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New Bond Street, London | 22 October 2019



Islamic and Indian Art

Including Modern and Contemporary South Asian Art

New Bond Street, London | Tuesday 22 October 2019, 11am

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Front cover: lot 158
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Islamic and Indian, Middle Eastern and South Asian Art

London

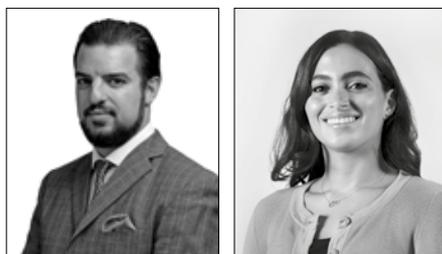
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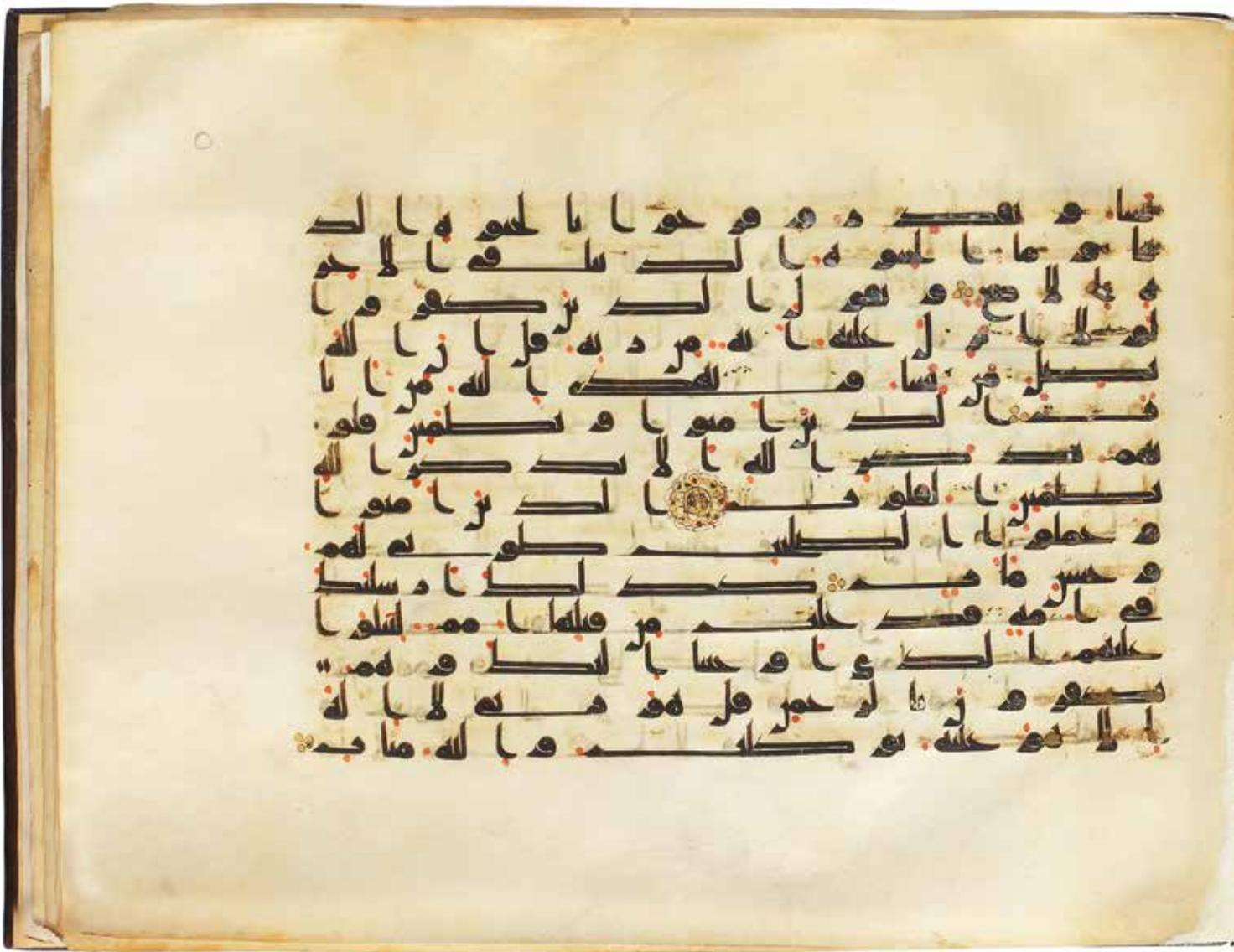
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1 •
**A BOUND GROUP OF TEN LEAVES FROM SIX SEPARATE
 SURAS OF A DISPERSED MANUSCRIPT OF THE QUR'AN,
 WRITTEN IN KUFIC SCRIPT ON VELLUM
 NEAR EAST OR NORTH AFRICA, 9TH CENTURY**

Arabic manuscript on vellum, ten leaves, 14 lines to the page written in elongated *kufic* script in brown ink with vowel marks in red, verses marked with three gold dots arranged in triangular formation, illuminated circular devices marking the fifth and tenth verses, one *sura* heading in gold, modern leather binding incorporating the front and back covers of a later Persian manuscript
 255 x 340 mm.

£80,000 - 120,000
 €90,000 - 130,000
 US\$99,000 - 150,000

Text

Leaves 1-4: *Sura XV, al-Hijr*, The Rocky Tract, part of verse 8-end of verse 54.
 Leaves 5-8: *Sura XVI, al-Nahl*, The Bee, part of verse 30-part of verse 53.
 Leaves 9-10: *Sura XIII, al-Ra'd*, Thunder, part of verse 26-part of verse 33.
 Leaves 11-12: *Sura XIV, Ibrahim*, Abraham, part of verse 6-part of verse 14.
 Leaves 13-14: *Sura XXI, al-Anbiya'a*, The Prophets, part of verse 81-part of verse 94.
 Leaves 15-18: *Sura XXI, al-Anbiya'a*, The Prophets, part of verse 38-part of verse 69.
 Leaves 19-20: *Sura XII, Yusuf*, Joseph, part of verse 108-verse 111 (end of *sura*); and *sura XIII, al-Ra'd*, Thunder, verse 1-part of verse 3.



2 Recto



2 Verso



3

2
**A QUR'AN LEAF WRITTEN IN KUFIC SCRIPT ON VELLUM
 NEAR EAST OR NORTH AFRICA, 9TH CENTURY**

Arabic manuscript on vellum, 7 lines to the page written in bold *kufic* script in brown ink with vowel points in red, one verse-marking consisting of three small gold dots in a triangular formation, losses to edges
 195 x 292 mm.

£5,000 - 7,000
 €5,600 - 7,800
 US\$6,200 - 8,700

Text

Sura II, al-Baqarah, The Heifer, part of verse 259 to part of verse 260.

Leaves from this dispersed Qur'an manuscript are notable for their strong and disciplined hand, as well as the strong, exaggerated *mashq* present here, indicative of 'perfect mastery of the pen' (François Déroche, *The Abbasid Tradition*, London 1992, p. 69). Other sections from this Qu'ran are in the Chester Beatty Library, Dublin, The Iran Bastan Museum, Tehran (Ms. 4289: see M. Lings, *The Qur'anic Art of Calligraphy and Illumination*, Westerham 1976, no. 5), and the Pars Museum, Shiraz.

Various other folios from this Qu'ran displaying the same features have appeared at auction: see for example, Sotheby's, 24 October 2007, lot 4; two leaves, 9th April 2008, lot 13; 1 April 2009, lot 2; 14 April 2010, lots 1 & 5; 5 October 2011, lot 54; a bifolium, 24 April 2013, lot 3; 20 April 2015, lot 2; 19 October 2016, lot 152.

3 *R

**A LARGE ILLUMINATED QUR'AN IN A FLORAL LACQUER
 BINDING, THE TEXT ENDING WITH SURA LXXXV, AL-BURUJ,
 THE CONSTELLATIONS
 PROVINCIAL PERSIA, EARLY 16TH CENTURY**

Arabic manuscript on paper, 429 leaves, 10 lines to the page written in *naskhi* script in black ink with diacritics and vowel points in black and red, illuminated roundels between verses, inner margins ruled in blue and gold, remargined, later catchwords, *sura* headings written in elegant *thuluth* script in gold within illuminated rectangular panels, browned, small repairs, *incomplete at end*, later 19th Century Qajar lacquer binding, covers decorated with floral sprays including wild roses, doublures decorated with narcissi and bluebells, spine rebacked
 292 x 200 mm.

£3,000 - 4,000
 €3,400 - 4,500
 US\$3,700 - 4,900



4

4•R

NIZAMI, KHUSRAU VA SHIRIN, PERSIAN POETRY, COPIED BY 'ALA'AL-DIN MUHAMMAD SARRAF [MONEY CHANGER] ISFAHANI TIMURID PERSIA, DATED TUESDAY 12TH DHI'L-HAJJAH 850/28TH FEBRUARY 1447

Persian manuscript on paper. 80 leaves, 21 lines to the page written in four columns of small *nasta'liq* script in black ink, double intercolumnar rules in gilt, inner margins ruled in blue and gold, catchwords in outer margins, titles written in *thuluth* script in red and blue, one illuminated headpiece in gold and some blue, some repairs mostly restricted to outer margins, waterstaining, corners rather thumbed, colophon flanked by seven illuminated panels incorporating exquisite patterns of intertwining floral and vegetal motifs in gold and some colours, later black shagreen with stamped central medallions, cornerpieces and border panels decorated with floral motifs, spine crudely repaired with black adhesive tape
237 x 170 mm.

£3,000 - 5,000
€3,400 - 5,600
US\$3,700 - 6,200

The scribe is unrecorded.



5

5•R

ZAHIR FARYABI, DIVAN, PERSIAN POETRY, COPIED BY THE SCRIBE 'ABD AL-JABBAR ISFAHANI, A PUPIL OF MIR 'IMAD PERSIA, DATED RAMADAN 1026/SEPTEMBER-OCTOBER 1617

Persian manuscript in prose and verse on gilt-sprinkled paper, 172 leaves, 14 lines to the page written in two columns of elegant *nasta'liq* script in black ink, double intercolumnar rules in gold, inner margins ruled in red, blue and gold, illuminated rectangular panels in colours and gold, two illuminated headpieces in colours and gold, prose preface at beginning, *remargined*, some waterstaining mostly restricted to the last few folios, covers of stamped gilt morocco decorated with intertwining floral and vegetal motifs and Chinese cloudbands, trimmed and rebacked, doublures of brown morocco with stamped central medallions with gilt filigree now missing, on a blue ground
272 x 185 mm.

£4,000 - 6,000
€4,500 - 6,700
US\$4,900 - 7,400

'Abd al-Jabbar Isfahani was as a pupil of Mir 'Imad and a skilled calligrapher. His recorded works are dated between AH 1020/AD 1611-12 and AH 1041/AD 1631-32. (See M. Bayani, *ahval va athar-e khosh-navisan, nasta'liq navisan*, vol. 2, 1346 sh, pp. 366-367). A copy by him of the *Gulistan* of Sa'di, dated AH 1043/AD 1633-34 is in the Chester Beatty Library, Dublin (see A. J. Arberry (ed.), *The Chester Beatty Library: a catalogue of the Persian Manuscripts and Miniatures*, Dublin 1962, pp. 43-44, no. 272).

There is a crude seal impression of a certain Kalb'ali on the opening page.



6

6•R

'ABD AL-RAHMAN JAMI, PERSIAN POETRY, WITH A SECTION FROM THE HAFT AWRANG ADDED BY A DIFFERENT SCRIBE SAFAVID PERSIA, DATED AH 960/AD 1552-53 AND 26TH SAFAR 965/18TH DECEMBER 1557

Persian manuscript on paper, 112 leaves, approximately 12 lines to the page written in elegant *nasta'liq* script in black ink, text written horizontally in two columns and approximately 26 lines written diagonally in the outer borders of each page, double intercolumnar and interlinear rules in gold, inner margins ruled in blue and gold, one fine illuminated headpiece in colours and gold, worming throughout the manuscript, later dark brown morocco with stamped central medallions, with flap, worn, spine damaged and crudely repaired 205 x 160 mm.

£2,000 - 3,000
 €2,200 - 3,400
 US\$2,500 - 3,700



7

7R

A MAIDEN WEARING A LUXURIOUS FUR MANTLE, ATTRIBUTED TO MUHAMMAD QASIM PERSIA, ISFAHAN, DATED AH 1004/AD 1596-1597

gouache and gold on paper, inscribed and dated lower centre, laid down between gold speckled pink borders on wide margins with gold floral lattice design 160 x 86 mm.; page 337 x 218 mm.

£8,000 - 12,000
 €9,000 - 13,000
 US\$9,900 - 15,000

The inscription reads: 'Painted by Muhammad Qasim in 1004'.

Stylistically this portrait bears a resemblance to single figure paintings by Muhammad Qasim, an artist believed to be a slightly younger contemporary of Reza 'Abbasi. A similar single figure portrait by him in the Art and History Trust Collection depicts a drunken youth who shares the same rounded face and delicate features (Soudavar, 1992, fig. 121, p. 293). Our painting is however dated AH 1004/AD 1596-1597, ten years earlier than a painting of the 'Chastisement of a Pupil' which has thus far been considered Muhammad Qasim's earliest dated work (dated AH 1014/AD 1605-06), in the Metropolitan Museum of Art (see Ekhtiar, Soucek, Candy and Haidar (edd.), 2011, no. 153, pp. 226-227). It is generally accepted that Muhammad Qasim died in 1659. Adel Adamova, discussing two works by the artist attributed to circa 1601-1602, suggests that he must therefore have been born no later than 1575 and had a long life (Adel Adamova, 'On the Attribution of Persian Paintings and Drawings of the Time of Shah 'Abbas I', Hillenbrand (ed.), 2000, p. 23). The date and attribution of the present painting whilst early is thus by no means impossible.



8

8^R

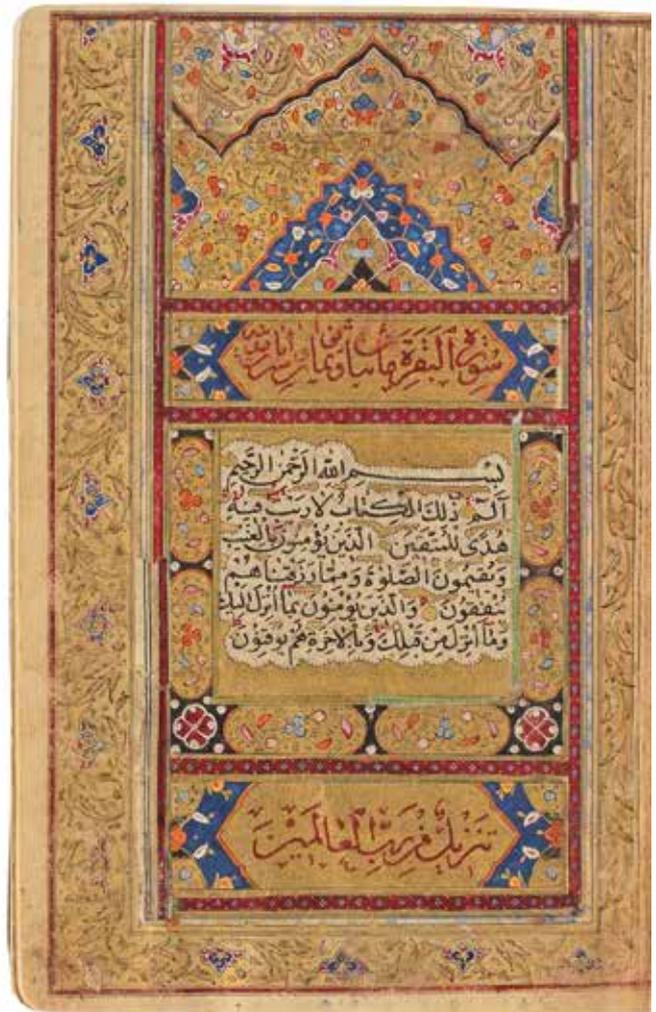
**A SCHOLAR WITH HIS PUPILS IN A ROCKY LANDSCAPE
PERSIA, PROBABLY KHORASAN, CIRCA 1600**

gouache and gold on paper, inner margins ruled in gold, blue, green and red, turquoise outer borders with gold floral illumination
165 x 94 mm.

£6,000 - 8,000

€6,700 - 9,000

US\$7,400 - 9,900



9

9^{•R}

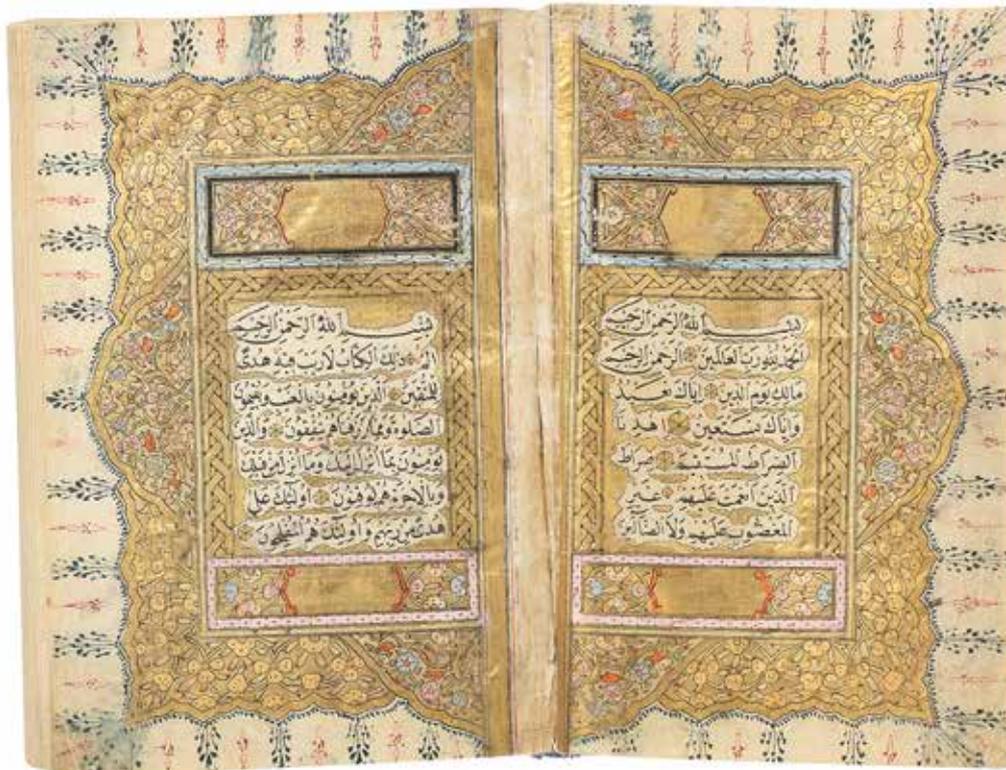
**AN ILLUMINATED QUR'AN IN A FLORAL LACQUER BINDING
PERSIA, EARLY 18TH CENTURY**

Arabic manuscript on paper, 176 leaves, 23 lines to the page written in small *naskhi* script in black ink with diacritics in red and black, gilt dots between verses, inner margins ruled in blue and gold, *sura* headings written in *thuluth* script in red within gilt rectangular panels, one illuminated frontispiece in colours and gold, later 19th Century Qajar lacquer binding with covers richly decorated with floral sprays including wild roses, irises and apple blossoms, doublures decorated with floral motifs in gold on a black ground, spine worn and repaired
130 x 83 mm.

£3,000 - 4,000

€3,400 - 4,500

US\$3,700 - 4,900



10



11

10•

AN ILLUMINATED QUR'AN COPIED BY THE SCRIBE IBRAHIM AL-RUSHDI, A PUPIL OF MUSTAFA SHAKER OTTOMAN TURKEY, PROBABLY CONSTANTINOPLE, DATED AH 1236/AD 1820-21

Arabic manuscript on paper, 305 leaves, 15 lines to the page written in *naskhi* script in black ink with diacritics and vowel points in red and black, gilt roundels between verses, inner margins ruled in red and gold, illuminated devices in outer borders, catchwords in wide outer margins, illuminated rectangular *sura* headings in colours and gold, one illuminated frontispiece in gold and some colour, some smudging, modern red morocco gilt, with flap
158 x 110 mm.

£4,000 - 6,000
€4,500 - 6,700
US\$4,900 - 7,400

11•

AN ILLUMINATED QUR'AN, COPIED BY HUSAIN AL-HAMDI OTTOMAN TURKEY, DATED AH 1273/AD 1856-57

Arabic manuscript on paper, 302 leaves, 15 lines to the page written in *naskhi* script in black ink with diacritics in red and black, gilt roundels between verses, inner margins ruled in red, black and gold, catchwords in wide outer margins, illuminated devices in margins, *sura* headings written in *thuluth* script in white ink within gilt rectangular panels, one illuminated frontispiece in colours and gold, edges frayed, corners rather thumbbed, stencilled gilt paper doublures and flyleaves decorated with stamped geometric motifs in red, red morocco gilt, with flap, covers with waterstaining, leather case, crudely repaired, some waterstaining
190 x 130 mm.

£4,000 - 6,000
€4,500 - 6,700
US\$4,900 - 7,400



12 detail

12^R

AN ILLUMINATED PRAYER SCROLL WRITTEN IN THULUTH AND GHUBARI SCRIPTS

QAJAR PERSIA, DATED AH 1267/AD 1850-51

Arabic manuscript on paper, one illuminated headpiece (damaged with some fragmentary remnants) in blue, red, green and gold, inner panels written in *ghubari* script in black, red and green, comprising text from the Qur'an and various prayers including the *nada 'Ali* quatrain and the call to God to bless the Fourteen Innocents, inner margins ruled in blue and gold, some damage with loss of some illumination at beginning and end of text, creased, with a contemporary cylindrical leather carrying-case with strap
4m. 28 cm. x 120 mm.(2)

£2,000 - 3,000

€2,200 - 3,400

US\$2,500 - 3,700

For a similar example in the Khalili Collection, see S. Vernoit, *Occidentalism*, London 1997, pp. 46-47, no. 23. For further reading on *ghubari* script, see N. F. Safwat, *The Art of the Pen: Calligraphy of the 14th to 20th Centuries*, London 1996, p. 184.

13

AN ILLUMINATED SCROLL COMPRISING THE LAST 36 SURAS OF THE QUR'AN (JUZ XXX), IN THE MANNER OF AHMAD AL-SUHRWARDI, WITH DATE AH 681/AD 1282-83

NEAR EAST, 20TH CENTURY

Arabic manuscript on paper, in scroll form, text written in *muhaqqaq* script in black ink with diacritics and vowel points in black, illuminated rosettes between verses, the *bismallah* and the word *Allah* picked out in gold, *sura* headings written in ornamental eastern *kufic* script in white within illuminated rectangular panels in colours and gold, richly decorated with illuminated panels in colours and gold at beginning and end, some creasing otherwise in good condition
10 m. 27 cm. x 23 cm.

£4,000 - 6,000

€4,500 - 6,700

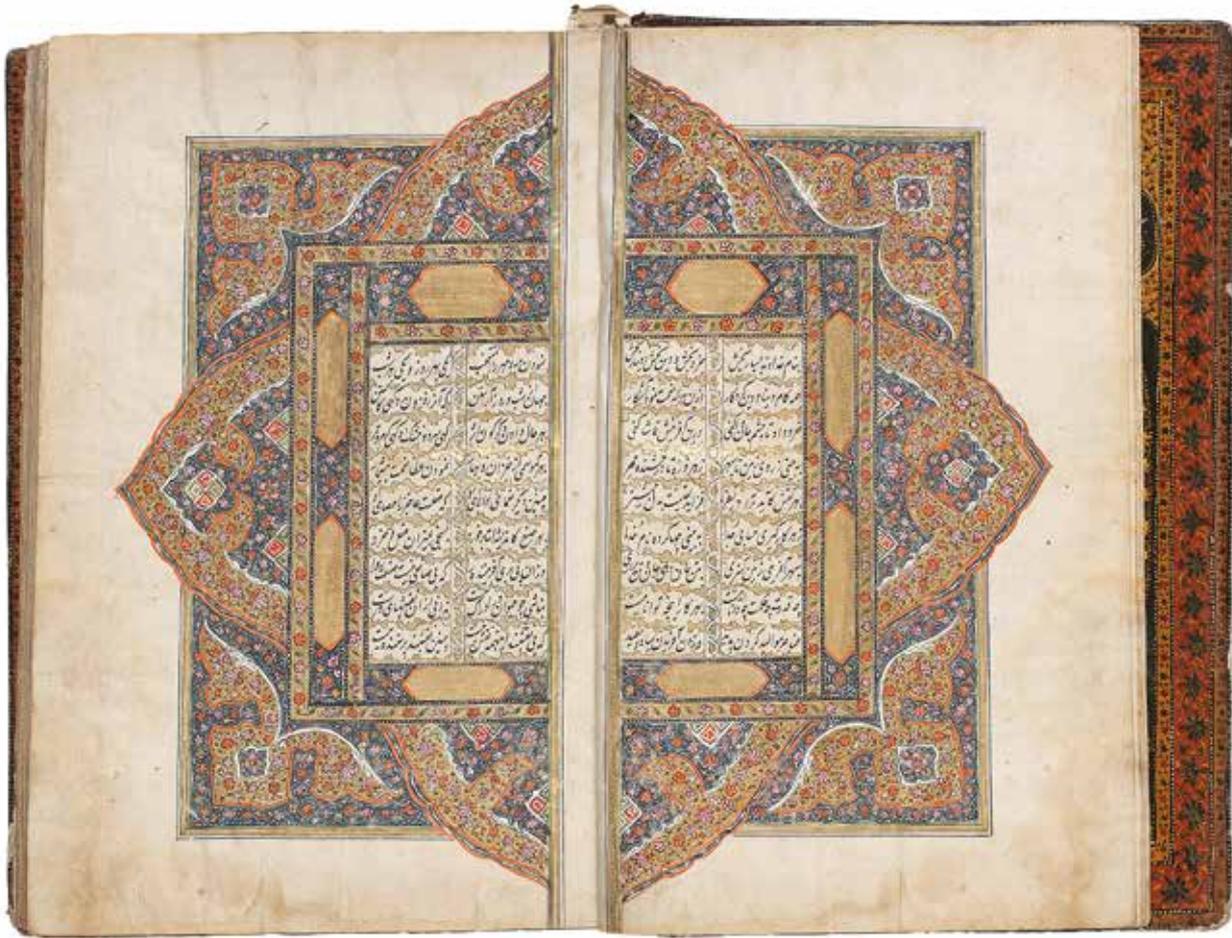
US\$4,900 - 7,400

The text runs from from *sura* LXXIX, *al-Nazi'at* to the last *sura*, CXIV, *al-Nas*.

Suhrwardi is probably Yaqut's most famous pupil. Though little is recorded of his life, he is known to have belonged to the Suhrwardiyya, an important Sufi order founded by his great-grandfather. He spent most of his life in Baghdad, and according to Qadi Ahmad, designed most of the texts inscribed on buildings there. Works on paper by him are dated between AH 701-732/1301-1332 AD (Sheila Blair, *Islamic Calligraphy*, Edinburgh, 2008, p.249).



13 detail



14

MIRZA RAFI', KNOWN AS BADHIL MASHHADI (D. 1711), AND AZAD KASHMIRI (D. 1721), HAMLAH-I HAYDARI, A VERSE ACCOUNT OF THE LIFE OF THE IMAM 'ALI, WITH NINE ILLUSTRATIONS NORTH INDIA, PROBABLY KASHMIR, LATE 18TH/19TH CENTURY

Persian manuscript on paper, 435 leaves, 19 lines to the page written in four columns of *nasta'liq* script in black ink, inner margins ruled in green, blue and black, headings in *nasta'liq* script in red ink, one illuminated double-page frontispiece in colours and gold, one illuminated headpiece at the start of the second section (Azad's text), nine illustrations in gouache and gold, all within the first book (of Badhil), contemporary Kashmiri painted papier-mache binding, doublures with an attractive stylised spray of flowers issuing from a vase, spine rebacked
295 x 200 mm.

£3,000 - 4,000
€3,400 - 4,500
US\$3,700 - 4,900

Provenance

Colonel Algernon Durand (1854-1938), acquired on the Hunza Nagar expedition in Gilgit (now in Pakistan), 1891.
E. Durand, his brother, by 1893 (his note dated 1894 pasted into rear flyleaf).
Private UK collection.

A note in red at the end of the first section, Badhil's text, says that his part was left incomplete and that Mirza Sadiq, known as Azad, completed it. The following page with an illuminated headpiece is the beginning of Azad's text with a note in red at the top of the page: *From here, it is Mirza Muhammad Sadiq pen-named Azad's additions.*

The illustrations are as follows:

1. Abi Talib with the nobles of Bani Hashim and Bani 'Abd al-Mutallib.
2. Abi Talib makes peace with Quraysh.
3. The Prophet's night journey to Jerusalem (*mi'raj*) escorted by angels.
4. Abu Sufyan's messenger, Damdam, arrives to warn the people of Mecca against Muhammad.
5. The armies of the Jews preparing to fight the Prophet's army in Khaybar (depicting a white horse and a camel with gold flames issuing from it: the Prophet and Imam 'Ali).
6. The battle between the Prophet and the unbelievers, when a hero kills their leader.
7. Umar delivers the Prophet's letter to the Ethiopian ruler, Najashi.
8. Imam 'Ali kills Abu Jardal.
9. Men preparing to avenge the murder of 'Uthman.



Colonel Algernon Durand was ADC to Lord Ripon, Viceroy of India, between 1881 and 1882, British Agent at Gilgit, 1889-93, and later Military Secretary to Lord Elgin, the Viceroy, 1894-99. He commanded the troops during the Hunza Nagar expedition in 1891. His father, Sir Mortimer Durand (1850-1924), was also a stalwart of British India, and was responsible for crucial boundary arbitration in Afghanistan and the Northwest Frontier: the 'Durand Line' is still the border between Afghanistan and Pakistan. The Hunza Nagar Campaign lasted only a few weeks in 1891, and involved the British putting down resistance to expansion and road-building in the Gilgit region: it made Algernon Durand's name, along with his book *The Making of a Frontier* (1899). His brother, E. Durand, visited the British Museum with the manuscript in July 1893, a member of which (perhaps A. G. Ellis, who worked there from 1883 until 1909) identified it for him, making reference to the Museum's *Catalogue of Persian Manuscripts* (p. 704). The note pasted into the rear flyleaf mentions this, and also records: 'This book was sent me by my bro. Algy as part of the "loot" of his in Hunza Nagar Campaign which he successfully conducted'.

This book was sent me by my brother Algy as part of the "loot" of his in Hunza Nagar Campaign which he successfully conducted. From British Museum July 93.

P. Durand 1894



15

15^R
A NISHAPUR BUFFWARE POTTERY BOWL
PERSIA, 10TH CENTURY

of shallow rounded form on a short foot with everted rim, decorated underglaze in yellow, green and manganese on a cream ground with five birds interspersed by abstract vegetal motifs, the exterior with a large zig-zag motif filled with lattice design, hatching and stylised palmettes
 24.2 cm. diam.

£2,000 - 3,000
 €2,200 - 3,400
 US\$2,500 - 3,700

Provenance
 Private Italian collection.



16

16^R
TWO KASHAN MOULDED CALLIGRAPHIC
POTTERY BORDER TILES
PERSIA, CIRCA 1200

of moulded concave form with flattened upper borders, each decorated in relief with inscriptions in *naskhi* surmounted by bands of undulating vines
 the larger 27.5 x 10.5 cm.(2)

£3,000 - 4,000
 €3,400 - 4,500
 US\$3,700 - 4,900

Provenance
 Private Italian collection.

Inscriptions: *jan va ... va*, 'Soul and ... and ...'; possibly *bi tu mabad* 'May it not be ... without you ...'.

For a similar tile almost certainly from the same frieze see Sotheby's, *Arts of the Islamic World*, 8 October 2008, lot 147.



17 *R

AN ILKHANID LAJVARDINA MOULDED CALLIGRAPHIC POTTERY TILE

PERSIA, 13TH/ 14TH CENTURY

of rectangular form, decorated in red, black and gold leaf on a turquoise ground, with moulded inscription on a ground of scrolling vegetal interlace, the top edge with a band containing a line of cable motif, old collection labels to reverse in French, one relating to the inscriptions and dated 1958
36.4 x 17 cm.

£5,000 - 7,000

€5,600 - 7,800

US\$6,200 - 8,700

Provenance

Private Swiss collection.

Inscriptions: Qur'an, chapter LXVII (al-Mulk), end of verse 12 and beginning of verse 13.



verso



18

18^R

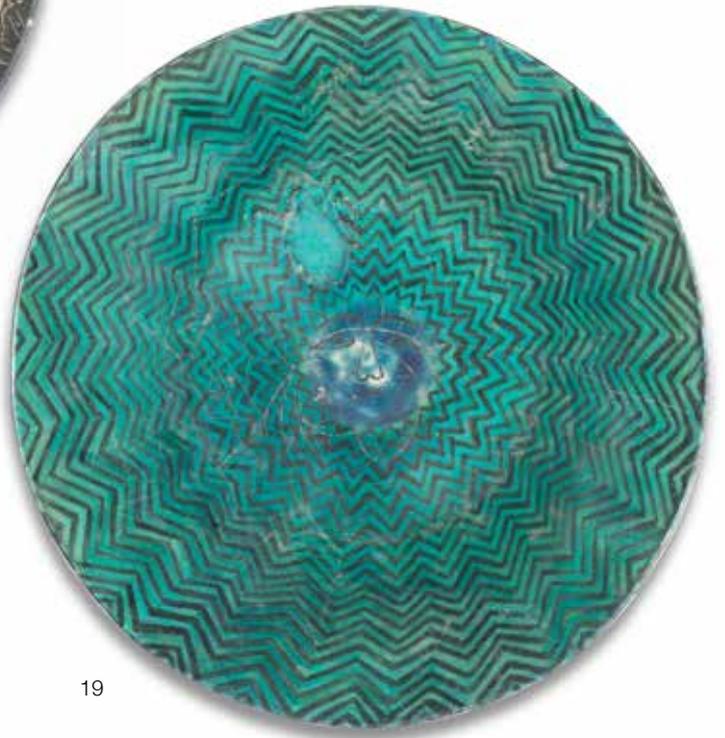
**A KASHAN UNDERGLAZE-PAINTED POTTERY BOWL
PERSIA, 12TH/ 13TH CENTURY**

of conical form on a long foot, decorated underglaze in cobalt-blue and black on a white ground with four radiating inscription-filled bands interspersed by panels containing palmettes, the rim with a further band of inscription, the exterior with panels containing foliate sprays
26.7 cm. diam.

£4,000 - 6,000
€4,500 - 6,700
US\$4,900 - 7,400

Provenance
Private UK collection.

Inscriptions: a Persian quatrain.



19

19^{*}

**A KASHAN UNDERGLAZE-PAINTED POTTERY BOWL
PERSIA, EARLY 13TH CENTURY**

of conical form on a short foot, decorated in black under a turquoise and cobalt-blue glaze with a series of concentric zig-zag motifs, the exterior with a scrolling vine, the well with overpainted face motif
29.2 cm. diam.

£4,000 - 6,000
€4,500 - 6,700
US\$4,900 - 7,400

Provenance
Private Italian collection.



20^R

**A RARE GARRUS INCISED POTTERY BOWL POSSIBLY SIGNED
'SULEYMAN'
PERSIA, LATE 12TH CENTURY**

of deep slightly rounded form on a short foot, the white slip ground incised with two addorsed sphinxes with entwined tails, roundels containing flowerheads to their flanks, possible inscriptions to the wings, interspersed by scrolling tendrils and split-palmettes, a panel of pseudo *kufic* below, all under an ochre glaze
23.5 cm. diam.

£8,000 - 12,000

€9,000 - 13,000

US\$9,900 - 15,000

Provenance

Christie's, *Islamic Art, Indian Miniatures, Rugs and Carpets*, 28-30 April 1992, lot 202.

The bowl is a fine example of Garrus pottery and is comparable to one formerly in the Oscar Raphael Collection and now in the Fitzwilliam Museum, Cambridge (illustrated in Arthur Upham Pope, *A Survey of Persian Art* Oxford, 1939, pl. 617 B). The marks on the wings appear to be inscriptions, that on the left apparently reading 'Suleyman', and are reminiscent of hidden signatures on contemporary bowls from Aghkand.



21



22

21^R

**A KASHAN LUSTRE POTTERY BOWL
PERSIA, 12TH/ 13TH CENTURY**

of deep rounded form with inverted rim on a short splayed foot, decorated in a brownish gold lustre with a central roundel containing a seated figure, surrounded by a series of panels containing sphynxes within lobed cartouches, the rim with paired foliate motifs, the exterior with panels containing scrolling tendrils
22 cm. diam.

£2,000 - 3,000
€2,200 - 3,400
US\$2,500 - 3,700

Provenance
Private UK collection.

22^R

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

of bulbous form with wide cylindrical neck, on a splayed foot with simple handle, decorated in a brownish gold lustre with a series of cartouches containing mounted figures to the shoulder, the lower body with a series of cartouches containing palmette motifs, the neck with quadrupeds and abstract vegetal motifs, the interior with a band of inscription
22 cm. high

£3,000 - 4,000
€3,400 - 4,500
US\$3,700 - 4,900

Provenance
Private UK collection.

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



23

23^R

**A TIMURID MOULDED CUERDA SECA POTTERY TILE
PERSIA, CIRCA 1450**

of convex form with two rows of moulded palmettes surmounted by a cylindrical section, decorated in cobalt-blue, turquoise, red, green and manganese on a white ground with four palmette cartouches containing flowerheads, above a band of undulating tendrils with pendant palmettes, mounted
52.3 x 15.5 x 9 cm.

£2,000 - 3,000
€2,200 - 3,400
US\$2,500 - 3,700

Provenance

H.E. the Baron Paternotte de La Vaillée, Belgian ambassador to Jordan and Lebanon from 1967–1970, and thence by descent.



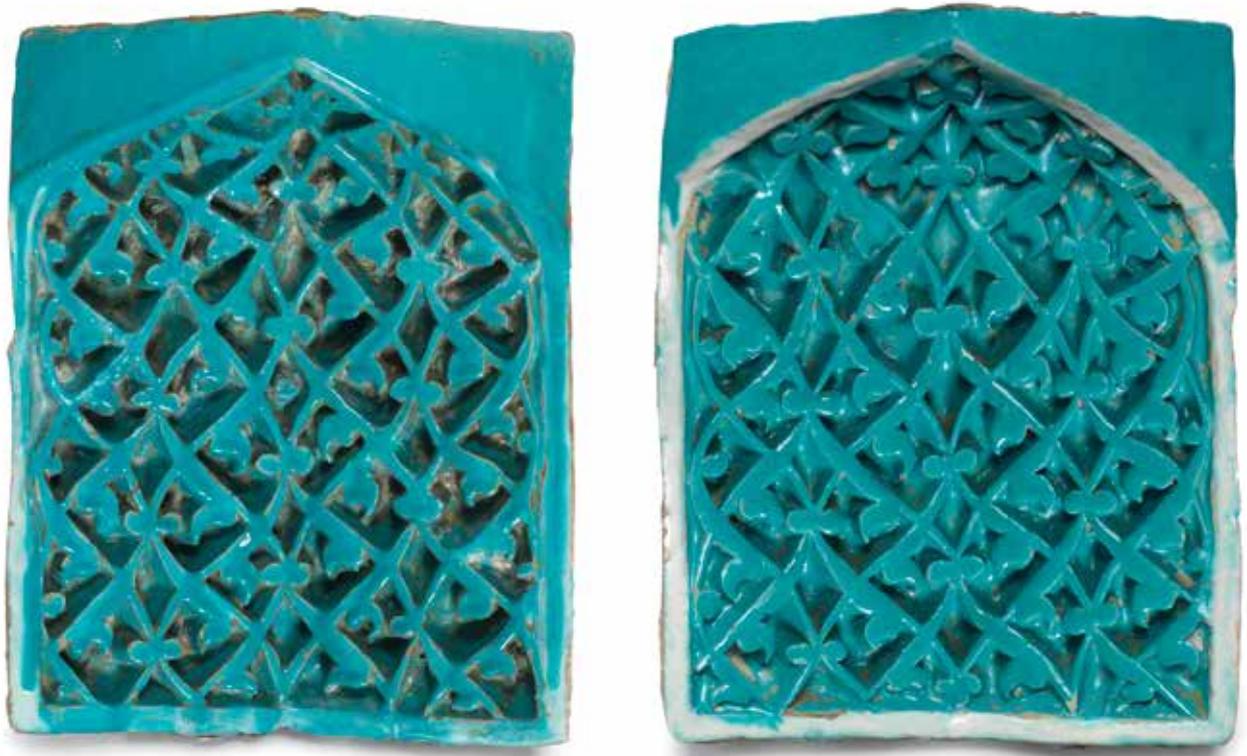
24

24^R

**A TIMURID CUERDA SECA POTTERY TILE
PERSIA, 15TH CENTURY**

of square form, decorated in cobalt-blue, turquoise, yellow and manganese on a white ground with geometric interlace filled with flowerheads, palmettes and other stylised vegetal motifs
16.5 x 16.2 cm.

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



25^R

**A PAIR OF TIMURID MOULDED POTTERY SQUINCH TILES
(MUQARNAS)**

PERSIA, SECOND HALF OF THE 14TH CENTURY

each of rectangular and concave form with pointed arched top,
decorated in turquoise and white glaze, deeply carved with a lattice
design of vegetal interlace

30 cm. high(2)

£15,000 - 20,000

€17,000 - 22,000

US\$19,000 - 25,000

The tiles in the present lot are related to those which line the walls of
the funerary chamber in 'The Mausoleum of an Anonymous Woman' in
Samarkand dating to 1360 (see Jean Soustiel and Yves Porter, *Tombs
of Paradise*, Saint-Remy-en-L'Eau 2003, p. 87).



26^R

**A TIMURID MOULDED POTTERY SQUINCH TILE (*MUQARNA*)
PERSIA, SECOND HALF OF THE 14TH CENTURY**

of rectangular and concave form with pointed arched top, decorated in turquoise, cobalt-blue and white glaze, deeply carved with scrolling vegetal interlace linked by central palmettes and split palmettes
29.7 cm. high

£10,000 - 15,000

€11,000 - 17,000

US\$12,000 - 19,000

See note to previous lot.



27

27
A MAMLUK UNDERGLAZE-PAINTED POTTERY BOWL
SYRIA, 14TH CENTURY

of deep rounded form on a splayed foot with everted rim, decorated in cobalt-blue and black on a white ground under a clear glaze with a six-pointed star to the well filled and surrounded by abstract motifs, the walls with a series of panels containing stylised vegetal motifs and lattices filled with circle motifs, the exterior with a band of scrolling tendrils, label of Bluett & Sons, London to base
 28.4 cm. diam.

£4,000 - 6,000
 €4,500 - 6,700
 US\$4,900 - 7,400

Provenance
 Private Swedish Collection.



28

28^R
A SILVER-INLAID BRASS BOWL
PERSIA OR MESOPOTAMIA, 14TH CENTURY

with rounded base, tapering sides and inverted rim, engraved and inlaid in silver and black composition with a band of inscription in *thuluth* on a ground of foliate interlace interspersed by six petaled rosettes with roundels containing Chinese style motifs, above and below palmette motifs, cartouches containing geometric designs and an inscription filled cartouche
 23 cm. diam.

£4,000 - 6,000
 €4,500 - 6,700
 US\$4,900 - 7,400

Inscriptions: two Persian couplets in praise of the bowl; later owners' names, Ja'far, Allah-verdi and Reza.



29

**PROPERTY FROM THE MARK
AND PETER DINELEY COLLECTIONS**

29^R

**A FARS BRASS BOWL
PERSIA, 14TH CENTURY**

with rounded base, inverted sides and flattened rim, engraved with a series of roundels containing mounted warriors within quatrefoils interspersed by bands of inscriptions in *thuluth* all on a ground of scrolling tendrils, the base with radiating bands of flower-filled palmette cartouches, owners' inscriptions to rim and base
23 cm. diam.

£800 - 1,200
€900 - 1,300
US\$990 - 1,500

Provenance

Mark and Peter Dineley Collections, UK.

Inscriptions: 'izz li-mawlana [a]-malik a/l-'alim al-'adil/ [a]-a'zam malik riqab a/ l-umam [a]-sultan /salatin al-'arab [wa] al-'ajam/, 'Glory to our lord, the learned, the just, the most great, the one who curbs the nations Sultan of the sultans of Arabs and Iranians'; owners' names, Mirza 'Ali Naqi, Muhammad Muqim and 'Ali Akbar.

For a bowl with a similar inscription in the Victoria and Albert Museum, see A.S. Melikian-Chirvani, *Islamic metalwork from the Iranian World: 8-18th Centuries*, London, 1982, pp. 213-214, no. 98.



30

30

**A PAIR OF OTTOMAN GOLD-DAMASCENED STEEL
CALLIGRAPHER'S SCISSORS AND TWO OTHER TOOLS
TURKEY, 18TH/ 19TH CENTURY**

the scissors of typical form, terminating in openwork foliate handles, decorated near the hinge in gold overlay with floral interlace; together with a pair of calipers and scraper both decorated in gold overlay with vegetal interlace
the scissors 25 cm. long(3)

£800 - 1,200
€900 - 1,300
US\$990 - 1,500

Provenance

Mark and Peter Dineley Collections, UK.



31

31^R

**A SAFAVID OPENWORK STEEL BUCKLE
PERSIA, 16TH/ 17TH CENTURY**

of convex circular form with circular mount to reverse, decorated in openwork backed with brass with a central inscription-filled roundel surrounded by an inscription-filled band, the inscriptions interspersed by foliate motifs
6.1 cm. diam.

£2,000 - 3,000
€2,200 - 3,400
US\$2,500 - 3,700

Provenance

Mark and Peter Dineley Collections, UK.

Inscriptions: Qur'an, chapter XLVIII (*al-fath*), verse 1; Qur'an, chapter LXI (*al-saff*), part of verse 13, followed by 'Verily, it is God's help, the excellent Watcher and He is The All Forgiving, The Most Merciful'.



32

32^R

**A SAFAVID GOLD-DAMASCENED OPENWORK STEEL BOSS
PERSIA, 16TH CENTURY**

of circular form with applied inverted steel rim, the central watered steel panel decorated in openwork with a series of cartouches filled with vegetal interlace, the steel border decorated in gold overlay with undulating vines, applied silver boss to centre with the Christian date 1571, further gold decoration to reverse including inscription
14 cm. diam.

£1,200 - 1,500
€1,300 - 1,700
US\$1,500 - 1,900

Provenance

Mark and Peter Dineley Collections, UK.

Inscriptions: the maker's name, 'Muhammad 'Ali'.



33^R

**A SAFAVID OPENWORK STEEL 'ALAM SECTION
PERSIA, 16TH/ 17TH CENTURY**

of teardrop form terminating in two curved elements, decorated in openwork with two cartouches filled with inscriptions on a ground of scrolling tendrils, the base of flaring cylindrical form, mounted
61 cm. high

£4,000 - 6,000

€4,500 - 6,700

US\$4,900 - 7,400

Provenance

Mark and Peter Dineley Collections, UK.

Inscriptions: 'O God, who is praised in every action!'; '...of the time'.



34^R

**A COLLECTION OF QAJAR STEEL TOOLS
PERSIA, 18TH-19TH CENTURY**

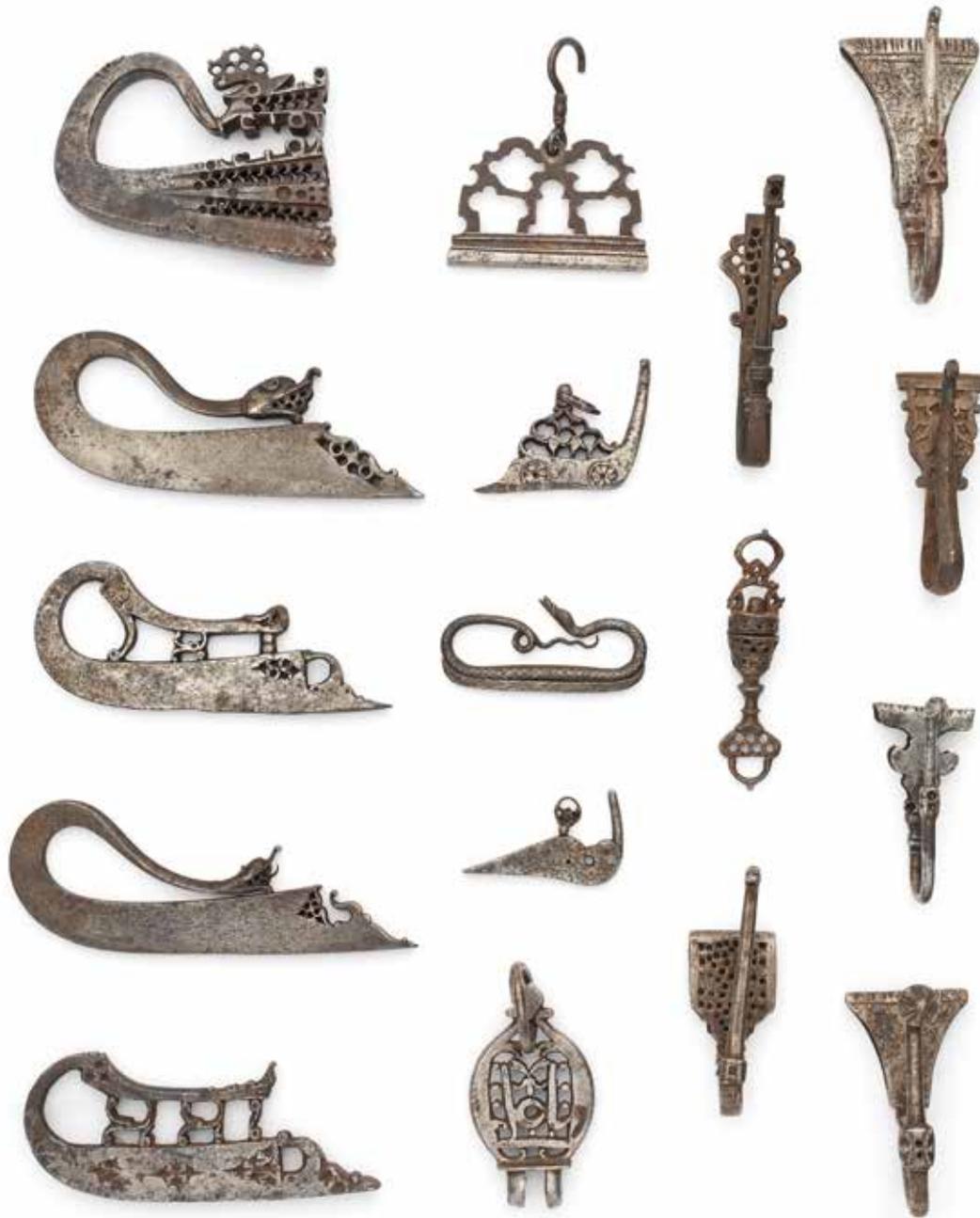
comprising a powder measure in the form of a dragon; a set of ember tongs and pricker in the form of a dragon; a sugar axe in the form of a bird and three axe heads, one in the form of a dragon; a miniature gold damascened axe; a brass inlaid lock element; a Qajar padlock in the form of a key; a miniature hook knife; a circular boss; a hinged multi tool; an awl; a file; a lancet; a pair of tweezers and seven other implements
the larger axe 35 cm. long(23)

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

Provenance

Mark and Peter Dineley Collections, UK.

The Qajar padlock, dating to the 18th or 19th Century is almost identical to an example in the Tanavoli Collection (see James Allan & Brian Gilmour, *Persian Steel, The Tanavoli Collection*, Oxford, 2000, p. 414, no. 29.



35^R

**A COLLECTION OF STEEL FLINT-STRIKERS AND BELT HOOKS
PERSIA, 15TH-19TH CENTURY**

comprising nine flint strikers - a fine Timurid example in the form of a dragon; two fine Safavid watered steel examples in the form of dragons; a further Afsharid example dated 1152 with the name of Nader Shah; a Qajar example with leather strap; four smaller examples, one in the form of a snake, another in the form of a parakeet; and eight belt hooks and fittings
the largest flint striker 13.8 cm. long(17)

£2,000 - 3,000
€2,200 - 3,400
US\$2,500 - 3,700

Provenance

Mark and Peter Dineley Collections, UK.

Inscriptions: 'al-Sultan Nadir Shah, the year 1152' (AD 1739-40).

The Timurid flint striker, dating to the 15th Century, is almost identical to an example in the Tanavoli Collection (see James Allan & Brian Gilmour, *Persian Steel, The Tanavoli Collection*, Oxford, 2000, p. 439, no. 73.



36

36^R
TWO PAIRS OF QAJAR STEEL SCISSORS
PERSIA, 18TH/ 19TH CENTURY

each with large serpentine handles terminating in dragon heads, pendant openwork palmettes to the top ends of the blades, the first decorated in gold overlay with inscriptions, the second with chiselled inscriptions
the larger 26.3 cm. long(2)

£800 - 1,200
 €900 - 1,300
 US\$990 - 1,500

Provenance

Mark and Peter Dineley Collections, UK.

Inscriptions: 'The work of Muhammad ibn Haji Isma'il'; 'The work of Ibn Hajjij Muhammad ...', 'Its owner Sha...'.
 For a similar pair of scissors in the Tanavoli Collection see James Allan & Brian Gilmour, *Persia, Steel, The Tanavoli Collection*, Oxford, 2000, p. 370, no. 231.



37

37^R
SIX PAIRS OF STEEL QALAMDAN SCISSORS
PERSIA, 18TH-19TH CENTURY

each of tapering form, four decorated in openwork with foliate interlace, one chiseled with vegetal interlace, the last chiselled with inscriptions in *nasta'liq* and foliate motifs
the largest 16.3 cm. long(6)

£800 - 1,200
 €900 - 1,300
 US\$990 - 1,500

Provenance

Mark and Peter Dineley Collections, UK.

Inscriptions: Qur'an Chapter LXV (*al-talaq*) part of verse 3 and chapter VIII (*al-anfal*), part of verse 51; Qur'an, chapter XL (*ghafir*), part of verse 44.

OTHER PROPERTIES

38^R

**AN AFSHARID GOLD-DAMASCENED STEEL SWORD (SHAMSHIR)
PERSIA, 18TH CENTURY**

the single-edged steel blade of curved form with single fuller, the blade widening towards the double-edged tip with chiselled palmette at transition, decorated in gold overlay to one side near the forte with an inscription-filled cartouche, above and below palmette cartouches filled with foliate interlace, the crossguard decorated in gold overlay with scrolling tendrils overlaid with flowerheads, the quillons in the form of dragon heads, horn grips
85 cm. long

£3,000 - 4,000
€3,400 - 4,500
US\$3,700 - 4,900

Inscriptions: 'The work of Mu'allim Misri'.

For a *shamshir* with an almost identical crossguard dated to the Afsharid period in the Military Museum of Tehran see Manouchehr M Khorasani, *Arms and Armour from Iran*, Tübingen, 2006, p. 488. Mu'allim Misri made four other recorded *shamshirs*: one is in the Prince of Wales Museum, Bombay, another in the Military Museum, Tehran, and another two signed with his name are in the Historisches Museum, Bern (ibid, p.177, and cat.80).



38



38 detail



39 detail

39^{YR}

**A SAFAVID WALRUS IVORY-HILTED GOLD-DAMASCENED STEEL SWORD (SHAMSHIR)
PERSIA, 17TH/ 18TH CENTURY**

the single-edged watered steel blade of curved form, chiselled to one side with a roundel containing a lion with engraved inscription to body, above a lobed inscription-filled cartouche, the crossguard decorated in gold overlay with a rosette and borders containing a floral vine, the steel centers of the grips with undulating vines, the pommel with inscriptions, the grips of walrus ivory, the scabbard of wood clad entirely in embossed leather with steel mounts decorated ensuite in gold overlay
102 cm. long

£4,000 - 6,000
€4,500 - 6,700
US\$4,900 - 7,400

Inscriptions: to the blade, *bandeh-ye shah-e velayat 'abbas*, 'The servant of the king of trusteeship 'Abbas'; to the lion, '*Asadullah*'; to the pommel, invocations to God, *ya hannan! ya mannan!*, 'O The Most Compassionate! O The Propitious!'.

For a sword dated to the 16th century with a roundel containing a lion on the blade see Sheila R. Canby, *Shah 'Abbas, The Remaking of Iran*, London, 2009, p. 40, no. 3.



39



40



41

40
AEGIDIUS SADELER II (D. 1629), ZEYNAL KHAN AND MEHDI QULI BEG, PERSIAN AMBASSADORS TO THE COURT OF RUDOLF II PRAGUE, 1604 AND 1605

copperplate engravings on paper, inscribed in Latin and Persian
 262 x 195 mm. (sheet); 265 x 183 mm. (sheet)(2)

£4,000 - 6,000
 €4,500 - 6,700
 US\$4,900 - 7,400

For the full footnote please see the online catalogue.

41
MICHEL-FRANCOIS PREAULX (FRENCH, 1796-1827) THE MAUSOLEUM OF OLJEITU, OR MUHAMMAD KHODABANDEH, THE EIGHTH ILKHANID RULER OF PERSIA (REG. 1304-16)

pen and ink and watercolour on paper laid down on canvas, signed MFP lower right
 painting 225 x 360 mm.; canvas 295 x 426 mm.

£3,000 - 4,000
 €3,400 - 4,500
 US\$3,700 - 4,900

Provenance
 Jean Soustiel, Paris.
 Acquired from Laure Soustiel, Paris, 2001.

Executed in 1808 or 1809.

For the full footnote please see the online catalogue.



42^R

**AN ENGRAVED CALLIGRAPHIC EMERALD
PERSIA, 18TH/ 19TH CENTURY**

of square form with flattened corners, engraved with inscriptions in *nasta'liq* on a ground of scrolling vines, mounted in a later eighteen carat gold ring, the bezel decorated in openwork with geometric designs

1.7 x 1.7 cm.

£6,000 - 8,000

€6,700 - 9,000

US\$7,400 - 9,900

Inscriptions: Qur'an, chapter LXV (*al-Talaq*), parts of verses 2 and 3.





43

43^R

**A LARGE QAJAR SILVER-PLATED BRASS TORCH STAND
PERSIA, EARLY 20TH CENTURY**

of cylindrical form with slightly flaring rim on a splayed foot, raised bands to upper and lower body, hinged serpentine handles to each side, profusely engraved with cartouches and friezes containing figures and quadrupeds interspersed by intricate foliate interlace
41.2 cm. high

£5,000 - 7,000
€5,600 - 7,800
US\$6,200 - 8,700



44

44^R

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

of inverted piriform with removable flaring cylindrical neck and tripod stand, decorated in polychrome enamel with friezes of cartouches containing floral sprays, flowerheads, and portrait medallions, the two silver cups decorated in repoussé and enamel with floral interlace, perching birds and portrait medallions
50.5 cm. high(3)

£2,000 - 3,000
€2,200 - 3,400
US\$2,500 - 3,700



45

45^R

**A QAJAR KATAMKARI CHILD'S CHAIR
PERSIA, 19TH CENTURY**

profusely inlaid with micro-mosaic bone, brass, wood and lac forming geometric patterns, the back of the seat with four cartouches filled with inscriptions in *nasta'liq* surmounted by a cartouche containing inscriptions in *thuluth*, the back of the seat with a crown, the seat upholstered in 19th Century woven wool shawl fabric
73.3 x 41 x 39 cm.

£4,000 - 6,000
€4,500 - 6,700
US\$4,900 - 7,400

Inscriptions: an invocation to God; a quatrain in praise of the chair.



46

46^R

**A QAJAR KATAMKARI TABLE
PERSIA, DATED AH 1301/ AD 1883-4**

with circular top, the baluster pillar terminating in three down-swept legs, profusely inlaid with micro-mosaic bone, brass, wood and lac forming geometric patterns, with a series of concentric star motifs to the centre of the top surrounded by cartouches filled with inscription in *nasta'liq*
72 x 50 x 50 cm.

£6,000 - 8,000
€6,700 - 9,000
US\$7,400 - 9,900

Inscriptions: Persian verses, 'It is worthy of the gathering of the men of the kingdom of London (sic) [officials of British government], who would congregate around this round table. Also praise for the master maker who has created an image of the shining Sun as an ornament and has decorated it like the sky filled with numerous stars.' Ending with the date of completion 1301 (1883-4).



47

47^R

A PAIR OF QAJAR SILVER-DAMASCENED STEEL SHEEP

PERSIA, 19TH CENTURY

each standing upright facing forward with head raised, decorated in silver and brass inlay with friezes of vegetal motifs around the bodies, cartouches containing floral interlace to the backs and heads
25 cm. high(2)

£1,500 - 2,000

€1,700 - 2,200

US\$1,900 - 2,500

Provenance

Private French collection.



48

48^R

A QAJAR COCO DE MER KASHKUL BY MIRZA GHULAM HUSAYN SHIRAZI

PERSIA, 19TH CENTURY

of typical form, profusely engraved with a large lobed inscription-filled cartouche to the base terminating in an inscription-filled cartouche of palmette form to each end, all on a ground of foliate interlace, the shoulder with a band of inscription, the top with further inscriptions

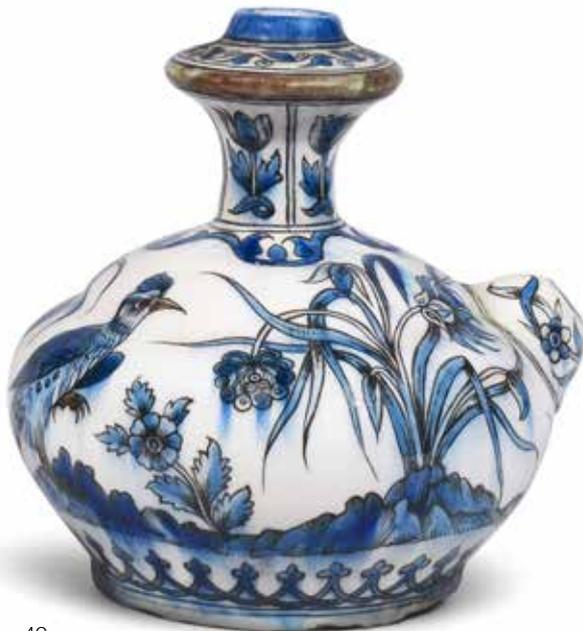
24 cm. long

£2,000 - 3,000

€2,200 - 3,400

US\$2,500 - 3,700

Inscriptions: Qur'an, chapters II (*al-Baqarah*), verses 255 and 256; XLVIII (*al-Fath*), verse 1; LXI (*al-Fath*), part of verse 13; the nada 'ali quatrain and the name 'Ali in mirrored form, signed 'The work of Mirza Ghulam Husayn Shirazi'.



49

49^R

A SAFAVID STYLE UNDERGLAZE-PAINTED POTTERY KENDI

QAJAR PERSIA, 19TH CENTURY

of compressed globular form with truncated conical neck and domed spout with circular aperture, decorated in cobalt-blue and brown with black outline on a white ground with two birds in a rocky landscape with floral sprays, the neck with panels containing flower motifs

17.5 cm. high

£2,000 - 3,000

€2,200 - 3,400

US\$2,500 - 3,700

Provenance

Private UK collection.



50

50^R

A QAJAR LACQUER BOX CONTAINING A SET OF PORTABLE MERCHANT'S WEIGHTS AND SCALES PERSIA, DATED AH 1242/ AD 1826-27

rectangular, the interior containing two sets of steel balances and brass pans, one with gold damascened decoration, ten weights of various sizes, the interior decorated in polychrome and gold with foliage, perching birds and urns with floral sprays, the exterior with floral sprays and portrait medallions to the side, the top with a noble youth visiting a holy man, the borders with inscription-filled cartouches
32.9 x 19 x 6 cm.

£3,000 - 4,000

€3,400 - 4,500

US\$3,700 - 4,900

Inscriptions: couplets from Firdausi's *Shahnamah*.

51

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

rectangular, the natural ground embroidered in polychrome silks with a central panel containing a lattice formed by foliate vines filled with flowerheads, the border with an undulating floral vine, silk edging to reverse
245 x 168 cm.

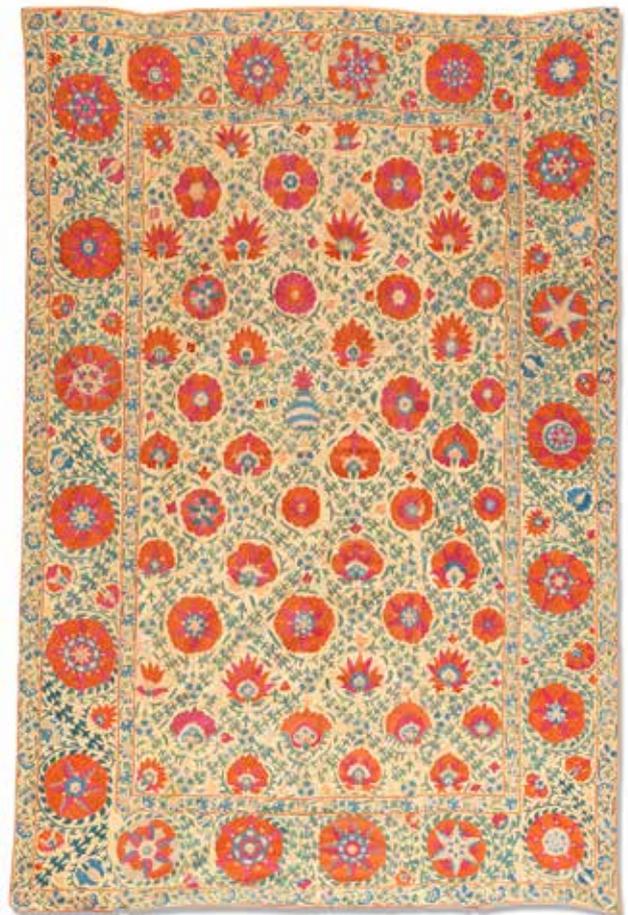
£2,000 - 3,000

€2,200 - 3,400

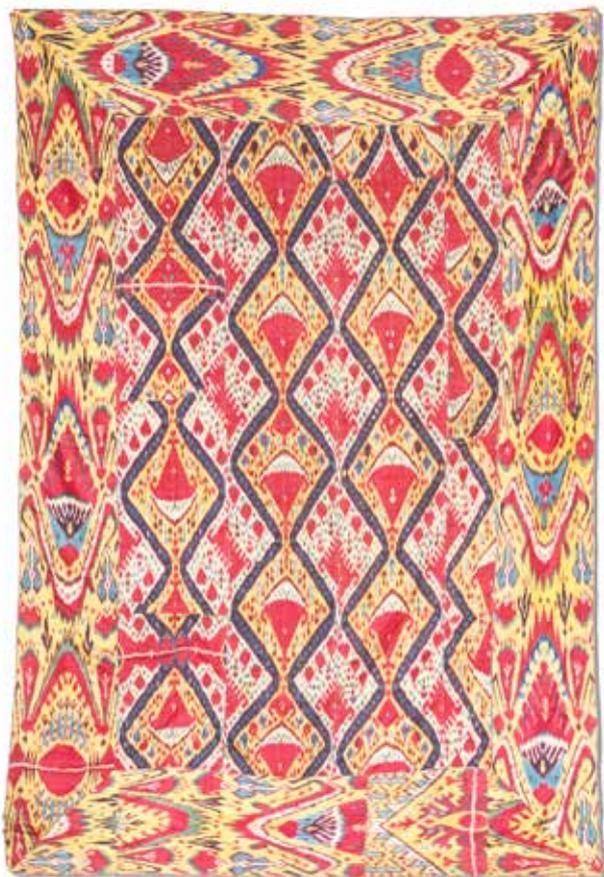
US\$2,500 - 3,700

Provenance

Private UK collection.



51



52



53

**TEXTILES FROM THE COLLECTION OF
COUNT TASSILO GRAF WOLFF METTERNICH**

52
**A SILK IKAT PANEL
CENTRAL ASIA, 19TH CENTURY**

of rectangular form, woven in polychrome silks with a central panel containing bands of lozenges filled with abstract floral and vegetal motifs, the border with ram's horn motifs and further abstract floral sprays, backed
229 x 157 cm.

£3,000 - 5,000
€3,400 - 5,600
US\$3,700 - 6,200

Provenance

Count Tassilo Graf Wolff Metternich (1940-2002) and thence by descent.

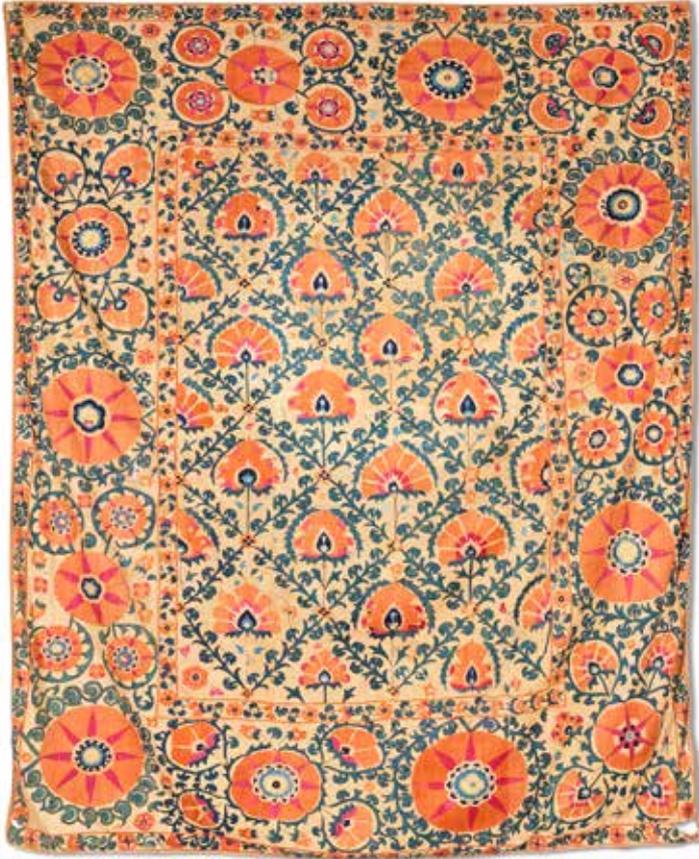
53
**A SILK IKAT PANEL
CENTRAL ASIA, 19TH CENTURY**

of rectangular form, woven in polychrome silks with a series of vertical bands containing abstract floral and vegetal motifs, backed
213 x 152 cm.

£3,000 - 5,000
€3,400 - 5,600
US\$3,700 - 6,200

Provenance

Count Tassilo Graf Wolff Metternich (1940-2002) and thence by descent.



54

54
**A BOKHARA SILK EMBROIDERED LINEN PANEL (SUSAN)
 CENTRAL ASIA, 19TH CENTURY**

of rectangular form, the natural ground embroidered in polychrome silks with a central panel containing a lattice formed by foliate vines filled with flower motifs, the border with large flowerheads interspersed by groups of five flowerheads
 253 x 193 cm.

£2,500 - 3,500
 €2,800 - 3,900
 US\$3,100 - 4,300

Provenance

Count Tassilo Graf Wolff Metternich (1940-2002) and thence by descent.



55

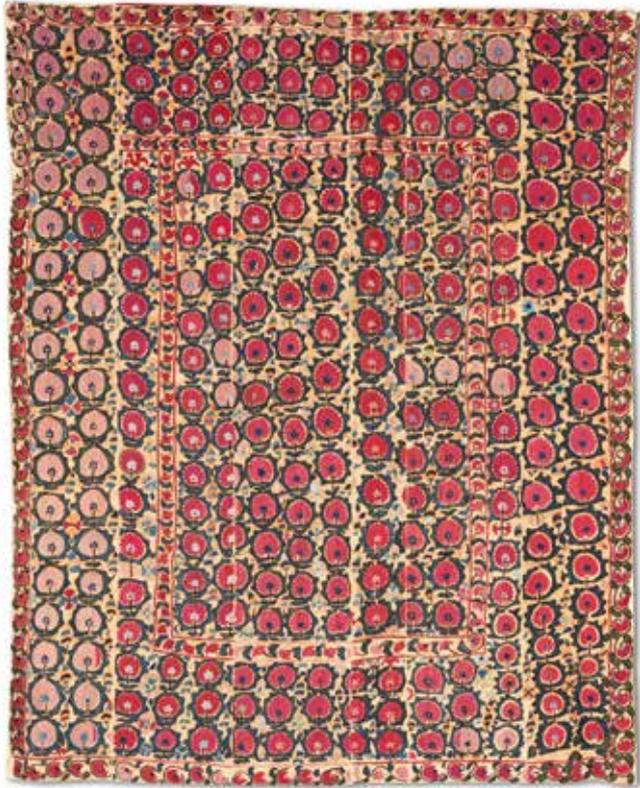
55
**A BOKHARA SILK EMBROIDERED LINEN PANEL (SUSAN)
 CENTRAL ASIA, 19TH CENTURY**

of rectangular form, the natural ground embroidered in polychrome silks with a central panel containing flowerheads flanked by foliate motifs, the border with a foliate lattice filled with flowerheads
 247 x 171 cm.

£3,000 - 5,000
 €3,400 - 5,600
 US\$3,700 - 6,200

Provenance

Count Tassilo Graf Wolff Metternich (1940-2002) and thence by descent.



56

56
**AN URA TUBE SILK EMBROIDERED LINEN PANEL (SUSAN)
 CENTRAL ASIA, 19TH CENTURY**

of rectangular form, the natural ground embroidered in polychrome silks with a central panel and border all filled with a repeat design of flowerheads flanked by foliate motifs, the outer border with an undulating vine, backed
 231 x 188 cm.

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

Provenance

Count Tassilo Graf Wolff Metternich (1940-2002) and thence by descent.



57

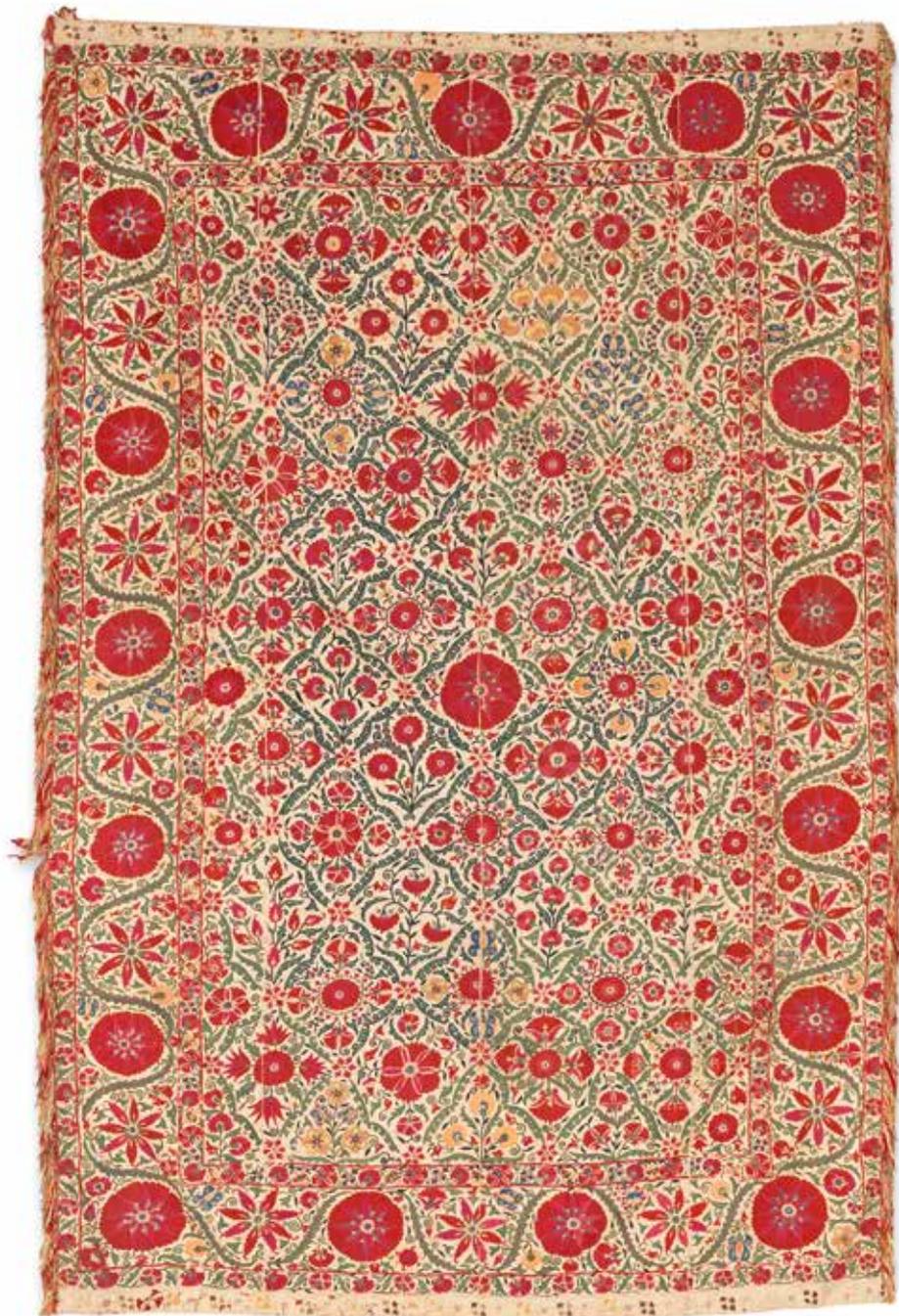
57
**A NURATA SILK EMBROIDERED LINEN PANEL (SUSAN)
 CENTRAL ASIA, 19TH CENTURY**

of rectangular form, the natural ground embroidered in polychrome silks with a central panel filled with floral sprays, the border with alternating flowerheads and trefoil motifs
 208 x 177 cm.

£2,000 - 3,000
 €2,200 - 3,400
 US\$2,500 - 3,700

Provenance

Count Tassilo Graf Wolff Metternich (1940-2002) and thence by descent.



58

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

of rectangular form, the natural ground embroidered in polychrome silks with a central panel containing a repeat design of interlocked quatrefoil cartouches formed by foliate motifs filled with flowers and floral sprays, the border with an undulating vine, the interstices with flowerheads, tassel trim to each side, backed with silk ikat edging to reverse

253 x 165 cm. (excluding tassels)

£5,000 - 7,000

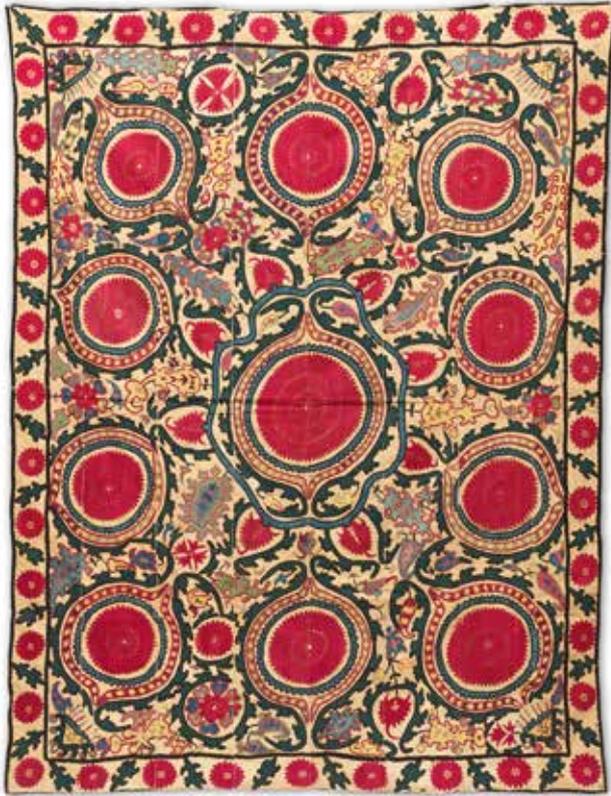
€5,600 - 7,800

US\$6,200 - 8,700

Provenance

Count Tassilo Graf Wolff Metternich (1940-2002) and thence by descent.

Phillips, 29 April 1992, lot 22.



59

59
**A TASHKENT SILK EMBROIDERED LINEN PANEL (SUSANI)
 CENTRAL ASIA, 19TH CENTURY**

of rectangular form, the natural ground embroidered in polychrome silks with a large central flowerhead surrounded by further flowerheads interspersed by floral and foliate motifs, the border with alternating foliate and flowerhead motifs, backed
 252 x 195 cm.

£2,000 - 3,000
 €2,200 - 3,400
 US\$2,500 - 3,700

Provenance

Count Tassilo Graf Wolff Metternich (1940-2002) and thence by descent.



60

60
**A TASHKENT SILK EMBROIDERED LINEN YULDUZ PALYAK
 PANEL (SUSANI)
 CENTRAL ASIA, 19TH CENTURY**

of rectangular form, embroidered entirely in polychrome silks with five roundels containing star motifs interspersed by flowerheads and foliate motifs, the border with an undulating vine
 242 x 200 cm.

£2,000 - 3,000
 €2,200 - 3,400
 US\$2,500 - 3,700

Provenance

Count Tassilo Graf Wolff Metternich (1940-2002) and thence by descent.



61



62

OTHER PROPERTIES

61 *

A LARGE IZNIK POTTERY DISH TURKEY, 17TH CENTURY

of shallow rounded form on a short foot, decorated in raised red, cobalt-blue and green with black outline on a white ground, with a spray of carnations, saz leaves and other flowerheads issuing from a leafy tuft, the rim with rock-and-wave design, with alternating flowerheads and floral sprays to reverse
41.5 cm. diam.

£2,000 - 3,000
€2,200 - 3,400
US\$2,500 - 3,700

Provenance

Private Swiss collection.

62 *

AN IZNIK POTTERY DISH TURKEY, LATE 16TH CENTURY

of shallow rounded form on a short foot with everted rim, decorated in raised-red, cobalt-blue green and black outline on a white ground, a spray of tulips, a rose and other flowerheads issuing from a leafy tuft, with central saz leaf, the rim with a border of alternating flowerheads and floral sprays, the reverse with stylised foliate motifs
30.3 cm. diam.

£2,000 - 3,000
€2,200 - 3,400
US\$2,500 - 3,700

Provenance

Private Swiss collection.



63

63 *

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

of square form, decorated underglaze in turquoise and cobalt blue on a white ground, with a central lobed arch enclosing an interlace of flowerheads and leafy tendrils, the spandrels with scrolling Chinese-cloud bands
28.1 x 28.3 cm.

£3,000 - 5,000
€3,400 - 5,600
US\$3,700 - 6,200

Provenance
Private Swiss collection.



64

64

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

of square form, decorated in cobalt blue, turquoise and raised-red with black outline on a white ground, with a design of partial flowerheads issuing tendrils terminating in swirling saz leaves, the upper edge with a border of interlocking palmettes, with red border to lower edge
20 x 19.5 cm.

£4,000 - 6,000
€4,500 - 6,700
US\$4,900 - 7,400



65

65
**A SAMSON SILVER-MOUNTED IZNIK STYLE PORCELAIN VASE
 FRANCE, 19TH CENTURY**

of baluster form with long slightly waisted cylindrical neck, decorated underglaze in polychrome with a series of interlaced saz leaves and lotuses, the foot and rim with silver mounts with maker's mark for Wolfers Frères, Brussels, Samson mark to base
 43.6 cm. high

£3,000 - 5,000
 €3,400 - 5,600
 US\$3,700 - 6,200



66

66
**AN UNUSUAL UNDERGLAZE-PAINTED POTTERY TILE
 PROBABLY DAMASCUS, SYRIA, 16TH CENTURY**

of square form, decorated underglaze in cobalt blue on a white ground with a vase with foliate handles flanked by floral sprays, the vase decorated with a repeat design of vegetal motifs
 23.5 x 23.5 cm.

£4,000 - 6,000
 €4,500 - 6,700
 US\$4,900 - 7,400

Published
 Arthur Millner, *Damascus Tiles*, London 2015, p. 307, Fig. 6.143.



67



68

67

**A DAMASCUS UNDERGLAZE-PAINTED POTTERY DISH
SYRIA, 16TH/ 17TH CENTURY**

of shallow rounded form on a short foot with everted rim, decorated underglaze in cobalt-blue and black on a white ground with a ewer surrounded by foliate motifs, the border with fish scale motifs interspersed by foliate motifs
25 cm. diam.

£2,000 - 3,000
€2,200 - 3,400
US\$2,500 - 3,700

68

**A DAMASCUS UNDERGLAZE-PAINTED POTTERY DISH
SYRIA, 16TH CENTURY**

of shallow rounded form on a short foot with a wide everted rim, the rim with a cusped edge, decorated in cobalt-blue, green and manganese on a white ground, a roundel to centre containing a quatrefoil motif filled with a floral vine, surrounded by palmettes and split palmettes, the border with rock and wave design with foliate motifs issuing from the inner border, a band of foliate interlace and flowerheads to reverse
31.2 cm. diam.

£2,000 - 3,000
€2,200 - 3,400
US\$2,500 - 3,700



69

A RARE DAMASCUS UNDERGLAZE-PAINTED POTTERY WATER FLASK (MATARA)

SYRIA, 17TH CENTURY

the bulbous round body tapering towards two short water spouts, the centre of the body indented towards a double loop handle to the upper edge, on a short foot, decorated in cobalt-blue, green and manganese with black outline on a white ground, with an asymmetrical design of floral sprays, palmettes, split-palmettes, saz leaves and cypress trees
14.5 cm. tall

£6,000 - 8,000

€6,700 - 9,000

US\$7,400 - 9,900

The form of the present lot is derived from an early Ottoman leather type which was later copied in metal, glass and rock crystal. However, it is unusual to find a Damascus ceramic *matara* such as the present lot. A very small number of Iznik examples are known: see Hülya Bilgi, *Iznik: The Ömer Koç Collection*, 2015, pp. 432-433 and Sotheby's, *Arts of the Islamic World*, April 2016, lot 85.



70

70^Y
**A SILVER AND CORAL MOUNTED STEEL DAGGER (KINDJAL)
 CAUCASUS, 19TH CENTURY**

the double edged steel blade with single fuller, the hilt and scabbard decorated in gilt-silver filigree with raised coral-set bosses in the form of flowerheads surrounded by scrolling foliate interlace, the borders with turquoise beads, the reverse of the hilt with inscriptions
 60.5 cm. long

£2,500 - 3,500
 €2,800 - 3,900
 US\$3,100 - 4,300

Inscriptions: *amal-i...* 'the work of...'



71

detail

71
**AN OTTOMAN GOLD-DAMASCENED MIQUELET GUN
 TURKEY, 18TH CENTURY**

the wood stock decorated in natural and green stained bone and circular brass and ebony geometric mosaics, the underside of the butt with a cartouche containing a palmette motif, the steel lock and barrel decorated in gold inlay with vegetal undulating vines and vegetal motifs
 120 cm. long

£4,000 - 6,000
 €4,500 - 6,700
 US\$4,900 - 7,400

For a similar example in the Victoria and Albert Museum, London, see Anthony North, *Islamic Arms*, London, 1985, p. 10, fig. 2.



A FINE OTTOMAN VELVET PANEL FROM THE COLLECTION OF THE LATE QUEEN OF JORDAN, SHARIFA DINA BINT ABDUL-HAMID

72 *

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

of rectangular form, the red silk pile voided with a repeat design of ogival medallions containing serrated palmettes overlaid with sprays of tulips, carnations and hyacinths, surrounded by flowerheads, the trellis overlaid with alternating knot and flowerhead motifs, framed
159 x 61 cm.

£15,000 - 20,000

€17,000 - 22,000

US\$19,000 - 25,000

Provenance

The collection of Princess Alia Al Hussein of Jordan. Inherited directly from her mother, Princess Dina Bint Abdul Hamid, former Queen of Jordan and Sharifa of Mecca.

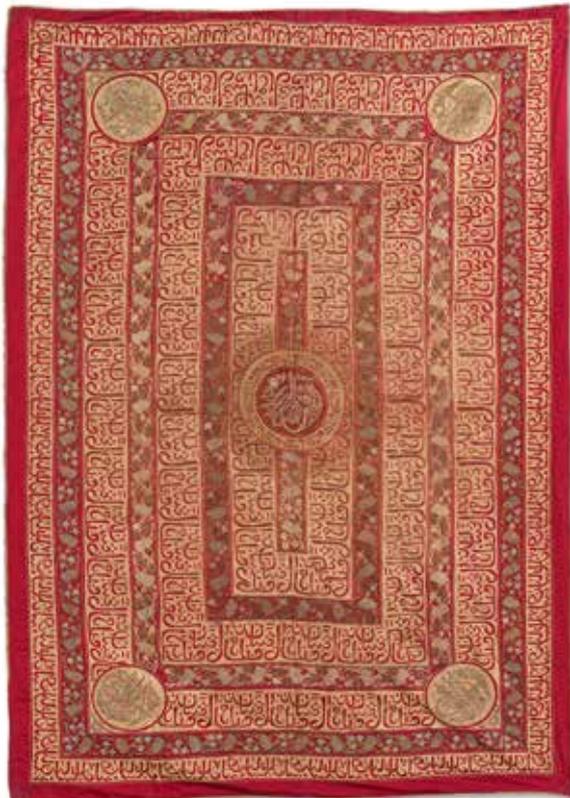
The serrated palmette was a popular motif on Ottoman velvets. It was either free-floating, or part of a trellis such as on this panel. For a similar velvet panel, see Nurhan Atasoy, et al, Ipek. *The Crescent and the Rose: Imperial Ottoman silks and Velvets*, London, 2001, fig. 336.



73



74



75

73
**AN OTTOMAN SILK AND METAL-THREAD-EMBROIDERED
 BARBER'S APRON AND MATCHING TOWEL**
TURKEY, 18TH CENTURY

the apron of rectangular form with opening neck to top, the red ground embroidered in polychrome silks and metal thread with a repeat design of floral sprays, a border around the neck with undulating vines, the rectangular cloth decorated *en suite*
 the apron 113 x 72 cm. (2)

£3,000 - 4,000
 €3,400 - 4,500
 US\$3,700 - 4,900

74
**AN OTTOMAN SILK EMBROIDERED COTTON TREE OF LIFE
 PANEL**
TURKEY, 19TH CENTURY

of rectangular form, the green cotton ground embroidered in polychrome silks with a flowering tree adorned with a pink ribbon, the borders with an undulating floral vine with bows
 233 x 149 cm.

£3,000 - 4,000
 €3,400 - 4,500
 US\$3,700 - 4,900



76

75

A LARGE OTTOMAN METAL-THREAD-EMBROIDERED SILK PANEL

TURKEY, 19TH CENTURY

of rectangular form, the red silk ground embroidered in polychrome and metal thread with a series of concentric bands alternately containing inscriptions and undulating vines with bunches of grapes, overlaid with *tughra*-filled roundels to the centre and to each corner, backed

199 x 272 cm.

£4,000 - 6,000

€4,500 - 6,700

US\$4,900 - 7,400

76

A FINE OTTOMAN SILVER-GILT THREAD EMBROIDERED KAFTAN

TURKEY, 19TH CENTURY

of typical form, the purple velvet ground embroidered in gilt-silver thread with a large floral spray to both sides, the lower edge and lapels with foliate motifs, the arms with further floral sprays
147 x 144 cm.

£6,000 - 8,000

€6,700 - 9,000

US\$7,400 - 9,900



77 Y

**A SET OF OTTOMAN CORAL AND GOLD PRAYER BEADS
(TASBEIH)
TURKEY OR EUROPE FOR THE OTTOMAN MARKET, 19TH
CENTURY**

comprising ninety-nine red coral beads interspersed by two gold elements in the form of pomegranates and two further compressed beads, the main pendant in the form of a foliate spray surmounted by a pomegranate terminating in two further coral beads connected by a gold-plated silver chain, in modern fitted box
61 cm. long(2)

£4,000 - 6,000
€4,500 - 6,700
US\$4,900 - 7,400

Provenance
Private UK collection.



78

**TWO RARE EARLY PHOTOGRAPHS OF MECCA BY AL-SAYYID
'ABD AL-GHAFFAR AL-TABIB
MECCA, SECOND HALF OF THE 1880S**

albumen prints laid down on card album pages with gilt margin rules on a maroon ground (now partly faded to pale pink), Arabic inscriptions to negative
photographs 195 x 253 mm.; album pages 280 x 335 mm.(2)

£6,000 - 8,000
€6,700 - 9,000
US\$7,400 - 9,900

The photographs depict: a) a general view of the Qa'ba and the holy sanctuary, with the city beyond, inscribed in Arabic, at the top, *al-jiha al-thaniyya*, 'The second side'; at the bottom, *futughrafiyyat al-sayyid 'abd al-ghaffar tabib bi-makka*, 'Photography of al-Sayyid 'Abd al-Ghaffar Tabib, physician in Mecca'.

b) a view of pilgrims gathered around the Qa'ba, taken from within the holy sanctuary from just above ground level, inscribed in Arabic, at the top, *al-salwa hawla al-ka'ba*, 'Prayers around the Qa'ba'; at

the bottom, *futughrafiyyat al-sayyid 'abd al-ghaffar tabib bi-makka*, 'Photography of al-Sayyid 'Abd al-Ghaffar Tabib, physician in Mecca'.

'Abd al-Ghaffar is credited with being the earliest Arabian photographer. He was reputed to have learned the art of photography from the Dutch orientalist Christian Snouck Hurgronje who stayed with the physician in Mecca in 1884-85. The photographs reproduced in Hurgronje's *Bilder aus Mekka* are now believed to have been done by 'Abd al-Ghaffar (see F. E. Peters, *The Hajj: the Muslim Pilgrimage to Mecca and Holy Places*, Princeton 1996, pp. 14-15; also Claude W. Sui, 'Early Photography of the Holy Sites of Islam in the Arabian Peninsula', in Markus Ritter, Staci G. Scheiwiller (edd.), *The Indigenous Lens?: Early Photography in the Near and Middle East*, Berlin & Boston 2018, pp. 111-144. For a view of pilgrims on the plain of Arafat by 'Abd al-Ghaffar, dated to 1888, see V. Porter (ed.), *Hajj: journey to the heart of Islam*, London 2012, pp. 132-133, fig. 90.

A group of fourteen photographs of Mecca by Al-Sayyid 'Abd al-Gaffar al-Tabib was sold at Sotheby's, *Travel, Atlases, Maps and Natural History Including the Library of Colin and Joan Deacon*, 15 May 2018, lot 304.



79

79^Y
**AN OTTOMAN TORTOISESHELL AND MOTHER OF PEARL-
 INLAID WOOD QUR'AN STAND**
TURKEY, 18TH CENTURY

of typical folding x-form with arched lower sections, profusely decorated with alternating plaques of mother of pearl and tortoiseshell, the edges inlaid with bone and wood
 64.3 cm. high

£3,000 - 4,000
 €3,400 - 4,500
 US\$3,700 - 4,900



80

80^Y
**A PAIR OF OTTOMAN TORTOISESHELL AND MOTHER OF PEARL-
 INLAID MIRRORS**
TURKEY, 19TH CENTURY

of foliate form with flaring handles, decorated to the reverse in mother of pearl and tortoiseshell inlay with a central roundel engraved with a mosque surrounded by geometric designs, the ends of the handles with stars and crescents
 23.5 cm. long(2)

£2,000 - 3,000
 €2,200 - 3,400
 US\$2,500 - 3,700



81

81
**AN OTTOMAN WALNUT AND MOTHER OF PEARL-INLAID
 PANEL RETAILED BY MAX FRUCHTERMANN
 TURKEY, PROBABLY CONSTANTINOPLE, CIRCA 1900**

of rectangular form, the central panel inlaid in mother of pearl with inscriptions in *thuluth*, the reverse with label for Max Fruchtermann, 335 Grand Rue de Pera
 38.4 x 22.5 cm.

£2,500 - 3,500
 €2,800 - 3,900
 US\$3,100 - 4,300

Inscriptions: *li khamsah atfa biha hurr al-waba al-hatimah al-mustafa wa al-murtada wa abnahuma wa al-fatimah*, 'I have five [persons] by whom I extinguish the heat of plague (cholera), al-Mustafa (i.e. Prophet Muhammad), al-Murtada (i.e. 'Ali) and the two sons (i.e. Hasan and Husayn) and Fatimah'.

Max Fruchtermann (1852-1918) opened a frame shop at Yuksekkaldirim in Istanbul in 1864. He is best known as an early publisher of postcards of the Ottoman Empire.

82
**A LARGE PAINTED GESSO ALHAMBRA MIHRAB PLAQUE
 GRANADA, CIRCA 1900**

rectangular, decorated in polychrome and gilt with a mihrab niche surmounted by two windows, framed with labels of Charles Nicholls, 108 Corporation Street, Manchester to reverse
 82 x 53 cm. including frame

£2,000 - 3,000
 €2,200 - 3,400
 US\$2,500 - 3,700

Provenance
 Private UK collection.

Inscriptions: repeat of the Nasrid motto, *wa la ghalib illah allah*, 'And there is no conqueror except God'; in *kufic*, a repetition of the *shahadah*.



82



83

**A LARGE MAMLUK REVIVAL GOLD-INLAID SILVER TRAY
SYRIA, 19TH CENTURY**

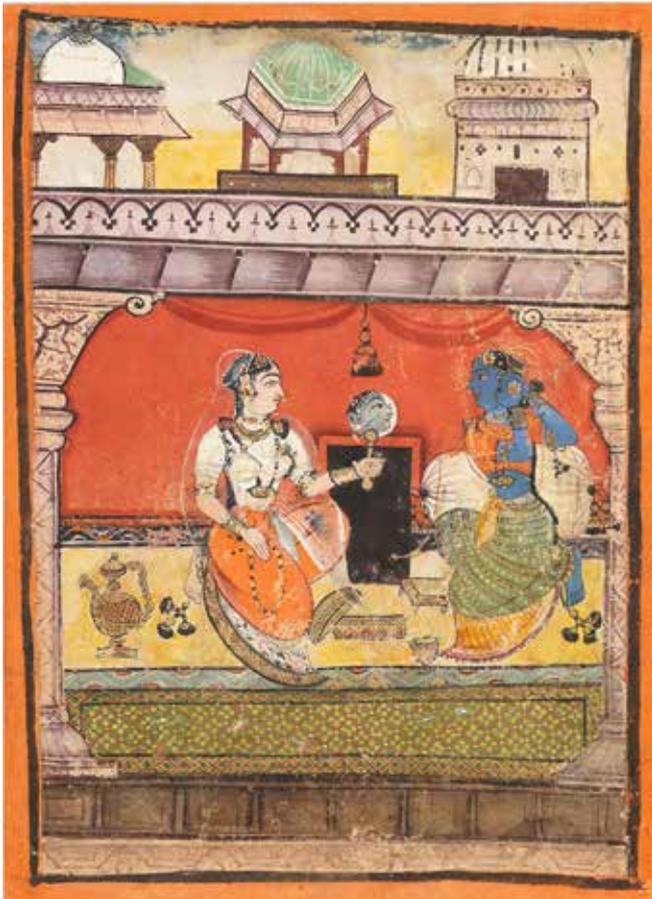
of circular form with raised flattened rim, profusely engraved and decorated in gold overlay with a central roundel containing a series of arches containing standing figures and arabesques, the border with paired lions and sheep, surrounded by a band containing a series of cartouches containing inscriptions, perching birds and quadrupeds in combat, the rim with further inscription-filled cartouches
67.5 cm. diam.; 4680 g.

£10,000 - 15,000
€11,000 - 17,000
US\$12,000 - 19,000

Inscriptions: in the cartouches on the rim, *al-'il (sic) [al-'izz] mawlana (sic) [li-mawlana] al-sultan n (sic) al-malik al-dahir (sic) [al-zahir] al-'alim al-'a/mil al-'adil al-mu'ayyad nasir al-dunya/ wa al-din qatil al-kufrah wa /al-mushrikin muhiyy al-'adl fi/ al-'alamin al-muzaffar al-dahir (sic) [al-zahir] al-'alim*, 'Glory to our lord, the sultan, al-Malik al-Zahir, the learned, the diligent, the one helped (by God), the victorious in the world and religion (Nasir al-Din), the slayer of infidels and polytheists, the reviver of justice in the world, the triumphant, al-Zahir, the learned'; in the inner cartouches *'izz li-mawlana al-sultan al-malik al-dahir (sic) [al-zahir] al-'alim al-'adil*, 'Glory to our lord, the sultan, al-Malik al-Zahir, the learned, the just'.

Indian Art





84

84
AN ILLUSTRATION FROM A RAGAMALA SERIES: VILAVALI RAGINI: A LADY SEATED WITHIN A PALACE PAVILION, ADORNING HERSELF WITH JEWELLERY
PROVINCIAL MUGHAL, CIRCA 1610

gouache and gold on paper laid down on card, black-ruled orange border
 218 x 167 mm.

£2,000 - 3,000
 €2,200 - 3,400
 US\$2,500 - 3,700

Provenance

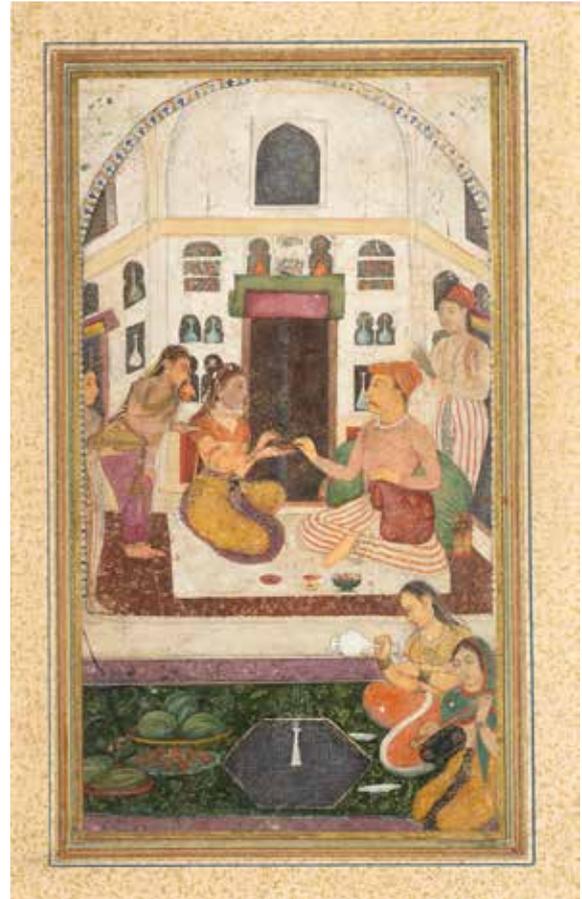
The Shiv Kumar Chirimar Collection, Amsterdam.

Exhibited and Published

Joachim Bautze, *Indian Miniature Paintings, c. 1590–c. 1850*, Galerie Saundarya Lahari, Amsterdam 1987, pp. 19-20, cat. no. 2.

The page is uninscribed but a 16th Century Rajput version of the same subject is inscribed with the following verse that helps us with the identification of the present lot: *raga veluala, doha, pritama kaum mana maim bhajai bhusana sajat sujana biathi graha samketa maim belavli basana* ('She adorns her beloved in her mind and cleverly arranges her ornaments, while seated at home in assignation - the recitation of the Velavali [ragini]').

For a related *Ragamala* painting, popular Mughal, circa 1610, see R. Ahluwalia, *Rajput Painting: Romantic, Divine and Courtly Art from India* 2008, p. 18, no. 6; see also Christie's, *Arts of India*, 12th June 2018, lot 110.



85

85
A NOBLEMAN ENTERTAINED IN HIS HAREM
PROVINCIAL MUGHAL, PERHAPS AMBER, CIRCA 1610

gouache and gold on paper, laid down on an album page with inner margins ruled in colours and gold, outer borders sprinkled with gold on a cream ground
 painting 197 x 108 mm.; page 274 x 178 mm.

£2,000 - 3,000
 €2,200 - 3,400
 US\$2,500 - 3,700

Provenance

Formerly with the Shiv Kumar Chirimar Collection, Amsterdam.

Exhibited

Joachim Bautze, *Indian Miniature Paintings: c. 1590–c. 1850*, Galerie Saundarya Lahari, Amsterdam, 1987, pp. 19-20, cat. no. 5.

The present painting is reminiscent of a miniature of which an engraving was already published in Amsterdam in 1726 in the chapter 'Levens des Groote Mogols', Volume IV, Book 2 of F. Valentyn's *Oud en Nieuw Oost-Indien*, with the following interpretation 'Mier Sumla, Nabab, of Valdheer van AURANG-ZEB, in zyn vrouwen-Timmer, met zyne Vrouwen zig vermaakende'. It seems perhaps unlikely that Mir Jumla, the famous general of Aurangzeb, would have allowed such a painting to be done.



86

86

**A PRINCE AND A MAIDEN, STANDING FACING EACH OTHER
MUGHAL, CIRCA 1700**

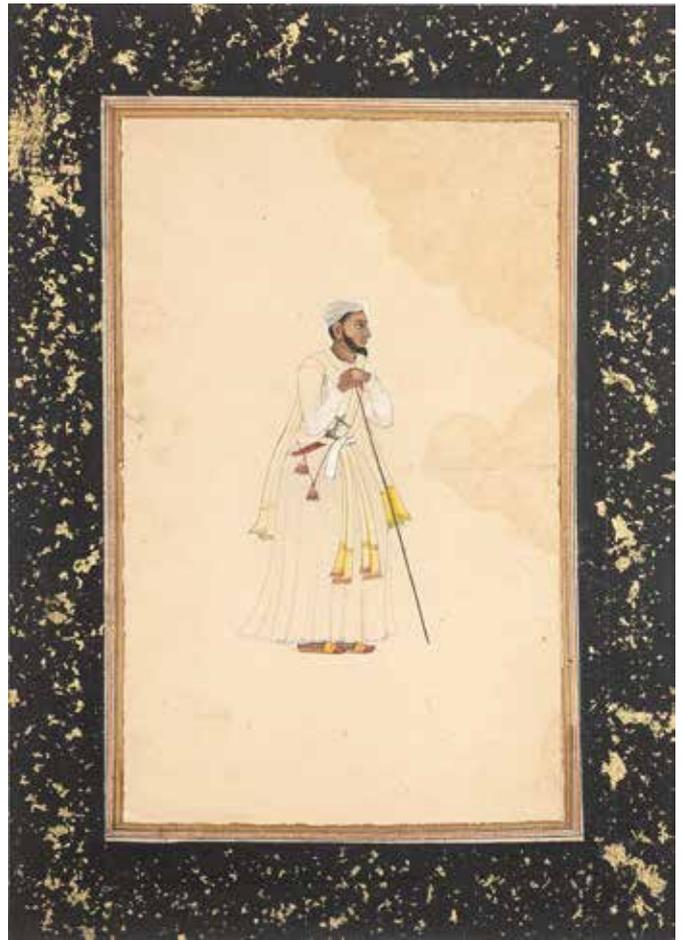
drawing with some use of gold on paper, laid down on a separate
sheet

220 x 152 mm.

£2,000 - 3,000

€2,200 - 3,400

US\$2,500 - 3,700



87

87

**A COURTIER LEANING ON A STAFF
MUGHAL, 18TH CENTURY**

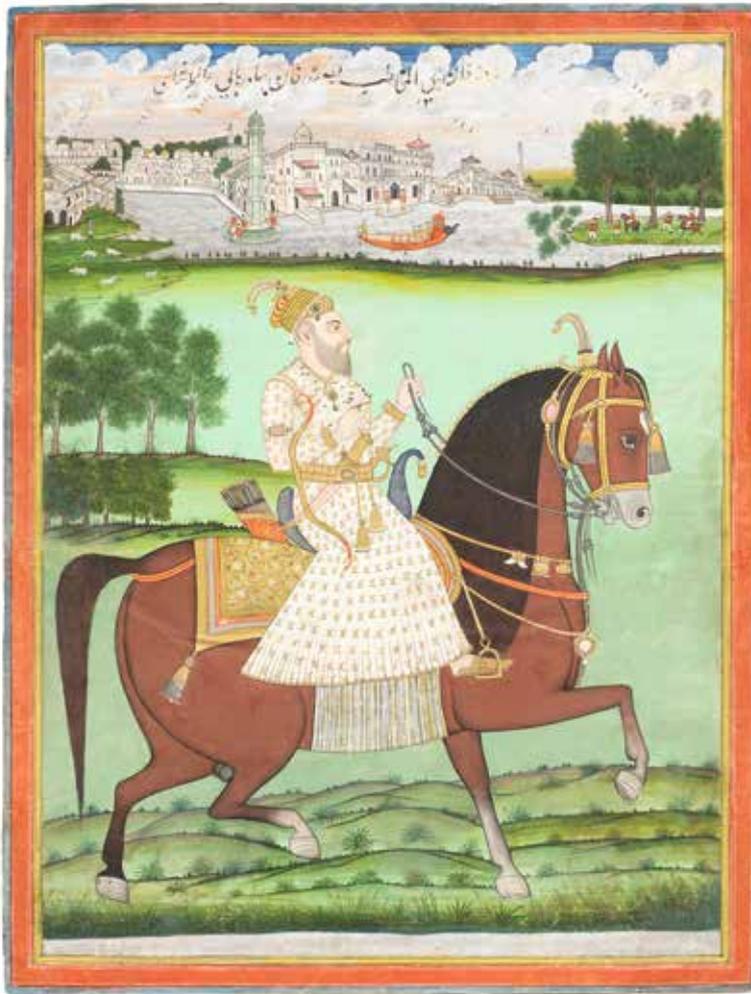
drawing with some gouache on paper, laid down on an album page
with gilt-sprinkled blue borders

painting 193 x 120 mm.; album page 260 x 185 mm.

£1,500 - 2,000

€1,700 - 2,200

US\$1,900 - 2,500



88

**A LARGE EQUESTRIAN PORTRAIT OF SAFDAR KHAN
DECCAN, HYDERABAD, CIRCA 1790-1810**

gouache and gold on paper, identifying inscription in large *nasta'liq* script at top, yellow, red and blue outer borders
565 x 438 mm.

£20,000 - 30,000

€22,000 - 34,000

US\$25,000 - 37,000

The inscription reads as follows: *J(?)..... khan ji al-mukhatab be-safdar khan bahadur babi 'alamgir shahi.*

'J(?) [undeciphered]... Khan Ji, titled Safdar Khan Bahadur Babi [of] 'Alamgir Shah'.

According to Robert Skelton, the index in vol. I of the *Ma'athir ul-Umara* lists three men with the title Safdar Khan who served the Mughal regime during the reign of the emperor Aurangzeb. (Nawab Samsam-ud-Daula Shah Xawaz Khan and his son Abdul Hayy, *The Maathir-ul-Umara: Biographies of the Muhammadan and Hindu Officers of the Timurid Sovereigns of India from 1500 to about 1780 AD*, Second Edition dated 1780, vol. I., trans. H. Beveridge, revised, annotated and completed by Bani Prashad, 1941-1952, pp. 314, 563, 567 and 788). The closest fit in details and most probable identification for our nobleman is Safdar Khan Jamaluddin, the younger son of 'Azim Khan Koka, also known as Fedai Khan, the Mughal high official and military leader from Lahore who became *subhadar* (governor) of Bengal

in the 21st regnal year. When 'Azim Khan Koka died 1678 after only one year as governor, Safdar Khan and his elder brother Muhammad Salih Khan, were sent mourning dresses by Aurangzeb. Safdar Khan's name Jamaluddin may the indecipherable word beginning with a 'J' in the inscription.

Jamaluddin received the title of Safdar Khan in the 27th year of Aurangzeb's reign, during which he was made *faujdar* (garrison commander) at Gwalior. He gained further social distinction by becoming the son-in-law of his uncle Bahadur Shah Zafar Jang Kokaltash, a foster brother of the emperor and the governor of the Deccan. The *Bahadur* that follows Safdar Khan in his titles is similar to that in his father-in-law's titles and means 'brave', an epithet well deserved as Safdar Khan died in battle in Gwalior in 1691, the 33rd year of Aurangzeb's reign. The word *babi* may mean 'confidante'.

An anomaly in the painting is its combinations of dates: the perspectival treatment of the European-style city in the background, while quite typical of Jaipur and Kutch, is not normally thought of in connection with the Deccan, which the overall style of the work and its inscription suggest. Such landscape treatment must have come to Hyderabad and the surrounding region by the late 18th Century. In addition, while Safdar Khan is dressed as a nobleman of the Aurangzeb period, the sepoys in the townscape would seem to indicate a late 18th or early 19th Century date for the scene behind and the painting as a whole. It could therefore be possible that this posthumous portrait was done for one of Safdar Khan's descendants living in the Deccan.



89



90

89

**A CALLIGRAPHIC COMPOSITION SUPERIMPOSED ON A STUDY OF A HORSE STANDING IN A LANDSCAPE
PROVINCIAL MUGHAL, 19TH CENTURY**

pen and ink, gouache and gold on paper, the text in *thuluth* script in black, black margin rules
198 x 310 mm.

£2,000 - 3,000
€2,200 - 3,400
US\$2,500 - 3,700

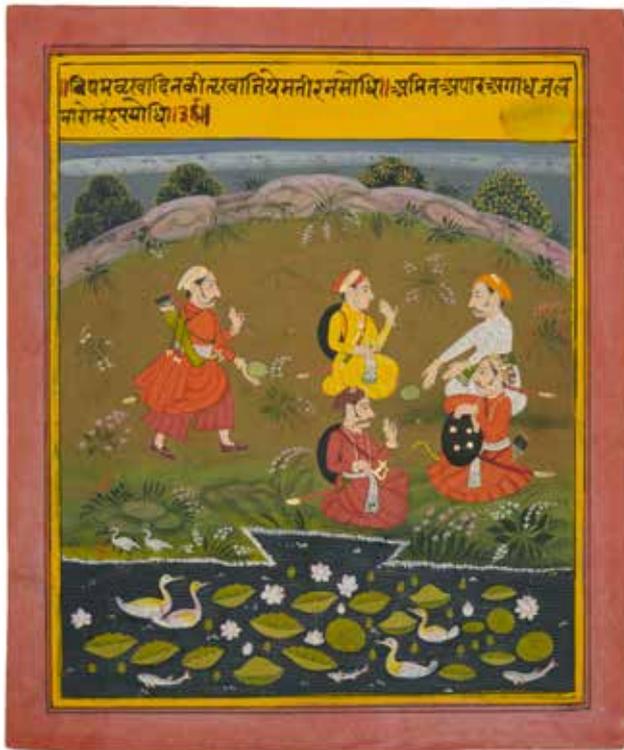
The texts include two Persian couplets on the subject of the Arabian horse, one from the *Gulistan* of Sa'di, and another from a *ghazal* of Hafiz.

90

**A WARRIOR UNDERGOING A TRIAL OF STRENGTH AFTER SINGLE COMBAT, WHILE TWO ARMIES LOOK ON
PROVINCIAL MUGHAL, 18TH CENTURY**

pen and ink with some gouache on paper, laid down on an album page with gold and coloured inner margin rules
main image 230 x 405 mm.; album page 350 x 510 mm.

£2,000 - 3,000
€2,200 - 3,400
US\$2,500 - 3,700



91

91*
AN ILLUSTRATION TO A BIHARI SAT SAI SERIES: FIVE NOBLEMEN SEATED IN DISCUSSION MEWAR, CIRCA 1719

gouache and gold on paper, yellow panel at top with two lines of text in *nagari* script and the number 367
 183 x 177 mm.

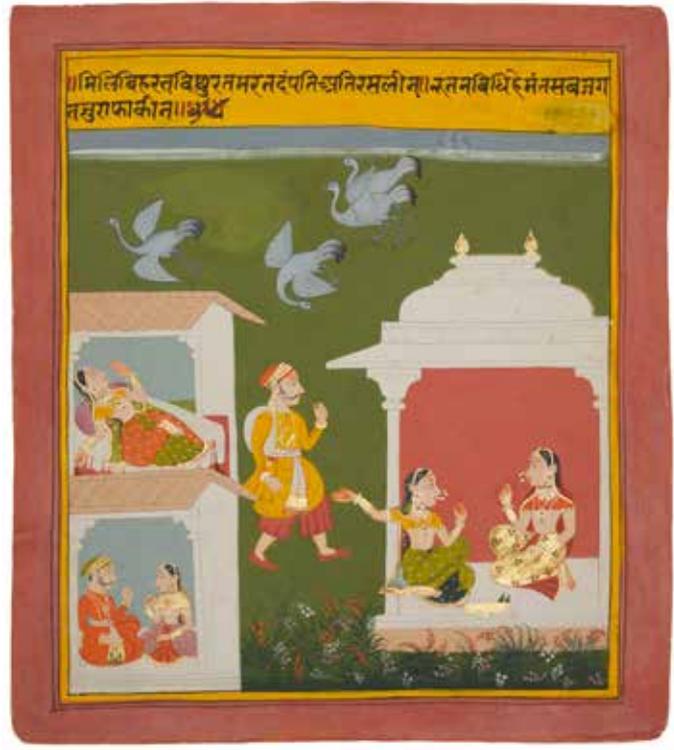
£2,000 - 3,000
 €2,200 - 3,400
 US\$2,500 - 3,700

Provenance
 Private German Collection.

Published
 Ludwig Habighorst, *Blumen – Bäume – Göttergärten*, Koblenz 2011, p. 130, fig. 100.

Exhibited
Blumen – Bäume – Göttergärten, Völkerkunde-Museum, Hamburg, 17 March-27 October 2013.

The painting depicts five nobles in discussion, each resembling Amar Singh II, before a lake crammed with lilies, waterfowl, and fish. For comparative examples, see Topsfield, *Court Painting at Udaipur*, Zurich 2001, pp. 143-144, no. 144. A closely related composition sold at Artcurial, Paris, 12 May 2015, lot 269. Others sold in these rooms, 6th October 2008, lot 390; Sotheby's, New York, 28th October 1991, lot 229; and Pundoles, Mumbai, 12th March 2014, lot 31.



92

92*
AN ILLUSTRATION TO A BIHARI SAT SAI SERIES: A LOVER LEAVES HIS MISTRESS AFTER A QUARREL MEWAR, CIRCA 1719

gouache and gold on paper, yellow panel at top with two lines of text in *nagari* script and the number 497
 254 x 221 mm.

£2,000 - 3,000
 €2,200 - 3,400
 US\$2,500 - 3,700

Provenance
 Private German Collection.

In this painting a nobleman leaves his lover unsatisfied and distressed. The turmoil and upset of their quarrel is echoed by the divergent flight path of the blue birds above. Bihari Lal's *Sat Sai* follows in the tradition of religious texts exploring the romance of Krishna and Radha. It contains couplets on *neeit* (moral lessons), *shringara* (love), and *bhakti* (devotion). Bihari Lal was a poet at the court of Mughal Emperor Shah Jahan. He later moved to the court of Raja Jai Singh of Amber.



93

93 *
AN ILLUSTRATION FROM A RAGAMALA SERIES: KAMOD RAGINI
JAIPUR, CIRCA 1750
 gouache and gold on paper
 281 x 200 mm.

£2,000 - 3,000
 €2,200 - 3,400
 US\$2,500 - 3,700

Provenance
 Claude Boisgirard, Hotel Drouot, Paris, 20 March 1996.
 Private German Collection.

Published
 Ludwig Habighorst, *Blumen – Bäume – Göttergärten*, Koblenz 2011,
 p. 127, fig. 97.

Exhibited
Blumen – Bäume – Göttergärten, Völkerkunde-Museum, Hamburg, 17
 March-27 October 2013.

Adorned with the lotus petals from the river, the *lingam* radiates before the maiden and her attendants. In contrast to the scene's formality and architectural precision, a monkey leaps between trees below a dynamic stormy sky. Three pages from this *ragamala* series are in the San Diego Museum of Art (1990.8.851, 1990.8.855 & 1990.8.856). Another page is in the Los Angeles County Museum of Art (M.71.1.42).



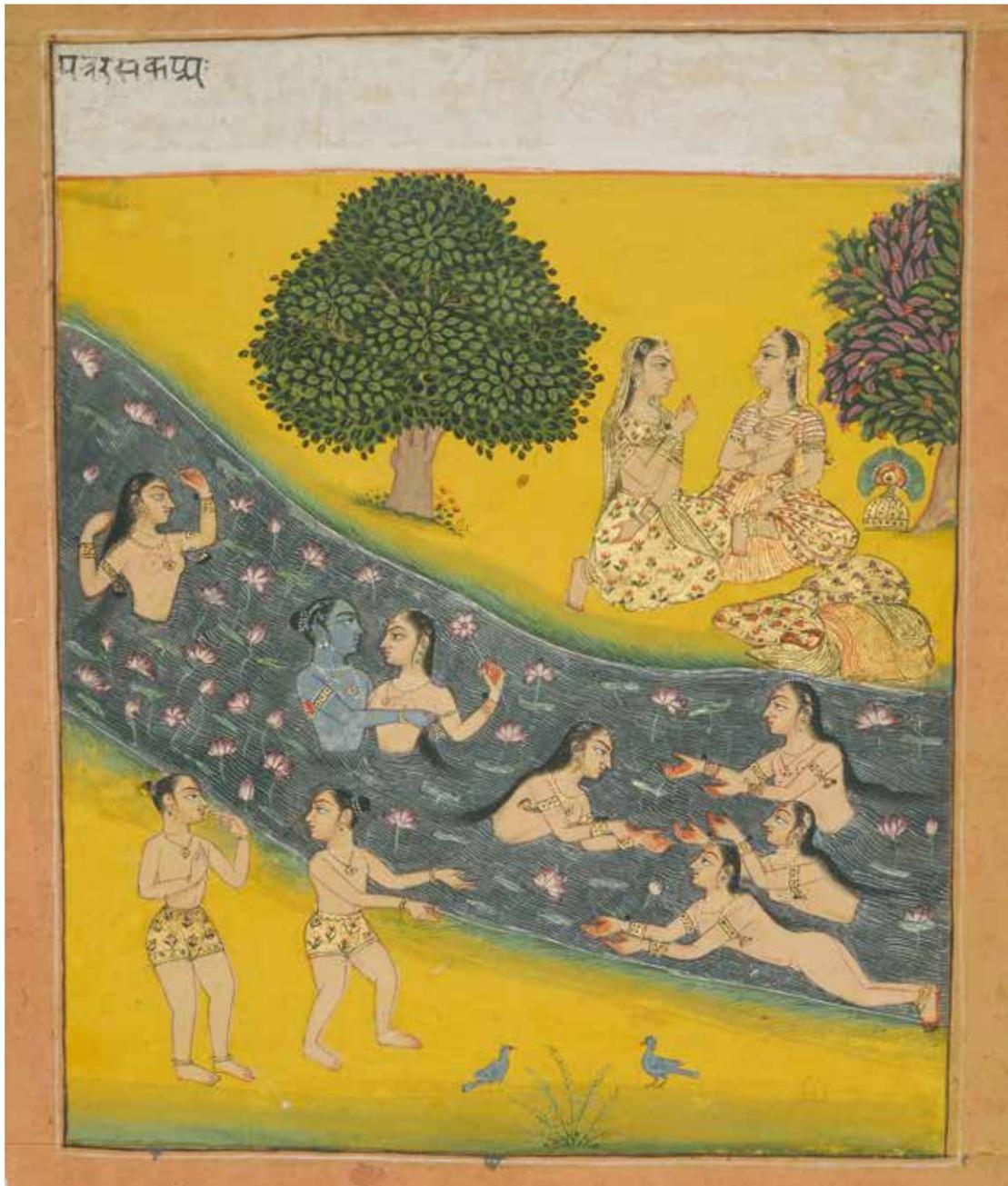
94

94 *
A LEAF FROM A RAGAMALA SERIES: NAT RAGINI
JAIPUR, CIRCA 1750
 gouache and gold on paper
 292 x 228 mm.

£2,000 - 3,000
 €2,200 - 3,400
 US\$2,500 - 3,700

Provenance
 Private German Collection.

An unusual full-scale battle scene for a *Nat Ragini* painting. Another instance of a similar composition from a separate series was produced in Jaipur in the 18th Century (see K. Ebeling, *Ragamala Paintings*, Basel 1973, p. 37, no. C6). Ebeling notes: 'It is hard for the uninitiated viewer of *Ragamala* paintings to reconcile the concept of female *ragini* with the male images of battling warriors...While most *ragamala* paintings are conceived in a devotional or erotic mood, *Nat* visualizes music of a heroic mood'.



95 *

**AN ILLUSTRATION FROM A RASIKAPRIYA SERIES: KRISHNA
AND THE GOPIS IN THE YAMUNA RIVER
BIKANER, CIRCA 1680**

gouache and gold on paper
285 x 210 mm.

£8,000 - 12,000
€9,000 - 13,000
US\$9,900 - 15,000

Provenance

Bikaner Royal Library.
Private German Collection.

Published

Ludwig Habighorst, *Blumen – Bäume – Goettergaerten*, Koblenz
2011, p. 88, fig. 63.
Harsha Dehejia, *A Festival of Krishna*, New Delhi 2008, p. 177.

A closely related composition from an earlier Bikaner *Bhagavata Purana* series is held in the Metropolitan Museum of Art (see A. Topsfield, *In the Realm of Gods and Kings*, New York 2004, p. 151, no. 58).



96

96

**HAYAGRIVA AND BRAHMA DEFEATING THE DEMON: FROM A VISHNU AVATAR SERIES
BIKANER, CIRCA 1650**

gouache and gold on paper, yellow panel at top with three lines of text in nagari script in black and red ink, four lines of text verso
256 x 188 mm.

£4,000 - 6,000
€4,500 - 6,700
US\$4,900 - 7,400

For another page from this series, see Sotheby's, *Important Indian Paintings from the Gloria Katz and Willard Huyck Collection*, New York, 22nd March 2002, lot 17.

97

**TWO DRAWINGS, EACH DEPICTING A PRINCE, WITH UNUSUAL ARTIST'S ANNOTATIONS
BIKANER, LATE 18TH CENTURY**

pen and ink with some colour on paper, both with annotations in nagari script
229 x 126 mm.; 225 x 115 mm.(2)

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

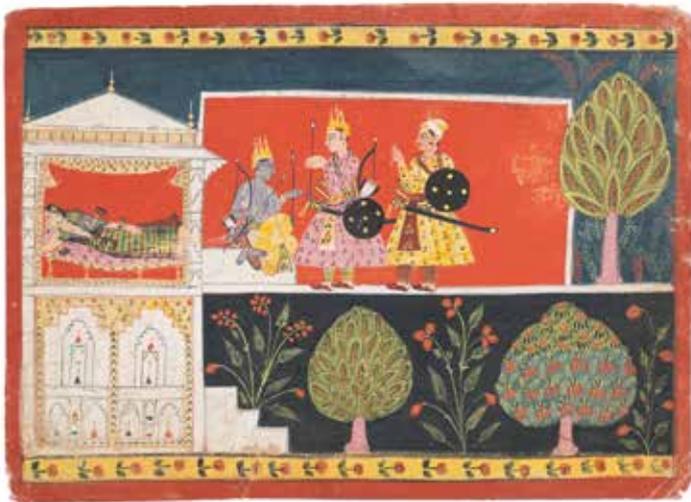
From the many unusual inscriptions on both works it seems clear that they were intended to be subsequently painted with gouache and gold, either by a colourist in the workshop, or that they are notational reminders to the artist himself, often in poetic terms. The drawings are a rare opportunity to study the methods of Indian miniature painters.

For the full footnote please see the online catalogue.



97





98

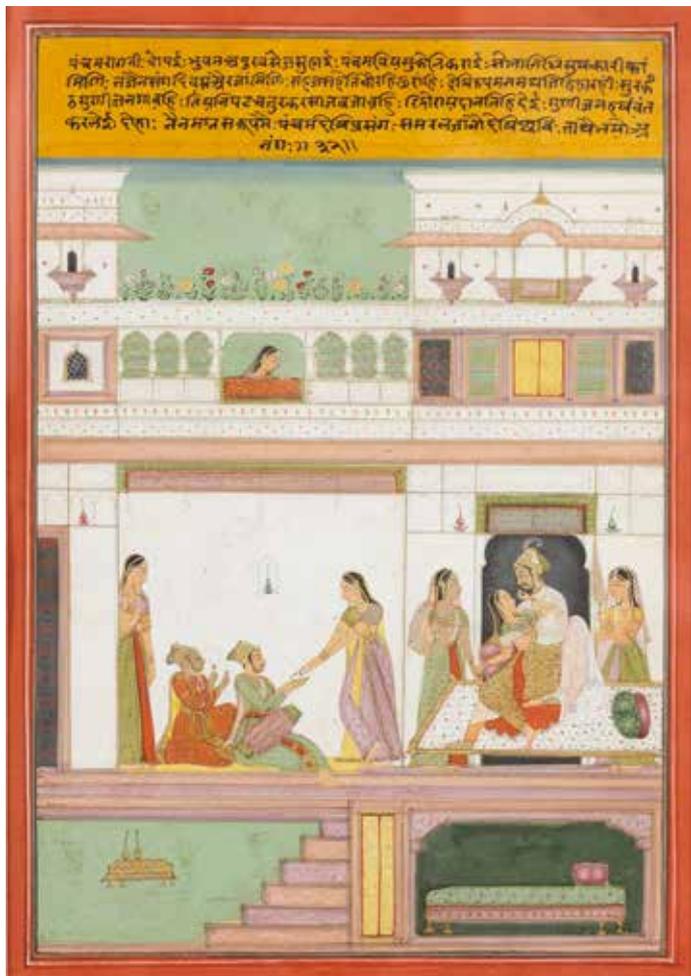
98

**AN ILLUSTRATION FROM THE RAMAYANA: RAMA AND LAKSHMANA OUTSIDE A FOREST PAVILION WHERE SITA LIES ASLEEP
MALWA, CIRCA 1650**

gouache on paper, stylised floral borders at top and bottom, red outer border, two lines of text in *nagari* script verso
203 x 280 mm.

£2,000 - 3,000
€2,200 - 3,400
US\$2,500 - 3,700

For two paintings from the same Malwa *Ramayana* series, see Sotheby's New York, *Important Indian Miniatures from the Paul F. Walter Collection*, 14th November 2002, lots 3 and 4.



99

99

**PANCHAM RAGINI: A PRINCE WITH MAIDENS AND MUSICIANS ON A PALACE TERRACE
AMBER, 18TH CENTURY**

gouache and gold on paper, yellow panel at top with five lines of text in *nagari* script, red border
263 x 180 mm.

£3,000 - 4,000
€3,400 - 4,500
US\$3,700 - 4,900

100

**KEDARA RAGINI
BUNDI, CIRCA 1750**

gouache and gold on paper, yellow panel at top inscribed in *nagari* script *sri raga kedara ragini 35*, red border
266 x 192 mm.

£6,000 - 8,000
€6,700 - 9,000
US\$7,400 - 9,900

Provenance

Formerly in the collection of Dr Alma Latifi, CIE, OBE. Dr Latifi, a civil servant, amassed a substantial collection of Indian paintings from which several pieces were loaned to the Royal Academy exhibition *The Art of India and Pakistan*, 1947-48. Private UK Collection.

The musical mode *Kedara Ragini* is depicted as Mahadeva, taking the form of a Shaivite yogi, with a *vina* over his shoulder, seated outside his meditation hut listening to a *sarinda* player. Mahadeva, meaning 'great god', is one of the names of Shiva, who despite his potent destructive powers, also has a benevolent side where he lives the quiet contemplative life of an ascetic and omniscient yogi on top of Mount Kailash. Mahadeva can be identified by his third eye, Shiva's matted locks around which a snake twirls, and the face of the river Ganga emerging from his hair. The crescent moon that lights the scene is also a symbol of Shiva that usually floats as a crest above his head.

According to Klaus Ebeling (*Ragamala Painting*, 1973, p. 62), in the Rajasthani tradition, the iconography of *Kedara Ragini*, fifth wife of *Sri Raga*, is described variously as an ascetic listening to the music of a disciple; or a beardless ascetic with a *vina* and a visitor; or an ascetic with a *vina* and a noble visitor seated on a terrace or in a tower. Elements from all these variations of the iconography are combined with the imagery of Shiva as Mahadeva. Ebeling illustrates (p. 268, no. 287) a Deccani example of *Kedari*, where an ascetic listens to the music of a disciple who plays the *vina*; and an example from Amber (no. 288), where the river Ganga flows from the head of an ascetic who is clearly Shiva as Mahadeva, seated on his tiger pelt counting his *rudrakshamala* beads.

101
NAAG PAASH: A MYSTICAL DIAGRAM IN THE FORM OF AN ENTWINED SNAKE
UDAIPUR, 18TH CENTURY

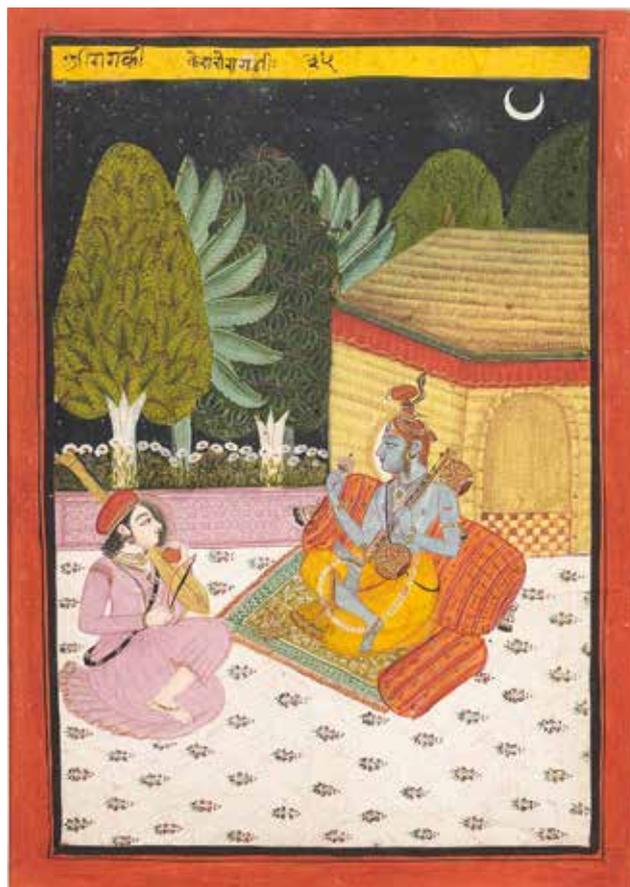
gouache on paper, the snake bordered by naturalistic floral sprays, yellow and red outer borders, inscribed on the reverse in *nagari* script *nag pas*
 232 x 293 mm.

£4,000 - 6,000
 €4,500 - 6,700
 US\$4,900 - 7,400

Pictures such as this may have been used as mandalas for meditation in order to gain advantage over an opponent or enemy. A vernacular version of *naag paash*, meaning 'serpent-noose', a magical lasso in which an enemy can become entangled. The original Sanskrit word *nagapasha* was also known as *Vishvajit*, 'Conqueror of the Universe'. This was the name given to the noose of the god *Varuna*, one of the earliest and most prominent Vedic deities. He is associated with rain, rivers, oceans and fertility, and his vehicle is the mythical aquatic beast, the *makara*.

The *naag paash* is also associated with one of the great demon characters of the *Ramayana*, *Indrajit*, the son of *Ravana*. Originally called *Meghanaad*, meaning 'thunderous' because of the deafening sound of his birth cry, he was given the name *Indrajit* (Conqueror of *Indra*) by *Brahma* when he defeated *Indra* by tying him up with his serpent-noose. The *naag paash* is the most famous and formidable, but not the only weapon in the vast armoury of the demon warrior, sorcerer and illusionist, who plays a major role in the *Lankan* wars between *Rama* and *Ravana*. He has arrows that can change into snakes as they fly through the air, able to pierce, bite, poison, bind and entwine. Individual snake arrows can combine into a single gigantic *naag paash*, sometimes made up of a million snakes.

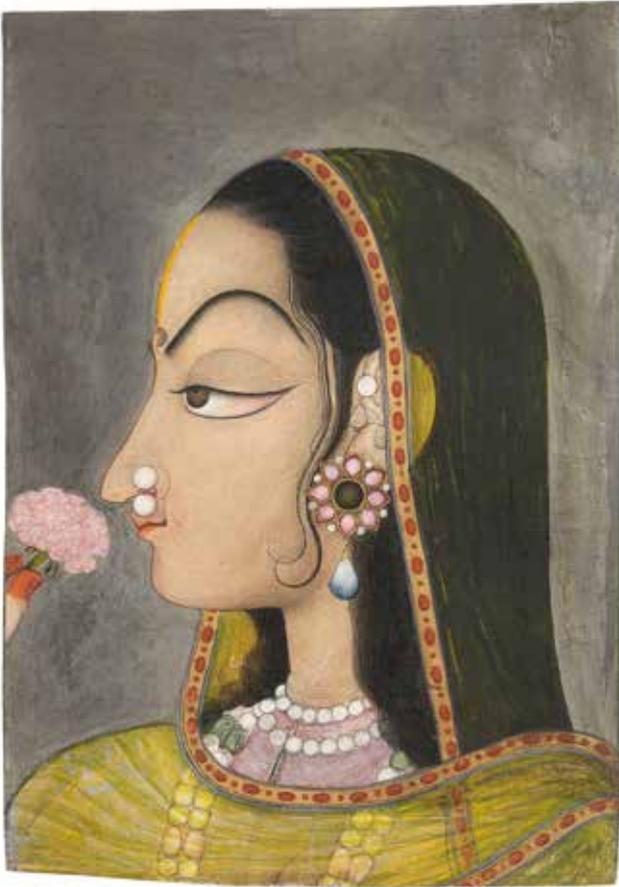
One of *Indrajit's* greatest triumphs is his defeat of *Rama* and *Lakshmana* by using the *naag paash*. Rendering himself invisible with a boon granted by *Brahma*, he unleashes the huge snake weapon that coils up like a rope and ensnares *Rama* and *Lakshmana*, immobilising and wounding them. *Indrajit* rushes from the battlefield to boast to *Ravana* of his victory but unexpected salvation comes in the form of *Garuda*, the king of the birds and the enemy of serpents, who swoops in from the sky. Terrified at the sight of *Garuda's* swift approach, the *naag paash* loosens its grip and the snake arrows slither hurriedly away, leaving *Garuda* to heal *Rama's* and *Lakshmana's* wounds and nurse them back to vigorous health.



100



101



102

102
THE COURTESAN BANI THANI, MISTRESS OF MAHARAJAH SAVANT SINGH (REG. 1748-64) KISHANGARH, CIRCA 1770

gouache and gold on paper
 260 x 180 cm.

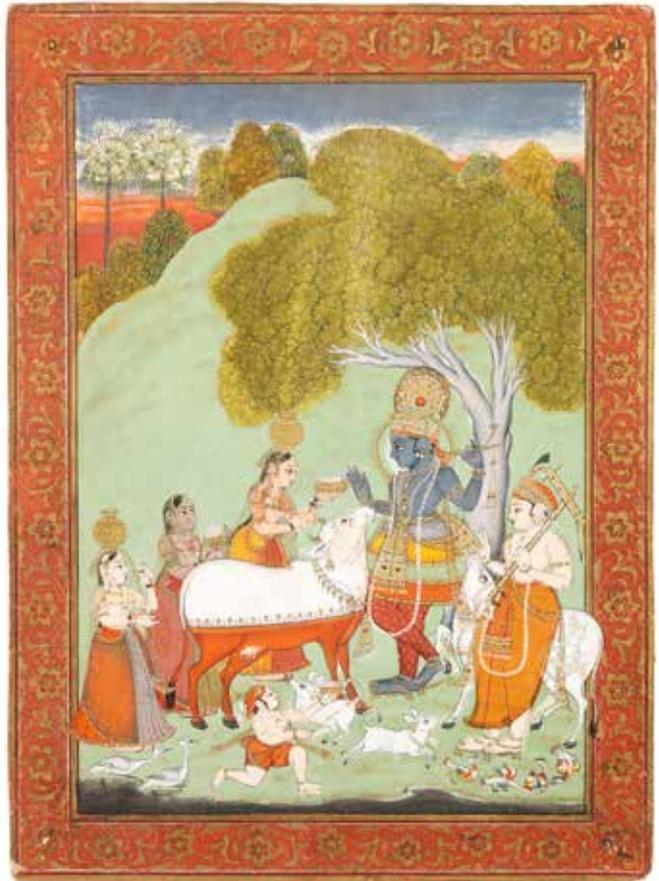
£6,000 - 8,000
 €6,700 - 9,000
 US\$7,400 - 9,900

Provenance

Spink and Son, London, 1997.
 Private UK Collection.

'Bani Thani was not her real name, but a reference to her delicate form, tall and svelte, and fair of complexion. There has been much difference of opinion about her role, even whether a person like her existed at all, but her name comes up each time that one speaks of Kishangarh painting. That aquiline nose, the thrust-out chin, the thin lips, the high arched eyebrows; but, above all, those lotus-bud like eyes that sweep across the face: starting from near the ridge of the nose, they take an upward curve, and end up almost close to the ear. These marked the courtesan's face as much as Radha's whenever we see her in paintings of this period from Kishangarh'. (B. N. Goswamy, *The Spirit of Indian Painting: Close Encounters with 101 Great Works 1100-1900*, 2014, pp. 452-454).

For the full footnote please see the online catalogue.



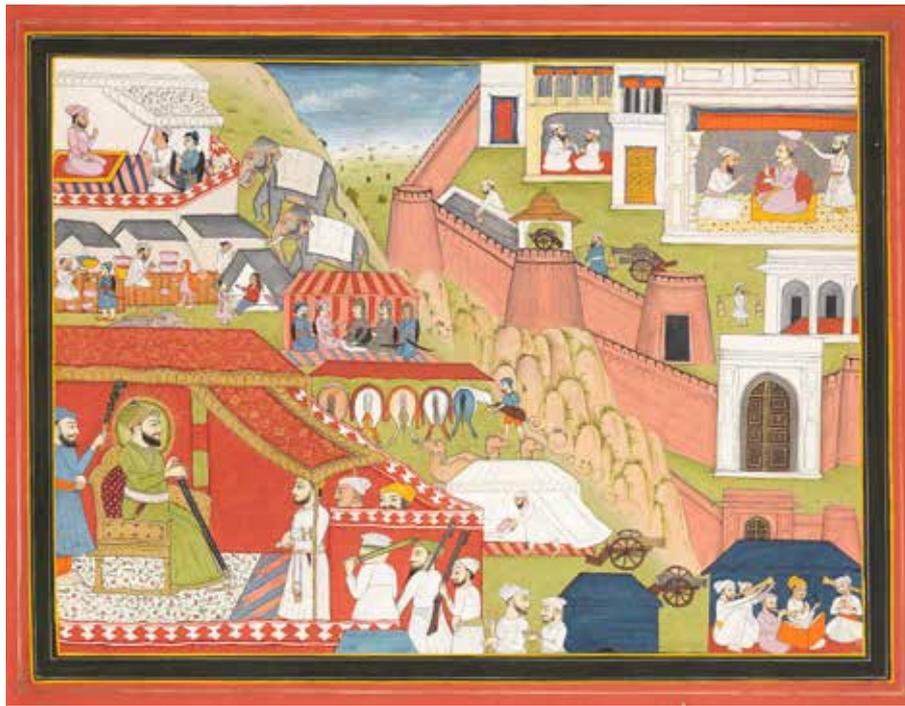
103

103
KRISHNA WITH THREE MILKMAIDS UNDER A TREE, ACCOMPANIED BY BALARAMA KOTAH, CIRCA 1760

gouache and gold on paper, border with stylised scrolling floral motifs in gold on an orange ground
 285 x 210 mm.

£6,000 - 8,000
 €6,700 - 9,000
 US\$7,400 - 9,900

For the full footnote please see the online catalogue.



104



105

104
**AN EXTENSIVE SCENE WITH A RULER RECEIVING COURTIERS
 IN AN ENCAMPMENT OUTSIDE A FORTIFIED CITY, PROBABLY
 SULTAN 'ALA AL-DIN KHILJI, BESIEGING RANTHAMBORE,
 RULED BY RAJA HAMIR HATH
 JAIPUR, FIRST HALF OF THE 19TH CENTURY**
 gouache and gold on paper, green, yellow and red borders
 250 x 330 mm.

£3,000 - 4,000
 €3,400 - 4,500
 US\$3,700 - 4,900

105
**AN EXTENSIVE SCENE IN WHICH A WARRIOR HERO COMMITS
 SUICIDE
 JAIPUR, FIRST HALF OF THE 19TH CENTURY**
 gouache and gold on paper, blue border
 230 x 365 mm.

£3,000 - 4,000
 €3,400 - 4,500
 US\$3,700 - 4,900



106

**MAHARAO RAM SINGH (REG. 1827-66) SHOOTING A
TIGER FROM A PAVILION, ACCOMPANIED BY THE BRITISH
POLITICAL AGENT
KOTAH, CIRCA 1845-50**

gouache and gold on paper, yellow and red borders
460 x 690 mm.

£6,000 - 8,000
€6,700 - 9,000
US\$7,400 - 9,900

Provenance

Formerly with I. G. Hastie, Salisbury.
Christie's, *Visions of India*, 17th June 1998, lot 164.
Private UK collection.

It is likely that the British figure can be identified as Captain (later Major) Charles Aeneas Burton, Bt. (1812-57), an officer in the 40th Native Infantry, and political agent at Kotah or Harrowtee between 1846 and 1847. He was killed there in 1857 during the Mutiny, or Rebellion, along with his two sons. While it was never proved that Ram Singh was directly involved in the murders, the British symbolically reduced his official salute by several guns.

James Tod, in his *Annals and Antiquities of Rajasthan*, talks about the Kotah hunting grounds: 'We proceeded to the *Shikargas*, a hunting seat, erected halfway up the gentle ascent, having terraced roofs and parapets, on which the sportsman lays his gun to massacre the game; and here we waited some time in anxious anticipation, occasionally some deer scudding by... Soon various kind of deer galloped wildly past'... However, 'there was no tiger, in the assemblage, which rather disappointed us... A slaughter commenced...' (quoted in M. C. Beach, *Rajput Painting at Bundi and Kota*, Ascona 1974, p. 40).



107



108

107

**RAJA UMED SINGH AND HIS MINISTER, ZALIM SINGH,
SHOOTING WILD BOAR
KOTAH, ATTRIBUTED TO SHEIKH TAJU, CIRCA 1780**

brush, blue ink and black chalk over red ink, on paper
324 x 527 mm.

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

Provenance

Formerly in the collection of Sven Gahlin, acquired in 1997.

For a large, extensive hunting scene featuring Umed Singh and Zalim Singh, attributed to Sheikh Taju (who appears to have been trained in imperial Mughal workshops before starting his career at Kotah), see S. C. Welch, *Gods, Kings and Tigers: the Art of Kotah*, New York 1997, pp. 166-169, no. 45; and for Sheikh Taju in general, pp. 110-170. For a brief summary of the remarkable career of Zalim Singh and his relations with Umed Singh, see M. C. Beach, *Rajput Painting at Bundi and Kota*, Ascona 1974, pp. 36-37.

108

**RAJA UMED SINGH AND HIS MINISTER, ZALIM SINGH,
SHOOTING TIGERS
KOTAH, ATTRIBUTED TO SHEIKH TAJU, CIRCA 1780**

brush and brown ink over red ink, on paper, inscribed verso in *nagari* script
287 x 630 mm.

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

Provenance

Formerly in the collection of Sven Gahlin, acquired in 1997.

See note to previous lot.



109

**NOBLEMEN, COURTIER AND MUSICIANS WITHIN THE
GROUNDS OF A PALACE, PERHAPS FROM A BHAGAVATA
PURANA SERIES
CENTRAL INDIA, MID-18TH CENTURY**

gouache and gold on paper, gold and red borders, two lines of large
nagari text verso in black and red ink
370 x 495 mm.

£3,000 - 5,000

€3,400 - 5,600

US\$3,700 - 6,200

Provenance

Private UK collection.

For a probably related painting, with very similar treatment of palace
architecture, see Sotheby's, *Oriental Manuscripts and Miniatures*, 15th
October 1997, lot 79.



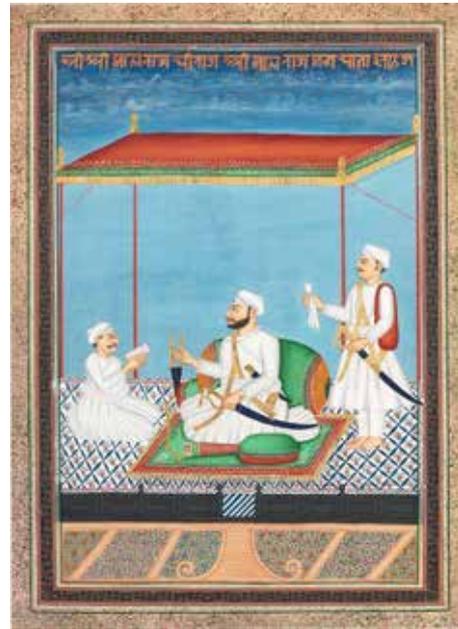
110



112



111



113

110
A RULER OUT HAWKING ON HORSEBACK, WITH BEATERS AND OTHER ATTENDANTS ON FOOT
CENTRAL INDIA, SECOND HALF OF THE 19TH CENTURY
 gouache and gold on paper, *nagari* inscription on painted surface, coloured margin rules and outer borders
 285 x 395 mm.

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

The ruler depicted in this hunting scene and the following three lots bears a strong resemblance to Maharaja Bhavani Singh of Datia (reg.1846-1907).

111
A RULER ON HORSEBACK HUNTING BOAR
CENTRAL INDIA, SECOND HALF OF THE 19TH CENTURY
 gouache and gold on paper, *nagari* inscription on painted surface, coloured margin rules and outer borders
 395 x 290 mm.

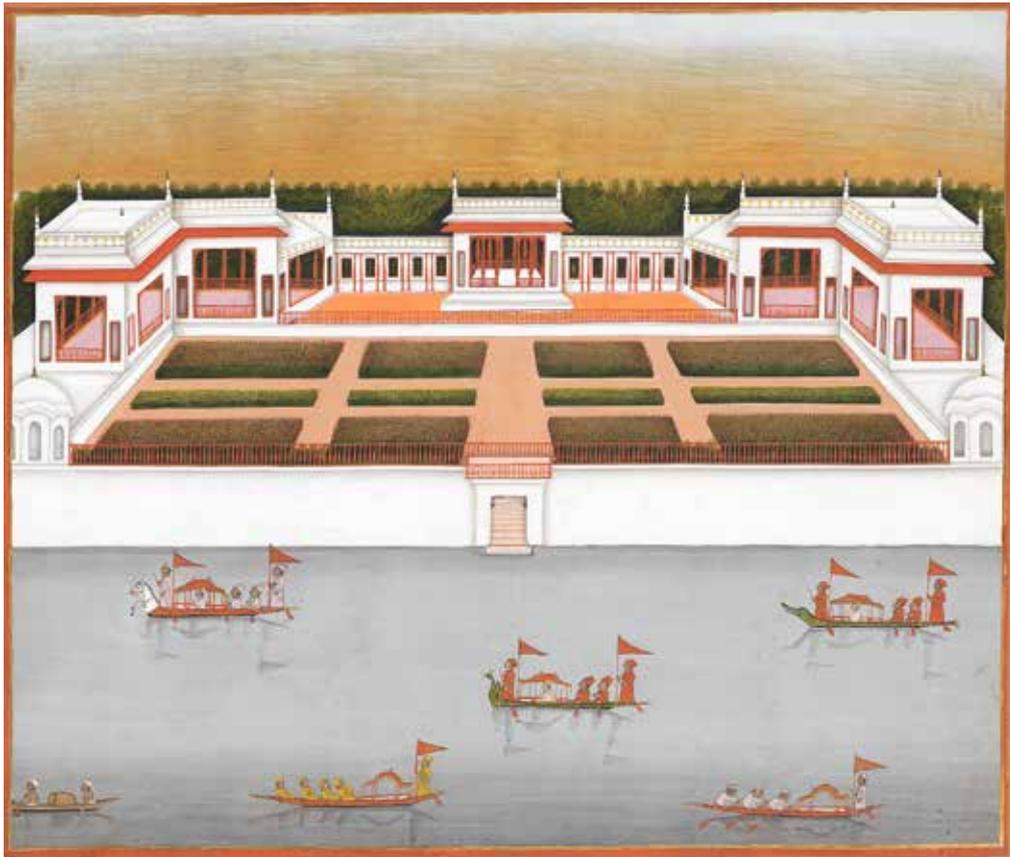
£1,500 - 2,000
 €1,700 - 2,200
 US\$1,900 - 2,500

112
A RULER ON HORSEBACK HUNTING DEER WITH BOW AND ARROW
CENTRAL INDIA, SECOND HALF OF THE 19TH CENTURY
 gouache and gold on paper, *nagari* inscription on painted surface, coloured margin rules and outer borders
 285 x 395 mm.

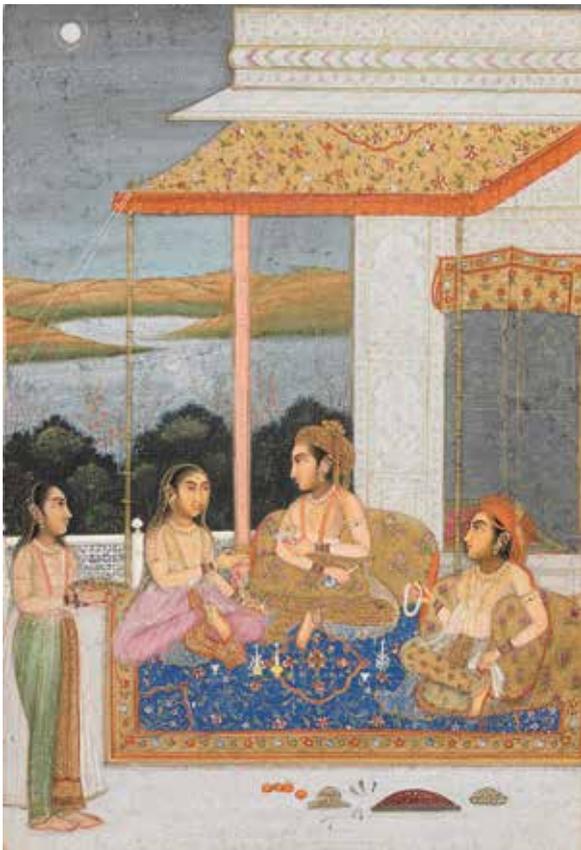
£1,500 - 2,000
 €1,700 - 2,200
 US\$1,900 - 2,500

113
A RULER WITH A SECRETARY AND AN ATTENDANT BENEATH A CANOPY ON A PALACE TERRACE
CENTRAL INDIA, SECOND HALF OF THE 19TH CENTURY
 gouache and gold on paper, *nagari* inscription on painted surface, coloured margin rules and outer borders
 390 x 280 mm.

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



114



115

114

**PLEASURE-BOATS ON A RIVER BEFORE A PALACE
MURSHIDABAD, CIRCA 1760**

gouache and gold on paper, gold and red borders
238 x 283 mm.

£5,000 - 7,000
€5,600 - 7,800
US\$6,200 - 8,700

Provenance

Maggs Bros., London, 1987 (no. 29).

115

**MAIDENS SEATED ON A PALACE TERRACE BY MOONLIGHT
DELHI, CIRCA 1790-1810**

gouache and gold on paper
173 x 118 mm.

£4,000 - 6,000
€4,500 - 6,700
US\$4,900 - 7,400



116

FIVE PORTRAITS OF NAWABS AND ZAMINDARS OF OUDH SEATED ON TERRACES

ODUH, MURSHIDABAD, LATE 18TH CENTURY

watercolour and gold on paper laid down on later card, black margin rules, each with identifying inscription in *nasta'liq* script in upper border each approximately 270 x 170 mm.(5)

£3,000 - 5,000

€3,400 - 5,600

US\$3,700 - 6,200

The subjects are as follows:

Mir Miran, eldest son of Mir Ja'far, the Nawab of Bengal between 1757 and 1760, and between 1763 and 1765.

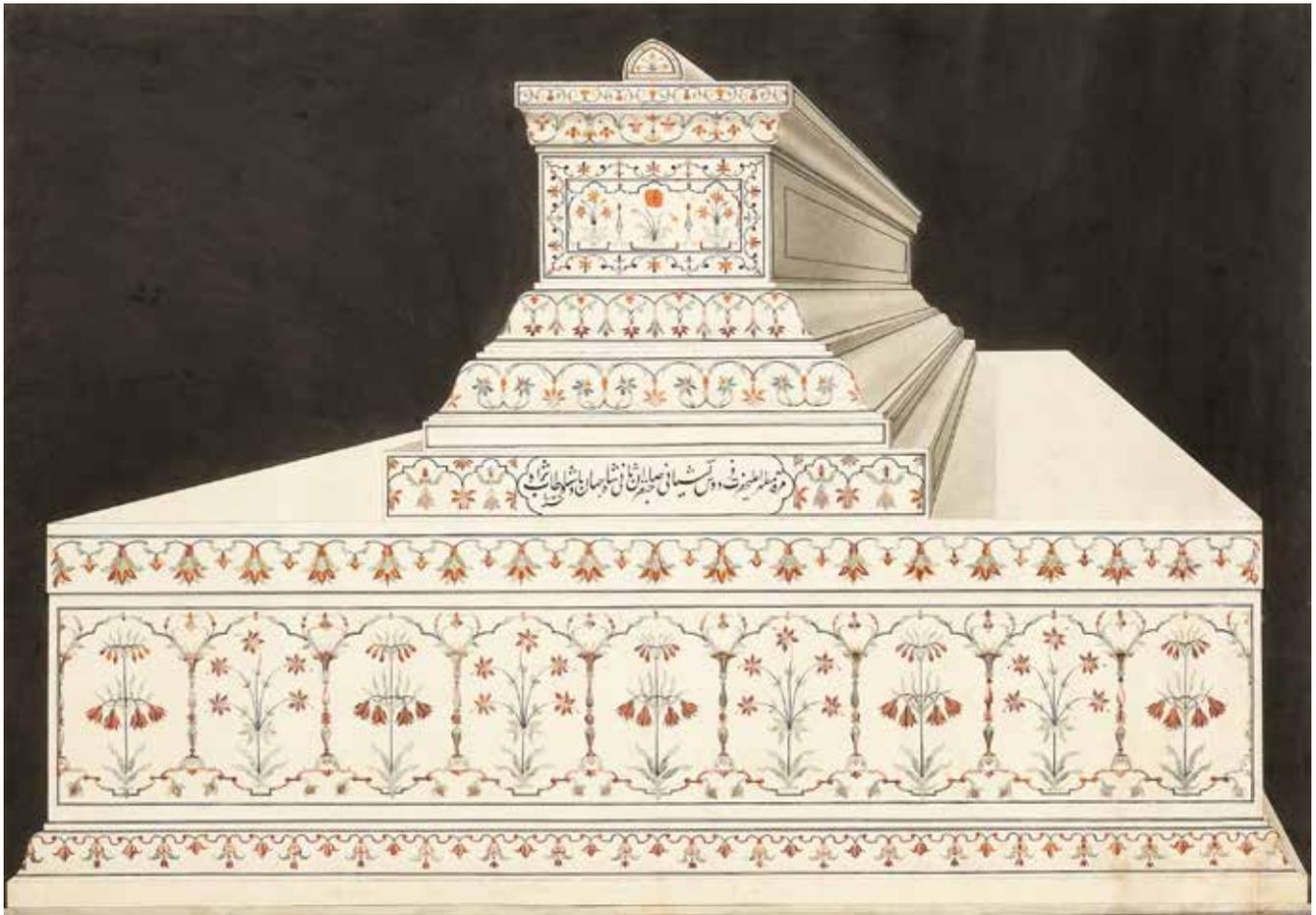
Nawab 'Attaullah Khan, probably Ataulah Khan Sabut Jang, the *Faujdar* of Rajmahal and Baghalpur.

Rajah Sundar Shah of the district of Tekari: Sundar Singh (d. 1758), a *zamindar* of Tekari, in the state of Bihar.

Rajah Kishan Chand of the residence of Nadia: can be identified as Krishnachandra Roy of Nadia (d. 1782), who fought with the British at Plassey.

Rajah Badya Jam' Khan of the residence of Birbhum (d. 1771). The Jam' Khans (or the Jama Khans as they are referred to) were the rulers of Birbhum in Bengal. Badya Jama Khan received official recognition from the Nawab of Murshidabad in 1718.

Comparison can be made with a portrait of Husain Quli Khan, *subadar* of Dacca, which is attributed to Murshidabad, and is dated circa 1785-90: see M. Archer, *Company Drawings in the India Office Library*, London 1972, p. 67, no. 39 (xxvi), plate 19.



117

**A LARGE AND IMPRESSIVE VIEW OF THE SOUTH END OF
SHAH JAHAN'S CENOTAPH**

COMPANY SCHOOL, AGRA, CIRCA 1820

gouache on English paper, black margin rules, English inscription in lower border

540 x 756 mm.

£12,000 - 15,000

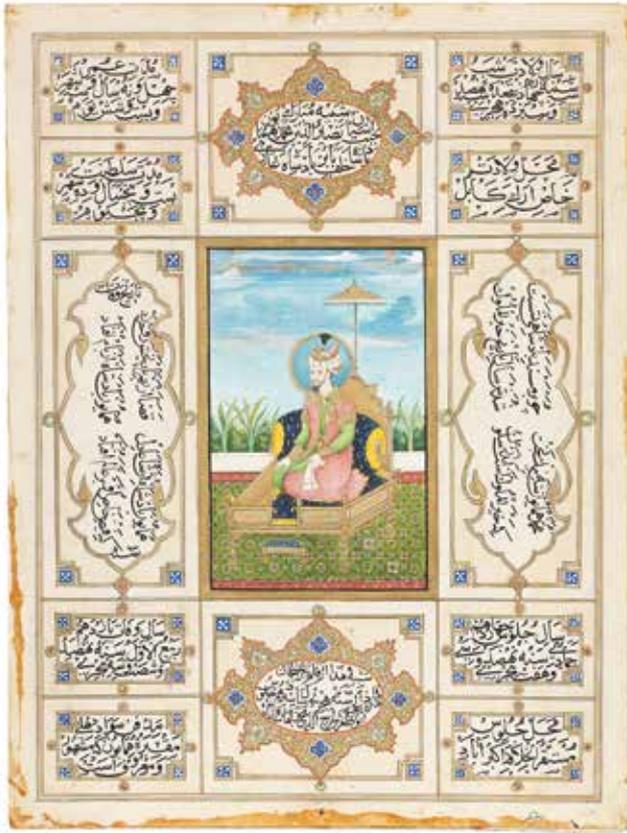
€13,000 - 17,000

US\$15,000 - 19,000

Inscribed in pencil in the bottom margin: *Elevation of the Tomb of Shah Jahan, One View of the Original in One Third of the Original in size, no. 7.*

The epitaph on the cenotaph, written in *nasta'liq* script, reads: *marqad-e motahhar-e a'la-hazrat-e ferdous-ashyani sahebqeran-e thani shahjahan taba tharahu sana 1076: 'The pure grave of His Most Exalted Majesty, Dweller in Paradise, Second Lord of the Auspicious Conjunction, Shah Jahan, Padshah, may its soil be fragrant! Year 1076 [AD 1666].*

In this highly unusual architectural watercolour, Shah Jahan's cenotaph projects towards us against a dramatic black ground. Depictions of the *pietra dura* work at the Taj Mahal are relatively common, but an image such as this, which combines the familiar fine detail of the inlaid marble with double-point perspective and an effect of recession into pitch-black darkness, is otherwise unknown.



118

118 *

THE MUGHAL EMPEROR HUMAYUN, BY THE ARTIST MIR 'ALI KHAN DELHI, DATED DHU'L-HIJJA 1265/OCTOBER-NOVEMBER 1849, IN THE 13TH REGNAL YEAR OF THE EMPEROR BAHADUR SHAH II

gouache and gold on paper laid down on card, laid down on an album page with Arabic inscriptions relating to the Emperor and to the artist written in *naskhi* script in black ink, numbered 7 at top, a second sheet of card hinged to the reverse with a key to the inscriptions in a neat contemporary English hand
 portrait 150 x 94 mm.; album page 367 x 275 mm.

£2,000 - 3,000
 €2,200 - 3,400
 US\$2,500 - 3,700

For similar compositions, by Ghulam 'Ali Khan, with the same date, see the sale in these rooms, Bonhams, *Islamic and Indian Art*, 15th April 2010, lots 394-396; and for two by Babur 'Ali Khan, again of this date, 24th April 2012, lot 278.

The cartouche above the painting identifies the subject as Humayun, son of Babur. In the cartouche below the painting is given the name of the artist, Mir 'Ali Khan, and the date of the work. The cartouches in the corners contain information about Humayun including his place and date of birth, the length of his life and reign, the date and place of his accession and the place of his burial. In the two large cartouches on either side of the painting are Persian verses giving the dates of his accession and death in the form of *abjad* chronograms.

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.



119

119 *

THE MUGHAL EMPEROR AKBAR II, BY MIR 'ALI KHAN DELHI, DATED DHU'L-HIJJA 1265/OCTOBER-NOVEMBER 1849, IN THE 13TH REGNAL YEAR OF THE EMPEROR BAHADUR SHAH II

gouache and gold on paper laid down on card, laid down on an album page with Arabic inscriptions relating to the Emperor and to the artist written in *naskhi* script in black ink, numbered 32 at top and bottom, a second sheet of card hinged to the reverse with a key to the inscriptions in a neat contemporary English hand
 painting 145 x 92 mm.; album page 365 x 277 mm.

£2,000 - 3,000
 €2,200 - 3,400
 US\$2,500 - 3,700

See note to previous lot.

120

FOUR BOTANICAL WATERCOLOUR STUDIES, FROM AN ALBUM ORIGINALLY IN THE POSSESSION OF THE EARL OF TORRINGTON

COMPANY SCHOOL, NORTHERN INDIA, LATE 18TH CENTURY

watercolours on paper, most with identifying inscription in ink in English giving the Latin name and the 'common name' (a transliteration of the Persian), some inscriptions in pencil only, and the Persian title in *nasta'liq* script, also numbered non-consecutively in Arabic, some with Persian title only, all four framed together
each 400 x 265 mm.; frame 106.5 x 78.5 cm.

£3,000 - 4,000

€3,400 - 4,500

US\$3,700 - 4,900

Provenance

Formerly included in an album compiled for the Earl of Torrington, perhaps George Byng, 6th Viscount Torrington (1768-1831), acquired circa 1815 or earlier: the album offered in these rooms, Bonhams, *Islamic and Indian Art*, 25th October 2007, lot 433.

The album is notable for the number of less commonly portrayed and less obviously colourful wild plants, with an emphasis on those of practical use.

In the following list, the European title is given first (usually a Latin name, following Linnaeus' classification), then any other comment or name, then the Persian title (in italics), followed by the identification of the plant where this has been possible. The inscriptions are as follows:

- A. Numbered 203 in Arabic, *Colutea*, *Jit*.
- B. Numbered [1?]61 in Arabic, *Phyllanthus*, *Hirfa rivri-ye digar*, 'another kind of rivri'.
- C. Numbered 180 in Arabic, [No title], *Rin*.
- D. Numbered 5 in Arabic, *Caripa Caranda*, *Karunda*, the corinda.

121

FOUR BOTANICAL WATERCOLOUR STUDIES, FROM AN ALBUM ORIGINALLY IN THE POSSESSION OF THE EARL OF TORRINGTON

COMPANY SCHOOL, NORTHERN INDIA, LATE 18TH CENTURY

watercolours on paper, most with identifying inscription in ink in English giving the Latin name and the 'common name' (a transliteration of the Persian), some inscriptions in pencil only, and the Persian title in *nasta'liq* script, also numbered non-consecutively in Arabic, some with Persian title only
each 400 x 265 mm.; frame 105 x 77 cm.

£3,000 - 4,000

€3,400 - 4,500

US\$3,700 - 4,900

Provenance

Formerly included in an album compiled for the Earl of Torrington, perhaps George Byng, 6th Viscount Torrington (1768-1831), acquired circa 1815 or earlier: the album offered in these rooms, Bonhams, *Islamic and Indian Art*, 25th October 2007, lot 433.

The inscriptions are as follows:

- A. Numbered 413 in Arabic, *Trifolium*, *Mithi ma'a gol*, fenugreek with flowers.
- B. Numbered 414 in Arabic, *Trifolium*, *Bin Mithi*, fenugreek.
- C. [No inscriptions].
- D. Numbered 207 in Arabic, [No title], *Dakh*, grape.

122

FOUR BOTANICAL WATERCOLOUR STUDIES, FROM AN ALBUM ORIGINALLY IN THE POSSESSION OF THE EARL OF TORRINGTON

COMPANY SCHOOL, NORTHERN INDIA, LATE 18TH CENTURY

watercolours on paper, most with identifying inscription in ink in English giving the Latin name and the 'common name' (a transliteration of the Persian), some inscriptions in pencil only, and the Persian title in *nasta'liq* script, also numbered non-consecutively in Arabic, some with Persian title only
each 400 x 265 mm.; frame 105 x 77 cm.

£3,000 - 5,000

€3,400 - 5,600

US\$3,700 - 6,200

Provenance

Formerly included in an album compiled for the Earl of Torrington, perhaps George Byng, 6th Viscount Torrington (1768-1831), acquired circa 1815 or earlier: the album offered in these rooms, Bonhams, *Islamic and Indian Art*, 25th October 2007, lot 433.

The inscriptions are as follows:

- A. Numbered 183 in Arabic, [No title], *Pilu*.
- B. Numbered 73 in Arabic, [No title], *kharmurya*.
- C. Numbered 193 in Arabic, [No title], *Bun makuya qism-e digar*.
- D. Numbered 197 in Arabic, [No inscription].



120



121



122



123

123

**A STUDY OF THE PLANT AUNNAY COONDOOMUNNY
COMPANY SCHOOL, SOUTH INDIA, MALABAR, OR PERHAPS
MADRAS, EARLY 19TH CENTURY**

pencil and watercolour on paper, inscribed *Aunnay Coondoomunny/
Malabar lower left*
375 x 540 mm.

£3,000 - 5,000

€3,400 - 5,600

US\$3,700 - 6,200

124

**THREE STUDIES OF BIRDS, PERHAPS QUAIL, FROM THE
COLLECTION OF MAJOR JAMES NATHANIEL RIND
COMPANY SCHOOL, LUCKNOW, CIRCA 1800**

watercolours on watermarked paper, circular, mounted in one frame
each 152 mm. diam.; frame 67.5 x 31 cm.

£2,000 - 3,000

€2,200 - 3,400

US\$2,500 - 3,700

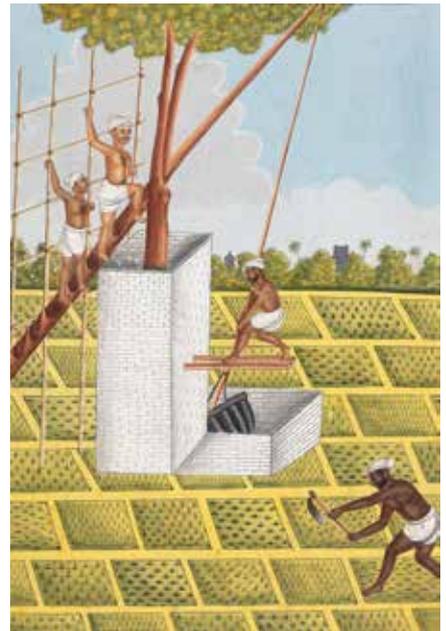
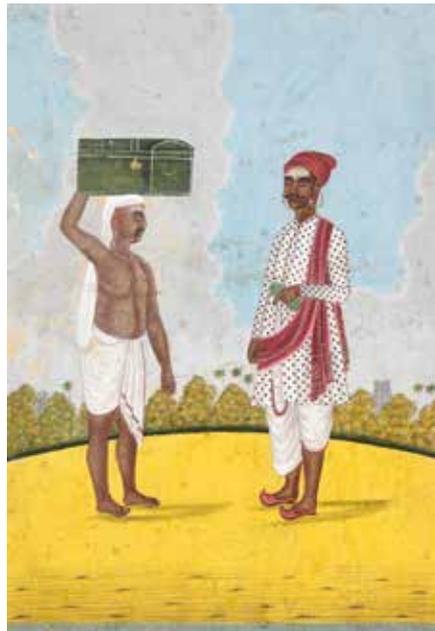
Provenance

Major James Nathaniel Rind.
Private UK collection.

Major James Nathaniel Rind (d. 1813) was in India from 1778 to 1804, serving in both the Bengal Marines and the 18th Native Infantry, was stationed in Calcutta between 1785 and 1789, taking part in a survey of India, and retired to Calcutta with the rank of Brigade Major in 1801. He commissioned a large collection of botanical studies collected by him, see the same sale, lot 96; and S. C. Welch, *Room for Wonder: Indian Painting during the British Period 1760-1880*, 1978, pp. 45-49, nos. 12a, b, & c, 13; and p. 44, no. 11 for the Sheep Eater). For a study of a Eurasian wigeon from his collection, see Sotheby's, *Arts of the Islamic World*, 25th October 2017, lot 97. For examples of botanical studies collected by him, see the same sale, lot 96; and S. C. Welch, *Room for Wonder: Indian Painting during the British Period 1760-1880*, 1978, pp. 45-49, nos. 12a, b, & c, 13; and p. 44, no. 11 for the Sheep Eater). Three paintings appeared in Sotheby's, *The Stuart Cary Welch: Part Two: Arts of India*, 31st May 2011, lots 116, 117 and 118. Other examples appeared at auction: see Sotheby's, *Oriental Manuscripts and Miniatures*, 22nd October 1993, lot 227; *The Indian Sale*, 8th May 1997, lot 196.



124



125



126

125
**THREE PAINTINGS DEPICTING TRADESPEOPLE: FARMERS
 IRRIGATING THEIR FIELDS; A BOATMAN AND HIS WIFE; TWO
 PEDLARS**

TANJORE, SOUTH INDIA, CIRCA 1810

gouache and gold on paper

385 x 280 mm.; 375 x 268 mm.; 375 x 273 mm.(3)

£1,500 - 2,000

€1,700 - 2,200

US\$1,900 - 2,500

126
**THE MARRIAGE OF KRISHNA AND SATYABHAMA
 SOUTH INDIA, PROBABLY MYSORE, LATE 19TH CENTURY**

gouache and gold on panel, in a European frame
 painting 48 x 63 cm.; with frame 60 x 76 cm.

£3,000 - 5,000

€3,400 - 5,600

US\$3,700 - 6,200



127

127
**RAMA AND LAKSHMANA FERRIED IN
 A RIVERBOAT: AN ILLUSTRATION TO A
 RAMAYANA SERIES**
CALCUTTA, CIRCA 1860

opaque watercolour on European blue tinted paper
 watermarked with the date 1860
 180 x 310 mm.

£2,000 - 3,000
 €2,200 - 3,400
 US\$2,500 - 3,700

Provenance
 Formerly in the collection of Terence McInerney.

Rama and Lashkhmana are seated with two sages and a wealthy merchant on a narrow riverboat. This story, which is not found in Valmiki's *Ramayana*, derives from the Tulsi Das version, the *Ramcharitamanas*, which was popular in Bengal. The crossing of the river depicted here is the conclusion of a celebrated episode from the *Ayodha Kanda* (Book One). Rama arrives at the bank of the Ganga and calls for the boat but the boatman surprises him by answering: 'I know your magic power: everyone says that the dust of your lotus feet is a charm for making man. A rock on which it fell became a beautiful woman, and wood is no harder than stone! Should my boat in like manner be turned into a sage's wife, the ferry will be closed and the boat lost, which is the support of my whole family. I have no other means of living. If, my lord, you are bent on crossing the river, you must allow me first to wash your feet. After bathing your feet, I will take you on board, but I will not accept any toll. I tell you the truth, O Rama, swearing by yourself and Dasaratha – Lakshmana may shoot me with his arrows, but I will not take you across, gracious lord, until I have bathed your feet'. Rama smiled and agreed to have his feet washed, and said: 'Do anything to save your boat - bring water at once and bathe my feet. Time has been lost: take me across.'

A painting from Chapra in Saran, a district north of the Ganges from Patna, in the India Office Library, depicting the moment before Rama steps into the ferry, is illustrated in Mildred Archer, *Company Paintings in the India Office Library*, London 1972, pl. 43. In this painting, the ferryman has placed a basin in front of Rama and requests respectfully to be allowed to wash his feet.

128
**A. ADDISON (BRITISH SCHOOL, LATE 19TH
 CENTURY)**
**PORTRAIT OF AN INDIAN NOBLEMAN IN A
 LANDSCAPE**

oil on board, signed lower left
 48.5 x 36.5 cm.

£3,000 - 5,000
 €3,400 - 5,600
 US\$3,700 - 6,200



128

129 *

**AN ILLUSTRATION FROM A DASHAVATARA
SERIES: KURMA AVATAR**

MANDI, CIRCA 1720

gouache and gold on paper
196 x 282 mm.

£5,000 - 7,000

€5,600 - 7,800

US\$6,200 - 8,700

Provenance

Arki Royal Collection.
Private German Collection.

Published

Ludwig Habighorst, *Der Blaue Gott*, Koblenz 2014,
p. 87 fig. 37.

Exhibited

Blumen – Bäume – Göttergärten, Völkerkunde-
Museum, Hamburg, 17 March - 27 October 2013.
Der Blaue Gott, Mittelrhein-Museum Koblenz, 26
July-5 October 2014.

Vishnu in his avatar, the turtle Kurma, battles the
evil demon within a river spaced by large lotus
blossoms. A folio of *Matsya Avatar* in the British
Museum is likely to come from the same series (see
Ahluwalia, *Rajput Painting*, London 2008, p. 123,
fig. 79). Ahluwalia notes: 'The heavy shading and
coarse forms...place the work firmly in the reign of
Siddh Sen period of Mandi painting, a period of forty
years characterized by this heavy stippled and thus
easily recognizable style'.



129



130

130

**THREE LEAVES FROM A RAMAYANA SERIES
KULU, CIRCA 1680-90**

gouache on paper, one leaf illustrated on both sides,
one leaf with *nagari* inscription
117 x 280 mm. and slightly smaller(3)

£2,000 - 3,000

€2,200 - 3,400

US\$2,500 - 3,700

A group of sixteen double-sided leaves, apparently
from the same manuscript, were sold at Christie's,
Arts of India, 10th June 2015, lot 64. Nine similar
leaves appeared at Christie's South Kensington, 8th
April 2011, lot 386.



131

131
**BRAHMA MOUNTED ON THE GOOSE HAMSA
 BILASPUR, CIRCA 1700-20**

gouache and gold on paper, black margin rules, orange border
 213 x 155 mm.

£8,000 - 12,000
 €9,000 - 13,000
 US\$9,900 - 15,000

This painting is from a dispersed series produced at Bilaspur in the early 18th Century. The majority are illustrations of Hindu deities, including the *Desavatara* (the Ten Incarnations of Vishnu). Other examples from the series have been sold at Sotheby's New York, 22nd March 2007, lots 154-155; Sotheby's, 24th May 2007, lots 2-5, and 16th June 2009, lot 24; and at Christie's, 12th June 2018, lot 138; 10th June 2013, lots 2-4; 12th June 2014, lot 142. See also Francesca Galloway, *Treasures from India*, London 2006, pp. 130-131, no. 49.



132

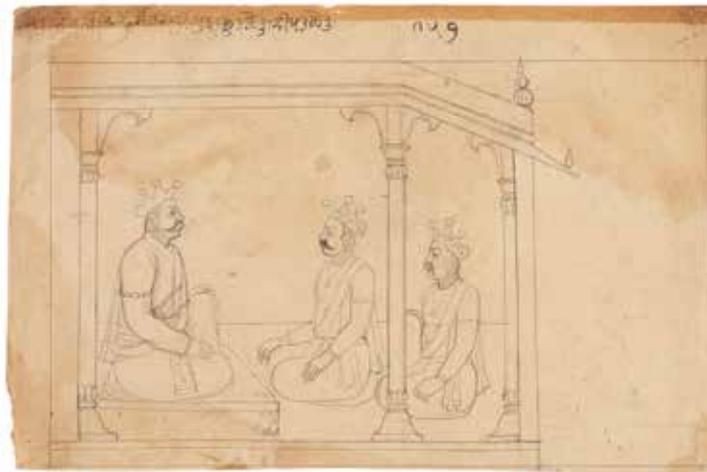
132
**A RAJA SEATED SMOKING A HOOKAH WITH ATTENDANTS
 CHAMBA, CIRCA 1720**

gouache and gold on paper, orange border, identifying inscription in *takri* script in upper border, *nagari* inscription verso
 200 x 198 mm.

£4,000 - 6,000
 €4,500 - 6,700
 US\$4,900 - 7,400



133



134

133

RAJA SURATH IN BATTLE: AN ILLUSTRATION FROM A *DEVI MAHATMYA* (GLORIFICATION OF THE GREAT GODDESS) SERIES

MANDI, CIRCA 1750

gouache and gold on paper, inscribed on the reverse in Hindi *nagari* script with the subject of the painting, a summary of the Sanskrit verse on the attached cover sheet within a pale blue floral border and red margins

266 x 366 mm.

£3,000 - 4,000

€3,400 - 4,500

US\$3,700 - 4,900

Provenance

Formerly in the royal library, Mandi.

This painting illustrates the introductory verses to the *Devi Mahatmya*, a poem of seven hundred lines probably composed in the 8th Century. It celebrates the victories of the great goddess Devi over various *asuras* (demons) and is recited daily by her devotees. The text, also known as *Chandipatha*, is embedded as an interpolation in the fourth part of the *Markandeya Purana*, a 9th or 10 Century work attributed to the mythical sage Markandeya, a devotee of Vishnu. The *Devi Mahatmya* starts at Canto LXXXI of the *Markandeya Purana*.

For the full footnote please see the online catalogue.

134

THE NINTH MANU, DAKSHA SAVARNI, WITH HIS TWO SONS: AN ILLUSTRATION FROM THE *BHAGAVATA PURANA*, ATTRIBUTED TO MANAKU

GULER, CIRCA 1740

drawing on paper, inscribed at upper edge in *takri* script and numbered 159

196 x 298 mm.

£3,000 - 5,000

€3,400 - 5,600

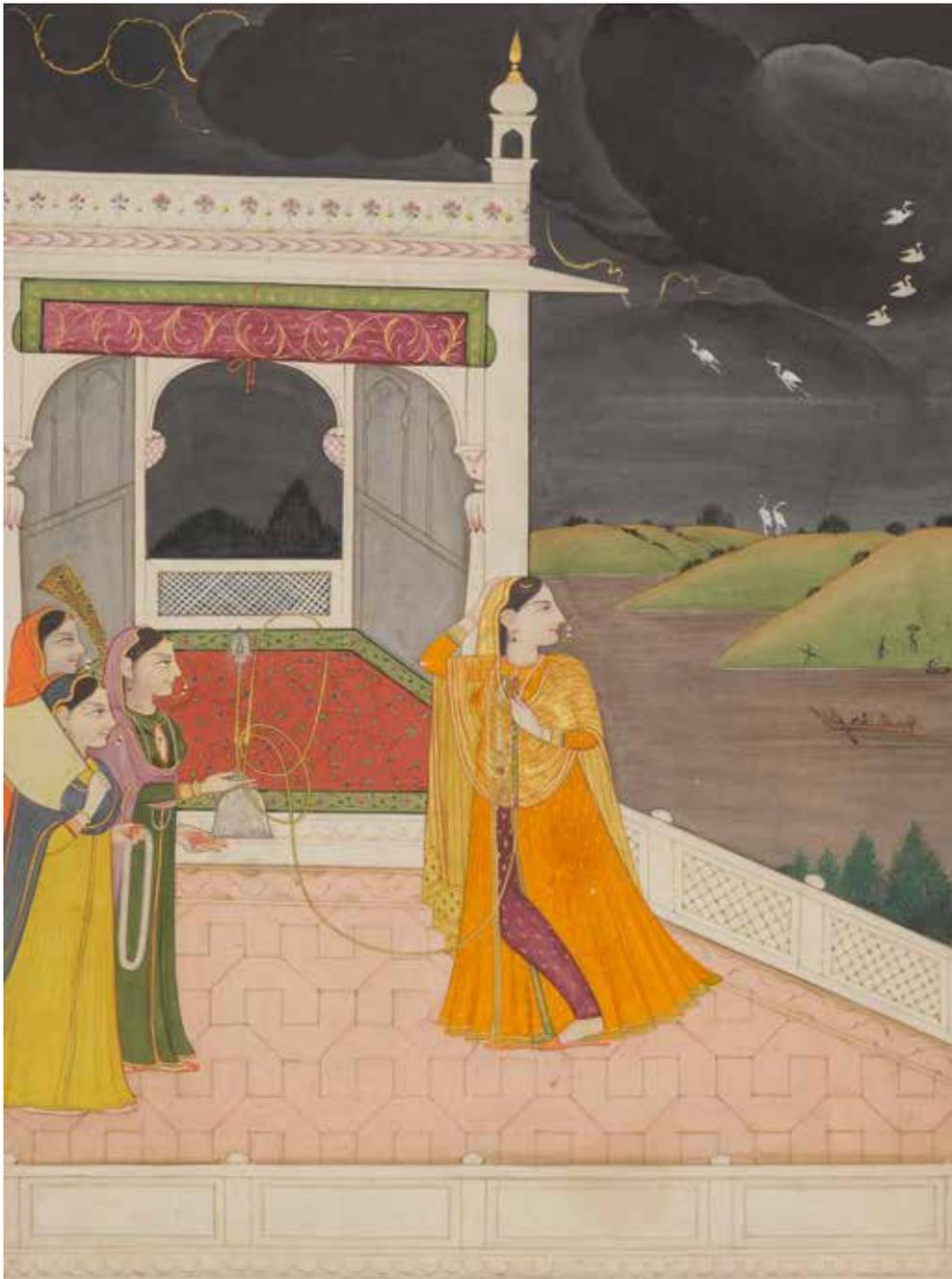
US\$3,700 - 6,200

Published

B. N. Goswamy, *Manaku of Guler: the Life and Work of another great Indian Painter from a small Hill State*, Museum Rietberg Zurich in collaboration with The Government Museum and Art Gallery, Chandigarh, Zurich 2017, p. 488, pl. B276.

The inscription reads: *manu nauaan; dacha savarni; putar bhutaketu, diptaketu*, The ninth Manu, Daksha Savarni, with his two sons, Bhutaketu and Diptaketu.

Manaku, who was probably born around 1700, was the elder brother of Nainsukh and son of Pandit Seu. He lived and worked at Guler for his entire life. His name appears in the colophon of a *Gita Govinda* of 1730, though he must have worked on an earlier *Ramayana* by Pandit Seu. In 1735 he began his *Bhagavata Purana* series.



135 *

**AN ILLUSTRATION FROM A BARAMASA SERIES: MAIDENS
ENJOYING THE ARRIVAL OF THE MONSOON ON A PALACE
TERRACE**

KANGRA, CIRCA 1810-20

gouache and gold on paper
270 x 212 mm.

£8,000 - 12,000

€9,000 - 13,000

US\$9,900 - 15,000

Provenance

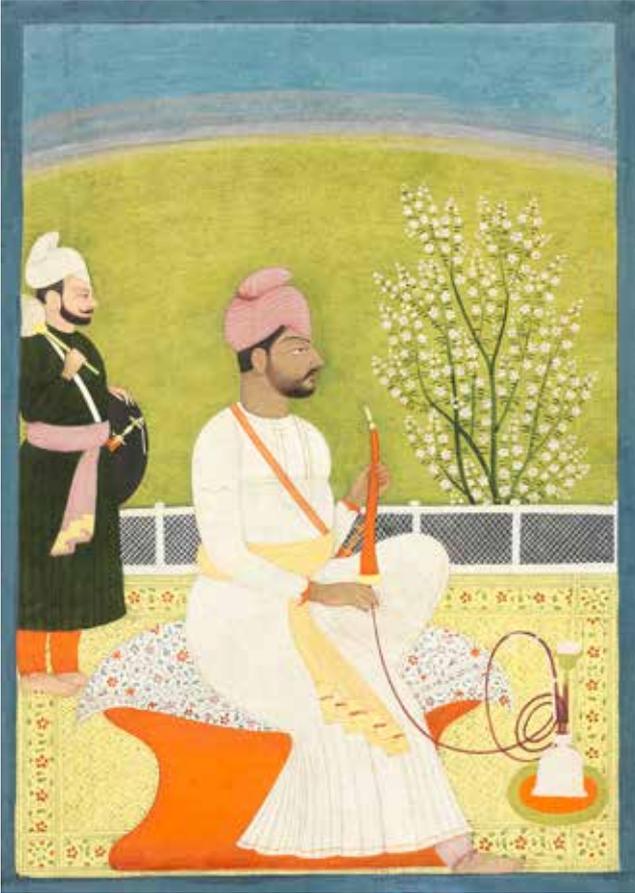
Chughtai Collection, Lahore.

Private German Collection.

Exhibited

Blumen, Bäume, Göttergärten, Völkerkunde-Museum, Hamburg, 17
March–27 October 2013.

Compare a related scene in the San Diego Museum of Art (Goswamy
& Smith, *Domains of Wonder*, San Diego 2005, pp. 252-3, fig.108),
as well as Christie's, New York, 18 September 2013, lot 363, and
Bonhams, New York, 19 March 2018, lot 3106.



136

136
**MAHARAJAH BHUP SINGH OF GULER (REG. 1790-1826)
 SEATED ON A TERRACE SMOKING A HOOKAH, AN
 ATTENDANT STANDING BY
 GULER, CIRCA 1810**

gouache on paper, blue border, inscribed on the reverse in *takri* script
sri ra (ja) guleria bup si(n)gh
 250 x 180 mm.

£5,000 - 7,000
 €5,600 - 7,800
 US\$6,200 - 8,700

Provenance

Maggs Bros., London, 1972.
 The collection of Paul Nicholls, purchased from Maggs, 8th June 1973.

Published

Maggs Bros., *Oriental Miniatures & Illumination*, Bulletin No. 20, Vol. VI, part 2, p. 102, no. 153.

For the full footnote please see the online catalogue.



137

137
**A PRINCE ARBITRATING IN A DISPUTE BETWEEN A MAN AND
 WIFE
 GULER, CIRCA 1820**

gouache and gold on paper, gilt blue floral border, pink outer border
 250 x 185 mm.

£4,000 - 6,000
 €4,500 - 6,700
 US\$4,900 - 7,400

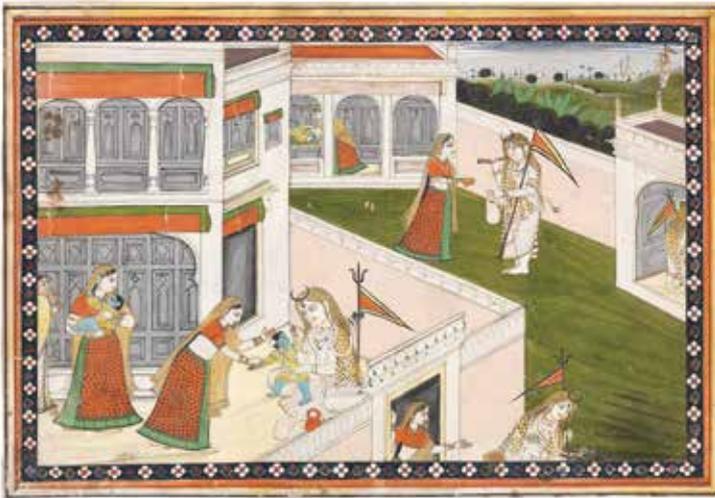
Provenance

Karl Wilhelm Hiersemann (1854-1928), Leipzig, circa 1930s.

Published

Karl W. Hiersemann, *Katalog 626: Indien*, 1930s, cat. no. 585 (copy of catalogue entry attached to backboard).
 Sotheby's, *Fine Oriental Manuscripts and Miniatures*, 14th December 1987, lot 86.

For the full footnote please see the online catalogue.



138

138
**AN EPISODE FROM THE BHAGAVATA
 PURANA: SIVA VISITING THE INFANT KRISHNA**
PAHARI, PROBABLY MANDI, CIRCA 1840
 gouache and gold on paper, floral inner border,
 orange and yellow outer borders
 255 x 372 mm.

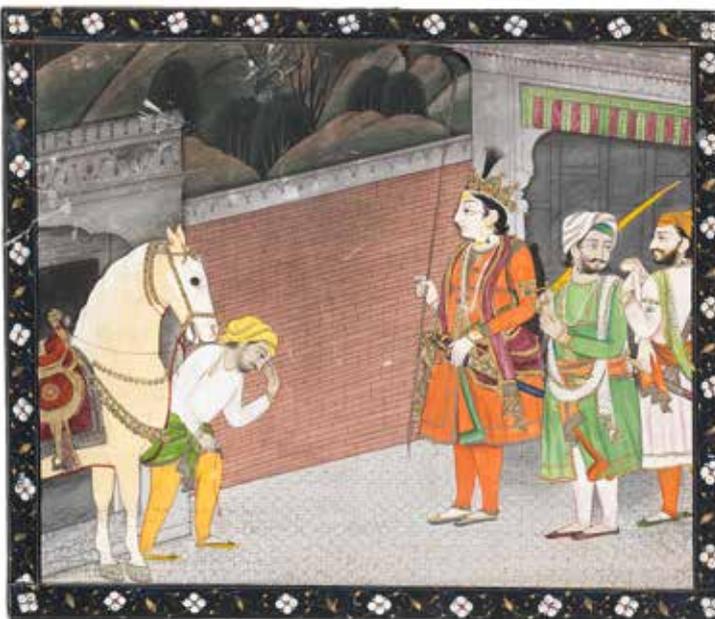
£3,000 - 5,000
 €3,400 - 5,600
 US\$3,700 - 6,200



139

139
**AN EPISODE FROM THE MAHABHARATA,
 DEPICTING THE PROCESSION BEFORE THE
 MARRIAGE OF KRISHNA AND RUKMINI**
PAHARI, PROBABLY MANDI, CIRCA 1840
 gouache and gold on paper, floral inner border,
 cream outer border with orange margins, numbered
 60 and 75 in upper and lower borders respectively,
 cover paper with nine lines of *takri* text on a
 separate sheet pasted down, along with typewritten
 English precis of the scene
 296 x 415 mm.

£3,000 - 5,000
 €3,400 - 5,600
 US\$3,700 - 6,200



140

140
**A GROOM LEADS A STALLION TO A
 NOBLEMAN**
PAHARI, KANGRA, CIRCA 1830
 gouache and gold on paper, floral border
 202 x 240 mm.

£2,000 - 3,000
 €2,200 - 3,400
 US\$2,500 - 3,700

141

AN EPISODE FROM THE MAHABHARATA, DEPICTING ARJUNA IN BATTLE WITH KARNA, AND KARNA'S WOUNDING AND RETREAT FROM THE FIELD

PAHARI, PROBABLY MANDI, CIRCA 1840

gouache and gold on paper, floral inner border, cream outer border containing depictions of celestial deities, bordered by orange margins, numbered 87 and 16 in upper and lower borders respectively, cover paper with *takri* text on a separate sheet pasted down, along with typewritten English precis of the scene
300 x 420 mm.

£3,000 - 5,000

€3,400 - 5,600

US\$3,700 - 6,200



141

142

AN EPISODE FROM THE MAHABHARATA, DEPICTING A PRINCE RECEIVING, AND SPURNING, A FEMALE DEMON

PAHARI, PROBABLY MANDI, CIRCA 1840

gouache and gold on paper, floral inner border, cream outer border
260 x 343 mm.

£3,000 - 5,000

€3,400 - 5,600

US\$3,700 - 6,200



142

143

A RULER ENCAMPED, PROBABLY SULTAN 'ALA AL-DIN KHILJI, WHILE HIS TROOPS FIRE ON A BESIEGED HILL FORT, PERHAPS RANTHAMBORE, RULED BY RAJA HAMIR HATH

PAHARI, GULER, MID-19TH CENTURY

gouache and gold on paper, blue and pink borders
230 x 325 mm.

£3,000 - 4,000

€3,400 - 4,500

US\$3,700 - 4,900

For the subject, see Christie's New York, *Indian and Southeast Asian Art*, 19th March 2014, lot 1103; see also Christie's South Kensington, *Arts of India*, 10th June 2013, lot 282.



143

**A SCHIST FIGURE OF HARITI
ANCIENT REGION OF GANDHARA, CIRCA 2ND CENTURY**

depicted seated with one hand holding a child on her lap, the other hand holding a bunch of grapes, dressed in a sleeved tunic with naturalistic drapery and ruched sleeves with beading down each arm, wearing a beaded necklace, pendant earrings and anklets, the round face with softly smiling expression and almond shaped eyes, the cheeks and forehead each carved with a rosette, her hair arranged into an elaborate chignon with headdress, the child on her lap motioning towards her breast, another child on her left shoulder and several more children at her feet, with traces of ancient cinnabar pigments in recessed areas

95 cm. high

£80,000 - 150,000

€90,000 - 170,000

US\$99,000 - 190,000

Provenance

Claude de Marteau, Belgium, by 1978
Elizabeth and Willard Clark Collection, California, since September 1987

Published

Arman Neven, *Sculpture des Indes*, Brussels, 1978, p.220, no.161.
Mario Bussagli, *L'Art du Gandhara*, Paris, 1996, p.222.
Flore De Marchant, *Analyse des oeuvres narratives du Gandhara de la collection de Marteau*, Louvain-La-Neuve, 1999, fig.58.
Vidya Dehejia, *Devi: The Great Goddess*, Washington D.C., 1999, p.306, no.62
Miranda Eberle Shaw, *Buddhist Goddesses of India*, Princeton, 2006, p.123, pls.3&5.1.

Exhibited

Sculpture des Indes, Société générale de Banque, Brussels, 8 December 1978 - 31 January 1979.
Devi: The Great Goddess, Freer Sackler Galleries, 28 March - 6 September 1999.

For the first three quarters of the first millennium CE, Hariti was the principal female Buddhist deity of ancient Gandhara with widespread popularity throughout Central Asia and China. When the Chinese pilgrim, Yi Jing, visited Gandhara in 671, he saw sculptures of Hariti commonly installed near the dining halls of Buddhist monasteries. (Takakusu (trans), *Record of the Buddhist Religion as Practised in India and the Malay Archipelago*, Oxford, 1896). Yet only about a half dozen large sculptures of Hariti survive. Among these, the present sculpture is one of the best carved and probably the most complete example in private hands.

The statue shows Hariti surrounded by her healthy children engaged in happy childhood exploits. One content boy sits by her shoulder, possibly playing a percussion instrument. Another rests in her arms and motions to suckle from her breast. Another tucked between her ankles reaches for a grape from the cluster in her hand. The cluster of grapes has a beautifully carved leaf draped in front. Other boys by her feet wrestle, and one pets the head of an animal in his lap. To her right, something appears to have caught the attention of her boys, suggesting this sculpture of Hariti initially appeared as part of an ensemble.

The story of Hariti's conversion to Buddhism survives in many ancient Indian and Chinese sources. Despite being a mother to 10,000 children, the ogress Hariti routinely terrorized the Northern Indian city of Rajagrha, devouring its children. After failing to appease, Rajagrha's inhabitants beseeched the Buddha to pacify her. Underneath his alms bowl, Buddha hides Hariti's most beloved child from her. This sends

Hariti into a frenzy, searching for her missing son. When Buddha finally returns her child, he prompts Hariti to consider the pain she has caused other mothers. Struck by empathy, Hariti converts to Buddhism and, in exchange for food offerings, promises to protect its monastic communities and Rajagrha's children.

As a deity who affects childbirth and childrearing, Hariti's popularity spread far beyond her origins in Rajagrha. One scholar suggested this coincided with a pandemic of smallpox or similar disease sweeping from the Roman Empire across the Silk Road in 2nd century CE. Bellemare provides a survey of scholarship discussing reasons for why a local spirit-deity came to be the most important female Buddhist goddess in Gandhara and beyond (Bellemare, "Hariti Domesticated", in *Orientalia*, vol.45, no.7, October 2014, pp.82-89).

Whereas she all but vanished from Gandhara by the 5th-century, Hariti's worship remained popular in China until the Song dynasty (Ming-liang, "A Study of the Origin and Development of the Representation of Hariti in the Chinese Tradition", in *Taida Journal of Art History*, vol.27, 2009, pp.107-40). While replaced by Tara among the 7th- to 9th-century bronzes of Swat Valley, Hariti remained a common subject of Chinese painted handscrolls up until the Qing Dynasty (1644-1912), with iterations painted by famous artists Zhang Shengwen (1163-89) and Qiu Ying (1494-1552).

This sculpture of Hariti also alludes to cross-cultural exchange from the Middle East via the Silk Road. Of any other large depiction, this sculpture draws the closest resemblance to the famous Hariti found at Sheikh Dheri, dated 106 CE, and first published in the *Archaeological Survey of India* in 1906 (fig.1). Barely resembling the sculpture of Gandhara, the Sheikh Dheri Hariti's high abstraction, face, fashion, and rosettes draw close resemblance to contemporaneous Palmyrene art of modern day Syria. Compare the Sheikh Dheri Hariti to a c.150 CE Palmyrene stele of Naame, published in Ingholt, *Palmyrene and Gandharan Sculpture*, New Haven, 1954, no.12. These features are not shared by two masterpieces of Hariti in Lahore and Peshawar Museum exemplifying the influence of the Greco-Roman tradition on Gandharan Art (Ingholt, *Gandharan Art in Pakistan*, New York, 1957, nos.340 & 342).

Likely the most complete and well carved large Gandharan sculpture of Hariti left in private hands, the statue has a strong published pedigree, being one of few subjects speaking so well to the spread of ideas, art, and people across the ancient Silk Road.



Fig.1
The Sheikh Dheri Hariti Schist, c.106CE
132 cm. high
Government Museum and Art Gallery,
Chandigarh
See Bachhofer, *Early Indian Sculpture*,
New York, 1929, pl.150





145

145 *

**A RED SIKRI SANDSTONE HAND OF BUDDHA
NORTHERN INDIA, KUSHAN PERIOD, 2ND CENTURY**

the hand depicted from the front, the fingers curved slightly inwards, the tips carved with swastikas and floral knots, mounted
19cm. high

£2,000 - 3,000
€2,200 - 3,400
US\$2,500 - 3,700

Provenance

Spink & Son, Ltd., London, 1982
Elizabeth and Willard Clark Collection, California

The tips of the fingers are carved with auspicious symbols, including swastikas and floral knots. They are part of the system of identifying marks that emphasise the Buddha's unique nature. Sculptors rarely took such pains to detail them: most examples repeat lotus roundels (cf. Ahuja, *Early Indian Art at the Ashmolean Museum*, Oxford, 2016, no.92; EA1997.186).



146

146 *

**A TERRACOTTA PLAQUE OF A GODDESS FROM A BUDDHIST
SHRINE**

SWAT VALLEY OR KASHMIR, 8TH/ 9TH CENTURY

carved in relief on a rounded plaque, depicted in *tribhanga* pose, with drapery to each side of her body, wearing a long necklace and low crown, her right hand holding a lotus
11 cm. high

£1,000 - 1,500
€1,100 - 1,700
US\$1,200 - 1,900

Provenance

Elizabeth and Willard Clark Collection, California

Himalayan Art Resources item no.61802

Her halo confers this figure's deified status and, given the lotus in her hand, possibly represents a very early depiction of the Bodhisattva Tara. The artist moulds her in the *tribhanga* pose with sinuous legs and broad hips, evoking ancient Indian physiognomic ideals. Her compressed face, low crown, and recessed chignon are consistent with the Kashmiri tradition, resembling a bodhisattva published in Pal, *Ancient Kashmir*, New Delhi, 1991, p. 84, no. 10. Also compare with the Bodhisattvas attending Buddha in a bronze shrine from Kashmir in the Rubin Museum of Art (HAR#65763). The figures hold similar postures and flank a comparable treatment of flames to this plaque's edge.



147

**A GRANITE STELE DEPICTING A FORM OF SIVA
VIJAYANAGAR, SOUTH INDIA, CIRCA 15TH CENTURY**

the god riding on horseback, accompanied by a hound, wielding a sword, surrounded by a lotus aureole, mounted
38.5 cm. high

£4,000 - 6,000

€4,500 - 6,700

US\$4,900 - 7,400

Provenance

Private UK collection; acquired from Spink & Son, London, *Exhibition of Art from India and Thailand*, 26th November-14th December 1963, no. 72.



148

148
**AN ENGRAVED BRONZE BOWL WITH INSCRIPTIONS
 RELATING TO THE CHAGHATAI KHANATE, IN PARTICULAR TO
 EVENTS IN THE LIFE OF MIRZA HAYDAR DUGHLAT (1500-1551)
 NORTH INDIA, 16TH/17TH CENTURY**

of deep rounded form with waisted neck, the body and neck decorated with inscription filled cartouches, the interstices with flowerheads and partial lobed cartouches enclosing vegetal and split-palmette interlace, the underside with a roundel to centre with arcade border, surrounded by a design of pole medallions, partial lobed cartouches and trefoil motifs
 38 cm. diam.

£4,000 - 6,000
€4,500 - 6,700
US\$4,900 - 7,400

The inscriptions relate to the Chaghatai Khanate, in particular to events in the life of Mirza Haydar Dughlat (1500-1551), the military general who was a cousin of Babur and wrote a history of Central Asia called the *Tarikh-i Rashidi*. The events mentioned include his birth in 905 (1499-1500) in Uratappa (modern-day Istaravshan in Tajikistan) and his campaigns in Kashmir, Tibet and his service in India under Humayun.



149

149
**A BRASS INLAID ALLOY BIDRI HUQQA BASE
 DECCAN, 17TH CENTURY**

of piriform with bulbous body, with short flaring neck rising from moulding and neck ring, profusely decorated with brass inlay, the body with a foliate ogival lattice design comprising stylised flowerheads, a band of floral and foliate interlace above and below the neck ring, a band of scrolling vine to the shoulder
 19.5 cm. high

£2,000 - 3,000
€2,200 - 3,400
US\$2,500 - 3,700

The unusual shape of this huqqa base can be compared with an example dated to the mid 17th Century, published in Mark Zebrowski, *Gold, Silver and Bronze from Mughal India*, London, 1997, p.288, no. 369.



150

**A RARE AND IMPRESSIVE SILVER-AND BRASS-INLAID ALLOY
BIDRI BASIN
DECCAN, SECOND HALF OF THE 17TH CENTURY**

of deep octagonal form, with everted concave sides, the interior decorated in silver inlay with a repeat design of floral sprays, the interstices with chinese-style cloud motifs, the well with a roundel enclosing a flowerhead to centre, with borders of stylised vegetal motifs, the exterior decorated with brass inlay with a repeat design of *boteh* motifs, with arcade design above and scrolling border below 36 cm. diam.

£15,000 - 20,000

€17,000 - 22,000

US\$19,000 - 25,000

Provenance

The Property of a Lady

The octagonal form of this dish is extremely unusual in Bidriware and very few other examples of octagonal pieces are known from the 17th Century. The octagonal shape was occasionally used for pan boxes and trays; an early bidri pan box in the Metropolitan Museum (accession no. 1996.3a, b) bears a shape reminiscent of Sultanate architecture, with stylised Persianate decoration typical of the Deccan

in the early 17th Century. The octagonal form and flaring sides of the present lot are comparable with an early 18th Century enamelled stand sold at Christie's, *Lacquer, Jade, Bronze, Ink: The Irving Collection Day Sale*, New York, 21st March 2019, lot 1106.

Whilst the combination of silver and brass inlay was used up until the mid-18th Century, the ornamentation of the present lot indicates a 17th century date of production. In the second half of the 17th Century the ornamentation of the Deccan became increasingly Mughal in appearance following increased Mughal presence in the region. Floral sprays were a primary element of design at the Mughal court and the naturalistic, yet orderly, appearance of the flowers follow on from the style of floral decoration which was pervasive in the era of Shah Jahan's rule. Similar poppies are depicted on a late 17th Century floorspread from the Deccan, now in the Metropolitan Museum (accession no. 1982.239a). Equally, the highly naturalistic curved leaves on the underside can be compared with those on a huqqa base dating to the 17th century (see Mark Zebrowski, *Gold, silver and bronze from Mughal India*, London, 1997, p.233, fig. 382). Chinese-style clouds are occasionally found on other high quality 17th Century pieces (see Zebrowski, *ibid.*, p.378, figs. 378 and 500.), but it is rare to see groups depicted as in the well of this dish, indicating the creativity and skill of the craftsman responsible for the present lot.



151

151
**A SILVER-INLAID ALLOY BIDRI TRAY
 DECCAN, 18TH CENTURY**

of circular form with central recess and everted rim, inlaid in silver with a frieze of floral sprays, the borders with undulating floral vines and chevron motifs
 29.3 cm. diam.

£2,000 - 3,000
 €2,200 - 3,400
 US\$2,500 - 3,700



152

152
**A LARGE SILVER-INLAID ALLOY BIDRI FLASK (SURAH)
 DECCAN, 18TH CENTURY**

of bulbous form on a splayed foot with long flaring neck and domed lid with bud finial, profusely inlaid with silver with an interlace of vines and foliate friezes
 45.5 cm. high

£3,000 - 5,000
 €3,400 - 5,600
 US\$3,700 - 6,200

A portable bidri huqqa base with an almost identical design is in the Layla S. and Mahmood Diba Collection, New York (Mark Zebrowski, *Gold, Silver & Bronze from Mughal India*, 1997, pp.239-241, no.408). A very similar but smaller bidri surahi was sold at Sotheby's, *Arts of the Islamic World*, 7 October 2015, lot 363.



153

**A SILK AND SILVER THREAD BROCADE PANEL
NORTH INDIA, POSSIBLY GUJARAT, 17TH/ 18TH CENTURY**

of square form, woven in polychrome silk and silver thread with a central roundel containing a flowerhead surrounded by a band of smaller roses and flowerheads interspersed by trailing roses and a border containing an undulating rose vine, the borders with a series of lotuses within cartouches formed by foliate motifs
175 x 175 cm.

£8,000 - 12,000

€9,000 - 13,000

US\$9,900 - 15,000



154



155

154

**A PRATAPGARH GOLD AND STAINED GLASS THEWA PEN BOX
RAJASTHAN, 19TH CENTURY**

the silver box of rectangular form with hinged lid, set with green glass panels with incised gold decoration, depicting hunting scenes, birds and animals in combat amidst a vegetal landscape, the gilded interior with removable divider
21.2 x 7 x 4.2 cm.

£4,000 - 6,000
€4,500 - 6,700
US\$4,900 - 7,400

The ancient town of Pratabgarh near Udaipur was home to this unique form of applying gold to foiled back enamel. Articles of European style and function, such as the present lot, were popular luxury items for visiting Europeans in the 19th century.

A close example from the Rosalinde and Arthur Gilbert Collection is in the Victoria and Albert Museum, 518-2008. See also, Oppi Untracht, *Traditional Jewellery of India*, London, 1997, p.301 for an illustration of a similar Thewa-work pice.

155

**A MUGHAL GILT GLASS BOWL
NORTH INDIA, 18TH CENTURY**

in the form of a seven petalled flower on a rounded foot, carved and decorated in gilt to the exterior with a flowerhead to the base, the sides with a lattice containing foliate motifs
10.9 cm. diam.

£2,000 - 3,000
€2,200 - 3,400
US\$2,500 - 3,700

A similarly decorated huqqa base is in the Museum of Fine Arts, Boston, Gift of John Goelet, 1966, 66.844.



156

156

A WOVEN WOOL SHAWL BY REPUTE GIVEN BY TIPU SULTAN TO AN ENGLISH OFFICER, THOMAS ASTLEY, AT THE SIEGE OF MANGALORE IN 1784
SOUTH INDIA, LATE 18TH CENTURY

the shawl of rectangular form woven in yellow, blue, red and pale blue wool with a panel at each end containing a repeat design of flower motifs with borders containing flowerheads and stylised foliate motifs; together with **four letters and notes** written by members of the family, discussing the provenance and other matters
the shawl 296 x 126 cm.(5)

£2,000 - 3,000
€2,200 - 3,400
US\$2,500 - 3,700

Provenance

Tipu Sultan (1750-99).
 Thomas Astley, British Officer, Surgeon, a gift to him from Tipu in January 1784.
 Sophia Astley, the officer's cousin.
 Alfred Henry Pechell (1827-1885), a cousin of the above.
 A. W. T. Pechell (1857-1930).
 J. A. L. Pechell (1888-1972).
 A. H. Pechell (1916-2004).
 Private UK collection, by descent.

The incident involving the shawl took place at the end of the siege of Mangalore. After the surrender of the British garrison on 30th January 1784, a peace treaty was concluded in March, bringing to an end the Second Anglo-Mysore War. The conflict had been going on since 1780, and the treaty restored both side's possessions to the status quo ante bellum. The first letter, unfortunately not wholly legible, in a late 18th or early 19th Century hand, describes the event:



157 part lot

A. At the siege of Mangalore, in the East Indies, by Tipoo Sahib, the garrison which originally consisted of 2000 men, was reduced by disease and famine to 200, when fortunately peace was proclaimed, and the gallant remains of the British Forces marched out of the fortress with all the honours of war. On this glorious occasion, Mr Thomas Astley, Surgeon, one of the survivors, whom his extraordinary professional ... deputation had much [...] particular attentions of Tipoo Sahib, who addressing him said: 'Young Gentleman, you look exceedingly ill: take this scarf', and at the same time [...] camel [...] young [...]

For full transcriptions of the other letters see the online catalogue.

157

TWO HAND COLOURED ENGRAVINGS BY CHAPONNIER AFTER G. ROQUES DEPICTING THE SONS OF TIPU SULTAN CHARLES BANCE, PARIS CIRCA 1800

the first depicting *SULTAN PADSHAW, seule fils légitime de TIPPOO-SAIB et désigné son successeur*; the second *MOIZE-UD-DIEN, Fils de TIPPOO-SAIB, et l'un des otages livrés au Comte de Cornwallis*, framed
each 447 x 314 mm. (sheet)(2)

£3,000 - 5,000
€3,400 - 5,600
US\$3,700 - 6,200

Another example of the portrait of Sultan Padshaw is in the National Army Museum (Acc. No. 2002-07-311).

**AN IMPORTANT 18TH CENTURY PORTRAIT OF A MEMBER
OF THE MARATHA COURT FROM THE COLLECTION OF
THE LATE QUEEN OF JORDAN, SHARIFA DINA BINT ABDUL-HAMID**

158

**JAMES WALES (BRITISH, 1747-95), NUR AL-DIN HUSSEIN
KHAN, THE RESIDENCY VAKIL, POONA
PAINTED IN 1792**

oil on canvas, inscribed upper left Noor al deen Hussein Khan,
inscribed on the reverse *Syed Noor All deen Hussain Khan/Jas Wales
Pinxit/Poona/1793*
122 x 95.5 cm.

£50,000 - 70,000

€56,000 - 78,000

US\$62,000 - 87,000

Provenance

The collection of Princess Alia Al Hussein of Jordan.
Inherited directly from her mother, Princess Dina Bint Abdul-Hamid,
former Queen of Jordan and Sharifa of Mecca.

Published

M. Archer, *India and British Portraiture 1770-1825*, London 1979, p.
345, no. 249.

James Wales, a Scot, arrived in India in 1791, having been granted permission to go there through his connections in the East India Company. At first he worked in Bombay, producing both miniature and full-scale portraits, as well as landscape drawings. He was also introduced to Sir Charles Warre Malet, Company Resident at the Maratha court in Poona from 1786 to 1797. Wales stayed in Poona until December 1792, living in some style. From the start he began painting portraits of members of the European community, and Indians, including the present lot. Through Malet he also met the Peshwa, Madhu Rao Narayan, as well as the most powerful chief, Mahadaji Sindhia. In order to please the British, it seems, the Maratha rulers sought to commission paintings in a European style. Wales continued to work between Poona and Bombay, also drawing the rock sculptures at Elephanta. He met Thomas and William Daniell in 1793 when the brothers were on their way to the Middle East. He died of a fever in Bombay. For an account of his career and a selection of his works, see Archer, *op. cit.*, pp. 333-349. Other Poona portraits by Wales are in the collections of the British Library and the Royal Asiatic Society.

The sitter, Nur al-Din Hussein Khan, appears to be little known, not being listed in standard biographical works. He was *vakil* at the Company Residency, i.e. agent or representative, and assistant to Malet, the Resident, acting as liaison between the Company and the Marathas. He features, looking much as he does in Wales' painting, in Thomas Daniell's depiction (circa 1800-05, based on drawings by Wales) of the durbar concluding the treaty with Poona in 1790, seated between Malet and the British First Secretary (see C. A. Bayly (ed.), *The Raj: India and the British 1600-1947*, London 1990, pp. 162-163, no. 173; and for an aquatint of the painting, see Archer, *op. cit.*, p. 354, no. 261).





159

159
A GROUP OF NOBLEMEN AND SERVANTS ON A TERRACE
BRITISH SCHOOL IN NORTH INDIA, EARLY 19TH CENTURY

oil on canvas
 80 x 63 cm.

£2,000 - 3,000
 €2,200 - 3,400
 US\$2,500 - 3,700

160
A SILVER SEAL MADE FOR GHULAM RASUL KHAN BAHADUR,
NAWAB OF KURNOOL (REG. 1823-39)
SOUTH DECCAN, DATED AH 1239/AD 1823-24

of pyramid form, the rectangular face engraved with inscriptions interspersed by floral motifs, the sides with foliate motifs, hinged suspension loop to end
 4 x 3.1 x 7 cm., 85 g.

£3,000 - 5,000
 €3,400 - 5,600
 US\$3,700 - 6,200



160

The inscription reads: *ghulam rasul khan bahadur 1239*, "Ghulam Rasul Khan Bahadur 1239 (1823-24)".

It is very likely that the seal is that of the Nawab of Kurnool, Ghulam Rasul Khan Bahadur, made in the year he came to power, on the death of his brother Munawwar Khan. Ghulam Rasul Khan had been favoured at the expense of his brother by his father Alif Khan, who had requested permission from the British to create a seal for his son with the title *Bahadur* in 1813 (see Chandra Mallampalli, *Race, Religion, and Law in Colonial India: Trials of an Interracial Family*, Cambridge 2011, p. 82).

The rulers of Kurnool (and of other provincial courts south of Hyderabad) were originally Pathan and Afghans who had been in Aurangzeb's service, who made themselves nawabs in the south Deccan. Kurnool was the largest of these southern courts and was a centre of painting in its own right. See M. Zebrowski, *Deccani Painting*, London 1983, pp. 272-273 for a discussion; figs. 252 and 253 depict Ghulam Rasul Khan's immediate predecessor.



161

161

**A REPOUSSÉ SILVER ALMS BOWL (THAIBEK)
BURMA, 19TH CENTURY**

of deep rounded form, decorated in high relief repoussé with a frieze depicting six scenes from the *Jatakas* interspersed by floral sprays, above an undulating vine, the lower body with a frieze of foliate motifs
22 cm. diam.; 854g.

£1,500 - 2,000

€1,700 - 2,200

US\$1,900 - 2,500

Provenance

Private UK collection.

162

**A LARGE SILVER DURBAR SWORD
INDIA, CIRCA 1900**

the single edged steel sword with two fullers, inlaid in brass to one side with 'eyelash' motifs, the silver hilt decorated with birds perching amongst floral sprays, the pommel in the form of a lion head, the quillons in the form of makara heads, the wood scabbard clad entirely in silver decorated with quadrupeds, hunting scenes, mounted warriors and birds
91 cm. long; 2702g.

£4,000 - 6,000

€4,500 - 6,700

US\$4,900 - 7,400



162



163

163
**A REPOUSSÉ SILVER CHAMBER STICK AND CANDLE
 SNUFFER BY OOMERSI MAWJI
 BHUJ, 19TH CENTURY**

of squat globular form with everted rim and flaring foot on a wide circular base, with handle in the form of a scorpion with raised tail, the detachable snuffer of conical form, profusely chased and embossed with scrolling floral interlace on a finely stippled ground, the chamber stick with a band of acanthus leaves to the rim, further vegetal motifs to the foot, the underside stamped "O.M. Bhuj"

7 cm. high, 220 g.

£3,000 - 5,000
 €3,400 - 5,600
 US\$3,700 - 6,200



164

164
**A REPOUSSÉ SILVER BONBONNIERE OF ARCHITECTURAL
 FORM BY OOMERSI MAWJI
 BARODA, EARLY 20TH CENTURY**

of octagonal form on a stepped foot, the hinged lid of domed form with piriform finial surmounted by a knob, chased and embossed, the sides decorated with floral sprays and scrolling vine within cusped arches on a finely stippled ground, alternating sides with a doorway and steps below, a pilaster on each corner, the gadrooned lid surmounted by a flowerhead, with balustrade and cantilever below, each corner with a serpentine bracket, the base stamped "Oomarsee Baroda", on octagonal wooden base

18 cm. high, 611 g. (excluding base)

£3,000 - 5,000
 €3,400 - 5,600
 US\$3,700 - 6,200

Provenance

Private UK collection.

A related biscuit box dated to 1890 and a sketch which closely resembles the present lot are published in Vidya Dehejia et al., *Delight in Design: Indian Silver for the Raj*, 2008, p. 133, no. 42. The marks "Oomarsee Baroda" also appear on a salver in the British Museum dated to the early 20th Century (accession no. 2011,3014.82) and were probably used by Oomersi Mawji's son working for the Gaekwar in Baroda in the early 20th Century.



165 *

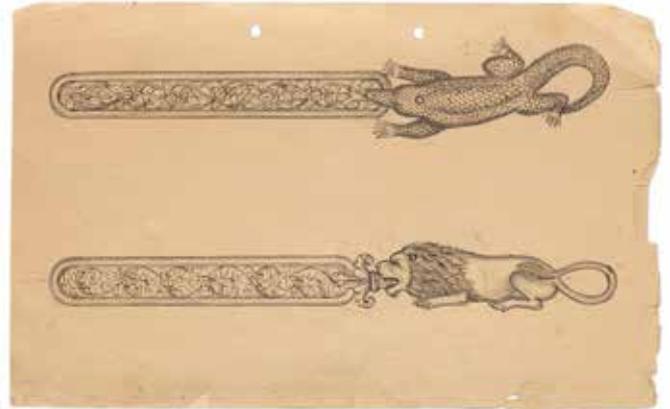
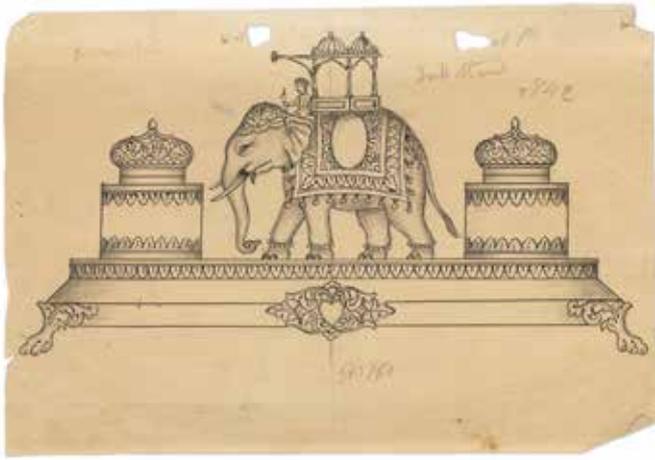
**A SILVER ZOOMORPHIC RITUAL WATER VESSEL (GOMUKHI)
KUTCH, 19TH CENTURY**

of deep oval form with flattened top and removable lid on a stepped splayed foot, the spout in the form of a cow's head, the handle in the form of a cobra, the lid of domed form with knob finial, with areas of chased and embossed scrolling foliate vine decoration to the foot, top, and surrounding the spout, with lobed cartouches to each side enclosing further foliate vine and a *lingam*, a band of leaves to the underside of the body
37 cm. long, 2381 g.

£4,000 - 6,000
€4,500 - 6,700
US\$4,900 - 7,400

Vessels of this type were used to carry and pour sacred water from the Ganges and are imbued with religious symbolism: the cow, serpent and *lingam* all carry associations of fertility and abundance. The Shaivite symbolism of the *lingam* and the Cobra-form handle denote the use of vessels such as these by *sadhus* and the form of the body is said to derive from animal skin flasks that these holy men would originally have used to carry Ganges water.

An almost identical example was sold at Christie's, *The Collection of Paul F. Walter*, New York, 26-27 September 2017, lot 242. This example was published in W. Wilkinson, exhib. catalogue, *Reflecting Power: Three Schools of Indian Silver*, Indar Pasricha Fine Arts, London, 2008. Another example with a coco-de-mer body is published in *Mughal Silver Magnificence, XVI-XIXth C.*, Brussels, 1987, p.170, no. 261.



166

**A GROUP OF DESIGNS AND SKETCHES BY
THE WORKSHOP OF RAGHAVJI MAWJI
BHUJ, LATE 19TH CENTURY**

51 sheets loosely bound within archival folder, comprising approximately 135 designs in pencil and pen and ink for rose water sprinklers, trays, vases, frames, walking stick handles, centerpieces and a number of other objects, many pages with company stamps and written annotations, the pages with various manufacturers' watermarks

33.4 x 21 cm. and smaller

£20,000 - 30,000

€22,000 - 34,000

US\$25,000 - 37,000

Raghavji Mawji was a contemporary of the master silversmith Oomersi Mawji in Bhuj in the last quarter of the 19th century. Although it is unknown whether they were related to each other, it is clear from this collection of drawings and from known examples of his works that Raghavji too was an artisan of the highest ability. Like his better known counterpart he came from the cobbler caste, and began his career crafting metal-mounted leather objects such as shields. He was awarded the bronze medal for a candlestick at the Delhi Exhibition in 1903. For examples of his work see Wynyard R.T. Wilkinson, *Indian Silver 1858-1947*, London, 1999, pp. 80 and 87, nos. 110 and 126.

ROYAL PATENT
CUTCHIN
LONDON

No 13
Fountain pen



No 55 Price 1/10

ROYAL PATENT
CUTCHIN
LONDON



Mirror
No 30

2/30

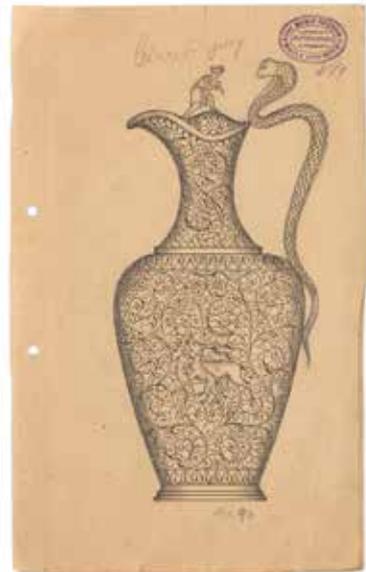
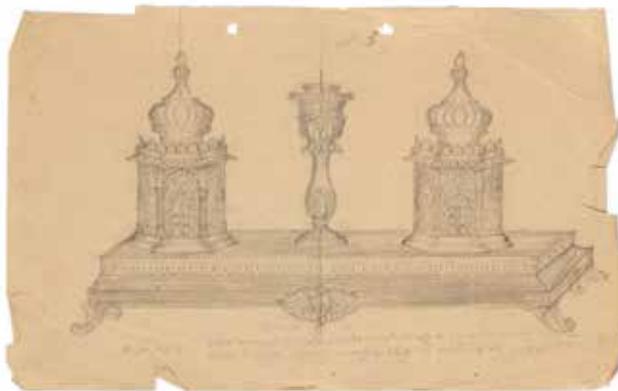
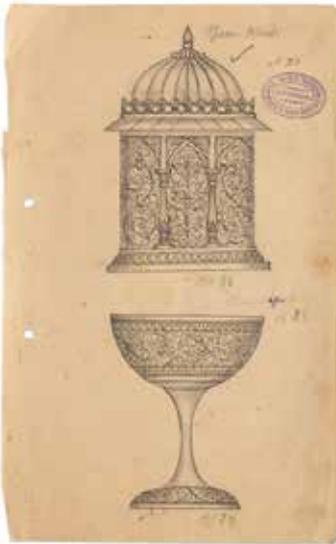
See page 100

No 21



No 100







167

**A MORDANT DYED COTTON TEMPLE HANGING
SOUTH INDIA, LATE 19TH CENTURY**

of rectangular form, decorated in polychrome pigments on cotton, with depictions of Vishnu, Shiva and Kartikeya with consorts and mounts, each depicted within a shrine, flanked by Ganesh and an attendant, depicted within an interior hung with textiles and separated by columns, on a ground of flowerheads and floral motifs, within a border of flowerheads, identifying inscriptions in Tamil
237 x 518 cm.

£2,000 - 3,000
€2,200 - 3,400
US\$2,500 - 3,700

168

**A PEARL MOUNTED GEM-SET NECKLACE
(GUTTUPUSAL)
ANDHRA PRADESH, 18TH CENTURY**

comprising square gem set elements strung together with thread to the reverse, each element mounted with seed pearls, alternate elements with a gem set foliate pendant, the central element in the form of a stylised flowerhead flanked by an oval element to each side, with pearl fringe
45.5 cm. long

£2,000 - 3,000
€2,200 - 3,400
US\$2,500 - 3,700

Provenance

The property of a Lady

For a closely related example, see Usha R. Bala Krishnan and Meera Sushil Kumar, *Indian Jewellery: Dance of the Peacock*, Bombay, 2001, p.94, no. 131





169

**169
A MUGHAL GEM-SET JADE TALISMANIC PLAQUE
NORTH INDIA, THE PLAQUE DATED AH 1051 / AD 1641-42, THE
GEM-SET DECORATION 19TH CENTURY**

of oval form with suspension loop to the upper edge, in openwork gold mount, one side inlaid with diamonds, emeralds and rubies in kundan setting forming a floral spray enclosed within a border of square panels, alternate squares set with rubies, verso engraved with *nasta'liq* inscription
5.5 cm. wide

£4,000 - 6,000
€4,500 - 6,700
US\$4,900 - 7,400

Inscriptions: Qur'an, chapter II (*al-baqarah*), verse 255, 'The year 1051 (1641-2)'.

A related jade plaque decorated with a gem-set tree of life motif is published in Usha R. Bala Krishnan and Meera Sushil Kumar, *Indian Jewellery: Dance of the Peacock*, Bombay, 2001, p.255, no. 414.



170

**170
A MUGHAL GEM-SET AGATE ARCHER'S RING
NORTH INDIA, 18TH CENTURY**

of typical form, decorated in diamond and ruby inlay in a gold kundan setting with a central flowerhead issuing a floral vine
4.3 cm long

£5,000 - 7,000
€5,600 - 7,800
US\$6,200 - 8,700

Provenance
Private French collection.

The design of a central flowerhead issuing floral interlace appears to have been highly fashionable amongst the Mughal elite in the 17th and 18th Centuries, as evidenced by a number of fine examples which exist from the period. For examples see Pedro Moura Carvalho, *Gems and Jewels of Mughal India*, The Nasser D Khalili Collection of Islamic Art, London, 2010, pp. 98-99, nos. 37-40.

A related example was sold in Christie's, *Maharajas & Mughal Magnificence*, New York, 19th June 2019, lot 15.



171

**A FINE MUGHAL GEM-SET JADE ARCHER'S RING
NORTH INDIA, 17TH CENTURY**

of typical form, decorated in ruby, emerald and glass inlay in a gold kundan setting with a lotus blossom to the centre issuing an undulating vine with flowerheads, foliate motifs and trefoils, the lotus flanked by confronted perching birds, a gold band to lower and upper edges
4.9 cm. long

£10,000 - 15,000

€11,000 - 17,000

US\$12,000 - 19,000

Provenance

Private French collection.

Thumb rings of this shape were worn by archers to improve accuracy without injury to the hand and were likely to have been introduced to the Islamic world by the Mongols. Mughal miniature paintings indicate that archer's rings were key status symbols worn by the court elite; a significant example made of white nephrite is in the V&A and bears the Persian inscription "Second Lord of the Auspicious Conjunction", the epithet of Shah Jahan, alongside the date 1042 AH/ 1632/33. Paintings often show two or three rings hung from the belt, indicating an individual of high status and it is likely that those with gems in Kundan setting, such as the present lot, were ceremonial rather than functional objects.

Whilst a design of floral interlace with kundan set gems is not uncommon on archer's rings, it is rare to see confronted birds. A jade pendant with a similar design of confronted birds flanking a central flowerhead amongst floral interlace is published in Susan Stronge, Nima Smith & J.C. Harle, *A Golden Treasury: Jewellery from the Indian Subcontinent*, 1995, p.68, no. 62.



172

**A FINE MUGHAL JADE-HILTED PUSH DAGGER (KATAR)
NORTH INDIA, 18TH/ 19TH CENTURY**

with tapering double-edged blade of polished watered-steel, the hilt of carved celadon jade, with angled guard to the forte, the grip in the form of two baluster-shaped crossguards, the front, reverse and crossguards decorated with incised chevron design, the interior and outer edges of the hilt carved with stylised floral sprays, the velvet clad scabbard with applied metal thread decoration and openwork gold fitting to tip

38.5 cm. long

£20,000 - 30,000

€22,000 - 34,000

US\$25,000 - 37,000

Provenance

Christie's, *Art d'Asie*, Paris, 13th June 2013, Lot 43

Swiss private collection, acquired 1980's

Formerly in the collection of Mukarram Jah Asaf Jah VIII, Nizam of Hyderabad.





173



174



173

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

of typical form with curved and tapering double-edged blade with six converging fullers to each side, the hilt with baluster grip, hand guard and bifurcated foliate pommel with bud finial, the hilt decorated with foliate motifs

35 cm. long

£2,500 - 3,500

€2,800 - 3,900

US\$3,100 - 4,300

174

**A MOTHER OF PEARL HILTED DAGGER (PESHKABZ)
INDIA, PROBABLY GUJARAT, 17TH CENTURY**

the single-edged watered steel blade of tapering form, the hilt clad entirely with diamond-form mother of pearl plaques secured with pins, the spine with a palmette to the forte, with leather-clad scabbard

46.2 cm. long

£2,500 - 3,500

€2,800 - 3,900

US\$3,100 - 4,300

175

**A MUGHAL ROCK CRYSTAL HORSE HEAD DAGGER
(PESHKABZ)
NORTH INDIA, 18TH/ 19TH CENTURY**

the single-edged watered steel blade of tapering form, the pommel in the form of a horse's head with naturalistic detailing, the mane carved to one side, the eyes inlaid with rubies in kundan setting, the forte decorated in koftgari with floral and vegetal motifs within borders of repeat quatrefoil motifs

32.5 cm. long

£6,000 - 8,000

€6,700 - 9,000

US\$7,400 - 9,900



175



176

176

**A GOLD KOFTGARI STEEL PUSH DAGGER (KATAR)
NORTH INDIA, 18TH CENTURY**

the tapering double-edged steel blade with central spine, the grip in the form of two baluster crossbars, the hilt decorated with gold overlay with scrolling floral interlace and foliate vine motifs, the outer edges of the handles with stylised floral sprays

41.5 cm long

£2,000 - 3,000
€2,200 - 3,400
US\$2,500 - 3,700



177

177

**A GOLD KOFTGARI STEEL DAGGER (KHANJAR)
INDIA, 19TH CENTURY**

the double-edged watered steel blade of curved form, decorated in gold overlay with a cartouche containing floral interlace to the forte, the hilt in the form of a parrot head, decorated in gold overlay with a repeat design of floral sprays, the eyes and quillons set with turquoise beads

37.8 cm. long

£3,000 - 4,000
€3,400 - 4,500
US\$3,700 - 4,900

For a similar khanjar dated to the late 18th century see Robert Hales, *Islamic and Oriental Arms and Armour*, 2013, p. 66, no. 139.



178

178
A PAINTED AND LACQUERED LEATHER SHIELD (DHAL)
RAJASTHAN, 19TH CENTURY

of convex rounded form, decorated in polychrome with four lions in a rocky landscape, interspersed with four floral sprays, a roundel in the form of a stylised sun motif to centre, the reverse decorated with black lacquer

46.7 cm. diam.

£2,000 - 3,000
 €2,200 - 3,400
 US\$2,500 - 3,700



179

179
A GOLD KOFTGARI STEEL RITUAL SWORD (TEGHA)
RAJASTHAN OR MADHYA PRADESH, 18TH CENTURY

the single-edged broad curved blade with six fullers, the hilt with disc-shaped pommel with domed section and pointed finial, the quillions waisted, the blade carved on each side with depictions of figures and animals surrounding a cypress tree to the hilt, a depiction of Airavata to the tip, decorated with gold overlay, the hilt profusely decorated with floral interlace, the edges with chevron design, the pommel with a sun motif below the finial

89.3 cm. long

£6,000 - 8,000
 €6,700 - 9,000
 US\$7,400 - 9,900

For a closely related example with a similar depiction of Airavata on the blade see Oppi Untracht, *Metal Marvels: South Asian Handworks*, Porvoo: Porvoo Museum, 1993, no 96. For another similar *tegha* see *ibid.*, no.94.



William Fraser wearing the uniform of Skinner's Horse, Delhi, 1815.



James Baillie Fraser in 1833, by W. Brochedon, (National Portrait Gallery, London)

Benia - Beniga		
1 Bundle, copies of Hindu papers	36	acquired from the Hindu papers from the at Benia. The rest of the the Benia case or papers
2 Bunches sent by the Benia of Benia	11	13
2 Bunches of Benia	12	
2 Bunches of Benia	12	
2 Bunches of Benia	21	
2 Bunches of Benia	20	
2 Bunches of Benia	1	presented to William by Mr. Chief.
2 Bunches of Benia	2	2
2 Bunches of Benia	3	2
2 Bunches of Benia	4	2
2 Bunches of Benia	14	presented to James by a Mr. Chief.
2 Bunches of Benia	15	presented to James by a Mr. Chief.
2 Bunches of Benia	16	presented to James by a Mr. Chief.
2 Bunches of Benia	1	presented to James by a Mr. Chief.
2 Bunches of Benia	2	
2 Bunches of Benia	19	presented to James by a Mr. Chief.
2 Bunches of Benia	5	
2 Bunches of Benia	22	
2 Bunches of Benia	23	

Fig. 1 James Fraser's packing list recording two Sikh quivers (lots 189 and 190)

Arms from the Fraser Collection

This collection was put together by Scottish artist and travel writer James Baillie Fraser (1783-1856) and his brother William (1784-1835), an East India Company official. The brothers are best remembered as the patrons of the Fraser Album, considered as one of the masterpieces of Company School Art. The album, which emerged from amongst the papers of the family in Scotland in 1979, consists of more than ninety watercolours of high quality, and aside from their technical and aesthetic features provide an extraordinary portrait of life in and around Delhi in the early 19th Century.

Many of the arms in the collection were acquired by James and William on their travels during the Anglo-Nepalese War (1814-16) when William was attached to the army as Political Agent, the remainder during the subsequent years in Delhi. Two fascinating and meticulous lists from the family archive enable us to pinpoint the provenance of some pieces, namely the two fine Sikh quivers, (lots 189 and 190) with more accuracy. The first is a packing list written by James in Calcutta between 1816 and 1817 documenting the transport of the collection to Britain aboard two East Indiamen, the Lady Carrington and the Phoenix (Fig 1.). The second is in the hand of Edward Satchwell Fraser (1751-1835), the father of William and James, and was compiled at the family estate at Moniac, near Inverness. The collection forms an interesting representation of weapons which would have been available in North India at the time the brothers were serving there.



180

180
**AN 1803 PATTERN INFANTRY OFFICER'S SABRE AND A GERMAN HUNTING SWORD
 EUROPE, 19TH CENTURY**

the sabre with curved single-edged blade, horn grips, the brass pommel in the form of a lion head, the knuckle guard with G.R. surmounted by a crown, the leather scabbard with brass mounts; the hunting sword with double edged blade with three fullers, engraved with hunting related motifs interspersed by foliate sprays, the makers name P.Kull, Solingen, the quillons in the form of hooves, fish skin grips, the wood sheath with steel mounts

the sabre 96 cm. long; the hunting sword 52 cm. long(2)

£800 - 1,200
 €900 - 1,300
 US\$990 - 1,500

Provenance

James Baillie Fraser, 15th Laird of Reelig (1783-1856) and his brother William Fraser (1784-1835).
 Private Scottish collection by direct descent.



181

181
**A MUGHAL GOLD KOFTGARI STEEL AXE (TABERZIN)
 NORTH INDIA, 18TH/ 19TH CENTURY**

the watered steel head with chiseled interlaced palmettes to upper and lower edge, overlaid in gold kotgari with further gold bands of undulating vines to each face, the wood haft with steel mounts to upper and lower section chiseled and decorated in gold koftgari with an interlace of palmettes, the central section clad in red velvet

53.5 cm. long
 £1,000 - 1,500
 €1,100 - 1,700
 US\$1,200 - 1,900

Provenance

James Baillie Fraser, 15th Laird of Reelig (1783-1856) and his brother William Fraser (1784-1835).
 Private Scottish collection by direct descent.



182



183

182

**TWO STEEL SWORDS (TULWARS)
NORTH INDIA, 18TH/ 19TH CENTURY**

the first with single-edged steel blade of curved form with fullers, the gilt-silver hilt of typical form decorated with floral sprays, the wood scabbard clad in yellow velvet with brass mount; the second with single-edged steel blade of curved form with chiseled 'eyelash' marks to blade, the steel hilt of typical form, chiseled and decorated in gold overlay with floral sprays
86.5 cm.(2)

£1,200 - 1,500

€1,300 - 1,700

US\$1,500 - 1,900

Provenance

James Baillie Fraser, 15th Laird of Reelig (1783-1856) and his brother William Fraser (1784-1835).
Private Scottish collection by direct descent.

183

**A GOLD KOFTGARI STEEL SWORD (TULWAR)
NORTH INDIA, 18TH CENTURY**

the single-edged steel blade of curved form, the hilt of typical form decorated in gold with floral and foliate motifs, the inner handguard with a line of inscription on a ground of chevron design
87 cm. long

£1,000 - 1,500

€1,100 - 1,700

US\$1,200 - 1,900

Provenance

James Baillie Fraser, 15th Laird of Reelig (1783-1856) and his brother William Fraser (1784-1835).
Private Scottish collection by direct descent.

Inscriptions: 'The servant of the court Muhammad Nur Bakhsh Bahadur'.

184

**A MUGHAL JADE-HILTED DAGGER (KHANJAR)
NORTH INDIA, 17TH/ 18TH CENTURY**

the double-edged steel blade of curved form with two fullers and chiseled palmette motif near forte, the jade hilt with curved foliate quillons, a flowerhead between, the grip with foliate vine to outer edge curling around the pommel, the pommel with a large flowerhead
39 cm. long

£3,000 - 4,000

€3,400 - 4,500

US\$3,700 - 4,900

Provenance

James Baillie Fraser, 15th Laird of Reelig (1783-1856) and his brother William Fraser (1784-1835).
Private Scottish collection by direct descent.



184



185



186



185

**A WOOD HILTED STEEL DAGGER
NORTH INDIA, THE BLADE INDONESIA, 17TH/ 18TH CENTURY**

the doubled edged steel blade with raised spine and slightly flaring towards the centre, the wood hilt of waisted form with central raised band, carved with gadrooned panels, the wood scabbard clad in green velvet with gilt copper mounts engraved with a foliate lattice containing flowerheads

48.5 cm. long

£1,000 - 1,500
€1,100 - 1,700
US\$1,200 - 1,900

Provenance

James Baillie Fraser, 15th Laird of Reelig (1783-1856) and his brother William Fraser (1784-1835).
Private Scottish collection by direct descent.

186^{YR}

**THREE WALRUS IVORY-HILTED STEEL DAGGERS
NORTH INDIA AND PERSIA, 19TH CENTURY**

comprising a Qajar *jambiyya*, the hilt with traces of enamelled-gold inlay, the pommel with inlaid rubies; a *kard* decorated in gold overlay with floral motifs, the wood scabbard clad in red velvet with gilt-brass mounts; and a fragmentary *jambiyya* decorated in gold overlay with floral motifs; the wood scabbard clad in red velvet with gold koftgari steel mounts

the *kard* 39 cm. long(3)

£1,200 - 1,500
€1,300 - 1,700
US\$1,500 - 1,900

Provenance

James Baillie Fraser, 15th Laird of Reelig (1783-1856) and his brother William Fraser (1784-1835).
Private Scottish collection by direct descent.



187



188

187

**A GOLD KOFTGARI-HILTED STEEL PUSH DAGGER (KATAR)
NORTH INDIA, 18TH/ 19TH CENTURY**

the double-edged watered steel blade with chiseled palmette to forte, the grips profusely decorated in gold overlay with floral interlace; and

A steel push dagger (katar), North India, 18th/ 19th Century of typical form

47 cm. long(2)

£1,000 - 1,500

€1,100 - 1,700

US\$1,200 - 1,900

Provenance

James Baillie Fraser, 15th Laird of Reelig (1783-1856) and his brother William Fraser (1784-1835).

Private Scottish collection by direct descent.

A list within the family archive (fig 2) mentions a katar sent back to England aboard the Phoenix in December 1816 which was given to James Fraser as a gift by Colonel James Skinner (1778-1841).

188

**A GOLD KOFTGARI-HILTED STEEL PUSH DAGGER (KATAR)
NORTH INDIA, 18TH/ 19TH CENTURY**

the double-edged watered steel blade of curved form, the forte with a raised cartouche containing a gold overlaid floral spray, the grips profusely decorated in gold overlay with floral interlace

50 cm. long

£800 - 1,000

€900 - 1,100

US\$990 - 1,200

Provenance

James Baillie Fraser, 15th Laird of Reelig (1783-1856) and his brother William Fraser (1784-1835).

Private Scottish collection by direct descent.

See footnote to previous lot.



Sikh Art

189

**A SILVER-THREAD EMBROIDERED GLASS-BEAD-MOUNTED
VELVET-CLAD LEATHER QUIVER**

NORTH INDIA, EARLY 19TH CENTURY

of tapering form, the leather body clad entirely in yellow velvet embroidered to the front with gilt-silver thread and mounted with glass beads forming flowerheads within an undulating lattice, the velvet clad leather belt similarly decorated, two sets of four tassels to one side, containing nine arrows

65 cm. long(10)

£6,000 - 8,000

€6,700 - 9,000

US\$7,400 - 9,900

Provenance

James Baillie Fraser, 15th Laird of Reelig (1783-1856) and his brother William Fraser (1784-1835). Presented to William by a Sikh Nobleman. Private Scottish collection by direct descent.

Two Sikh quivers (the present lot and lot 190) are mentioned in packing lists maintained in the family archives from the early 19th century.

The first list, written by James and William's father Edward Satchwell Fraser, is a record of the items from the Frasers' collection which were taken back to England aboard the Lady Carrington and the Phoenix, ships which served the East India Company between 1809-1821 and 1804-1821 respectively. The first quiver is listed amongst the items on the Lady Carrington as: *19. a sikh quiver of arrows, presented, with a bow, to William by a Sikh Chief*. The Lady Carrington left Calcutta in late 1817 and arrived at the Downs off the East Kent coast on the 30th of July, 1818. The second quiver, transported aboard the Phoenix in 1816 is described as: *5. a sikh quiver of arrows from a Sikh Chief, a present*.

A second list, thought to be the original written by James in India (fig. 1) mentions both quivers and assigns them to their respective ships. Although it is not possible to distinguish between the two quivers as described in the inventories, it is certain that the present lot is one of those listed.



190

A SILVER-THREAD EMBROIDERED VELVET-CLAD LEATHER QUIVER

NORTH INDIA, PROBABLY LAHORE, EARLY 19TH CENTURY

the quiver of tapering form, the leather body clad entirely in red velvet embroidered to the front with gilt-silver thread and sequins with a series of large rosettes, the lower end with a palmette surmounted by a trefoil motif, the border with a band of flowerheads, the velvet clad leather belt embroidered *en suite*, two sets of four tassels to one side, containing ten arrows

67 cm. long(11)

£6,000 - 8,000

€6,700 - 9,000

US\$7,400 - 9,900

Provenance

James Baillie Fraser, 15th Laird of Reelig (1783-1856) and his brother William Fraser (1784-1835). Presented to William by a Sikh Nobleman. Private Scottish collection by direct descent.

See footnote to previous lot.



Detail from James Fraser's packing list recording two Sikh quivers.



191



192

OTHER PROPERTIES

191

**A SIALKOT GOLD AND SILVER KOFTGARI BOW
NORTH INDIA, LATE 19TH CENTURY**

of typical form, profusely decorated with gold and silver with a repeat design of ogival cusped cartouches enclosing foliate motifs and leafy tendrils, the grip with palmettes amidst scrolling motifs
105.3 cm. high

£4,000 - 6,000

€4,500 - 6,700

US\$4,900 - 7,400

192

**A GOLD KOFTGARI MATCHLOCK RIFLE (TORADOR)
LAHORE, CIRCA 1800**

the watered steel barrel chiseled and decorated to each end in gold overlay with palmette cartouches containing undulating vines and repeat flowerhead motifs, the silver lock plates with three pins ornamented with rosette motifs, the wood stock with two applied silver rosettes to each side, the trigger in the form of a split-palmette, the butt with silver mount
173 cm. long

£6,000 - 8,000

€6,700 - 9,000

US\$7,400 - 9,900

For a similar matchlock from the Tareq Rajab Museum and further discussion on Sikh guns of the Punjab, see Robert Elgood, *Firearms from the Islamic World*, Kuwait, 1995, pp. 152-153, no. 97. For three further examples with matching applied silver rosette motifs to the stock from the Dalhousie Collection see Sotheby's, *Colstoun*, 21st-22nd May 1990, lots 67, 70 and 71.



193

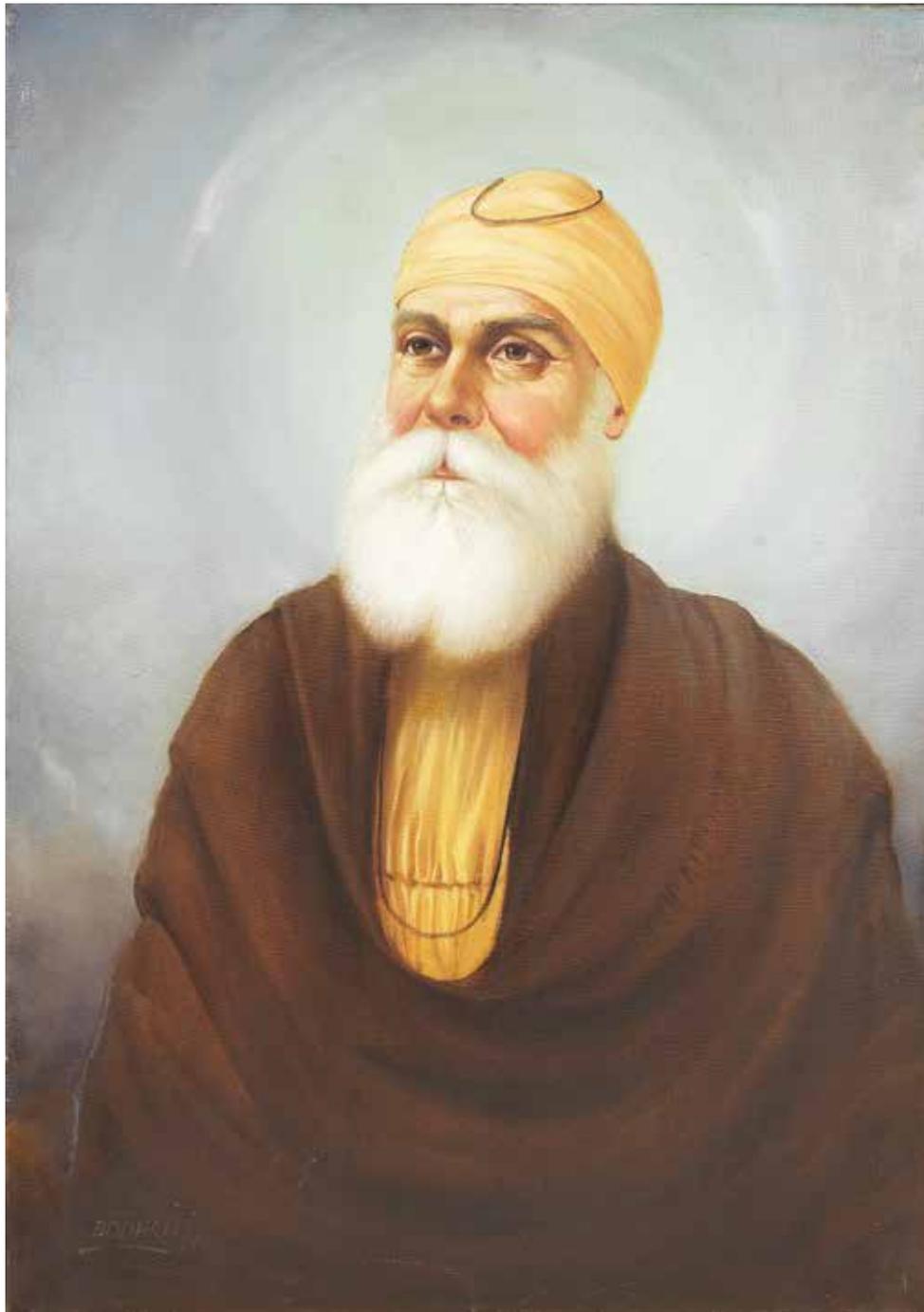
**A GOLD KOFTGARI STEEL QUIT (*CHAKRAM*)
NORTH INDIA, 19TH CENTURY**

of watered steel, circular in form, the outer edge sharpened, decorated in gold inlay with a band of foliate motifs to the inner edge on each side
26.5 cm. diam.

£6,000 - 8,000

€6,700 - 9,000

US\$7,400 - 9,900



194

**THE FIRST SIKH GURU, GURU NANAK
BY BODHRAJ, 1986**

oil on canvas, signed and dated '86 lower left
86 x 60.5 cm.

£4,000 - 6,000
€4,500 - 6,700
US\$4,900 - 7,400

The prolific popular contemporary artist Bodhraj is well known for his many paintings and illustrations for various publications, calendars and magazines. Besides depictions of the Sikh Gurus, as in the selection presented here, he has painted religious figures such as Sant Kabir, Swami Ramanand, Bhagat Namdev', 'Bhagat Ravidas, Baba Sheikh Farid and Baba Buddha.



195

**GURU NANAK WITH ONE HAND RAISED IN BLESSING,
CARRYING A LOTA**

BY J. S. WAFA, LATE 20TH CENTURY

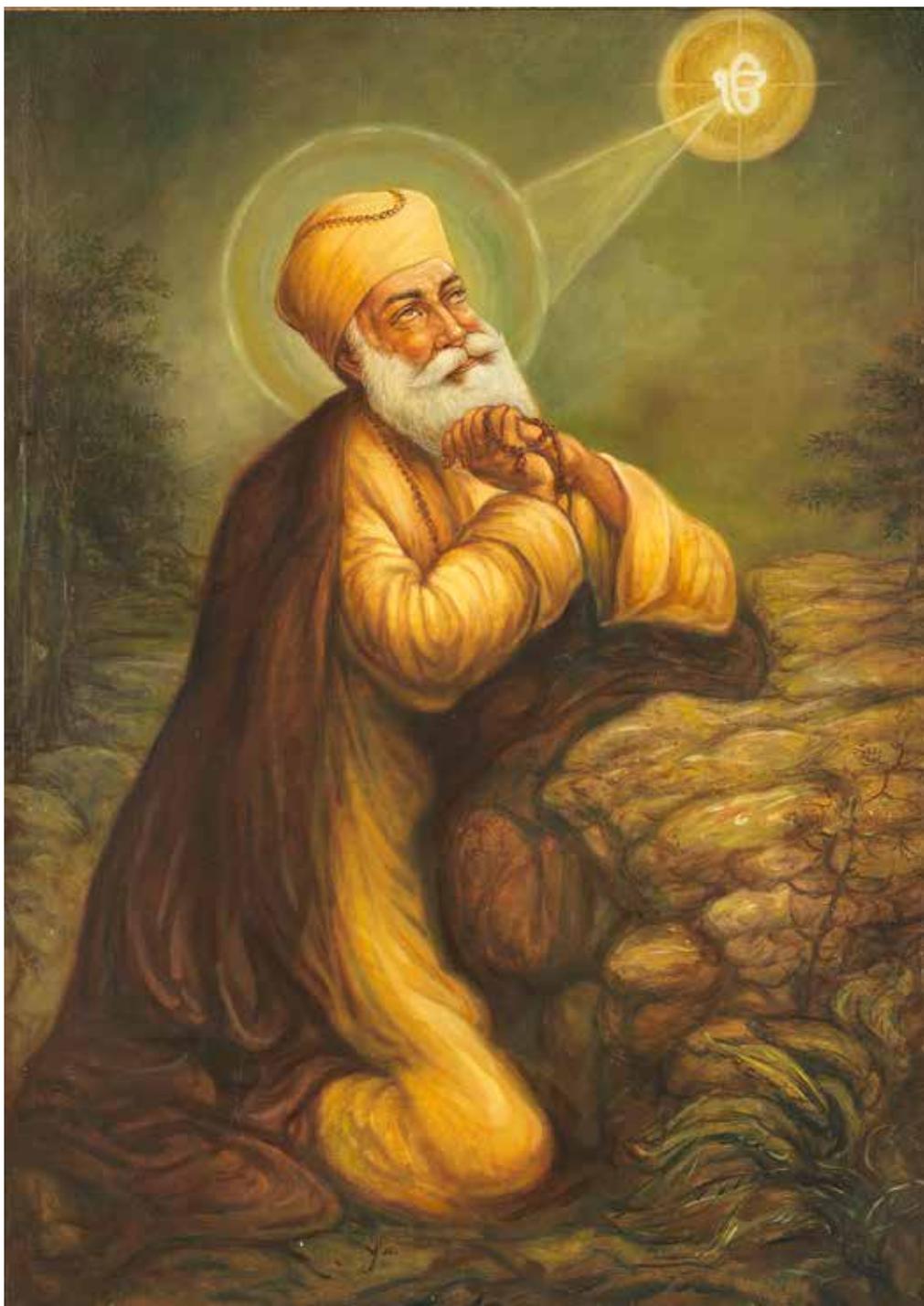
oil on board, signed lower centre

91 x 76 cm.

£6,000 - 8,000

€6,700 - 9,000

US\$7,400 - 9,900



196

**GURU NANAK KNEELING IN PRAYER
PUNJAB, LATE 20TH CENTURY**

oil on canvas
90 x 64.5 cm.

£4,000 - 6,000
€4,500 - 6,700
US\$4,900 - 7,400



197

**GURU NANAK, NIMBATE,
WITH ONE HAND RAISED IN BLESSING
BY BODHRAJ, 1986**

oil on canvas, signed and dated '86 lower left
90 x 60 cm.

£6,000 - 8,000

€6,700 - 9,000

US\$7,400 - 9,900



198

**GURU ARJUN, THE FIFTH SIKH GURU,
ENDURING HIS MARTYRDOM
BY BODHRAJ, 1987**

oil on canvas, signed and dated '87 lower left
85 x 61 cm.

£4,000 - 6,000

€4,500 - 6,700

US\$4,900 - 7,400

Guru Arjun (1581-1606) was a poet and was responsible for compiling anthologies of hymns and other religious writings. He wrote more than half of the six thousand hymns which make up the Adi Granth. He also continued the growth of the township of Amritsar, begun by Guru Ram Das, and so essentially gave the town its status as a place of pilgrimage. Accounts of the nature of his execution by the Mughal Emperor Jahangir differ: here the artist seems to adhere to the tradition that he was tortured in Lahore Fort.



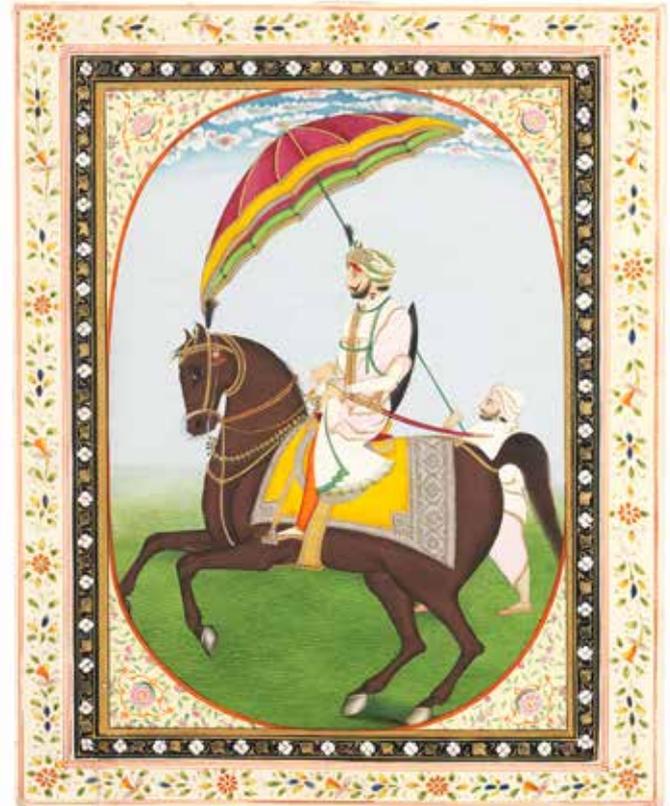
199

199
**MAHARAJAH GHULAB SINGH ON HORSEBACK,
 ACCOMPANIED BY AN ATTENDANT, PAYING COURT TO A
 MAIDEN ON A BALCONY ABOVE HIM
 PUNJAB, CIRCA 1840-45**

gouache and gold on paper, floral inner border, red outer border
 265 x 200 mm.

£4,000 - 6,000
 €4,500 - 6,700
 US\$4,900 - 7,400

The figures of Ghulab Singh and the attendant are very close in composition to those in a painting illustrated in W. G. Archer, *Paintings of the Sikhs*, London 1966, fig. 34.



200

200
**RAJA RANBIR SINGH OF JAMMU ON HORSEBACK, AN
 ATTENDANT ON FOOT HOLDING A LARGE PARASOL ABOVE
 HIM
 PUNJAB, MID-19TH CENTURY**

gouache and gold on paper, the main image within a painted oval,
 cornerpieces and outer border with stylised floral motifs on a cream
 ground, dark blue floral inner border
 320 x 258 mm.

£5,000 - 7,000
 €5,600 - 7,800
 US\$6,200 - 8,700



201

201
RAJA RANBIR SINGH OF JAMMU AND KASHMIR SEATED AGAINST A BOLSTER, CONVERSING WITH A SECRETARY ON A TERRACE
PUNJAB, CIRCA 1840-45
 gouache and gold on paper, floral inner border, pink outer border
 195 x 160 mm.

£3,000 - 5,000
 €3,400 - 5,600
 US\$3,700 - 6,200



202

202
MAHARAJAH GHULAB SINGH AND RAJA RANBIR SINGH SEATED IN CONVERSATION ON A TERRACE
PUNJAB, MID-19TH CENTURY
 gouache and gold on paper, floral inner border
 235 x 175 mm.

£3,000 - 5,000
 €3,400 - 5,600
 US\$3,700 - 6,200



203

203
PARTAP SINGH, SON OF SHER SINGH, SEATED ON A TERRACE, WITH AN ATTENDANT HOLDING A FLYWHISK PUNJAB, MID-19TH CENTURY

*gouache and gold on paper, blue border
 185 x 120 mm.*

£2,000 - 3,000
 €2,200 - 3,400
 US\$2,500 - 3,700



204

204
MAHARAJAH KHARAK SINGH, ARMED WITH SWORD, SHIELD, BOW AND QUIVER, STANDING IN A LANDSCAPE NORTH INDIA, CIRCA 1840

*gouache and gold on paper, laid down on an album page with gilt-decorated inner ruled margins and outer borders with naturalistic floral motifs in the Mughal style
 painting 145 x 86 mm.; album page 220 x 140 mm.*

£2,000 - 3,000
 €2,200 - 3,400
 US\$2,500 - 3,700



205

**205
A SIKH AKALI-NIHANG WITH HIS WIFE AND CHILD
PUNJAB, PROBABLY LAHORE, CIRCA 1840**

watercolour on paper, inner margins ruled in gold, red and blue,
numbered 45 lower right
184 x 222 mm.

£2,000 - 3,000
€2,200 - 3,400
US\$2,500 - 3,700

For a painting with a very similar depiction of this subject, see the sale in these rooms, Bonhams, *Islamic and Indian Art*, 14th June 2012, lot 304.

The *Akalis* were a group of Sikh zealots, distinguished by their blue clothing and conical turbans (*dastaar boonga*) on which were hung steel quoits, as seen here. As well as being known for their religious zealotry (they claimed to have been instituted as a body by Guru Govind Singh) they went about heavily armed and were quick to take offence. See W. G. Archer, *Paintings of the Sikhs*, London 1966, pp. 155-157, for various European impressions of the group.

**206
SIXTEEN PAINTINGS FROM AN ALBUM DEPICTING
TRADESPEOPLE AND MONUMENTS
PUNJAB, LAHORE, CIRCA 1851**

watercolours on watermarked paper, six with watermark *Lumsden & Son 1851*, gold and coloured margin rules, all numbered in lower right corner
185 x 220 mm. (16)

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

The tradespeople depicted include a barber, a fletcher, a carder of wool and a water-seller (*bhishhti*). The views of Lahore monuments include the mausoleum of Jahangir, the Badshahi Mosque, and Wazir Khan's Mosque. For other paintings from the same album, see the sale in these rooms, Bonhams, *Islamic and Indian Art* (online), 4th June 2019, lots 81, 82 and 83.



206



207



208



209

207 *

A DRAWING OF MAHARAJAH RANJIT SINGH RIDING ON AN ELEPHANT IN PROCESSION

NORTH INDIA OR PUNJAB, LATE 19TH CENTURY

pencil, pen and ink on three conjoined sheets of blue watermarked paper cut from official British documentation (*In the Court of Small Causes Umritsur*) referring to a law of 1859
157 x 693 mm.

£2,000 - 3,000
€2,200 - 3,400
US\$2,500 - 3,700

208 *

A DRAWING OF SIKH TROOPS IN ACTION AGAINST BRITISH FORCES

NORTH INDIA OR PUNJAB, LATE 19TH CENTURY

pencil, pen and ink on three conjoined sheets of blue watermarked paper cut from official British documentation (*In the Court of Small Causes Umritsur*) referring to a law of 1859
157 x 597 mm.

£2,000 - 3,000
€2,200 - 3,400
US\$2,500 - 3,700

209

A MILITARY DESPATCH FROM MIR SINGH, A GENERAL IN THE SIKH KHALSA ARMY, TO A BRITISH OFFICER, SIR PAUL [...], RECOVERED BY THE BRITISH AFTER THE BATTLE OF GUJARAT, 1849

PUNJAB, EARLY 1849

Persian manuscript on paper, eight lines of text written in *nasta'liq* script in black ink, inscribed in the right-hand margin *From the Sikh Camp at Goojrat, captured on the 21st Feby 1849, seal impression of Mir Singh verso*
295 x 135 mm.

£3,000 - 4,000
€3,400 - 4,500
US\$3,700 - 4,900

The Battle of Gujarat, fought on the 21st February 1849, was the decisive battle of the Second Anglo-Sikh War, between Sikh forces and those of the East India Company. As a result of the defeat the Punjab was annexed and Maharajah Duleep Singh was deposed.

July 25. 1854

Memoir
relating to
The Maharaja
Duleep Singh
by
Dr. Logan.

Documents from the Archive of Dr John Login

'Relating to His Highness the Maharajah Duleep Singh: his removal from the throne of the Punjab; and the circumstances under which, by the providence of almighty God he was led to embrace the Christian Faith, prepared for the perusal of Her Gracious Majesty the Queen'



Dr John Login

On the death of Maharajah Ranjit Singh in 1839 the Lahore court and the Sikh kingdom fell into a bloody internecine battle for power. The Maharani Jindan was proclaimed regent, and Duleep Singh was proclaimed Maharajah in 1843, at the age of five. After the First Anglo-Sikh War, during which the British defeated the *Khalsa* army at the battles of Ferozeshah, Sobraon, Aliwal and Mudki, the Treaty of Lahore was concluded in 1846, and the Sikhs were made to give up Kashmir and to accept a British Resident in their capital.

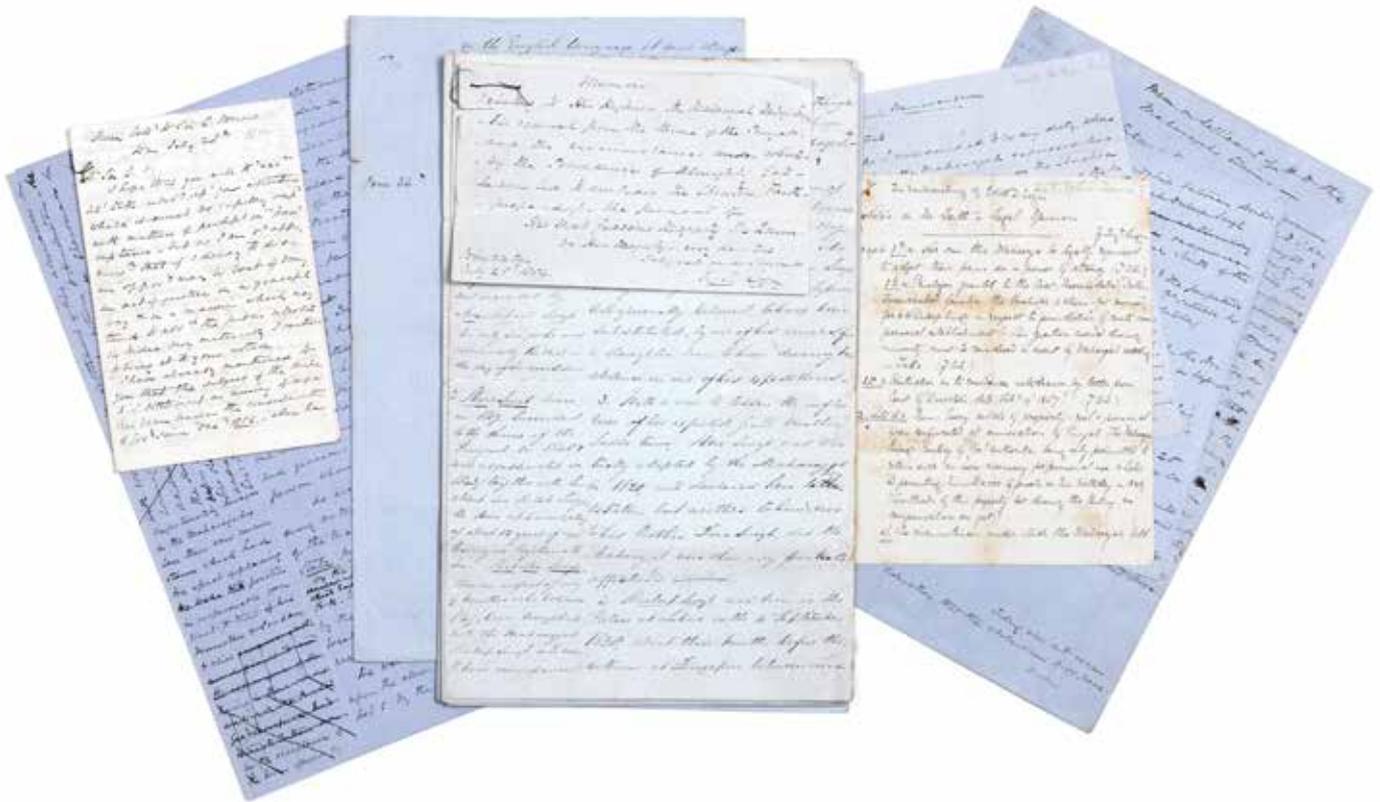
In 1849 the Sikh chieftains rebelled, giving the British Governor-General, Lord Dalhousie, the chance to invade and annex the Punjab outright in the Second Anglo-Sikh War. The Koh-i-Noor diamond was taken from the treasury and presented to Queen Victoria as a symbol of dominion over the whole of India. In April of that year Duleep Singh was removed from the Punjab to Mussoorie and put in the care of Dr (later Sir) John Login, a Scottish surgeon in the Bengal army, and his wife, Lena. Later, in 1850, he was moved again to Fatehgarh, near Kanpur. He was forbidden contact with any Punjabis and a Hindu, Bhajan Lall, was appointed as his personal attendant, who in fact surreptitiously introduced him to Christianity, in part by reading to him every night from the Bible. (Fatehgarh was itself also a centre of Christian missionaries).

In March 1853 he was received into the Christian faith, something which seems to have been personally satisfying to the Logins, who had the devout and evangelical natures which we associate with the Victorians. Lord Dalhousie saw things from a more pragmatic angle, when he commented in a letter: 'This is the first Indian Prince of many who have succumbed to our power, or have acknowledged it, that has adopted the faith of the Stranger'.

The British authorities felt that Duleep Singh should be well and truly separated from any possibility of contact with the Sikhs. Login encouraged in him the desire to visit England. They left India in April 1854, so that the memoir must have been written shortly after their arrival in England, for the Queen's attention. The Maharajah had an audience with Queen Victoria in July. He was, she wrote, 'extremely handsome and speaks English perfectly', 'and has a pretty, graceful and dignified manner [...] I always feel so much for these poor deposed Indian princes.' Login - as we see in document 1 - wanted him to 'acquire the tastes and habits of an English country gentleman - by observing the manner in which they occupy their time on their estates - and the interest which they take in advancing the welfare of their country and neighbourhood'.

Login's long nineteen-page memoir (Document 1) begins at the beginning, in an almost novelistic way, with an account of the internecine strife amongst the Sikhs which took place after the death of Ranjit Singh and (the crux of the matter) the wrangling over the succession. As Login says, with only slight exaggeration: 'The circumstances under which Duleep Singh - then a boy of 5 years of age, was raised to the throne, and the lawless violence and licentiousness with which he was surrounded from the time of his accession in September 1843, to the occupation of Lahore by the British troops in February 1846 - have no parallel in recent history'. After the assassination of Sher Singh and his son Pratap Singh, Duleep Singh was proclaimed Maharajah at this early age - but was forced 'to look for guidance and protection' to those 'very persons who, in one day, planned and executed the murder of Sher Singh and of his little son Pratab Singh, and of their accomplice Raja Dhian Singh; and whose history is written in the blood of hundreds who perished, either by open violence or secret assassination at the time'.

He goes on to provide the Queen, his addressee, with further justifications for British actions: 'there appeared to be no alternative left to our Government, than to remove the young Maharajah from his throne, and at once to annex his country to our territories'. While such horrors inevitably had a 'lasting impression on his mind', even before Duleep Singh's transfer from the Punjab to Mussoorie, Login was concerned 'that he should fully understand the policy under which our Government had been constrained to act in his removal from his throne. Have availed myself of many opportunities (I am thankful to say, most successfully) to remove any unfavourable impressions which it may have occasioned'.



210

A COLLECTION OF SEVEN DOCUMENTS RELATING TO MAHARAJAH DULEEP SINGH, WRITTEN BY HIS GUARDIAN, DR JOHN LOGIN, AS A RECORD OF EVENTS, OF THE TREATIES WITH THE SIKH NATION, THE FINANCIAL SETTLEMENTS OF THE MAHARAJAH'S AFFAIRS, AND HIS CONVERSION TO CHRISTIANITY ENGLAND, THE EARLIEST DATED JULY 1854, THE LATEST SHORTLY AFTER JANUARY 1860

manuscript on paper, all in the hand of Dr Login, with the exception of one in the handwriting of Edith Login
the largest 340 x 210 mm.; the smallest 166 x 110 mm.(7)

£30,000 - 40,000
 €34,000 - 45,000
 US\$37,000 - 49,000

- The documents, which are drafts written soon after the return of Duleep Singh and Login to England in 1854, or at a slightly later date (Login died in October 1863), can be summarised as follows:
1. A 19-page memoir, on blue paper, in Login's hand, 'Relating to His Highness the Maharajah Duleep Singh: his removal from the throne of the Punjab; and the circumstances under which, by the providence of almighty God he was led to embrace the Christian Faith, prepared for the perusal of Her Gracious Majesty the Queen, by Her Majesty's very devoted subject and servant', Wimbledon, July 25th 1854.
 2. A short account of the legal opinion of a Mr Leith relating to the settlement made with Duleep Singh and his status, in the hand of Edith Login.
 3. A letter to Sir Charles Wood, dated 28th July 1859, on the financial aspects of the settlement.
 4. A memorandum, a copy of one sent to William Haye [?] in January 1860, on the financial settlement.
 5. A short letter dealing with Duleep Singh's education in the Christian faith, and the possibility of extending that faith through the Sikh nation.
 6. A short summary of the terms agreed after the end of the Second Anglo-Sikh War between the British and the Sikhs.
 7. A short summary of the position of Duleep Singh with relation to the treaties [after 1856].

Full transcriptions of all the documents are available on request.

He then discusses the appointment of Bhajan Lal as Duleep Singh's principal attendant, and there follows a section in which he copies brief letters from the Maharajah to Login, asking to be sent a Bible, and later of his 'determination to embrace the Christian religion'. He also reproduces letters from Bhajan Lal to Login, reporting on the Maharajah's progress and his state of mind.

The second document, a summary of a legal opinion, deals with wrangling over the exact terms and the extent of the financial settlement due to Duleep Singh. The lawyer ends by saying:

NB This opinion has not been taken with a view of contesting every point in doubt, but for the purpose of ascertaining on what grounds a fair settlement may be made. As HH has expressed his wish to be satisfied with such an arrangement as I can effect with him - I have no hesitation in saying that the Maharajah ought to be contented to ask no more than Sir John Lawrence, Sir Frederick Currie and Capt Eastwick may think right - they being more conversant with the Maharajah's position than other members of the Council [...] PS After the Maharajah has seen the statement of account he may be quite prepared to accept such a settlement as Lord Canning may consider right'.

The third document, humbly addressed to Sir Charles Wood, goes into a little more detail on the same subject, but is interesting mostly for its exposure of Login's concern for the British reputation in India:

When all the circumstances of the Maharajah's removal from the throne of the Punjab and the annexation of his country are duly considered, I think that it will be admitted to be at least very satisfactory to us, that the person who in the opinion of other civilised nations, has suffered much from the change, should himself on attaining an age at which he can correctly judge of the [?] of our proceedings towards him, be ready to express his approbation - and I may be excused therefore if I am a little anxious for the sake of our own high character among the people of India, that nothing should occur to deprive us of this satisfaction.

Furthermore: '[...] I confess that I am less anxious for the Maharajah's personal interest in the decision of this question than for the honour and credit of the British Government, and for the character which impartial history may yet attach to the transaction'.

The fourth document (a copy of an original document dated January 1860) is in contrast to these high-flown concerns, and gets down to brass tacks regarding the settlement, citing suggested amounts and comparative examples of settlements provided to other deposed Indian rulers. It goes into considerable detail in justification of what the Maharajah is due 'for the means of again setting up his establishment in England and India, in a manner suitable to his position'.

Documents 6 and 7 are short outlines, rough notes for more complete summaries, which go back to 1846 and 1849 and give some details of the treaties in those years between the Sikhs and the British - the ceding of territory south of the River Sutlej, the disbanding and limiting of the army, the payment of large sums of money to the British. We may speculate that these are working notes either for the lawyers from whom he sought additional opinion, for a longer, full-scale memoir of his own, or perhaps even for the Queen.

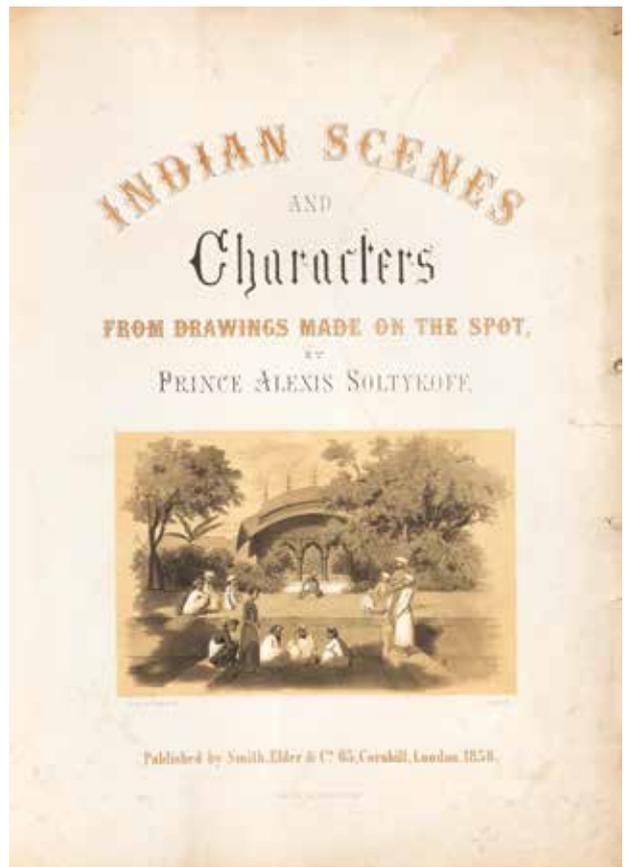
Document 7 also worries further at the question of what is due to Duleep Singh, but the most interesting point, evidence of Login's own feelings that the Maharajah had perhaps not been fairly treated (seen too in Queen Victoria's own diary entry that 'one always feels so much for these poor deposed Indian princes...'), is the following:

That the annexation of the Punjab was a politic measure, few were inclined to question - but inasmuch as it involved the deposition of a young prince, whom the British Govt had engaged to protect in his position during his minority, and who had throughout evinced the utmost confidence in us, it was obviously a harsh proceeding and one which demanded the most liberal and generous consideration towards the person whom our policy had despoiled.

The account of the conversion of Duleep Singh to Christianity (which includes transcriptions of letters from Bhajan Lal and William Guise, the tutor), is related in great detail, which is consistent with the personal importance it held in the minds of the Logins (and presumably that of the Queen too). It is perhaps, from our modern perspective, of particular significance for its personal and emotional resonance: a Sikh abandoning the faith of his birth. But of course the conversion was further reassurance, for the British, that the Maharajah was becoming distanced from the Sikh culture into which he had been born. Login notes that Duleep took no copy of the Guru Granth Sahib with him when he left the Punjab; then that his companions were a Muslim and then a Hindu Brahmin (who in fact pushed him in the direction of Christianity). However, there is great concern firstly that Duleep should be sincere in his conversion, and that there should be no suggestion that he had been forced into it. 'If you want to read them then read - if you don't want to read them, then don't read', was an early admonition from Login, referring to passages from the Bible. Guise also notes: '[I]t was entirely optional with himself to read such part or not, he however always chose to do so, on which occasions I have explained to him what he read, but beyond this, have neither questioned His Highness nor held conversations with him, on the subject of the Christian religion'. This stereotypical British sense of 'fair play', of plain dealing, is present in both these religious matters, and in the matter of the settlement. Set against this is the wholesale annexation of the Punjab, the taking of the contents of the Treasury, and the enforced payment of tens of lakhs to the British.

For a good survey of the background to Duleep Singh's elevation to the throne, and his removal and the British involvement, see D. Jones, 'Maharaja Dalip Singh', in S. Stronge (ed.), *The Arts of the Sikh Kingdoms*, London 1999, ch. 9, pp. 152-163. See also P. Bance, *The Duleep Singhs: the Photograph Album of Queen Victoria's Maharajah*, Stroud 2004, for Dr Login and Duleep Singh's subsequent life in Europe, and that of his descendants.





211

ALEXIS DE SOLTYKOFF (1806-59), *INDIAN SCENES AND CHARACTERS FROM DRAWINGS MADE ON THE SPOT, WITH 16 PLATES, INCLUDING TWO OF MOUNTED SIKH NOBLEMEN* LONDON, SMITH, ELDER & CO., 1858

16 lithograph plates by J. Trayer and De Rudder, after Soltykoff, proof copy, with preface and descriptive pages interspersed with the plates, additional lithographic title printed in gold and black with tinted vignette finished in colour by hand by J. Trayer after Soltykoff, folio 64 x 46 cm.

£6,000 - 8,000

€6,700 - 9,000

US\$7,400 - 9,900

The subjects are as follows:

- The gardens at Amber, near Jaipur.
- Fishermen on the coast of Coromandel.
- Festival of the Goddess Durga at Calcutta.
- The harem carriage of the King of Delhi.
- Maharajah Hindu Rao Bahadur.
- Mountaineers of the Himalaya.
- Hunting leopards.
- Cavalcade of Sikh Chieftains.
- Sikh Chieftains.
- The Maharajah of Gwalior with attendants.
- The Palace at Jaipur.
- A fakir of Rajputana.
- Fakirs.
- An Arab and a negro in the service of the Gaekwar.
- The Gardens of Bombay.
- A dance of nautch girls at Bombay.



212

212
**A WOVEN WOOL SHAWL
 KASHMIR, CIRCA 1820**

of rectangular form, woven in polychrome wool with a band of *boteh* to each end, the central green silk panel surrounded by a band of smaller *boteh*, the borders with undulating vines
 303 x 135 cm.

£2,000 - 3,000
 €2,200 - 3,400
 US\$2,500 - 3,700

Provenance
 Private UK collection

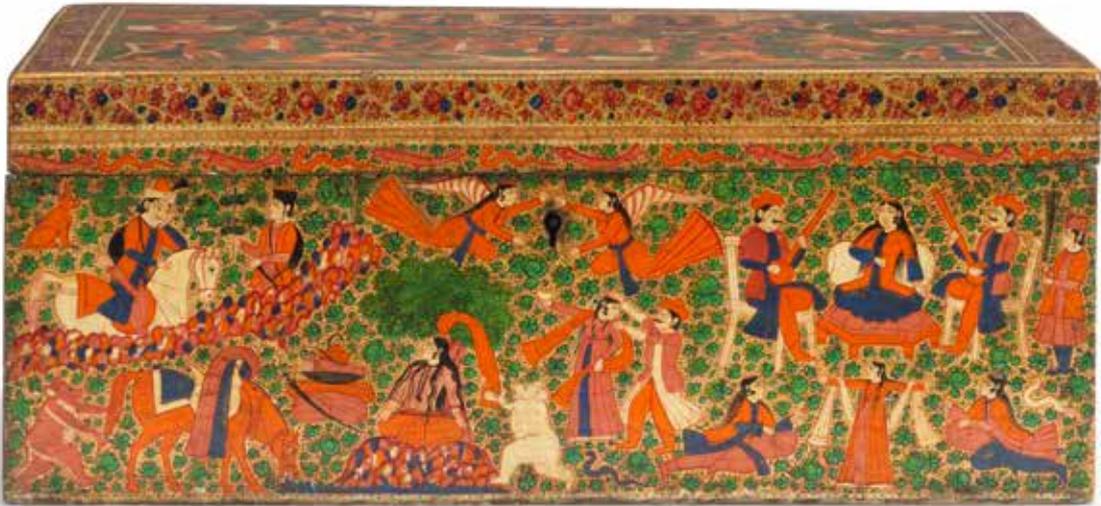


213

213
**A METAL THREAD EMBROIDERED SILK PANEL DEPICTING
 GURU NANAK WITH BALA AND MARDANA
 NORTH INDIA, CIRCA 1900**

of square form, the blue silk ground embroidered in polychrome and metal thread 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, the yellow silk border with foliate vines, backed
 100 x 100 cm.

£2,000 - 3,000
 €2,200 - 3,400
 US\$2,500 - 3,700



214

214

**A LACQUERED WOOD WRITING BOX
KASHMIR, LATE 19TH CENTURY**

of rectangular form, the hinged lid with sloping edge, painted in gilt and polychrome, profusely decorated with scenes of courtly life, *peris* and mythical scenes on a ground of foliage, with floral borders, the interior with four small compartments for writing tools

15 x 37.8 x 25 cm.

£3,000 - 5,000

€3,400 - 5,600

US\$3,700 - 6,200



214 top

215

**A SIALKHOT GOLD KOFTGARI STEEL CASKET
NORTH INDIA, 19TH CENTURY**

of rectangular form on four trefoil feet, the hinged lid with chamfered edges, flattened top and cusped rim, a raised border incised with diagonal bands around the flattened top, the lid and the lower edge profusely decorated with scrolling vegetal interlace, flowerheads and vegetal motifs, with loop handles on two sides

12.4 x 24.2 x 18 cm.

£2,000 - 3,000

€2,200 - 3,400

US\$2,500 - 3,700



215



216

AN ALBUM OF PHOTOGRAPHS RELATING TO THE STATE OF PATIALA, AS WELL AS THE VISIT OF THE PRINCE OF WALES TO LAHORE IN 1905, AND OTHER NORTH INDIAN SUBJECTS PATIALA AND ELSEWHERE, 1905

31 leaves, comprising 193 photographs of various sizes, pasted down, with two loose photographic portraits of an English lady and a young officer, brown and black leather binding, spine embossed *Patiala 1905* the largest photograph 21 x 29 cm.; the smallest 2 x 1 cm.; the album 37.5 x 28 cm.

£10,000 - 15,000

€11,000 - 17,000

US\$12,000 - 19,000

An interesting and extensive collection of photographs, compiled by an unknown British official, depicting his family life and his establishment (servants, etc.) in various locations such as Chail in the Simla hills, and Khandagat; more general, perhaps commercial views of Amritsar; a group covering the visit of the Prince of Wales to the Maharajah of Patiala in Lahore in November 1905, with parades and troops in review; a review of Imperial troops at Mian Mir in 1905, including the Maharajah of Patiala, of Kapurthala, and the Raja of Nabha; views of Lahore monuments; formal portraits of Patiala rulers; views of monuments in Delhi, Agra and Fatehpur Sikri.

Amritsar.



The Golden Temple.



Royal Visit - 1911 - Prince of Wales in the Golden Temple.



Royal Visit to Lahore - The Band playing music outside the British Camp.





217 top



217

217

A SANDALWOOD CASKET DEPICTING THE GOLDEN TEMPLE AT AMRITSAR INDIA, 19TH CENTURY

of rectangular form, profusely carved with relief decoration, the sides with panels bearing floral interlace, two panels with birds amidst the foliage, the lid with a depiction of the Golden Temple flanked by a coat of arms amidst floral sprays to each side, the hinged lid opening to reveal a velvet clad interior

17.3 x 45.9 x 20.6 cm.

£4,000 - 6,000

€4,500 - 6,700

US\$4,900 - 7,400



218

218

THE GOLDEN TEMPLE AT AMRITSAR 20TH CENTURY

watercolour on paper, inscribed *Golden Temple, Amritsar* lower centre, signed in monogram lower right

338 x 430 mm.

£2,000 - 3,000

€2,200 - 3,400

US\$2,500 - 3,700

The view includes, on the right, the gothic clock tower, built by the British between 1862 and 1874, which was demolished in the 20th Century.



219

**219
TWO LARGE GROUP PHOTOGRAPHS OF MAHARAJAH HIRA SINGH OF NABHA STATE (REG. 1871-1911), HIS HEIR (AND LATER MAHARAJAH) PRINCE RIPUDAMAN SINGH, AND COURTIERS NORTH INDIA, NABHA, LATE 19TH CENTURY/EARLY 20TH CENTURY**

albumen prints, in mounts
40 x 47 cm.; 35 x 54 cm.(2)

£3,000 - 4,000
€3,400 - 4,500
US\$3,700 - 4,900

The photographs depict:

A. (seated left to right) Maharajah Hira Singh of Nabha, his heir Prince Ripudaman Singh (centre), and the famous scholar and courtier Sardar Kahn Singh Nabha.

B. a large group: standing in the centre is Maharajah Ripudaman Singh (reg. 1911-28), surrounded by his courtiers and various officers of state.



220

**220
MAHARAJAH RANJIT SINGH HOLDING A FLOWER NORTH INDIA, EARLY 20TH CENTURY**

gouache on paper, inscribed upper left in Persian with the Maharajah's dates and the dates of his reign, stylised floral border
303 x 241 mm.

£2,000 - 3,000
€2,200 - 3,400
US\$2,500 - 3,700



221

**TWELVE WATERCOLOUR STUDIES OF FLOWERING PLANTS,
BY THAKUR GANGA SINGH (1895-1971), COURT PAINTER TO
YADHAVINDRA SINGH, MAHARAJAH OF PATIALA (REG. 1938-47)
PATIALA, 1940-50**

watercolours on paper, mounted and framed
375 x 290 mm.; 190 x 285 mm.(12)

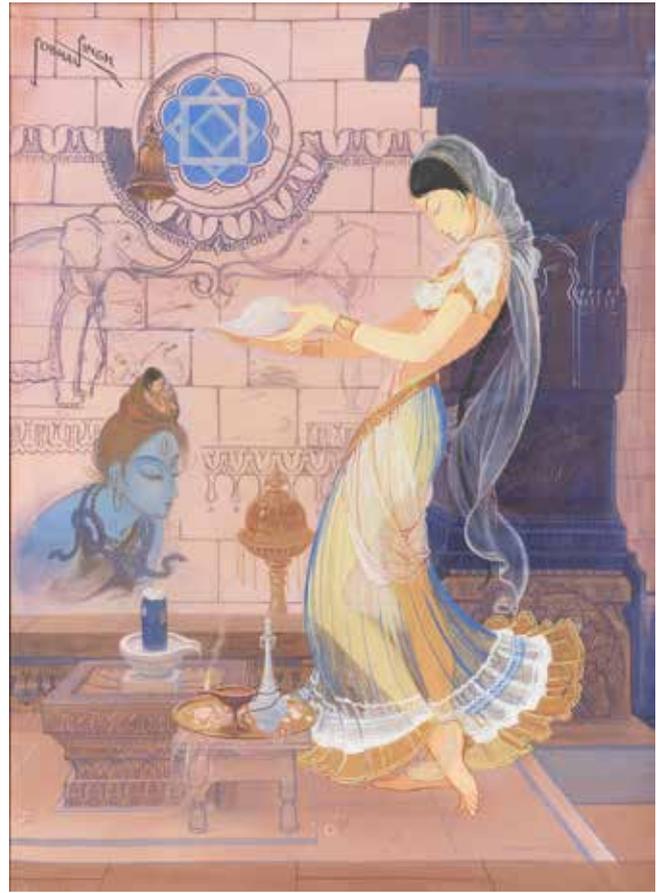
£6,000 - 8,000
€6,700 - 9,000
US\$7,400 - 9,900

Provenance

Sotheby's, *Mallett at Bourdon House*, 9th March 2007, lot 814A.

According to Mallett's original labels on the backboards of some of the paintings, the subjects of four of the paintings are as follows: *Atylosia Crassa* Prain; *Euphorbia Royleana* Boiss; *Levcas Lauata* Benth.; and *Begonia Amoena* Wall.

This group of paintings form part of a collection of botanical watercolours originally in the collection of the Maharajah of Patiala, made by Thakur Ganga Singh between 1942-1962. These drawings are in a free style but nonetheless continue the tradition of combining decoration with botanical accuracy. The studies were commissioned by Maharajah Yadhavindra Singh of Patiala, also a keen botanist, who from the 1920s began to collect the flora of the Simla Hills with the intention of writing a book on the subject. Ganga Singh was engaged by the Maharajah in 1942 to reproduce his collected flora in watercolour drawings. He became a permanent member of His Highness' staff and painted over four hundred watercolours over a period of twenty years. Singh died in 1971, followed in 1972 by the Maharajah who was not able to complete his book although the research and the paintings were complete. Ganga Singh began his career as an artist at the Forest Research Institute in Dehra Dun, travelling to England in 1931 to train at the Slade in London. Later in life he was awarded the title of 'Rai Sahib' for his contributions in the field of fine arts.



222

SOBHA SINGH (INDIA, 1901-1986)
WINE DRINKING; SHIVA'S DEVOTEE

gouache on silk, both signed upper left, the second with Simla Fine Arts Society label on backboard
 457 x 330 mm.; 440 x 313 mm.(2)

£4,000 - 6,000
 €4,500 - 6,700
 US\$4,900 - 7,400

Exhibited

Simla Fine Arts Society, circa 1935.

These two paintings - apparently the earliest known works by the artist - are in 'an accomplished but somewhat sugary style that reminds us of Edmund Dulac', as Partha Mitter describes it (*The Triumph of Modernism: India's artists and the avant-garde 1922-1947*, London 2007, p. 146). They contrast with his rather harder-edged depictions of the Sikh Gurus, for which he is best known (see for example a painting of Guru Nanak sold in these rooms: Bonhams, *Islamic and Indian Art*, 23rd April 2013, lot 347).

The label gives the artist's name and address (describing him as an 'amateur'), the title, and the price (Rs 225). The address, Karol Bagh, Delhi, gives us an approximate date for the pictures, since Sobha Singh lived there between 1931 and 1941. (See Kulwant Singh Khokhar, *Sobha Singh: Artist*, Patiala 1995, pp. 24-28). The Simla Fine Arts Society had a membership composed mostly of army officers, which largely broke up after the Japanese began to threaten Burma and India itself from 1942 onwards. Amrita Sher Gil also exhibited there: an identical printed label was attached to a painting by her sold at Sotheby's New York, *Indian and Southeast Asian Art*, 22nd September 2000.

Sobha Singh was one the best known Sikh artists of the 20th Century, and is sometimes grouped together with the 'Punjab naturalists', who include Allah Bukhsh and S. G. Thakur Singh. In addition to his pictures of the leaders of the Sikh religion he is well known for his depictions of scenes from Punjabi folk tales, and his landscape scenes of the foothills and mountain peaks of the Himalayas. For a larger work, in oil on board, sold in these rooms, see Bonhams, *Islamic and Indian Art*, 2nd October 2012, lot 210.



223

223

JAMINI ROY (INDIA, 1887-1972)

Elephant

gouache on card with incomplete sketch on verso

signed

26 x 31cm (10 1/4 x 12 3/16in).

£2,000 - 3,000

€2,200 - 3,400

US\$2,500 - 3,700

Provenance

Private UK collection, Norwich.



224

224

JAMINI ROY (INDIA, 1887-1972)

Cow and Calf

gouache on card

signed

31 x 45cm (12 3/16 x 17 11/16in).

£3,000 - 5,000

€3,400 - 5,600

US\$3,700 - 6,200

Provenance

Private UK collection, Norwich.



225

225

JAMINI ROY (INDIA, 1887-1972)

Horse

gouache on card

signed

33 x 30cm (13 x 11 13/16in).

£2,000 - 3,000

€2,200 - 3,400

US\$2,500 - 3,700

Provenance

Private UK collection, Norwich.

226

JAMINI ROY (INDIA, 1887-1972)

Jesus Preaching

gouache on card

34 x 22cm (13 3/8 x 8 11/16in).

£2,000 - 3,000

€2,200 - 3,400

US\$2,500 - 3,700

Provenance

Private UK collection, Norwich.



226

227

JAMINI ROY (INDIA, 1887-1972)

The Flight into Egypt

gouache on card

signed

24 x 30cm (9 7/16 x 11 13/16in).

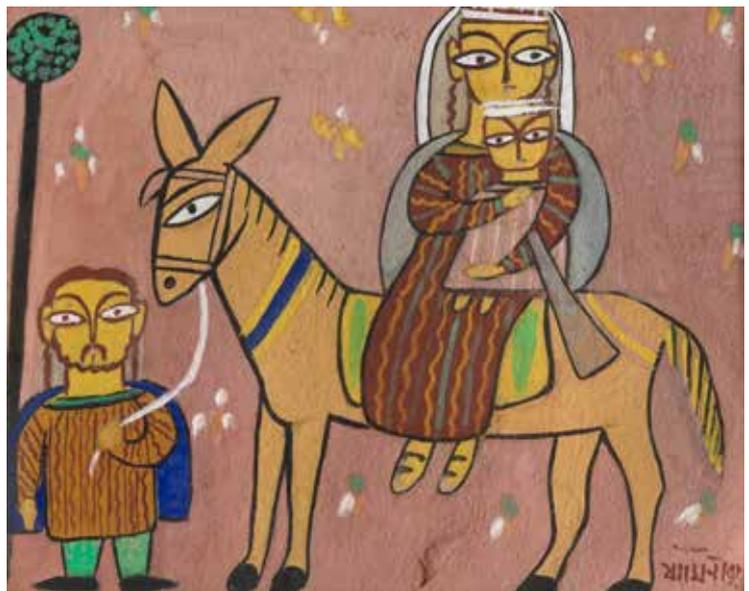
£2,000 - 3,000

€2,200 - 3,400

US\$2,500 - 3,700

Provenance

Private UK collection, Norwich.



227



228

SYED HAIDER RAZA (INDIA, BORN 1922)

The Field

gouache on paper

signed

27 x 38cm (10 5/8 x 14 15/16in).

£8,000 - 12,000

€9,000 - 13,000

US\$9,900 - 15,000

Provenance

Private UK collection, London.



229

SAYED HAIDER RAZA (INDIA, 1922-2016)

Sifting the Grain
gouache on paper
signed

27 x 38cm (10 5/8 x 14 15/16in).

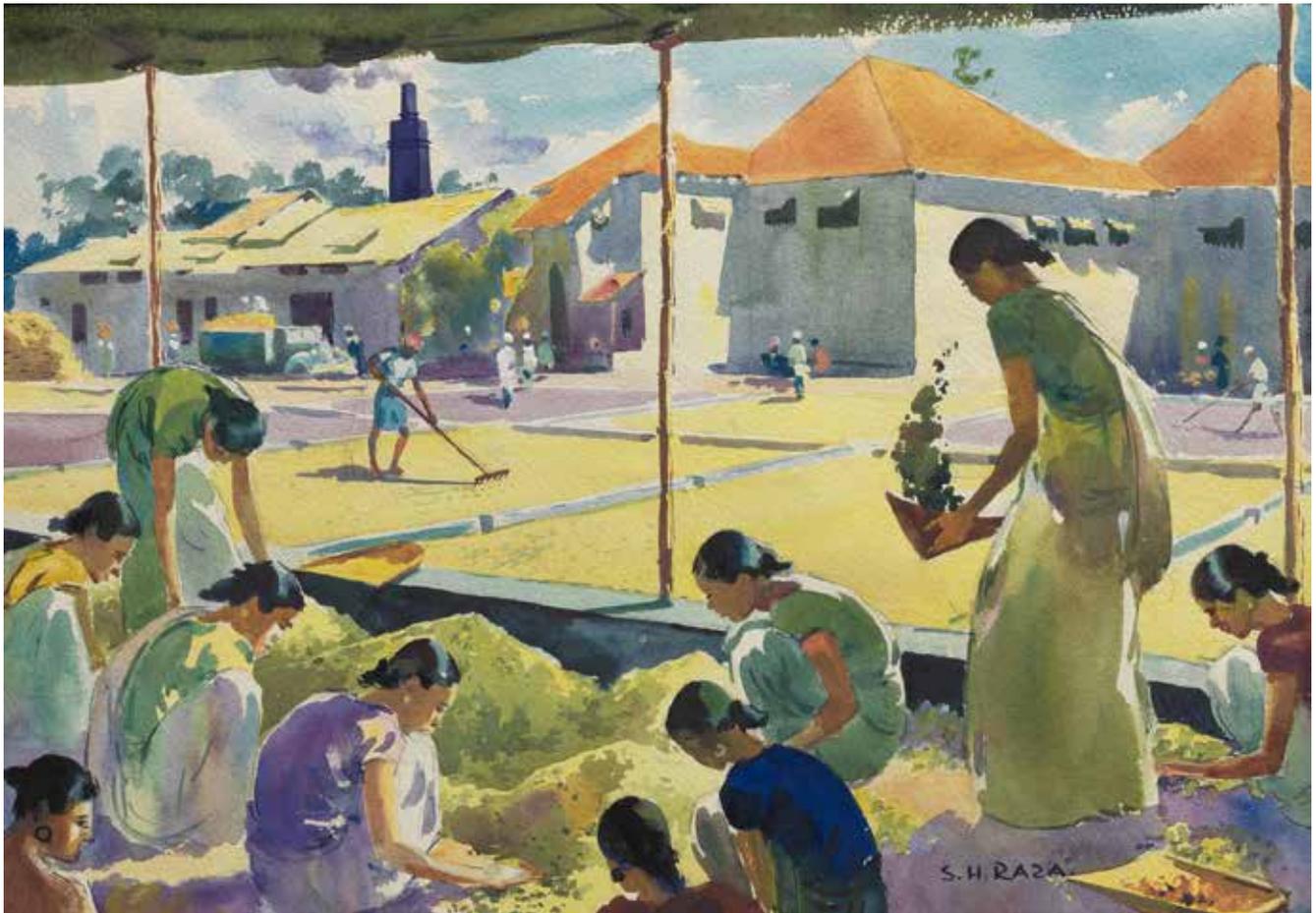
£8,000 - 12,000

€9,000 - 13,000

US\$9,900 - 15,000

Provenance

Private UK collection, London.



230

SAYED HAIDER RAZA (INDIA, 1922-2016)

Raking

gouache on paper

signed

27 x 38cm (10 5/8 x 14 15/16in).

£8,000 - 12,000

€9,000 - 13,000

US\$9,900 - 15,000

Provenance

Private UK collection, London.

231

GEORGE KEYT (SRI LANKAN, 1901-1993)

Female Head in Profile
gouache signed 1983
38 x 24cm (14 15/16 x 9 7/16in).

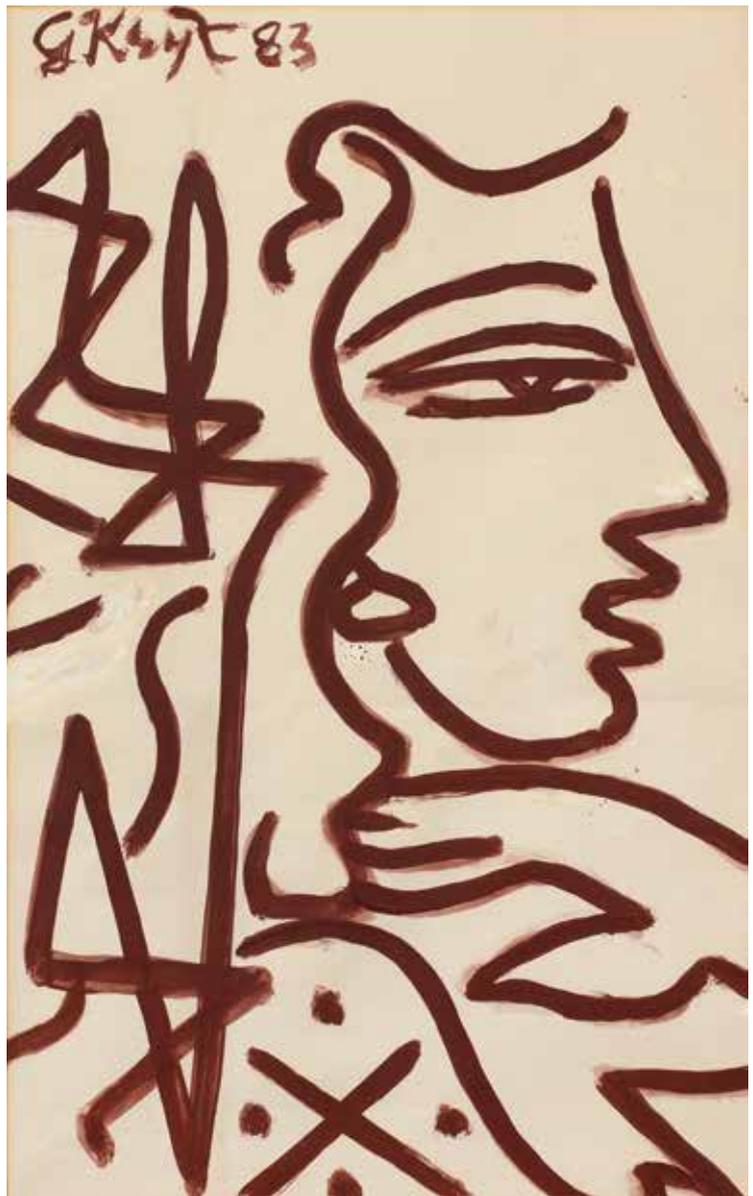
£1,500 - 2,000

€1,700 - 2,200

US\$1,900 - 2,500

Provenance

Private UK collection.
Formerly in the collection of Irene Hull, South Devon



231

232

GEORGE KEYT (SRI LANKAN, 1901-1993)

Female figure with sitar
ink drawing signed
25 x 37cm (9 13/16 x 14 9/16in).

£1,500 - 2,000

€1,700 - 2,200

US\$1,900 - 2,500

Provenance

Private UK collection.
Formerly in the collection of Irene Hull, South Devon.



232

233

MAQBOOL FIDA HUSAIN (INDIA, 1915-2011)

That Obscure Object of Desire 8

Inscribed "'That Obscure Object of Desire". (8)' lower left

Oil on canvas

75 x 100cm (29 1/2 x 39 3/8in).

£30,000 - 50,000

€34,000 - 56,000

US\$37,000 - 62,000

Provenance:

Sotheby's, The Indian Sale, London, 24 May 2007, lot 86.

Private UK collection.

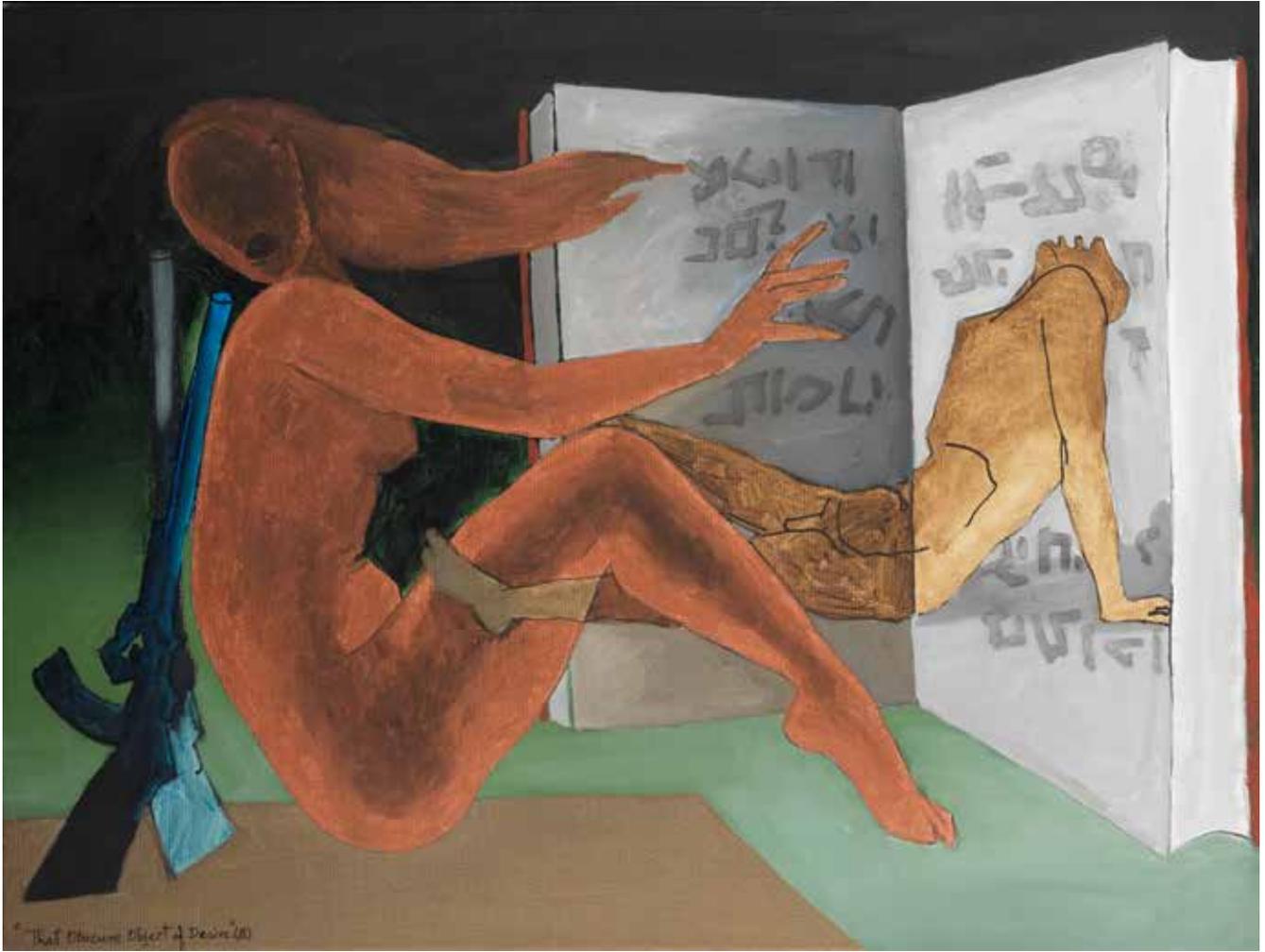
Beginning around 1948 the female subject matter began to dominate Husain's painting. However, the artist's chosen manner of representation contrasts with traditional depictions of the female in both the east and the west. The featured work is neither realistic nor idealistic. Husain had travelled to Europe in 1952, several years prior to the execution of this painting, and was inspired by the works of Emile Nolde and Oskar Kokoschka. The spiritual intensity and vitality of these artists' use of colour and the sculptural power of the line, seen particularly in Nolde's work, had a clear impact on Husain's aesthetic. Upon his return the artist stated: "Line is virile form with keen latent mobility, which in spite of being imperceptible in nature, is constantly striving to assert itself." (*To Badrivishal Pittie, The First Indian Collector of Husain Paintings (1952-68) Replica of the First Husain Book Published, Hyderabad, 1955.*)

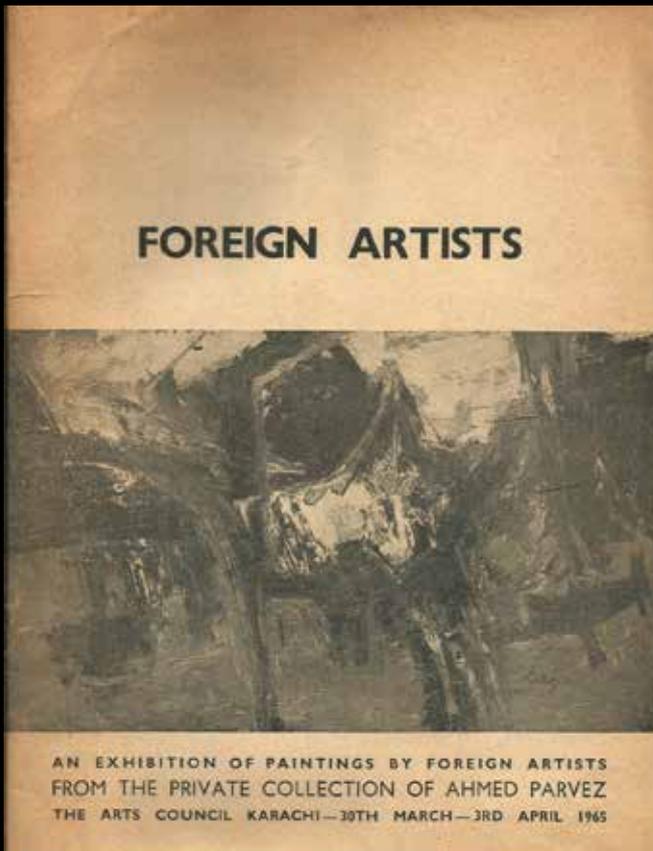
Husain once said 'When I make nude paintings of women you will find that there is no nakedness in this nudity'. This present lot, although both figures are naked and legs intertwined, is distinctly devoid of eroticism. It is a pureness of being that Husain has captured, the nudity a way to strip the figure down to her most vulnerable.

It was Husain's love of film that had a profound impact on some of his later work, especially once he began to produce films of his own. In 1967, Husain directed his first film 'Through the Eyes of a Painter', which received the National Film Award for Best Experimental Film and the Golden Bear at the Berlin International Film Festival.

This work is part of a series based upon Luis Buñuel's 1977 directed film of the same name. Similarly to the stylistic devices of the film, each work is presented as a flashback, the paintings reminiscent of key events in Husain's own life.

"The film is about a male character whose desire for a certain woman leads to entrapment. The entrapment is that of a situation in which the man cannot tell who this woman - the object of his desire - is. Specifically the woman turns out to be a dual figure played by two look-alike yet distinct actresses who play her as alternately passionate and cruel, enticing and rejecting, kind and humiliating. The key is that the woman is an obscure object, one whose integrity and identity are in doubt." (*D. Herwitz, Husain, The Tata Iron & Steel Co. Ltd, Bombay, 1988, p. 26*)





Catalogue of the Karachi exhibition in 1965

An Important Collection of Works on Paper by Francis Newton Souza

EXHIBITION OF PAINTINGS BY FOREIGN ARTISTS, FROM THE PRIVATE COLLECTION OF AHMED PARVEZ, KARACHI, 30th MARCH - 3rd APRIL 1965

1. IRVING SOLO	51. DENNET WILLIAMS
2. " "	52. " "
3. " "	53. " "
4. " "	54. " "
5. " "	55. " "
6. " "	56. " "
7. " "	57. " "
8. " "	58. " "
9. " "	59. " "
10. " "	60. " "
11. F. N. SOUZA	61. KENNETH CLAYTON-SMITH
12. " "	62. " "
13. " "	63. " "
14. " "	64. " "
15. " "	65. " "
16. " "	66. " "
17. " "	67. " "
18. " "	68. " "
19. " "	69. " "
20. " "	70. " "
21. " "	71. " "
22. " "	72. " "
23. " "	73. " "
24. " "	74. " "
25. " "	75. " "
26. " "	76. " "
27. " "	77. " "
28. " "	78. " "
29. " "	79. " "
30. " "	80. " "
31. " "	81. " "
32. " "	82. " "
33. " "	83. " "
34. " "	84. " "
35. " "	85. " "
36. " "	86. " "
37. " "	
38. " "	
39. " "	
40. " "	
41. " "	
42. " "	
43. " "	
44. " "	
45. " "	
46. " "	
47. " "	
48. " "	
49. " "	
50. " "	

Price list from the exhibition.

The pictures in the present collection were acquired in Karachi in 1965 by H.E. Humberto Alves Morgado, the Portuguese ambassador to Pakistan between 1964 and 1967. They formed part of a larger gathering of works from the collection of the celebrated Pakistani artist, Ahmed Parvez (1926-1979) sold at the exhibition Foreign Artists, organised by The Arts Council between March 30th – April 3rd. These eleven lots represent the diverse range of Souza's subject matter. Here we see his archetypal motifs: the emblematic, tortured heads, female nudes, bold still lifes and angular landscapes. Together they demonstrate the various media in which he was accustomed to work, providing a fascinating survey of his oeuvre of the 1950s and 60s.



234 AR

FRANCIS NEWTON SOUZA (INDIA, 1924-2002)

Figure on Green Background
mixed media on paper
signed top right and dated 1956
38 x 28cm (14 15/16 x 11in).

£8,000 - 10,000

€9,000 - 11,000

US\$9,900 - 12,000

Provenance

The Collection of Ahmed Parvez.
H.E. Humberto Alves Morgado, the Portuguese Ambassador to
Pakistan, acquired at the Karachi exhibition in 1965.
Thence by descent to the present owner.

Exhibited

*Foreign Artists: An Exhibition of Paintings by foreign artists from the
Private collection of Ahmed Parvez, The Arts Council, Karachi, 30th
March - 3rd April 1965.*



235

235 AR

FRANCIS NEWTON SOUZA (INDIA, 1924-2002)

Ghoul

ink on paper

signed and dated 1961 lower right

32 x 20cm (12 5/8 x 7 7/8in).

£5,000 - 7,000

€5,600 - 7,800

US\$6,200 - 8,700

Provenance

The Collection of Ahmed Parvez.

H.E. Humberto Alves Morgado, the Portuguese Ambassador to Pakistan, acquired at the Karachi exhibition in 1965.

Thence by descent to the present owner.

Exhibited

Foreign Artists: An Exhibition of Paintings by foreign artists from the Private collection of Ahmed Parvez, The Arts Council, Karachi, 30th March - 3rd April 1965.



236

236 AR

FRANCIS NEWTON SOUZA (INDIA, 1924-2002)

Male Head

ink on paper

signed and dated 1963

31 x 20cm (12 3/16 x 7 7/8in).

£3,000 - 5,000

€3,400 - 5,600

US\$3,700 - 6,200

Provenance

The Collection of Ahmed Parvez.

H.E. Humberto Alves Morgado, the Portuguese Ambassador to Pakistan, acquired at the Karachi exhibition in 1965.

Thence by descent to the present owner.

Exhibited

Foreign Artists: An Exhibition of Paintings by foreign artists from the Private collection of Ahmed Parvez, The Arts Council, Karachi, 30th March - 3rd April 1965.

237 AR

FRANCIS NEWTON SOUZA (INDIA, 1924-2002)

Nude

ink on paper

signed and dated 1952

26 x 18cm (10 1/4 x 7 1/16in).

£5,000 - 7,000

€5,600 - 7,800

US\$6,200 - 8,700

Provenance

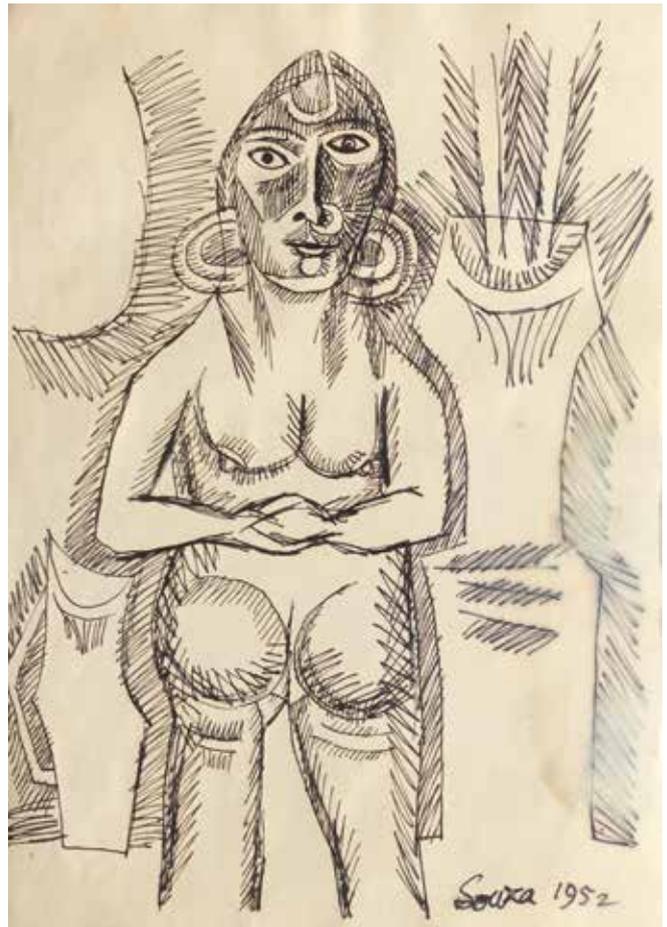
The Collection of Ahmed Parvez.

H.E. Humberto Alves Morgado, the Portuguese Ambassador to Pakistan, acquired at the Karachi exhibition in 1965.

Thence by descent to the present owner.

Exhibited

Foreign Artists: An Exhibition of Paintings by foreign artists from the Private collection of Ahmed Parvez, The Arts Council, Karachi, 30th March - 3rd April 1965.



237

238 AR

FRANCIS NEWTON SOUZA (INDIA, 1924-2002)

Landscape with House

ink on paper

signed and dated 1952

20 x 16cm (7 7/8 x 6 5/16in).

£3,000 - 5,000

€3,400 - 5,600

US\$3,700 - 6,200

Provenance

The Collection of Ahmed Parvez.

H.E. Humberto Alves Morgado, the Portuguese Ambassador to Pakistan, acquired at the Karachi exhibition in 1965.

Thence by descent to the present owner.

Exhibited

Foreign Artists: An Exhibition of Paintings by foreign artists from the Private collection of Ahmed Parvez, The Arts Council, Karachi, 30th March - 3rd April 1965.



238



239 AR

FRANCIS NEWTON SOUZA (INDIA, 1924-2002)

Head on Orange
mixed media on paper
signed and dated 1956
70 x 50cm (27 9/16 x 19 11/16in).

£15,000 - 17,000

€17,000 - 19,000

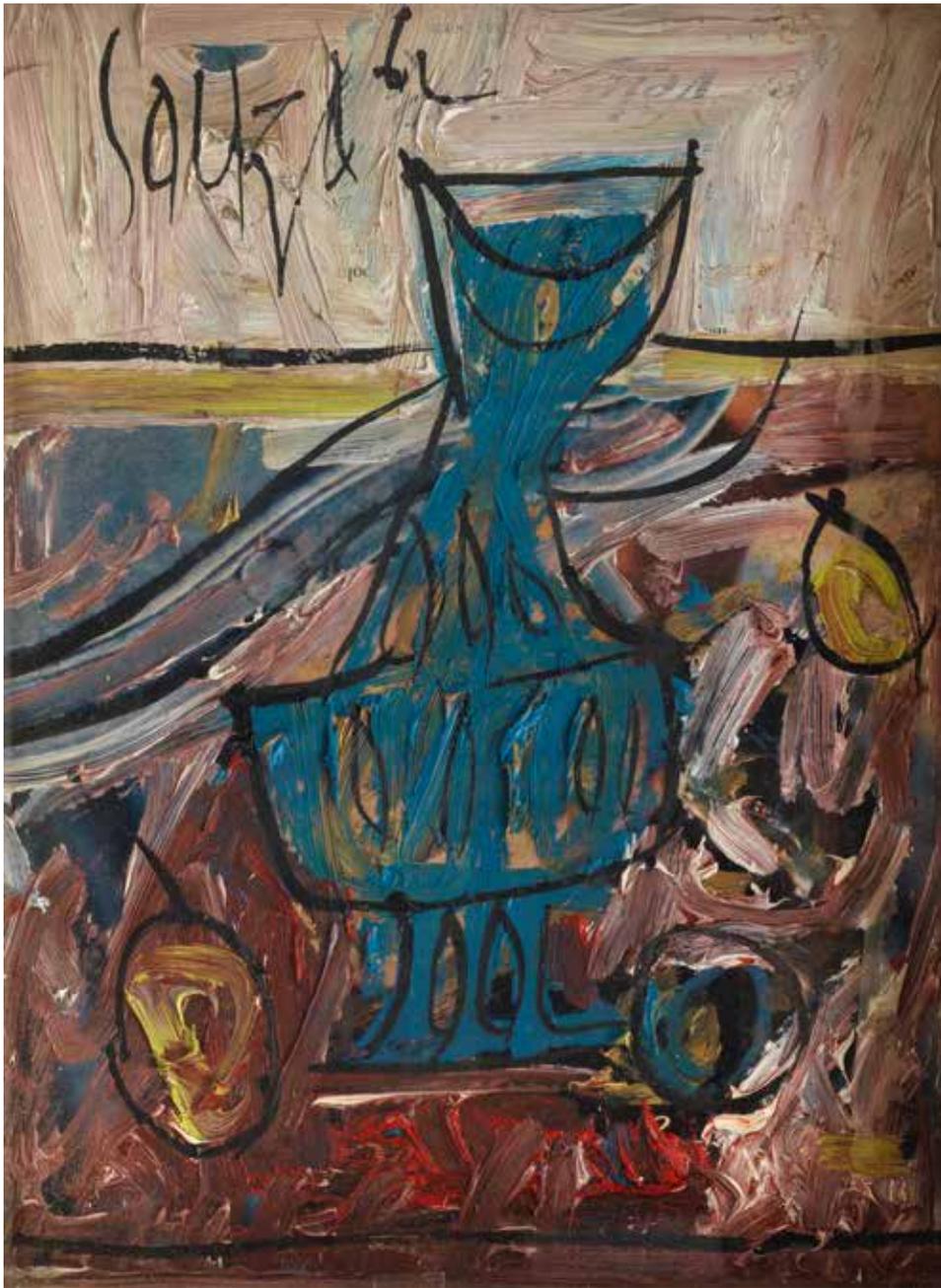
US\$19,000 - 21,000

Provenance

The Collection of Ahmed Parvez.
H.E. Humberto Alves Morgado, the Portuguese Ambassador to
Pakistan, acquired at the Karachi exhibition in 1965.
Thence by descent to the present owner.

Exhibited

*Foreign Artists: An Exhibition of Paintings by foreign artists from the
Private collection of Ahmed Parvez, The Arts Council, Karachi, 30th
March - 3rd April 1965.*



240 AR

FRANCIS NEWTON SOUZA (INDIA, 1924-2002)

Blue Vase

oil on paper

signed and dated 1962

30 x 23cm (11 13/16 x 9 1/16in).

£9,000 - 12,000

€10,000 - 13,000

US\$11,000 - 15,000

Provenance

The Collection of Ahmed Parvez.

H.E. Humberto Alves Morgado, the Portuguese Ambassador to Pakistan, acquired at the Karachi exhibition in 1965.

Thence by descent to the present owner.

Exhibited

Foreign Artists: An Exhibition of Paintings by foreign artists from the Private collection of Ahmed Parvez, The Arts Council, Karachi, 30th March - 3rd April 1965.



241 AR

FRANCIS NEWTON SOUZA (INDIA, 1924-2002)

Picassian Woman
mixed media on paper
signed and dated 1957
33 x 20cm (13 x 7 7/8in).

£8,000 - 10,000

€9,000 - 11,000

US\$9,900 - 12,000

Provenance

The Collection of Ahmed Parvez.
H.E. Humberto Alves Morgado, the Portuguese Ambassador to
Pakistan, acquired at the Karachi exhibition in 1965.
Thence by descent to the present owner.

Exhibited

*Foreign Artists: An Exhibition of Paintings by foreign artists from the
Private collection of Ahmed Parvez, The Arts Council, Karachi, 30th
March - 3rd April 1965.*



242 AR

FRANCIS NEWTON SOUZA (INDIA, 1924-2002)

House Amongst Trees
mixed media on paper
signed and dated 1956
70 x 50cm (27 9/16 x 19 11/16in).

£12,000 - 15,000

€13,000 - 17,000

US\$15,000 - 19,000

Provenance

The Collection of Ahmed Parvez.
H.E. Humberto Alves Morgado, the Portuguese Ambassador to
Pakistan, acquired at the Karachi exhibition in 1965.
Thence by descent to the present owner.

Exhibited

*Foreign Artists: An Exhibition of Paintings by foreign artists from the
Private collection of Ahmed Parvez, The Arts Council, Karachi, 30th
March - 3rd April 1965.*



243

243 AR

FRANCIS NEWTON SOUZA (INDIA, 1924-2002)

Cityscape

mixed media on paper

signed and dated 1958 top left

24 x 34cm (9 7/16 x 13 3/8in).

£5,000 - 7,000

€5,600 - 7,800

US\$6,200 - 8,700

Provenance

The Collection of Ahmed Parvez.

H.E. Humberto Alves Morgado, the Portuguese Ambassador to Pakistan, acquired at the Karachi exhibition in 1965.

Thence by descent to the present owner.

Exhibited

Foreign Artists: An Exhibition of Paintings by foreign artists from the Private collection of Ahmed Parvez, The Arts Council, Karachi, 30th March - 3rd April 1965.



244

244 AR

FRANCIS NEWTON SOUZA (INDIA, 1924-2002)

Vase on Black

mixed media on paper

signed and dated 1963

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

£5,000 - 7,000

€5,600 - 7,800

US\$6,200 - 8,700

Provenance

The Collection of Ahmed Parvez.

H.E. Humberto Alves Morgado, the Portuguese Ambassador to Pakistan, acquired at the Karachi exhibition in 1965.

Thence by descent to the present owner.

Exhibited

Foreign Artists: An Exhibition of Paintings by foreign artists from the Private collection of Ahmed Parvez, The Arts Council, Karachi, 30th March - 3rd April 1965.

OTHER PROPERTIES

245

FRANCIS NEWTON SOUZA (INDIA, 1924-2002)

Red Church

mixed media on paper

signed "Souza 58" top right

25 x 20cm (9 13/16 x 7 7/8in).

£4,000 - 6,000

€4,500 - 6,700

US\$4,900 - 7,400



245

246*

LAXMA GOUD (INDIA, B. 1940)

Untitled

Signed 'K. Laxma Goud' and dated 1983 lower left,

further signed in Telegu lower right

Graphite and charcoal on paper

44.5 x 49.5cm (17 1/2 x 19 1/2in).

£1,500 - 2,500

€1,700 - 2,800

US\$1,900 - 3,100

To be sold without reserve

Provenance

Private Collection, Dubai;

Saffron Art, *Summer Auction 2008*, 18-19 June 2008, Lot 140.



246



247

247*

AMIT AMBALAL (INDIA, B. 1943)

Untitled

Signed 'Amit' lower right

Mixed media on paper

74 x 52cm (29 1/8 x 20 1/2in).

£3,000 - 5,000

€3,400 - 5,600

US\$3,700 - 6,200

To be sold without reserve

Provenance

Private Collection, Dubai.



248

248*

ABALALL RAHIMAN (INDIA, 1856-1931)

Untitled

Signed 'Abalall Rahiman' and dated 1912 lower left

Oil on paper

24 x 35cm (9 7/16 x 13 3/4in).

£2,000 - 3,000

€2,200 - 3,400

US\$2,500 - 3,700

To be sold without reserve

Provenance

Private Collection, Dubai;

Osian's New Delhi, *The ABC Series*, 15 July 2008,

Lot 1;

Private Collection, India.



249

249*

JYOTHI BASU (INDIA, B. 1960)

Starry Night-I

Signed and dated 'Jyothi Basu/13-11/06' on reverse

Oil on canvas

76 x 92cm (29 15/16 x 36 1/4in).

£3,000 - 5,000

€3,400 - 5,600

US\$3,700 - 6,200

To be sold without reserve

Provenance

Private Collection, Dubai;

Sotheby's, *Indian Art*, 2 May 2008, Lot 100;

Private Collection, Europe;

Gallery Steinrucke + Mirchandani, Mumbai.

Published

Jyothi Basu, *Visionary Antiquities, Nature Morte*, New Delhi, 2006, p.3 illustrated;

Enrico Navarra, *Made by Indians*, 2006, p.286.

Exhibited

Jyothi Basu, *Visionary Antiquities, Nature Morte*, New Delhi, 2006.



250

250*

HEMA UPADHYAY (INDIA, 1972-2015)

Knife Edge Critical

Mixed media on wood on paper

90 x 33cm (35 7/16 x 13in).

£2,000 - 3,000

€2,200 - 3,400

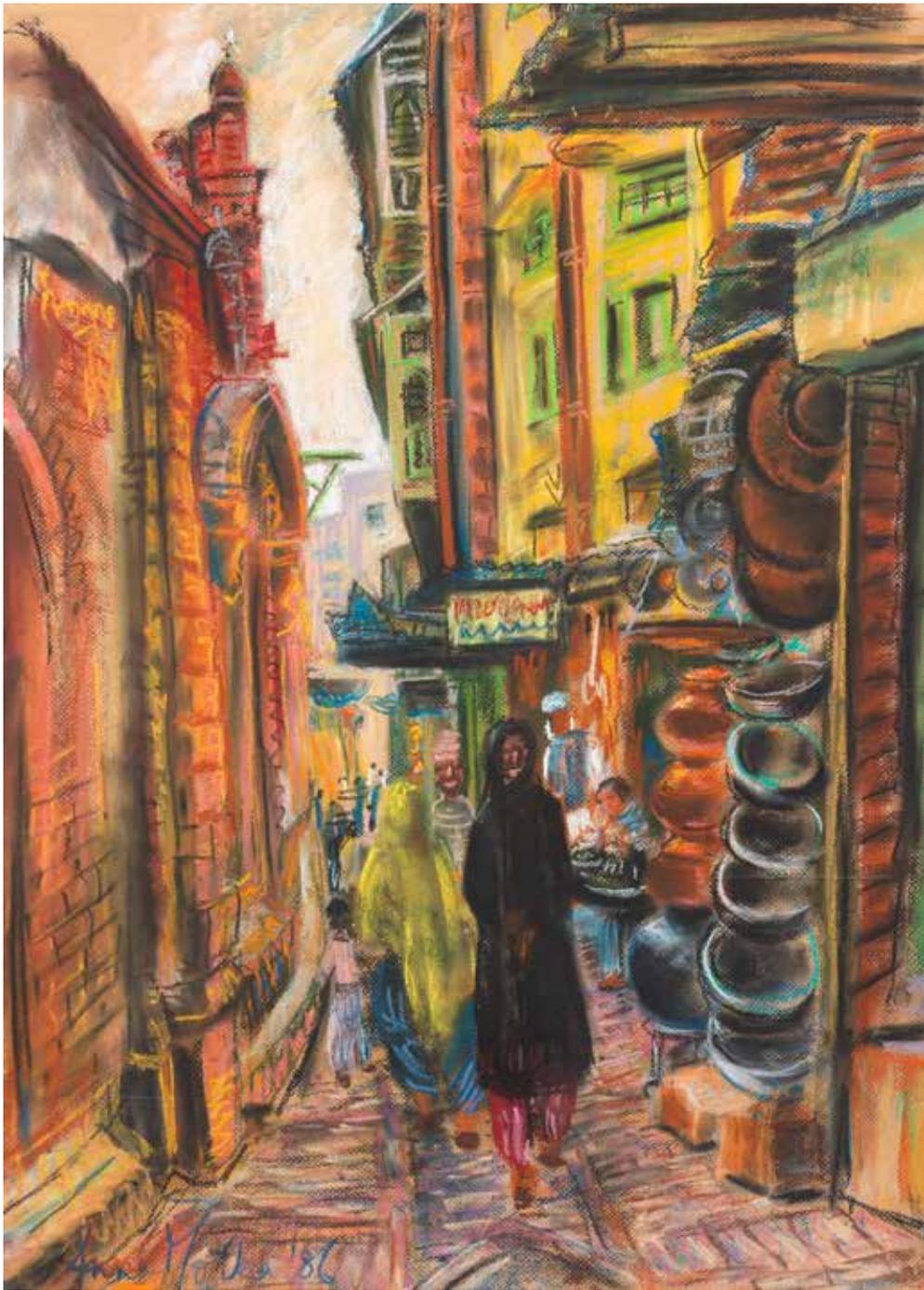
US\$2,500 - 3,700

To be sold without reserve

Provenance

Private Collection, Dubai;

Osian's New Delhi, *Indian Modern and Contemporary Art*, 18 March 2008, Lot 115.



251

ANNA MOLKA AHMED (PAKISTAN, 1917-1995) MARKET STREET

Market Street
mixed media on paper
signed lower left
75 x 55cm (29 1/2 x 21 5/8in).

£5,000 - 7,000

€5,600 - 7,800

US\$6,200 - 8,700

END OF SALE

NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, and to all persons participating in the auction process including auction attendees, *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*.

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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. A photograph or illustration may not reflect an accurate reproduction of the colour(s) or true condition 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 items or parts are sold for their artistic, historic or cultural interest and 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*.

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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. Prices depend upon bidding and lots can sell for *Hammer Prices* below and above the *Estimates*, so *Estimates* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

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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 reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* and to remove any person from our premises and *Sales*, 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 in which 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 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

You must complete and deliver to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form* in order to bid at our *Sales*.

If you are a new client at *Bonhams* or have not recently updated your registration details with us, you must pre-register to bid at least two working days before the *Sale* at which you wish to bid. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact.

We may also request a financial reference and /or deposit from you before allowing you to bid.

We reserve the rights at our discretion to request further information in order to complete our client identification and to decline to register any person as a *Bidder*, and to decline to accept their bids if they have been so registered. We also reserve the rights to postpone completion of the *Sale* of any *Lot* at our discretion while we complete our registration and identification enquiries, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, or if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams* or be detrimental to *Bonhams'* reputation.

Bidding in person

So long as you have pre-registered to bid or have updated your existing registration recently, you should come to our *Bidder* registration desk at the *Sale* venue and fill out a Registration and Bidding 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, and have pre-registered to bid or have updated your existing registration details recently, please complete a Registration and 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 offered at no additional charge 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*, once you have pre-registered to bid or have updated your existing registration details recently. 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.

Bonhams will not be liable for service delays, interruptions or other failures to make a bid caused by losses of internet connection, fault or failure with the website or bidding process, or malfunction of any software or system, computer or mobile device.

Bidding through an agent

Bids will be treated as placed exclusively by and on behalf of the person named on the *Bidding Form* unless otherwise agreed by us in writing in advance of the *Sale*. If you wish to bid on behalf of another person (your principal) you must complete the pre-registration requirements set out above both on your own behalf and with full details of your principal, and we will require written confirmation from the principal confirming your authority to bid.

You are specifically referred to your due diligence requirements concerning your principal and their source of funds, and the warranties you give in the event you are the Buyer, which are contained in paragraph 3 of the Buyer's Agreement, set out at Appendix 2 at the back of the Catalogue.

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) 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.

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* including the warranties as to your status and source of funds. 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*. It is your responsibility to ensure you are aware of the up to date terms of the *Buyer's Agreement* for this *Sale*.

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* on each *Lot* purchased:

27.5% up to £2,500 of the *Hammer Price*
25% of the *Hammer Price* above £2,500 and up to £300,000
20% of the *Hammer Price* above £300,000 and up to £3,000,000
13.9% of the *Hammer Price* above £3,000,000

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 *Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *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
Account Number: 2563009
Sort Code: 56-00-27
IBAN Number: GB 33 NWBK 560027 2563009

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 issued in the name of the *Buyer* (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 issued in the name of the *Buyer* (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.

We reserve the rights to investigate and identify the source of any funds received by us, to postpone completion of the sale of any *Lot* at our discretion while we complete our investigations, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams*, or would be detrimental to *Bonhams'* reputation.

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 licensing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

13. CITES REGULATIONS

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

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

The refusal of any CITES licence or permit and any delay in obtaining such licences or permits shall not give rise to the rescission or cancellation of any *Sale*, nor allow any delay in making full payment for the *Lot*.

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances

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

15. BOOKS

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

16. CLOCKS AND WATCHES

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

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

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

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

Guns Sold as Parts

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

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations

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

Original Gun Specifications Derived from Gunmakers

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

Licensing Requirements Firearms Act 1968 as amended

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

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

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

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

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

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

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

Unmarked *Lots* require no licence.

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

Taxidermy and Related Items

On behalf of the *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 attempt to detail, as far as practicable, all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this *Catalogue*, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

24. WINE

Lots which are lying under Bond and those liable to VAT may not be available for immediate collection.

Examining the wines

It is occasionally possible to provide a pre-Sale tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details.

It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm
15 to 30 years old – top shoulder (ts) or up to 5cm
Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Wines in Bond

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

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

Buyers outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Château bottled
DB – Domaine bottled
EstB – Estate bottled
BB – Bordeaux bottled
BE – Belgian bottled
FB – French bottled
GB – German bottled
OB – Oporto bottled
UK – United Kingdom bottled
owc – original wooden case
iwc – individual wooden case
oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.
W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
Δ Wines lying in Bond.
AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties

under the Artists Resale Right Regulations 2006. See clause 7 for details.

- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Ⓞ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

•, †, *, G, Ω, α see clause 8, VAT, for details.

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 1

CONTRACT FOR SALE

IMPORTANT: These terms may be changed in advance of the Sale of the Lot to you, by the setting out of different terms in the Catalogue for the Sale and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or on Bonhams' website, 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 and the relevant terms for *Bidders* and *Buyers* in the *Notice to Bidders* 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* or on the *Bonhams* website, 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*.

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 any part of the *Entry* in the *Catalogue* which is not printed in bold letters, the remainder of which *Entry* 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 *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4	FITNESS FOR PURPOSE AND SATISFACTORY QUALITY	7.2	The <i>Seller</i> is entitled to withhold possession from you of any other <i>Lot</i> he has sold to you at the same or at any other <i>Sale</i> and whether currently in <i>Bonhams'</i> possession or not, until payment in full and in cleared funds of the <i>Purchase Price</i> and all other sums due to the <i>Seller</i> and/or <i>Bonhams</i> in respect of the <i>Lot</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;
4.1	The <i>Seller</i> 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 <i>Lot</i> or its fitness for any purpose.	7.3	You should note that <i>Bonhams</i> has reserved the right not to release the <i>Lot</i> to you until its investigations under paragraph 3.11 of the <i>Buyers' Agreement</i> set out in Appendix 2 have been completed to <i>Bonhams'</i> satisfaction.	8.1.9	to retain possession of, and on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i>) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and
4.2	The <i>Seller</i> 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 <i>Lot</i> or its fitness for any purpose.	7.4	You will collect and remove the <i>Lot</i> at your own expense from <i>Bonhams'</i> custody and/ or control or from the <i>Storage Contractor's</i> custody in accordance with <i>Bonhams'</i> instructions or requirements.	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.
5	RISK, PROPERTY AND TITLE	7.5	You will be wholly responsible for packing, handling and transport of the <i>Lot</i> on collection and for complying with all import or export regulations in connection with the <i>Lot</i> .	8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other expenses 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.
5.1	Risk in the <i>Lot</i> passes to you after 7 days from the day upon which it is knocked down to you on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> , or upon collection of the <i>Lot</i> if earlier. The <i>Seller</i> will not be responsible thereafter for the <i>Lot</i> prior to you collecting it from <i>Bonhams</i> or the <i>Storage Contractor</i> , with whom you have separate contract(s) as <i>Buyer</i> . You will indemnify the <i>Seller</i> and keep the <i>Seller</i> fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the <i>Lot</i> beyond 7 days from the day of the fall of the <i>Auctioneer's</i> hammer until you obtain full title to it.	7.6	You will be wholly responsible for any removal, storage or other charges or expenses incurred by the <i>Seller</i> if you do not remove the <i>Lot</i> in accordance with this paragraph 7 and will indemnify the <i>Seller</i> against all charges, costs, including any legal costs and fees, expenses and losses suffered by the <i>Seller</i> by reason of your failure to remove the <i>Lot</i> including any charges due under any <i>Storage Contract</i> . All such sums due to the <i>Seller</i> will be payable on demand.		
5.2	Title to the <i>Lot</i> remains in and is retained by the <i>Seller</i> until: (i) the <i>Purchase Price</i> and all other sums payable by you to <i>Bonhams</i> in relation to the <i>Lot</i> have been paid in full to and received in cleared funds by <i>Bonhams</i> , and (ii) <i>Bonhams</i> has completed its investigations pursuant to clause 3.11 of the <i>Buyer's Agreement</i> with <i>Bonhams</i> set out in Appendix 2 in the catalogue.	8	FAILURE TO PAY FOR THE LOT	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.
6	PAYMENT	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):		
6.1	Your obligation to pay the <i>Purchase Price</i> arises when the <i>Lot</i> is knocked down to you on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9	THE SELLER'S LIABILITY
6.2	Time will be of the essence in relation to payment of the <i>Purchase Price</i> and all other sums payable by you to <i>Bonhams</i> . Unless agreed in writing with you by <i>Bonhams</i> on the <i>Seller's</i> behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to <i>Bonhams</i> by you in the currency in which the <i>Sale</i> was conducted by not later than 4.30pm on the second working day following the <i>Sale</i> and you must ensure that the funds are cleared by the seventh working day after the <i>Sale</i> . Payment must be made to <i>Bonhams</i> by one of the methods stated in the <i>Notice to Bidders</i> unless otherwise agreed with you in writing by <i>Bonhams</i> . If you do not pay in full any sums due in accordance with this paragraph, the <i>Seller</i> will have the rights set out in paragraph 8 below.	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;	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .
		8.1.3	to retain possession of the <i>Lot</i> ;	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.
		8.1.4	to remove and store the <i>Lot</i> at your expense;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,
		8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.1	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> ;
7	COLLECTION OF THE LOT	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;		
7.1	Unless otherwise agreed in writing with you by <i>Bonhams</i> , the <i>Lot</i> will be released to you or to your order only when: (i) <i>Bonhams</i> has received cleared funds to the amount of the full <i>Purchase Price</i> and all other sums owed by you to the <i>Seller</i> and to <i>Bonhams</i> and (ii) <i>Bonhams</i> has completed its investigations pursuant to clause 3.11 of the <i>Buyer's Agreement</i> with <i>Bonhams</i> set out in Appendix 2 in the catalogue.	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;		

9.3.2	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;	10.5	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.	1	THE CONTRACT
		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 and to any subsidiary of <i>Bonhams Holdings Limited</i> and to its officers, employees and agents.	1.1	These terms govern the contract between <i>Bonhams</i> personally and the <i>Buyer</i> , being the person to whom a <i>Lot</i> has been knocked down by the <i>Auctioneer</i> .
		10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.	1.2	The Definitions and Glossary contained in Appendix 3 to the <i>Catalogue</i> for the <i>Sale</i> 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 <i>Notice to Bidders</i> , printed in the <i>Catalogue</i> for the <i>Sale</i> , and where such information is referred to it is incorporated into this agreement.
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".	1.3	Except as specified in paragraph 4 of the <i>Notice to Bidders</i> the <i>Contract for Sale</i> of the <i>Lot</i> between you and the <i>Seller</i> is made on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> , when it is knocked down to you. At that moment a separate contract is also made between you and <i>Bonhams</i> on the terms in this <i>Buyer's Agreement</i> .
		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.	1.4	We act as agents for the <i>Seller</i> and are not answerable or personally responsible to you for any breach of contract or other default by the <i>Seller</i> , unless <i>Bonhams</i> sells the <i>Lot</i> as principal.
		10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .	1.5	Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
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> .	1.5.1	we will, until the date and time specified in the <i>Notice to Bidders</i> or otherwise notified to you, store the <i>Lot</i> in accordance with paragraph 5;
		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.	1.5.2	subject to any power of the <i>Seller</i> or us to refuse to release the <i>Lot</i> to you, we will release the <i>Lot</i> to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the <i>Seller</i> and following completion of our enquiries pursuant to paragraph 3.11;
10	MISCELLANEOUS			1.5.3	we will provide guarantees in the terms set out in paragraphs 9 and 10.
10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .			1.6	We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, <i>Guarantee</i> , warranty, representation of fact in relation to any <i>Description</i> of the <i>Lot</i> or any <i>Estimate</i> in relation to it, nor of the accuracy or completeness of any <i>Description</i> or <i>Estimate</i> which may have been made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made orally or in writing, including in the <i>Catalogue</i> or on <i>Bonhams' Website</i> , or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the <i>Sale</i> . No such <i>Description</i> or <i>Estimate</i> is incorporated into this agreement between you and us. Any such <i>Description</i> or <i>Estimate</i> , if made by us or on our behalf, was (unless <i>Bonhams</i> itself sells the <i>Lot</i> as principal) made as agent on behalf of the <i>Seller</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> .	11	GOVERNING LAW		
			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.	2	PERFORMANCE OF THE CONTRACT FOR SALE
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.				You undertake to us personally that you will observe and comply with all your obligations and undertakings to the <i>Seller</i> under the <i>Contract for Sale</i> in respect of the <i>Lot</i> .
				3	PAYMENT AND BUYER WARRANTIES
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.			3.1	Unless agreed in writing between you and us or as otherwise set out in the <i>Notice to Bidders</i> , you must pay to us by not later than 4.30pm on the second working day following the <i>Sale</i> :
				3.1.1	the <i>Purchase Price</i> for the <i>Lot</i> ;

3.1.2	a <i>Buyer's Premium</i> in accordance with the rates set out in the <i>Notice to Bidders</i> on each lot, and	3.10.3	funds used for your or your Principal's purchase are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering or terrorist financing;	4.7	You will be wholly responsible for packing, handling and transport of the <i>Lot</i> on collection and for complying with all import or export regulations in connection with the <i>Lot</i> .
3.1.3	if the <i>Lot</i> is marked [AF], an <i>Additional Premium</i> which is calculated and payable in accordance with the <i>Notice to Bidders</i> together with <i>VAT</i> on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the <i>Sale</i> .	3.10.4	items purchased by you and your Principal through Bonhams are not being purchased or to be used in any way connected with or to facilitate breaches of applicable Tax, Anti-Money Laundering or Anti-Terrorism laws and regulations; and	4.8	You will be wholly responsible for any removal, storage, or other charges for any <i>Lot</i> not removed in accordance with paragraph 4.2, payable at our current rates, and any <i>Expenses</i> we incur (including any charges due under the <i>Storage Contract</i>), all of which must be paid by you on demand and in any event before any collection of the <i>Lot</i> by you or on your behalf.
3.2	You must also pay us on demand any <i>Expenses</i> payable pursuant to this agreement.	3.10.5	that you consent to <i>Bonhams</i> relying upon your customer due diligence, undertaking to retain records of your due diligence for at least 5 years and to make such due diligence records available for inspection by an independent auditor in the event we request you to do so.	5	STORING THE LOT
3.3	All payments to us must be made in the currency in which the <i>Sale</i> was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the <i>Notice to Bidders</i> . Our invoices will only be addressed to the registered <i>Bidder</i> unless the <i>Bidder</i> 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.	3.11	We reserve the rights to make enquiries about any person transacting with us and to identify the source of any funds received from you. In the event we have not completed our investigations in respect of anti-terrorism financing, anti-money laundering or other financial and identity checks concerning either you or the <i>Seller</i> , to our satisfaction at our discretion, we shall be entitled to retain <i>Lots</i> and/or proceeds of <i>Sale</i> , postpone or cancel any sale and to take any other actions required or permitted under applicable law, without liability to you.		We agree to store the <i>Lot</i> until the earlier of your removal of the <i>Lot</i> or until the time and date set out in the <i>Notice to Bidders</i> , 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 <i>Sale</i>) and, subject to paragraphs 3, 6 and 10, to be responsible as <i>bailee</i> to you for damage to or the loss or destruction of the <i>Lot</i> (notwithstanding that it is not your property before payment of the <i>Purchase Price</i>). If you do not collect the <i>Lot</i> before the time and date set out in the <i>Notice to Bidders</i> (or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i>) we may remove the <i>Lot</i> to another location, the details of which will usually be set out in the relevant section of the <i>Catalogue</i> . If you have not paid for the <i>Lot</i> in accordance with paragraph 3, and the <i>Lot</i> is moved to any third party's premises, the <i>Lot</i> will be held by such third party strictly to <i>Bonhams'</i> order and we will retain our lien over the <i>Lot</i> until we have been paid in full in accordance with paragraph 3.
3.4	Unless otherwise stated in this agreement all sums payable to us will be subject to <i>VAT</i> at the appropriate rate and <i>VAT</i> will be payable by you on all such sums.	4	COLLECTION OF THE LOT	6	RESPONSIBILITY FOR THE LOT
3.5	We may deduct and retain for our own benefit from the monies paid by you to us the <i>Buyer's Premium</i> , the <i>Commission</i> payable by the <i>Seller</i> in respect of the <i>Lot</i> , any <i>Expenses</i> and <i>VAT</i> and any interest earned and/or incurred until payment to the <i>Seller</i> .	4.1	Subject to any power of the <i>Seller</i> or us to refuse to release the <i>Lot</i> to you, once you have paid to us; in cleared funds, everything due to the <i>Seller</i> and to us, and once we have completed our investigations under paragraph 3.11, we will release the <i>Lot</i> to you or as you may direct us in writing. The <i>Lot</i> will only be released on production of a buyer collection document, obtained from our cashier's office.	6.1	Title (ownership) in the <i>Lot</i> passes to you (i) on payment of the <i>Purchase Price</i> to us in full in cleared funds and (ii) when investigations have been completed to our satisfaction under paragraph 3.11.
3.6	Time will be of the essence in relation to any payment payable to us. If you do not pay the <i>Purchase Price</i> , or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.	4.2	You must collect and remove the <i>Lot</i> at your own expense by the date and time specified in the <i>Notice to Bidders</i> , or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i> .	6.2	Please note however, that under the <i>Contract for Sale</i> , the risk in the Lot passes to you after 7 days from the day upon which it is knocked down to you or upon collection of the Lot if earlier, and you are advised to obtain insurance in respect of the <i>Lot</i> as soon as possible after the <i>Sale</i> .
3.7	Where a number of <i>Lots</i> have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the <i>Purchase Price</i> of each <i>Lot</i> and secondly pro-rata to pay all amounts due to <i>Bonhams</i> .	4.3	For the period referred to in paragraph 4.2, the <i>Lot</i> can be collected from the address referred to in the <i>Notice to Bidders</i> for collection on the days and times specified in the <i>Notice to Bidders</i> . Thereafter, the <i>Lot</i> 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 <i>Notice to Bidders</i> .	7	FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS
3.8	You warrant that neither you nor - if you are a company, your directors, officers or your owner or their directors or shareholders - are an individual or an entity that is, or is owned or controlled by individuals or entities that are:	4.4	If you have not collected the <i>Lot</i> by the date specified in the <i>Notice to Bidders</i> , you authorise us, acting in this instance as your agent and on your behalf, to enter into a contract (the " <i>Storage Contract</i> ") with the <i>Storage Contractor</i> for the storage of the <i>Lot</i> on the then current standard terms and conditions agreed between <i>Bonhams</i> and the <i>Storage Contractor</i> (copies of which are available on request). If the <i>Lot</i> is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus <i>VAT</i> per <i>Lot</i> per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our <i>Expenses</i> .	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 unless otherwise provided below), 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>):
3.8.1	the subject of any sanctions administered or enforced by the U.S. Department of the Treasury's Office of Foreign Assets Control, the U.S. Department of State, the United Nations Security Council, the European Union, Her Majesty's Treasury, or other relevant sanctions authority ("Sanctions" and a "Sanctioned Party"); or	4.5	Until you have paid the <i>Purchase Price</i> and any <i>Expenses</i> in full the <i>Lot</i> will either be held by us as agent on behalf of the <i>Seller</i> or held by the <i>Storage Contractor</i> as agent on behalf of the <i>Seller</i> and ourselves on the terms contained in the <i>Storage Contract</i> .	7.1.1	to terminate this agreement immediately for your breach of contract;
3.8.2	located, organised or resident in a country or territory that is, or whose government is, the subject of Sanctions, including without limitation, Iran, North Korea, Sudan and Syria.	4.6	You undertake to comply with the terms of any <i>Storage Contract</i> and in particular to pay the charges (and all costs of moving the <i>Lot</i> into storage) due under any <i>Storage Contract</i> . You acknowledge and agree that you will not be able to collect the <i>Lot</i> from the <i>Storage Contractor's</i> premises until you have paid the <i>Purchase Price</i> , any <i>Expenses</i> and all	7.1.2	to retain possession of the <i>Lot</i> ;
3.9	You warrant that the funds being used for your purchase have no link with criminal activity including without limitation money laundering, tax evasion or terrorist financing, and that you not under investigation for neither have been charged nor convicted in connection with any criminal activity.			7.1.3	to remove, and/or store the <i>Lot</i> at your expense;
3.10	Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:			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;
3.10.1	you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;				
3.10.2	your Principal is not a Sanctioned Party and not owned, partially owned or controlled by a Sanctioned Party, and you have no reason to suspect that your Principal has been charged or convicted with, money laundering, terrorism or other crimes;				

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	CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT	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> .
7.1.6	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	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> , VAT and <i>Expenses</i> paid by you in respect of the <i>Lot</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;	8.1.1	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.
7.1.8	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;	8.1.2	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 9 will cease.
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;	8.1.3	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> .
7.1.10	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;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.	10	OUR LIABILITY
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> .	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> .
7.1.12	having made reasonable efforts to inform you, to release your name and address to the <i>Seller</i> , so that you might take appropriate steps to recover the amounts due and legal costs associated with such steps.	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:
7.2	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.	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
7.3	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	FORGERIES	10.2.2	changes in atmospheric pressure; nor will we be liable for:
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.	9.1	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	10.3.1	We will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.
		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> .		
		9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:		
		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		
		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.		

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

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

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

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

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

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

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

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

but not if:

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

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

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

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

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

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

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

12 MISCELLANEOUS

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

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

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

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

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

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

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

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

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

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

12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to

confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

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

13 GOVERNING LAW

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 3

DEFINITIONS AND GLOSSARY

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

LIST OF DEFINITIONS

"Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid.

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

"Auctioneer" the representative of *Bonhams* conducting the *Sale*.

"Bidder" Any person considering, attempting or making a Bid, including those who have completed a *Bidding Form*.

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

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

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

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

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

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

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

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

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

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

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

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

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

"Contract Form" the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

"Contract for Sale" the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

"Contractual Description" the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract of Sale* the *Lot* corresponds.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

GLOSSARY

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

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

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

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

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

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

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

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

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

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

SALE OF GOODS ACT 1979

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

"Section 12 Implied terms about title, etc

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

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20th Century Fine Art

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Aboriginal Art

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Australian Colonial Furniture and Australiana

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British Ceramics

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Golf Sporting Memorabilia

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• Indicates independent contractor

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Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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