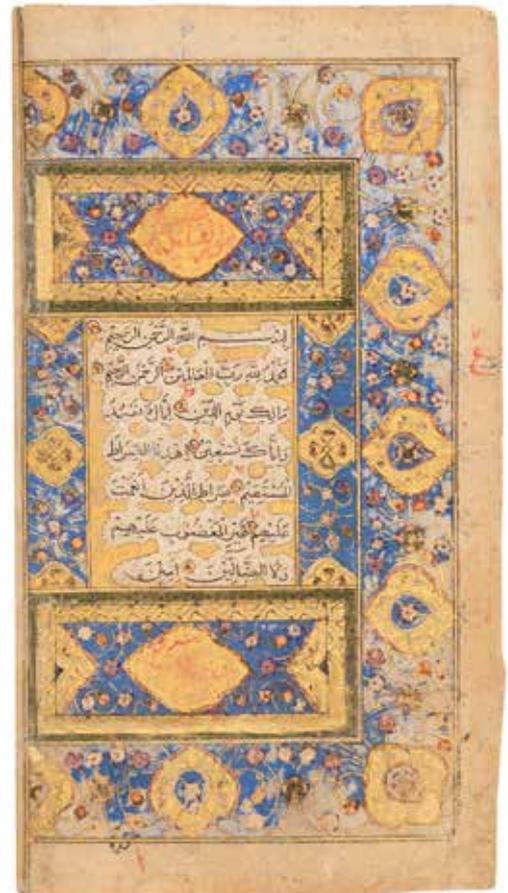
**Provenance**  
 Private UK collection.

For the text, see note to the previous lot.

In this scene the Shah is in a garden with his companions. In the left margin below the painting is a figure, perhaps the beggar Geda, gazing at flowers. In the story the beggar had beseeched the gardener not to pick the flowers in the garden, the flower being a metaphor for the beauty of the beloved.



8



9

8 • R

**AN ILLUMINATED QUR'AN  
PERSIA, 18TH CENTURY**

Arabic manuscript on paper, 303 leaves, 17 lines to the page written in clear *naskhi* script in black ink with diacritics and vowel points in red and black ink, gold dots between verses, inner margins ruled in blue and gold, catchwords, outer margins richly decorated with intertwining floral motifs in gold and some colour, *sura* headings written in *thuluth* script in gold, double-page illuminated frontispiece in colours and gold, browned, creased, tears restricted to outer margins, floral lacquer binding, doublures with central medallions with floral sprays on a black ground richly decorated with intertwining floral and vegetal motifs in gold, rebacked  
127 x 77 mm.

£3,000 - 4,000  
\$3,900 - 5,200  
€3,300 - 4,500

9 •

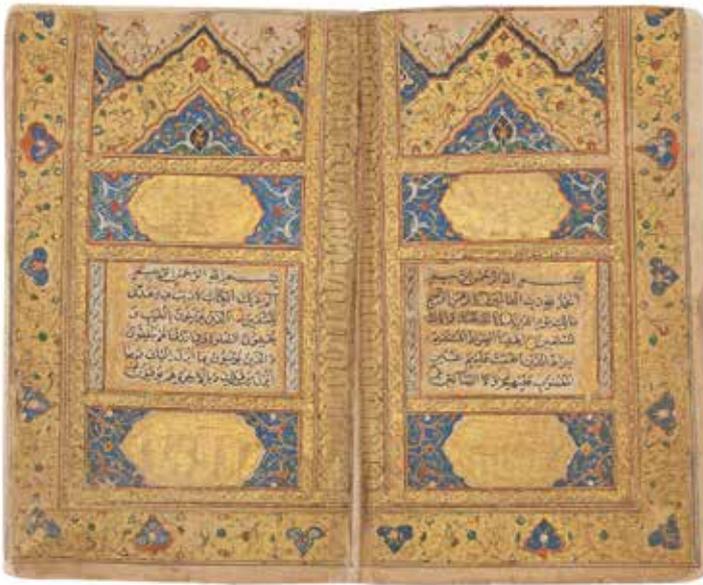
**AN ILLUMINATED QUR'AN  
NORTH INDIA, LATE 17TH/18TH CENTURY**

Arabic manuscript on paper, 286 leaves, 15 lines to the page written in small *naskhi* script in black ink with diacritics and vowel points in black and red, gold dots between verses, inner margins ruled in blue and gold, catchwords, illuminated devices in outer margins, *sura* headings written in *thuluth* script in red ink within illuminated rectangular panels, illuminated frontispiece in colours and gold, later brown morocco with stamped central medallions and cornerpieces decorated with floral motifs, with flap, rebacked  
128 x 80 mm.

£3,500 - 4,500  
\$4,500 - 5,800  
€3,900 - 5,000

**Provenance**

Formerly in the possession of Dr. Rauf, Belgian Ambassador to India, and presented to him in Brussels, 22nd February 1967 (according to a handwritten note pasted on to the front doublure).



10

10 •  
**AN ILLUMINATED QUR'AN COPIED BY MUHAMMAD SHARIF AHMADABADI**

**NORTH INDIA, DATED AH 1100/AD 1688-89**

Arabic manuscript on paper, 197 leaves, 20 lines to the page written in small *naskhi* script in black ink, with diacritics and vowel points in red and black, small gold discs between verses, inner margins ruled in gold, trimmed with loss of catchwords, *sura* headings written in *thuluth* script in gold, the words *khams* and *ashr* written in gold in outer margins, illuminated frontispiece in colours and gold, rather browned, corners thumbed, waterstaining mostly restricted to outer margins, later Ottoman brown morocco gilt  
 113 x 74 mm.

£4,000 - 6,000

\$5,200 - 7,800

€4,500 - 6,700



11

11 •  
**AL-JAZULI, DALA'IL AL-KHAYRAT WA SHAWARIQ AL-ANWAR, PRAYERS IN PRAISE OF THE PROPHET MUHAMMAD, WITH TWO STYLISED DEPICTIONS OF THE HOLY CITIES OF MECCA AND MEDINA**  
**KASHMIR, LATE 18TH/19TH CENTURY**

Arabic manuscript on paper, 99 leaves, 13 lines to the page written in neat *naskhi* script in black ink with diacritics and vowel points in black on a gold ground within interlinear rules, significant words and phrases in red, inner margins ruled in blue, gold and orange and with a border of floral motifs in colours and gold, outer margins ruled in gold, blue and green, double-page illuminated frontispiece in colours and gold, a double page at the beginning, and another at the end, with illuminated roundels incorporating the title of the work and prayers in praise of the Prophet in white *naskhi* script on a gold ground, seven further double pages of illumination, two stylised depictions in colours and gold of the holy cities of Mecca and Medina, three leaves at beginning and three at end of manuscript with further text written in a personal hand in *naskhi* and *nasta'liq* script consisting of Arabic and Persian prayers according to the Qadiri sufi sect, contemporary painted floral papier mache boards in a Qajar style, doublures with floral sprays in a Kashmiri style, rebacked  
 190 x 120 mm.

£1,500 - 2,000

\$1,900 - 2,600

€1,700 - 2,200



12 •

**SULTAN MUHAMMAD IBN DARVISH AL-MUFTI AL-BALKHI (THE MAGISTRATE OF BALKH), MAJMA' AL-GHARAYIB, COLLECTIONS OF CURIOSITIES, DEDICATED TO THE SHAYBANID RULER PIR MUHAMMAD KHAN (REG. 1555-60), ILLUSTRATED WITH 90 PAINTINGS KASHMIR, LATE 18TH/EARLY 19TH CENTURY**

Persian manuscript on gold-sprinkled paper, 175 leaves, 12 lines to the page written in *nasta'liq* script in black ink with significant words in red or underlined in red, gold-sprinkled text area, inner margins ruled in gold, red and blue, catchwords, one illuminated double-page frontispiece in colours and gold in the Kashmiri style, occasional marginal notes, 90 miniatures, mostly quarter-page or half-page, one full-page, floral lacquer binding in Kashmiri style, doublures with a naturalistic spray of flowers, calf spine embossed with title *Mysterious Strangers*, gilt-embossed modern leather slipcase 325 x 190 mm.

£3,000 - 5,000  
\$3,900 - 6,500  
€3,300 - 5,600

**Provenance:**

Private US collection, 1960-present.

The text is on geography, history and strange events and creatures, and was composed and dedicated to Pir Muhammad Khan (reg. 1555-60 or 66), son of Jani Bayg of the Shaybani Uzbeks (referred to in the preface as 'King of Balkh', but who ruled at Samarqand). It was influenced by other texts such as *'Aja'ib al-Buldan*. Although the text is known, there are very few recorded copies of it. Rypka mentions the book and translates the title as 'Collections of Curiosities', 'which has been preserved in two redactions' (see J. Rypka, *History of Iranian Literature*, reprint 1968, p. 461).

Other copies of the text are recorded: one in the Bodleian Library Oxford (MS. Ouseley 47 ([https://www.fihrist.org.uk/catalog/manuscript\\_4742](https://www.fihrist.org.uk/catalog/manuscript_4742)), dated 12 Rajab 1085/12th October 1674; and an incomplete copy of the text in the Parliament Library in Tehran, attributed to the 19th Century. An article in Persian by A. Habibi discusses the content of the text and mentions an undated copy in Tashkand Library. (see <http://www.ensani.ir/storage/Files/20120509081606-4048-779.pdf>).

آوردی به پیشش بر او روی و دم سپار پیشش از تر و شیر و دوشش  
 مردین که درفش از بافتش از تر و شیر پیشش از تر و شیر

درین سپاه سپاه و این بهر واری چون نهر و اینان سپاهستان

چند

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 زمین کفکس از می کشش بر او و بیج نزلت است سر سفر

بهر کفکس آمدند از آسمان چنانچه آمدند از آسمان از آسمان  
 و این روی بهر است و این است کفکس و بر روی آسمان آن  
 بهر کفکس آمدند از آسمان چنانچه آمدند از آسمان از آسمان  
 و این روی بهر است و این است کفکس و بر روی آسمان آن

چند

همه درین ملکیت دگر است که هیچ نام نیست از بی  
 چنانچه درین آسمانی بود و در این آسمان سفینه شهر است

درین سفینه شهر است و درین سفینه شهر است از آسمان  
 و درین آسمان بود و درین آسمان سفینه شهر است  
 و درین آسمان بود و درین آسمان سفینه شهر است  
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چند

کریه باقی در میان کوشیدم از طریق او دیدم که آسمانی که درین  
 سفر خشت آن آسمان روی بر روی کوه که در روی آسمانی که درین  
 کوشیدم از طریق او دیدم که آسمانی که درین سفر خشت آن  
 آسمان روی بر روی کوه که در روی آسمانی که درین کوشیدم

کوشیدم از طریق او دیدم که آسمانی که درین سفر خشت آن  
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 آسمان روی بر روی کوه که در روی آسمانی که درین کوشیدم

کوشیدم از طریق او دیدم که آسمانی که درین سفر خشت آن  
 آسمان روی بر روی کوه که در روی آسمانی که درین کوشیدم

چند



13

13 •

**AHMAD-I JAM, THE MUSLIM SAINT KNOWN AS ZHENDEH-PIL (D. 1141), DIVAN, POETRY NORTH INDIA, 17TH CENTURY**

Persian manuscript on paper, 123 leaves, 13 lines to the page written in *nasta'liq* script in one and two columns in black ink, headings and occasional phrases in red, intercolumnar rules in black, inner margins ruled in gold, blue and red, one illuminated frontispiece, and one further headpiece near beginning in colours and gold, worming, brown morocco, worn and stained  
300 x 180 mm.

£1,500 - 2,000

\$1,900 - 2,600

€1,700 - 2,200

The text begins with a prose preface (headed with the word *Jam* in red), giving the biographical details of Ahmad-i Jam and praising him. This section is likely to have been taken from Amin Ahmad Razi's *haft eqlim*, a geographical and biographical encyclopaedia composed in AH 1002/AD 1593-94. Razi's name appears in the single line immediately after the illuminated headpiece: 'After praises to the One, and to Ahmad [i.e. the Prophet], the one who blackened [*taswid*, an expression used as a sign of humility] this blackening and writing, Amin Ahmad Razi, says thus [...]'. His dates are not known, but he is described in other sources as having lived during the reign of Shah Tahmasp (1524-76), and that he may have moved to India. The text after the preface consists of poems by Ahmad-i Jam, starting with his *ghazals* and ending with his quatrains, after which comes a prose text with a heading in red, consisting of explanations of difficult words and phrases, by 'Abd al-Rahman Jami (d. 1492).



14

14 •

**AMIR KHUSRAU DEHLAVI, THREE MATHNAVIS: MATLA' AL-ANWAR, MAJNUN VA LAYLA AND A'INEH-YE ESKANDAI (HERE TITLED SIKANDAR-NAMEH), AND OTHER UNIDENTIFIED POEMS KASHMIR, 19TH CENTURY**

Persian manuscript on light pink paper, 220 leaves, 12 lines to the page written diagonally in four columns in *shikaste* *nasta'liq* in black and red ink and approximately 38 lines written in red ink in the inner borders of each page, interlinear rules in blue, inner margins ruled in blue and gold, double-page frontispiece in colours and gold, four further illuminated double pages, black leather binding, worn and stained  
210 x 150 mm.

£1,500 - 2,000

\$1,900 - 2,600

€1,700 - 2,200



15

15 •

**HAFIZ, DIVAN, PERSIAN POETRY, WITH 50 ILLUSTRATIONS NORTH INDIA, PROBABLY KASHMIR, LATE 18TH/19TH CENTURY**

Persian manuscript on paper, 250 leaves, *incomplete at end*, 13 lines to the page written in *nasta'liq* in black ink in two columns, inner margins ruled in gold, green, red and black, one illuminated headpiece in colours and gold, fifty illustrations throughout text in gouache and gold, seal impression of a certain Murad, brown leather with gilt boards in Safavid style depicting animals in a forest  
162 x 98 mm.

£400 - 600

\$520 - 780

€450 - 670

**Provenance**

Private US collection, 1960-present.

The text begins with Hafiz's *mathnavis* followed by his *ghazals*.

16 •

**AN'AM SHARIF, PRAYERS, COPIED BY DERVISH AHMED IBN MUHAMMAD AL-TOKADI, KNOWN AS DERSIV AHMED (D. 1715)**

**OTTOMAN TURKEY, DATED AH 1118/AD 1705-06**

Arabic and Ottoman Turkish manuscript on paper, 79 leaves, 9 lines to the page written in *naskhi* and *tawqi'* scripts in black ink, gold roundels with blue dots marking the verses, inner margins ruled in gold and black, one illuminated opening headpiece in colours and gold, a double page with two illuminated *hilyehs*, chapter headings marked with rectangular panels in colours and gold, catchwords and occasional commentaries in wide outer margins, prayers in Ottoman Turkish in another hand at end, contemporary Ottoman gilt-stamped brown leather, with flap

148 x 98 mm.

£4,000 - 6,000

\$5,200 - 7,800

€4,500 - 6,700

Dervish Ahmed, who died in AH 1127/AD 1715, was a pupil, alongside his brother Fazullah Tokadi, Suleyman Uskudari, and Mustafa Anber Aga, of the celebrated scribe and teacher Muhammad Pasha of Belgrade (died 1670). He was an instructor of calligraphy in the Topkapi palace. His son Dervish Muhammad (died 1729) was also a calligrapher.



16

17 •

**AN ILLUMINATED QUR'AN, COPIED BY MUSTAFA AL-KHATIB-ZADEH, A PUPIL OF IBRAHIM AL-RODOSI (FROM THE ISLAND OF RHODES)**

**OTTOMAN EMPIRE, PROBABLY CONSTANTINOPLE, DATED AH 1175/AD 1761**

Arabic manuscript on paper, 394 leaves, 13 lines to the page written in *naskhi* script in black ink with diacritics and vowel points in black and red, gold roundels marking the verses, inner margins ruled in gold, black and red, *sura* headings written in *naskhi* script in white on a gold ground, one double-page illuminated frontispiece in colours and gold, illuminated devices in wide outer margins, contemporary red morocco with gilt diaper pattern on front and back boards and flap, covers detached, rebacked

178 x 118 mm.

£2,000 - 3,000

\$2,600 - 3,900

€2,200 - 3,300

**Provenance**

Private US collection, 1960-present.

Although the scribe's teacher came from Rhodes (then part of the Ottoman Empire), he lived and worked in Constantinople, and it therefore seems likely that the manuscript was copied in the capital. The scribe, Mustafa al-Khatib-zadeh, is mentioned as a pupil of al-Rodosi: see S. Rado, *Turk Hattatları*, p. 153. Al-Rodosi is also mentioned in M. U. Derman, *Letters in Gold: Ottoman Calligraphy from the Sakip Sabanci Collection*, New York 1998, p. 90. Derman mentions a pupil of Rodosi, Mustafa al-Kutahi, who liked to be known as Shaykh-zade, and it is conceivable that this man could be one and the same as the scribe of the current manuscript.



17



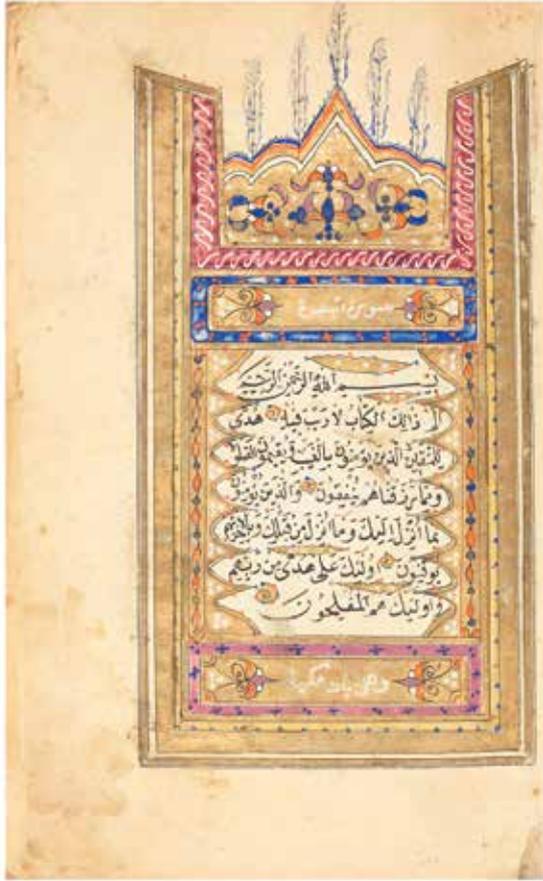
18 •

**A FINELY ILLUMINATED QUR'AN, PROBABLY COPIED BY THE TUTOR OF SULTAN 'ABD-AL-MAJID I (REG. 1839–1861), MUHAMMAD TAHER AL-SHUKRI, A PUPIL OF ABDUL-RAHMAN AL-WASFI, AND ILLUMINATED BY MAHMUD HELMI OTTOMAN TURKEY, PROBABLY CONSTANTINOPLE, DATED AH 1252/AD 1836-37**

Arabic manuscript on paper, 298 leaves, 15 lines to the page written in clear *naskhi* script in black ink, diacritics and vowel points in red and black ink, gold discs decorated with alternating blue and red dots between verses, inner margins ruled in red and gold, catchwords, occasional illuminated devices in wide outer margins, *sura* headings written in *thuluth* script in white, one fine illuminated frontispiece in colours and gold, contemporary red morocco, covers richly decorated with a diaper pattern in gold, with flap, rebacked and repaired, doublures of European printed floral pattern on gold ground, Ottoman Turkish inscription dated AH 1264/AD 1847-48 on last page, fore-edges decorated with red and gold interlinking concentric circles 254 x 187 mm.

£6,000 - 8,000  
\$7,800 - 10,000  
€6,700 - 8,900

Muhammad Taher was probably (though he is never in the records referred to as 'al-Shukri') the calligraphy tutor of Sultan 'Abd-al-Majid during his days as a prince and perhaps later. The scribe was taught by Mahmud Jalal-al-Din and perfected the script *jali thuluth* which the Sultan favoured. His panels written in this script are more common than his pieces written in *naskhi* and *thuluth*. He wrote the inscriptions in *jali* on the Deftardar mosque (built in AH 1242/AD 1826–27), near the Harem wharf in the district of Uskudar. He died in AH 1262/AD 1845-46. See M. U. Derman, *Eternal Letters*, Istanbul 2009, pp. 142–145, and S. Rado, *Türk Hattatları*, Istanbul, n.d., p. 205.



19



20

19 •

**AN ILLUMINATED QUR'AN, COPIED BY KHALIL AL-SHUKRI BIN MUHAMMAD, A PUPIL OF SALIH EFFENDI OTTOMAN TURKEY, PROVINCIAL, IN THE TOWN OF BALAT [?] DATED JUMADA AL-AKHIRA 1276/NOVEMBER 1859**

Arabic manuscript on paper, 268 leaves, 15 lines to the page written in *naskhi* script in black ink with diacritics and vowel points in black and red, inner margins ruled in gold and black, gold roundels marking the verse, *sura* headings consisting of blank gold panels, illuminated devices in wide outer margins, one double-page illuminated frontispiece in colours and gold, red morocco with stamped central gilt medallions, with flap, rebacked  
197 x 132 mm.

£1,200 - 1,800  
\$1,600 - 2,300  
€1,300 - 2,000

**Provenance**

Private US collection, 1960-present.

20 •

**AN ILLUMINATED QUR'AN OTTOMAN TURKEY, PROVINCIAL, LATE 18TH/EARLY 19TH CENTURY**

Arabic manuscript on paper, 266 leaves, 15 lines to the page written in neat *naskhi* script in black ink with diacritics and vowel points in black and red, gold dots marking the verses, inner margins ruled in gold and black, *sura* headings written in *naskhi* script in red ink within a gold panel, illuminated devices in wide margins, one illuminated frontispiece in colours and gold, red morocco with gilt stamped central medallions and cornerpieces, with flap, rebacked  
168 x 114 mm.

£1,200 - 1,800  
\$1,600 - 2,300  
€1,300 - 2,000

**Provenance**

Private US collection, 1960-present.



21



22

21 •  
**AL-JAZULI, DALA'IL AL-KHAYRAT WA SHAWARIQ AL-ANWAR, PRAYERS IN PRAISE OF THE PROPHET MUHAMMAD, WITH TWO DIAGRAMS OF THE HOLY TOMBS IN MECCA AND MEDINA, COPIED BY MUHAMMAD AL-QUNAWI, A PUPIL OF HUSAIN EFENDI, BETTER KNOWN AS HUSNI OTTOMAN, PROVINCIAL, 19TH CENTURY**

Arabic manuscript on watermarked paper, 115 leaves, 11 lines to the page written in *nakshi* script in black ink with diacritics and vowel points in black, verses marked with gold roundels with blue dots, the word *allahuma* picked out in red, inner margins ruled in gold and black, two illuminated headpieces and chapter headings in colours and gold, occasional illuminated marginal devices, two illuminated schematic diagrams of the holy cities of Mecca and Medina, red morocco with gilt-stamped central medallions and cornerpieces, rebacked  
 154 x 108 mm.

£2,500 - 3,500  
 \$3,200 - 4,500  
 €2,800 - 3,900

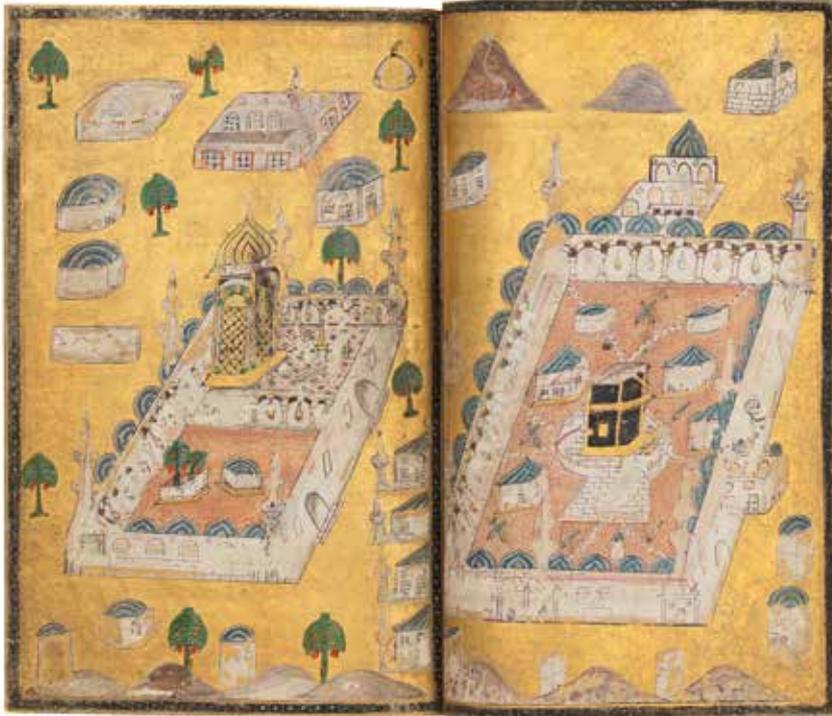
22 •  
**A COLLECTION OF PRAYERS AND RELIGIOUS POEMS, INCLUDING AL-JAZULI'S DALA'IL AL-KHAYRAT WA SHAWARIQ AL-ANWAR, WITH TWO STYLISED ILLUMINATED DIAGRAMS OF THE TOMBS IN THE HOLY SHRINES IN MECCA AND MEDINA, IBN AL-JAZARI'S AL-HUSN AL-HASIN, AND AL-BUSIRI'S AL-BURDAH**

**NORTH AFRICA, PROBABLY MOROCCO, 18TH CENTURY**  
 Arabic manuscript on paper, 308 leaves, 9 lines to the page written in *maghribi* script in dark brown ink, one illuminated double-page frontispiece in colours and gold, inner margins ruled in blue and red, significant words in gold, red and blue, frequent illuminated headings, contemporary red leather gilt with stamped palmette motifs, with flap, in later Ottoman style embroidered velvet pouch, together with a letter dated 9th October 1891 addressed to a former owner of the manuscript  
 82 x 80 mm.

£1,500 - 2,000  
 \$1,900 - 2,600  
 €1,700 - 2,200

**Provenance**  
 Private UK collection since at least the early 20th Century.

The letter gives an outline of the text and its author confesses that he feels 'utterly incapable' of providing the owner with a translation, and recommends a certain L. M. Simmons of Owen's College as being more suitable.



23



24

23 •  
**AL-JAZULI, DALA'IL AL-KHAYRAT WA SHAWARIQ AL-ANWAR, A FINELY ILLUMINATED COPY, WITH A DOUBLE-PAGE ILLUSTRATION OF THE HOLY CITIES OF MECCA AND MEDINA, AND A HILYEH OF THE PROPHET, AND OTHER PRAYERS INCLUDING THE NAMES OF GOD, COPIED BY MUHAMMAD, A PUPIL OF HUSAIN, BETTER KNOWN AS KHIFAF-ZADEH OTTOMAN TURKEY, DATED AH 1159/AD 1746-47**

Arabic manuscript on paper, 119 leaves, 10 lines to the page written in *naskhi* script in black ink, verses marked with gold roundels with blue and red dots, inner and outer margins ruled gold and black, marginal commentaries and catchwords throughout in black and red, two illuminated headpieces in colours and gold, several other illuminated chapter headings, one full-page *hilyeh* comprising the physical attributes of the Prophet Muhammad, one double-page illustration of the cities of Mecca and Medina in colours and gold, later calf with marbled paper covers  
 135 x 90 mm.

£2,000 - 3,000  
 \$2,600 - 3,900  
 €2,200 - 3,300

**Provenance**  
 Private US collection, 1960-present.

24 •  
**SELECTED SURAS FROM THE QUR'AN, AND PRAYERS, INCLUDING AL-ASMA' AL-HUSNA, THE NINETY-NINE NAMES OF GOD, COPIED BY SULEYMAN AL-KHALIS, A PUPIL OF ABDUL-RAHMAN AL-TAWFIQI (ABDURRAHMAN TEVFIKI) OTTOMAN EMPIRE, VIDIN, BULGARIA, AT THE DARGAH (SUFU LODGE) OF SALAH AL-DIN BABA, DATED AH 1262/AD 1845-46**

Arabic and Ottoman Turkish manuscript on paper, 35 leaves and four blanks, 15 lines to the page written in *naskhi* script in black ink with diacritics and vowel points in black and red, verses marked with gold roundels with blue and red dots, significant words written in red, inner margins ruled in black and gold, chapter headings consisting of a gold panel with blue, pink, green and yellow surrounds, occasional marginal commentaries and catchwords and wide margins, two illuminated headpieces in colours and gold, red morocco with stamped central medallions and cornerpieces, worn, with flap  
 173 x 113 mm.

£1,500 - 2,000  
 \$1,900 - 2,600  
 €1,700 - 2,200

**Provenance**  
 Private US collection, 1960-present.

The last leaf bears the seal impression of the manuscript's first owner, Al-Sayyid 'Uthman Nuri, dated AH 1263/AD 1846-47.



25

25 •  
**AL-JAZULI, DALA'IL AL-KHAYRAT WA SHAWARIQ AL-ANWAR, A LITHOGRAPHED COPY OF THE WELL-KNOWN PRAYER BOOK, WITH TWO PAINTED VIEWS OF MECCA AND MEDINA, PRINTED BY MEHMED SAID, AFTER AN ORIGINAL MANUSCRIPT COPIED BY KHALIL SHUKRI EFENDI OTTOMAN TURKEY, DATED THE BEGINNING OF SHA'BAN 1260/AUGUST 1844**

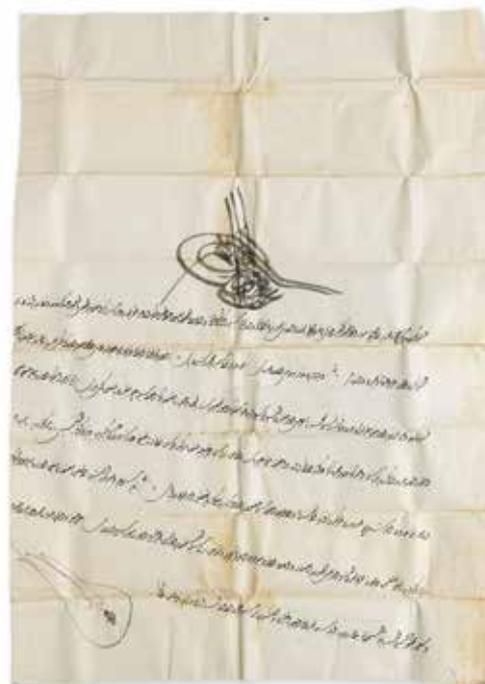
Arabic lithographed text on paper with illumination in colours and gold, 79 leaves, 13 lines to the page in *naskhi* script, gold roundels between verses, inner margins ruled in gold, black and red, two illuminated headpieces in gold, two ink and watercolour views of Mecca and Medina, contemporary Ottoman red morocco with sunburst and rococo motifs, with flap  
 178 x 123 mm.

£1,500 - 2,000  
 \$1,900 - 2,600  
 €1,700 - 2,200

**Provenance**

Private US collection, 1960-present.

The colophon states that this is a lithograph of a manuscript of the *Dala'il al-Khayrat* copied by the calligraphy teacher of the School of Instruction (*Maktab al-Ma'arif al-'Adliyya*) during the reign of Sultan Abdulmecid, Khalil Shukri (Halil Şükri) Efendi, and printed by Mehmed Said at the beginning of Sha'ban 1260/August 1844. Halil Efendi was a pupil of Süleyman Vehbi; born in Bursa, he left for Istanbul, where he enjoyed success as a calligrapher into the mid-1850s (see M. Bayani, J. M. Rogers & T. Stanley, *The Decorated Word: Qur'ans of the 17th to 19th Centuries: Part 2*, London 2009, p. 212; M. K. Inal, *Son Hattatlar*, Istanbul 1955, p. 413).



26

26  
**A FIRMAN RELATING TO THE APPOINTMENT OF A CERTAIN BINBASHI AHMED BEY, A VETERINARY TEACHER, TO THE RANK OF KAYMAKAM (LIEUTENANT) IN THE IMPERIAL MILITARY ACADEMY, AND ADDRESSED TO THE GRAND VIZIER, MEHMED RÜSHDI PASHA OTTOMAN TURKEY, PROBABLY CONSTANTINOPLE, DATED 21ST JUMADA AL-AWWAL 1283/20TH SEPTEMBER 1867**

Ottoman Turkish manuscript on watermarked paper, 7 lines of text written in *divani* script in black ink, *tughra* of Sultan Abdulaziz I (reg. 1861-76) at top, creased, folded, in European style green gilt morocco wallet and slipcase  
 785 x 560 mm.; slipcase 200 x 148 mm.

£1,000 - 1,500  
 \$1,300 - 1,900  
 €1,100 - 1,700

**Provenance**

Private US collection, 1960-present.

27 •

**PRAYERS IN PRAISE OF THE PROPHET MUHAMMAD ACCORDING TO THE DAYS OF THE WEEK AND INCLUDING THE NAMES OF THE PROPHET, IN A DECORATED LEATHER CARRYING CASE SUB-SAHARAN AFRICA FROM THE SUDAN TO NIGERIA, CIRCA 1900**

Arabic manuscript on paper, *misbound and uncollated*, approximately 300 leaves, 7 lines to the page written in *sudani* script in dark brown ink with diacritics and vowel points in red, significant words and phrases in red edged with yellow, verses marked with trefoil devices in yellow, occasional circular marginal devices in red and yellow, beginnings and ends of sections marked with geometric designs in black, ochre and yellow, loose between card boards within wraparound inner binding with flap, in box-like leather carrying case with three protective flaps, exterior with diamond-shaped and circular applied designs, with flap secured by a toggle, later leather and rope shoulder strap  
*manuscript 130 x 95 mm.; case 140 x 150 x 80 mm.*

£1,500 - 2,000  
\$1,900 - 2,600  
€1,700 - 2,200



27

28 •

**TWO WORKS IN ONE VOLUME: 'UMAR BIN SALIH AL-FAIZI AL-TUQATI, AL-DURR AL-NAJI 'ALA ISAGHUJI, A COMMENTARY RELATING TO LOGIC; AND ATHIR AL-DIN AL-MUFADDAL BIN 'UMAR AL-ABHARI, KITAB ISAGUJI/RISALAH FI'I-MANTIQ, A TREATISE ON LOGIC OTTOMAN EMPIRE, THE FIRST TREATISE DATED 9TH RAJAB 1232/25TH MAY 1817 (THE DATE OF COMPLETION) AND AH 1233/AD 1817-18; THE SECOND TREATISE DATED AH 1322/AD 1904-05**

Arabic manuscript on watermarked paper, 78 leaves, 21 lines to the page written in *nasta'liq* script in black ink with significant words and phrases written in red or underlined; the second shorter text written in *naskhi* script, 14 lines to the page, late 19th Century pink cloth, front cover with gilt-stamped Ottoman coat of arms (adopted by Sultan Abdulhamid in 1882), rear cover with gilt stamped floral motif  
*183 x 135 mm.*

£600 - 800  
\$780 - 1,000  
€670 - 890

**Provenance**  
Private US collection, 1960-present.

For the full catalogue note see online at [bonhams.com](http://bonhams.com)



28



29



30

#### A PRIVATE COLLECTION OF KASHAN LUSTRE POTTERY

29<sup>R</sup>

##### A KASHAN LUSTRE POTTERY JUG PERSIA, 12TH/ 13TH CENTURY

of bulbous form on a splayed foot with flaring rim and strap handle, decorated in a brownish gold lustre with a band of inscriptions to the neck, below a band of roundels interspersed by vegetal interlace, the lower body with an arcade filled with foliate sprays, the handle with inscriptions, the interior glazed in cobalt-blue  
16 cm. high

£3,000 - 5,000  
\$3,900 - 6,500  
€3,300 - 5,600

##### Provenance

Private UK collection.

Inscriptions: repeat of the word *al-birr*, 'Piety'.

30<sup>R</sup>

##### A KASHAN LUSTRE POTTERY JUG WITH FILTER PERSIA, 12TH/ 13TH CENTURY

of bulbous slightly sagged form with flattened shoulder on a splayed foot with cylindrical neck and flaring rim, filter to top and strap handle, decorated in a brownish lustre with bands of inscriptions to the lower body and handle, foliate motifs to the shoulder, a series of hexagonal panels to the neck filled with rosettes, the interstices with vegetal interlace  
16 cm. high

£1,500 - 2,000  
\$1,900 - 2,600  
€1,700 - 2,200

##### Provenance

Private UK collection.

Inscriptions: repeat of *al-'izz*, 'Glory'.



31 R

**A KASHAN LUSTRE POTTERY JAR  
PERSIA, LATE 12TH CENTURY**

of tapering octagonal form with faceted shoulder and short neck with everted rim on a short foot, decorated in a brownish-gold lustre, the foot decorated in cobalt blue, the body with panels of alternating seated figures and pairs of roundels containing stylised vegetal motifs on a ground of scrolling vines, the shoulder and neck decorated with further scrolling vines and roundels, potter's mark to base  
22.2 cm. high

£6,000 - 8,000  
\$7,800 - 10,000  
€6,700 - 8,900

**Provenance**

Private UK collection.

The current example is decorated in the 'Monumental' style which developed towards the end of the twelfth century. Typified by brownish-gold lustre on a white ground with bold, large-scale decoration on an ornate ground depicting subjects such as horsemen, animals, or commonly seated figures as in the present lot. Whilst the shapes of other pieces in the Monumental style are possibly derived from Egyptian and Chinese pottery traditions, the angular, faceted shape of the current lot implies it is derived from metalwork. It is rare for a lustre vessel to have a potter's mark.



Potter's mark to base



32



33



#### OTHER PROPERTIES

32<sup>R</sup>

#### A KASHAN UNDERGLAZE-PAINTED POTTERY BOWL PERSIA, 12TH/ 13TH CENTURY

of slightly flaring conical form on a long foot, decorated in cobalt-blue and black on a white ground with a rosette to the well surrounded by a band containing fish, the walls with palmette motifs interspersed by vegetal interlace, the rim with a further band containing fish, the exterior with a band of palmette motifs, remains of old collection label to base

22.4 cm. diam.

£4,000 - 6,000

\$5,200 - 7,800

€4,500 - 6,700

33<sup>R</sup>

#### A KASHAN UNDERGLAZE-PAINTED POTTERY BOWL PERSIA, 12TH/ 13TH CENTURY

of deep rounded form with flattened sides on a splayed foot, decorated in cobalt-blue and black on a white ground with radiating panels containing inscriptions and vegetal interlace, the interstices with palmette motifs, the exterior with band of inscription to the rim, below panels containing palmette motifs

20 cm. diam.

£3,000 - 4,000

\$3,900 - 5,200

€3,300 - 4,500

Inscriptions: to the interior, a quatrain in Persian; to the exterior, the same quatrain, followed by a very popular benedictory couplet and benedictory terms.



34 \* R

**A RARE UNDERGLAZE-PAINTED MOULDED POTTERY  
MIHRAB TILE  
PROBABLY KASHAN, DATED AH 740/ AD 1339-40**

of rectangular form, moulded and decorated in black under a turquoise glaze with a *mihrab*, a mosque lamp hanging within the archway, the edge of the arch with a band of inscription, the border with a large band of inscription in *thuluth*, with wood frame  
41 x 28.5 cm.

£8,000 - 12,000  
\$10,000 - 16,000  
€8,900 - 13,000

**Provenance**

Private US collection, acquired in New York in the 1970s.

Inscriptions: in the border, Qur'an, chapter CXII (*al-Ikhlās*) ending with the date 740 (1339-40); in the arch, Qur'an, chapter IX (*al-Tawbah*), part of verse 18, ending with 'God the Most Great told the truth and the Messenger told the truth'.

35

**AN ALMORAVID CARVED MARBLE CAPITAL  
SPAIN OR NORTH AFRICA, 11TH/ 12TH CENTURY**

of flaring form with flattened edges to the top, carved to each side with a palmette medallion filled with palmettes flanked by split-palmettes, above and below bands of inscription in *kufic*  
43 x 36 x 13 cm.

£30,000 - 50,000

\$39,000 - 65,000

€33,000 - 56,000

**Provenance**

Formerly in a private Spanish Collection, acquired approximately 100 years ago.

This lot is accompanied by an export license from the Ministerio de Educación, Cultura y Deporte (no. 2018/02794).

Inscriptions: the upper band a repeat of, '*afiyah kafiyah baqiyah waifiyah*, 'Perfect, lasting, complete health'; in the smaller bands, *al-yumn al-da'im wa al-taw/fiq wa al-salamah wa al-'izzah/wa al-kiramah li-sahibih*, 'Lasting good-fortune and power and well-being and glory and generosity to its owner'.

The Almoravids (1062-1150) established themselves as a dynasty in North Africa, conquering Morocco and establishing Marrakech as a capital in 1062. They entered Spain in 1085 after the fall of Toledo and took control of al-Andalus in 1090, defining themselves as a major power in Northern Africa and Spain, which allowed for cross-cultural exchange throughout the region. They were pious and orthodox and therefore initially their modes of architectural decoration were fairly austere. However, later artistic production displays the more opulent aesthetic seen previously in the arts of al-Andalus which they had by then assimilated into their own style. Surviving Almoravid architecture in Morocco indicates that they took a great deal of inspiration from the Umayyad style, from monuments such as the Great Mosque of Cordoba. The form of the present lot is comparable to a basin produced in Spain in the 11th Century in the Hispanic Society of America collection (see Heather Ecker, *Caliphs and Kings*, Washington, 2004, pp. 28-9, no. 19). Although almost twice the length, the basin is decorated with similar palmette motifs and benedictory inscriptions in *kufic* around the top.





36

36<sup>R</sup>

**A TIMURID TINNED COPPER DISH (TABAQ)  
PERSIA, CIRCA 1500**

of shallow rounded form, engraved with a quatrefoil design formed by split-palmettes, the leaves overlaid with lotuses, the ground with hatched decoration, inscription to reverse  
18.7 cm. diam.

£2,000 - 3,000  
\$2,600 - 3,900  
€2,200 - 3,300

Inscriptions: 'Its owner, Inal Khalifah'.

For a similar dish sold at Sotheby's see *Arts of the Islamic World*, 5 April 2006, lot 137.



37

37<sup>R</sup>

**A SAFAVID TINNED-COPPER WINE BOWL  
PERSIA, 17TH CENTURY**

of deep rounded form with straightened sides and everted rim on a short foot, profusely engraved with a band containing a repeat design of partial cartouches with pendant pole-medallions overlaid with floral motifs, the interstices with palmette motifs, the rim with a band of inscription in *nasta'liq*, the base with an inscription-filled cartouche in the form of an eight-pointed star  
16 cm. diam.

£3,000 - 4,000  
\$3,900 - 5,200  
€3,300 - 4,500

Inscriptions: the call to God to bless the twelve Imams; to base, owner's name, 'Muhammad Reza Qazvini'.



38



39

#### A PRIVATE COLLECTION OF SAFAVID TILES

38<sup>R</sup>

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

of square form, decorated in cobalt-blue, turquoise, green and yellow with black outline on a white ground with a heron in flight with a fish in its mouth, the corners with arabesques, mounted  
23.5 x 24.8 cm.

£2,500 - 3,500

\$3,200 - 4,500

€2,800 - 3,900

##### **Provenance**

Bonhams, *Fine Islamic Works of Art*, 15 October 1997, lot 153.  
Private UK collection, acquired at Spink on the 5th of November, 1997.

39<sup>R</sup>

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

of square form, decorated in cobalt-blue, turquoise, green, yellow, grey and manganese with black outline on a white ground with a horse adorned with a ceremonial neck plume, a quiver of arrows to the left, the interstices with floral and foliate sprays, mounted  
22.8 x 23.4 cm.

£3,000 - 5,000

\$3,900 - 6,500

€3,300 - 5,600

##### **Provenance**

Private UK collection, acquired at Spink on the 5th of November 1997.



40

40 R

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

of square form, decorated in cobalt-blue, turquoise, green, brown, yellow and manganese with black outline with two ibex standing in a hilly landscape, a floral branch to the left, mounted  
22 x 22 cm.

£3,000 - 5,000

\$3,900 - 6,500

€3,300 - 5,600

**Provenance**

King Farouk I of Egypt (reg. 1936-1952), acquired at the sale of the contents of his palace in Cairo in 1956.  
Private UK collection, acquired at Spink, November, 1997.



41

41 R

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

of square form, decorated in cobalt-blue, turquoise, green, yellow, ochre and manganese with black outline on a white ground with two pelicans, to the right a large lotus and foliate motif issuing from a rocky bank, mounted  
24.1 x 24.3 cm.

£3,000 - 5,000

\$3,900 - 6,500

€3,300 - 5,600

**Provenance**

Private UK collection, acquired at Spink on the 11th of February 1998.



42

42 R

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

of square form, decorated in cobalt-blue, turquoise, yellow, ochre, green and manganese with black outline on a white ground with a courtier wearing an elaborate turban, an outstretched arm to his right, the robes of a seated courtier above, floral spray to the centre, mounted

23.7 x 23.3 cm.

£4,000 - 6,000  
\$5,200 - 7,800  
€4,500 - 6,700

**Provenance**

Private UK collection, acquired at Spink on the 2nd of March, 1999.



43

43 R

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

of rectangular form, decorated in cobalt-blue, turquoise, green, yellow and manganese on a white ground with black outline with a bird in flight above a floral branch, mounted

24.2 x 21.9 cm.

£3,000 - 5,000  
\$3,900 - 6,500  
€3,300 - 5,600

**Provenance**

Private UK collection, acquired at Spink on the 11th of June 1998.

## OTHER PROPERTIES

44<sup>R</sup>

### **A SAFAVID POTTERY TILE MOSAIC PERSIA, 17TH CENTURY**

of irregular oblong form, comprising polychrome elements in the form of a lobed cartouche containing a yellow peacock amidst a floral spray on a black ground, the cartouche surrounded by further floral sprays on a cobalt-blue ground, with black and white border to the vertical edges

84.8 x 38 cm.

**£10,000 - 15,000**

**\$13,000 - 19,000**

**€11,000 - 17,000**

#### **Provenance**

Private UK Collection, acquired in Iran in the late 1960s.

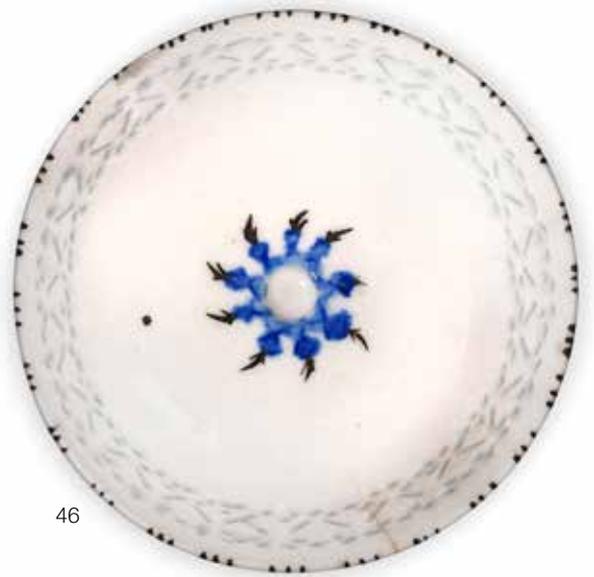
The use of the peacock as a decorative element has a long history in Islamic art: the early Persian poets Rudaki and Attar associated it with the sun, which later developed into an association with royalty (Three Capitals of Islamic Art, p.247). An early Safavid example of the iconography found in the present lot can be found in the tilework of the Friday Mosque in Kirman which was redesigned and decorated in AH 957/1550 AD (Porter, Y. and Degorge, G., *L'Art de la céramique dans l'architecture musulmane*, Paris, 2001, p.102).

A similar tile mosaic with confronted peacocks can be found in the collection of the Louvre, Paris (inv.no.MAO 1189; see *Istanbul, Isfahan, Delhi: Three Capitals of Islamic Art*, exhibition catalogue, Istanbul 2008, no.118, p. 247); and another notable example can be found in the tilework of the Shah Mosque in Isfahan, dating to 1627. A panel related to the present lot, and presumably originally from the same building or doorway, was sold in Christie's, *Arts of the Islamic and Indian Worlds*, London, 5th October 2010, lot 212.





45



46

45 R

**A SAFAVID UNDERGLAZE-PAINTED POTTERY CASKET  
PERSIA, 17TH CENTURY**

of rectangular form on four short feet with lifting lid, decorated in cobalt-blue on a white ground to four sides with birds perching amongst flowers, the back with inverted anthropomorphic sun, the borders with repeat diamond design, with hasp issuing through notch in cover

16.7 x 15.2 cm.

£2,000 - 3,000

\$2,600 - 3,900

€2,200 - 3,300

46 \* R

**A SAFAVID GOMBROON POTTERY BOWL  
PERSIA, 17TH CENTURY**

of shallow rounded form on a short foot, raised boss to well, decorated underglaze in cobalt-blue and black on a white ground with a rosette to the well and circle motifs to the rim, the body pierced with 'rice-grain' decoration, old collection label to exterior

13 cm. diam.

£2,000 - 3,000

\$2,600 - 3,900

€2,200 - 3,300

47 R

**TWO LATE SAFAVID CUERDA SECA POTTERY TILES  
DEPICTING CHARACTERS FROM FIRDAUSI'S SHAHNAME  
PERSIA, 18TH CENTURY**

each of square form, decorated in brown, ochre, yellow green and blue on a white ground with kings, drapery to the top corners, inscriptions naming the kings to the sides

each 24 x 24 cm.(2)

£2,000 - 3,000

\$2,600 - 3,900

€2,200 - 3,300

Inscriptions: 'Ghubad' (sic) [Qubad] and the other 'Tur'.



47



48

**AN IZNIK POTTERY MIHRAB TILE PANEL  
TURKEY, 17TH CENTURY**

of rectangular form, comprising twelve tiles, decorated in cobalt blue, turquoise and white, the central field with a design of lotus blossoms, rosettes and saz leaves interlaced with leafy tendrils within a lobed arch, the spandrels with a design of split-palmette interlaced, the borders with further interlaced of flowerheads, saz leaves and leafy tendrils, framed  
*100.5 x 59.8 cm.*

£8,000 - 12,000

\$10,000 - 16,000

€8,900 - 13,000



50

49 \*

**A PAIR OF SAMSON IZNIK STYLE PORCELAIN WATER FLASKS (SURAH)**

**FRANCE, 19TH CENTURY**

each with bulbous body on a splayed foot with flaring neck and torus molding, decorated in raised-red, cobalt-blue, blue and green with black outline on a white ground with floral interlace consisting of saz leaves, roses and tulips, the neck with bands of tulips and floral sprays, highlighted with gilding, Samson marks to bases  
each 42 cm. high(2)

£4,000 - 6,000

\$5,200 - 7,800

€4,500 - 6,700

50 \*

**AN OTTOMAN SILK-EMBROIDERED LINEN PANEL**

**TURKEY, 17TH CENTURY**  
rectangular, the natural linen ground embroidered in blue, red, cream and brown cotton thread with six bands of repeated tulips interspersed by flowerheads, a border of further tulips, backed  
143 x 219 cm.

£4,000 - 6,000

\$5,200 - 7,800

€4,500 - 6,700



49



51

**AN OTTOMAN VOIDED VELVET AND METAL-THREAD PANEL  
TURKEY, EARLY 17TH CENTURY**

of rectangular form, with crimson red pile, the central field with a design of eight lobed medallions containing tulips and carnations radiating around a rosette, interspersed by flowerheads and smaller lobed medallions containing stellar motifs with radiating hyacinths, the border with a design of further lobed medallions, carnations and other flowerheads, framed  
the panel 64 x 127 cm., the frame 81 x 144.5 cm.

£20,000 - 30,000

\$26,000 - 39,000

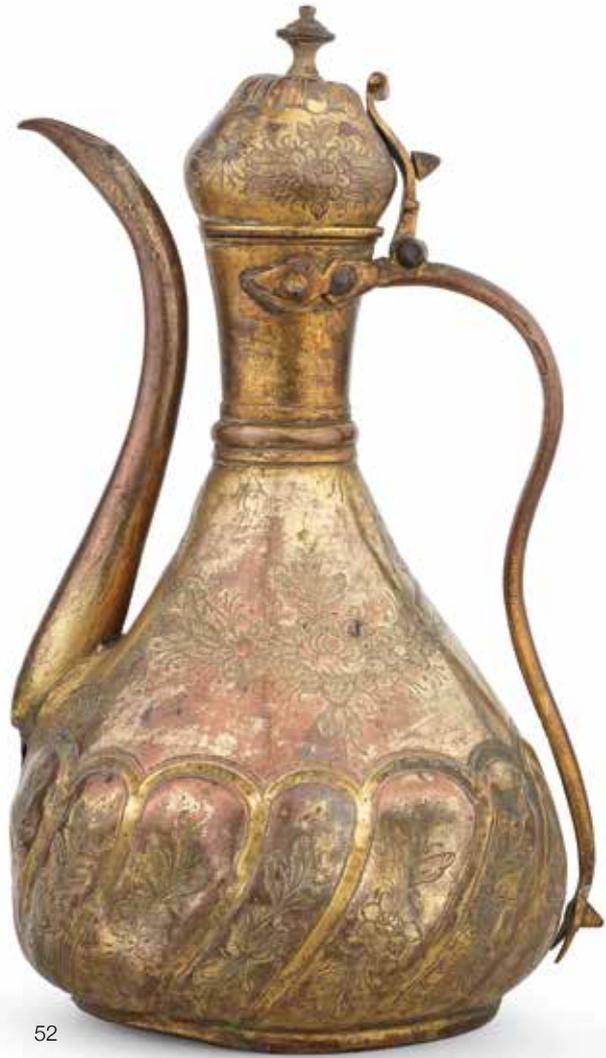
€22,000 - 33,000

Velvet and metal thread textiles were some of the finest textiles produced for the Ottoman court in the 16th and 17th Century. Although several different techniques were used in the production of luxurious velvet textiles, in the case of voided velvets areas of the ivory satin ground are left exposed against the rich crimson velvet, forming striking patterns. The overall effect of a vivid design created out of contrasting colours and textures and heightened with metal thread is vibrant and opulent.

This particular panel was probably produced as a cushion cover (*yastik*) which were often designed in the typical bold repeat designs of Ottoman textiles. The design of the present lot, featuring eight-pointed stars embellished with characteristic tulips and carnations, is stylistically similar to a velvet floorspread illustrated in Louise Mackie, *Symbols of Power*, 2015, p. 302, no. 8.18.



53



52

52  
**AN OTTOMAN GILT-COPPER (TOMBAK) EWER**  
**TURKEY, 18TH CENTURY**

of piriform with flaring neck and serpentine handle and spout, the neck with three raised bands, hinged domed lid engraved with diagonal flutes containing floral motifs to the lower half of the body, the upper body with large floral sprays, the lid with further floral motifs  
*32 cm. high*

£3,000 - 4,000  
 \$3,900 - 5,200  
 €3,300 - 4,500

53  
**AN OTTOMAN NIELLO SILVER AMULET CASE**  
**TURKEY, 17TH CENTURY**

of convex circular form with hinged lid, engraved and decorated in niello with a central rosette surrounded by a quatrefoil motif overlaid and surrounded by floral sprays, the reverse with a six-petalled floral design overlaid with floral sprays, the edge with alternating foliate and floral motifs, the chain with filigree flowerheads  
*5.1 cm. diam., 54 g.*

£2,000 - 3,000  
 \$2,600 - 3,900  
 €2,200 - 3,300



54

54  
**AN OTTOMAN SILVER-GILT COFFEE-POT**  
**TURKEY, EARLY 19TH CENTURY**

of compressed globular form with slightly flaring neck, short spout, hinged lid and scroll handle, the domed lid with floral finial, decorated with impressed vertical ribs alternating in silver and gilt, partial *tughra* stamp to rim of lid, two old labels to base, one for Antichita Schubert, Corso Matteotti 22, Milan  
 23.5 cm. high, 979 g.

£4,000 - 6,000  
 \$5,200 - 7,800  
 €4,500 - 6,700

**Provenance**

Private Italian Collection, acquired at Antichita Schubert, Milan, in the early 20th Century.



55

55<sup>Y</sup>  
**AN OTTOMAN CORAL-SET PARCEL-GILT SILVER INCENSE**  
**BURNER**  
**TURKEY OR THE BALKANS, 19TH CENTURY**

of baluster form on five feet on a circular tray, the body in two hinged sections secured with chains, the lid with openwork dome and foliate finial surmounted by a coral bead, decorated in repoussé with floral motifs, the legs and feet set with further coral and glass beads  
 22.8 cm. high; 612 g.

£2,000 - 3,000  
 \$2,600 - 3,900  
 €2,200 - 3,300



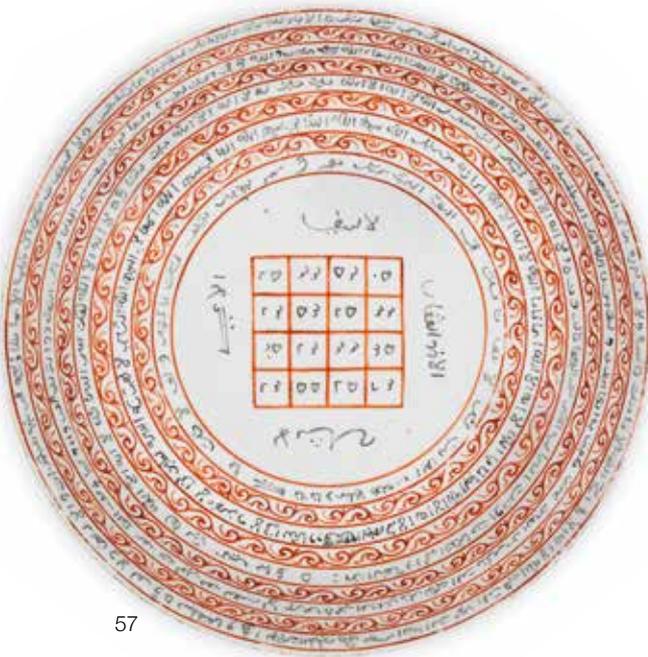
56

56  
**A BRASS QUADRANT**  
**NORTH AFRICA, 19TH CENTURY**

of typical form, with engraved markings, projections and grids, some highlighted in red, suspension loop to corner, two hinged squares to one edge  
 21.2 x 21.2 cm.

£2,500 - 3,500  
 \$3,200 - 4,500  
 €2,800 - 3,900

For a similar quadrant from Morocco see Francis Maddison and Emilee Savage-Smith, *Science, Tools and Magic: Part One*, London 1997, p. 265, no. 155.



57

57  
**A PORCELAIN MAGIC BOWL FOR THE ISLAMIC MARKET**  
**CHINA, LATE 18TH CENTURY**

of shallow rounded form on a short foot, decorated in red and black enamel with a central roundel containing a magic square surrounded by concentric bands containing inscriptions interspersed by bands containing undulating vines  
 20.5 cm. diam.

£2,000 - 3,000  
 \$2,600 - 3,900  
 €2,200 - 3,300

Inscriptions: in the bands Qur'an, chapter II (*al-Baqarah*), verse 255; Qur'an, chapter II (*al-Baqarah*), verses 256 and 257 and the *shahadah*; the *nada* 'ali quatrain; in the centre, *la fata/illa 'ali/lasaf/ illadhu'l-faqar*, 'There is no youth [as brave as] 'Ali, no sword [as sharp as] *dhu'l-faqar*'.



58

58

**AN OTTOMAN PAINTED WOOD BOX  
TURKEY, 19TH CENTURY**

of rectangular form with sliding lid, engraved and decorated in gold on a cream ground with large inscriptions in *thuluth* to each side, the lid with a central panel containing a further band of inscription surrounded by a border with an undulating floral vine, two old collection labels to base, the first inscribed 7., the second *N*  
45.3 x 15 x 11 cm.

£4,000 - 6,000

\$5,200 - 7,800

€4,500 - 6,700

Inscriptions: to the sides in *thuluth*:, Qur'an, chapter XL (*Ghafir*), part of verse 44, Call to God to bless Muhammad and the family of Muhammad; to the ends in *thuluth*, *shahanshah-e anbiya' muhammad*, 'The King of prophets is Muhammad'; to the top in *nasta'liq*, *bar farq-e falak fekandast masnad shahanshah muhammad*, 'The King of kings Muhammad has spread his throne on the summit of heaven'.

59

**AN OTTOMAN SILVER-INLAID STEEL HORSESHOE  
THE BALKANS, DATED AH 1322/AD 1904-05**

of irregular oval shape, the lower portion curved inwards, decorated with bands of inscriptions, hatched bands and floral motifs  
10.3 cm. max.

£1,500 - 2,000

\$1,900 - 2,600

€1,700 - 2,200

Inscriptions: *yadigar-ı saray bosna*, 'Souvenir of Sarajevo', *yadigar-ı ilice sene 1322*, 'Souvenir of Illice, year 1322', *afiyyet üzere*, 'In good health', *dikkat idare*, 'Careful management'.

For related examples see J. M. Rogers, *The Arts of Islam, Treasures from the Nasser D. Khalili Collection*, cat. 417.



59



60

60 \*

**AN IMPRESSIVE MAMLUK REVIVAL SILVER AND COPPER  
INLAID BRASS CHARGER  
EGYPT OR SYRIA, CIRCA 1900**

of circular form, with wide flattened rim, profusely engraved and decorated in silver and copper inlay with a central octagon containing an interlace of split palmettes overlaid with bearded human faces and fish, surrounded by a band of inscription-filled cartouches, four larger cartouches filled with inscriptions in *kufic* on a ground of foliate interlace, further inscription filled roundels and cartouches containing vegetal interlace and geometric motifs

80 cm. diam.

£3,500 - 5,500

\$4,500 - 7,100

€3,900 - 6,100

**Provenance**

Private US collection.

Collection of Auguste Pacho II (b. 1861), received as a wedding gift.

Auguste Pacho II was the son of Auguste Pacho (1812-1890), a businessman and Egyptologist who was reputed to be the first European graduate of the el Azhar University, Cairo. He is known for having procured the oldest existing version of Joseph and Aseneth for the British Museum in 1847 (manuscript no.17,202).

61

**A MOTHER OF PEARL DIORAMA OF THE DOME OF THE ROCK  
JERUSALEM, CIRCA 1900**

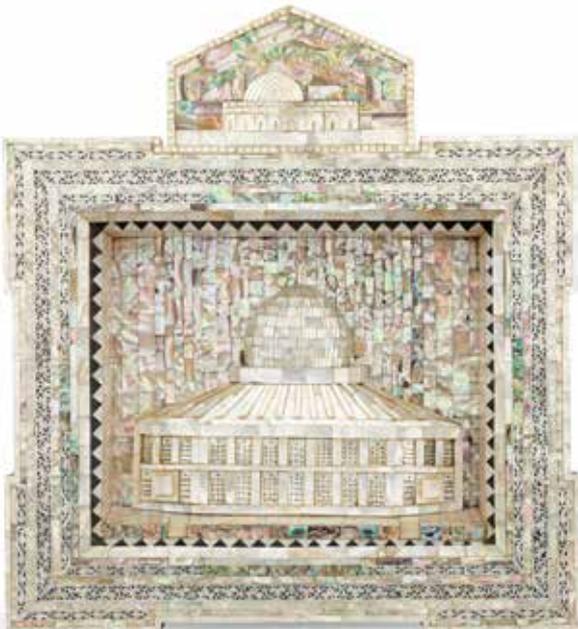
the shrine within a recess, formed from carved mother of pearl tiles, the frame with bands engraved with undulating foliate vines, hinged stand to reverse

44.5 x 41 cm.

£2,000 - 3,000

\$2,600 - 3,900

€2,200 - 3,300



61



62 TP Y Φ

**A NASRID STYLE IVORY INLAID CHEST  
SPAIN, 19TH CENTURY**

of rectangular form on four feet with hinged lid, profusely inlaid with ivory and walnut with geometric patterns and undulating vines, the top with a chess board to the centre, the front with cypress trees issuing from urns  
58 x 64 x 125 cm.

**£8,000 - 12,000**

**\$10,000 - 16,000**

**€8,900 - 13,000**

The practice of inlaying ivory into wood dates back to the Umayyad period and is recorded in both Spain and North Africa. Fine ivory inlaid furniture was particularly popular during the Nasrid period and this chest demonstrates a continuation of this tradition in later centuries. For a chest with similar decoration dated to the 16th or 17th century in the Victoria & Albert Museum see Mariam Rosser-Owen, *Islamic Arts from Spain*, London, 2010, p. 90, no. 82.



63

63 R

**A LARGE QAJAR LACQUER BOOK BINDING, PROBABLY MADE BY ARMENIAN CRAFTSMEN, DEPICTING THE BAPTISM OF CHRIST, WITH A MOTHER AND CHILD ATTENDED BY ANGELS PERSIA, PROBABLY ISFAHAN, MID-19TH CENTURY**

gouache and gold on a lacquer papier mache panel, floral border, the reverse with a large central cartouche depicting a mother and child, two smaller cartouches with landscape scenes, all on a red ground with floral motifs in gold

30 x 47.5 cm.

£4,000 - 6,000

\$5,200 - 7,800

€4,500 - 6,700



64

64 R

**A SET OF PORTABLE MERCHANT'S WEIGHTS AND SCALES IN A PAINTED LACQUER BOX, THE LID DEPICTING FATH 'ALI SHAH QAJAR ENTHRONED WITH COURTIERS PERSIA, 19TH CENTURY**

rectangular, the interior containing two sets of steel balances and brass pans, twelve weights of various sizes, all in fitted compartments, the interior painted in colours and gold depicting birds amidst foliage, the exterior lid with a scene depicting Fath 'Ali Shah Qajar with a floral border, the sides with further floral sprays

19 x 32 x 6 cm.

£2,000 - 3,000

\$2,600 - 3,900

€2,200 - 3,300





65



66

65 R

**A PAINTED LACQUER PANEL DEPICTING FATH 'ALI SHAH QAJAR SEATED ON THE PEACOCK THRONE, SURROUNDED BY COURTIER'S ON A PALACE TERRACE PERSIA, MID 19TH CENTURY**

rectangular, decorated in polychrome and gold, rebacked  
36 x 53.5 cm.

£3,000 - 4,000

\$3,900 - 5,200

€3,300 - 4,500

66 R

**A PAINTED LACQUER PANEL DEPICTING NASR AL-DIN SHAH QAJAR HUNTING WITH AN EXTENSIVE RETINUE PERSIA, SECOND HALF OF THE 19TH CENTURY**

rectangular, decorated in polychrome and gold, rebacked  
36 x 53.5 cm.

£3,000 - 4,000

\$3,900 - 5,200

€3,300 - 4,500



68



67



67<sup>R</sup>

**A QAJAR LACQUER PAPIER MACHÉ PENBOX (QALAMDAN),  
SIGNED BY RAZI**

**PERSIA, DATED AH 13[0]8/AD 1890-91**

with rounded ends and sliding tray, the top and sides painted with minute intertwining floral motifs on a gold ground, the underside with scrolling floral motifs in gold on a black ground, inscribed in *nasta'liq* script with the date AH 13[0]8 within a cartouche  
21 cm. long

£2,500 - 3,500  
\$3,200 - 4,500  
€2,800 - 3,900

The inscription reads: *etmam yaft aqall-e chakeran razi 13[0]8*, 'It was completed [by] the smallest of servants, Razi 13[0]8/1890-91.'

Razi Taleqani was a painter of the late Qajar period and worked at the College of Arts in Tehran. He was titled *Sani' Hodayun* in AH 1314/AD 1896-97. His recorded work is dated between AH 1299/AD 1881-82 and AH 1326/AD 1908-09. (See Karimzaded Tabrizi, *The Lives & Art of Old Painters of Iran*, vol. 1, London 1985, pp. 206-07). A few pieces by him are in the Khalili Collection of Islamic Arts: see N. D. Khalili, B. W. Robinson and T. Stanley, *Lacquer of the Islamic Lands: Part Two*, London 1997, cat. nos 404, 408, 421-23 - in particular no. 409 (dated to circa 1908-09), where the design is extremely similar to the present lot.

68<sup>R</sup>

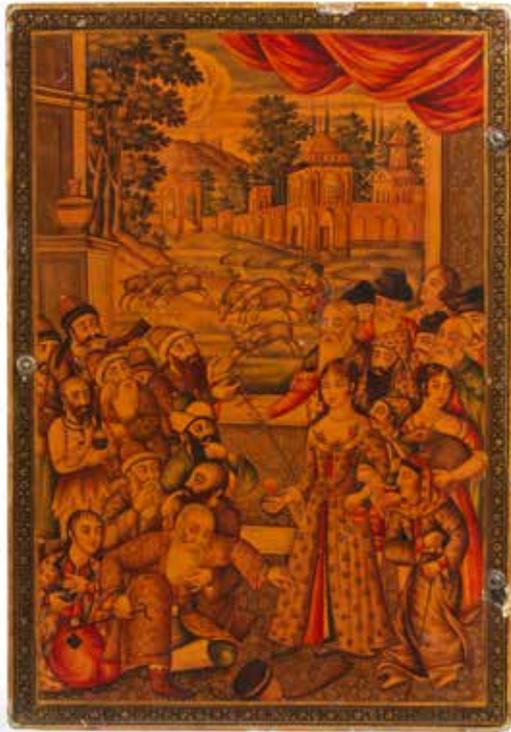
**A QAJAR LACQUER PAPIER MACHÉ PENBOX (QALAMDAN),  
ATTRIBUTED TO ABU TALIB AL-MUDARRIS**

**PERSIA, CIRCA 1850-60**

with rounded ends and sliding tray, the top and sides painted with cusped cartouches containing stripe motifs, on a gold-sprinkled dull orange ground, the underside with cusped cartouches containing stripe motifs in lime green, on a black ground  
22 cm. long

£3,000 - 5,000  
\$3,900 - 6,500  
€3,300 - 5,600

For a survey with several examples of the work of Abu Talib al-Mudarris, a pupil of Rajab 'Ali who flourished in the 1850s and 1860s, see N. D. Khalili, B. W. Robinson, T. Stanley, *Lacquer of the Islamic Lands: Part One*, London 1996, pp. 222-231, nos. 175-189. His work was characterised by what is sometimes referred to as his 'engine-turning' design, and the distinctive 'pigeon's head' cusped cartouches (for which see especially nos. 177, 178, 185 and 186). See also a penbox in the style of Abu Talib al-Mudarris, sold at Sotheby's, *Arts of the Islamic World*, 25th April 2002, lot 64.



69 R

**A QAJAR LACQUER MIRROR CASE, DECORATED WITH SCENES FROM JAMI'S YUSUF VA ZULAYKHA, NIZAMI'S KHUSRAW VA SHIRIN, AND A THIRD DEPICTING THE STORY OF SHAYKH SAN'AN AND THE CHRISTIAN MAIDEN PERSIA, MID-19TH CENTURY**

rectangular, with hinged lid and clasp, the case enclosing a cosmetics drawer, depicting three painted scenes with some gilt, one on each side of the lid, one on the reverse of the case, mirror to interior, floral gilt borders and edges, sliding drawer extending from lower edge containing compartments for scissors and cosmetics containers 23.2 x 16 cm.

£4,000 - 6,000  
\$5,200 - 7,800  
€4,500 - 6,700

The scenes depicted, an unusual combination of episodes, are as follows:

Maidens fainting or accidentally cutting their fingers instead of the oranges when Yusuf appears in Zulaykha's chambers, from Jami's *Yusuf va Zulaykha* (front of lid).

Shapur (the young man on the lower left, approaching Shirin) and Khusraw (the king on the horse) seeing Shirin bathing, from Nizami's *Khusraw va Shirin* (inside cover of lid).

Shaykh San'an and the Christian girl, from a tale in Farid al-Din 'Attar's *Manitiq al-Tayr* (back of case).

For a late 18th Century depiction of the first scene on an album cover in the Nasser D. Khalili Collection, in which the main figures are shown in a strikingly similar way, see N. D. Khalili, B. W. Robinson, T. Stanley, *Lacquer of the Islamic Lands: Part One*, London 1996, pp. 105-107, nos. 70 & 71, illus. p. 107.

The third scene, on the back of the case, appears on a painted casket, again in the Khalili Collection, dating to the 1770s-80s. The composition of the figures, and to a large extent their faces and attitudes, is strikingly similar; the building in the background on both the casket and our mirror case is thought to have been inspired by the Armenian cathedral in New Julfa in Isfahan (*op. cit.*, pp. 132-133, no. 95).



70

70 R

**A LARGE QAJAR LACQUER PAPIER MÂCHÉ MIRROR CASE  
PERSIA, 19TH CENTURY**

rectangular, with hinged cover and clasp, both lid and reverse decorated with a bold composition of flowers surrounded by a narrow floral border, inside of lid with related floral composition within one larger and two smaller cartouches against a ground of gold floral motifs on a red ground, mirror to interior  
30 x 20 cm.

£4,000 - 6,000  
\$5,200 - 7,800  
€4,500 - 6,700



71

71 R

**A LARGE QAJAR LACQUER PAPIER MÂCHÉ MIRROR CASE  
PERSIA, 19TH CENTURY**

rectangular, with drop-out cover, both lid and reverse decorated with a composition of closely-packed flowers surrounded by three naturalistic and stylised narrow floral borders, inside of lid with floral compositions within one larger and two smaller cartouches against a ground of gold floral motifs on a red ground, mirror to interior  
31.5 x 20.5 cm.

£4,000 - 6,000  
\$5,200 - 7,800  
€4,500 - 6,700



72



73



72 R

**A QAJAR COCO DE MER KASHKUL DEPICTING SHAH ABBAS (R. 1587-1629)  
PERSIA, 19TH CENTURY**

of typical form, profusely engraved with a band of inscription-filled cartouches interspersed by floral interlace, above and below a band of cable design, the foot with a large cartouche, the shoulder with Shah Abbas, steel suspension loops to each side  
28 cm. long

£2,000 - 3,000  
\$2,600 - 3,900  
€2,200 - 3,300

Inscriptions: in the cartouches, two Persian couplets from a *qasidah* by Sa'di; in the small cartouches, invocations to God, *ya rahman! ya rahim! ya shafi! ya kafil! ya hanan! ya mannan! ya hayy! ya qayyum!*, 'O The Compassionate! O The Merciful! O The Healer! O The Sufferer! O The Propitious! O The Compassionate! O The Ever-living! O The Self-subsistent!'.  
The image depicts the Imam Husayn and his son 'Ali Ashgar being taken to heaven by angels, after their deaths at the Battle of Karbala in 680.

73 R

**A QAJAR COCO DE MER KASHKUL, DEPICTING IMAM HUSAYN AND HIS SON 'ALI ASGHAR  
PERSIA, 19TH CENTURY**

of typical form, profusely engraved with two bands of inscription-filled cartouches, interspersed by bands containing floral vines and cable design, the base with a large cartouche containing a rosette on a ground of floral interlace, surrounded by four perching birds, the shoulder with the Imam Husayn and his son 'Ali Ashgar on horseback overlooked by angels, brass suspension loops and chain  
31 cm. long

£4,000 - 6,000  
\$5,200 - 7,800  
€4,500 - 6,700

Inscriptions: Qur'an, chapters CXIV (*al-Nas*), CXIII (*al-Falaq*), CXII (*al-Ikhlās*) and CIX (*al-Kafirun*); in the long cartouches, Persian couplets, one from a *ghazal* of Hafiz, and two from two different *mathnavis* of Shaykh Baha'i, in the small cartouche: *faqiram* 'I am needy'; in the band around the image of the man and child: 'Peace be upon Husayn and the son of Husayn and on the children of Husayn and on the companions of Husayn and on their souls that have taken up residence at Your [i.e. God's] threshold'.

The image depicts the Imam Husayn and his son 'Ali Ashgar being taken to heaven by angels, after their deaths at the Battle of Karbala in 680.

74 R

**A FINE QAJAR KATAMKARI BOX BY ALI SHIRAZI  
PERSIA, DATED RABI I 1244/ SEPTEMBER - OCTOBER 1828 AD**

of rectangular form on four feet with hinged stepped lid, profusely inlaid with micro-mosaic bone, brass, wood, mother-of-pearl and lac forming geometric patterns, bands of cartouches filled with elegant inscriptions in *nasta'liq* to each side, old collection label to base  
*50 x 37.5 x 30.5 cm.*

**£10,000 - 15,000**

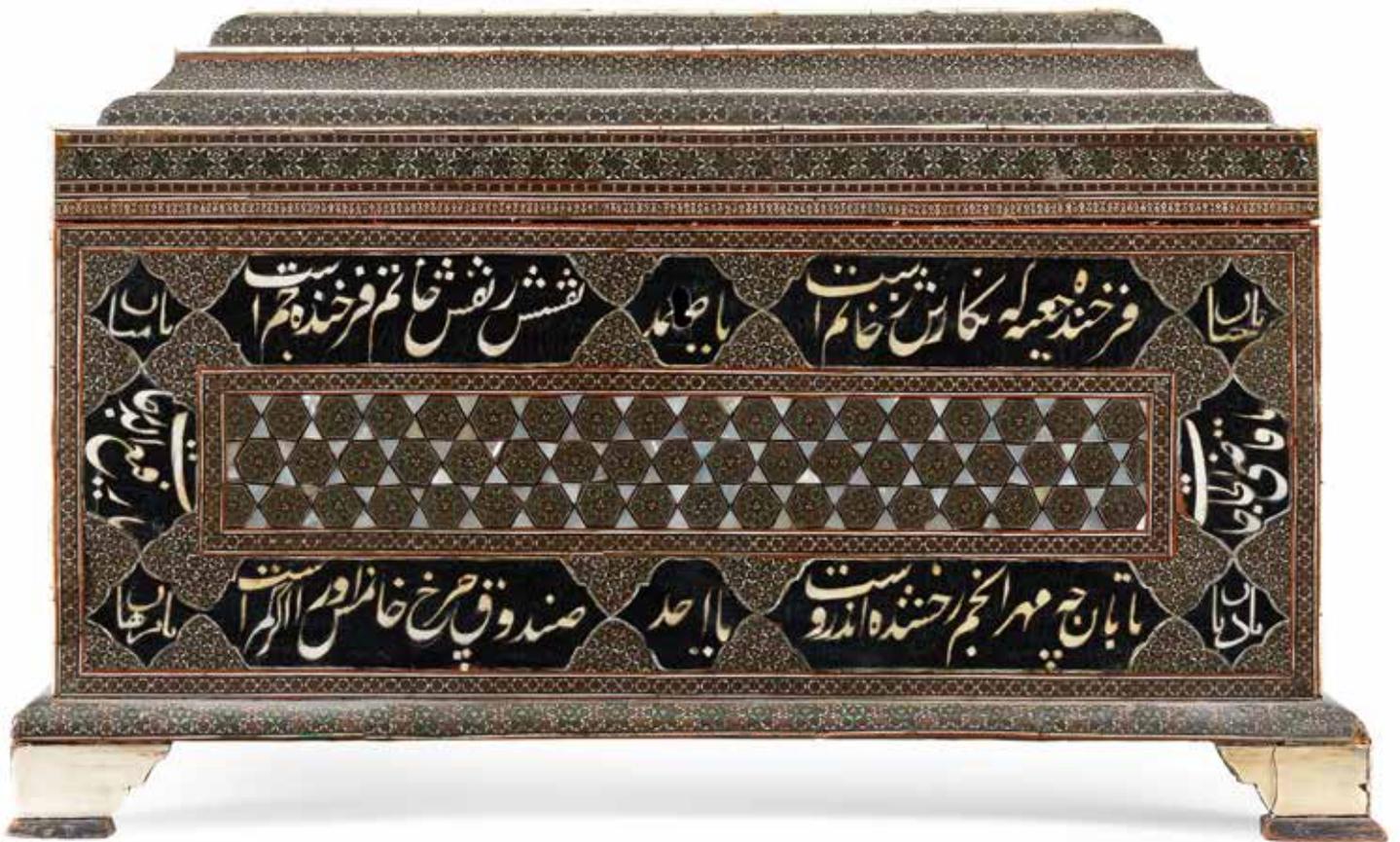
**\$13,000 - 19,000**

**€11,000 - 17,000**

**Provenance**

Private European Collection. Acquired in Turkey in 1968 during a period of diplomatic service.

Inscriptions: in the long cartouches, verses in praise of the casket ending with a couplet: 'In its description and its nobility, it is enough to say that it is the ornament of the great sovereign'; in the small cartouches, repeats of attributes of God, *ya hannan! ya mannan! ya samad! ya ahad! ya dayyan! ya burhan! ya subhan!*, 'O The Requirer! O The Propitious! / O The Eternal! O The One! O the Proof! O The Glorious!'; in two of the medium size cartouches, Invocations to God, *ya qadi al-hajat! ya rafi' al-darajat!*, 'O The Judge of [all] needs! O The Raiser of dignities!', and Qur'an, chapter LXI (*al-Saff*), part of verse 13; in two of the side cartouches, maker's name and date, 'The work of the least [servant of God] 'Ali Shirazi' and the date, 'In the month of Rabi' ula (sic) (i.e. Rabi' i), the year 1244 (September-October 1828).





75



76

75<sup>R</sup>

**A QAJAR OPENWORK BRASS MOUNTED WOOD BOX  
PERSIA, 19TH CENTURY**

of rectangular form with hinged lid, clad entirely in sheets of brass decorated in openwork and engraved with cartouches containing figures and quadrupeds, all on a ground of scrolling vines, the borders with undulating vines, the interior lined with later velvet, with later inserted tray

38.5 x 25.5 x 17.5 cm.

£2,500 - 3,500

\$3,200 - 4,500

€2,800 - 3,900

76<sup>R</sup>

**A QAJAR ENGRAVED STEEL PENBOX (QALAMDAN)  
PERSIA, DATED AH 1240/ AD 1824-5**

with rounded edges and sliding tray, profusely engraved with closely packed and interlinking inscriptions in *thuluth*, the base with an inscription-filled cartouche

14 cm. long

£2,000 - 3,000

\$2,600 - 3,900

€2,200 - 3,300

Inscriptions: to the sides, Qur'an, chapters ii (*al-Baqarah*), verse 255; XXXVII (*al-Saffat*), verses 180-82 and CXII (*al-Ikhlās*); to the top, Qur'an, chapters IV (*al-Nisa'*), part of verse 64; XXXIII (*al-Ahzab*), verses 45 and 46 and a phrase that appears in many chapters; to the base, 'The year 1240 (1824-5)'.



77

77 R

**A LARGE QAJAR UNDERGLAZE-PAINTED MOULDED POTTERY TILE**

**PERSIA, CIRCA 1880**

of rectangular form, decorated in polychrome on a cobalt-blue ground, depicting a musician, a dancer and other figures in a landscape under a flowering tree, with trailing floral border  
39.8 x 57 cm.

£4,000 - 6,000

\$5,200 - 7,800

€4,500 - 6,700

**Provenance**

Private UK collection.

78 \* R

**TWO QAJAR UNDERGLAZE-PAINTED MOULDED POTTERY TILES**

**PERSIA, CIRCA 1880**

each of rectangular form, decorated underglaze in polychrome on a white ground with kings sitting in pavilions surrounded by princes and attendants, above bands of inscriptions, framed with late 19th or early 20th century framers labels to reverse from Halford Brothers, 169 Oxford Street, London  
each 30 x 21 cm. approx(2)

£2,000 - 3,000

\$2,600 - 3,900

€2,200 - 3,300

**Provenance**

Private European collection.

Inscriptions: possibly 'The work of Ustaz (sic) [Ustad] ...';  
'The work of master ...'.



78



80

79 R

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

in the form of a heart formed by a series of flowerheads set with diamonds, the central pendant of elongated floral form, further flowerhead and palmette suspension loop to top  
6.2 cm. max., 17 g.

£1,500 - 2,000

\$1,900 - 2,600

€1,700 - 2,200

**Provenance**

Private UK collection.



79

80

**A CANTONESE EXPORT PORCELAIN BOWL AND DISH MADE  
FOR ZILL AL-SULTAN  
CHINA, DATED AH 1297/ AD 1879-80**

the bowl of deep rounded form on a short foot, the dish of shallow rounded form, extensively enamelled in polychrome with lotus sprays on a blue ground, with cartouches depicting figural scenes alternating with cartouches depicting floral sprays and birds, divided by bands of trellis motifs, inscription filled roundels to the well of the dish and to the exterior of the bowl  
the dish 27.5 cm. diam.(2)

£1,500 - 2,000

\$1,900 - 2,600

€1,700 - 2,200

**Provenance**

Private UK collection.

Prince Masoud Mirza Yamin al-Dawla Zill al-Sultan was born to Nasr al-Din Shah and a commoner, so was not in line to the Qajar throne, which would be inherited by his brother, Muzaffar al-Din. He held the post of governor in various provinces of Persia, including Isfahan, where he was renowned for his cruelty and for the destruction of the extant Safavid palaces. For further information, see M. Bamdad, *Dictionary of National Biography of Iran*, Vol. 4, Tehran, 1966, pp. 78-100.



81

81 R

**A QAJAR EMBROIDERED AND APPLIQUÉ WOOL RESHT PANEL DEPICTING SHAH ABBAS HUNTING PERSIA, 19TH CENTURY**

of rectangular form, the predominantly red ground embroidered in polychrome silks with a central panel containing hunting nobles and other figures on foot, three inscription-filled cartouches, the borders with floral interlace and floral sprays, backed  
232 x 152 cm.

£1,500 - 2,000  
\$1,900 - 2,600  
€1,700 - 2,200

**Provenance**

Private UK Collection.

Inscriptions: 'Shah 'Abbas'.



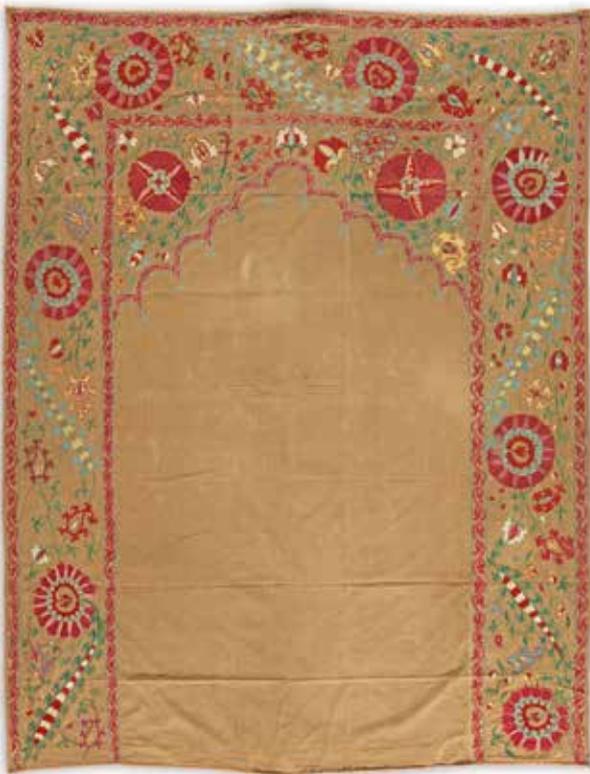
82

82 R

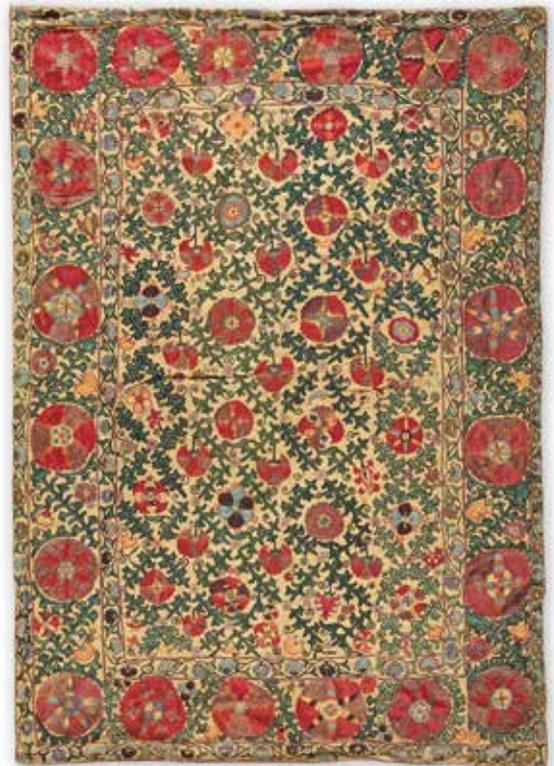
**A QAJAR EMBROIDERED AND APPLIQUÉ WOOL RESHT PANEL PERSIA, 19TH CENTURY**

of rectangular form, the predominantly red ground embroidered in polychrome silks with a central panel containing a tree flanked by peacocks and floral interlace, above and below bands containing *botehs*, the borders with undulating floral vines  
210 x 121 cm.

£2,000 - 3,000  
\$2,600 - 3,900  
€2,200 - 3,300



83



84



85

83 \*

**A SILK-EMBROIDERED MIHRAB PANEL (SUSANI)  
CENTRAL ASIA, 19TH CENTURY**

of rectangular form, the brown cotton ground embroidered in polychrome silks with a *mihrab*, filled with an undulating vine with alternating foliate motifs and flowerheads on a ground of floral interlace, the spandrels with floral sprays, backed  
236 x 196 cm.

£2,500 - 3,500

\$3,200 - 4,500

€2,800 - 3,900

84 \*

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

of rectangular form, the natural linen ground embroidered in polychrome silks with a panel containing a foliate lattice filled with flowerheads, the border with undulating floral vines, backed  
240 x 170 cm.

£2,000 - 3,000

\$2,600 - 3,900

€2,200 - 3,300

**Provenance**

Private South African Collection. Acquired at Lidchi, Johannesburg in 1982.

85 \*

**A TASHKENT SILK EMBROIDERED LINEN PANEL (SUSANI)  
CENTRAL ASIA, 19TH CENTURY**

of rectangular form, the natural linen ground embroidered in polychrome silks with a central panel containing a foliate lattice with floral motifs within, the border with two bands of flowerheads interspersed by floral interlace, backed  
200 x 173 cm.

£3,000 - 5,000

\$3,900 - 6,500

€3,300 - 5,600

86 R

**THREE PHOTOGRAPHS BY THE ROYAL PRIVATE PHOTOGRAPHER, ABDULLAH QAJAR, TWO DEPICTING THE FUNERAL OF NASR AL-DIN SHAH QAJAR, AND A VIEW OF TEHRAN FROM THE TOP OF THE SHAMS AL-'IMARAH PERSIA, PROBABLY TEHRAN, DATED AH 1315/AD 1897-98**

albumen prints laid down on card, each with Persian inscriptions in *naskhi* and *nasta'liq* script on the mounts  
212 x 267 mm. and slightly smaller; mounts 335 x 390 mm.(3)

The inscriptions read respectively: *dur-nama-ye dar al-khilafah tehran az bala-ye shams al-'imarah*, 'a panoramic view of the Capital Tehran from the top of the Shams al-'Imarah; *jenazaeh-ye a'la-hazrat shah-e shahid*, 'the bier of His Majesty, the martyred king'; *tashji'-e jenazaeh-ye a'la-hazrat-omayuni shah-e shahid*, 'the funeral of His Royal Majesty, the martyred king'. All three are inscribed 'akkas-e makhsus-e homayuni/'abdullah qajar sanah 1315, 'The Royal private photographer/'Abdullah Qajar, the year 1315/1897-98'.

Abdullah Qajar (1849-1908) was a son of Jahangir Mirza Qajar and a grand-son of Fath'ali Shah Qajar. He studied and later taught photography at the College of Arts in Tehran. In around 1878 he went to study in Paris, then in Vienna, followed by three years in Salzburg. After he returned to Tehran in 1882 he worked on printing maps of Ahvaz and other towns, which he presented to the royal court. His printing business proved to be unsuccessful and he focused on photography. From 1883 he was employed at Nasir al-Din Shah's court and given the title 'the Royal Private Photographer', travelling all over Persia, documenting the towns, landscapes and all aspects of daily life. He received less business after the death of the Shah in 1896, but continued in his post during the early years of Muzaffar al-Din Shah's reign, accompanying the Shah on his European trips in 1900 and 1903. Many of his photographs are in the Gulistan Palace Library in Tehran and are published by M. H. Semsar, *Golestan Palace Photo Archives*, Tehran 2003.



86

87 R

**A CALLIGRAPHIC COMPOSITION DEPICTING THE IMAM 'ALI (SHAMA'IL), SIGNED BY MUHAMMAD IBRAHIM ZARIN QALAM SHIRAZI**

pen and ink on paper, the central figure of the Imam filled with an extensive text written in miniature *naskhi* script, surmounted by floral cornerpieces, three panels at bottom depicting the Prophet Muhammad on Buraq and two lancers on horseback (perhaps Mukhtar, the avenger of the slaughtered innocents), the border with six cartouches containing inscriptions in large *naskhi* script, signed centre right *raqam-e kamtarin muhammad ibrahim zarin qalam shirazi*, 'Drawn by the most humble Muhammad Ibrahim Zarin Qalam Shirazi', in mount  
250 x 170 mm.

£2,000 - 3,000

\$2,600 - 3,900

€2,200 - 3,300

There is a very similar composition in the Fogg Art Museum, Cambridge, Mass., dated AH 1344/AD 1924-25, signed by Ibrahim Danishpisham (inventory 1963.90).

Inscriptions: In the borders: Qur'an, *sura II, al-Baqarah*, verse 255; and *sura XII, Yusuf*, part of verse 64. In the halo: a repetition of the call to bless Muhammad and the family of Muhammad. On the turban: a repetition of the phrase *nur 'ala nur*, 'Light upon light'. On the sides of the veil: two *hadiths* of the Prophet about Imam 'Ali. In the lower part of the veil: *la fata illa 'ali la sayf illa dhu'l-faqar*, 'There is no you [as brave as] 'Ali, no sword [as sharp as] dhu'l-faqar'. On the body: Qur'an, *sura II, al-Baqarah*, verses 255 and 256; *sura LXVIII, al-Qalam*, verses 51 and 52; *sura CXII, al-Ikhlās*; *sura III, al-'Imran*, verses 1- part of 4; *sura IV, al-Nisa'*, verse 87; *sura LXIV, al-Taghabun*, verse 13; *sura CXIV, al-Nas*; *sura CXIII, al-Falaq*; *sura XXXVI, Ya Sin*, verses 1-23. In the bowl: *Shamayel-e mawla 'ali*, 'Image of the lord 'Ali'. In two of the lower images, the words 'His Holiness'.



87

88 R

**SIX QAJAR PAINTINGS DEPICTING PREPARATIONS BEFORE A WEDDING, THE CEREMONY, AND ITS AFTERMATH PERSIA, SECOND HALF OF THE 19TH CENTURY**

watercolours on paper laid down on a separate sheet, each with three cartouches at top containing captions and Persian verses in *nasta'liq* script on gold and silver grounds, three empty cartouches at bottom, each scene within a painted cartouche with floral cornerpieces, identifying inscriptions in English on the separate sheet  
195 x 270 mm. (6)

£7,000 - 9,000  
\$9,100 - 12,000  
€7,800 - 10,000

The six paintings in this unusual group provide a remarkable insight, fascinating and charming, into the social business of marriage in the Qajar period. Not only does it record the formal aspects, such as the pre-wedding visits and the writing of the marriage contract (documents which have come down to us and which often appear at auction), but in addition the everyday fabric of Qajar domestic life: food and utensils, clothing, textiles used as floor coverings, and tilework on interior walls. A mirror case of similar date in the Khalili Collection (no. 239) features two scenes which are remarkably similar to paintings 5 and 6 in the present group (although the company depicted is arguably more elegant on the mirror case). The front depicts the happy couple, the reverse, the boisterous firework party outside the bridal chamber; the inner face of the shutter depicts the new couple in an erotic embrace, a scene which in our group is merely implied, behind the high wall in the last painting (unless there were further paintings in the series, now lost). See N. D. Khalili, B. W. Robinson & T. Stanley, *Lacquer of the Islamic Lands: Part Two*, London 1997, pp. 44-45, no. 239. For other depictions of wedding ceremonies on penboxes, see pp. 154-157, nos. 365, 367 and 368.

The scenes depict (the translations of the captions in italics):

1. The groom-to-be visiting his future mother-in-law (the father not depicted) to pay his respects and discuss the terms of the marriage (*the groom at mother-in-law's house following the tradition of hand-kissing and having conversations*).
2. On the wedding day, the ladies from the groom's side go to the girl's house and take her to the place where the marriage ceremony is to be conducted (*groups of ladies from groom's house coming to bride's house to take her*).
3. The wedding ceremony takes place beginning with the cleric asking for the bride's consent to act on her behalf (*the wedding ceremony and the cleric hearing bride's consent and the presence of bride's father and brother*).
4. After the legal ceremony is conducted by the cleric, a scribe writes the marriage contract before him and other witnesses, accompanied by refreshments (*the scribe writing the marriage contract before the cleric and others and bringing the sweets*).
5. The groom and bride meet (*the offering of the hands of bride and groom and the gathering of women at the party*).
6. The wedding night and the consummation of the marriage; celebration with fireworks, with the bride and groom behind the high wall and not depicted (*the wedding night and the groom showing [...?] the bride and fireworks of [undeciphered]*).

The inscriptions above the paintings (in the silver cartouches to left and right) are verse couplets expressing joy on the occasion of weddings: three are unrecorded, two are from two *ghazals* of Hafiz and one of Sa'di. The cartouches in the middle, with a gold ground, describe the events, and three of them have the added note 'Iranian tradition' written in a smaller hand below the text (nos. 3, 4 and 5).



1



2



3



4



5



6

89 \* R

**THE CALL TO PRAYER, A LARGE PAINTING DEPICTING  
SCENES OF CITY LIFE, SIGNED BY HAJJI MIRZA HUSAIN AL-  
MUSSAVAR AL-MALEKI  
PERSIA, ISFAHAN, DATED AH 1349/AD 1930**

watercolour with use of gold on paper, outer border richly decorated with arabesques and floral motifs in colours and gold, inscribed lower centre *raqam-i Hajji Mirza Husain al-Mussavar al-Maleki, Isfahan, 1349*, in contemporary painted wood frame  
546 x 807 mm.

£8,000 - 12,000  
\$10,000 - 16,000  
€8,900 - 13,000

To be sold without reserve

**Provenance**

Formerly in the collection of H. A. Wishaw, and thence by descent: acquired directly from the artist in 1930.  
Bonhams, *Islamic and Indian Art*, London, 10th April 2008, Lot 50

**Exhibited**

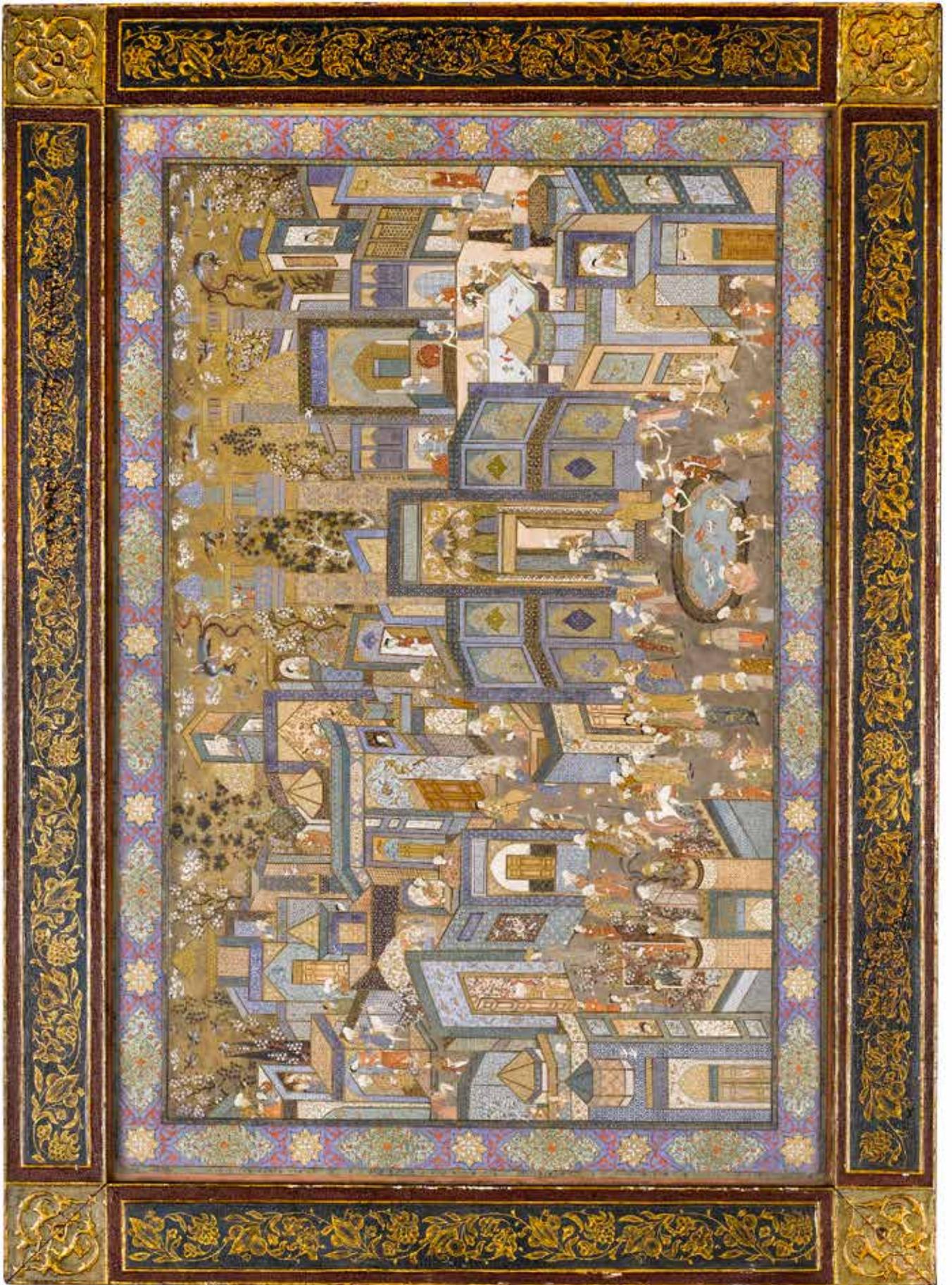
The International Exhibition of Persian Art, Royal Academy of Arts, London, 7th January to 7th March 1931.

**Literature**

Catalogue of the exhibition, no. 756, Gallery XI, p. 303: 'Picture. Painted in miniature style. Scenes of city life. 'The Call to prayer'. By Hajji Muzaffar of Isfahan, 1930.'

*The Call to Prayer* was displayed for the first time at the exhibition in 1931, to the right of the vestibule. The event was under the patronage of George V and Reza Shah Pahlavi. Queen Mary visited and was particularly struck by *The Call to Prayer* and wanted to buy it. Wishaw was unwilling to part with the work and after lengthy correspondence it was agreed that Mussavar should be contacted and should produce a replica. The present lot was taken back to Isfahan and the new work was produced. It is believed that in 1965 the replica was in the royal collection left by Queen Mary, though it has not been possible to verify this or to recover the correspondence relating to the matter.

Hajji Mussavar was well known for producing extremely good copies of earlier Persian paintings. Wishaw, who was employed by the Anglo-Iranian Oil Company, met Mussavar in the bazaar in Isfahan and persuaded him to produce instead an original work. The two thought a good deal about an appropriate subject and hit on a scene of city life.





90



91

90 R

**A SAFAVID GOLD DAMASCENED STEEL SWORD (*SHAMSHIR*)  
PERSIA, DATED AH 1135/ AD 1722-3**

the single-edged watered-steel blade of curved form with engraved inscription-filled cartouche to one side, the crossguard of watered steel decorated in gold inlay with an inscription-filled cartouche to each side, the tops and bottoms of the guards engraved with scrolling foliate motifs, the steel centres of the grips decorated in gold inlay with a series of inscription-filled cartouches, horn grips, the steel pommel decorated in gold inlay with floral motifs and inscription-filled cartouches

90 cm. long

**£2,000 - 3,000**  
**\$2,600 - 3,900**  
**€2,200 - 3,300**

Inscriptions: Qur'an, chapter LXI (*al-Saff*), part of verse 13; invocations to God, *ya jabbar!ya mannan!ya dayyan!*, 'O The all-Compelling! O The Propitious! O The Requirer!'; in the last cartouche: *sanah [1]135*, 'The year [1]135.'

For a similarly decorated but later *shamshir* in the Military Museum of Tehran see Manouchehr Moshtagh Khorasani, *Arms and Armour from Iran*, Germany, 2006, p. 532, cat. 154.

91

**AN OTTOMAN JADE-HILTED DAGGER (*KARD*)  
TURKEY, PERIOD OF SULTAN ABDÜLAZİZ (REG. 1861-76)**

the single edged watered-steel blade of slightly curved form with fuller to each side, decorated with gold damascened inscriptions to the blade, a cartouche filled with foliate interlace to the forte, the faceted jade hilt with turquoise and ruby set silver-mounted rosette to the pommel, the wood scabbard clad in silver decorated in repoussé with floral sprays, a *tughra* stamp to one side

34.5 cm. long

**£3,000 - 5,000**  
**\$3,900 - 6,500**  
**€3,300 - 5,600**

Inscriptions: to the blade, *her seher (?) kıldım dua gaffarım allah hüvve kerim*, 'Every dawn I said a prayer God is for me The Merciful, He is Generous'; *ma sha' allah*, 'What God Wills'.



#### HELMETS FROM THE SAMSARA COLLECTION

92 \*

##### **A MAMLUK STEEL HELMET EGYPT, EARLY 16TH CENTURY**

of conical form slightly tapering towards the rim, terminating in a knob finial, incised with the mark of the Ottoman arsenal of Saint Irene, the rim with a band of pierced holes, a further band of holes to one side of lower body  
22 cm. diam.

£5,000 - 7,000  
\$6,500 - 9,100  
€5,600 - 7,800

To be sold without reserve

##### **Provenance**

Jacques Desenfans (1920-1999), acquired in 1960.  
Bonhams, *The Jacques Desenfans Collection*, London, 10th April 2008, lot 167

This helmet is very similar in form to an example in the Fursiyya Art Foundation Collection, see Bashir Mohamed, *The Arts of the Muslim Knight: the Fursiyya Art Collection*, Milan, 2007, p.317, and would have carried the same elaborate metalwork, as evinced by nail-holes half way up the rim.



93

93 \*

**A GOLD DAMASCENED STEEL HELMET  
OTTOMAN EMPIRE, 19TH CENTURY**

of domed form surmounted by bud finial, with adjustable noseguard terminating in a palmette at each end, decorated in gold inlay with a band of alternating cypress trees and cartouches containing floral interlace, the rim with a zig-zag design, the interstices with inscriptions, with mail neckguard  
21.4 cm. diam.

£3,000 - 5,000  
\$3,900 - 6,500  
€3,300 - 5,600

To be sold without reserve

**Provenance**

Divarna private collection.  
Jacques Desenfans (1920-1999), acquired in the 1960s.  
Bonhams, *The Jacques Desenfans Collection*, London, 10 April 2008, lot 158.

Inscriptions: Qur'an, *sura al-Baqara* (II), verse 255.



94

94 \* R

**A QAJAR GOLD-DAMASCENED STEEL HELMET  
(KHULA-KHUD)  
PERSIA, 19TH CENTURY**

of tall domed form surmounted by spike, engraved and decorated in gold and silver damascene with a design of interlaced tendrils and split-palmettes forming cartouches filled with floral sprays, the rim with a band of inscription-filled cartouches, the adjustable noseguard terminating in palmettes at each end filled with paired birds, flanked by plume holders, with mail neckguard  
20.3 cm. diam.

£3,000 - 5,000  
\$3,900 - 6,500  
€3,300 - 5,600

To be sold without reserve

**Provenance**

H.E. Hossein Ghods-Nakhai.  
Jacques Desenfans (1920-1999), acquired in the 1960s.  
Bonhams, *The Jacques Desenfans Collection*, London, 10 April 2008, lot 169.

Inscriptions: Persian verses.

Hossein Ghods-Nakhai was the Minister of Foreign Affairs in Tehran from 1961-1962, and was also Iran's Ambassador to the Holy See from 1966-1970 and an honorary president of the Iran Society from 1958-1961. He is the author of *The Rubiyat of Ghods*.



95 \* R

**A GOLD DAMASCENED WATERED STEEL HELMET  
(KHULA-KHUD)  
PERSIA, 18TH CENTURY**

of tall domed form surmounted by spike, engraved with a series of vertical panels and lozenge shaped cartouches around the rim, the adjustable noseguard terminating in palmettes at each end, with three plume holders, decorated in gold damascene with inscription-filled cartouches to the noseguard finials and plume holders, with mail neckguard  
20.5 cm. diam.

£6,000 - 8,000  
\$7,800 - 10,000  
€6,700 - 8,900

To be sold without reserve

**Provenance**

Jacques Desenfans (1920-1999), acquired in 1979.  
Bonhams, *The Jacques Desenfans Collection*, London, 10 April 2008, lot 163.

Inscriptions: the *bismallah*, invocations to God, Qur'an, *sura al-Saff* (LXI), parts of verse 13, and *sura al-Fath* (XLVIII), verse 1.



96



96 \* R

**TWO QAJAR STEEL ZOOMORPHIC STANDARDS AND A STEEL HELMET (KHULA-KHUD)**  
**PERSIA, 19TH CENTURY**

the standards with long cylindrical shafts, one with bull head terminal, the other with *div*; the helmet of domed form surmounted by spearhead finial flanked by horns, with moulded face to front, decorated in gold and silver inlay with vegetal motifs  
*the larger standard 79 cm. long(3)*

£2,000 - 3,000

\$2,600 - 3,900

€2,200 - 3,300

To be sold without reserve

**Provenance**

H.E. Hossein Ghods-Nakhai (see note to lot 94).  
Jacques Desenfans (1920-1999), acquired in the 1960s.  
Bonhams, *The Jacques Desenfans Collection*, London, 10 April 2008, lot 174.



97



97 \* R

**TWO QAJAR STEEL HELMETS (KHULA-KHUDS)**  
**PERSIA, 19TH CENTURY**

each of domed form surmounted by spikes with adjustable noseguards flanked by plume holders, with mail neckguards, the first engraved and decorated in gold inlay with hunting scenes and cartouches containing pseudo-inscriptions; the second engraved and decorated in silver inlay with seated princes and other figures, and cartouches containing pseudo-inscriptions  
*the larger 20 cm. diam.(2)*

£2,000 - 3,000

\$2,600 - 3,900

€2,200 - 3,300

To be sold without reserve

**Provenance**

H.E. Hossein Ghods-Nakhai (see note to lot 94).  
Jacques Desenfans (1920-1999), acquired in the 1960s.  
Bonhams, *The Jacques Desenfans Collection*, London, 10 April 2008, lot 171.



98 \*

**A FINE MUGHAL OR DECCANI GOLD KOFTGARI STEEL  
HELMET  
INDIA, LATE 17TH/ EARLY 18TH CENTURY**

of domed form, engraved with a series of concentric undulating bands, the applied finial decorated in openwork with a band of palmettes to the edge, decorated in gold koftgari with bands of inscription-filled cartouches around the finial and rim, plume and nose-guard fittings similarly decorated, mail neckguard  
*19.3 cm. diam.*

£7,000 - 9,000  
\$9,100 - 12,000  
€7,800 - 10,000

To be sold without reserve

**Provenance**

Jacques Desenfans (1920-1999), acquired in 1974.  
Bonhams, *The Jacques Desenfans Collection*, London, 10 April 2008, lot 164.

Inscriptions: Qur'an, *sura al-Baqara* (II), verse 255, invocations to God, Qur'an, *sura al-Saff* (LXI), parts of verse 13 and the phrase: 'There is no youth as brave as 'Ali, no sword as sharp as dhu'l-faqar'.



99

99 \*  
**A GILT-COPPER MOUNTED STEEL HELMET**  
**BHUTAN, 19TH CENTURY**

of domed form with spherical finial surmounted by spike, with three gilt copper plume holders, the central detachable and set with turquoise, the finial surrounded by gilt copper plaque decorated in repoussé with floral sprays and birds, with mail neckguard with conical silver pendants set with turquoise  
 19.5 cm. diam.

£800 - 1,200  
 \$1,000 - 1,600  
 €890 - 1,300

To be sold without reserve

**Provenance**

Jacques Desenfans (1920-1999)  
 Bonhams, *The Jacques Desenfans Collection*, London, 10 April 2008, lot 172.



100

100 \*  
**A SILVER MOUNTED STEEL HELMET**  
**BHUTAN, 19TH CENTURY**

of domed form surmounted by silver plume holder, the front with lobed silver peak, ear flaps to each side, the plume holder, ear flaps and rim mounted with silver set with glass beads, the plume holder and peak engraved with floral and foliate motifs  
 23.7 cm. diam.

£1,000 - 1,500  
 \$1,300 - 1,900  
 €1,100 - 1,700

To be sold without reserve

**Provenance**

Jacques Desenfans (1920-1999), acquired in 1965.  
 Bonhams, *The Jacques Desenfans Collection*, London, 10 April 2008, lot 173.



101 \*

**A MUGHAL GOLD KOFTGARI STEEL HELMET  
NORTH INDIA, 17TH/ 18TH CENTURY**

of domed form, engraved with a series of petal shaped panels, the applied finial in the form of a rosebud, two plume holders, decorated in gold koftgari with inscription-filled palmettes surmounting inscription-filled partial lobed medallions around the rim, the finial with foliate motifs, blue cotton padding to interior, mail neckguard  
18.5 cm. diam.

£2,500 - 3,500

\$3,200 - 4,500

€2,800 - 3,900

To be sold without reserve

**Provenance**

Jacques Desenfans (1920-1999), acquired in 1974.  
Bonhams, *The Jacques Desenfans Collection*, London, 10 April 2008, lot 161.

Inscriptions: a repetition of 'God' and Qur'an, *sura al-Saff* (LXI), parts of verse 13.



102

#### OTHER PROPERTIES

102

#### **A STEEL DAGGER (CHILANUM) INDIA, 17TH CENTURY**

of typical form with curved and tapering double-edged blade, a series of raised ribs along the blade, the central ridge in the form of a cypress tree, with baluster grip and bifurcated foliate pommel, the hand guard terminating in a bud finial, with later velvet clad scabbard  
*37.5 cm. long*

£3,000 - 5,000

\$3,900 - 6,500

€3,300 - 5,600

#### **Published**

Simon Ray, *Indian & Islamic Works of Art*, London, 2008, no. 34



103

103

#### **A STEEL DAGGER (KARD) WITH LION HEAD POMMEL INDIA, 18TH/ 19TH CENTURY**

the single-edged watered-steel blade with flattened spine, the steel grip decorated in gold inlay with undulating vines and bands of squares containing circle motifs, the pommel in the form of a lion head with movable tongue, the leather clad wood sheath with large gilt-silver mounts to each end decorated in openwork with undulating floral vines, hinged suspension loop to top  
*33 cm. long(2)*

£3,000 - 5,000

\$3,900 - 6,500

€3,300 - 5,600

104 Y

**A HIPPOPOTAMUS IVORY MOUNTED STEEL DAGGER (SEWAR)  
SUMATRA, 19TH CENTURY**

the single-edged steel blade of slightly curved form with flattened spine, the forte moulded with a band of foliate motifs, a horn ring between the steel and the ivory hilt, the pommel in the form of a clenched fist holding a leaf, the sheath of wood with ivory mounts to top and bottom, the top mount in the form of a scrolling foliate motif  
36 cm. long

£4,000 - 6,000

\$5,200 - 7,800

€4,500 - 6,700

**Published**

Backman, M., *Rare Antique Asian & Colonial Decorative Arts*, 2016, p. 32.

Hales, R., *Islamic and Oriental Arms and Armour: A Lifetime's Passion*, 2013, p. 120.

The fist on the dagger is similar to that on a Portuguese cannon made in Macau in the 16th Century. Known as the Si Jagur Cannon it is now on display in the old city square of Batavia and has been imbued with magical powers associated with fertility. It is likely that the fist on this dagger was intended to have similar talismanic properties.

105 Y Φ

**AN IVORY AND GOLD MOUNTED STEEL DAGGER (SEWAR)  
POSSIBLY FOR ROYAL PRESENTATION  
ACEH, SUMATRA, CIRCA 1850**

the single-edged steel blade of curved form with flattened spine, the forte mounted in sheet gold, the ivory hilt carved in the form of a bud, with foliate *suasa* mount to lower half, the sheath of carved ivory with large foliate motif issuing from the top, *suasa* bands and finial to the body  
25.5 cm. long

£4,000 - 6,000

\$5,200 - 7,800

€4,500 - 6,700

**Published**

Backman, M., *Rare Antique Asian & Colonial Decorative Arts*, 2016, p.28.

Hales, R., *Islamic and Oriental Arms and Armour: A Lifetime's Passion*, 2013, p. 120.

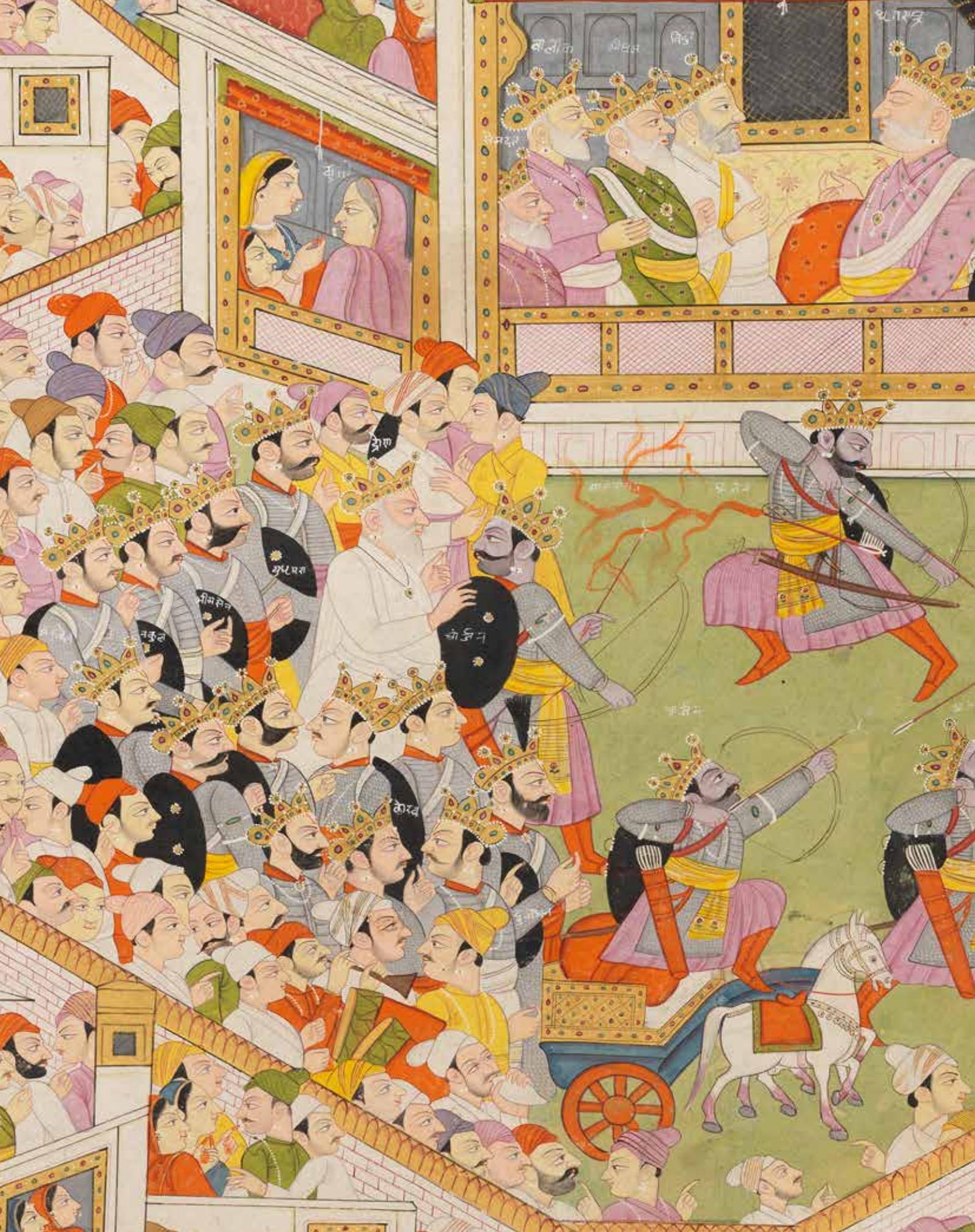
The present lot was made in Aceh, Northern Sumatra. The fine materials and craftsmanship indicates that it was commissioned as a presentation piece, possibly by the Sultan of Aceh or perhaps by a member of his family. A similar dagger, illustrated in Brinkgreve F, & R. Sulistianingsih (eds), *Sumatra: Crossroads of Cultures*, p.127 was gifted from the Sultan of Deli in North Sumatra to the Governor General of Deli. Equally, a photograph of Sultan Muhammad Daud Syah Johan Berdaulat, the last sultan of Aceh, depicts him with a similar weapon worn under his waistcoat. Aceh was a wealthy Muslim sultanate in Southeast Asia which held exceptional wealth and fame in the 17th Century. It had well-established cultural and trade links with other key centres of the Islamic world in India, Turkey, and the Middle East, as well as Europe and other parts of Asia: traders from all over the world are recorded as having made up Aceh's wealthy merchant class. Thanks to the religious and trade links, the arts of Aceh took on a distinctive aesthetic, with elements drawn from the arts of Ottoman Turkey, the Mughal Empire and Persia. The rulers of Aceh adopted much of the Mughal style of dress and architecture at their own court and much like in the Mughal, Safavid and Ottoman courts, the presentation of opulent gifts such as gold, silver, gemstones and fine weapons were a key part of courtly life.



104



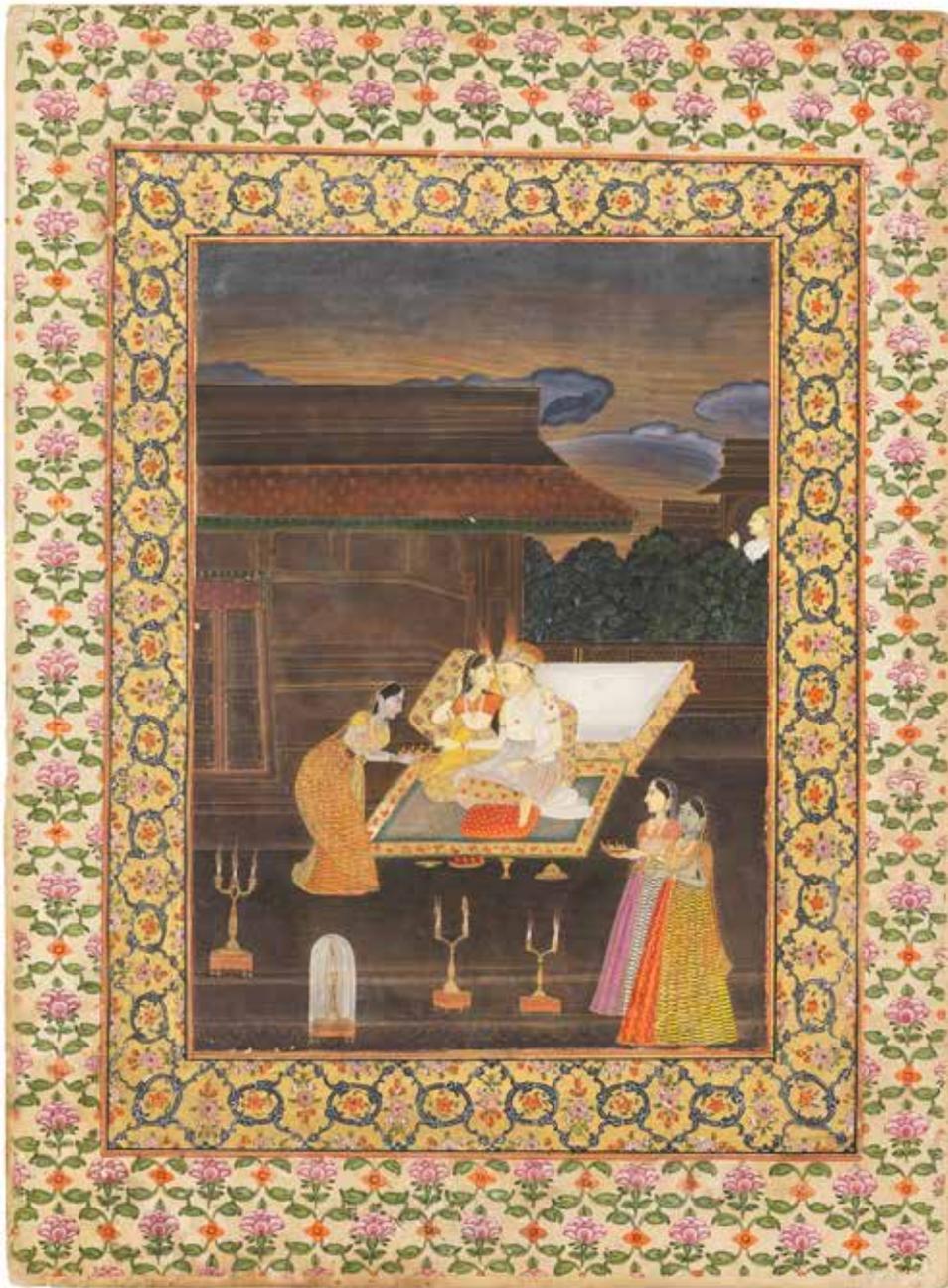
105



# The Samsara Collection of Indian Paintings

Lots 106 - 149

The Samsara Collection of Indian Paintings broadly comprises two main schools, Pahari and Rajasthani, from the 17th Century to the mid-19th. In terms of subject matter, Hindu mythology dominates: both the key texts – the *Ramayana*, the *Bhagavata Purana*, the *Mahabharata*, and the *Markandeya Purana/Devi Mahatmya* – and other poetic sources, such as the *Sunder Shringar*. There are four works (lots 141-144) from a finely-painted *Dashavatara* series produced at Mandi, depicting the dramatic and violent stories relating to the avatars of Vishnu. Hindu epic and storytelling in all its excitement and strangeness is here. The Rajasthani painting, meanwhile, mainly captures the lives – real and imagined – of the rulers and maidens and the life of the court, from equestrian portraits and hunting scenes to more romantic images, such as the decadent Bundi maiden of lot 127. Finally, there is a smaller selection of Mughal and provincial Mughal paintings, some of them illustrating the *ragamala* subjects and scenes from the *Ramayana* stemming from Hindu culture in the midst of the Muslim hegemony in northern India. The collection constitutes some superlative examples of Pahari painting in particular, often on a larger scale than usual. All lots in this collection are offered without reserve.



106 \*

**DIPAK RAGINI: A PRINCE WITH HIS MISTRESS ON A PALACE  
TERRACE AT SUNSET, ATTENDED BY FEMALE SERVANTS  
PROVINCIAL MUGHAL, LUCKNOW, CIRCA 1760**

gouache and gold on paper laid down on a large album page with  
finely-illuminated floral borders in colours and gold  
painting 265 x 190 mm.; album page 420 x 310 mm.

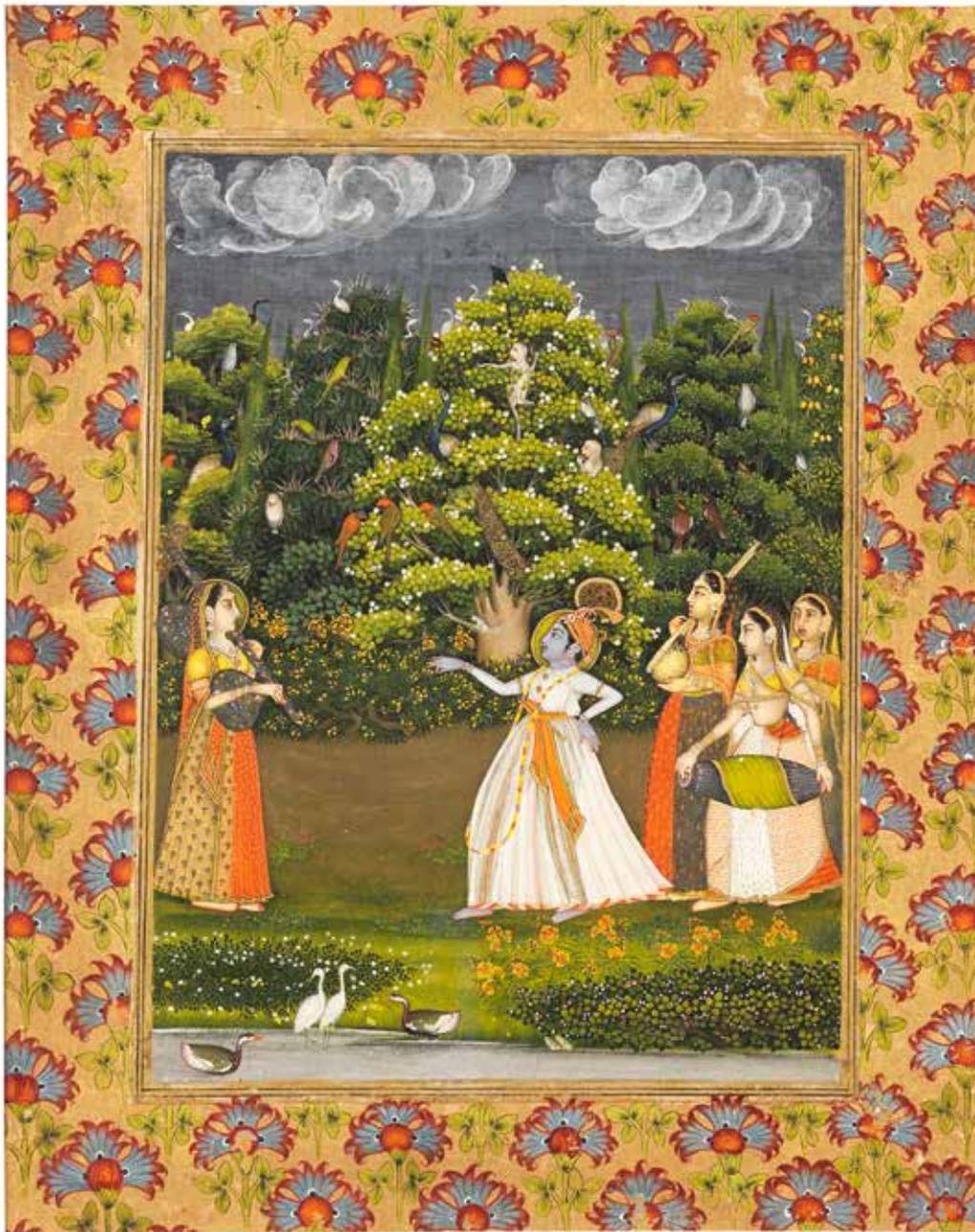
£4,000 - 6,000

\$5,200 - 7,800

€4,500 - 6,700

To be sold without reserve

Another folio from the same series, illustrating *Nata Ragini*, Lucknow, circa 1770, is in the Victoria and Albert Museum (IS.155-1952: owned by B. M. Phadnavis of Poona, and later in the Gayer-Anderson collection).



107 \*

**VASANTA RAGINI: KRISHNA DANCING BEFORE RADHA,  
FEMALE MUSICIANS STANDING BY  
PROVINCIAL MUGHAL, PROBABLY OUDH, CIRCA 1780**

gouache and gold on paper, the border with stylised floral motifs on a gold ground  
190 x 150 mm.

£8,000 - 12,000

\$10,000 - 16,000

€8,900 - 13,000

To be sold without reserve

**Provenance**

Christie's, *Art of the Islamic and Indian Worlds*, London, 23rd October 2007, lot 332.

**Published**

Simon Ray, *Indian and Islamic Works of Art*, London, November 2008, no. 67.

The present lot can be compared with K. Ebeling, *Ragamala Painting*, Basel 1973, p. 81, no. C28; and Bonhams, New York, 14th September 2015, lot 101.



108

108 \*

**A BEAST IN COMPOSITE FORM, PERHAPS REPRESENTING BURAQ, THE MOUNT OF THE PROPHET MUHAMMAD DURING THE MI'RAJ, OR THE CONSTELLATION LEO**  
**PROVINCIAL MUGHAL, SECOND HALF OF THE 18TH CENTURY**

gouache and gold on paper laid down on an album page with gilt-decorated floral inner borders, outer borders with floral motifs in gold on a pale ground  
*painting 160 x 223 mm.; album page 256 x 356 mm.*

£3,000 - 5,000

\$3,900 - 6,500

€3,300 - 5,600

To be sold without reserve

For a very similar Deccani treatment of the same subject (dated 1650-1700), see Francesca Galloway, *Indian Miniatures and Works of Art*, Autumn 2003, no. 4. There is another closely related work in the Metropolitan Museum of Art, New York (inv. no. 1992.17) of the same period. However, another similar painting, which appeared at Sotheby's (*Oriental Manuscripts and Miniatures*, 29th April 1998, lot 82), was described as a representation of the constellation Leo, in composite form.

109 \*

**A EUROPEAN TRAVELLER ON HORSEBACK IN A LANDSCAPE**  
**MUGHAL, SECOND HALF OF THE 17TH CENTURY AND LATER**

pen and ink, gouache and some gold on paper laid down on an album page, inner border with gold floral motifs on blue and buff grounds, gold-sprinkled outer border, landscape background added recently  
*painting 141 x 107 mm.; 380 x 260 mm.*

£2,000 - 3,000

\$2,600 - 3,900

€2,200 - 3,300

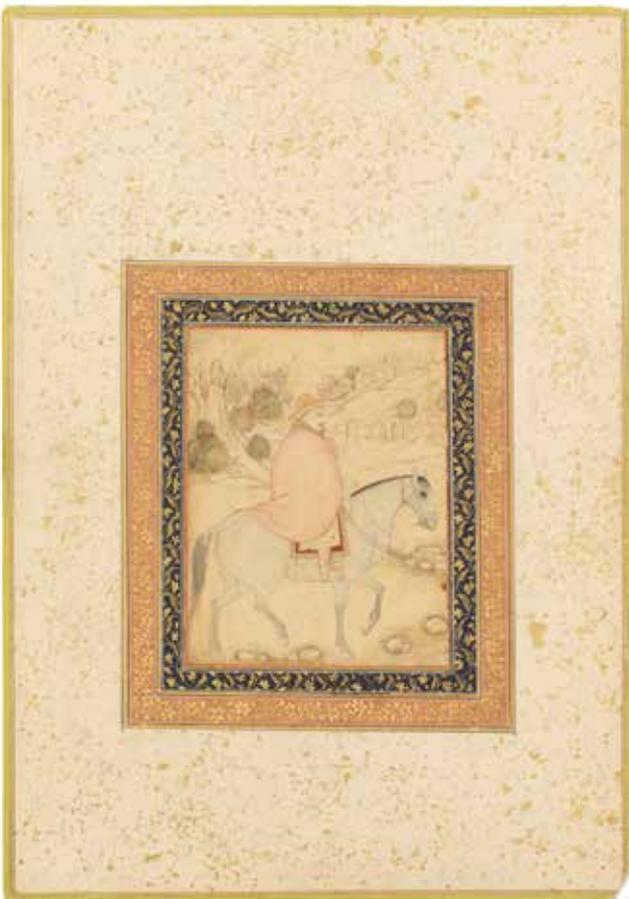
To be sold without reserve

**Provenance**

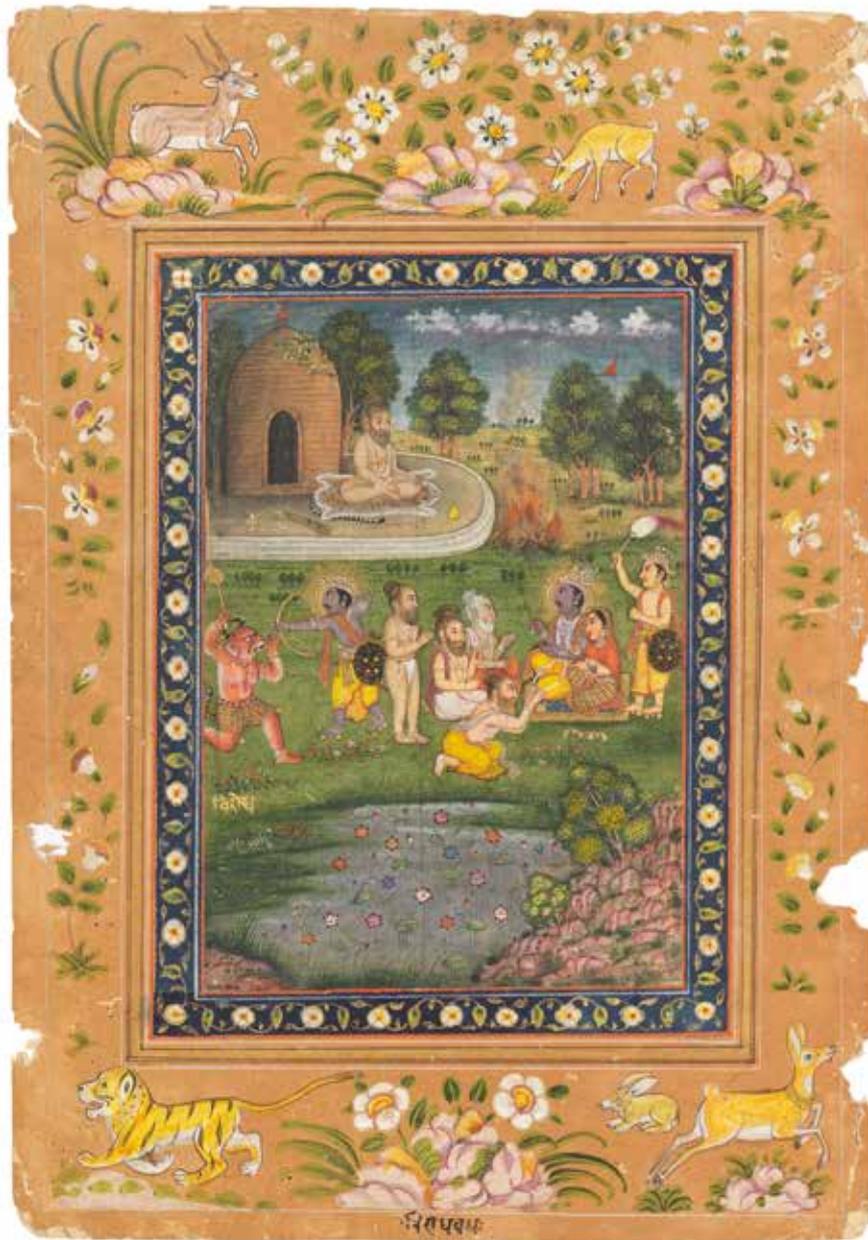
Christie's, *Important Islamic, Indian and South-east Asian Manuscripts, Miniatures and Works of Art*, 12th April 1988, lot 114 (as Mughal, circa 1650-70).

Sotheby's, *The Indian Sale*, 23rd May 2006, lot 79.

Please note that with the exception of the fragment of cloud in the top left-hand corner, the landscape background has been added in the recent past, between 1988 and 2006.



109



110 \*

**AN ILLUSTRATED LEAF FROM A RAMAYANA SERIES  
DEPICTING RAMA, SITA AND LAKSMANA IN THE FOREST  
WITH ASCETICS, RAMA KILLING A DEMON AND A SAGE IN A  
HERMITAGE, PERHAPS BHARADVAJA  
PROVINCIAL MUGHAL, LUCKNOW, CIRCA 1825**

gouache and gold on paper, inscription in *nagari* script in gold on painted surface, laid down on an album page with inner floral border and buff outer border with later additions depicting tigers and deer amidst foliage  
painting 170 x 120 mm.; album page 307 x 220 mm.

£7,000 - 10,000

\$9,100 - 13,000

€7,800 - 11,000

To be sold without reserve

The treatment of the figures in the present lot can be compared with a painting formerly in the Stuart Cary Welch Collection, see Sotheby's, *The Stuart Cary Welch Collection: Part Two, Arts of India*, 31st May 2011, lot 112.



111

111 \*  
**A CLERK OR SECRETARY, ATTRIBUTED TO SHAYKH MUHAMMAD AMIR OF KARRAYA CALCUTTA, CIRCA 1840**

watercolour on paper, inscribed in pencil on the reverse *Baboo*, framed 225 x 125 cm.

£1,500 - 2,000  
 \$1,900 - 2,600  
 €1,700 - 2,200

To be sold without reserve

**Provenance**

Bonhams, *Islamic and Indian Art*, London, 10th April 2008, lot 118.

Shaykh Muhammad Amir came from Karraya, an outlying district of Calcutta, and began painting for the British there in around 1830, becoming well-known and sought-after for his portrayal of their houses, servants, horses and dogs.



112

112 \*  
**A GROOM HOLDING A HORSE'S BRIDLE AND A CHAURI, ATTRIBUTED TO SHAYKH MUHAMMAD AMIR OF KARRAYA CALCUTTA, CIRCA 1841**

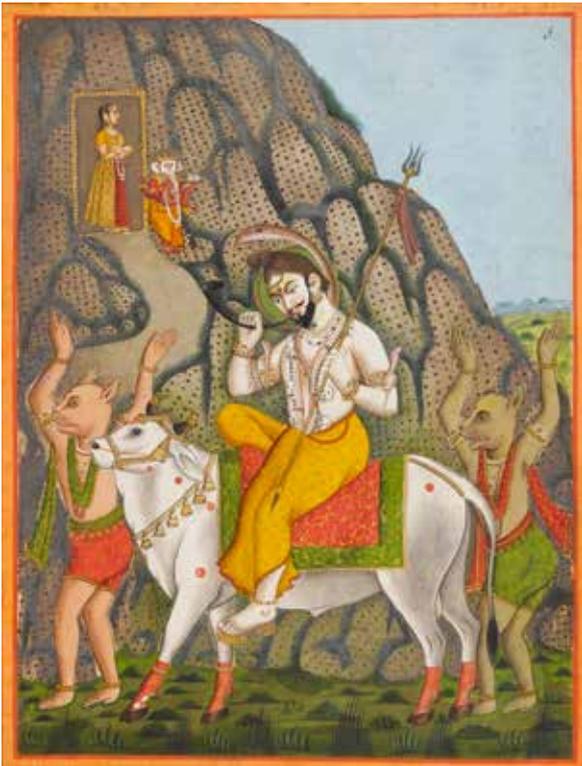
watercolour on paper watermarked *Whatman 1841*, framed 227 x 127 cm.

£2,000 - 3,000  
 \$2,600 - 3,900  
 €2,200 - 3,300

To be sold without reserve

**Provenance**

Bonhams, *Islamic and Indian Art*, London, 10th April 2008, Lot 117.



113

113 \*  
**SHIVA RIDING ON NANDI IN A LANDSCAPE WITH TWO DEMONS, PARVATI AND GANESH ON A MOUNTAINSIDE BEYOND**

**PROVINCIAL MUGHAL, BENGAL, LATE 18TH CENTURY**

gouache and gold on paper, orange border

245 x 185 mm.

£2,000 - 3,000

\$2,600 - 3,900

€2,200 - 3,300

To be sold without reserve

**Provenance**

Lieutenant-Colonel Lloyd ('Major Lloyd') of the East India Company, interpreter to the Bengal Presidency in the late 18th Century and a noted scholar; and by descent to his grandson (according to a photocopy, pasted to the backboard, of a note written by his grandson in June 1895).

Collection Jean Soustiel, sale Drouot-Richlieu, Paris, 6th December 1999, lot 34.

Bonhams, *Islamic and Indian Art*, 10th April 2008, lot 89.

The present lot is part of an album of eighteen miniatures gathered in the early 19th Century by Lloyd, depicting the incarnations of Vishnu, itself apparently deriving from three original albums. Pasted to the backboard is a photocopy of part of the list of avatars, presumably in Lloyd's handwriting.

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.



114

114 \*  
**AN ILLUSTRATION FROM A BHAGAVATA PURANA SERIES: INDRA AND OTHER GODS IN BATTLE WITH BALI AND A DEMON ARMY**

**GULER, CIRCA 1820**

gouache and gold on paper, yellow margin rules, verso nine lines of

text in *nagari* script in black and red ink

126 x 230 mm.

£1,000 - 1,500

\$1,300 - 1,900

€1,100 - 1,700

To be sold without reserve

The subject illustrates *Bhagavata Purana*, canto 8, chapter 10: Indra is mounted on his elephant Airāvata, and accompanied by the other gods. The cloud of arrows, fired by Bali, referred to in the text is vividly captured at the top of the painting. 'Indra skilled as he was, in a quick response immediately cut the arrows rushing towards him to pieces with a different type of very sharp arrows [bhallas] and smiled about the fact that the enemy did not reach him'.



115



116

115 \*

**RAJA BISHAN SINGH (REG. 1772-1821) HUNTING A TIGER ON HORSEBACK, ASSISTED BY ARMED ATTENDANTS ON FOOT BUNDI, EARLY 19TH CENTURY**

*gouache and gold on paper, red border  
231 x 280 mm.*

£3,000 - 4,000

\$3,900 - 5,200

€3,300 - 4,500

To be sold without reserve

A comparable painting of Bishan Singh surrounded by attendants on horseback wearing a similar red turban and white robes is in the Victoria and Albert Museum (IS.253-1953).

116 \*

**A THAKUR ON HORSEBACK WITH A RETINUE OF MOUNTED NOBLEMEN AND ATTENDANTS ON FOOT, RIDING THROUGH A LANDSCAPE, A PALACE IN THE DISTANCE BIKANER, CIRCA 1800**

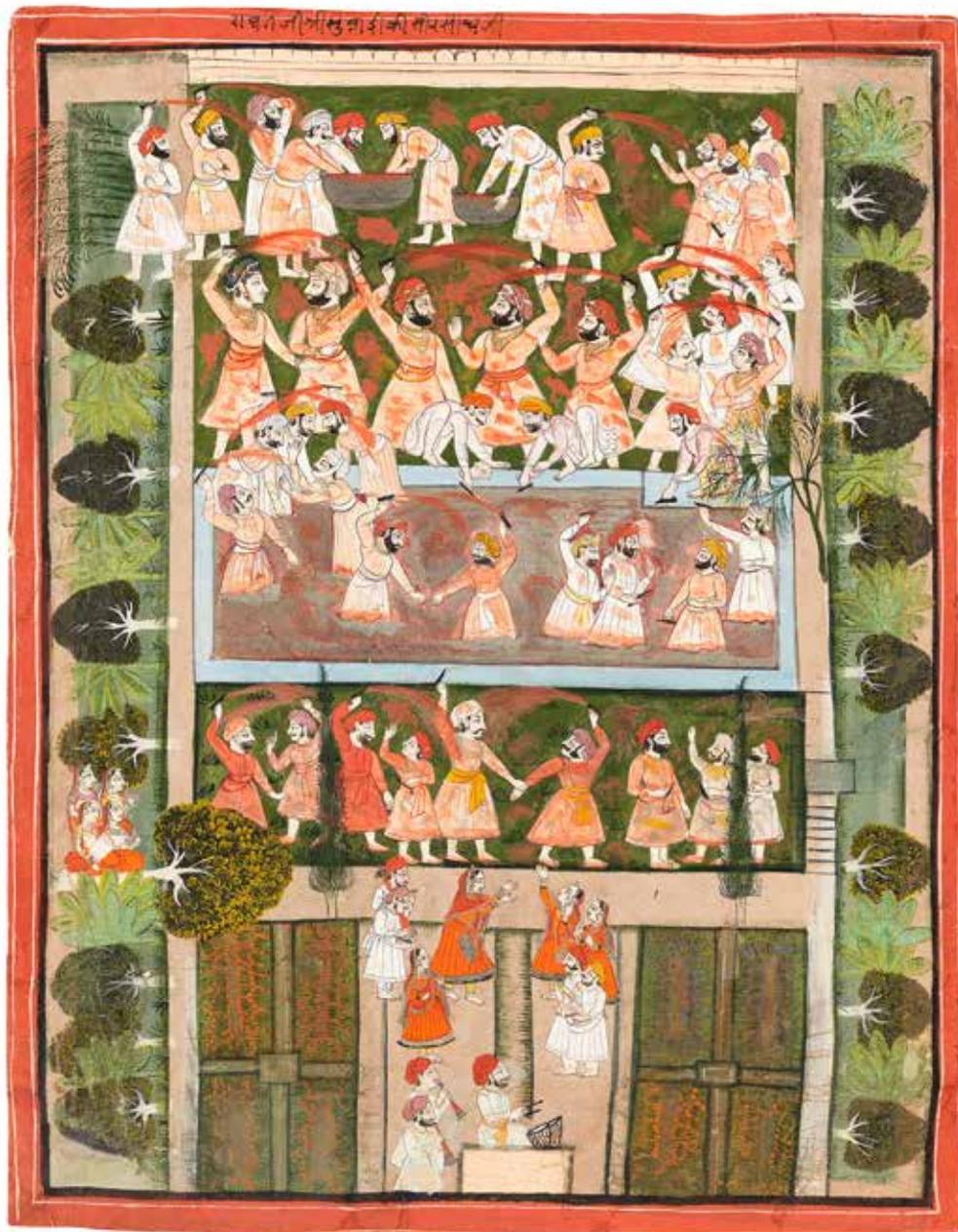
*gouache and gold on paper, dull red border  
327 x 230 mm.*

£2,000 - 3,000

\$2,600 - 3,900

€2,200 - 3,300

To be sold without reserve



117 \*

**SAWAI KISHOR SINGH OF BADNORE CELEBRATING HOLI  
UDAIPUR, CIRCA 1825**

gouache and gold on paper, with red border, line of *nagari* script in upper border  
510 x 395 mm.

£8,000 - 12,000

\$10,000 - 16,000

€8,900 - 13,000

To be sold without reserve

**Provenance**

Formerly in the collection of Peter Cochrane (1913-2004).

**Published**

Rosa Maria Cimino et al, *Life at court in Rajasthan, Indian miniatures from the Seventeenth to the Nineteenth century* (CESMEO exhibition, Palazzo Reale, Turin) 1985, p. 43, no. 42.

Simon Ray, *Indian and Islamic Works of Art*, London, 2007, no. 51.

118 \*

**A JAIN PILGRIMAGE PAINTING (TIRTHA PATA), A MAP  
OF THE SACRED SITE SHATRUNJAYA  
GUJARAT, LATE 19TH CENTURY**

pigment and gold on cloth, painted inner border with a design of repeat flowerheads, red *mashru* outer border  
*without border 327 x 221 cm.; with border 349 x 247 cm.*

£20,000 - 30,000

\$26,000 - 39,000

€22,000 - 33,000

To be sold without reserve

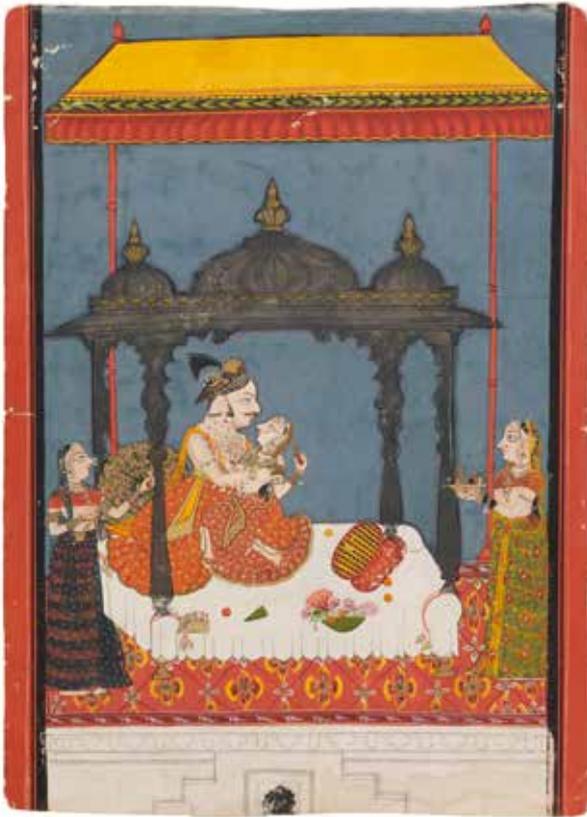
**Published**

Jerry Losty and Francesca Galloway, *Sringar: An Exhibition Celebrating Divine and Erotic Love*, London, 2007, no. 32

Shatrunjaya is one of the most sacred sites in Jainism and as a result is an important site of pilgrimage, or *tirtha*. Jain pilgrimage sites are often based upon key locations in the lives of the Jinas. Shatrunjaya is a mountain in the town of Palitana in Gujarat which was visited by many of the earliest *tirthankaras* and is particularly linked with Adinath, or Rishabhanatha, the first *tirthankara*. It is covered by many temples, the first of which is said to have been built by Bharata, the son of Rishabhanatha. The earliest structure which remains on the twin peaks of Shatrunjaya is dedicated to Rishabhanatha, as the area was repeatedly sacked by Muslim invaders in the fourteenth and fifteenth centuries.

Map paintings on cloth, or *pata*, depict pilgrimage sites in great detail for those devotees not able to visit the sacred sites themselves. They are hung in temples and provide a mental pilgrimage for the viewer, who can still achieve merit similar to that achieved by physical pilgrimage by contemplating the *tirtha pata*. A Shatranjaya *pata*, such as the present lot, holds particular significance on *kartik purnima* where devotees are once again able to visit the holy site on Shatranjaya following the end of the monsoon season. Many devotees will visit the site on this day to circumnambulate the temples, whilst those who cannot make the journey may contemplate a Shatranjaya *pata* in their temple instead.





119

119 \*

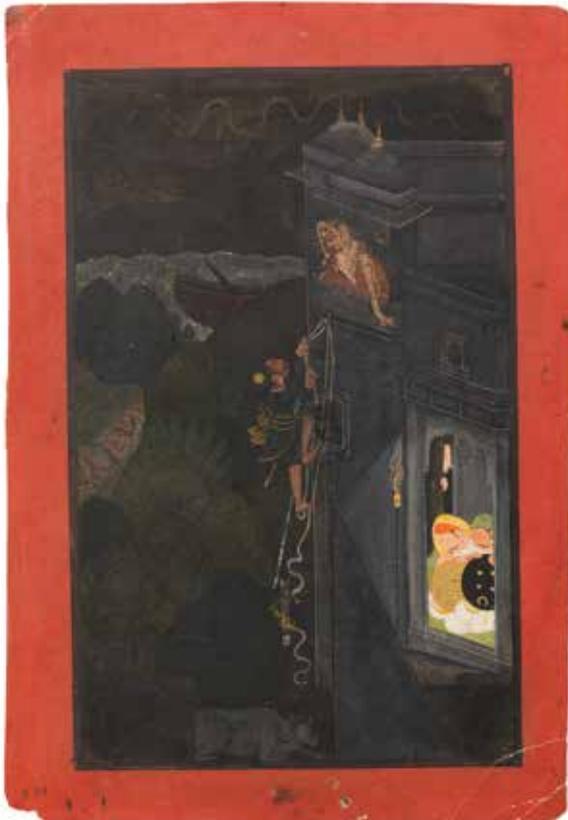
**RAJA ARI SINGH (REG. 1762-1772) IN HIS YOUTH EMBRACING HIS MISTRESS WITHIN A PAVILION ON A PALACE TERRACE, WITH FEMALE SERVANTS IN ATTENDANCE  
MEWAR, CIRCA 1762**

gouache and gold on paper, red border  
347 x 252 mm.

£4,000 - 6,000  
\$5,200 - 7,800  
€4,500 - 6,700

To be sold without reserve

The San Diego Museum of Art holds two closely-related paintings: one of Raj Singh entertained by dancers and musicians, dated 1774 (1990.638), the other of Maharana Pratap Singh II with his rani, circa 1753 (Acc. no. 1990.633). See also Bonhams, *Islamic and Indian Art*, 6 October 2015, lot 159.



120

120 \*

**A ROMANTIC TRYST DURING A THUNDERSTORM, THE NOBLE LOVER SCALING THE WALLS OF A PALACE TO HIS MISTRESS' BALCONY, AS HER GUARDS SLEEP BELOW  
KOTAH, LATE 18TH CENTURY**

gouache and gold on paper, red border  
289 x 200 mm.

£4,000 - 6,000  
\$5,200 - 7,800  
€4,500 - 6,700

To be sold without reserve

For other examples of this subject, which was popular in Kotah painting (and elsewhere) throughout the 18th Century and well into the 19th, see Sotheby's, *Indian Miniatures: the Property of the British Rail Pension Fund*, 26th April 1994, lot 14 (dated 1760, with a very similar composition to the present lot); *Oriental Manuscripts and Miniatures*, 16th October 1996, lot 85 (mid-19th Century); *The Indian Sale*, 23rd May 2006, lot 97; and S. C. Welch (ed.), *Gods, Kings and Tigers: the Art of Kotah*, Munich 1997, pp. 208-209, no. 67 (circa 1866-89).

121 \*

**A MAIDEN ON HORSEBACK DISPORTING HERSELF WITH HER FEMALE ATTENDANTS IN THE GROUNDS OF A PALACE  
UNIARA, LATE 18TH CENTURY**

gouache, gold and silver on paper, red border  
292 x 220 mm.

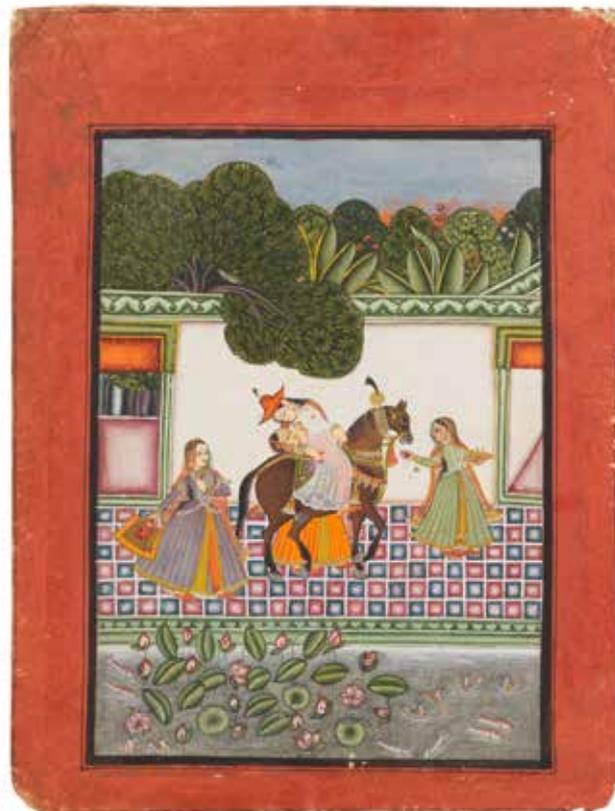
£4,000 - 6,000

\$5,200 - 7,800

€4,500 - 6,700

To be sold without reserve

For a very similar composition, see Sotheby's, New York, *Indian, Himalayan and Southeast Asian Works of Art*, 16th March 2016, lot 813 (from the collection of Dr Claus Virch).



121

122 \*

**AN ILLUSTRATION TO THE LIFE OF SHIVA: SHIVA IN A GROVE  
CONVERSING WITH SARASVATI  
MEWAR, CIRCA 1625-50**

gouache and gold on paper, yellow and red borders, trimmed  
266 x 213 mm.

£5,000 - 8,000

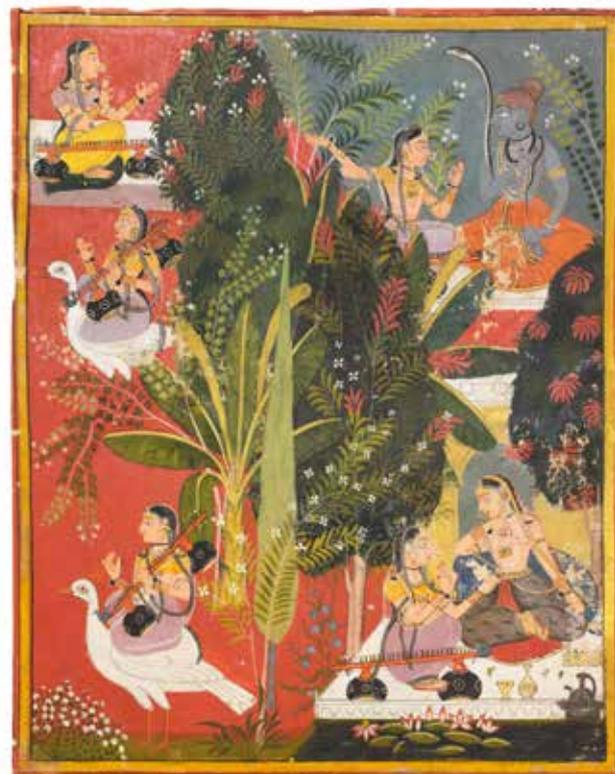
\$6,500 - 10,000

€5,600 - 8,900

To be sold without reserve

Sarasvati is depicted here in her personified form as a young maiden holding a *veena*, riding her *hamsa* mount. It is rare to see Shiva and Sarasvati depicted together as he is more often depicted with Parvati, his consort.

The mid-17th century saw increased naturalism in Mewari painting due to increased contact with the Mughal court. Treatment of the figures and the foliage in this illustration, as well as the lively composition, can be compared with the work of Sahibdin, in particular a number of works illustrated in A. Topsfield, *Court Painting at Udaipur*, 2001, p.64, figs. 33-37. Sahibdin was the master painter at the Mewar court, trained at the Mughal court, who had a great influence on the development of the Mewari style of painting.



122



123



124

123 \*

**A SCENE FROM THE RAMAYANA: RAMA AND SITA'S RETURN TO AYODHYA**  
**JODHPUR, MID/LATE 18TH CENTURY**

gouache and gold on paper, red border  
 285 x 415 mm.

£4,000 - 6,000

\$5,200 - 7,800

€4,500 - 6,700

To be sold without reserve

Comparison can be made with features such as the three-pointed crowns, tight bunching of the figures, architectural structures, and palette in a folio illustrating the *Ramacharitmanas* of Tulsidas (which deals with Rama and Sita's idyllic reign in the realm of Ayodhya, following their exile) produced in Jodhpur, circa 1775. See D. Diamond and C. Glynn, *Garden & Cosmos: Royal Paintings of Jodhpur*, Washington 2008, p. 134 and 135, no. 29.

124 \*

**AN ILLUSTRATION TO THE RAMAYANA, DEPICTING THE MONKEY ARMY UNDER THE COMMAND OF RAMA ATTACKING RAVANA AND HIS DEMON FOLLOWERS IN A FORTRESS**  
**JODHPUR, 18TH CENTURY**

gouache, gold and silver on paper, gold and red borders  
 278 x 195 mm.

£2,000 - 3,000

\$2,600 - 3,900

€2,200 - 3,300

To be sold without reserve



125

125 \*

**RAMA SEATED ON A COMPOSITE HORSE FORMED OF OTHER ANIMALS  
BUNDI, LATE 18TH CENTURY**

gouache and gold on paper, red border, one line of *nagari* text verso,  
cover paper  
220 x 258 mm.

£3,000 - 4,000

\$3,900 - 5,200

€3,300 - 4,500

To be sold without reserve

The treatment of Rama and of his crown with lotus finials can be compared with a folio from a Ragamala series in the National Museum of India, New Delhi. See Milo Cleveland Beach, *Rajput Painting at Bundi and Kota*, Ascona, 1974, pl. XLI, fig. 41.

126 \*

**GAJALAKSHMI: THE GODDESS LAKSHMI SEATED ON A LOTUS  
BEING LUSTRATED BY TWO ELEPHANTS  
KOTAH, CIRCA 1800**

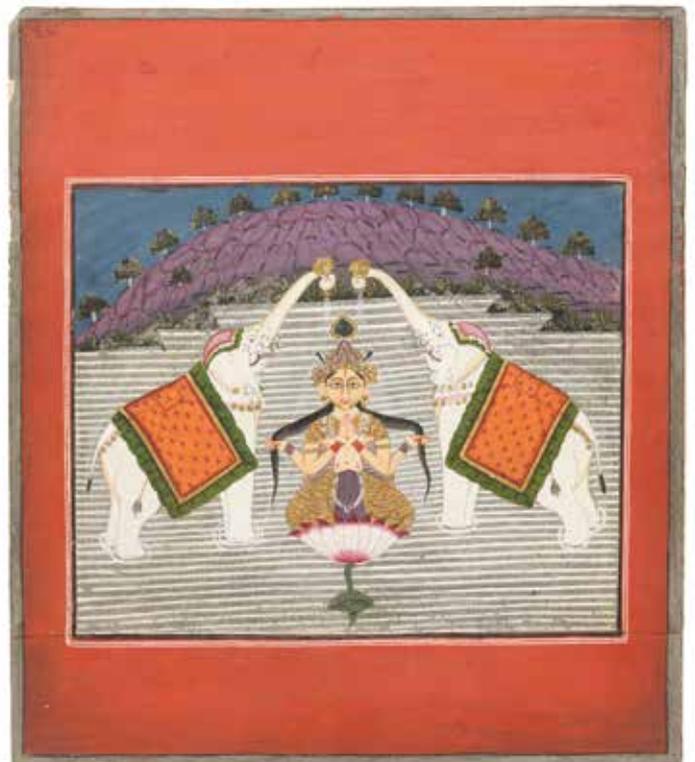
gouache and gold on paper, red border edged in silver, two lines of  
text in *nagari* script verso  
232 x 197 mm.

£2,000 - 3,000

\$2,600 - 3,900

€2,200 - 3,300

To be sold without reserve



126

127 \*

**A MAIDEN RECLINING LANGUOROUSLY ON A BED ON  
A TERRACE, SMOKING A HOOKAH, WITH TWO FEMALE  
ATTENDANTS, PERHAPS AN ILLUSTRATION TO THE STORY OF  
MADHAVANALA AND KAMAKANDALA  
BUNDI, CIRCA 1780**

gouache and gold on paper, red border, stamp to reverse reading  
*Kumar Sangram Singh of Hawalgar*  
295 x 240 mm.

£20,000 - 30,000

\$26,000 - 39,000

€22,000 - 33,000

To be sold without reserve

**Published**

Jean Soustiel and Marie-Christine David, *Miniatures Orientales de*

*l'Inde-2*, Paris, 1974, p.61, no. 48

Robert Sigalea, *La Médecine Traditionnelle de l'Inde*, Geneva, 1995,

pl. VII

Simon Ray, *Indian and Islamic Works of Art*, London, 2008, no. 62.

A related composition, though without the lush vegetation behind the terrace seen in the present lot, was in the collection of the economist J. K. Galbraith: see M. S. Randhawa and J. K. Galbraith, *Indian Painting: the scenes, themes and legends*, Bombay 1968, pp. 84-86, pl. 15. It is suggested there that Galbraith's painting may illustrate the folk tale (originally composed by the poet Jodh in 1583) of Madhavanala, the handsome bard, with whom the beautiful courtesan Kamakandala falls in love, overpowered by his charms, as are all women, to the extent that rulers banish the singer from their cities. The two therefore succumb to lovesickness as a result of this enforced separation.

For similar examples of the distinctive vegetation in the background, typical of Bundi and Kotah painting, see B. N. Goswamy, *Essence of Indian Art*, San Francisco 1986, p. 91, no. 56, and p. 93, no. 58.





128

128 \*

**A SCENE FROM THE MAHABHARATA, DEPICTING  
BHIMA KILLING DURYODHANA  
KANGRA, CIRCA 1820**

gouache and gold on paper, red border, inscribed verso  
Property of Mr & Mrs D. W. David/Bella Vista/Palampur/  
Kangra District, and further in *nasta'liq* script  
329 x 382 mm.

£3,000 - 4,000

\$3,900 - 5,200

€3,300 - 4,500

To be sold without reserve



129

129 \*

**AN ILLUSTRATION TO THE MAHABHARATA,  
DEPICTING CAVALRY IN ACTION OUTSIDE THE  
WALLS OF A PALACE  
PAHARI, KANGRA, CIRCA 1840**

gouache and gold on paper, black inner border, red outer  
border, labelled 299 verso, cover paper  
298 x 354 mm.

£3,000 - 5,000

\$3,900 - 6,500

€3,300 - 5,600

To be sold without reserve

Compare with a group of ten illustrations from the  
*Bhagavata Purana*, Kangra, circa 1840, sold at Sotheby's  
New York, *Indian Art including Miniatures and Modern  
Paintings*, 19th September, 2006, lot 8.



130 \*

**AN ILLUSTRATION TO A RAMAYANA SERIES: A BATTLE  
SCENE, PERHAPS LAVA AND KUSHA BATTLING RAMA'S  
ARMY, THE SAGE VALMIKI IN HIS HERMITAGE  
KANGRA, CIRCA 1820**

gouache and gold on paper, identifying inscriptions in *nagari* script on  
painted surface, red border, 24 lines of text in *nagari* script verso  
335 x 425 mm.

£6,000 - 8,000

\$7,800 - 10,000

€6,700 - 8,900

To be sold without reserve

131 \*

**AN ILLUSTRATION FROM A MAHABHARATA SERIES: ARJUNA  
DEMONSTRATES HIS MARTIAL PROWESS IN A TOURNAMENT  
SCHOOL OF PURKHU, KANGRA, CIRCA 1820-30**

gouache and gold on paper, red border, identifying inscriptions in  
*devanagari* script, verso sketches of groups of noblemen  
342 x 477 mm.

£10,000 - 15,000

\$13,000 - 19,000

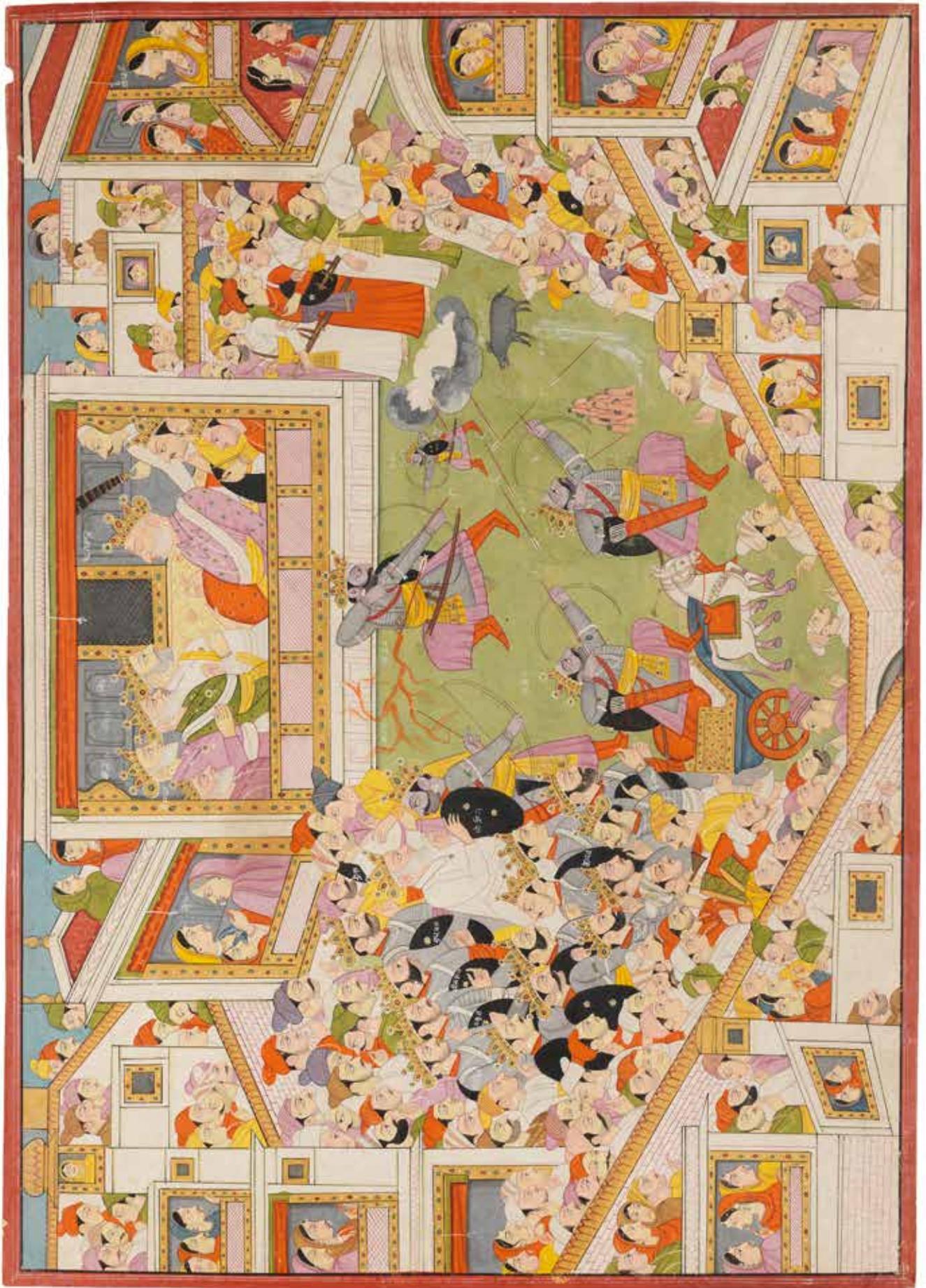
€11,000 - 17,000

To be sold without reserve

In this illustration, the Kauravas and the Pandavas have congregated in the palace for a tournament and are watching the feats of Arjuna, one of the five Pandava brothers who was famed for his archery skills. In the upper chamber the blind King Dhristarashtra is seen in conversation with Vidura, Bhishma and other elders. A folio from the same series which illustrates the following scene was featured in Christie's, *Indian and Southeast Asian Art*, New York, 17th September 1999, Lot 264. This depicts Karna undertaking and completing the same feats in the tournament after Arjuna, angering him and marking the beginning of their rivalry.

Compositions dominated by architecture, particularly with strong diagonals and chambers which appear to float as in the present lot, are typical of works ascribed to Purkhu. B.N. Goswamy and Eberhard Fischer tell us that one of Purkhu's patrons was Maharajah Sansar Chand (c. 1725-1823) and that according to the traveller William Moorcroft who stayed with the Maharajah in 1820 a great deal of Sansar Chand's collection was concerned with "the performances and prowess of Arjun" and that these paintings often had complex perspective and several representations of the same act in one painting, as is true for the present example. (*Pahari Masters*, 1992, p. 371-2)

Two further illustrations from the same series were sold in Christie's, *Arts of India*, 25th May 2017, Lots 66 and 67. Another example is published in P. Pal, *Pleasure Gardens of the Mind*, 1993, no. 17.



132 \*

**AN ILLUSTRATION FROM A MAHABHARATA SERIES,  
DEPICTING A BATTLE SCENE IN WHICH KARNA, ONE OF THE  
PANDAHAVA BROTHERS, CLASHES WITH PRADYUMNA, SON  
OF KRISHNA AND RUKMINI  
KANGRA, CIRCA 1820**

gouache and gold on paper, red border, numbered 93 verso  
326 x 445 mm.

**£10,000 - 15,000**

**\$13,000 - 19,000**

**€11,000 - 17,000**

To be sold without reserve

For a very similar composition, see Sotheby's New York, *Indian and Southeast Asian Art*, 26th March 2003, lot 129; and Bonhams, New York, *Indian, Himalayan and Southeast Asian Art*, 19th March 2012, lot 1190 (in which the end of the engagement, the slaughter of Karna and his horses, is also depicted in the scene).





133

133 \*

**AN ILLUSTRATION TO THE RAMAYANA: THE SAGE  
VISHVAMITRA REQUESTS FROM KING DASHARATHA THE  
ASSISTANCE OF HIS SON RAMA  
KANGRA, CIRCA 1800**

gouache and gold on paper, identifying inscriptions in *nagari* script on painted surface, blue and gold floral inner border, pink stippled outer border, one line of *nagari* text verso  
275 x 385 mm.

£6,000 - 8,000  
\$7,800 - 10,000  
€6,700 - 8,900

To be sold without reserve

In this illustration the sage Vishvamitra is visiting King Dasaratha to ask if his sons Rama and Lakshmana can help rid him of the demons Marich and Subahu who have been troubling him. King Dasaratha is reluctant as Rama is still only young, but eventually relents. This part of the narrative paves the way for many of their later interactions with ascetics in the forest and foreshadows their many battles with demons throughout the Ramayana.

The same scene is depicted in a folio in the collection of the Metropolitan Museum of Art, New York, accession number 1976.14.

134 \*

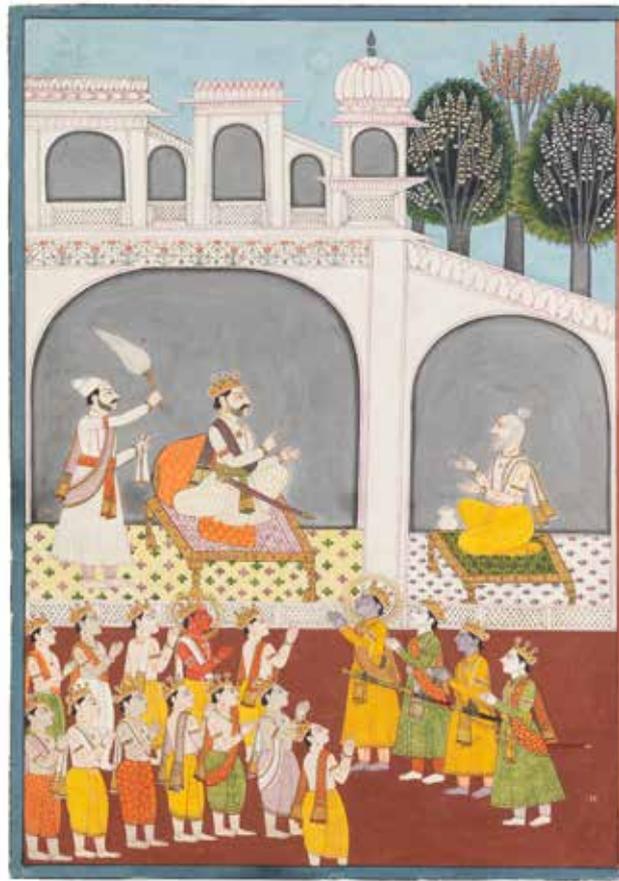
**AN ILLUSTRATION TO THE RAMAYANA: VASHIST MUNI IN  
CONVERSATION WITH KING DASHARATHA  
GARHWAL, CIRCA 1800**

gouache and gold on paper, blue border  
337 x 240 mm.

£4,000 - 6,000  
\$5,200 - 7,800  
€4,500 - 6,700

To be sold without reserve

The treatment of the stiff blossoming branches, simplified architecture and the crown types are consistent with a Krishna Rukmini series in the Archer collection. See W.G. Archer, *Indian Paintings from the Punjab Hills*, London, 1973, p. 85, nos. 20(i-iii).



134



135 \*

**A SCENE FROM THE RAMAYANA: RAMA PINING AFTER SITA IN  
A FOREST CAVE, CONSOLED BY LAKSHMANA  
KANGRA, CIRCA 1820**

gouache and gold on paper, gold floral inner border, trimmed and laid  
down on unrelated card  
painting 235 x 172 mm.; card 340 x 235 mm.

£10,000 - 15,000  
\$13,000 - 19,000  
€11,000 - 17,000

To be sold without reserve

For a similar depiction of the subject, especially in the postures of the  
figures, painted in Kangra at the same date, see B. N. Goswami, *The  
Essence of Indian Art*, The Asian Art Museum of San Francisco, 1986,  
p. 128, no. 89 (from the collection of Gopi Krishna Kanoria).

136 \*

**AN ILLUSTRATION FROM A MARKENDEYA PURANA SERIES:  
JAIMINI QUESTIONING THE SAGE MARKANDEYA MAHAMUNI  
AT A HERMITAGE**

**KANGRA, CIRCA 1770-80**

gouache and gold on paper, red border

204 x 272 mm.

£20,000 - 30,000

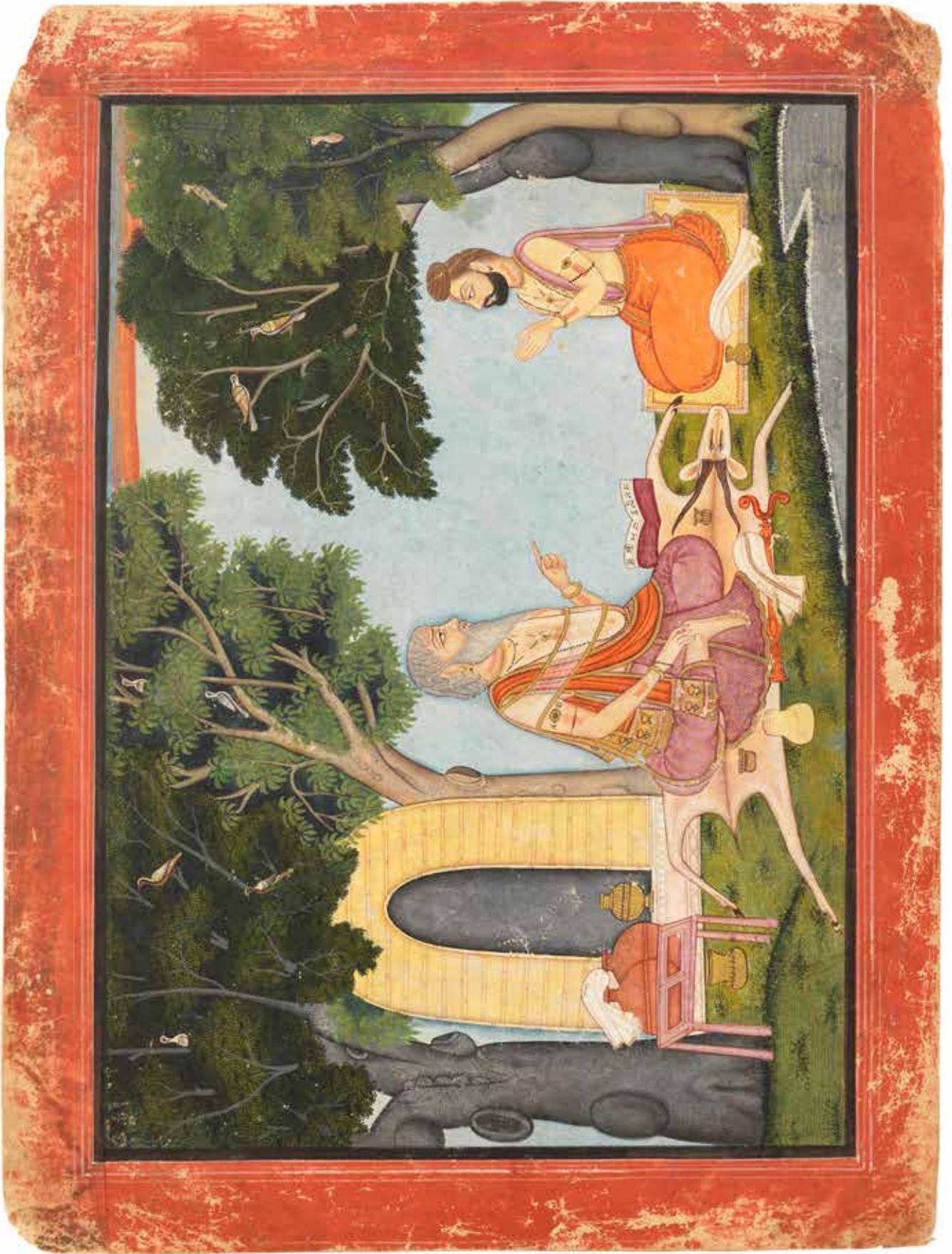
\$26,000 - 39,000

€22,000 - 33,000

To be sold without reserve

One of the key features of the *Markandeya Purana* is the use of storytelling, or intellectual enquiry, as a framing device for the main narrative. The starting point of the narrative of just under seven thousand verses, or 137 chapters, is the visit of Jaimini to the sage Markandeya, in order to address some questions raised by the epic poem, the *Mahabharata*. Various episodes are framed by these interludes, including the *Devi Mahatmya*, which constitutes chapters 81-93, a self-contained text glorifying the Goddess, Devi.

The depiction of the knotted trees trunks supporting thin branches and delicate leaves are consistent with the famed 'Kangra' *Bhagavata Purana* in the National Museum, New Delhi and the Dogra Art Gallery: see W. G. Archer, *Indian Paintings in the Punjab Hills*, London 1973, vol. I, pp. 293-295, no. 36 (i-vii), vol. II, pp. 210-212, nos. 36(i-vii).





137

137 \*

**AN ILLUSTRATION FROM A DEVI MAHATMYA SERIES:  
DEVI IN COMBAT WITH AN ARMY OF DEMONS  
KANGRA, CIRCA 1820**

gouache and gold on paper, blue border, verso seven lines of text in *takri* script, numbered 11 in the upper border  
216 x 285 mm.

£4,000 - 6,000

\$5,200 - 7,800

€4,500 - 6,700

To be sold without reserve

The *Devi Mahatmya* is part of the *Markandeya Purana*, which mostly relates to the myths surrounding Vishnu. As such, it formed the basis of the Shakti cult and was particularly popular in the Punjab Hills.

For other pages in this series, see Joachim Bautze, *Lotosmond und Lowenritt: Indische Miniaturmalerei*, Stuttgart, 1991, nos 15-18 and F. S. Aijazuddin, *Pahari Paintings and Sikh portraits in the Lahore Museum*, London, 1977, pl. 41 (I-XXXIV), pp. 41-52. See also Sotheby's, New York, December 14, 1979, lots 229 & 230 and Sotheby's, London, April 24, 1979, lots 141 & 142.



138

138 \*

**DEVI DEFEATING AN ARMY OF DEMONS  
CHAMBA OR GULER, LATE 18TH CENTURY**

gouache and gold on paper, red border, verso four lines of *nagari* text  
161 x 230 mm.

£4,000 - 6,000

\$5,200 - 7,800

€4,500 - 6,700

To be sold without reserve

139 \*

**THE DANCE OF SHIVA AND KALI  
GULER OR KANGRA, MID 19TH CENTURY**

gouache and gold on paper, inner border with stylised geometric motifs on an orange ground, light pink flecked outer border, verso four lines of *nagari* text  
346 x 244 mm.

£5,000 - 7,000

\$6,500 - 9,100

€5,600 - 7,800

To be sold without reserve

This painting is related to a similar example in the Virginia Museum of Fine Arts (accession number. 82.141). The subject depicts Kali and her attendants dancing to the music played by Shiva and his *ganas*. Kali is the most powerful *shakti* of Shiva; a ferocious and terrifying personification of time. In this painting she dances with wild abandon, depicted as an emaciated old woman with black skin, wearing a garland of skulls and an animal skin. Her attendants hold weapons and drink skull cups of blood, surrounded by pyres and body parts, indicative of her destructive nature and hunger for flesh and blood to rebuild the energy of the universe.

For further discussion of the topic, see Vidya Dehejia, *Devi, The Great Goddess*, (Washington DC: The Arthur M. Sackler Gallery of the Smithsonian Institution, Munich, 1999) pp. 235-236.



139

140 \*

**GAJENDRA MOKSHA: THE LIBERATION OF GAJENDRA,  
DEPICTING VISHNU COMING TO THE RESCUE OF THE  
ELEPHANT KING, WHO IS BEING ATTACKED BY  
A MAKARA  
KANGRA, CIRCA 1830**

gouache and gold on paper, red-orange border  
248 x 289 mm.

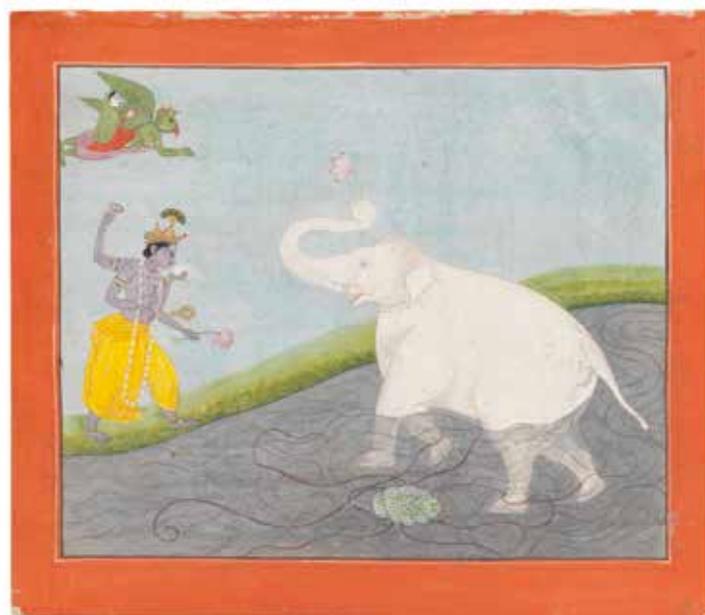
£4,000 - 6,000

\$5,200 - 7,800

€4,500 - 6,700

To be sold without reserve

A depiction of the same myth is illustrated in W.G. Archer, *Indian painting from the Punjab Hills*, vol. 1 p.304, no.58, vol. 2, p. 225, pl no.58., also from Kangra, dated to 1815. Another depiction of the same scene, painted in Guler, 1760, was sold in Sotheby's, *Indian and Southeast Asian Art*, New York, 21st March 2008, lot 721.



140

141 \*

**AN ILLUSTRATION TO A DASHAVATARA SERIES: SAMUDRA  
MATHAN, THE CHURNING OF THE OCEAN  
MANDI, CIRCA 1810-1820**

gouache and gold on paper, blue and gold floral inner border, stippled pink outer border, numbered 62 verso, cover sheet with seven lines of text in *takri* text and the stamp of the Royal Library of Mandi  
242 x 302 mm.

**£10,000 - 15,000**

**\$5,200 - 7,800**

**€4,500 - 6,700**

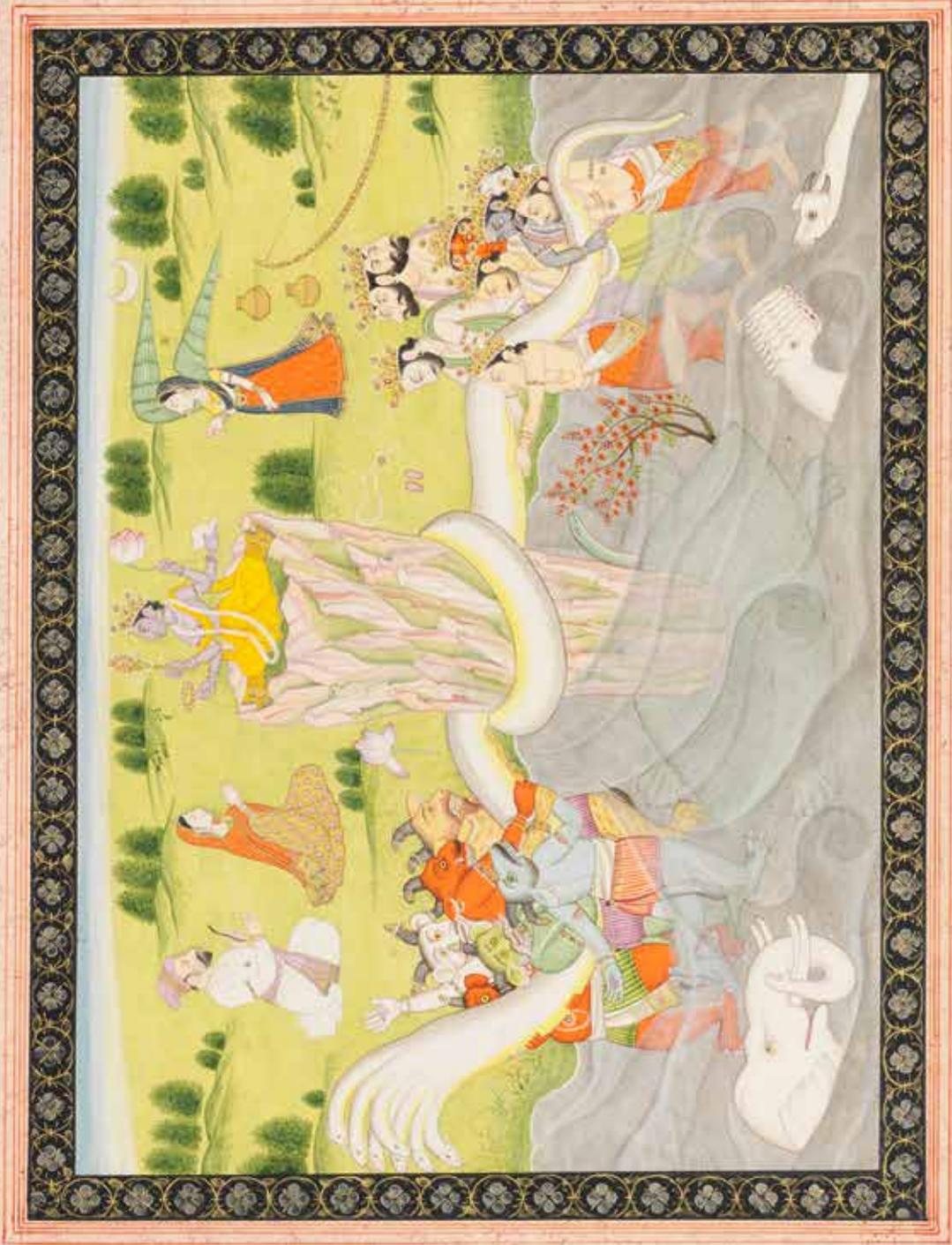
To be sold without reserve

**Provenance**

Formerly in the Royal Collection, Mandi.

The *Samudra Manthan* depicts Vishnu in his avatar as the turtle, *Kurma*. In this famous myth, the gods and the demons churn the ocean of milk to release *amrita*, the immortal nectar, from the depths of the water by using the cosmic mountain Mandara as a churning stick. They each take the head and tail of the serpent Shesha, who was wrapped around the mountain as a rope, with *Kurma* using the shell to support the mountain so that it would not sink. Vishnu is also depicted seated atop of the mountain as they churn. Many treasures were released from the ocean, alongside Airavata, the four tusked elephant, Surabhi, the wish fulfilling cow and Uchchaisravas, the seven headed horse, who are pictured as they emerge.

The present lot and the following three lots, (lot numbers 142-144) are all from the same *dashavatara* series depicting the ten avatars of Vishnu.



142 \*

**AN ILLUSTRATION TO A DASHAVATARA SERIES: VARAHA AVATAR, THE BOAR INCARNATION OF VISHNU BATTLING THE DEMON HIRANYAKSHA IN THE COSMIC OCEAN  
MANDI, CIRCA 1810-1820**

gouache and gold on paper, blue and gold floral inner border, flecked pink outer border, numbered 63 verso, cover paper with eight lines of *takri* text and stamp of the Royal Library of Mandi  
*243 x 304 mm.*

£10,000 - 15,000

\$19,000 - 26,000

€17,000 - 22,000

To be sold without reserve

**Provenance**

Formerly in the Royal Collection, Mandi.

Vishnu appears here in his third incarnation as *Varaha* the boar. He assumed this avatar to save the earth goddess from the cosmic ocean where it had been captured and was being held by the demon Hiranyaksha. He fought the demon for a thousand years before striking him with his mace and killing him. He then rescued the earth by lifting it from the ocean with his tusks and returning it to its rightful place.

In this depiction of the myth, the earth is seen resting on Varaha's tusks as he emerges from the water holding his attributes, including the mace with which he has struck the demon who is depicted floating vanquished in the ocean, blood billowing from his head.

For an illustration of the same myth with a comparable composition see Sotheby's, *Indian & Southeast Asian Works of Art*, New York, 19th September 2008, lot 231.

Lot numbers 141-144 are all from the same *dashavatara* series depicting the ten avatars of Vishnu.



143 \*

**AN ILLUSTRATION TO A *DASHAVATARA* SERIES: *NARASIMHA*  
AVATAR, VISHNU IN HIS INCARNATION AS THE MAN-LION  
DISEMBOWELLING THE DEMON HIRANYAKASHIPU  
MANDI, CIRCA 1810-1820**

gouache and gold on paper, blue and gold inner floral border, stippled light pink outer border, numbered 64 verso, cover sheet with eight lines of *takri* text and the stamp of the Royal Library of Mandi  
*242 x 301 mm.*

**£10,000 - 15,000**

**\$19,000 - 26,000**

**€17,000 - 22,000**

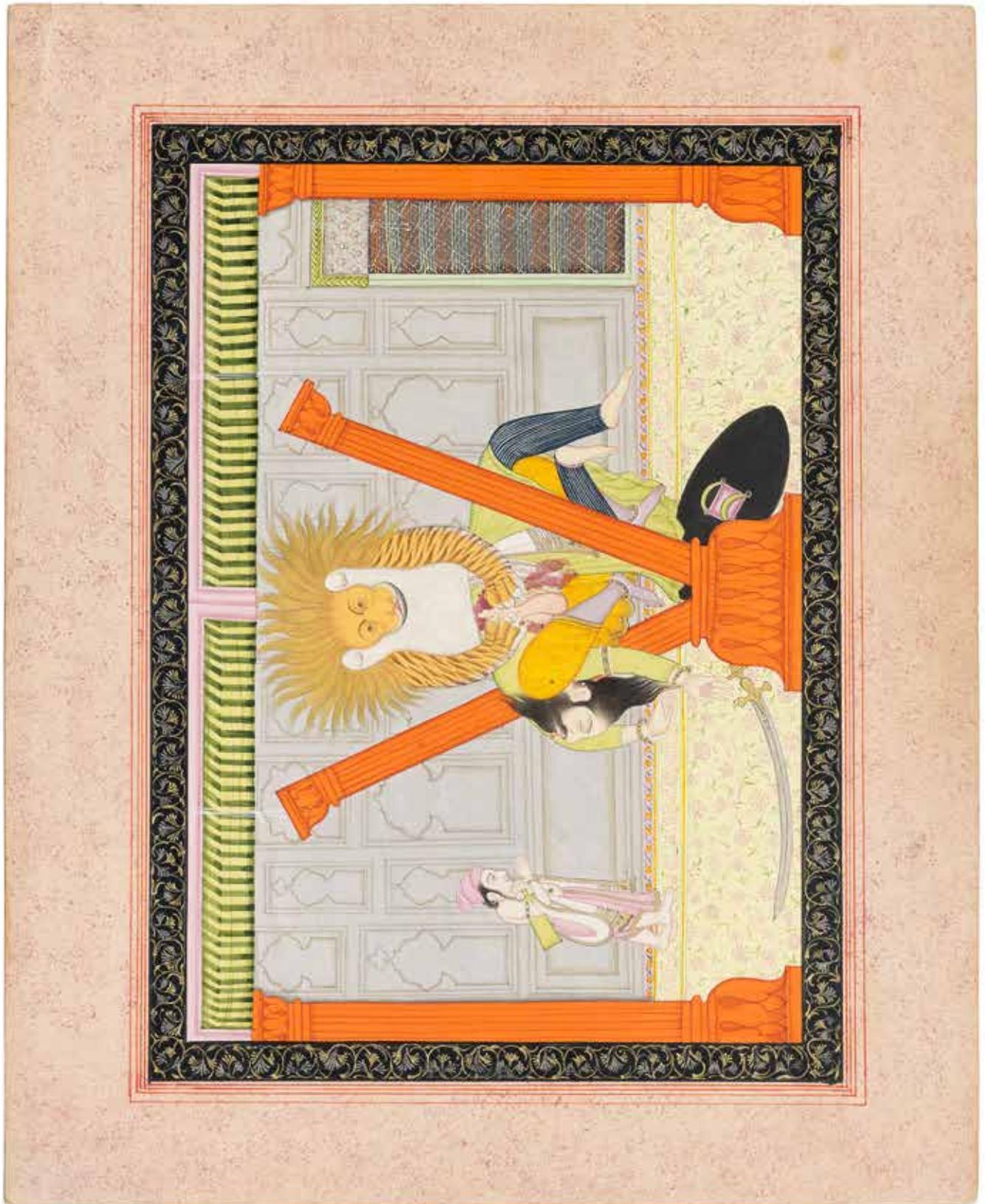
To be sold without reserve

**Provenance**

Formerly in the Royal Collection, Mandi.

Vishnu took on this avatar in order to defeat the demon Hiranyakashipu who could not be killed by man nor beast, inside or outside, or by day or night. He terrorised the earth and threatened all devotees of Vishnu, including his own son Prahlada. The pious Prahlada told his father that Vishnu is omnipresent, to which Hiranyakashipu demanded to know if Vishnu was even within a nearby pillar: he struck the pillar with his sword and broke it. Vishnu leaped out of the broken pillar out in the form of a man-lion, killing the demon at dusk on the threshold of the palace, ridding the earth of the demon and acting as his devotee's protector.

Lot numbers 141-144 are all from the same *dashavatara* series depicting the ten avatars of Vishnu.



144 \*

**AN ILLUSTRATION TO A DASHAVATARA SERIES:  
PARASHURAMA, OR RAMA WITH THE AXE, FILLING FIVE  
LAKES (SAMANTA-PANCHAKA) WITH THE BLOOD OF THE  
KSHATTRIYAS**

**MANDI, CIRCA 1810-1820**

gouache and gold on paper, gold and blue floral inner border, stippled pink outer border, numbered 66 verso, cover sheet with six lines of *takri* text and the stamp of the Royal Library of Mandi  
*242 x 300 mm.*

**£10,000 - 15,000**

**\$13,000 - 19,000**

**€11,000 - 17,000**

To be sold without reserve

**Provenance**

Formerly in the Royal Collection, Mandi.

Parashurama, or Rama with the Axe, is the sixth avatar of Vishnu. In the *Mahabharata* he kills the king Kartavirya for stealing a wish-granting cow which belongs to his hermit father. The sons of the king took revenge by killing Parashurama's father. Parashurama kills them all in return, as well as all of the Kshatriyas in twenty-one separate battles to rid the earth of oppression by kings. Once he has killed them all he fills five lakes (*samanta-panchaka*) with their blood.

Lot numbers 141-144 are all from the same dashavatara series depicting the ten avatars of Vishnu.





145 \*

**KRISHNA PLAYS THE FLUTE FOR RADHA BY A RIVERBANK  
KANGRA, 1820-30**

gouache and gold on paper, in a painted oval with floral cornerpieces  
on a pale yellow ground, with blue and red border  
233 x 165 mm.

£8,000 - 12,000

\$10,000 - 16,000

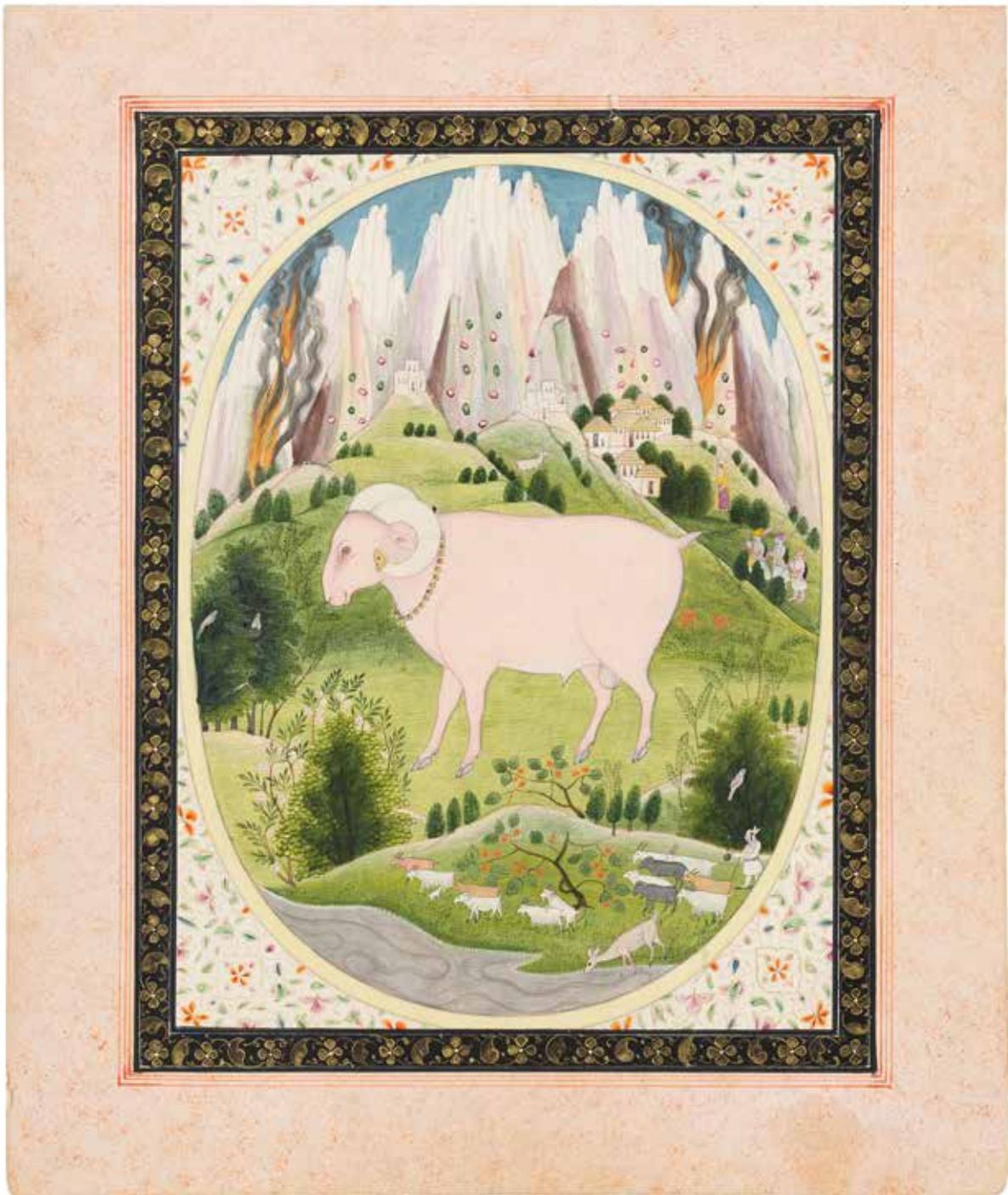
€8,900 - 13,000

To be sold without reserve

**Published**

Simon Ray, *Indian and Islamic Works of Art*, London, November 2008,  
no. 73.

Compare with a closely related composition with Radha holding a *pan*  
box and tray in the Victoria and Albert Museum, in which Krishna and  
Radha stand on a large white rock by a river which is identical to the  
three rocks below in the present lot: see W.G. Archer, *Indian Paintings  
from the Punjab Hills*, London 1973, p. 227, no. 65.



146 \*

**A GIANT RAM IN A MOUNTAINOUS LANDSCAPE, FIRES  
IN THE DISTANCE, A GADDI TENDING HIS HERD IN THE  
FOREGROUND  
KANGRA, CIRCA 1815**

gouache on paper, floral and pink borders, cover paper with *nagari*  
script and the inscription of the Royal Library, Mandi, in mount  
image 187 x 138 mm.; leaf 265 x 221 mm.

£10,000 - 15,000

\$13,000 - 19,000

€11,000 - 17,000

To be sold without reserve

**Provenance**

Formerly in the Royal collection, Mandi.

Bonhams, *Islamic and Indian Art*, London, 10th April 2008, lot 129.

Close comparison can be made between the snow-covered mountain peaks dotted with coloured jewels, the white serrated edge of the river bank, and the treatment of the river, with the same features found in two paintings ascribed to Purkhu of Kangra, dated circa 1800-1815, both in the Government Museum and Art Gallery, Chandigarh (see B. N. Goswamy, E. Fischer, *Pahari Masters: Court Painters of Northern India*, Delhi 1997, pp. 378-381, nos. 164 and 165).

147 \*

**A PAINTING FROM A BHAGAVATA PURANA SERIES:  
KRISHNA AND BALARAMA FLEE FROM THE ARMY OF KING  
KALAYAVANA**

**GULER, CIRCA 1760**

gouache and gold on paper, red border, three lines of text in *nagari* text  
verso

302 x 400 mm.

£20,000 - 30,000

\$26,000 - 39,000

€22,000 - 33,000

To be sold without reserve

**Provenance**

Mrs. J.K. Smith, Sotheby's, London, 1 February, 1960, lot 40

In this story from the *Bhagavata Purana* Krishna is depicted as *ranchod*, running away from the battlefield. Krishna had killed the tyrannical King Kansa and so his wives, the daughters of King Jarasandha, were left widowed. To seek his revenge, King Jarasandha and his army attacked the city of Maratha and the Yadava people repeatedly, but was defeated by Krishna seventeen times. Krishna realised his presence in the city was endangering the lives of the people of Mathura and decided to found a new city in the sea at

Dwarka. As the Yadavas made their pilgrimage to their new home, Jarasandha's army attempted to attack again, with the aid of the King Kalayavana who was undefeatable in battle. They decided to distract the army to protect their people and ran out of the city gates and past the enemy, unarmed. Kalayavana followed them in hot pursuit as they led him up to the mountains. He chased them into a cave where King Muchukunda was sleeping; a king who had been granted an undisturbed sleep by Indra, promising that whoever awoke Muchukunda would immediately be burned to ashes. Krishna had covered Muchukunda with his shawl and so, in the dark of the cave, Kalayavana kicked him thinking it was Krishna. Muchukunda awoke and immediately burned Kalayavana to death with his gaze.

The facial features of the King and his army can be compared with a folio in the Victoria and Albert museum dated to 1740 depicting the disrobing of Draupadi; see W.G. Archer, *Indian Paintings from the Punjab Hills*, vol II, London and New York, 1973, p. 99, plate 14.

Similarities can also be drawn with five illustrations from a *Bhagavata Purana* series sold in Sotheby's, *Indian and Southeast Asian Works of Art*, New York, 19th September 2008, lots 225-229. B.N Goswamy attributed many of the images from this series to Fattu, the eldest son of Manaku, master painter of Guler. The present lot displays comparable facial features with the Sotheby's examples, alongside individualistically depicted figures. Furthermore, the present lot similarly displays a bold and striking composition.



148 \*

**A LARGE PAINTING FROM A BHAGAVATA PURANA SERIES,  
DEPICTING THE BATTLE OF THE GODS, WITH VISHNU RIDING  
ON GARUDA, SIVA ON THE BULL, OUTSIDE A BURNING CITY,  
BRAHMA, INDRA AND OTHER GODS OBSERVING FROM THE  
CLOUDS**

**NEPAL, LATE 18TH CENTURY**

gouache on paper, extensive inscription in *nagari* script in lower red  
border, numbered 137 in upper left border  
375 x 546 mm.

£10,000 - 15,000

\$13,000 - 19,000

€11,000 - 17,000

To be sold without reserve

**Provenance**

The collection of Jeffrey Paley.  
Christie's, *Important Islamic and Indian Miniatures and Manuscripts*,  
24th April 1980, lot 114.

**Published**

Martin Lerner, *Indian Miniatures from the Jeffrey Paley Collection*, New  
York 1974, no. 28.

**Exhibited:**

*Indian Miniatures from the Jeffrey Paley Collection*, Metropolitan  
Museum of Art, New York, 1974, August 6-September 30, 1974.

Paintings such as this were produced in Nepal for extensive series  
of illustrations to the *Bhagavata Purana*: more than one hundred  
paintings dealt with Book 10. The influence of central Indian painting  
has been suggested, though that of Guler is more likely, as Pal argues.  
For comparative examples, see, for instance, Sotheby's New York, *The  
Carter Burden Collection of Indian Paintings*, 27th March 1991, lots  
16-19; P. Pal, *Art of Nepal*, Los Angeles 1985, pp. 228-229, no. P35;  
and Simon Ray, *Indian and Islamic Works of Art*, November 2008, no.  
65.



149 \*

**AN ILLUSTRATION FROM THE *SUNDER SHRINGAR*: RADHA AND KRISHNA LYING ON A BED WITHIN A PAVILION KANGRA OR GULER, CIRCA 1780**

gouache and gold on paper, dark blue border, four lines of text in *nagari* script verso, cover sheet with the stamp of the Royal Library of Mandi

194 x 285 mm.

£50,000 - 80,000

\$65,000 - 100,000

€56,000 - 89,000

To be sold without reserve

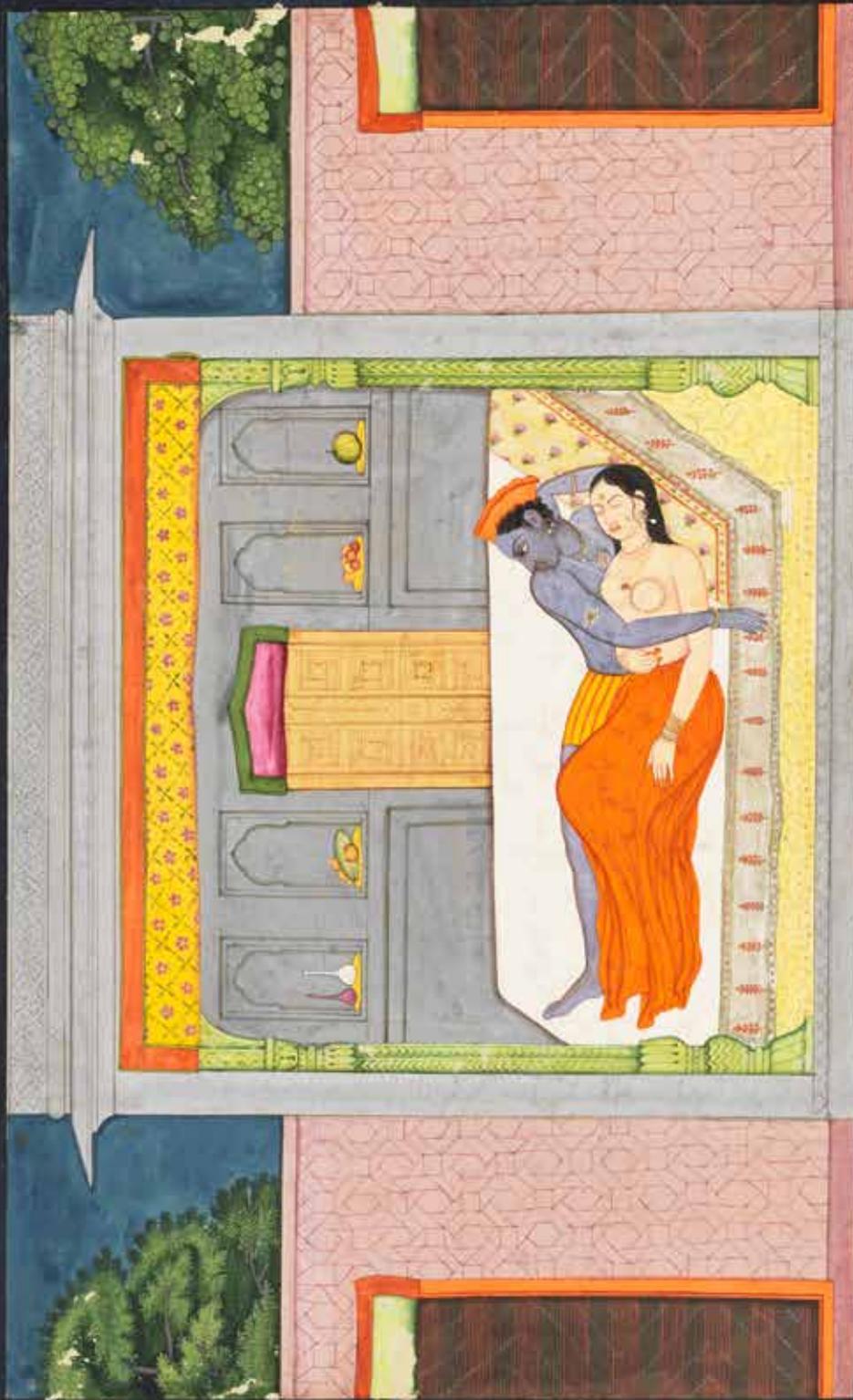
**Provenance**

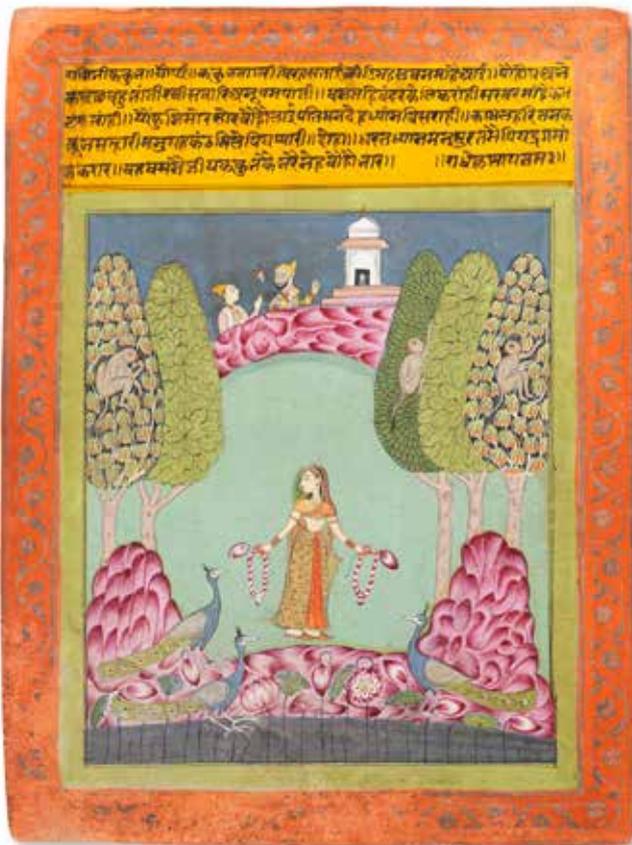
Acquired from the Royal Library of Mandi in 1969.

Sotheby's, *Indian & Southeast Asian Works of Art*, New York, 19th March 2008, lot 208.

The *Sunder Shringar*, composed in the mid-17th Century by Sunder Kavi (d. 1689), is a poem dealing with the various moods of love and the classification of heroines (*nayika bheda*), in some sense comparable to the *Rasikapriya* of Keshav Das. The series of which the present painting comes uses Radha and Krishna as figures emblematic of courtship and romance, as dealt with in the poem, and in the paintings they work through the various stages of their passion. Twenty-one paintings from this superlative dispersed series appeared at Sotheby's New York between 2005 and 2008. The style seems either contemporary or perhaps a little later than work by the sons of Nainsukh and Manaku.

For other paintings from the same series, see Sotheby's New York, 1st April 2005, lot 110-113; 20th September 2005, lot 106-109; 29th March 2006, lot 149-152; 19th September 2006, lots 1-5; 19th March 2008, lot 205-208; 19th September 2008, lots 201-204.





150

## OTHER PROPERTIES

150

### **KAKUBHA RAGINI: A MAIDEN IN A LANDSCAPE HOLDING FLORAL GARLANDS, SURROUNDED BY PEACOCKS, TWO MUSICIANS ON THE BROW OF A HILL BEYOND RAJASTHAN, PROBABLY AMBER, CIRCA 1740**

gouache and gold on paper, green inner border, five lines of *nagari* text in yellow panel at top, outer border with scrolling floral motifs in silver on an orange ground  
315 x 230 mm.

£1,500 - 2,000

\$1,900 - 2,600

€1,700 - 2,200

#### **Provenance**

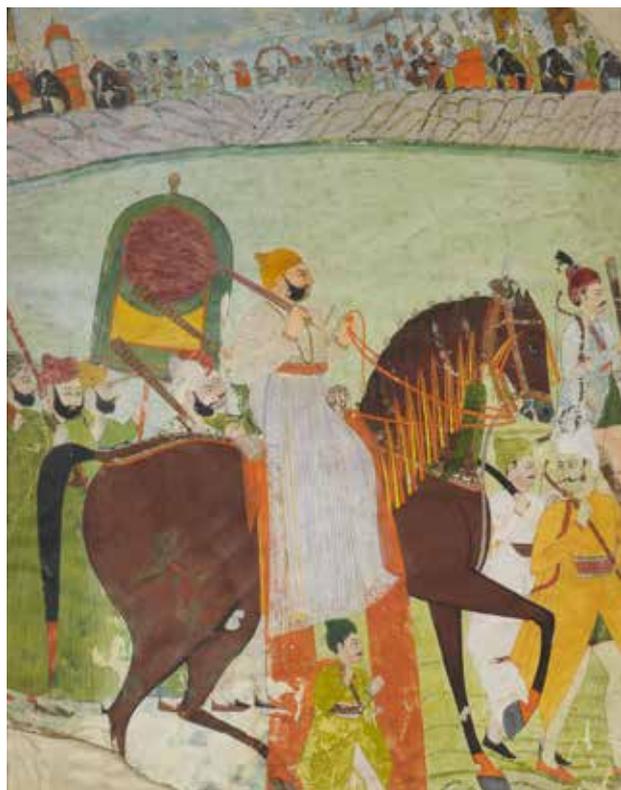
Private UK collection: acquired by the seller in the early 1970s.

For a very similar composition depicting the same *ragamala* subject, see Christie's, *Arts of India*, 12th June 2018, lot 18 (and see also lots 19 and 20). See also W. G. Archer and E. Binney, *Rajput Miniatures from the Collection of Edwin Binney, 3rd*, Portland 1968, nos. 51 and 52; Sotheby's, *Indian and Persian Miniatures*, 27th March 1973, lots 65-100, esp. lot 92.

A translation of the text, given to the seller by an unnamed curator at the British Museum in the 1970s, is as follows:

Elegant Kakubha pines for her absent lover.  
She has left her house and come to a grove  
Where blossom many flowers and trees.  
She has made a beautiful garland.  
Monkeys play around the grove.  
On a nearby pond lotuses bloom.  
The incessant crying of peacocks attracts her.  
Her mind and body are nobly concerned with her lover.  
A wave of emotion wells up within her,  
Making her thirst for a kiss from her prince.

She ponders on love-making.  
Her eyes thirst for a sight of him.  
Thus distressed Kakubha burns  
With the fire of separation.



151

151

### **A RULER, POSSIBLY RAO INDRAJIT OF ORCCHA (REG. 1733-62), ON HORSEBACK IN AN EXTENSIVE PROCESSION WITH ATTENDANTS PROVINCIAL MUGHAL, DATIA, CIRCA 1750**

gouache with some gold on paper  
370 x 288 mm.

£1,500 - 2,000

\$1,900 - 2,600

€1,700 - 2,200

#### **Provenance**

Private Italian collection.

The ruler depicted here bears a strong resemblance to Rao Indrajit of Orccha, depicted in a painting dated circa 1753, offered at Christie's, *Arts of India*, 26th May 2016, lot 39. See also S. C. Welch, M. C. Beach, *Gods, Thrones and Peacocks: Northern Indian Paintings from two traditions, 15th-19th Centuries*, New York 1965, p. 82, no. 38.



152

152  
**AN ILLUSTRATION FROM A ROMANCE, PERHAPS DEPICTING  
 THE ADVENTURES OF A YOUNG MAN DISGUISED AS A  
 MUSICIAN**

**PAHARI, PERHAPS KANGRA, CIRCA 1830-1840**

gouache and gold on paper, blue floral inner border, red outer border  
 336 x 245 mm.

£2,000 - 3,000

\$2,600 - 3,900

€2,200 - 3,300

**Provenance**

Private UK collection: acquired from Julian Harding, Cambridge, in the early 1980s.

According to a private communication between the seller and Robert Skelton (then at the Victoria and Albert Museum), the painting may depict a scene from a Punjabi folk tale about Gopinath, or alternatively from an Avadhi romance, or from the story of Laur Chanda and Mrigavati. For an apparently closely related scene, with close correspondences in the bearded and turbanned figure, the green of the grass, and the floral border, see a painting then in the collection of Rolf and Ute Rettberg, Sotheby's, *Indian and Southeast Asian Art including Modern Indian Paintings*, 24th March 2004, lot 131.

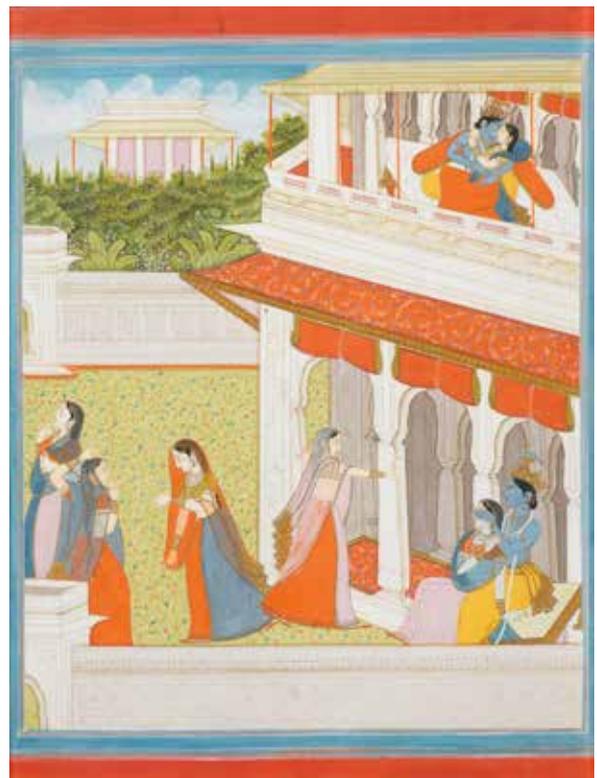
153  
**RADHA AND KRISHNA PLAY AT GAMES OF LOVE OUTSIDE  
 A PAVILION ON A PALACE TERRACE, PERHAPS AN  
 ILLUSTRATION TO A RASIKAPRIYA SERIES**

**PAHARI, CIRCA 1820-30**  
 gouache and gold on paper, blue and red borders  
 280 x 210 mm.

£1,200 - 1,800

\$1,600 - 2,300

€1,300 - 2,000



153

154 \*

**SIX KALIGHAT PAINTINGS, DEPICTING HINDU MYTHOLOGICAL  
AND DOMESTIC GENRE SUBJECTS  
CALCUTTA, CIRCA 1860-70**

watercolours with tin detailing on paper, three with (incorrect)  
identifying inscriptions in pencil  
400 x 270 mm. (6)

**£6,000 - 8,000**

**\$7,800 - 10,000**

**€6,700 - 8,900**

**Provenance**

Private US collection: acquired by the seller's uncle from San Francisco  
galleries in the late 1970s-early 1980s.

The subjects of the paintings are as follows:

Krishna and Balarama.

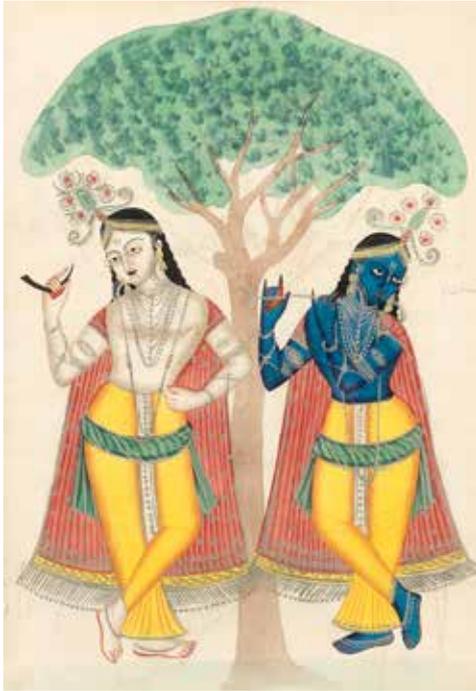
Krishna and Balarama (Balarama holding a calf).

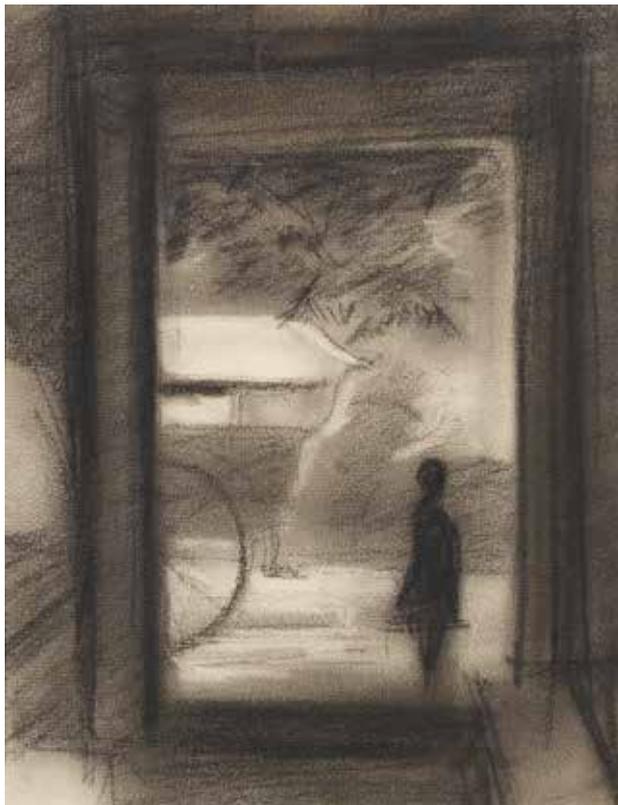
Krishna defeating Jatayu, the stork demon.

Lakshmi[?].

Woman with a peacock, a lovelorn *nayika*.

Seated woman playing a sitar.





155

**MAHADEV VISWANATH DHURANDHAR (INDIAN, 1867-1944)**  
**BUND AT POONA**

pencil and watercolour on paper, signed and dated 1934 lower left, framed, 210 x 290 mm.; and **Doorway, Kolhapur**, pastel on paper, framed

237 x 181 mm.(2)

£2,000 - 3,000

\$2,600 - 3,900

€2,200 - 3,300

**Provenance**

Ambika Dhurandhar, the artist's daughter.

Private UK collection from 1995.

The bunds at Poona extend along the banks of the Mula and Mutha rivers. Dhurandhar would often have visited Poona, en route between Bombay and his family home in Kolhapur; as the major provincial Maratha city, Poona contained cultural, educational and Prabhu Pathare caste establishments with strong links to Bombay.

The scene of the second painting lies in Dhurandhar's family home in the Deccan, where he was brought up before he moved to Bombay. His command in this picture (executed in 1892) of both British and Parisian fin-de-siecle chalk drawing hence strongly conveys subjectively-felt affection and warmth.



156

**A COACHMAN, BY SHAYKH MUHAMMAD AMIR OF KARRAYA,  
OR HIS STUDIO  
CALCUTTA, CIRCA 1840**

watercolour on paper laid down on card, black margin rules and  
identifying inscription at bottom  
235 x 171 mm.; card 258 x 205 mm.

£1,000 - 1,500

\$1,300 - 1,900

€1,100 - 1,700

157

**A SANDSTONE STELE OF VAMANA  
CENTRAL INDIA, PROBABLY UTTAR PRADESH,  
10TH/ 11TH CENTURY**

standing in *abhanga* pose on a stepped base, lower hands in *varada mudra*, one holding a conch, the other with a rosary, upper hands holding a mace and a *chakra*, depicted with softly arching brows, full cheeks and slight smile, with hair in snail-shell curls and *usnisa*, *srivatsa* to chest, adorned with jewellery and pendent leg ornaments, with lotus halo, a seated attendant either side of the halo, further attendants at his feet

53.4 cm. high

£10,000 - 15,000

\$13,000 - 19,000

€11,000 - 17,000

**Provenance**

Christie's, *Indian, Himalayan and South East Asian Works of Art*, London, Wednesday 2nd July 1980, Lot 177.

Vamana is the dwarf incarnation of Vishnu. In Hindu mythology, Vishnu sought to regain supremacy from the usurper God King Bali on behalf of Indra. He disguised himself as a dwarf and asked Bali for a piece of land three steps wide. The King granted his permission, at which moment Vamana transformed himself into the giant Trivikrama and took two enormous steps, with which he encompassed earth and the heavens. With his third step Vamana stepped on the head of King Bali, pushing him down to rule the underworld instead.



158 Υ Φ

**A FINE IVORY VENEERED CABINET FOR THE PORTUGUESE MARKET  
CEYLON, 17TH CENTURY**

of rectangular form with two drawers to front, mounted on each side with intricately carved ivory panels, the ivory carved to the top with a central rectangular panel depicting a medallion with an eight-petalled rosette to centre amidst scrolling floral vines, the back with a central rectangular panel of scrolling floral vines, with flowerheads in each corner, the sides and drawers with further panels of scrolling floral vines, each drawer with central flowerhead motif with applied turned ivory handle to centre also decorated with a flowerhead, the borders of the panels decorated with undulating flowerhead and foliate design, on four possibly 19th Century turned ivory bun feet  
*17.8 x 25.5 x 19 cm.*

**£15,000 - 20,000**

**\$26,000 - 39,000**

**€22,000 - 33,000**

Finely carved ivory caskets produced in Ceylon during the Portuguese era in the 16th and 17th Centuries were highly sought after by Europeans. The Ceylonese workshops which specialised in ivory caskets, such as the present lot, produced their work in a style which assimilated traditional Sinhalese modes of decoration with those derived from European forms. Significant early examples of the type found their way into the collections of European royal and princely families related to the Portuguese Queen, Catherine of Austria. A related example in the Victoria and Albert Museum, known as the Robinson Casket was produced as a diplomatic gift to commemorate the King of Kotte's conversion to Christianity and the birth of an heir to the King of Portugal (see Anna Jackson and Amin Jaffer (edd.) *Encounters, the Meeting of Asia and Europe 1500-1800*, p. 86, no. 6. 10)



**A PRIVATE COLLECTION OF TEXTILES FORMERLY  
IN THE NASLI HEERAMANECK COLLECTION**

159

**A RARE MUGHAL VELVET PANEL  
NORTH INDIA, 17TH CENTURY**

composed of three conjoined sections, decorated in green and ivory on a crimson ground, with large-scale lattice design of serrated vines, alternating rows of stellate and lobed cartouches, each cartouche issuing flowerheads and serrated leaves with a floral motif to centre, each row of cartouches separated by a band of stylised flowerheads  
*211 x 182 cm.*

**£25,000 - 35,000**

**\$32,000 - 45,000**

**€28,000 - 39,000**

**Provenance**

Private Italian collection

Formerly in the collection of Nasli Heeramaneck and thence by descent

Nasli Heeramaneck (1902-1971) was a Parsi-American collector and dealer who specialised in Asian and European art and antiques. Born in Mumbai, he moved to Paris in the late 1920s and later settled in New York. He had a large collection of bronzes from Luristan, one of which was sold to the British Museum. Other works collected by him and his wife, Alice, are held by the Los Angeles County Museum of Art.

Luxurious textiles played a key role in courtly life in the Mughal empire. During ceremonies and festivals, palaces were adorned with lavish tents, awnings, carpets and curtains. Mughal emperors embellished their canopied thrones by surrounding them with sumptuous awnings as a display of their power and wealth, and rich textiles were given alongside gem-set jewellery, weapons and gold and silver utensils as courtly gifts. Tents which provided accommodation for the Emperor and his courtiers and attendants whilst on hunting expeditions or military campaigns were transformed into luxury residences by furnishing them with carpets and richly-embroidered silks and velvets.

It is likely that velvet textiles were introduced to the Mughal empire from Safavid Persia, and whilst some were purchased there, it is thought that Persian craftsmen skilled in velvet weaving were present in Akbar's workshops. As a result, Safavid and Mughal velvets are often hard to distinguish from one another. However the use of crimson red, which was the imperial colour, and the design of the present lot indicate that it was produced for the Mughal court. Textiles were indicative of status and Akbar, Jahangir and Shah Jahan were all thought to have issued rulings on who could wear what sort of fabrics, with Shah Jahan and Jahangir claiming certain types of textiles for their exclusive use. Crimson-red velvets were likely some of the most desirable fabrics at the court.

A panel with identical design and possibly from the same textile is in the Victoria and Albert Museum, number 664-1883.





160



161

160

**A KAMASAN CLOTH PAINTING OF A THIRTY FIVE-DAY CALENDAR (TABING PLINTANGAN) BALI, LATE 19TH CENTURY**

of rectangular form, decorated in polychrome pigments, a design of forty five squares, with thirty five squares depicting various figures, animals, sea creatures, demons and mythical beasts, each with a sun burst medallion, the remaining outer squares on three sides each depicting gods and further figures  
190 x 127 cm.

£1,500 - 2,000

\$1,900 - 2,600

€1,700 - 2,200

**Provenance**

Private Italian collection  
Formerly in the collection of Nasli Heeramaneck and thence by descent (see note to lot 159)

161

**A KAMASAN CLOTH PAINTING BALI, LATE 19TH CENTURY**

of rectangular form, decorated in polychrome pigments, with two horizontal bands depicting battle scenes, a vertical border of flame motifs to each end, an inner border of squares to the lower edge, with an outer border of repeating spirals and vertical lines  
240.5 x 111 cm.

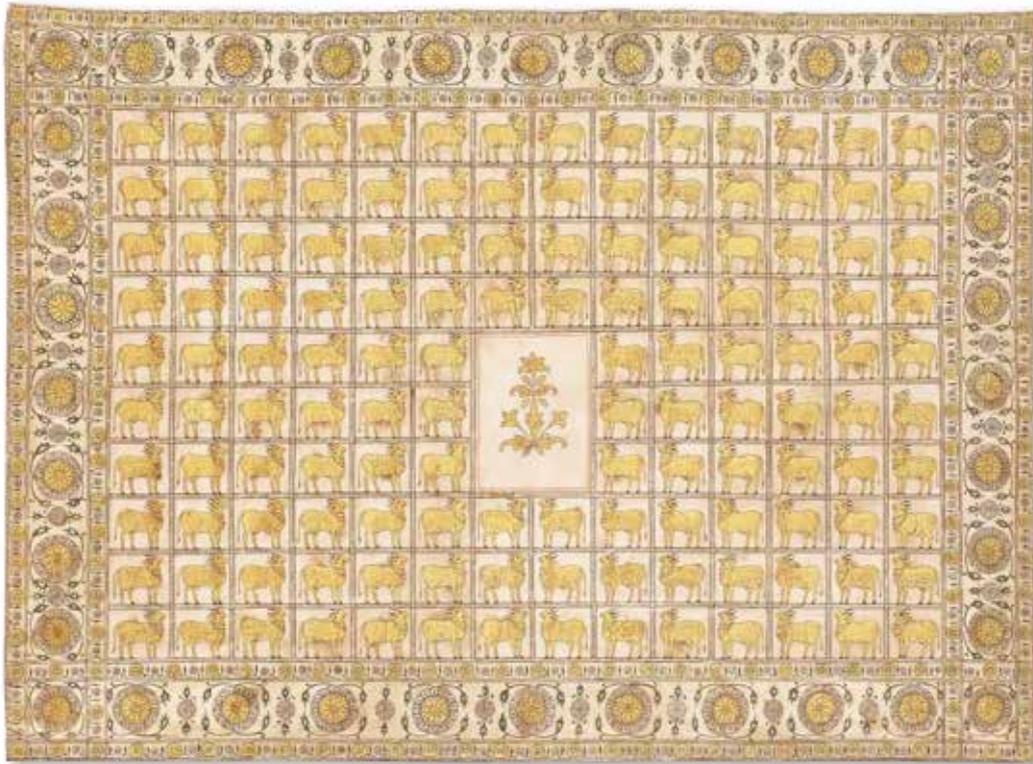
£1,500 - 2,000

\$1,900 - 2,600

€1,700 - 2,200

**Provenance**

Private Italian collection  
Formerly in the collection of Nasli Heeramaneck and thence by descent (see note to lot 159)



162



163

## OTHER PROPERTIES

162 \*

### **A PICCHAVAI FOR THE FESTIVAL OF GOPASHTAMI, THE FESTIVAL OF COWS DECCAN, 18TH CENTURY**

of rectangular form, decorated in gold, silver and opaque pigments on cloth, depicting multiple rows of cows standing in profile, a floral spray to centre contained within a rectangle, the border with a design of flowerheads and foliate motifs, backed  
105.8 x 148.5 cm.

£5,000 - 7,000

\$6,500 - 9,100

€5,600 - 7,800

*Picchvais* such as the present example are large paintings on cloth relating to the worship of Krishna. They were commissioned for temples and shrines, often for specific festivals. *Gopashtami* represents a significant day for worshippers of Krishna, marking the day in which Krishna is elevated from a herder of calves to a fully-fledged cowherd.

163

### **A MULTAN UNDERGLAZE-PAINTED POTTERY TILE PANEL NORTH INDIA, CIRCA 1730-1740**

of rectangular form, comprising twelve tiles decorated in cobalt-blue and turquoise on a white ground with a cartouche containing a series of floral sprays issuing from urns interspersed by water bottles, all on a ground of scrolling floral interlance, the borders with an undulating floral vine, framed  
49.5 x 163.5 cm.

£4,000 - 6,000

\$5,200 - 7,800

€4,500 - 6,700

Similar examples can be seen in Gonul Oney, *Ceramic Tiles In Islamic Architecture*, Istanbul, p. 154, fig. 155& 156.

164

**A RARE LACQUERED WOOD BETEL-BOX (PANDAN)  
NORTH INDIA, MID 17TH CENTURY**

of waisted circular form with flaring lid and handle, decorated in polychrome and gilt with a nobleman and attendants on a deer hunt with leopard in a hilly landscape, with later fabric interior and felt covering to base  
*20.3 cm. diam.*

**£12,000 - 15,000**

**\$16,000 - 19,000**

**€13,000 - 17,000**

**Provenance**

Collection de Madame M., Thierry de Maigret, 18 May 2016, lot 109.

This is a rare surviving example of Indian lacquer from the 17th Century. The figural decoration bears strong resemblance to provincial Mughal paintings of the period. A papier-maché box with similar decoration in the Metropolitan Museum of Art, New York (Accession Number: 58.159) also depicts a deer hunt and scenes of an emperor receiving gifts. For another example in wood sold at Christie's see *Art of the Islamic Worlds*, London, 6 October 2011, lot 379. The shape is reminiscent of north Indian brass *pandans* from the period, a number of which are illustrated in Mark Zebrowski, *Gold, Silver & Bronze from Mughal India*, London, 1997, pp. 269-270.





166

165

**A SILVER WINE OR SPIRIT FLASK (CHUSKI)  
GUJARAT OR RAJASTHAN, 18TH CENTURY**

the gadrooned body of compressed globular form on a splayed foot with serpentine handle and spout, the screw stopper decorated with foliate panels, the foot in openwork with foliate motifs, the handle, spout and stopper surmounted by birds, a stopper for spout attached with chain, the base with engraved inscription  
14.2 cm. high; 313 g.

£2,000 - 3,000

\$2,600 - 3,900

€2,200 - 3,300

**Provenance**

Private Italian Collection.

The flask would have been used as a container for *araq* or opium water offered as a pledge of friendship or a token of hospitality. For a similar silver *chuski* and a further discussion on the type see *Mughal Silver Magnificence, XVI-XIXth century*, Brussels, 1987, p.119, no.162.

166

**A COLLECTION OF REPOUSSÉ SILVER BY OOMERSI MAWJI  
BHUJ, 19TH CENTURY**

comprising an octagonal bowl of flaring form decorated with vegetal interlace; a bowl of shallow rounded form on three feet decorated with vegetal interlace; a box decorated with quadrupeds, birds and vegetal interlace; a salt in the form of a peacock standing on a pine cone, the tray decorated in vegetal interlace; and a card case decorated to one side with two tigers in a mountainous landscape; each piece marked OM BHUJ  
the larger bowl 14 cm. diam. max.; total weight 885 g.(5)

£2,000 - 3,000

\$2,600 - 3,900

€2,200 - 3,300



165



167

167  
**A SILVER-GILT NIELLO BOWL  
 THAILAND, 19TH CENTURY**

of deep rounded form, engraved and decorated in niello with a dense design of stylised floral sprays, bands of foliate motifs above and below, a roundel to base containing a leaping figure holding an axe amongst floral sprays, surrounded by four cartouches containing floral sprays within a band of vegetal motifs  
 20.7 cm. diameter, 416 g.

£3,000 - 5,000  
 \$3,900 - 6,500  
 €3,300 - 5,600

168<sup>Y</sup>  
**A GEM-SET AND ENAMELLED GOLD NAVARATNA BAZUBAND  
 INDIA, 18TH/ 19TH CENTURY**

comprising a gently curved central section of rectangular form, set with the *navaratna* diamond, coral, garnet, pearl, yellow sapphire, blue sapphire, ruby, emerald and cat's eye, with four turquoise-set *boteh* around the central gem, a hinged section on either side each with two gem-set rectangular elements flanked by foliate elements, all decorated in green enamel, the edge of each element decorated in blue enamel, verso decorated in polychrome enamel depicting flowerheads within cartouches, the central section with two birds to centre  
 17.3 cm. wide; 77 g.

£4,000 - 6,000  
 \$5,200 - 7,800  
 €4,500 - 6,700



168



169

**A BRONZE SCULPTURE OF MAHARAJAH CHANDRA SHAMSHER JANGA BAHADUR RANA (1863-1929), PRIME MINISTER OF NEPAL 1901-29, IN THE ROBES OF THE ORDER OF THE BATH, BY DOMENICO ANTONIO TONELLI (1865-1953) STAMPED D. A. TONELLI AND DATED 27.12.09 ON LEFT SIDE OF BASE**

on square marble base

52 cm. high, 57 cm. including marble base

£5,000 - 7,000

\$6,500 - 9,100

€5,600 - 7,800

The Rana dynasty took power in Nepal in 1846 and reduced the monarchy's power radically, ruling until its restoration in 1951. By the time of Maharajah Chandra Shamsheer Rana, however, there were calls for constitutional government, even though he and his successors continued to suppress all outright opposition (he deposed his more liberal brother). He instituted some modernisation after his visit to Europe (such as abolishing both slavery and the practice of *sati*), when he met Edward VII and was awarded an honorary degree by the University of Oxford. Throughout his rule he cooperated with the British, for instance in the recruitment of Gurkha troops, provided aid during the Great War, and in 1923 concluded the Nepal-Britain Treaty. In 1905 he was created Knight Grand Cross of the Order of the Bath (GCB), the robes of which he wears here.

The sculptor, Tonelli, was born in Croydon, England, one of a family of plaster modellers and artists. He exhibited widely in the last decade of the 19th Century and early 20th Century, and worked under Alfred Gilbert.



170  
**FOUR PRINTS BY ANTHONY CARDON, AFTER HENRY SINGLETON (1766-1839), DEPICTING THE FINAL EVENTS AT THE SIEGE OF SERINGAPATAM, THE DEATH OF TIPU SULTAN, AND THE SURRENDER OF HIS SONS**  
 LONDON, A. CARDON & MESSRS. SCHIAVONETTI, OCTOBER 1801 AND AUGUST 1802

hand-coloured engravings, the subjects comprising: *The Assault and Taking of Seringapatam*; *The Last Effort and Fall of Tippoo Sultaun*; *The Body of Tippoo Sultaun Recognised by his Family*; *The Surrender of Two Sons of Tippoo Sultaun*, each scene with the title and a brief description in French and English below, and a dedication to King George III, the backboards of two prints with contemporary keys to the persons depicted, framed each 590 x 680 mm. (sheet)(4)

£4,000 - 6,000

\$5,200 - 7,800

€4,500 - 6,700

171

**AN IMPORTANT MUGHAL EMERALD SEAL MADE FOR AND BEARING THE NAME OF MARIAN HASTINGS, WIFE OF WARREN HASTINGS, GOVERNOR GENERAL OF INDIA 1773-1785 NORTH INDIA, DATED AH 1198/ AD 1783-4**

the emerald of rectangular cut, engraved with inscriptions in *nasta'liq* interspersed by floral motifs, with contemporary gold mount and pin  
the emerald 21.6 x 16.7 x 3.43 mm. approx.; the mount 24 x 19 mm.; 5.7 g.

£20,000 - 30,000

\$26,000 - 39,000

€22,000 - 33,000

Accompanied by a report from AGL stating that the emerald is of Colombian origin, with indications of insignificant and traditional clarity enhancement. Report number CS 1094310, dated 3 August 2018.

**Provenance**

Marian Hastings (1747-1837).  
Private UK Collection.

Inscriptions: *Navvab-e 'aliyyah sultan-e fasilah-ye dawran bilqis shokuh zubaydah khatun marian hastin (sic) ashja' al-nisa' baygum 1198*, 'The exalted nawab, the sultan of eloquence of the time, the one who has the magnificence of Bilqis (i.e. the queen of Sheba), Zubaydah Khatun, Marian Hastin (sic) [Hastings], the most brave of women, the Baygum 1198 (1783-4)'.  
*Navvab-e 'aliyyah sultan-e fasilah-ye dawran bilqis shokuh zubaydah khatun marian hastin (sic) ashja' al-nisa' baygum 1198*

Marian Hastings (1747- 1837) was born Anna Maria Apollonia Chapuset in Nuremberg. As a young woman she married Baron Christoph Carl Adam von Imhoff, with whom she had two sons. The family moved to England in 1768 where Baron Imhoff became a cadet with the East India Company's Madras army and so shortly after, in 1769, the family set sail for Madras, where Imhoff might also be able to indulge his talents as a portrait miniature artist. This journey would prove to be a fateful turning point in their marriage and lives.

Also on board the *Duke of Grafton* was Warren Hastings, by now a widower, who was returning to India. He was taken ill on the journey and was cared for by the Baroness Imhoff, with whom a romance began to blossom. Upon arrival in India, Marian continued to live with her husband in Madras until 1770 when her husband gave up his army commission and moved to Calcutta to pursue his career as an artist. Marian remained in Madras, residing at Hasting's house. She later re-joined her husband in Calcutta and was shortly followed by Hastings, who had just been appointed Governor of Bengal. Months later, when Imhoff was ordered to return to Europe on the basis that he had declined military service, Marian stayed in India with Hastings and is thought to have taken up residence with him in Alipore. The Baron began proceedings for a divorce which was granted by the duke of Saxony in 1776. A few weeks after the decree arrived in India in July 1777, Hastings and Marian were married and Hastings began the process of adopting Marian's children from her first marriage. Despite the scandalous events which defined their early relationship, they maintained a civil relationship with Baron Imhoff throughout and the Hastings avoided criticism for the most part, with even Hasting's closest political rival, Philip Francis, describing Marian as "accomplished" and "deserving every mark of respect".



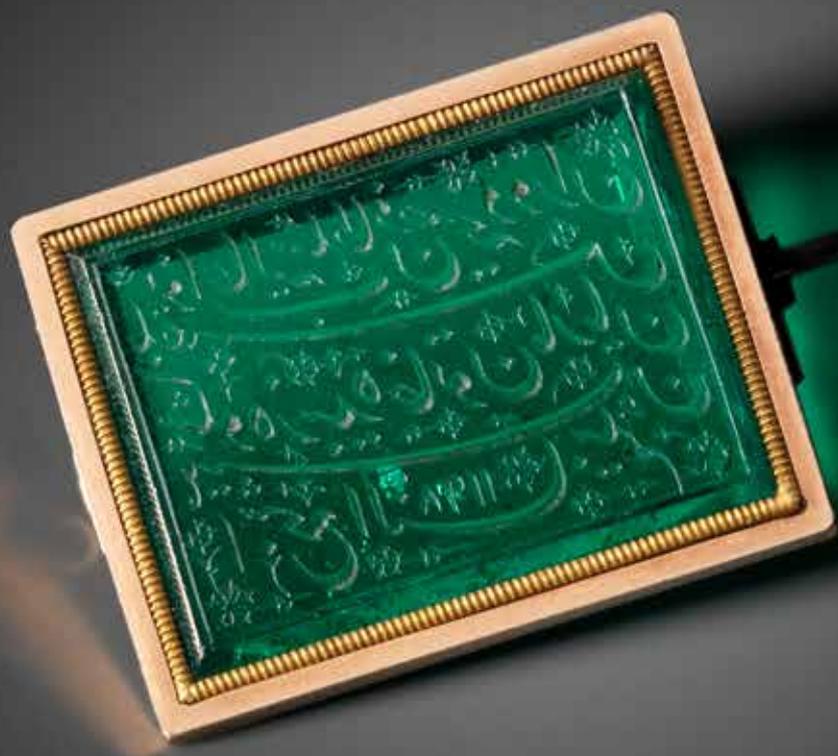
Marian Hastings when Baroness von Imhoff, mezzotint after Robert Edge Pine, 1770. Image courtesy of the National Portrait Gallery

This emerald is dated 1783-4, only a year or two before they returned to England in 1785. It is possible that it was given as a personal gift by Warren himself, or perhaps by another high-ranking official as a diplomatic gift.

Marian returned from India with an enormous personal fortune, estimated at over £100,000. She was known throughout society in both London and Calcutta as a glamorous figure, notorious for her luxurious tastes and love of fine jewels with which she was often adorned. Fanny Burney said of her that "she made everyone else look underdressed" and her opulent appearance was often a point of derision for satirists and political commentators throughout Warren's trial in London. The satirical series *The Rolliad* wrote of her " 'Tis Mrs Hastings' self brings up the rear! / Gods! How her diamonds flock / On each unpowdered lock! / On every membrane see a topaz clings! / Behold!- Her joints are fewer than her rings!"

She maintained a close and affectionate relationship with her second husband, who is thought to have relied upon her for political counsel whilst serving as Governor General. Following his trial, they retreated to live quietly in Daylesford House, Gloucestershire, away from the critical gaze of society. Warren died in 1818 and it was almost twenty years before Marian was buried beside him in 1837.

172 - 199  
No lots



## Sikh Treasures and Arts of the Punjab

200

### **AN IMPORTANT EMERALD AND SEED-PEARL NECKLACE FROM THE LAHORE TREASURY, WORN BY MAHARANI JINDAN KAUR (1817-63), WIFE OF RANJIT SINGH, THE LION OF THE PUNJAB (1780-1839)**

#### **LAHORE, FIRST HALF OF THE 19TH CENTURY**

comprising five polished emerald beads, each bead gold-mounted and fringed with seed-pearl drop tassels, with gold clasp, one loose emerald similarly mounted, in fitted cloth covered case, the inside of the lid inscribed *From the Collection of the Court of Lahore formed by HH The Maharajah Runjeet Singh & lastly worn by Her Highness The Late Maharanee Jeudan Kower.*

*the necklace 38 cm. diam.; the case 20.5 x 12cm.*

£80,000 - 120,000

\$100,000 - 160,000

€89,000 - 130,000

#### **Provenance**

Collection of Maharani Jindan Kaur (1817-63), wife of Maharajah Ranjit Singh (1780-1839)

Sold by Frazer and Hawes from Garrards of Regent Street, London Bonhams, *Islamic and Indian Art*, 8th October 2009, Lot 366 UK Private Collection, acquired from the above

Between 1849 and 1850, when the British took control of the court in Lahore, they entered the Treasury, where they found the court jewels wrapped in cloth. The Treasury was fabled to be the greatest and largest treasure ever found. The most famous and well-known jewels were taken away as gifts for Queen Victoria, including the Koh-i Noor and the Timur Ruby. Confiscated treasures were sold by Messrs Lattice Bros. of Hay-on-Wye in the Diwan-i-Am of the Lahore Fort. The items were listed in seven printed catalogues and the sales took place over five successive days, the last one starting on 2nd December 1850. It is also known that some of the jewels were boxed in Bombay by Frazer and Hawes and were sent to London, where they were sold by Garrards. Judging by the age of the case, this would have been done after the Maharani's death.

#### **Maharani Jindan Kaur**

Maharani Jindan Kaur was born in 1817 in Chahar, Sialkhot, Punjab. Of humble origins, she grew into a young lady of exquisite beauty and came to the attention of Maharajah Ranjit Singh at a young age. In 1835, she became Ranjit Singh's seventeenth wife and in 1838 bore him a son, Duleep. Duleep was his last child and just ten months later Ranjit Singh died. Jindan was the Maharajah's only surviving widow, rejecting the practice of 'Sati' or throwing herself on the funeral pyre with his other wives, choosing to bring up her young son instead.

Ranjit Singh's empire stretched from the Indian Ocean to the Himalayas, with its southern boundary bordering British India. His court was fabled for its patronage of the arts and sciences, and for its riches. Immediately after his death, Ranjit Singh's golden empire began to crumble. His eldest son, Kharak Singh, took the throne but was murdered two years later; the reign of Sher Singh was similarly short-lived and he was assassinated in 1843 upon which the five year old Duleep was proclaimed Maharajah with his mother as Regent.

As Jindan came to power, she was swiftly confronted by the British army in the hope of conquering one of the last independent states of Northern India.

As Regent, Jindan became a thorn in the side of the East India Company: she waged two unsuccessful wars against the British, the First and Second Anglo-Sikh Wars of 1846-49, which brought about the annexation of the Punjab. In 1846 she was deposed and in February 1847 the British took possession of Lahore. The British continued to see her as a major threat and thus in August 1847, to halt her influence on the young king, Duleep was sent away from the palace and Jindan was incarcerated. In 1849 she escaped from captivity and fled to the Himalayas, where she found troubled sanctuary in Kathmandu, Nepal.

Under pressure from the British officials at Kathmandu, the Nepalese imposed humiliating restrictions upon her; meanwhile, the British press began a campaign to blacken her name, calling her the 'Messalina of the Punjab'. Like Messalina, the wife of the Roman Emperor Claudius, Jindan was portrayed as a licentious seductress, who was powerful and influential and too rebellious to control.

The young Maharajah, Duleep, was moved to Fategarh eventually to Britain in 1854, where he was adopted as a godson by Queen Victoria. He converted to Christianity and was brought up as a young English gentleman. In 1860, Duleep sought information about his mother and a report came back that: "The Rani had much changed, was blind and lost much of her energy". The Governor General agreed to a meeting based on this report of the Rani's condition, thinking that the last queen of the Punjab no longer posed a threat. When they met in 1861 Duleep found her almost blind and suffering from poor health. It was agreed that the Rani would travel to England: her private property and jewels, previously taken by the British authorities, would be restored to her on the basis that she left India.

Upon their return to London, a change was noted in the Maharajah and he was heard to talk about his private property in the Punjab; information that only Jindan could have given to him. During this time, she reawakened her son's faith and royal heritage, sowing the seeds of discontent in his mind which would bring about his fall from grace in later life.

On the 1st August 1863, Jindan died in her Kensington home in the country of her sworn enemy, just two and a half years after being reunited with her son and leaving him inconsolable.

As a Sikh queen, cremation was the traditional practice, but one that was not allowed under English law. The Maharani's body was moved to the Dissenters Chapel at Kensal Green Cemetery until such time that it could be taken to India for the last rites. Her body remained at Kensal Green for nearly a year. At the time, Charles Dickens wrote: "Down here... rests the Indian dancing woman whose strong will and bitter enmity towards England caused Lord Dalhousie to say of her, when in exile, that she was the only person our Government near feared".

In 1864, permission was granted to take the body to India and she was cremated at Bombay. In 1924, her ashes were later moved to Lahore and deposited at the samadh of Ranjit Singh.

FROM THE COLLECTION  
OF THE COURT OF LAHORE FORMED BY  
H.H. THE MAHARAJAH RUNJEET SINGH  
& LASTLY WORN BY HER HIGHNESS THE LATE  
MAHARANEE JEUDAN KOWER.





201

**A GEM-SET ENAMELLED GOLD TURBAN ORNAMENT (JIGHA)  
INDIA, 19TH CENTURY**

the central panel in the form of an open-work flowerhead with a large central diamond, a tapering plume above consisting of a row of graduating spinels with a border of foliate elements terminating in a spinel finial and a natural pearl drop, a stem (*tana*) below decorated with green enamel, verso with floral decoration in green enamel and gold with receptacle for a feather (*kalgi*)

15.5 cm long; 50g.

£10,000 - 15,000

\$13,000 - 19,000

€11,000 - 17,000

**Provenance**

Private UK collection

By repute Maharajah Hira Singh of Nabha (1843-1911) and thence by descent.

Nabha state was one of the Phulkian princely states, with its capital at the historic city of Nabha. It was one of the Phulkian States in the east of the Punjab, along with Jind and Patiala. Hira Singh ascended the throne of Nabha in 1871, having been appointed successor of the young Raja Bhagwan Singh.

Hira Singh's forty year reign was a period of affluence and progress for the state of Nabha. As ruler he oversaw the construction of buildings, monuments and infrastructure, as well as advances in agriculture. As a result, Nabha flourished. In 1894, Hira Singh was given the title of Raja-i-Rajagan and four years later was granted the honour of a 15-gun personal salute. In 1903 he was made a Knight Grand Commander of the Indian Empire and shortly after was made a Colonel in the British Indian Army. He attained the rank of Maharajah of Nabha in 1911, shortly before his death on Christmas eve of the same year.



202

**AN EMERALD AND DIAMOND-SET NECKLACE  
INDIA, 19TH CENTURY**

consisting of a large central rectangular emerald flanked by diamond-set foliate elements, a strand of ten diamond-set square elements extending out to each side terminating in a diamond-set triangular element, the emerald carved in low relief with a central flowerhead surrounded by foliate motifs, an emerald bead suspended below, verso with floral decoration in white enamel and gold  
31 cm. long approx.; 100 g.

£15,000 - 20,000

\$19,000 - 26,000

€17,000 - 22,000

**Provenance**

Private UK collection

By repute Maharajah Hira Singh of Nabha (1843-1911) and thence by descent.

It is likely that the current lot was originally designed as a turban ornament or *sarpatti* to be worn around the front of the turban, possibly with a *kalgi*, or feather, attached above. The white and gold enamel to the reverse is quite rare and unusual, however a related piece published in Usha R. Bala Krishnan, *Jewels of the Nizams*, Mumbai, 2002, p. 88, no. NJ 95.81/1, has been attributed to the Deccan. Turban ornaments including *sarpatti* such as the current lot were worn only by royalty, nobility or high ranking officials.

The *sarpatti* was developed in the late 18th century, borne out of the habit of wearing a *bazuband* as a turban ornament: the hinged, three-part central section of the current lot is indeed reminiscent of a *bazuband*. The diamond-set strands are an elaborate addition which would cover more of the turban in glittering stones: the large, flat, diamonds indicate that this piece was intended for a royal turban.



203

**GURU GOBIND SINGH, THE TENTH SIKH GURU, ON HORSEBACK IN A LANDSCAPE, A HOUND RUNNING ALONGSIDE HIM, WITH AN UNUSUAL SMALL INSET SCENE DEPICTING GURU NANAK WITH THE MINSTREL MARDANA PUNJAB PLAINS, CIRCA 1830**

gouache and gold on paper, at top left a miniature scene depicting Guru Nanak beneath a tree with Mardana before him, the scene within a blue floral border, yellow border, framed  
284 x 210 mm.

£15,000 - 20,000

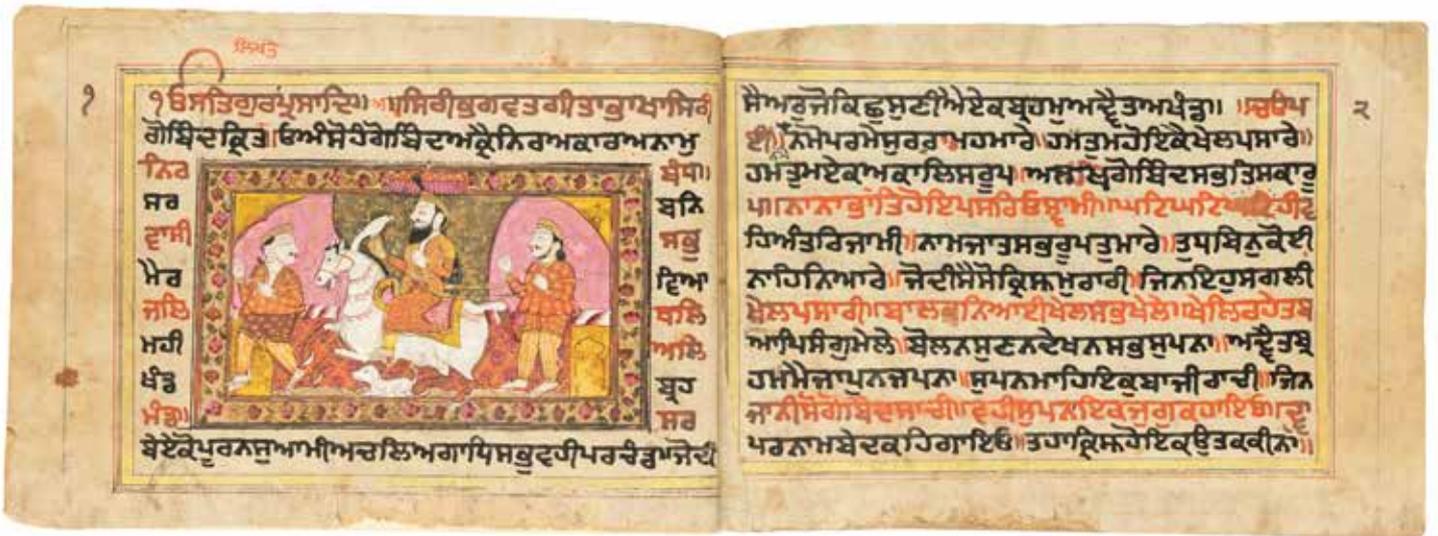
\$19,000 - 26,000

€17,000 - 22,000

**Provenance**

Bonhams, *Islamic and Indian Art*, 5th April 2011, Lot 293

This depiction of Guru Gobind Singh, the tenth Sikh guru, is a typical depiction of the subject: he is often depicted in a princely fashion, dressed in fine robes and jewels atop a horse and with a halo. He was a fine warrior and is credited with founding the *Khalsa* and introducing the "Five Ks" of Sikhism. In this depiction, with the unusual addition of the inset scene in the upper left corner depicting Guru Nanak, the first and last of the ten Sikh Gurus are simultaneously recalled.



204 •

**A SMALL MANUSCRIPT (POTHI) OF PUNJABI DEVOTIONAL VERSES, WITH ONE PAINTING DEPICTING THE SIKH GURU GOBIND SINGH**

**PUNJAB, MID-19TH CENTURY**

*gurmukhi* manuscript on paper, 224 leaves, 11 lines to the page written in black and red ink, inner margins ruled in black, red and yellow, one illustration in gouache and gold depicting Guru Gobind Singh on horseback, a falcon on his wrist, accompanied by two attendants on foot, modern brown cloth binding

142 x 215 mm.

£10,000 - 15,000

\$13,000 - 19,000

€11,000 - 17,000

The manuscript adopts the format most commonly used for Hindu religious manuscripts of the period - oblong, with the text written parallel to the longer side, unlike the vertical codex form found in Arabic and Persian manuscripts. In addition, the depiction of Guru Gobind Singh is in the Kashmiri or North Indian style, seen in the illustrations to manuscripts of Persian poetry, with relatively squat figures, a largely orange, gold and lilac palette, and a border of floral motifs.



Belt with pouches and powder flask (*kamar*). Image courtesy of the Royal Armouries.

205

**A GOLD-THREAD-EMBROIDERED VELVET-CLAD LEATHER QUIVER AND BOW HOLDER, ALMOST CERTAINLY MADE FOR MAHARAJA RANJIT SINGH (REG. 1801-1839), THE LION OF THE PUNJAB LAHORE, CIRCA 1838**

the quiver of tapering form, the leather body clad entirely in red velvet embroidered to the front with gold thread and sequins with a panel containing a repeat design of chevron motifs surrounded by a band of rosettes, the velvet clad leather belt similarly embroidered with a band of rosettes and terminating in a circular iron buckle, green velvet suspension loop to reverse, two sets of four tassels to one side; the bow holder of leather clad entirely in red velvet embroidered to the front with gold thread and sequins with a panel containing a repeat design of chevron motifs surrounded by a band of rosettes, three green velvet suspension loops to one side; nine associated iron tipped arrows with later pheasant feather flights; the quiver with wax seal and label inscribed 259 / 15, with stand  
*the quiver 61.8 cm. long; the bow holder 28.8 cm. long*(11)

£80,000 - 120,000  
 \$100,000 - 160,000  
 €89,000 - 130,000

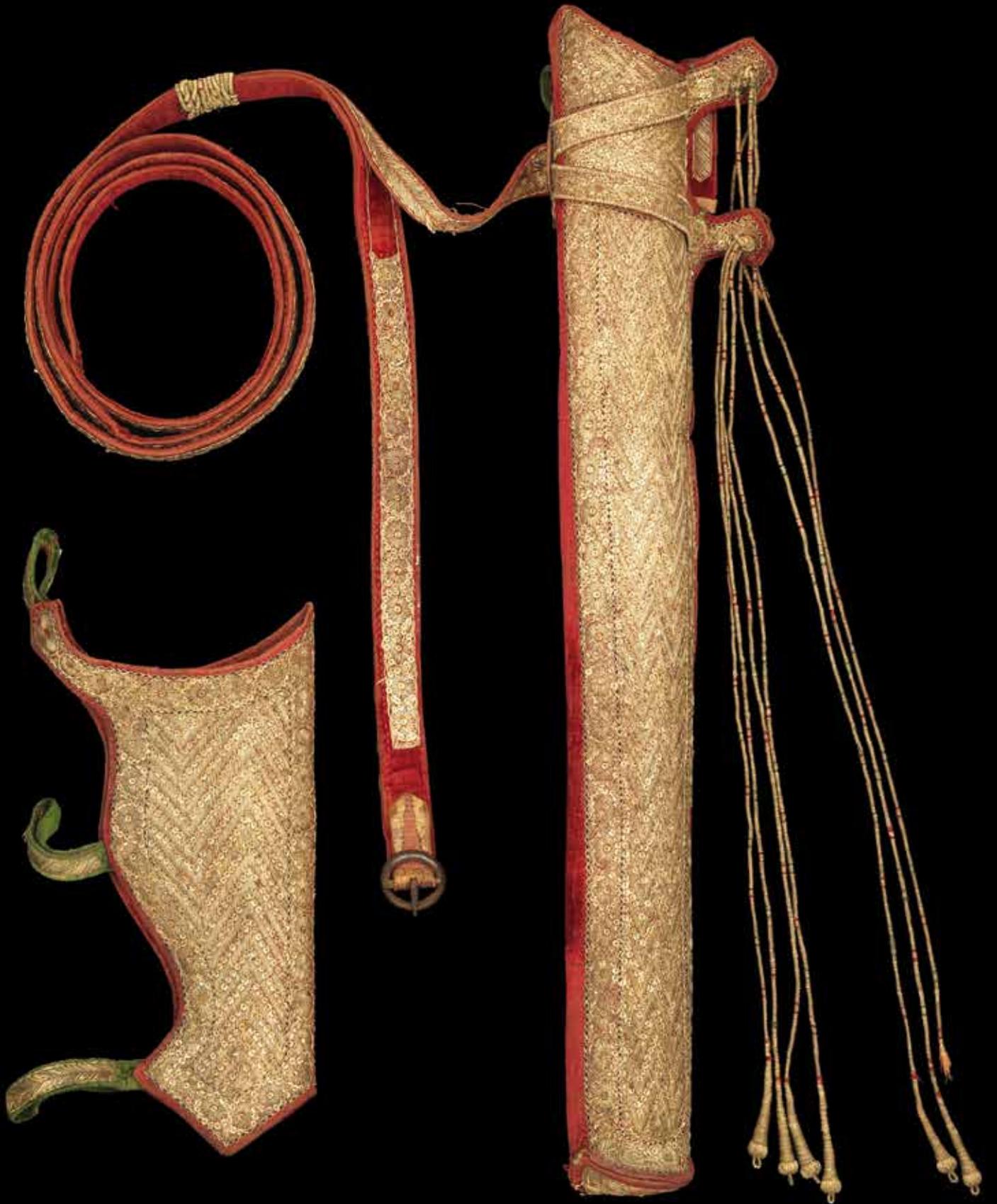
**Provenance**

Almost certainly made for Maharaja Ranjit Singh (reg. 1801-1839) on the occasion of the wedding of Khurak Singh in 1838. Lord Dalhousie Collection, acquired after 1850. Dowell Fine Art Galleries, No.18 George Street, Edinburgh, *The Dalhousie Collection*, 7th-8th December, 1898. Acquired by Mr John

Baird, Husband of Lord Dalhousie's granddaughter, Lady Susan Ramsay. Sotheby's, *Colstoun*, Haddington, East Lothian, 21st-22nd May, 1990, lot 30. Private UK Collection.

The treaty of Lahore in 1846 ended the first Anglo-Sikh war and brought the entire contents of the Sikh Royal treasury or *toshkhana* into the hands of the East India Company. Despite the years of upheaval following the death of Ranjit Singh in 1839 it seems that the treasury was still very much intact at this point, and this is illustrated by August Schoefft's portrait of Maharajah Sher Singh executed in about 1850 in which he is depicted wearing an impressive array of jewels including a bazuband set with the Koh-i-nur diamond. (Illustrated in D. Toor, *In Pursuit of Empire: Treasures from the Toor Collection of Sikh Art*, London 2018, pp. 138-141). The *toshkhana* was not only the treasury but also a workshop with jewellers and craftsmen producing luxury items for the court. The celebrated Golden Throne in the Victoria & Albert Museum (collection no. 2518 IS) was produced there circa 1818 and it is believed that the present lot, as well as a matching powder horn now in the Royal Armouries (collection no. XXVIF.38; see image above), were also produced in the *toshkhana* by order of Ranjit Singh. The provenance for these two pieces can be reconstructed with a strong degree of certainty by considering two inventory lists produced in the aftermath of the Anglo-Sikh war.

*For the full note for this lot see the separate catalogue, Sikh Treasures and Arts of the Punjab, or the online catalogue at bonhams.com*





206 \*

**A GOLD KOFTGARI STEEL HELMET (KHULA-KHUD)  
LAHORE, CIRCA 1840**

of domed form, with finial in the form of an inverted flowerhead surmounted by plume holder, the nose guard terminating in palmettes at each end, flanked by plume holders, decorated in gold koftgari with floral and foliate decoration to the rim, plume holders, finial and nose guard, the mail neck guard with steel and brass rings forming a lattice design, quilted red silk padding to interior  
*19.2 cm. diam.*

£5,000 - 7,000

\$6,500 - 9,100

€5,600 - 7,800

To be sold without reserve

**Provenance**

Jacques Desenfans (1920-1999), acquired in 1968.  
Bonhams, *The Jacques Desenfans Collection*, London, 10 April 2008, lot 162.



207

**A GOLD KOFTGARI STEEL QUOIT (CHAKRAM)  
POSSIBLY NANDED, LATE 19TH CENTURY**

of watered steel, circular in form, the outer edge sharpened, decorated in gold inlay with a band of inscription in *gurmukhi*, the reverse with an undulating band  
26.1 cm. diam.

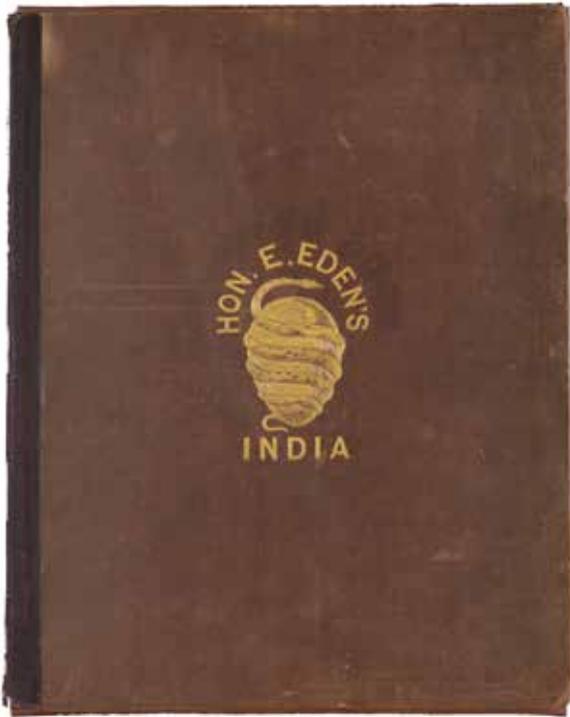
£6,000 - 8,000  
\$7,800 - 10,000  
€6,700 - 8,900

Inscriptions:

ੴ ਸਿਰਮਸੈਏਕਰਖਾਪਾਰਬੁਹਮੰਹਸੋਏਕਾਯਾਰਖਾਪਰਮੇਸ਼ੁਰਹ॥  
ਆਤਮਰਖਾਗੋਪਾਲਸੁਆਮੀਧਨਚਰਣਰਖਾਜਗਦੀਸੁਰਹ॥  
ਸਰਬਰਖਾਗੁਰਦਯਾਲਹਭੈਦੂਖਬਿਨਾਸਨਹ॥  
ਭਗਤਿਵਛਲਾਨਾਥਨਾਬੇਸਰਣਿਨਾਨਕਪੁਰਖਅਚੁਤਹ॥  
ਗੁਰੁਨਾਨਕਗੋਬਿੰਦੀਸੰਘਪੂਰਨਗੁਰਾਵਤਾਰ  
ਜਗਮਗਜੋਤਬਿਰਾਜਰਹੀਸ੍ਰੀਅਬਚਲਨਗਰਾਪਾਰਸ੍ਰੀ  
ਵਾਹਿਗੁਰੁਜੀਕੀਫਤਹਿਰੈਫਤਹਿਰੈਫਤਹਿਰੈ॥

'God is One; The Supreme God is the protector of my forehead;  
God is the protector of my hands and body.  
God, is the protector of my soul;  
God of the Universe has saved my wealth and feet.  
The Merciful Guru has protected everything, and destroyed my fear  
and suffering.  
God is the Lover of His devotees, the Master of the masterless. Nanak  
has entered the Sanctuary of the Imperishable Primal God.  
Guru Nanak to Guru Gobind Singh are the true manifestation of the  
Light (Avtars).  
The city of Abchal Nagar, The victory belongs to God (three times).'

The first six lines of the inscription come from the writings of Guru Arjan Dev from the Guru Granth Sahib pp. 1358-59. *Abchal nagar* can be translated as 'everlasting city', the name given by the Sikhs to the city of Nanded due to its historical and religious significance as the permanent abode of the 10th Sikh Guru, Gobind Singh (1666-1708). It is likely that this quoit was either made in the city, or made for presentation to the Hazur Sahib. The present lot is very similar to a gold koftgari quoit in the State Hermitage Museum, Saint Petersburg (inventory no. B.O.-1154).



208

**EMILY EDEN, PORTRAITS OF THE PRINCES AND PEOPLE OF INDIA, WITH 28 HAND-COLOURED LITHOGRAPHED PLATES  
J. DICKINSON & SON, LONDON, 1844**

28 hand-coloured lithographs mounted on 24 sheets of card (four cards with two lithographs each), by Lowes Dickinson after Eden, printed captions to each plate mounted on the reverse of the card, hand-coloured lithographed title page (illustrating the son of the Nawab of Banda), loose, unbound in an original morocco-backed portfolio, upper cover blocked in gilt *Hon. E. Eden's/India*, with a vignette illustration of a snake coiled around an egg  
card 560 x 445 mm.; portfolio 565 x 470 mm.

£20,000 - 30,000  
\$32,000 - 45,000  
€28,000 - 39,000

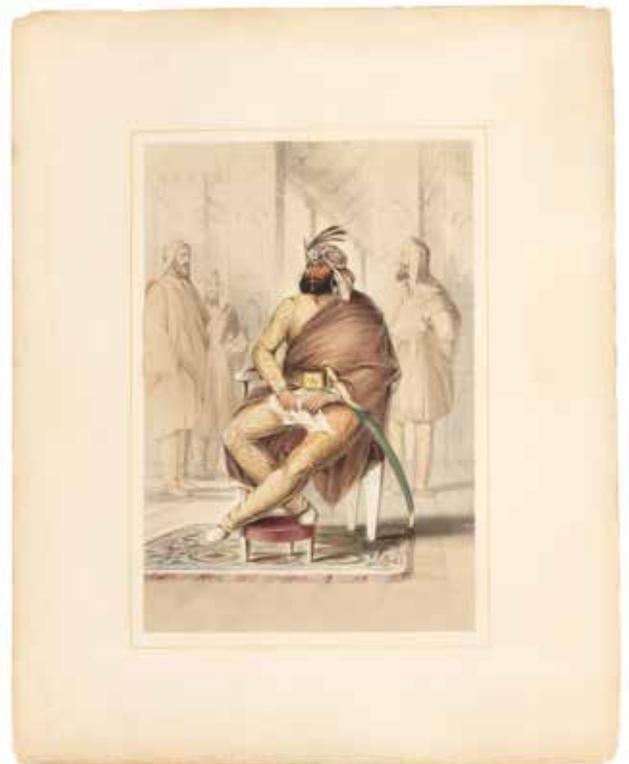
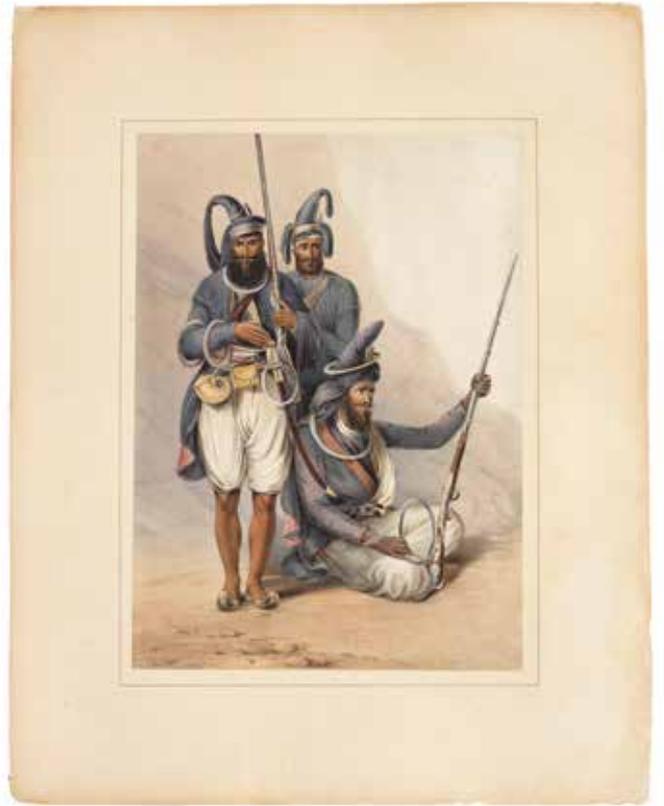
A RARE HAND-COLOURED complete set of the well-known illustrations, the most famous being those of the Sikh rulers of the Punjab, but also those which normally have less attention drawn to them: servants of the King of Oudh, fakirs and Tibetans. Best known are the intimate portrait of Ranjit Singh, seated in a European chair with one foot tucked underneath him; the powerful, solid figure of Maharaja Sher Singh; and the swaggering, rather dandyish portrayal of Hira Singh - all of which capture something of each man's character, as reported by Eden and others.

Emily Eden (1797-1869) accompanied her brother, Lord Auckland, to India in 1836 when he was Governor-General. They stayed in Calcutta at first, but then between October 1837 and February 1840 toured through Oudh and the hill regions. They visited (along with their sister, Fanny) the court of Ranjit Singh in 1838 at what was perhaps its high point, though it was soon to fall into internecine and murderous faction fighting. Eden recorded her impression both in writing, in an extensive collection of letters, and in sketches, which on her return to England in 1842 she worked up and then had printed privately as a

set of 24 lithographs. *The Portraits* was published in 1844 in four parts in wrappers. Most were in monochrome except for a few beautifully hand-coloured copies, of which the present lot is one. Her written accounts were also published as *Up the Country: Letters written to her sister from the Upper Provinces of India by the Hon. Emily Eden*, 1866.

The list of plates is as follows (using contemporary spelling in some cases):

- The son of the Nawab of Banda (frontispiece).
- Dost Muhammad Khan, ruler of Afghanistan, and family.
- Maharajah Sher Singh, 'the present sovereign of the Sikhs'.
- Hindoo Fakeer.
- Two Jemadars, Calcutta (two plates on one card).
- Akalees, 'being very wild in appearance, and turbulent characters'.
- The Rajah of Patiala.
- Rajah Heera Singh.
- Rajah Hindoo Rao.
- A Patiala horseman.
- A young hill Rajah, from the area around Simla.
- Falconers, servants of the King of Oudh.
- Servants of Raja Khurruk Singh.
- The late Maharajah Ranjit Singh, 'in his usual attitude and dress'.
- The horse and groom, and the jewels of Ranjit Singh, including the Koh-i-Noor (two plates on one card).
- Hunting leopards of the King of Oudh with attendants.
- Arab servants of Sir Alexander Burnes.
- A fakeer at an encampment.
- A Hindoo student at Calcutta and a girl, the daughter of a servant (two plates on one card).
- Purtab Singh, a Sikh prince, murdered at Lahore.
- A Shoo-tr-Suwar, a camel despatch rider.
- The Rajah of Nahun and sons; Anund Musseeh, a convert to Christianity (two plates on one card).
- Tibetan tartars, traders, sketched at Simla.
- A Zemindar and a Pathan.
- Lord Auckland receiving the Rajah of Nahun in Durbar.





209

**TEN OVAL PORTRAITS OF THE SIKH GURUS, ONE OF MAHARAJAH RANJIT SINGH, AND A VIEW OF THE GOLDEN TEMPLE AT AMRITSAR, IN A LARGE CARVED AND PART-PIERCED SANDALWOOD FRAME DELHI OR NORTHERN INDIA, CIRCA 1860-70**

twelve paintings, ovals, gouache on paper or card, mounted in a carved ebonised sandalwood frame with four panels in concertina form  
*the paintings each 85 x 70 mm.; the frame 71.5 cm. high, each panel 17.5 cm. wide*

£12,000 - 18,000

\$19,000 - 26,000

€17,000 - 22,000

It has been suggested that the portraits of the ten Gurus were executed by Bhai Puran Singh of Amritsar, in comparison with a work by that artist, dated 1882, in the Government Museum and Art Gallery, Chandigarh, Punjab.

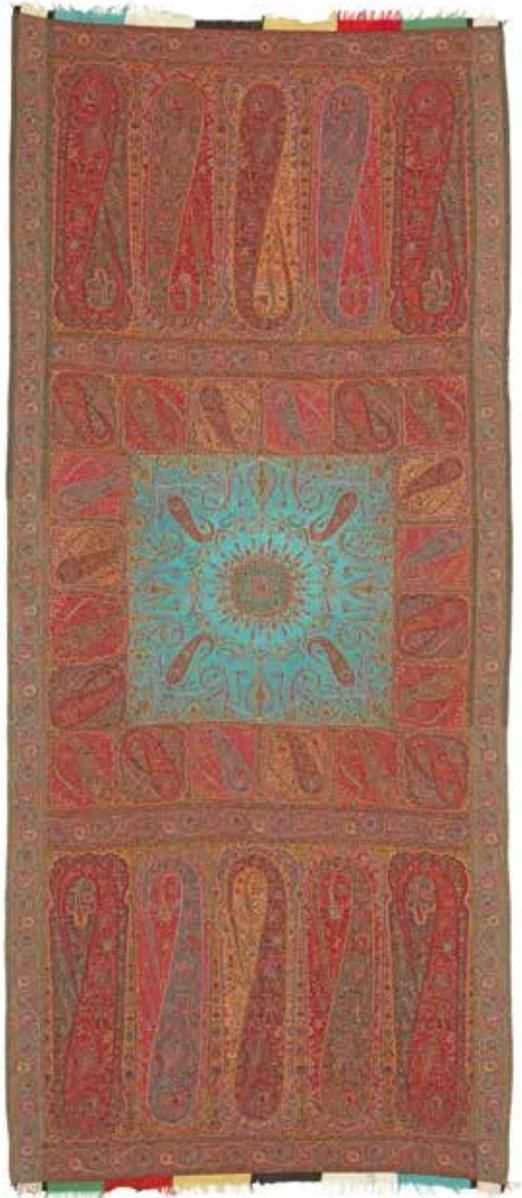


210

210 \*  
**A WOVEN WOOL SHAWL**  
**KASHMIR, CIRCA 1810**

of rectangular form, woven in polychrome wool, the ground predominantly yellow, with a band of floral *boteh* to each end, a floral spray above the hook of each *boteh*, a tree motif in each lower interstice, the central field with a *boteh* flanked by floral sprays in each corner, with border of trailing vine and flowerheads  
 308 x 135 cm.

£2,500 - 3,500  
 \$3,200 - 4,500  
 €2,800 - 3,900



211

211 \*  
**A WOVEN WOOL SHAWL**  
**KASHMIR, CIRCA 1850**

of rectangular form, woven in polychrome wool, an outer border of lobed cartouches containing elongated *boteh* on a ground of foliate motifs, an inner border of smaller *boteh* surrounding a central field decorated with intricate foliate designs and *boteh* around a sunburst medallion on a turquoise ground, fringed borders to each end  
 336 x 138 cm.

£2,500 - 3,500  
 \$3,200 - 4,500  
 €2,800 - 3,900

**THE LOCKWOOD KIPLING ALBUM: AN ALBUM OF PHOTOGRAPHS OF AMRITSAR, LAHORE AND OTHER SITES IN INDIA COMPILED BY JOHN LOCKWOOD KIPLING (1837-1911) SIGNED AND DATED LAHORE, 1888**

containing approximately 120 photographs, laid down on to album pages with annotations and sketches by Kipling, a hand written list of contents by Kipling, the front flyleaf signed and dated *J.L. Kipling Lahore 1888*, the album with half calf over cloth boards bound by Shamus Din, Lahore, with modern fitted box  
the album 37 x 28 cm.; the largest photograph 300 x 213 mm.

£100,000 - 150,000

\$130,000 - 190,000

€110,000 - 170,000

**Provenance**

John Lockwood Kipling.

Joseph Harris, founder of Salisbury Art College, to whom the album was given by Kipling.

Acquired from Joseph Harris' great grandson, by a former owner. Private UK Collection.

**Exhibited**

*John Lockwood Kipling: Arts and Crafts in the Punjab and London*, Victoria and Albert Museum, London, 14 January - 2 April, 2017; Bard Gallery, U.S.A., 15 September, 2017-7 January, 2018.

**Published**

Julius Bryant and Susan Weber [Eds.], *John Lockwood Kipling: Arts and Crafts in the Punjab and London*, New York 2017, cat. 137; figs 8.1, 15.4.

John Lockwood Kipling was an artist, curator and school administrator who promoted and documented traditional Indian architecture and arts and crafts in a period when they were at risk from an increase in British imports to the country. His inspiration to become an artist came from a visit at the age of thirteen to the Great Exhibition of 1851, where some of the treasures from the Lahore *Toshakhana*, including the famous Koh-i-noor diamond, were on display. After an apprenticeship as a designer and modeller at one of the Staffordshire potteries and serving as assistant to the architectural sculptor John Birnie Philip in London, he moved to the South Kensington Museum (now the Victoria and Albert Museum) to assist Godfrey Sykes in modelling much of the terracotta for the new building. His contribution there is commemorated in a mosaic panel of 1868 over the original entrance to the museum in which he is depicted in procession immediately behind the museum's director, its architect and Sykes (see Julius Bryant and Susan Weber [Eds.], *John Lockwood Kipling: Arts and Crafts in the Punjab and London*, New York, 2017, p. 39.). His wedding in 1865 was attended by some of the most important artists of the time including Edward Burne-Jones and Ford Madox Brown, and in the same year he travelled with his new wife to Bombay to take a position teaching ceramics and architectural sculpture at the Sir Jamsejee Jeejeebhoy School of Art. Their son Rudyard was born that December. During his time in Bombay he contributed to the architectural decoration of many buildings including the fountain in Crawford Market. He received various commissions from the Indian Government to travel and make documentary drawings of local craft industries and his pen and ink studies were exhibited along with sample wares at international exhibitions in London (1871), Vienna (1873) and Paris (1878). In 1880 they went on display in the new India section of the South Kensington Museum and remain in the collection there. (For an example depicting carpet weavers in Amritsar dated 1870 see Susan Strong (Ed.) *The Arts of the Sikh Kingdoms*, London, 1999, p. 119). From 1875 until his retirement in 1893 he served as principal of the Mayo School of Art (now the National College of Arts, Pakistan)

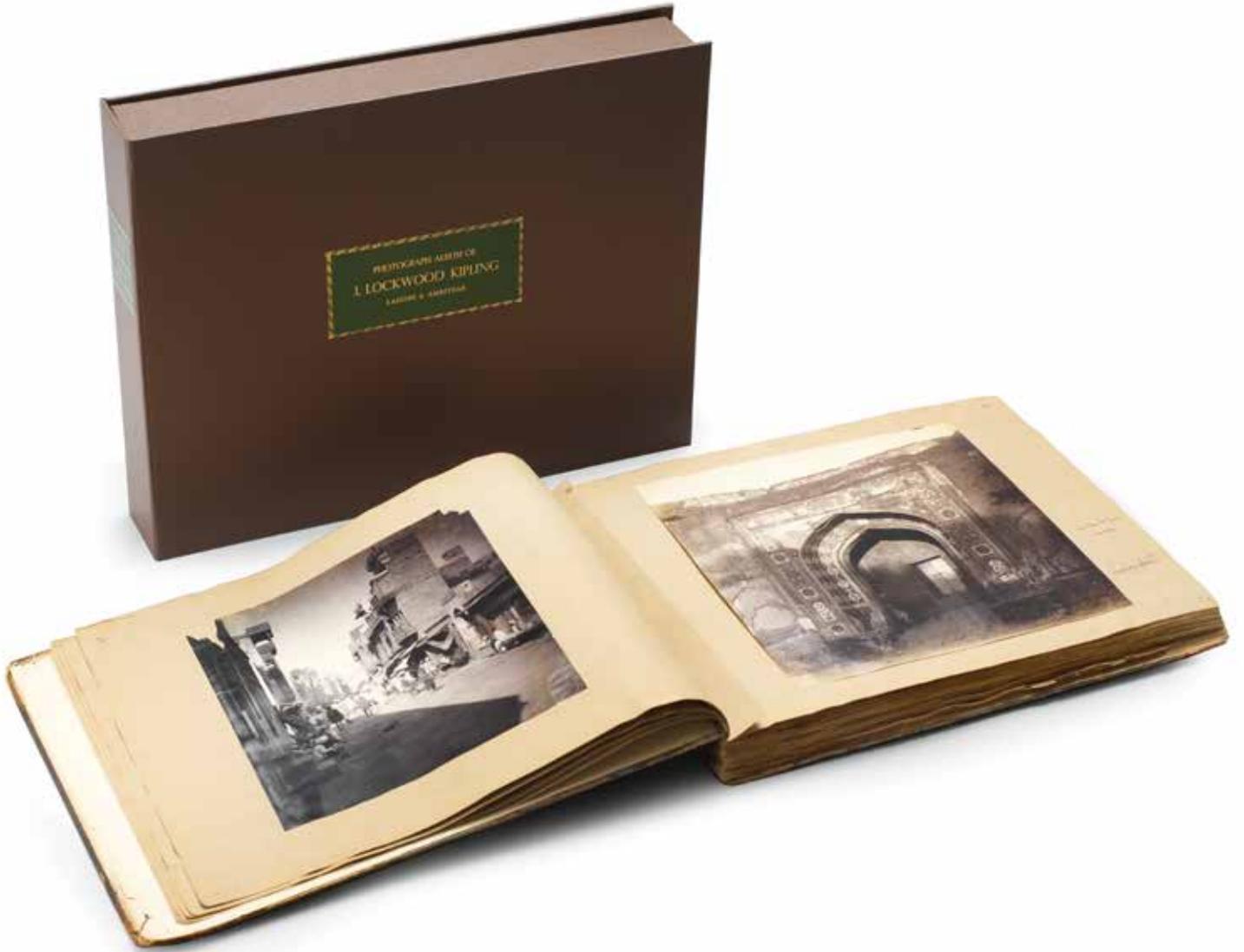


*Portrait of John Lockwood Kipling and Rudyard Kipling, circa 1890*

and curator of the Lahore Central Museum, a role in which he was immortalised as the 'keeper of the Images of the Wonder House' by Rudyard Kipling in *Kim* (1901). It was during this period that this album was compiled and it includes photographs of the school (nos. 136a, 136d) and museum (no. 136c). In 1877 he designed banners and other decorations for the Delhi Durbar. He also undertook important private commissions in England including a billiard room for the Duke of Connaught at Bagshot Park, Surrey (no. 159) which led directly to a commission by Queen Victoria for the Durbar Room at Osborne in 1890. In 1893 he retired and returned to England where he illustrated several of his son's publications.

This album gives a fascinating insight into India, particularly the Punjab, in the last quarter of the 19th century and contains images by known photographers such as Samuel Bourne and Lala Deen Dayal, but also by a number of unidentified local photographers and amateur hands. Highlights include high quality images of Amritsar and Lahore, as well as a number of photos which relate closely to Kipling and provide an interesting snapshot into this period of his life. Images of heavily ornamented architecture demonstrate his appreciation of minute decoration, whilst photographs of his own commissions, such as the billiard room at Bagshot Park, show the result of their influence. A fascinating group depicting the interior of the New York Residence of fellow supporter of Indian arts and crafts, Lockwood de Forest, remind us of their friendship which resulted in an exhibition of works by the Ahmadabad Woodcarving Company at the Lahore Museum in 1881. It is also interesting to see handwritten annotations and some small sketches on the pages, as well as a numbered list in Kipling's hand describing the photos bound within the album.

*For the full note for this lot see the separate catalogue, Sikh Treasures and Arts of the Punjab, or the online catalogue at bonhams.com*





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**A STEEL QUOIT (CHAKRAM) PRESENTED TO COMMANDER SIDNEY ARTHUR GEARY HILL BY C COMPANY, 4TH-11TH SIKH REGIMENT PRESENTED AT KAMARAN, FEBRUARY 1927**

of circular form with sharpened edge, on octagonal wood mount with octagonal silver plaque engraved *COMMR. GEARY HILL. by C. COMPANY 4TH-11TH SIKHS, KAMARAN, FEB 1927*, the plaque with marks for Sydney & Co., Birmingham, 1927  
the mount 33.6 cm. diam.

£2,000 - 3,000  
\$2,600 - 3,900  
€2,200 - 3,300

**Provenance**

Private UK Collection  
Commander Sidney Arthur Geary Hill

Sidney Arthur Geary Hill, D.S.O. (1881 - 1953) was a commander in the Royal Navy. This *chakram* was presented to him in the year of his retirement and his appointment as Naval Assistant to the Hydrographer.



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**A SILVER SEAL MADE FOR RAJA RANDHIR SINGH, MAHARAJA OF KAPURTHALA (REG. 1852-1870) NORTH INDIA, DATED VS 1921/AD 1864-65**

of slightly convex oval form, engraved with four lines of inscriptions in *nastaliq* on a ground of scrolling tendrils issuing lotuses and other flowers, the border with an undulating floral vine  
9.6 x 7.2 cm.; 142g

£2,000 - 3,000  
\$2,600 - 3,900  
€2,200 - 3,300

**Provenance**

Private UK Collection  
Raja Randhir Singh

Inscriptions: 'The beloved child, the one who has firm trust in the English (British) Government, the Rajah of [all] rajas, Randhir Singh Bahador of Ahluwalia, Knight of the Most Exalted Order of the Star of India, Governor of Kapurthala and Baundi and Bhiauli and Akunah 1921.'

Raja Sir Randhir Singh (1831-1870) was the Maharaja of Kapurthala from 1852 until his death in 1870. On the 17th of October 1864, he was invested with the Insignia of the Most Exalted Order of the Star of India for his support during the Indian Rebellion of 1857 and was the first Punjab Prince to receive this honour from Queen Victoria. His father Raja Nihal Singh (Reg. 1836-1852) was a courtier of Ranjit Singh and a member of the Ahluwalia clan, one of the original Mislis of the Sikh Confederacy.

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**A GROUP PHOTOGRAPH OF NORTH INDIAN RULERS,  
TAKEN ON THE OCCASION OF THE GOLDEN JUBILEE OF  
HH THE MAHARAJAH OF KAPURTHALA, 30TH NOVEMBER-  
4TH DECEMBER 1927 AT KAPURTHALA**

albumen print, contemporary retouching, printed key below, framed  
39 x 52 cm.; frame 65 x 76 cm.

£2,000 - 3,000

\$2,600 - 3,900

€2,200 - 3,300

The rulers depicted are as follows:

The Raja of Kalsia; the Nawab Regent of Loharu; HH the Nawab of Malerkotla; HH the Raja of Mandi; HH the Maharajah Jam Sahib of Nawan Nagar; HH the Maharajah of Jammu and Kashmir; HH the Maharajah of Kapurthala; HH Shri Maharaj Dev of Alwar; HH the Maharajah Adhiraj of Patiala; HH the Maharajah of Bikaner; HH the Maharajah of Bharatpur; HH the Nawab of Palanpur.



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Sir Jagatjit Singh, the Maharajah of Kapurthala, reigned from 1877 to 1947. He travelled extensively in Europe, and was married six times, perhaps most famously to Prem Kaur, born Anita Delgado, known as 'the Spanish Maharani'. He died in 1949.

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**AN ENAMELLED SILVER CIGARETTE CASE DEPICTING THE  
JAGATJIT PALACE AND THE INSIGNIA OF JAGATJIT SINGH OF  
KAPURTHALA (REG. 1872-1949)  
LONDON, DATED 1910**

of rectangular form with hinge to top edge, decorated in polychrome enamels with the Jagatjit Palace to the front and the monogram of Jagatjit Singh surmounted by a crown to the reverse, the gilded interior with hallmarks for the Goldsmiths and Silversmiths company, 112 Regent Street, with later fitted box by Viners  
8.8 x 6.8 cm.; 128g(2)

£4,000 - 6,000

\$5,200 - 7,800

€4,500 - 6,700

Maharaja Jagatjit Singh was a keen traveler and Francophile and served as the Indian Representative at the League of Nations General assembly three times between 1925 and 1929. The Jagatjit Palace was completed in 1908 and was modeled on the Palace of Versailles.



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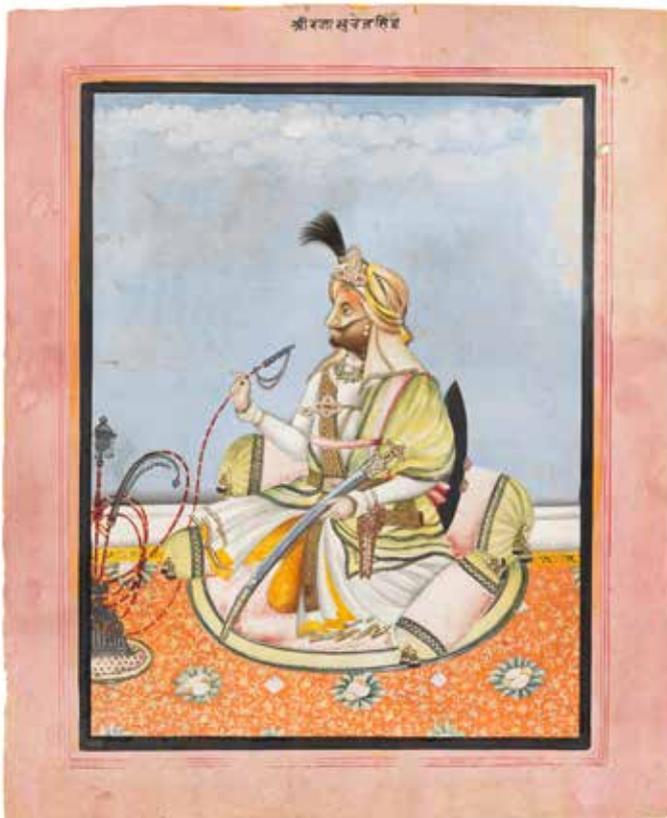
217

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**MAHARAJAH RANJIT SINGH (REG. 1801-1839), BRANDISHING  
A SWORD AND WEARING A SARPECH  
NORTH INDIA, LATE 19TH/ EARLY 20TH CENTURY**

oil on canvas, framed  
53 x 39.5 cm.

£3,000 - 4,000  
\$3,900 - 5,200  
€3,300 - 4,500



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**RAJAH SUCHET SINGH (1801-1844), BROTHER OF GULAB  
SINGH AND DHIAN SINGH, SEATED ON A TERRACE SMOKING  
A HOOKAH  
PUNJAB, CIRCA 1840**

gouache and gold on paper, pink outer border with identifying  
inscription in *takri* script at top  
279 x 230 mm.

£2,000 - 3,000  
\$2,600 - 3,900  
€2,200 - 3,300

Suchet Singh was a supporter of his brother Dhian Singh in the internecine strife of the Sikh nobility, and when the former was murdered in October 1843 was opposed to Hira Singh, his own nephew, Dhian's son, who was chief minister. Suchet rebelled openly in March 1844 but was killed in combat, though it was strongly suspected that he had been murdered at the instigation of Hira Singh.

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**A METAL-THREAD EMBROIDERED VELVET PANEL DEPICTING GURU NANAK WITH BALA AND MARDANA NORTH INDIA, 19TH CENTURY**

of square form, the burgundy velvet ground embroidered with metal thread, silk and sequins, depicting Guru Nanak flanked by Bhai Mardana and Bhai Bala under a tree, Mardana holding a *rebab* and Bala with a fly whisk, birds perching among the branches of the tree, one suspended in a bird cage, Guru Nanak depicted with halo, a line of inscription above his head, surrounded by stellar motifs, a border of *botehs* and foliate motifs, backed

£2,000 - 3,000  
\$2,600 - 3,900  
€2,200 - 3,300



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**A PAINTING DEPICTING THE TEN SIKH GURUS, BY VIR SINGH AMRITSAR, 20TH CENTURY**

oil on canvas, signed lower right *Vir Singh/Artist/Amritsar*, depicting the Guru Granth resting on a cushion in the centre, Guru Nanak seated with Bala and Mardana in a circle above this, the remaining nine Gurus within cartouches against a ground of clouds

£4,000 - 6,000  
\$5,200 - 7,800  
€4,500 - 6,700



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END OF SALE

## 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 buy 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 £175,000 of the *Hammer Price*  
20% from £175,001 to £3,000,000 of the *Hammer Price*  
12.5% from £3,000,001 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*.

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*. Payments made by anyone other than the registered *Buyer* will not be accepted. *Bonhams* reserves the right to vary the terms of payment at any time.

### Bonhams' preferred payment method is by 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.

Payment may also be made by one of the following methods:

**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 and should be made payable to Bonhams 1793 Limited.

**Cash:** you may pay for *Lots* purchased by you at this *Sale* with notes or coins 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 or notes; this limit applies to both payment at our premises and direct deposit into our bank account.

**Debit cards (including China Union Pay (CUP) cards and debit cards issued by Visa and MasterCard only).** There is no limit on payment value if payment is made in person using Chip & Pin verification.

**Payment by telephone** may also be accepted up to £5,000, subject to appropriate verification procedures, although this facility is not available for first time buyers. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid by other means.

**Credit cards (including China Union Pay (CUP) cards and credit cards issued by Visa and MasterCard only).** There is a £5,000 limit on payment value if payment is made in person using Chip & Pin verification.

It may be advisable to notify your debit or credit card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay.

**Note: only one debit or credit card may be used for payment of an account balance.** If you have any questions with regards to card payments, please contact our Customer Services Department.

## 10. COLLECTION AND STORAGE

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

## 11. SHIPPING

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 'SS8' 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.

Olt 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  $\Delta$ . 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](http://www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from [info@bonhams.com](mailto:info@bonhams.com)

### APPENDIX 1

#### CONTRACT FOR SALE

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

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

#### 1 THE CONTRACT

- 1.1 These terms govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.
- 1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.

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

#### 2 SELLER'S UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
- 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
- 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
- 2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;
- 2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue*, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue* and the contents of any *Condition Report* which has been provided to the *Buyer*.

#### 3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with that part of the *Entry* in the *Catalogue* which is not printed in bold letters, which merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams'* Website, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.
- 3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by or on behalf of the *Seller* including by *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

#### 4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

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

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

#### 5 RISK, PROPERTY AND TITLE

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

#### 6 PAYMENT

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

#### 7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams*.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.4 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.5 You will be wholly responsible for any removal, storage or other charges or *Expenses* incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, *Expenses* and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

<b>8</b>	<b>FAILURE TO PAY FOR THE LOT</b>	<b>9</b>	<b>THE SELLER'S LIABILITY</b>		
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	10.3	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed c/o <i>Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,	10.5	If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
8.1.3	to retain possession of the <i>Lot</i> ;	9.3.1	the <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;	10.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
8.1.4	to remove and store the <i>Lot</i> at your expense;	9.3.2	the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
8.1.6	to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
8.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i> ) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
8.1.8	to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .
8.1.9	to retain possession of, and on seven days written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i> ) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	11	<b>GOVERNING LAW</b>
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i> ) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.	<b>10</b>	<b>MISCELLANEOUS</b>		All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.	10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .	10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .
		10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .		

## APPENDIX 2

### BUYER'S AGREEMENT

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

#### 1 THE CONTRACT

- 1.1 These terms govern the contract between Bonhams personally and the Buyer, being the person to whom a Lot has been knocked down by the Auctioneer.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the Catalogue for the Sale are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the Notice to Bidders, printed in the Catalogue for the Sale, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the Notice to Bidders the Contract for Sale of the Lot between you and the Seller is made on the fall of the Auctioneer's hammer in respect of the Lot, when it is knocked down to you. At that moment a separate contract is also made between you and Bonhams on the terms in this Buyer's Agreement.
- 1.4 We act as agents for the Seller and are not answerable or personally responsible to you for any breach of contract or other default by the Seller, unless Bonhams sells the Lot as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
- 1.5.1 we will, until the date and time specified in the Notice to Bidders or otherwise notified to you, store the Lot in accordance with paragraph 5;
- 1.5.2 subject to any power of the Seller or us to refuse to release the Lot to you, we will release the Lot to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the Seller;
- 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, Guarantee, warranty, representation of fact in relation to any Description of the Lot or any Estimate in relation to it, nor of the accuracy or completeness of any Description or Estimate which may have been made by us or on our behalf or by or on behalf of the Seller (whether made orally or in writing, including in the Catalogue or on Bonhams' Website, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the Sale. No such Description or Estimate is incorporated into this agreement between you and us. Any such Description or Estimate, if made by us or on our behalf, was (unless Bonhams itself sells the Lot as principal) made as agent on behalf of the Seller.

#### 2 PERFORMANCE OF THE CONTRACT FOR SALE

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

#### 3 PAYMENT

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the Notice to Bidders, you must pay to us by not later than 4.30pm on the second working day following the Sale:
- 3.1.1 the Purchase Price for the Lot;
- 3.1.2 a Buyer's Premium in accordance with the rates set out in the Notice to Bidders on each lot, and
- 3.1.3 if the Lot is marked [AP], an Additional Premium which is calculated and payable in accordance with the Notice to Bidders together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the Sale.
- 3.2 You must also pay us on demand any Expenses payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the Sale was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the Notice to Bidders. Our invoices will only be addressed to the registered Bidder unless the Bidder is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the Buyer's Premium, the Commission payable by the Seller in respect of the Lot, any Expenses and VAT and any interest earned and/or incurred until payment to the Seller.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the Purchase Price, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of Lots have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the Purchase Price of each Lot and secondly pro-rata to pay all amounts due to Bonhams.

#### 4 COLLECTION OF THE LOT

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

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

#### 5 STORING THE LOT

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

#### 6 RESPONSIBILITY FOR THE LOT

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

<b>7</b>	<b>FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</b>	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i> ) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i> ) and thirdly to any other sums due to us.	9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i> ):			9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
7.1.1	to terminate this agreement immediately for your breach of contract;	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.	9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
7.1.2	to retain possession of the <i>Lot</i> ;	<b>8</b>	<b>CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</b>	9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:	9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i> ) and/or damages for breach of contract;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or	9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i> ) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or	9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.	<b>10</b>	<b>OUR LIABILITY</b>
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i> ) until all sums due to us have been paid in full;	8.2	The discretion referred to in paragraph 8.1:	10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and	10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i> ) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	<b>9</b>	<b>FORGERIES</b>	10.2.2	changes in atmospheric pressure; nor will we be liable for:
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.3	damage to tension stringed musical instruments; or
		9.2	Paragraph 9 applies only if:	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.
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and		
		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and		
		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .		

**"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's* 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's* 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's* normal business bank account.

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

**"Website"** *Bonhams Website* at [www.bonhams.com](http://www.bonhams.com)

**"Withdrawal Notice"** the *Seller's* written notice to *Bonhams* revoking *Bonhams's* 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 "indemnity" 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."

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.

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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.

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## 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.

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"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*).  
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<b>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.</b>	
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:**

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