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Islamic and Indian Art

Including Modern and Contemporary South Asian Art

New Bond Street, London | 26 October 2020

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Islamic and Indian Art

Including Modern and Contemporary South Asian Art

New Bond Street, London | Monday 26 October 2020 at 11am

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Front cover: lot 83
Back cover: lot 283
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Inside back cover: lot 282

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Islamic and Indian, Middle Eastern and South Asian Art

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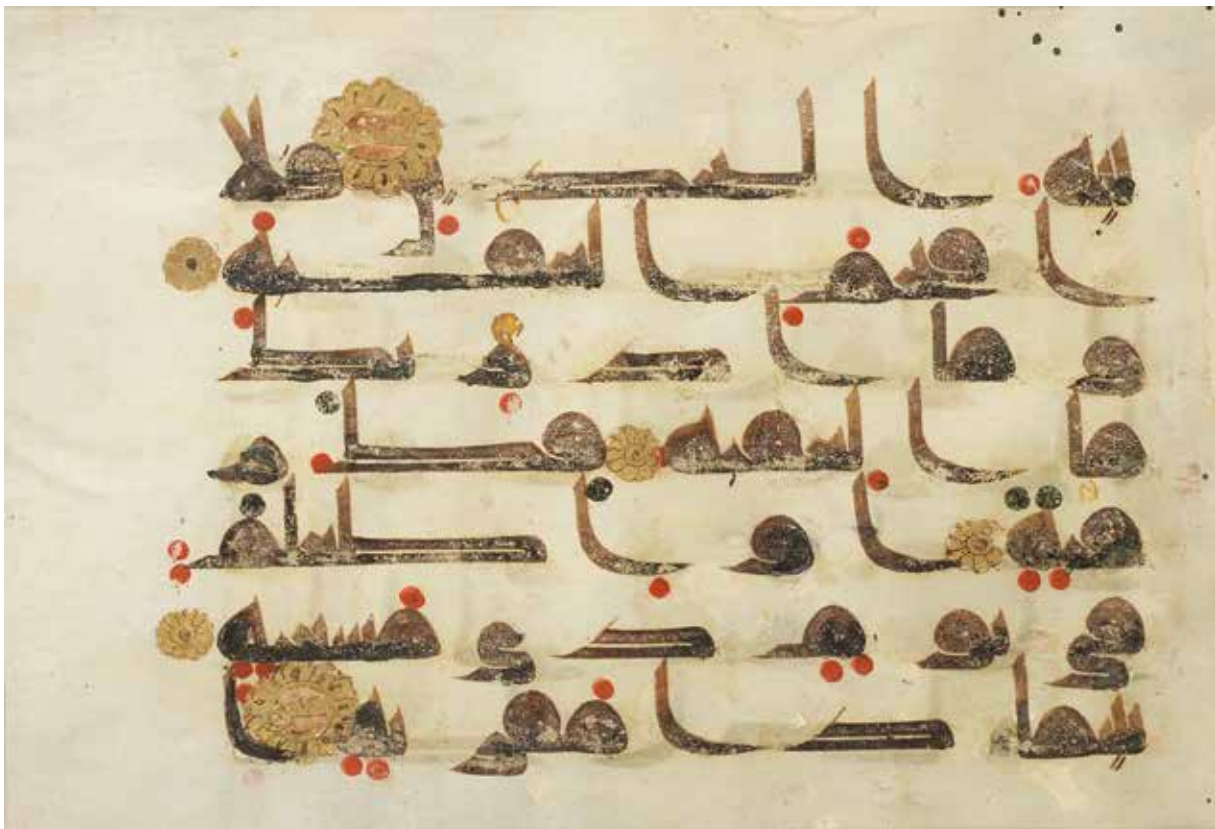
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1

1

**A LEAF FROM A MANUSCRIPT OF THE QUR'AN WRITTEN IN KUFIC SCRIPT ON VELLUM
NEAR EAST OR NORTH AFRICA, 9TH-10TH CENTURY**

Arabic manuscript on vellum, 7 lines to the page written in bold *kufic* script in black ink with vowel points in red, green and yellow, gold petalled roundels marking verse-endings, two circular devices containing the word *ashr* in stylised *kufic*
175 x 268 mm. (visible size)

£5,000 - 7,000
€5,500 - 7,600
US\$6,400 - 9,000

Text

Qur'an, *sura XC, al-balad*, The City, part of verse 10-part of verse 18.

2 R

A QUR'AN LEAF IN GOLD AND BLACK MUHAQQAQ SCRIPT PERSIA, PROBABLY SHIRAZ, MID-16TH CENTURY

Arabic manuscript on cream-coloured paper, 12 lines to the page written in elegant *muhaqqaq* script in alternating black and gold with diacritics and vowel points in red and black, on alternating pale blue, buff, brown and buff grounds, roundels decorated with coloured dots marking the verse-endings, interlinear rules in blue, inner margins ruled in colours and gold, illuminated marginal devices, in mount
leaf 360 x 255 mm.

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

Provenance

The Shakerine Collection.

Text

Sura XI, Hud (The Prophet Hud), part of verse 14-part of verse 29.

This leaf comes from a dispersed manuscript of the Qur'an which epitomises the high quality of work being done in cities like Shiraz at this date. The use of *muhaqqaq* (favoured because of its flowing form) and of alternating black and gold, are typical, but the green and brown sprinkling is much less so.

Another folio from the same Qur'an is in the Khalili Collection of Islamic Art (see David James, *After Timur: Qur'ans of the 15th and 16th Centuries*, Oxford 1992, pp. 170-171, no. 42). Other leaves from the manuscript have appeared in these rooms, Bonhams, *Islamic and Indian Art*, 10th April 2008, lot 19; 7th October 2010, lot 10; and at Sotheby's, 23rd November 1976, lots 317-319; 3rd May 1977, lots 96-100; 18th July 1978, lots 177-79; 9th October 1978, lots 3-4; 24th April 1979, lots 229-235; 23rd April 1997, lot 44; 15th October 1998, lot 29; 3rd May 2001, lot 13; 19th October 2016, lot 168.



2



3



3A

3 * R

A CALLIGRAPHIC COMPOSITION WRITTEN IN NASTA'LIQ SCRIPT, COMPRISING TWO COUPLETS FROM A GHAZAL OF AMIR KHUSRAW DEHLAWI, SIGNED BY 'IMAD AL-HASANI PERSIA, LATE 16TH CENTURY

Persian manuscript on paper, four lines of text written diagonally in *nasta'liq* script in black ink within cloudbands on a ground of floral motifs in colours and gold (perhaps later), laid down on an album page with gilt-decorated inner borders and a sky blue outer border
composition 160 x 80 mm.; album page 300 x 195 mm.

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

Provenance

The estate of a distinguished Iranian academic, California, USA.

'Imad al-Hasani known as Mir 'Imad, is the most famous *nasta'liq* calligraphers of the Safavid period, whose hand has since been a model for *nasta'liq* scribes. He was born in Qazvin, spent some time in Tabriz, travelled to the Ottoman lands as far as the Hijaz, visited Baghdad, Damascus and Aleppo and on his return settled in Isfahan, where he entered the court of Shah 'Abbas I. It is recorded that his fame and the Shah's particular fondness for Mir 'Imad, caused jealousy among other calligraphers and resulted in the rumour that he was a Sunni and his murder by the order of the Shah in AH 1024?AD 1615. Karimzadeh, in his book on Mir 'Imad, questions the above account and concludes that the widespread rumour of him being murdered by the order of the Shah was Ottoman propaganda against the Shia rulers of Persia.

Numerous examples of his hand are recorded and are dated between AH 972/AD 1564-65 and AH 1024/AD 1615. See Mehdi Bayani, *ahval va asar-e khosh-nevisan*, vol. II, Teheran, 1346 sh., pp. 518-38; M. A. Karimzadeh Tabrizi, *The Life and Art of Mir Imad al-Hasani*, London, 2001.

A number of examples of his work have been sold in these rooms: see Bonhams, *Islamic and Indian Art*, 15th April 2010, lot 20; 14th June 2012, lot 115; 18th October 2016, lot 15.

3A R •

MUHAMMAD BIN ABDO'L-KHALIQ BIN MA'RUF, KANZ AL-LUGHAT, AN ARABIC-PERSIAN DICTIONARY (COMPOSED CIRCA AH 870/AD 1465-66), COPIED BY IBN SHAYKH RUHI, SHAYKH 'ABDULLAH KHALKHALI PERSIA, DATED TUESDAY MUHARRAM 1095/20TH [?] DECEMBER 1683

Persian and Arabic manuscript on paper, 284 leaves, 27 lines to the page written in clear *nasta'liq* script in black ink, text arranged in alphabetical order with letters and Arabic words and sentences picked out in red ink, significant sentences underlined in red, catchwords in red and black in wide margins
320 x 215 mm.

£800 - 1,200
€870 - 1,300
US\$1,000 - 1,500

Provenance

The estate of a distinguished Iranian academic, California, USA.

The text is divided into 28 books (*kitab*), and each book into 28 *bab*. The original text was dedicated to Sultan Muhammad of Gilan (1447-1478). The scribe is unrecorded.

Three copies, one of which is dated Muharram 1059, exactly the same date as this copy, are in the British Library, London (see C. Rieu, *Catalogue of Persian Manuscripts in the British Museum*, vol. II, photolithographic reprint, 1966, pp. 507-508, Add. 7440, Add.23,571, and Add.23,572). For other copies in the Bibliotheque Nationale, Paris, see F. Richard, *Catalogue des Manuscrits Persans - Bibliotheque Nationale de France*, Tome II, Rome 2013, pp. 592-596, Supplement Persans 438-441.



4

4 * R

A LEAF FROM AN ILLUSTRATED MANUSCRIPT, DEPICTING A PRINCE ENTHRONED, SURROUNDED BY COURTIER AND MUSICIANS

PERSIA, 16TH CENTURY

gouache and gold on paper, recto three lines of text in *nasta'liq* script, borders decorated with stylised clouds, and a wild beast amidst foliage, verso thirteen lines of text written in two columns horizontally and diagonally, inner margins ruled in colours and gold
leaf 223 x 127 mm.

£3,000 - 5,000
€3,300 - 5,500
US\$3,900 - 6,400

Provenance

Dr Thomas Ewart Marston (1905-1984), curator of Mediaeval and Renaissance Literature art at Yale University Library.
Minna Marston, his wife and thence by descent.

Dr. Marston was elected trustee of the Yale University Library Association in 1933 and was the curator of Mediaeval and Renaissance literature at the library until his retirement in 1972. He had a BA from Yale and MA and PhD from Harvard University. He was the author of *Britain's Imperial Role in the Red Sea Area: 1800-1878* and co-author of *The Vineland Map and the Tartar Relation*.

The text has not been identified, but the passage here relates to the enthronement of a ruler. This lot, and the two lots following (5 and 6) appears to be from the same manuscript. It is possible that these texts are from interpolated passages from the *Shahnama*.



5

5 * R

A LEAF FROM AN ILLUSTRATED MANUSCRIPT, DEPICTING AN ENTHRONED RULER WITH COURTIER

PERSIA, 16TH CENTURY

gouache and gold on paper, four lines of text written in *nasta'liq* script in two columns, inner margins ruled in colours and gold, outer margins with stylised clouds and foliage in gold, verso eighteen lines of text written in two columns
leaf 229 x 143 mm.

£3,000 - 5,000
€3,300 - 5,500
US\$3,900 - 6,400

Provenance

Dr Thomas Ewart Marston (1905-1984), curator of Mediaeval and Renaissance Literature art at Yale University Library.
Minna Marston, his wife and thence by descent.

The text has not been identified, but appears to be from the same manuscript as lots 4 and 6. The passages may come from interpolated, unpublished sections of the *Shahnama*.

6 * R

A LEAF FROM AN ILLUSTRATED MANUSCRIPT, DEPICTING A HUNTING SCENE WITH WILD BEASTS

PERSIA, 16TH CENTURY

gouache and gold on paper, five lines of text written in *nasta'liq* text in two columns, inner margins ruled in colours and gold, outer border with stylised clouds and foliage in gold
leaf 226 x 141 mm.

£3,000 - 5,000
€3,300 - 5,500
US\$3,900 - 6,400

Provenance

Dr Thomas Ewart Marston (1905-1984), curator of Mediaeval and Renaissance Literature art at Yale University Library.
Minna Marston, his wife and thence by descent.

The text has not been identified, but the leaf appears to come from the same manuscript as lots 4 and 5. It may be from one of the interpolated parts of the *Shahnama*.



6



7



8



9

7 * R

AN ILLUSTRATED LEAF FROM A MANUSCRIPT OF THE SHARAF-NAMEH, THE FIFTH BOOK OF NIZAMI'S KHAMSA, DEPICTING DARA IN BATTLE WITH ISKANDAR'S ARMY PERSIA, 16TH CENTURY

gouache and gold on paper, recto four lines of text written in *nasta'liq* script in black ink in four columns, outer border decorated with scrolling stylised floral motifs in gold, verso 23 lines of text, inner margins ruled in colours and gold
leaf 250 x 147 mm.

£3,000 - 5,000
€3,300 - 5,500
US\$3,900 - 6,400

Provenance

Dr Thomas Ewart Marston (1905-1984), curator of Mediaeval and Renaissance Literature art at Yale University Library.
Minna Marston, his wife and thence by descent.

8 * R

AN ILLUSTRATED LEAF FROM A MANUSCRIPT OF THE RISALAH HATAMIYYAH OF KAMAL AL-DIN HUSAYN KASHEFI SABZAVARI, DEPICTING A STORY CONCERNING THE FAMOUS GENEROSITY OF THE ARAB PRINCE HATAM-E TAI PERSIA, 16TH CENTURY

gouache and gold on paper, three lines of text written in *nasta'liq* script in black ink, with a heading in red ink, inner margins ruled in colours and gold, recto ten lines of text
leaf 193 x 135 mm.

£1,000 - 1,500
€1,100 - 1,600
US\$1,300 - 1,900

Provenance

Dr Thomas Ewart Marston (1905-1984), curator of Mediaeval and Renaissance Literature art at Yale University Library.
Minna Marston, his wife and thence by descent.

The *Risalah Hatamiyyah* was composed in AH 891/AD 1486-87. It is apparently the only book written entirely about Hatam-e Tai, an Arab prince and a poet of the pre-Islamic era, known for his great generosity.

The illustration here relates to this virtue. A man was sent by the King of Yemen to find Hatam, kill him, bring his head to the ruler and so receive an enormous reward. Not knowing Hatam and where he was, he met a young man whom he told of his mission, asked to help him find Hatam, and in return to get part of the reward. The young man - who happens to be Hatam himself - offers his head so that the king gets his wishes and the messenger his big reward. The messenger kisses Hatam, goes to the King of Yemen and tells him of Hatam's generosity. The king of Yemen acknowledges Hatam's generosity as exceeding anyone else's.

9 * R

AN ILLUSTRATED LEAF FROM A MANUSCRIPT IN PROSE PERSIA, 16TH CENTURY

Persian manuscript on paper, four lines recto of text in *nasta'liq* script in black ink within cloudbands, inner margins ruled in gold and blue, outer border with stylised vegetal motifs in gold
painting 125 x 80 mm.; leaf 245 x 150 mm.

£1,000 - 1,500
€1,100 - 1,600
US\$1,300 - 1,900

Provenance

Dr Thomas Ewart Marston (1905-1984), curator of Mediaeval and Renaissance Literature art at Yale University Library.
Minna Marston, his wife and thence by descent.

The text has not been identified, but the story tells of a man, possibly a sufi, who meets a king, and who is asked the reason why he wore black on his head (i.e. a turban). However, the illustration does not show a black turban and it is unusual to show a sufi with a sword.

10 R ●

**A LARGE ALBUM OF LEAVES FROM DISPERSED
MANUSCRIPTS OF THE QUR'AN, WRITTEN IN EASTERN
KUFIC, THULUTH, MUHAQQAQ AND NASKHI SCRIPTS, AND
CALLIGRAPHIC SPECIMEN PAGES
PERSIA, 12TH-14TH CENTURY**

Arabic manuscript on paper, laid down on later gold-sprinkled card mounts, 23 pages, comprising (in order): **six leaves of calligraphic specimens** in *thuluth*, *muhaqqaq* and *naskhi* script; **14 leaves from a manuscript of the Qur'an written in eastern kufic script, Persia, 13th Century**, 18 lines to the page; **4 leaves from a manuscript of the Qur'an, Persia, 12th Century**, 9 lines to the page; **one leaf from a manuscript of the Qur'an, 11 lines to the page, Persia, 12th Century**; **one leaf from a manuscript of the Qur'an, Persia, 12th Century**, five lines to the page

album 500 x 335 mm.

£7,000 - 10,000

€7,600 - 11,000

US\$9,000 - 13,000

Provenance

Christie's, *Islamic Art and Manuscripts*, 11th April 2000, lot 57.

The estate of a distinguished Iranian academic, California, USA.

The album consists of:

A. Recto: sections excised from different manuscripts in various styles, one copied by Abd al-Baqi al-Mawlawi (unrecorded), and dated AH 1021/AD 1612-13; verso: sections copied from *qasidah al-Burdah*, with a colophon giving the name of the scribe Haji Maqsd known as Maftul-band (unrecorded), for a certain Nur al-Din Muhammad, in Shiraz, 11th Rajab 980/17th November 1572.

B. Sections excised from a book of sayings, one attributed to Imam 'Ali.

C. Sections excised from a book of sayings attributed to Imam 'Ali.

Leaves from a Qur'an in eastern *kufic* script:

1. *sura XXXIX, al-Zumar*, The Crowds, verse 5 to part of verse 23.
2. *sura VI, al-An'am*, The Cattle, part of verse 24 to part of verse 44.
3. *sura XXXV, al-Fatir*, The Originator of Creation, or *al-Malaika*, The Angels, part of verse 14 to part of verse 39.
4. *sura XL, Mu'min*, The Believer, part of verse 37 to end of verse 59.
5. *sura XXXIV, Saba'*, The City of Saba', part of verse 9 to part of verse 29.
6. *sura XXXIII, al-Ahzab*, The Confederate, part of verse 48 to end of verse 59.
7. *sura XXXVI, Ya Sin* (being abbreviated letters), part of verse 20 to part of verse 56.
8. *sura V, al-Ma'ida*, The Table Spread, part of verse 6 to part of verse 18.
9. *sura V, al-Ma'ida*, The Table Spread, part of verse 36 to part of verse 48.

10. *sura VI, al-An'am*, The Cattle, part of verse 44 to part of verse 63.
11. *sura XXXVII, al-Saffat*, Those Ranged in Ranks, part of verse 77 to end of verse 141.
12. *sura IV, al-Nisa'a*, The Women, part of verse 76 to part of verse 90.
13. *sura IV, al-Nisa'a*, The Women, part of verse 102 to part of verse 120.
14. *sura XXXIX, al-Zumar*, The Crowds, part of verse 23 to part of verse 47.

Four leaves, Persia, 12th Century:

15. *sura XL, al-Mu'min*, The Believer, part of verse 11 to part of verse 21.
- 16–17. *sura XLIII, al-Zukhruf*, part of verse 63 to end of verse 89; and *sura XLIV, al-Dukhan*, Smoke or Mist, heading in gold, verse 1 to part of verse 7.
18. *sura XL, al-Mu'min*, The Believer, part of verse 21 to end of verse 28.

One leaf, Persia, 12th Century:

19. *sura LXXX, 'Abasa*, He Frowned, verse 4 to the end of verse 42; and *sura LXXXI, al-Takwir*, The Folding Up, heading in gold, verse 1 to part of verse 7.

One leaf, Persia, 12th Century:

20. *sura II, al-Baqara*, The Heifer, part of verse 66 to part of verse 70.



11 • R

**SA'DI, KULLIYAT, WITH EIGHT MINIATURES
PERSIA, LATE 16TH CENTURY**

Persian manuscript on paper, 418 leaves, 11 lines to the page written in *nasta'liq* script in black ink, and further text of *Bustan* written diagonally in the area between the text panel and the outer margins, some words in gold, inner margins ruled in colours and gold, headings in gold and blue, occasional illuminated panels beside headings, one double-page illuminated frontispiece (the opening to the preface), one further illuminated headpiece (the opening to the *Gulistan*), eight miniatures in gouache and gold, colophon defaced, Qajar lacquer binding in the style of Najaf 'Ali, covers depicting the Virgin Mary with Joseph and with the Christ Child, inner covers depicting scholars in disputation
270 x 175 mm.

£12,000 - 15,000

€13,000 - 16,000

US\$15,000 - 19,000

Provenance

The estate of a distinguished Iranian academic, California, USA.

The illustrations, which are in the style of Tabriz or Qazvin, are as follows:

1. A sufi before a ruler, present proof in reply to accusations against his people (from the section on the manners of Kings).
2. The hermit who was seduced by the King's offerings (from the section on the manners of Dervishes). There is the same oval seal impression of a certain Lutfallah dated AH 1211/AD 1796-97.
3. The sailor comes to the rescue of the youth (from the section on contentment).
4. The judge who was found drunk (from the section on love and youth).
5. Youths seated in a landscape: a reference to a *ghazal* of Sa'di (the scribe says he found it in an old manuscript, not included in his contemporary copies), which states that there is nothing better than when a friend becomes the candle of a gathering. This comes after the end of *Gulistan*. Oval seal impression of Lutfallah dated AH 1211/AD 1796-97.
6. An illustration of the opening couplets from one of Sa'di's ghazals, referring to the coming of spring, blossoming trees, nightingales singing and the world becoming young and friends joyful.
7. A group of sages visiting an older sage to consult him: from the *hazliyyat*. The story refers to a sage who runs wild and makes love to a girl contrary to his promise not to, and to compensate, gives her lots of gold. He then passes her on to his friends who afterwards

feel uncomfortable and go to the head sage telling him of what had happened, asking for his advice. He gives them a reply, that this is the way of the world and all sides benefit.

8. A scene about a man who has been married off to the unattractive and bad-tempered daughter of a rich man. He discovers what she is like on the wedding night, complains and the divorce is eventually agreed (from the *hazliyyat* (jests, pleasantries), one of the sections censored in modern publications. With a circular seal impression, an invocation to God, probably 17th Century: *ya khafi al-altaf najna mimma nakhaf*, 'O the One who knows what is hidden, protect us from what we fear'.

In short, the manuscript depicts four episodes from the *Gulistan*, two from the *hazliyyats* (censored in modern editions) and two from his *ghazals*.

The double-page illuminated frontispiece is the beginning of the preface to the *Kulliyat* of Sa'di by 'Ali ibn Ahmad ibn Abi Bakr Bistun (composed in AH 734/1333-4).

The illuminated opening to Sa'di's *Gulistan* has an oval seal impression of a certain Lutfallah dated AH 1211/AD 1796-97.

The covers of the binding depict the Virgin Mary, Joseph and maidens, and the Adoration of Mary and the Christ Child). For a similar depiction, attributed to Najaf 'Ali and dated to the early 19th century see N. D. Khalili, B. W. Robinson and T. Stanley, *Lacquer of the Islamic Lands: Part Two*, Oxford 1997, pp. 36-37, no. 233. The inside covers show a group of scholars in discourse, and an Indian prince before a sage: for this last scene see a very similar example in Khalili, Robinson and Stanley, *Lacquer of the Islamic Lands: Part One*, Oxford 1996, p. 143, no. 106).



12 • R

**AN ALBUM OF CALLIGRAPHY IN CONCERTINA FORM, COPIED
BY 'ALI REZA
PERSIA, DATED AH 982/AD 1574-75**

Persian manuscript on gold-sprinkled paper laid down on card, 14 leaves, 5 lines to the page written in fine *nasta'liq* script in black ink, some words in gold, inner borders of blue paper with inner margin rules in colours and gold, outer borders with stencilled floral motifs, one illuminated headpiece, probably excised from another manuscript, one further illuminated panel on last leaf, small depictions of birds interspersed throughout the text added at a later date, perhaps in India, beginnings of lines slightly trimmed, brown leather binding, doublures of red leather with central stamped medallions
text area 132 x 68 mm.; album 270 x 180 mm.

£7,000 - 10,000

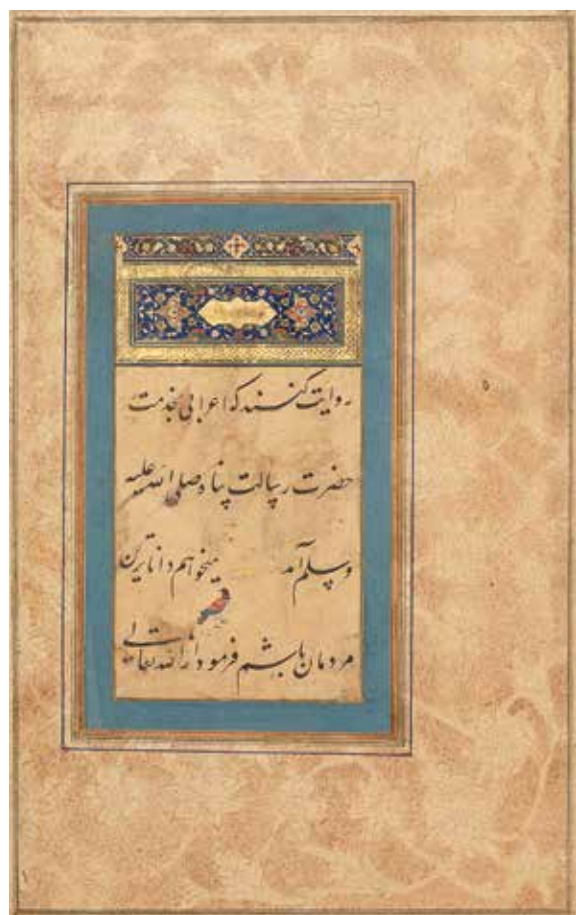
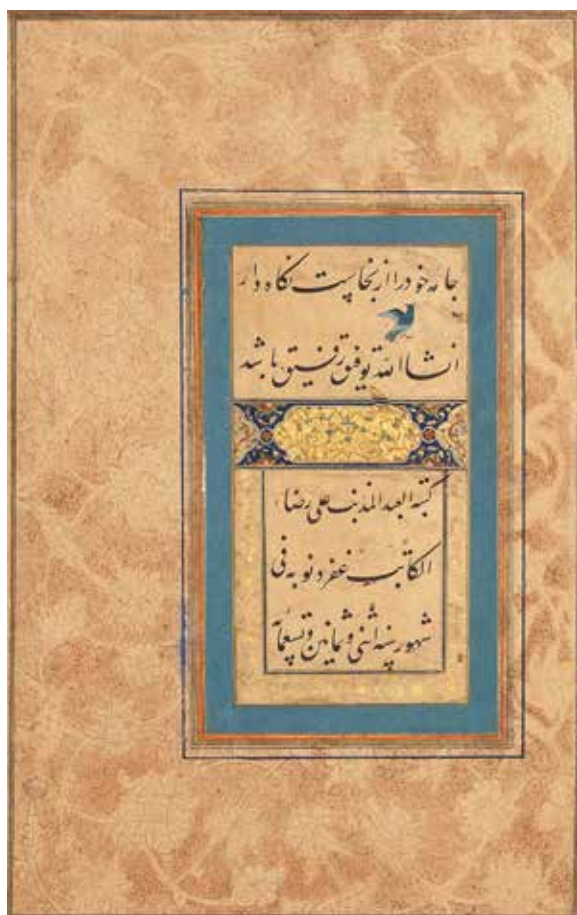
€7,600 - 11,000

US\$9,000 - 13,000

Provenance

Christie's, *Islamic Art and Manuscripts*, 10th October 2000, lot 74.
The estate of a distinguished Iranian academic, California, USA.

'Ali Reza 'Abbasi is recorded as a calligrapher at the court of Shah 'Abbas and is one of the most famous calligraphers of the Safavid period. For album pages signed by him see S. R. Canby, *Shah 'Abbas: The Remaking of Iran*, London 2009, pp.42-44, nos. 5 and 6). He was responsible for the inscriptions on famous monuments including the Shrine of Imam Rida in Mashhad and the Sheikh Lutfullah Mosque in Isfahan. See also Mehdi Bayani, *ahval va asar-e khosh-nevisan*, vol. II, Tehran 1346 sh., pp.456-61.



**AN EARLY COPY OF AN OTTOMAN MANUSCRIPT DEDICATED
TO SULTAN SULEYMAN THE MAGNIFICENT**

13 •

**INBA' AL-ISTIFA' FI-HAQQ ABA' AL-MUSTAFA, A RELIGIOUS
TREATISE CONCERNING THE ANCESTRY OF THE PROPHET
MUHAMMAD, BY MUHYI AL-DIN MUHAMMAD BIN AL-
KHATIB AL-AMASI, BETTER KNOWN AS AL-KHATIB QASIM
(MUHYIDDIN MEHMED HATIBZADE)
OTTOMAN TURKEY, AT MADRASA AYASOFYA,
CONSTANTINOPLE, COPIED BY THE SCRIBE 'ALI BIN
MUHAMMAD BIN AHMED, DURING THE REIGN OF SULTAN
SULEYMAN THE MAGNIFICENT (REG. 1520 -66), DATED 10TH
RAJAB 936/10TH MARCH 1530**

Arabic manuscript on polished paper, 81 leaves, 13 lines to the page written in clear *ta'liq* script in black ink, significant words and sentences underlined in red ink, catchwords, extensive Arabic commentaries written diagonally in wide outer margins, 16th Century burgundy morocco binding with stamped central medallions decorated with intertwining floral motifs and serrated leaves on a gold ground, outer borders tooled in gold, doublures of brown morocco, with flap, lacking spine
186 x 127 mm.

£8,000 - 12,000

€8,700 - 13,000

US\$10,000 - 15,000

Provenance

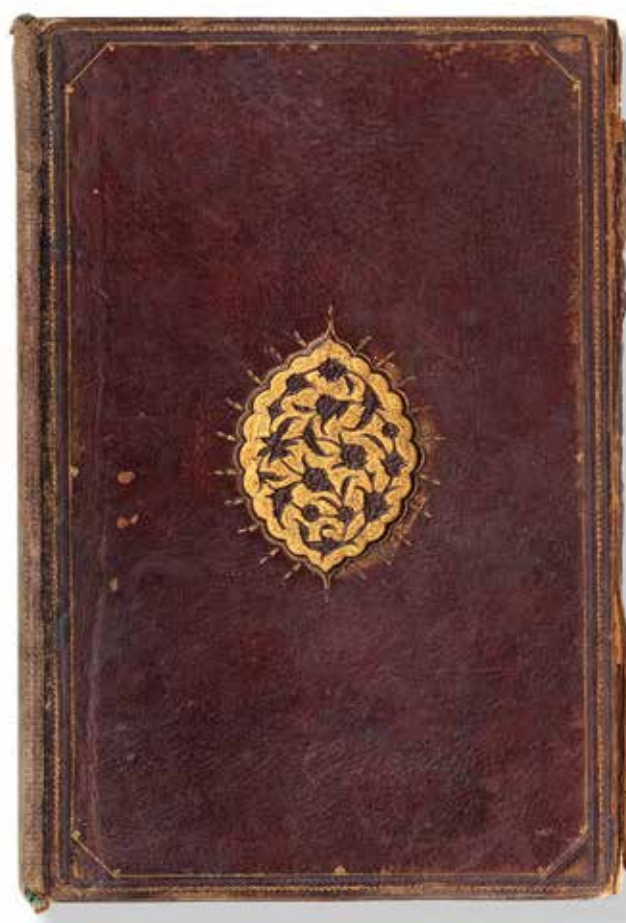
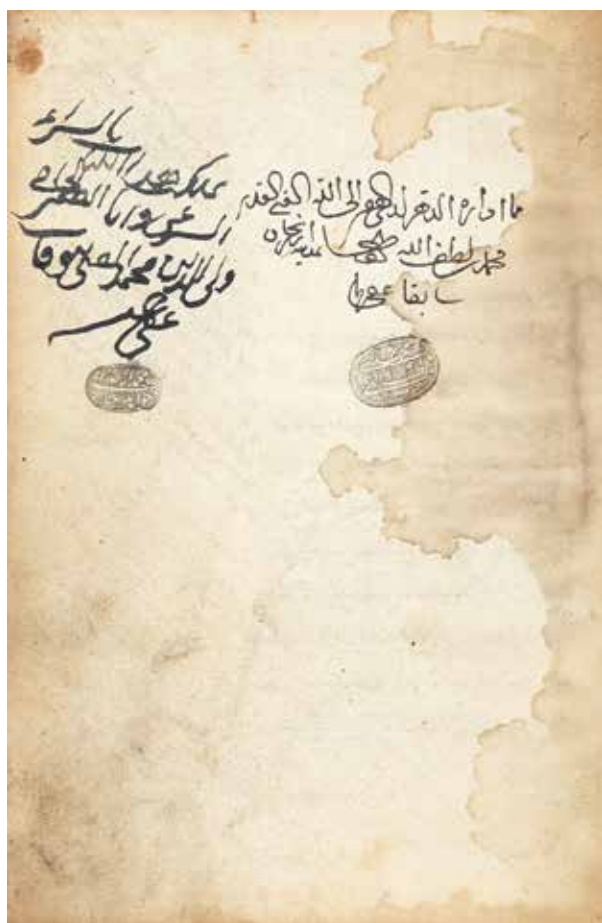
Private collection, Lebanon.

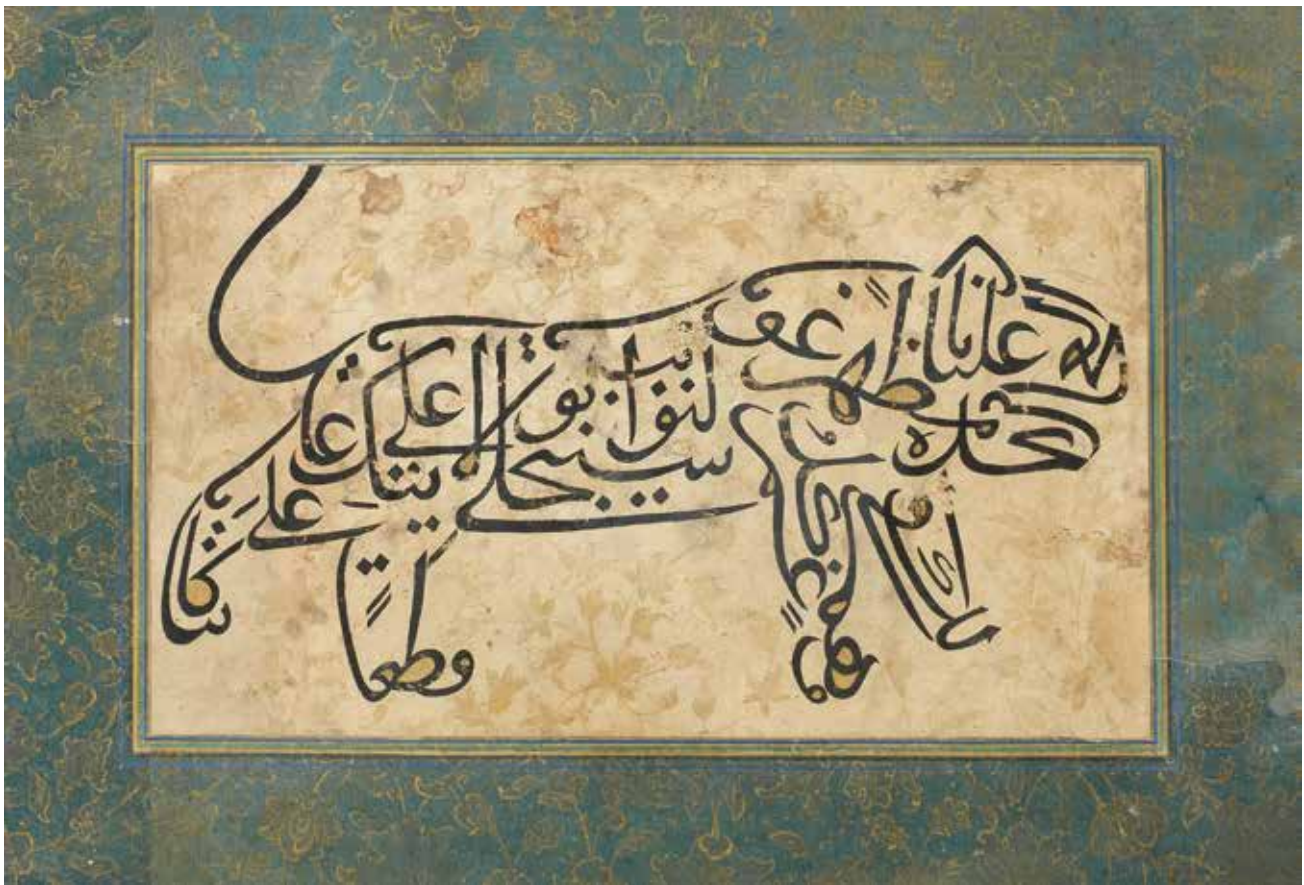
Thence by descent to a private UK collection, from around the 1960s.

The colophon of this copy of the work states that it was dedicated to Sultan Suleyman the Magnificent (reg. 1520–66) in AH 931/AD 1524–25.

The author was born in Amasya in AH 864/AD 1459-60, where he also studied, gaining expertise in subjects as varied as exegesis, law, music and the esoteric science of letters (*jafr*). He taught in various schools (*madrāsas*) in Amasya and Bursa, and was for a while tutor to Prince Ahmed. He was appointed head teacher of the *madrasa* built by Sultan Selim I (reg. 1512-20) next to Ayasofya in Constantinople, and then in the Semaniye *madrasa* in the same city. He died in AH 940/AD 1533-34, and was buried in Eyup. For a biography of the author, see A. Mingana, *Catalogue of the Arabic Manuscripts in the John Rylands Library*, Manchester 1934, pp. 705-706, no. 425. The author and his works are listed in the two following works: K. Celebi, *Kashf al-Zunun*, vol. I, Beirut, n.d., p. 170; O. Kehhale, *Majmu' al-Mu'allifin*, vol. II, Baghdad, n.d., p. 148.

Manuscripts from the period of Sultans Bayezid, Selim I and Suleyman the Magnificent are very rare, and in the case of this copy both the author and the Sultan to whom it was dedicated were still alive when it was produced. Moreover, it was copied in 1530, only five years after it was composed in 1525.





14



15

14

**A CALLIGRAPHIC COMPOSITION CONSISTING OF THE NADA 'ALI QUATRAIN IN THE FORM OF A LION
DECCAN, 18TH CENTURY**

pen and ink and gold on paper, mounted on album page with floral margins
composition 155 x 270 mm.; album page 240 x 355 mm.

£8,000 - 12,000
€8,700 - 13,000
US\$10,000 - 15,000

Provenance

Christie's, *Islamic Art and Manuscripts*, 16th October 2001, lot 54.

The nada 'ali quatrain runs as follows:

*Call upon 'Ali who causes wonders
You will find him helpful in misfortune
All anguish, all sorrow will disappear
Through your friendship [with God] O 'Ali! O 'Ali! O 'Ali!*

15

**TWO CALLIGRAPHIC COMPOSITIONS, EACH COMPRISING
VERSES FROM THE QUR'AN, WRITTEN IN BOLD NASKHI
SCRIPT
INDIA, 19TH CENTURY**

Arabic manuscript on paper, text written in two lines of bold, large *naskhi* script in black ink on a pale green ground decorated with vegetal motifs in gold and further illuminated cornerpieces, blue, gold and brown illuminated borders
269 x 366 mm. and slightly smaller(2)

£800 - 1,200
€870 - 1,300
US\$1,000 - 1,500

Provenance

The Shakerine Collection.

Text

A. Qur'an, *sura XVIII, al-kahf*, part of verse 78, and *sura LXX, al-ma'arij*, verse 5.
B. Qur'an, *sura VII, al-a'raf*, part of verse 34.



16

16 •
AN ILLUMINATED QUR'AN
NORTH INDIA, LATE 17TH/EARLY
18TH CENTURY

Arabic manuscript on gold-sprinkled paper, 425 leaves, 15 lines to the page written in clear *naskhi* script in black ink with diacritics and vowel points in black and red, gold discs decorated with blue dots between verses, inner margins ruled in green, blue and gold, catchwords, illuminated devices in outer margins, one illuminated double-page frontispiece in colours and gold, outer borders of ff. 2v and 3r, a double-page in the middle of the manuscript, and the last two pages, richly decorated with intertwining floral and vegetal motifs in gold and some colours, loose, trimmed, corner of f. 1 torn, covers and doublures of original binding laid down on modern brown leather, covers richly decorated with intertwining floral motifs in gold on a brown ground, in modern box
 170 x 90 mm.

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

17 • R
SA'DI, GULISTAN, COPIED BY FAQIR
JAN MUHAMMAD
NORTH INDIA, LATE 17TH/EARLY 18TH CENTURY

Persian manuscript on paper, 161 leaves, ten lines to the page written in fine *nasta'liq* script in black, red and blue ink in one or two columns, inner margins ruled in gold, orange and blue, one illuminated headpiece in colours and gold, headings and significant words in red and blue, some marginal commentaries and catchwords, later European-style binding, half-marbled, red leather gilt
 287 x 193 mm.

£1,200 - 1,500
 €1,300 - 1,600
 US\$1,500 - 1,900

Provenance

The estate of a distinguished Iranian academic, California, USA.

The scribe is not recorded.

For the full note on this lot, see the online catalogue.



17

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.



18

18 •
AN IMPRESSIVE LITHOGRAPHED COPY OF FIRDAUSI'S SHAHNAME, WITH 58 ILLUSTRATIONS, BY THE SCRIBE MUHAMMAD IBRAHIM PORT OF BOMBAY, PUBLISHED THROUGH MUHAMMAD AQA BAQIR, IN THE PRINT HOUSE OF 'ABD AL-GHAFUR, KNOWN AS DADU MIYAN IBN MUHAMMAD 'ABDULLAH DAHAYILI, DATED THE FIRST DAY OF JUMADI II 1272/8TH FEBRUARY 1856

lithograph on paper, 346 leaves, 33 lines to the page in *nasta'liq* script in six columns, headings in *nasta'liq* script within decorated panels, catchwords, page numbers, 58 illustrations, mostly quarter-page, several three-quarter-page, opening prose preface, monochrome decorated opening headpiece, full-page decoration preceding this, four further decorated headpieces, European-style red leather gilt 395 x 265 mm.

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

For the full note on this lot, see the online catalogue.



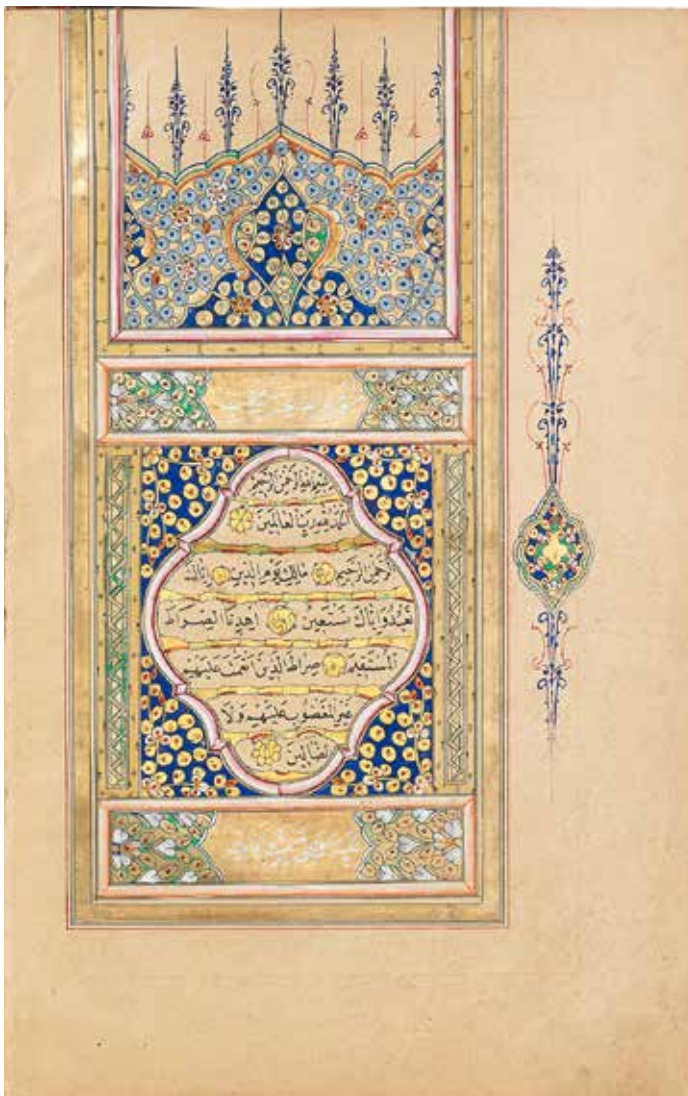
19

19 •
AN ILLUMINATED QUR'AN, COPIED BY IBRAHIM SAIDAWI[?], A PUPIL OF 'ALI AL-WASFI AL-ISTANBULI OTTOMAN, PROVINCIAL, DATED AH 1254/AD 1838-39

Arabic manuscript on paper, 302 leaves, 15 lines to the page written in *naskhi* script in black ink with diacritics and vowel points in red and black ink, gold roundels decorated with blue dots marking verse-endings, inner margins ruled in red and gold, illuminated rectangular panels prepared for *sura* headings, illuminated devices in wide outer margins, one double-page frontispiece, colophon incorporated into an illuminated panel in colours and gold, some crude repairs, brown morocco, with flap, covers with gilt European style Renaissance decorative design, doublures and endleaves of modern marbled paper 152 x 108 mm.

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

Provenance
 The Shakerine Collection.



20

20 •

AN ILLUMINATED QUR'AN, HUSAIN AL-ZAHIDI, A PUPIL OF AHMAD AL-NAZIFI

OTTOMAN TURKEY, DATED AH [1]269/AD 1852-53

Arabic manuscript on paper, 303 leaves, 15 lines to the page written in *naskhi* script in black ink with diacritics and vowel points in black and red, gold discs marking verse-endings, inner margins ruled in black, red and gold, catchwords, illuminated devices in wide outer margins, *sura* headings written in *naskhi* script in white on a gold ground, one double-page illuminated frontispiece, colophon within an illuminated cartouche, dark red morocco with stamped central medallions and cornerpieces, spine rebacked
199 x 135 mm.

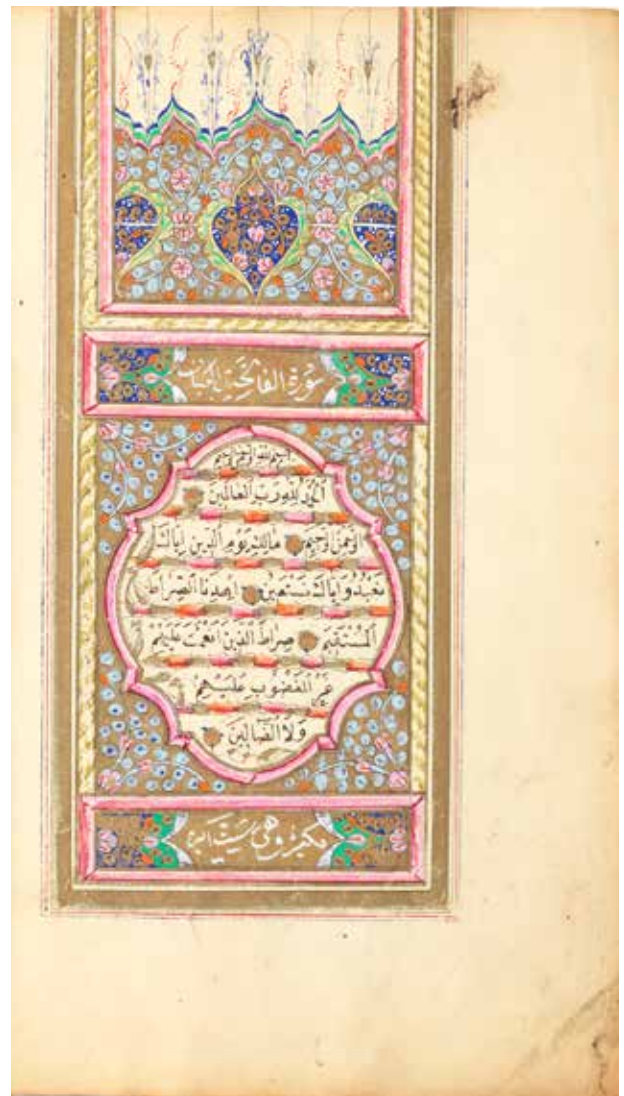
£1,200 - 1,800

€1,300 - 2,000

US\$1,500 - 2,300

Provenance

The estate of a distinguished Iranian academic, California, USA.



21

21 •

AN ILLUMINATED QUR'AN COPIED BY 'UTHMAN SA'DI, A PUPIL OF KHALIL SAFI

OTTOMAN, PROVINCIAL, AH 1297/AD 1879-80

Arabic manuscript on paper, 303 leaves, 15 lines to the page written in *naskhi* script in black ink with diacritics and vowel points in black and red ink, gold roundels between verses, inner margins ruled in red and gold, catchwords, *sura* headings written in *thuluth* script in white within gilt rectangular panels, occasional illuminated devices in outer margins, one double-page frontispiece in colours and gold, colophon incorporated within a full-page illuminated panel in colours and gold, brown morocco, covers decorated with stamped central medallions and cornerpieces of gilt paper onlay, rebacked
176 x 115 mm.

£1,000 - 1,500

€1,100 - 1,600

US\$1,300 - 1,900

Provenance

The Shakerine Collection.



22

22

A LARGE CALLIGRAPHIC COMPOSITION COMPRISING FOUR PANELS IN THULUTH SCRIPT, COPIED BY 'ABD AL-HAMID OTTOMAN TURKEY, DATED AH 1313/AD 1895-96

Arabic manuscript on paper, four panels each with a single line of text written in *thuluth* script in black ink on a buff ground, inner borders with stylised floral motifs in gold on a black ground, two further smaller text cartouches above and below, cornerpieces in rococo style in gold on a black ground
375 x 680 mm.

£800 - 1,200

€870 - 1,300

US\$1,000 - 1,500

Provenance

The Shakerine Collection.

The text consists of a *hadith* of the Prophet. The scribe is unidentified.

23

A HILYEH (THE ATTRIBUTES OF THE PROPHET), SIGNED BY THE SCRIBE MUHAMMAD TURKEY, DATED AH 1390/AD 1970-71

Arabic manuscript on paper, the text comprising the *bismallah* in bold large *thuluth* script in black ink, below this the *hilyeh* of the Prophet written in *naskhi* script within a large roundel, this bordered by the names of the Four Rightly-Guided Caliphs, all on a ground of intertwining floral motifs in colours and gold, below this a second line of large *thuluth*, and in the lowest register a central panel of text written in five lines of *naskhi* script, outer border of stylised floral motifs on a pale pink ground
670 x 455 mm.

£1,000 - 1,500

€1,100 - 1,600

US\$1,300 - 1,900

Provenance

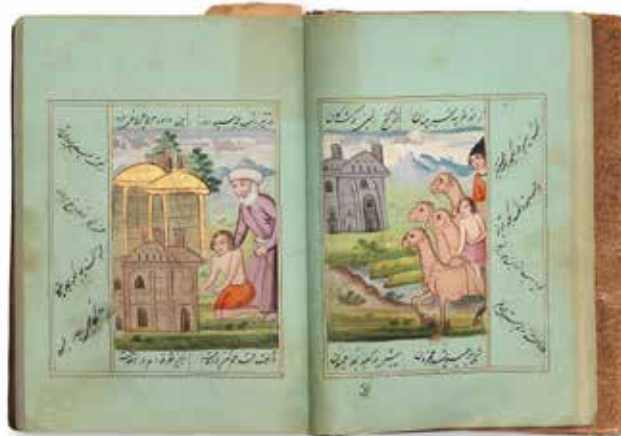
The Shakerine Collection.



23



24



24A



25

24 • R

A SMALL ILLUMINATED QUR'AN, COMMISSIONED FOR HASAN 'ALI BEG AND COPIED BY MUHAMMAD SADIQ QAJAR PERSIA, DATED AH 1217/ AD 1802-03

Arabic manuscript on paper, 234 leaves, 17 lines to the page written in *naskhi* script in black ink with diacritics and vowel points in black and red, gold dots between verses, inner margins ruled in red and gold, catchwords, *sura* headings written in *thuluth* script in red ink, one double page of illumination in colours and gold at beginning, preceded by opening prayers incorporated within illuminated central medallions, and illuminated tables incorporating the index in colours and gold, outer borders decorated with intertwining floral motifs in gold and some colour, last *sura* followed by concluding prayers at end, floral lacquer binding, covers decorated with nightingales amidst roses in red and gold, rebacked, edges frayed, discoloration, some crude repairs

111 x 72 mm.

£600 - 800

€660 - 870

US\$770 - 1,000

Provenance

Private Spanish collection.

24A R •

AN ATTRACTIVE SMALL MANUSCRIPT COPY OF MAKTABI SHIRAZI'S LAYLA VA MAJNUN, WITH TWELVE ILLUSTRATIONS QAJAR PERSIA, LATE 19TH CENTURY, OWNERSHIP INSCRIPTIONS DATED RAMADAN 1299/JULY-AUGUST 1882

Persian manuscript on blue-green paper, 102 leaves, nine lines to the page written in two columns of small *shikasteh* in black ink, two further couplets written diagonally in outer panels, inner margins ruled in black and gold, double-page illuminated frontispiece in colours and gold, twelve illustrations in gouache and gold, cloth binding

111 x 79 mm.

£1,200 - 1,500

€1,300 - 1,600

US\$1,500 - 1,900

Provenance

The estate of a distinguished Iranian academic, California, USA.

Maktabi Shirazi was a Shirazi poet of the late 15th-early 16th Century, who composed his *Layla and Majnun* in AH 895/AD 1489-90. There is no record of his actual name, and he is recorded only with his pen name Maktabi, because his main profession was school teacher (*maktab*). He is also recorded as having travelled to Khorasan, India and Arabia and is buried in Shiraz. According to Richard he died circa

1510, and dedicated the work to Amir-Zada Qasim (see F. Richard, *Catalogue des Manuscrits Persans*, Volume II, *Le Supplement Persan*, Rome 2013, pp. 851-52, no. 647.

Rypka comments: 'Nizami found an uncommonly large number of imitators of his poem *Layla u Majnun*, in Iran and in the areas falling under the influence of Persian culture – in Turkey, Central Asia, India and so on. They imitate his form, choice of material, treatment of analogous and sometimes like subjects, preferably in the same *Khamsa* form. Amir Khusräu, the first in point of time, occupies a prominent place and he in his turn also influences his successors. Among these, Maktabi of Shiraz approaches his model most nearly in his admirable epic poem *Layla u Majnun*, which dates from AH 895/AD 1489-90 and is a work that even achieves new effects by means of lyrical *ghazal* insertions. Tremendous admiration for Nizami is reflected also in the miniatures and in the minor arts in general, where the themes are for the great part taken from the *Khamsa*.' See J. Rypka, *History of Persian Literature*, Dordrecht 1968, pp. 98 and 213.

For another manuscript of this text, see lot 48 in this sale. A fine version of this text was offered in these rooms, Bonhams, *Islamic and Indian Art*, 24th April 2018, lot 144.

For the full note on this lot, see the online catalogue.

25 R

A CALLIGRAPHIC COMPOSITION IN NASTA'LIQ SCRIPT PERSIA, 19TH CENTURY

Persian manuscript on paper, the central panel consisting of *siyah mashq* in large *nasta'liq* script in black ink on a gold-decorated ground, separate panels containing couplets in *nasta'liq* script above and below this, laid down on an album page with profusely and finely decorated borders in colours and gold

composition 240 x 120 mm.; album page 380 x 245 mm.

£800 - 1,200

€870 - 1,300

US\$1,000 - 1,500

Provenance

The Shakerine Collection.

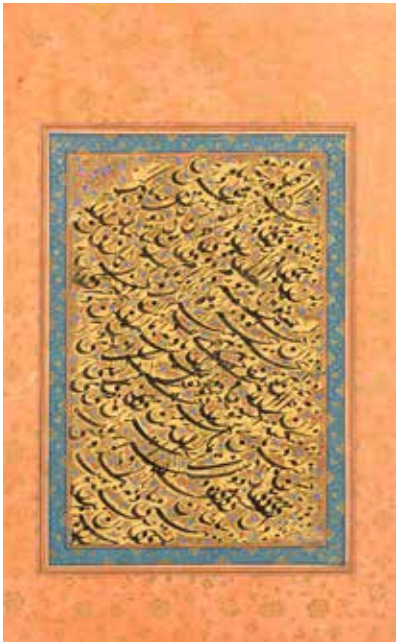
The central panel, in the form of practice writing (*siyah mashq*), is a famous poem by the celebrated 16th Century *nasta'liq* calligrapher Mir 'Ali Haravi. The couplets above and below (poet unidentified) are most probably excised from a 16th-17th Century manuscript.



26



27



28



29 (part)

26 • R

TWO QAJAR ALBUMS OF CALLIGRAPHIC COMPOSITIONS, MOSTLY WRITTEN IN SHIKASTEH PERSIA, MOSTLY SECOND HALF OF THE 19TH CENTURY

Persian (and some Arabic) manuscript on paper, laid down on card album pages, the first comprising eighteen compositions, all in *shikaste* except one in *naskhi* and *nasta'liq* scripts; the second comprising seven compositions, most in *shikaste*, marbled covers

302 x 215 mm.; 405 x 275 mm.(2)

£3,000 - 4,000

€3,300 - 4,400

US\$3,900 - 5,100

Provenance

Christie's, *Islamic Art and Manuscripts*, 11th April 2000, lot 57 (part).

The estate of a distinguished Iranian academic, California, USA.

For the full note on this lot, see the online catalogue.

27 R

AN ALBUM PAGE OF CALLIGRAPHIC PRACTICE WRITING (SIYAH MASHQ) IN PROFUSE NASTA'LIQ SCRIPT PERSIA, 17TH-18TH CENTURY

Persian manuscript on paper, closely intertwining *nasta'liq* script written diagonally in black ink within cloudbands on a ground of floral motifs in colours and gold, the composition laid down on an album page with blue floral inner border and wide outer border with scrolling floral motifs in gold on an orange ground

composition 204 x 128 mm.; album page 393 x 260 mm.

£1,500 - 2,000

€1,600 - 2,200

US\$1,900 - 2,600

Provenance

The Shakerine Collection.

See lot 28 for a page from the same album and by the same calligrapher.

28 R

AN ALBUM PAGE OF CALLIGRAPHIC PRACTICE WRITING (SIYAH MASHQ) IN PROFUSE NASTA'LIQ SCRIPT PERSIA, 17TH-18TH CENTURY

Persian manuscript on paper, closely intertwining *nasta'liq* script written diagonally in black ink within cloudbands on a ground of floral motifs in colours and gold, the composition laid down on an album page with blue floral inner border and wide outer border with scrolling floral motifs in gold on an orange ground

composition 211 x 140 mm.; album page 392 x 264 mm.

£1,500 - 2,000

€1,600 - 2,200

US\$1,900 - 2,600

Provenance

The Shakerine Collection.

See lot 27 for a page from the same album and by the same calligrapher.

29 * R

SIX CALLIGRAPHIC ALBUM PAGES IN SHIKASTEH, INCLUDING TWO ATTRIBUTED TO 'ABD AL-MAJID TALIQANI, KNOWN AS DARVISH PERSIA, 18TH-19TH CENTURY

Persian manuscript on paper, each composition written in *shikaste* in black ink diagonally and horizontally within cloudbands on a gold ground, coloured paper borders, *all mounted and framed together*
the largest 230 x 135 mm.; frame 37.5 x 120.5 cm.

£1,800 - 2,400

€2,000 - 2,600

US\$2,300 - 3,100

Provenance

The estate of a distinguished Iranian academic, California, USA.

For the full note on this lot, see the online catalogue.

30 R

MAJNUN BROUGHT TO LAYLA'S CAMP IN CHAINS BY A BEGGAR WOMAN, AFTER AN ILLUSTRATION IN SHAH TAHMASP'S MANUSCRIPT OF NIZAMI'S KHAMSA, BY A FOLLOWER OF HAJ MIRZA AQA IMAMI (1880-1955), IRAN, 20TH CENTURY

gouache on card, five panels at top containing text in *naskhi* and *nasta'liq* script, profusely decorated wide outer border, in a contemporary Chinese-style frame
395 x 273 mm.; with frame 52 x 41 cm.

£1,500 - 2,000

€1,600 - 2,200

US\$1,900 - 2,600

A close copy of the original by Mir Sayyid 'Ali in the British Library (Or. 2265, fol. 157v), from the *Kham*sa of Nizami produced for Shah Tahmasp.

The title heading reads: *avardan-e majnun pish-e layla*, 'Majnun is brought to Layla'. The couplets are from Jalal al-Din Muhammad Rumi's *Mathnavi* (Book 5), which refers to ignorant people saying that Majnun is stupid to be in love with Layla, that there are many more beautiful girls in town.

31 R

KHUSRAW PARVIZ WITH AN ASSEMBLY OF COURTIER AND SERVANTS, BY A FOLLOWER OF HAJ MIRZA AQA IMAMI (1880-1955) IRAN, 20TH CENTURY

gouache and gold on paper, two panels of text in *naskhi* and *nasta'liq* script at top and one at bottom, wide border decorated in Safavid style, in a contemporary Chinese-style frame
395 x 270 mm.; with frame 52.5 x 41 cm.

£1,500 - 2,000

€1,600 - 2,200

US\$1,900 - 2,600

The title reads: *majles-e khusraw parviz*, 'Khusraw Parviz's assembly'.

This couplet has not been traced, but it is likely that the scene is one from Nizami's *Khusraw and Shirin*.



30



31



32 R

**TWO DEMON MUSICIANS ON A COMPOSITE CAMEL, LED BY A THIRD DEMON
QAJAR PERSIA, SIGNED BY SATTAR TABRIZI, SECOND HALF OF THE 19TH CENTURY**

pen and ink with use of some gold on paper, signed in *nasta'liq* script, laid down on an album page with coloured inner margins and outer borders with naturalistic floral motifs in watercolour
drawing 139 x 188 mm.; album page 200 x 278 mm.

£5,000 - 7,000

€5,500 - 7,600

US\$6,400 - 9,000

Provenance

Formerly in a private collection, France.

The inscription reads: *raqam-e sattar naqqash-e tabrizi*, 'Drawn by Sattar, the Tabrizi Painter'.

The artist's biography is not recorded. Karimzadeh lists him and gives a reference to this painting, describing him as a painter of the Nasir al-Din Shah period. See Karimzadeh Tabrizi, *The Lives & Art of Old Painters of Iran*, vol. 1, London 1985, p. 217.



33 R

**A BIRD PERCHED IN A ROSE BUSH, WITH BUTTERFLIES
ROUND ABOUT (GUL-O BULBUL), SIGNED BY MUHAMMAD
'ALI**

QAJAR PERSIA, DATED [1]273/AD 1856-57

watercolour on paper, signed lower right, dated lower left, laid down on an album page with inner borders depicting stylised vine leaves and floral motifs in colours and gold, outer borders with swirling floral motifs in gold on a pink ground

painting 158 x 90 mm.; album page 322 x 196 mm.

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900

Provenance

Formerly in the collection of Vincent Kitagbi Khan (1871-1946).

The inscription reads: *raqam-e kamtarin muhammad 'ali*, 'Drawn by the most humble Muhammad 'Ali'; 'The year [1]273/1856-57'.

Absence of an attribute makes it impossible to identify the painter of the inscribed work. There is one of this name who worked in watercolour, namely Muhammad 'Ali Imami, a portraitist in Isfahan and descendant of the Imami family of painters. His only recorded work is a portrait of a Qajar official dated AH 1277/AD 1860-61. (See M. A. Karimzadeh Tabrizi, *The Lives & Art of Old Painters of Iran*, vol. 2, London 1990, pp. 916-17).

An erotic painting signed by a Muhammad 'Ali was offered as part of a group lot in these rooms, Bonhams, *Islamic and Indian Art*, 30th April 2019, lot 126.

A Private Collection of Persian Lacquer and Manuscripts

Lots 34 - 81





34

34 • R

AN ILLUMINATED QUR'AN, COPIED BY MUHAMMAD HASHEM AL-ISFAHANI, KNOWN AS ZARGAR PERSIA, DATED AH 1170/AD 1756-57

Arabic manuscript on paper, 243 leaves, 17 lines to the page written in *naskhi* script in black ink with diacritics and vowel points in black, roundels marking verse-endings, text written within cloudbands on a gold ground throughout, inner margins ruled in black and gold, illuminated marginal devices, *sura* headings written in red *naskhi* script on a gold ground within illuminated panels, one double-page frontispiece illuminated in colours and gold, preceded by the index and two further illuminated pages, double page of illumination at end, Qajar lacquer binding depicting roses and other flowers, doublures with flowering bushes, front cover detached
153 x 99 mm.

£4,000 - 6,000
€4,400 - 6,600
US\$5,100 - 7,700

Provenance

Private UK collection.

The scribe, Muhammad Hashem al-Isfahani, is likely to be the one recorded as the son of Muhammad Salih and known as Zargar, one of the masters of *naskhi* script, and who was praised by his contemporary poets. His recorded works are dated between AH 1172/AD 1758-59 and AH 1212/AD 1797-98, which makes this Qur'an his earliest recorded work. See Mehdi Bayani, *ahval va asar-e khosh-nevisan*, vol. IV, Tehran 1358 sh., pp 192-194.

The name of the scribe and the date are written in the two lower cartouches in the double page of illumination at the end of the manuscript.

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.



35

35 • R

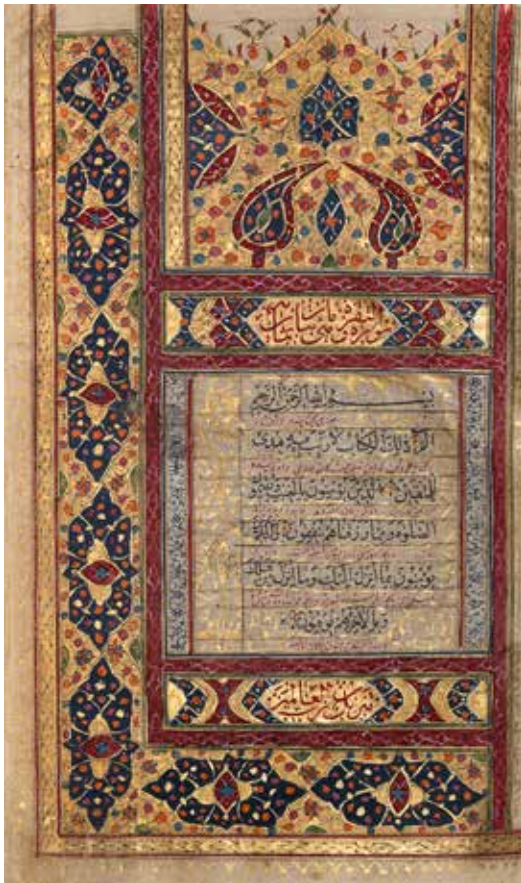
A SMALL ILLUMINATED QUR'AN PERSIA, LATE 18TH/EARLY 19TH CENTURY

Arabic manuscript on paper, 275 leaves, 18 lines to the page written in small *naskhi* script in black ink with diacritics and vowel points in black, gold dots marking verse-endings, inner margins ruled in red and gold, *remargined throughout*, double-page illuminated frontispiece in colours and gold, preceded by the index and opening prayers written within cartouches, *sura* headings written in *naskhi* script in red on a gold ground within a panel, seal impressions, later Qajar floral lacquer binding, with slipcase
101 x 70 mm.

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

Provenance

Private UK collection.



36



37

36 • R

**AN ILLUMINATED QUR'AN
QAJAR PERSIA, CIRCA 1800-1840**

Arabic and Persian manuscript on paper, 313 leaves, 14 lines to the page written in *naskhi* script in black ink with diacritics and vowel points in black, gold roundels marking verse-endings, interlinear Persian translation written in small *nasta'liq* script in red ink, interlinear rules in gold, inner margins ruled in gold and blue, illuminated marginal devices, *sura* headings written in *naskhi* script in red ink on a gold ground within illuminated panels, extensive marginal commentaries in *shikasteh*, illuminated double-page frontispiece in colours and gold, lacquer binding depicting roses and other flowers, doublures depicting irises on a red ground, in cloth bag
197 x 125 mm.

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

Provenance
Private UK collection.

The dating is based on the seal impression of Muhammad Taqi (dated 1839-40), as found in other manuscripts in this collection. There is no scribe's name or date.

37 • R

A FINE PRAYER BOOK, BEGINNING WITH *DU'A' AL-'ALAWI* (THE 'ALAWI PRAYER), AND ENDING WITH *DUA' SAYFI* (THE SAYFI PRAYER), COMMISSIONED BY, OR IN THE LIBRARY OF IHTISHAM AL-DAWLAH, GOVERNOR AND MILITARY COMMANDER

QAJAR PERSIA, CIRCA AH 1253/AD 1837-38

Arabic and Persian manuscript on cream and sky blue paper, 98 leaves, 7 lines to the page written in fine, bold *naskhi* script in black ink within cloudbands, interlinear undulating gold floral motifs, inner margins ruled in gold, red and blue, occasional headings written in *naskhi* script in red on a gold ground within illuminated panels, double-page illuminated frontispiece with outer margins profusely decorated with scrolling floral motifs in colours and gold, one further similar double page of illumination, fine contemporary lacquer binding with Arabic text in *thuluth* script within central medallions and border cartouches, written by Muhammad Husain al-Sharif, dated AH 1253/AD 1837-38, doublures of red leather gilt, buff leather slipcase with embossed ownership impressions
220 x 143 mm.

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

Provenance
Private UK collection.

For the full note on this lot, see the online catalogue.



38

38 • R

A BOOK OF PRAYERS TO BE RECITED AFTER EACH DAILY PRAYER, COPIED BY MUHAMMAD HASHIM, ILLUMINATED LATER BY THE ORDER OF MUSTASHAR AL-MULK PERSIA, TEXT DATED AH 1199/AD 1784-85, ILLUMINATED IN AH 1287/AD 1870-71

Arabic manuscript on paper, 58 leaves, 8 lines to the page written in *naskhi* script in black ink, headings and significant words written in red ink, double interlinear rules in gold, inner margins ruled in gold, blue, green, red and black, each prayer headed with an illuminated panel, one illuminated headpiece in colours and gold, owner's seal impressions, three leaves at end ruled and prepared but left blank without text, late 19th Century lacquer binding
161 x 103 mm.

£1,000 - 1,500

€1,100 - 1,600

US\$1,300 - 1,900

Provenance

Private UK collection.

There are many recorded works in *naskhi* signed with the name Muhammad Hashim. This manuscript may be by the Muhammad Hashim recorded as a son of Muhammad Salih known as Zargar (goldsmith), a much praised *naskhi* calligrapher of the late 18th and early 19th Century. His recorded works are dated between AH 1172/AD 1758-59 and AH 1212/AD 1797-98. (See Mehdi Bayani, *ahval va asar-e khosh-nevisan*, vol. 4, Tehran, 1358 sh., pp. 192-194). However, there are other recorded works with a related name, for instance Muhammad Hashim Isfahani, Muhammad Hashim ibn Muhammad Yahya and Muhammad Hashim Tayer, all with similar dates and with almost no biographical details.

For the full note on this lot, see the online catalogue.



39

39 • R

AN ALBUM IN CONCERTINA FORM, COMPRISING FOURTEEN PAGES FROM A MANUSCRIPT OF THE DIVAN OF HAFIZ WRITTEN IN FINE SHIKASTE, IN THE MANNER OF DARVISH 'ABD AL-MAJID PERSIA, 18TH/19TH CENTURY

Persian manuscript on paper laid down on card album pages, 14 leaves on 8 pages, 14 lines to the page written in fine *shikaste* in black ink in two columns within cloudbands on a gold ground, headings in red ink, laid down on variously coloured album pages with paper onlay inner borders, later velvet covers
text area 104 x 55 mm. and slightly smaller; album 270 x 180 mm.

£1,500 - 2,000

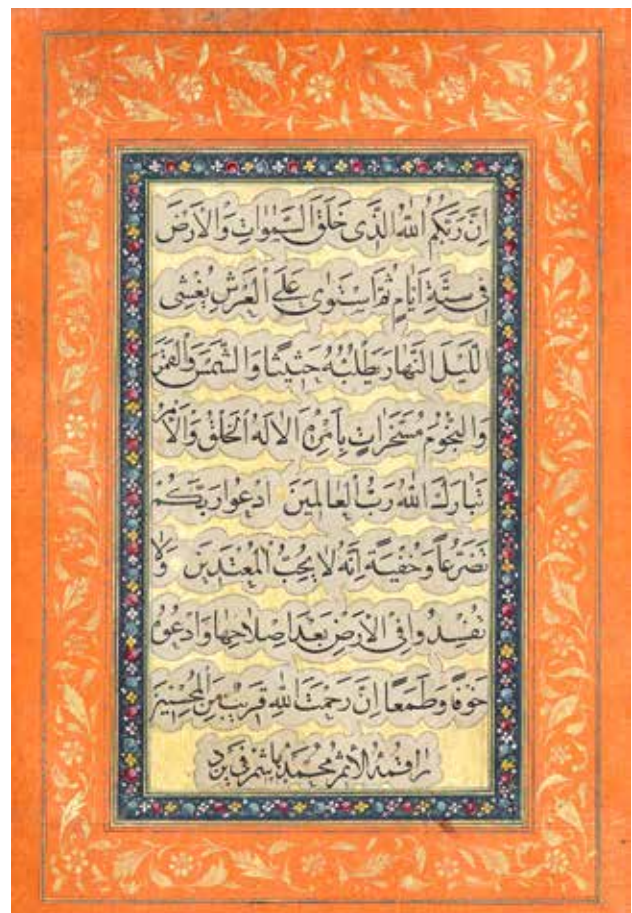
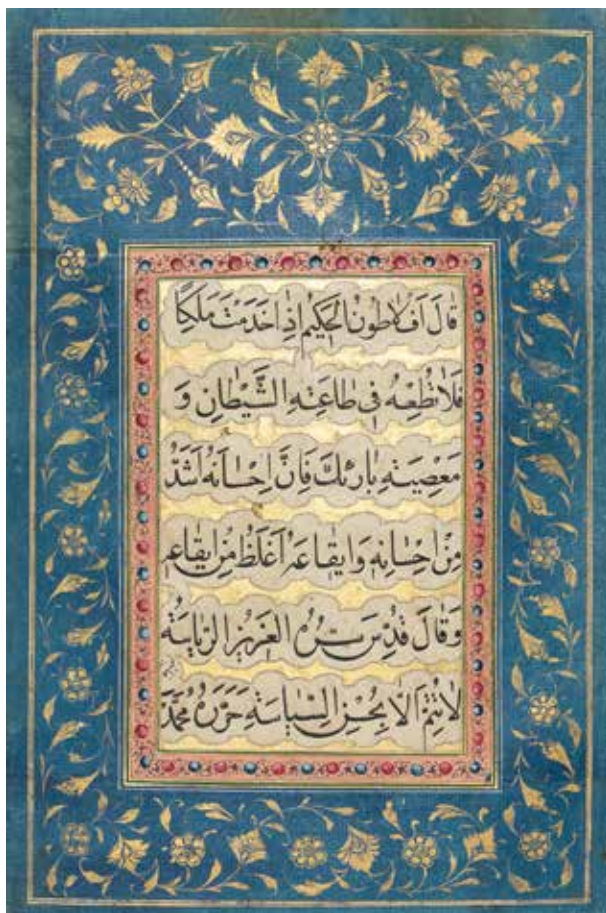
€1,600 - 2,200

US\$1,900 - 2,600

Provenance

Private UK collection.

A label on the front cover attributes the hand to that of the 18th Century *shikaste* calligrapher Darvish 'Abd al-Majid, considered the master of the style, though his work was often copied during his lifetime and later.



40 • R

**A CONCERTINA ALBUM WITH ELEVEN LEAVES OF CALLIGRAPHY IN NASKHI SCRIPT, AND FIVE PAINTINGS, INCLUDING TWO VIEWS OF PALACES
QAJAR PERSIA, EARLY 19TH CENTURY, SOME LEAVES DATED AH 1187/AD 1773-74 AND AH 1205/AD 1790-91**

Arabic manuscript on paper, 9 leaves, 11 pages of calligraphy, each leaf with variously 5, 6, 8, 9 and 19 lines to the page in *naskhi* script in black ink, within cloudbands on a gold ground, each laid down on an album page with floral inner borders and outer borders with stylised floral motifs in gold on variously coloured grounds, interspersed with these are five paintings: a youth in Safavid dress with a falcon, a young woman in Qajar dress standing on a terrace (*these two probably later*), a pastoral scene with a countryman with his herd of cows in a landscape, and two scenes depicting palaces set in ornamental grounds, one with indistinct/defaced signature and date, Qajar lacquer binding, covers 20th Century replacements depicting huntsmen in Safavid style
243 x 164 mm.

£6,000 - 8,000
€6,600 - 8,700
US\$7,700 - 10,000

Provenance
Private UK collection.

The calligraphic pages are from Qur'an manuscripts: three are signed by Muhammad Hashim, two of them copied in Yazd, two dated AH 1187/AD 1773-74 and AH 1205/AD 1790-91. One page is signed by Muhammad Sharif (unidentified) in *shikasteh*. The remainder are not signed.





41 R

A FINE LARGE SIYAH MASHQ (CALLIGRAPHIC EXERCISE) IN NASTA'LIQ SCRIPT, SIGNED BY MUHAMMAD ISMA'IL GULPAYGANI PERSIA, AT GULPAYGAN, DATED DHI'L-QA'ADAH 1092/ DECEMBER 1681-JANUARY 1682

Persian manuscript on paper, text written diagonally in *nasta'liq* script in light brown, the colophon written in white also diagonally, in the other direction, all on an olive green ground within cloudbands against an illuminated ground with floral motifs in polychrome, laid down on a later album page with gilt floral borders
composition 295 x 173 mm.; album page 335 x 220 mm.

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

Provenance

Private UK collection.

The colophon, artfully written in white, inverted, states that the composition was copied in haste by Isma'il in Gulpaygan in dhi'l-qa'dah 1092. The year is in Persian and the word for thousand is smudged.

The scribe is likely to be the same Muhammad Isma'il Gulpaygani, whose only other recorded work is dated Sha'ban 1035/April-May 1626, and about whom nothing else is known. See Mehdi Bayani, *ahval va asar-e khosh-nevisan*, vol. 3, Tehran 1348 sh., pp. 638-39).

42 R

TWO LEAVES FROM A MANUSCRIPT OF POETRY, WITH ILLUSTRATIONS DEPICTING THE MIR'AJ, AND A SCENE OF PUPILS WITH A SCHOLAR

QAJAR PERSIA, LATE 19TH CENTURY

Persian manuscript on paper, one leaf with two lines of *shikasteh* written in black ink in three columns (text not identified), the paintings in watercolour leaves 160 x 100 mm.(2)

£300 - 500

€330 - 550

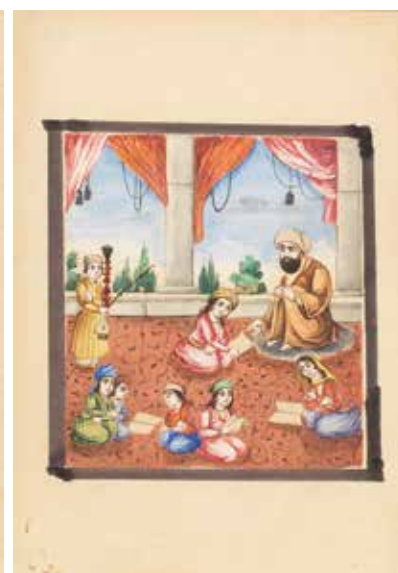
US\$390 - 640

To be sold without reserve

Provenance

Private UK collection.

42



43 R

A LARGE ILLUMINATED QUR'AN LEAF, FRAMED TOGETHER WITH A SMALL PAINTING OF IMAM 'ALI

QAJAR PERSIA, MID/LATE 19TH CENTURY

Arabic and Persian manuscript on paper, 11 lines to the page written in large, fine *naskhi* script in black ink with diacritics and vowel points in black and red, within cloudbands on a gold ground, gold flower-shaped roundels marking the verse-endings, interlinear Persian translation written in fine *nasta'liq* in red ink, inner margins ruled in gold, green and blue, profuse commentaries in *nasta'liq* script in wide outer margins, comprising sayings of the Prophet and the Shia Imams, leaf slightly trimmed, framed together with a small painting of Imam 'Ali before a terrace archway, gouache and gold on paper leaf 440 x 283 mm.; painting 103 x 63 mm.; framed dimensions 66.5 x 46.5 cm.

£400 - 600

€440 - 660

US\$520 - 770

To be sold without reserve

Provenance

Private UK collection.



43

44

TWO ILLUMINATED LEAVES FROM A DISPERSED MANUSCRIPT OF THE QUR'AN NORTH INDIA, 16TH-17TH CENTURY

Arabic manuscript on paper, 12 lines to the page written in small *naskhi* script in black ink with diacritics and vowel points in black, text written within cloudbands on a gold ground, inner margins ruled in gold, red, blue and black, illuminated marginal devices, catchwords in wide margins leaves 123 x 77 mm.(2)

£200 - 300

€220 - 330

US\$260 - 390

To be sold without reserve

Provenance

Private UK collection.



44



45

45 • R

SA'DI, KULLIYAT, POETRY, COPIED BY 'ABD AL-KARIM AL-TABATABA'I

QAJAR PERSIA, BEGUN IN AH 1267/AD 1850-51, COMPLETED ON RABI' II 1268/JANUARY-FEBRUARY 1852

Persian manuscript on paper, 268 leaves, 24 lines to the page written in fine *nasta'liq* script in black, horizontally in a central column, 17 lines written diagonally in left and right columns, headings and significant words in red ink, intercolumnar rules in gold, inner margins ruled in gold and blue, illuminated double-page frontispiece, six further double-page section openings in colours and gold, lacquer binding in the style of Razi, with central medallions, doubleures with stylised gilt floral motifs on a red ground
255 x 160 mm.

£1,500 - 2,000

€1,600 - 2,200

US\$1,900 - 2,600

Provenance

Private UK collection.

'Abd al-Karim al-Tabataba'i is recorded as a little-known calligrapher of the 19th Century, with only two works by him known, one in the Gulistan Palace Library in Tehran, dated AH 1269/AD 1852-53, and another (in the Tehran market) made for Mirza Taqi Khan Amir-e Kabir and dated AH 1265/AD 1848-49. (See Mehdi Bayani, *ahval va asar-e khosh-nevisan*, vol. 2, Tehran 1346 sh., pp. 412-13).

46 • R

ABU'L-MAJD MAJDUD BIN ADAM SANA'I GHAZNAVI, BETTER KNOWN AS SANA'I, MUNTAKHAB-I HADIQA, AN ABRIDGED VERSION OF THE HADIQA AL-HAQIQA BY SANA'I, COPIED BY MIRZA HUSAYN AL-MUSAWI, PRESENTED TO SAYF AL-SULTAN BY MIR MA'SUM 'ALI AL-MUSAWI PERSIA, DATED 14TH SAFAR 1221/3RD MAY 1806

Persian manuscript on paper, 52 leaves, 10 lines to the page written in *nasta'liq* script in black ink in two columns, headings written in red ink, intercolumnar rules and inner margins ruled in black and gold, opening double-page illumination with headpiece and text within cloudbands on a gold ground, margins profusely decorated with stylised floral motifs, two seal impressions of the owner dated AH 1255/AD 1839-40, later lacquer binding, not belonging, with covers with stylised vines and bunches of grapes, border of stylised floral motifs
173 x 108 mm.

£1,000 - 1,500

€1,100 - 1,600

US\$1,300 - 1,900

Provenance

Private UK collection.

Ma'sum 'Ali al-Musawi was a poet (d. 1833), who seems to have produced other similar texts, including a collection of poems (*jung-e ash'ar*) in the University Library of Tehran (no. 3587), presented to Na'ib al-Saltanah and dated Rabi' II 1233/February-March 1818. Neither Sayf al-Sultan nor the scribe Mirza Husayn al-Husayni have been identified.

The text is an anthology of 1001 *bayt* of Sana'i's *Hadiqa al-haqiqa*. For copies of the *Hadiqa* in the British Library, London, Bodleian, Oxford, and in Berlin, see C. Rieu, *Supplement to the Catalogue of the Persian Manuscripts in the British Museum*, London 1977, pp. 146-147, no. 215. Another abridged copy entitled *Intikhab-i Hadiqa* or *Muntakhab-i Hadiqa*, and with the same opening and concluding verses as this copy, is in the Bibliotheque Nationale, Paris. See F. Richard, *Catalogue des Manuscrits Persans*, Tome II: *Le Supplement Persan*, Rome 2013, p. 908, SP 704.

There are two seal impressions of the owner of the manuscript, Muhammad Taqi, dated AH 1255/AD 1839-40.



46



47

47 • R

AMIR MU'IZZI (D. CIRCA 1127), *DIVAN*, POETRY PERSIA, 19TH CENTURY

Persian manuscript on paper, 88 leaves, 16 lines to the page written in *nasta'liq* script in black ink in two columns, inner margins ruled in gold, blue, red, green and black, one illuminated headpiece in colours and gold, seal impressions and library labels of previous owners, brown leather gilt with central floral medallions and cornerpieces 208 x 145 mm.

£600 - 800

€660 - 870

US\$770 - 1,000

To be sold without reserve

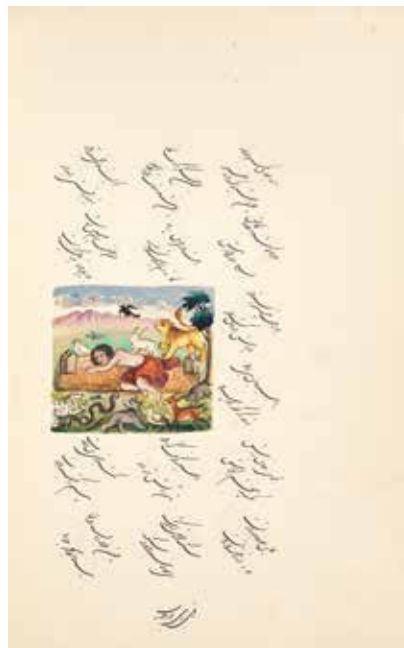
Provenance

Private UK collection.

A note on the front flyleaf dated AH 1335/AD 1916-17 gives the name Ziya' Lashkar Taqi Danesh, the head of the Cabinet of the Province of Fars. There is also an oval seal impression of Mustashar A'zam dated AH 1339[?]/AD 1920-21.

There is an ex libris printed label on the front doublure for the library of Ziya' Lashgar Taqi Danesh in Shiraz. Finally there is the same seal impression of Muhammad Taqi.

Mirza Taqi Khan Mustashar A'zam (d. 1948), titled Ziya' Lashkar, was a poet with the pen name Danesh, and also Hakim Suri for his witty poetry. He was a calligrapher and collector of manuscripts, photographs and pen boxes. He worked as a secretary to Qajar high officials, was appointed Deputy Governor of Yazd and later that of Rasht. At the end of Qajar rule and under Reza Shah Pahlavi, he was the head of Justice Department and Mayor of Shiraz. The note dated AH 1335/AD 1916-17 must have been written when he was in Shiraz. (For more information on him see: <http://www.iranicaonline.org/articles/danes-taqi-b>).



48

48 • R

MAKTABI SHIRAZI, *LAYLA AND MAJNUN*, WITH NINE ILLUSTRATIONS PERSIA, IN THE CITY OF HAMADAN, LATE 19TH CENTURY (IN THE MONTH OF DHI'L-QA'DAH)

Persian manuscript on paper, some leaves with Qajar embossed stamp depicting the Lion and the Sun, 61 leaves, six lines to the page written in fine *shikasteh* in three columns in couplets, nine paintings, seal impressions of former owners, brown calf gilt 215 x 138 mm.

£800 - 1,200

€870 - 1,300

US\$1,000 - 1,500

To be sold without reserve

Provenance

Private UK collection.

The subjects of the illustrations are:

Majnun taken by his father to visit the Ka'ba.

Ibn Salam sees Layla and falls in love with her.

Ibn Salam and Layla together.

Majnun visiting Layla in her tent, with a shepherd and flock including a human-headed sheep in foreground.

Majnun in the wilderness surrounded by animals.

Majnun visited by his father in the wilderness[?]

Majnun lamenting at Layla's grave in the wilderness.

Layla's coffin surrounded by her family.

The graves of Majnun and Layla visited by a youth.

For the full note on this lot, see the online catalogue.



49

49 • R

ABU NASR FARABI BIN ABI BAKR BIN HUSAIN SAJZI ADIBI (D. 1242), NISAB AL-SIBYAN, A VERSIFIED ARABIC-PERSIAN GLOSSARY FOR TEACHING CHILDREN ARABIC GRAMMAR, COPIED BY 'ABD AL-NABI AL-SHIRAZI PERSIA, MID-19TH CENTURY

Arabic and Persian manuscript on paper, 41 leaves, 7-8 lines to the page written in *naskhi* script in black ink, headings are in *thuluth* script in red ink, inner margins ruled in blue and gold, double-page illuminated frontispiece with headpiece, floral illumination in outer margins, and text written in cloudbands on a gold ground, lengthy colophon written in *nasta'liq*, extensive marginal commentaries in Arabic and Persian in *nasta'liq* script, seal impressions, contemporary brown leather binding with central lattice pattern panel, doublures of gilt paper embossed with a floral motif
178 x 110 mm.

£800 - 1,200

€870 - 1,300

US\$1,000 - 1,500

To be sold without reserve

Provenance

Private UK collection.

The original text was commissioned by Nizam al-Mulk, minister to the Seljuk ruler Bahram Shah (reg. 1170-75), for children to learn Arabic. It consists of two hundred couplets in Persian. The Arabic words are fully vocalized.

For other copies see C. Rieu, *Catalogue of the Persian Manuscripts in the British Museum*, vol. II, Oxford, photographic reprint, 1966, pp. 505-507, nos. 262 (IV) and Add. 26,136. Also see F. Richard, *Catalogue des Manuscrits Persans*, Bibliothèque Nationale de France, Tome II, Rome 2013, SP 346 (IV), 410, 456, 941 (I).

The scribe is not recorded. The manuscript has two seal impressions of Muhammad Taqi

Loosely inserted into the manuscript is an unrelated letter addressed to Haji Aqa Mirza Baba, a Kashani merchant, regarding trade, mentioning numerous names, including Haji Mirza 'Abbas Quli, a Tabrizi merchant working in Istanbul, regarding what each has paid or is expected to pay, etc. The letter was written in Tehran on 22nd Sha'ban 1326/19th September 1908.



50

50 • R

MIRZA RAFI' AL-DIN MUHAMMAD QAZVINI, KNOWN AS AL-VA'IZ (D. AH 1089/AD 1678-89), ABVAB AL-JINAN, VOL. I (OF 8), AN ETHICAL WORK BASED ON THE QUR'AN AND THE MORAL PRECEPTS OF THE IMAMS, COPIED BY AQA AHMAD, COMMISSIONED BY AQA MUHAMMAD MASIH, SON OF THE DECEASED AQA ASHRAF

QAJAR PERSIA, DATED SHAWWAL 1230/SEPTEMBER-OCTOBER 1815

Persian manuscript on polished paper, 258 leaves, 23 lines to the page written in fine *naskhi* script in black ink, significant words in red, inner margins ruled in black and gold, one double-page illuminated frontispiece, lacquer binding decorated with floral sprays
267 x 183 mm.

£800 - 1,200

€870 - 1,300

US\$1,000 - 1,500

To be sold without reserve

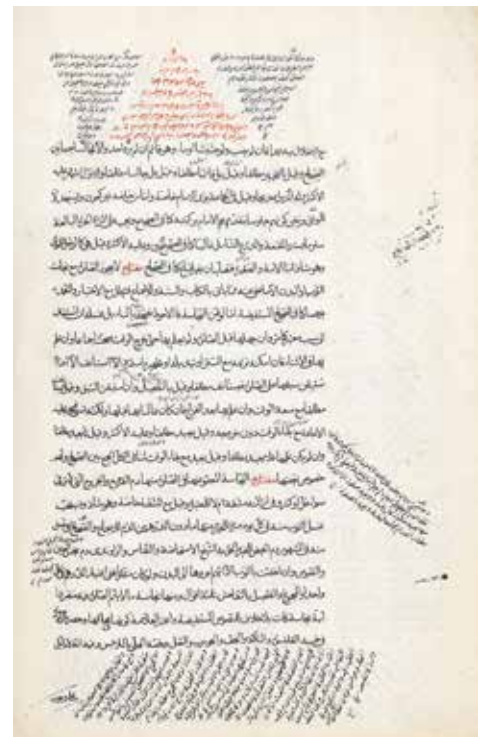
Provenance

Private UK collection.

The manuscript was copied by the order of a certain Aqa Muhammad Masih, son of the deceased Aqa Ashraf, by the son of Ahmad. Neither the patron nor the scribe has been identified.

Another copy of a section of the work is included in a compilation entitled *Akhlaq-i Mansuri* by Mir Ghiyas ud-Din Mansur, in the British Library. See C. Rieu, *Catalogue of the Persian Manuscripts in the British Museum*, vol. III, Oxford, first published 1883, photolithographic reprint 1966, p. 826, Add. 16,819,II.

A collection of poems (*Divan*) by Va'iz is in the Bibliothèque Nationale, Paris. See F. Richard, *Catalogue des Manuscrits Persans*, Tome II: *Le Supplement Persan*, Rome 2013, SP 729, 810 (XLI).



52

53

51

51 R

**A CALLIGRAPHIC COMPOSITION WRITTEN IN NASTA'LIQ SCRIPT
PERSIA, 17TH CENTURY AND LATER**

Persian manuscript on paper, seven lines written diagonally in *nasta'liq* script in black ink, a further line written vertically, on a gilt-sprinkled ground depicting simurghs amidst foliage, margins ruled in gold, red and blue
300 x 147 mm. (to outer margin rule)

£1,000 - 1,500
€1,100 - 1,600
US\$1,300 - 1,900

Provenance
Private UK collection.

The text and its author have not been identified.

52

**TWO ILLUMINATED LEAVES FROM A MANUSCRIPT OF
PERSIAN POETRY RELATING TO THE PROPHET MUHAMMAD
KASHMIR, 19TH CENTURY**

Persian manuscript on gold-sprinkled paper, each leaf with 21 lines to the page written in *nasta'liq* script in black ink in four columns, intercolumnar and inner margins with scrolling floral motifs in gold and blue and gold margin rules, headings written in *naskhi* script in blue on a gold ground within illuminated cartouches, outer borders concealed under mounts
235 x 125 mm. (to inner margin rules)(2)

£300 - 400
€330 - 440
US\$390 - 520
To be sold without reserve

Provenance
Private UK collection.

The text has not been identified. It relates to the Prophet Muhammad, his journey from Medina to Mecca, and 'Ali being chosen as his successor. Some of the headings refer to the Prophet ordering his followers to conquer Mecca, Abu Sufyan going from Medina to Mecca, and the Prophet ordering aid to be given to the weak.

53 • R

**MUHAMMAD BIN MURTADA, BETTER KNOWN AS MUHSIN,
AL-MAFATIH AL-SHARAYI'A, ON ISLAMIC LAW, ORIGINALLY
COMPOSED IN AH 1042/AD 1633-34
QAJAR PERSIA, DATED AH 1230/AD 1814-15**

Arabic manuscript on paper, 268 leaves, 22 lines to the page written in *naskhi* script in black ink with significant words in red, extensive commentaries in outer margins in *nasta'liq* script, black morocco with stamped central lacquer medallions
298 x 195 mm.

£300 - 500
€330 - 550
US\$390 - 640
To be sold without reserve

Provenance
Private UK collection.

The colophon gives the title as al-Mafatih and states that this original text was composed in AH 1042/AD 1633-34, but that this manuscript was copied in AH 1230/AD 1814-15. The full title of the work appears on folio 2b: *Mafatih al-Sharayi'a*, on Islamic law (*shari'a*). The author states that he has arranged the work in twelve books (*kitab*) with two conclusions (*khatimah*).



54

54 R

**A QAJAR LACQUER PENBOX (QALAMDAM) DEPICTING EUROPEANS IN 17TH CENTURY DRESS
PERSIA, 18TH CENTURY**

with rounded ends and sliding tray, decorated in polychrome and gilt with three cartouches containing European figures to the top, the sides with architectural scenes interspersed by portrait medallions of European ladies and a Mughal prince and princess, the base and sides of the inner tray with vines and floral interlace
23.8 cm.

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900

Provenance

Private UK collection.



55

55 R

A QAJAR LACQUER PENBOX (QALAMDAM) BY NAJAF 'ALI ISFAHANI

PERSIA, DATED AH 1265/ AD 1848-9

with rounded ends and sliding tray, decorated in polychrome and gilt with cartouches containing a Christian saint, architectural and landscape scenes and youths visiting holy men, the sides of the tray and base with vines

23.4 cm. long

£1,000 - 1,500

€1,100 - 1,600

US\$1,300 - 1,900

Provenance

Private UK collection.

Inscriptions: *ya shah-e najaf* 1265, 'O King of Najaf! (i.e. Imam 'Ali), 1265 (1848-9)'.
 This is the signature used by the famous Qajar lacquer painter Najaf 'Ali Isfahani. His recorded works include lacquered pen boxes, mirror cases and book covers depicting various subjects, including European and Indian ones, and are dated between 1227 (AD 1812-13) and 1274 (AD 1857-8). For further information see Karimzadeh Tabrizi, *The Lives & Art of Old Painters of Iran*, vol. 3, London, 1991, pp. 1368-81 and Khalili, Robinson, Stanley, *Lacquer of the Islamic Lands*, Part Two, 1997, pp. 22-9 and cat. nos. 226, 228, 229, 231, 234, 235, 238, 265, 267 & 273.



56

56 R

**A QAJAR LACQUER PENBOX (QALAMDAM) BY IBRAHIM
PERSIA, LATE 19TH/EARLY 20TH CENTURY**

with rounded ends and sliding tray, decorated in polychrome and gilt with a lady carrying a dervish on her back to the top and further figural scenes to the sides, the base with an interlace of vines, the sides of the inner tray with further scrolling floral vines
22.3 cm. long.

£1,000 - 1,500
€1,100 - 1,600
US\$1,300 - 1,900

Provenance

Private UK collection.

Inscriptions: *raqam-e Ibrahim*, 'Painted by Ibrahim'.

According to Karimzadeh Tabrizi, Ibrahim was born in Isfahan and was a pupil of 'Abbas Shirazi (painter of lot number 67). He worked on lacquer, enamelling and manuscript illustrations and signed in various manners. Some of his recorded works are dated between AH 1325 (AD 1907-8) and AH 1331 (AD. 1912-3). See M. A. Karimzadeh Tabrizi, *The Lives & Art of Old Painters of Iran*, vol. 1, London, 1985, pp. 12-14 and Khalili, Robinson and Stanley, *Lacquer of the Islamic Lands*, Part Two, 1997, cat. nos. 490-4 and p. 264, nos. 490-4 for examples of his different signatures.



57

57 R

**A QAJAR LACQUER PENBOX (QALAMDAM) DEPICTING
CHRISTIAN SCENES SIGNED BY AHMAD
PERSIA, DATED AH 1313/AD 1895-96**

with rounded ends and sliding tray, decorated in polychrome and gilt with three cartouches to the top, all with Madonna and Child, the lower cartouche with date and signature, the sides with further cartouches containing figures in landscapes and other Christian scenes, the bottom and sides of tray with floral interlace
23.5 cm. long

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

Provenance

Private UK collection.

Inscriptions: *fakhr-e anbiya ahmad*, Pride of prophets, Ahmad 1313

Ahmad is recorded by Karimzadeh Tabrizi as a painter of the late 19th Century. There are three further recorded pieces by him signed as 'Pride of prophets, *fakhr-e anbiya ahmad* Ahmad', which are dated AH 1314 (AD 1896-7) and AH 1317 (AD 1899-1900), which makes this his earliest recorded work. (M. A. Karimzadeh Tabrizi, *The Lives & Art of Old Painters of Iran*, vol. 1, London, 1985, pp. 50-51)

For other examples of uses of the the Madonna and Child in Persian lacquer, see: Khalili, Robinson and Stanley, *Lacquer of the Islamic Lands*, Part One, 1996, cats. 475- 82 and Khalili, Robinson and Stanley, *Lacquer of the Islamic Lands*, Part Two, 1997, cats 345, 347-51.



58



59



60

58

**A QAJAR STYLE LACQUER PENBOX (QALAMDAN)
PERSIA, 20TH CENTURY**

with rounded ends and sliding tray, decorated in polychrome and gilt with floral sprays, perching birds and butterflies, spurious date and signature to top, with fitted woven wool case
22.7 cm. long

£300 - 400

€330 - 440

US\$390 - 520

To be sold without reserve

Provenance

Private UK collection.

Inscriptions: 'Lutf'ali', 1267.

59 R

**A QAJAR LACQUER PENBOX (QALAMDAN)
PERSIA, 19TH CENTURY**

with rounded ends and sliding tray, decorated in polychrome and gilt with a cartouche containing a reclining nude flanked by portrait medallions, the sides with landscapes flanked by portrait medallions, the base and sides of the inner tray with floral interlace
22.1 cm. long

£600 - 800

€660 - 870

US\$770 - 1,000

To be sold without reserve

Provenance

Private UK collection.

60 R

**A QAJAR LACQUER PENBOX (QALAMDAN)
PERSIA, 19TH CENTURY**

with rounded ends and sliding tray, decorated in polychrome and gilt with floral sprays and perching birds
23 cm. long.

£800 - 1,200

€870 - 1,300

US\$1,000 - 1,500

To be sold without reserve

Provenance

Private UK collection.



61



62

61 R

**A QAJAR LACQUER PENBOX (QALAMDAN) BY MUHAMMAD HUSAIN
PERSIA, CIRCA 1850-70**

with rounded ends and sliding tray, decorated in monochrome and gilt with floral sprays with perching birds and butterflies, the base and sides of inner tray with floral interlace, signed to top
22.6 cm. long

£1,000 - 1,500
€1,100 - 1,600
US\$1,300 - 1,900

Provenance

Private UK collection.

Inscriptions: 'Muhammad Husayn'.

This is likely to be Muhammad Husayn Shirazi whose teacher was Lutf'ali Shirazi. His recorded works, which are mainly pen boxes, are dated between 1270 (1853-4) and 1289 (1872-3). (See M. A. Karimzadeh Tabrizi, *The Lives & Art of Old Painters of Iran*, vol. 2, London, 1990, pp. 561-8 and Khalili, Robinson and Stanley, *Lacquer of the Islamic Lands*, Part One, 1996, pp. 202-3.

62 R

**A QAJAR LACQUER PENBOX (QALAMDAN) DEPICTING YOUNG DERVISHES, POSSIBLY BY SANI' AL-MULK
PERSIA, 19TH CENTURY**

with rounded ends and sliding tray, decorated in polychrome and gilt with a central cartouche to the top depicting young dervishes with a teacher, the sides with floral sprays with perching birds and portrait medallions, the base and sides of the inner tray with interlaces of vines and bunches of grapes
23.6 cm. long

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

Provenance

Private UK collection.

Inscriptions: '... Sani' al-Mu[l]k (or al-Mul[k]) AH 1282 (AD 1865-6)'.

Abu'l-Hasan Khan Ghaffari, Sani' al-Mulk (also known as Abu'l-Hasan ii) went to Italy circa AH 1262 (AD 1845-6) studying and copying the works of Italian masters in various museums in Rome, Florence and Venice. On his return, he completed the murals in the Nizamiyyah Hall for Aqa Khan Nuri l'timad al-Saltanah in 1273 (1856-7). He was put in charge of the publication of Government official Periodicals, in which he painted portraits of figures and events of the time and was titled Sani' al-Mulk on 10 *Dhi'l-qa'adah* 1277 (20 May 1861). He opened the School of Painting in Tehran in AH 1278 (AD 1862-3). His works include portraits of Muhammad Shah, Nasir al-Din Shah, nobles and officials, but he is best known for his illustrations of the One Thousand and One Nights, now in the Gulistan Palace Library in Tehran. His recorded works are dated between AH 1258 (AD 1842-3) and AH 1276 (AD 1859-60). The exact date of his death is not recorded, but given as sometime in AH 1283 (AD 1866-7), which would make this pen box his latest recorded work.



63



64



65

63 R

**A QAJAR LACQUER PENBOX (QALAMDAN) DEPICTING A WEDDING SCENE
PERSIA, 19TH CENTURY**

with rounded ends and sliding tray, decorated in polychrome and gilt with a young couple seated before an imam and further figural scenes to the sides, the base with an interlace of vines, the base and sides of the inner tray with scrolling vines

23.1 cm. long

£800 - 1,200

€870 - 1,300

US\$1,000 - 1,500

To be sold without reserve

Provenance

Private UK collection.

64 R

**A QAJAR LACQUER PENBOX (QALAMDAN)
PERSIA, 19TH CENTURY**

with rounded ends and sliding tray, the top and sides painted with floral interlace on a brown ground, the sides and inner tray with floral interlace

24.2 cm. long.

£500 - 700

€550 - 760

US\$640 - 900

To be sold without reserve

Provenance

Private UK collection.

65 R

**AN UNFINISHED QAJAR LACQUER PENBOX (QALAMDAN)
PERSIA, EARLY 20TH CENTURY**

with rounded ends and sliding tray, decorated in polychrome and gilt with a cartouche containing a battle scene

23.3 cm. long.

£400 - 600

€440 - 660

US\$520 - 770

To be sold without reserve

Provenance

Private UK collection.



66



67

66 R

**A QAJAR LACQUER PENBOX (QALAMDAN)
PERSIA, SECOND HALF OF THE 19TH CENTURY**

with rounded ends and sliding tray, decorated in polychrome and gilt with a shaykh, lion and his followers to the top and further figural scenes to the sides depicting musicians and warriors, the sides of the inner and base with an interlace of vines

23.2 cm. long

£800 - 1,200

€870 - 1,300

US\$1,000 - 1,500

To be sold without reserve

Provenance

Private UK collection.

67 R

**A QAJAR LACQUER PENBOX (QALAMDAN) DEPICTING THE
MADONNA AND CHILD AFTER SASSOFERRATO, BY ABBAS
SHIRAZI**

PERSIA, DATED AH 1278/AD 1861-62

with rounded ends and sliding tray, decorated in polychrome and gilt with a cartouche containing Madonna and Child flanked by portrait medallions containing a date and signature, the sides with nudes flanked by portrait medallions, further cartouches with floral sprays, the base and sides of the inner tray with scrolling vines

22.3 cm. long.

£1,500 - 2,000

€1,600 - 2,200

US\$1,900 - 2,600

Provenance

Private UK collection.

Inscriptions: *kamtarin 'abbas shirazi*, 'The most humble 'Abbas Shirazi', 'the year 1278 (AD 1861-2)'.

The depiction of the Madonna and Child is after a composition by the 17th Century Italian painter, Giovanni Battista Salvi, il Sassoferrato, of which a number of versions exist, one in the St. Louis Art Museum, USA.

Nothing is known about 'Abbas's life, other than his recorded work and that he was a painter of portraits, flowers and illuminations. His recorded works include lacquered pen boxes and a watercolour painting dated between 1277 (AD 1860-1) and 1292 (AD 1875-6). (See M. A. Karimzadeh Tabrizi, *The Lives & Art of Old Painters of Iran*, vol. 1, London, 1985, pp. 293-5 and Khalili, Robinson and Stanley, *Lacquer of the Islamic Lands*, Part Two, 1997, cat. nos. 343-8, and p. 262, nos. 343-8 for examples of his different signatures.



68



69

68 R

**A QAJAR LACQUER PENBOX (QALAMDAN) DEPICTING THE HOLY FAMILY
PERSIA, 19TH CENTURY**

with rounded ends and sliding tray, decorated in polychrome and gilt with a central cartouche containing the Holy Family to the top, all on a ground of floral interlace, the sides with floral interlace, the base and sides of inner tray with floral sprays
23. cm. long

£800 - 1,200

€870 - 1,300

US\$1,000 - 1,500

To be sold without reserve

Provenance

Private UK collection.

69 R

**A SMALL QAJAR LACQUER PENBOX (QALAMDAN)
PERSIA, 19TH CENTURY**

with curved ends and in two parts, decorated in polychrome and gilt with a branch with perching birds, the sides with vegetal motifs, the base with floral interlace
14.2 cm. long

£300 - 500

€330 - 550

US\$390 - 640

To be sold without reserve

Provenance

Private UK collection.



70



71

70 R

A QAJAR LACQUER PENBOX (QALAMDAN), SIGNED BY AHMAD IBN MIRZA HASAN PERSIA, DATED AH 126[0]/AD 1844-45

with rounded ends and sliding tray, decorated in polychrome and gilt, with floral sprays with perching birds and butterflies, the borders with undulating vines, signed and dated to top, the sides of the inner tray and base with floral interlace
25. cm. long

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

Provenance

Private UK collection.

Inscriptions: 'Ahmad ibn Mirza Hasan AH 126[0]

For a similar pen box, see: Khalili, Robinson and Stanley, *Lacquer of the Islamic Lands* , Part Two, 1997, cat 281.

71 R

A QAJAR LACQUER CALLIGRAPHIC PENBOX (QALAMDAN), PRESENTED TO HUSAYN QULI KHAN PERSIA, LATE 19TH CENTURY

of rectangular form with sliding tray, decorated in polychrome and gilt, with four inscription-filled cartouches each with four lines of inscription in *nasta'liq* all on a ground of floral interlace, the top with a central cartouche containing floral sprays and perching birds, the sides of the inner tray and base with sprays of vines
24.3 cm. long.

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

Provenance

Private UK collection.

Published

M.T. Ehsany, *Iranian painting, book binding and pencases, a commentary of the history on book binding and painting in Iran* , Tehran 2003, page. 60

Inscriptions: Persian verses (poet unidentified, probably by the lacquer painter).

The poem indicates that the pen box was a gift to Husayn Quli Khan, mentioning his father 'Ali Quli Khan Mukhbir al-Dawlah and praising them both with benedictory verses to Husayn Quli. Husayn Quli Khan (AH 1264-1335/AD 1847-1916) took up an office in the Ministry of Post and Telegraph in AH 1284 (AD 1867-8), was titled Mukhbir al-Mulk in AH 1301 (AD 1883-4) and was appointed Minister of Post and Telegraph when Muzaffar al-Din Shah came to power and received the title Mukhbir al-Dawlah after his father's death in AH 1315 (AD 1897). As the poem mentions his father with terms that indicate he is already dead, this pen box was likely to have been made after AH 1315 (AD 1897).



(reverse)

72 YΦR

**A FINE ZAND LACQUER MIRROR CASE AND TOOL BOX BY
HASAN KHODADAD
PERSIA, DATED AH 1192 (AD 1759-60)**

of rectangular form with sliding draw opening to reveal a fitted panel of tools, the cover lifting to reveal a mirror, decorated in polychrome and gilt with floral sprays with perching birds to the cover and reverse, the interior of the lid with young lovers being entertained, signature and date to the inside cover, some tools of watered steel, others with ivory and marine ivory handles
30 x 21.5 x 3.3 cm.

£8,000 - 12,000

€8,700 - 13,000

US\$10,000 - 15,000

Provenance

Private UK collection.

Inscriptions: *hosn-e kelk-e hasan khodadad ast 1192*, 'It is the beauty of the pen of Hasan Khodadad 1192'.

Hasan Khodadad was a painter of Zand period with one recorded work, a mirror case with the same text, dated 1173 (1759-60). (See M. A. Karimzadeh Tabrizi, *The Lives & Art of Old Painters of Iran*, vol. 1, London, 1985, pp. 152-3). The tools may have been intended for a jeweller as a larger box in the British Museum is described as being for a goldsmith (see R. Ward, *Islamic Metalwork*, London, 1993, p. 24, no. 13). However, some other related examples have been described as portable surgeon's kits, though it is likely their uses were more general. For another example sold at Sotheby's see *Islamic Art*, 16 October 1997, lot 71.





73

73 R

**A QAJAR LACQUER MIRROR CASE DEPICTING THE HOLY FAMILY
PERSIA, 19TH CENTURY**

of rectangular form with lifting cover, decorated in polychrome and gilt with the Holy Family to the cover and reverse within a pavilion, the interior of the cover with a bathing scene, with signature and date to reverse

21.6 x 14.3 cm.

£600 - 800

€660 - 870

US\$770 - 1,000

To be sold without reserve

Provenance

Private UK collection.

Inscriptions: *sadiq al-wa'd!*, 'O You who are true to Your promise!
1211' (AD 1796-7)



74

74 R

**A QAJAR LACQUER MIRROR CASE DEPICTING THE DERVISH
NUR 'ALI
PERSIA, 19TH CENTURY**

of rectangular form with lifting cover, decorated in polychrome and gilt with the dervish in a landscape to the front, the inside cover and reverse with a young couple, calligraphic exercise in *naskhi* script to the interior

22.6 x 14.2 cm.

£400 - 600

€440 - 660

US\$520 - 770

To be sold without reserve

Provenance

Private UK collection.



75 R

**A ZAND OR QAJAR LACQUER MIRROR CASE DEPICTING THE HOLY FAMILY POSSIBLY BY MUHAMMAD SADIQ
PERSIA, 18TH/ 19TH CENTURY**

of rectangular form with lifting cover, decorated in polychrome and gilt with the Holy Family in a pavilion with angels and attendants to the front and reverse, signature and date to top, the interior of the cover with the Virgin Mary seated with attendants
24.5 x 16.7 cm.

£4,000 - 6,000
€4,400 - 6,600
US\$5,100 - 7,700

Provenance

Private UK collection.

Inscriptions: 'Ya sadiq al-wa'd, 'O You who are true to Your promise the year 1182 (1768-9)'.
This signature is one of the forms used by the painter Muhammad Sadiq. He was an 18th century painter of lacquer, oil paintings and watercolours who was particularly skilled in depicting figures, flowers, battles and hunting scenes. His works are represented in the St Petersburg album, two oil paintings in the pavilion built by the Zand ruler Karim Khan in Shiraz, and murals in the Forty Column Palace in Isfahan. For more on Muhammad Sadiq and his recorded works see: Khalili, Robinson and Stanley, *Lacquer of the Islamic Lands*, vol. One, 1996, pp. 74-5, cats 66-68, 96- 97 and M. A. Karimzadeh Tabrizi, *The Lives & Art of Old Painters of Iran*, vol. 1, London, 1985, pp. 257-64.

This signature is one of the forms used by the painter Muhammad Sadiq. He was an 18th century painter of lacquer, oil paintings and watercolours who was particularly skilled in depicting figures, flowers, battles and hunting scenes. His works are represented in the St Petersburg album, two oil paintings in the pavilion built by the Zand ruler Karim Khan in Shiraz, and murals in the Forty Column Palace in Isfahan. For more on Muhammad Sadiq and his recorded works see: Khalili, Robinson and Stanley, *Lacquer of the Islamic Lands*, vol. One, 1996, pp. 74-5, cats 66-68, 96- 97 and M. A. Karimzadeh Tabrizi, *The Lives & Art of Old Painters of Iran*, vol. 1, London, 1985, pp. 257-64.



76

76

**A KASHMIR LACQUER TRAY
SRINAGAR, 20TH CENTURY**

of rectangular form, decorated in polychrome and gilt with floral and foliate motifs, inscribed 'Srinagar Kashmir' to reverse
29.4 x 19.7 cm.

£100 - 200

€110 - 220

US\$130 - 260

To be sold without reserve

Provenance

Private UK collection.

77 R

**A QAJAR LACQUER BOX CONTAINING A SET
OF PORTABLE MERCHANT'S WEIGHTS AND
SCALES**

PERSIA, 19TH CENTURY

of rectangular form with hinged lid, containing a set of steel balances and brass pans and nine weights of various sizes, the box decorated in polychrome and gilt with floral sprays and perching birds, the border of the lid with a series of inscription-filled cartouches
13 x 18.3 x 2.8 cm.

£800 - 1,200

€870 - 1,300

US\$1,000 - 1,500

To be sold without reserve

Provenance

Private UK collection.

Inscriptions: 'After having put together the letter of our sins They took it and weighed it against [our] deeds'.

78 R

**A QAJAR LACQUER BOX CONTAINING A SET
OF PORTABLE MERCHANT'S WEIGHTS AND
SCALES**

PERSIA, DATED AH 1253/ AD 1837-38

of rectangular form with hinged lid, containing two sets of steel balances and brass pans and eight weights of various sizes, the box decorated in polychrome and gilt with floral sprays and perching birds, the border of the lid a series of inscription-filled cartouches
25.1 x 14.6 x 5.2 cm.

25.1 x 14.6 x 5.2 cm.

£1,500 - 2,000

€1,600 - 2,200

US\$1,900 - 2,600

Provenance

Private UK collection.

Inscriptions: 'After having put together the letter of our sins, they took it and weighed it against [our] deeds', more than anyone, was our sins, but they forgave us for our love of 'Ali'; 'Whoever has the love of Haydar and Safdar (i.e. Imam 'Ali) in his heart, will be risen like justice on the last judgment day. Do not trade except in honesty, If you are honest, you set your affairs in order, dated 1253.



77



78



79 R

**A QAJAR LACQUER BOX BY MA'SUM 'ALI
PERSIA, DATED AH 1325/AD 1907**

of rectangular form with lifting lid, decorated in polychrome and gilt with a central cartouche containing flowers surrounded by a series of foliate tendrils forming cartouches filled with floral interlace, the border of the top with a series of inscription-filled cartouches, later velvet lining to interior
38.3 x 25.5 x 11.7 cm.

£1,500 - 2,000

€1,600 - 2,200

US\$1,900 - 2,600

Provenance

Private UK collection.

Inscriptions: Persian verses, in the corners, 'The work of Ma'sum'ali', and dated in a mixture of Arabic and Persian, 'In the month of rabi' al-awwal, one thousand and twenty five of hijra, 1325 (April-May 1907)'.

A Ma'sum'ali is recorded by Karimzadeh as an obscure illuminator of the Muzaffar al-Din Shah period who illuminated Qur'an *sura* headings and produced calligraphic exercises. His only recorded work is an illuminated marriage contract dated 1330 (1911-2). See M. A. Karimzadeh Tabrizi, *The Lives & Art of Old Painters of Iran*, vol. 3, London, 1991, p. 1173.

80 R

**A QAJAR PEARWOOD COMB AND PAINTED BOX
PERSIA, 19TH CENTURY**

the comb carved with an inscription-filled cartouche to each side, the painted box of rectangular form with hinged lid, decorated in polychrome and gilt with floral sprays, mirror to interior of lid
the box 14.5 cm. x 8.5 x 2.5 cm.

£600 - 800

€660 - 870

US\$770 - 1,000

To be sold without reserve

Provenance

Private UK collection.

Inscriptions: the name of God and the Five Holy Ones, 'God, Muhammad, 'Ali, Fatimah, Hasan, Husayn'.



79



80

81 Y R

**A SAFAVID WALRUS IVORY-HILTED DAGGER
(KARD)**
PERSIA, 17TH/ 18TH CENTURY

the single-edged watered steel blade of tapering form with flattened spine, decorated in gold inlay to both sides near the forte with cartouches containing floral interlace, the handle with floral vines, the spine chiselled with palmette motifs, walrus ivory grips, the wood scabbard clad entirely in leather with bone finial
33.5 cm. long

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900

Provenance

Private UK collection.



81

The Year 77H Dinar The First Islamic Coin



OTHER PROPERTIES

82

AN UMAYYAD GOLD DINAR FROM THE REIGN OF 'ABD AL-MALIK (AD 685-705)

PROBABLY DAMASCUS, DATED AH 77/AD 696-697

with three lines of inscription in *kufic* surrounded by a band of inscription in *kufic* to each side, anonymous, no mint, in NGC holder graded AU53 (About Uncirculated)
20 mm. approx.; 4.29 g.

£90,000 - 110,000

€98,000 - 120,000

US\$120,000 - 140,000

See John Walker, *A catalogue of the Arab-Byzantine and Post-Reform Umayyad Coins*, London, 1956 p. 84, no. 186; Stephen Album, *Checklist of Islamic Coins*, Santa Rosa, 2011, no. 125; and Giulio Bernardi, *Arabic Gold Coins Corpus*, Trieste, 2010, no. 41.

Inscriptions:

In three lines to center:

la ilah illa Allah wahdahu la sharika lahu.

'There is no god but God alone, He has no associate'.

And around:

*Muhammad rasul Allah arsalahu bi'l-huda wa din al-haqq li-yuzhirahu
'ala al-din kullihi.*

'Muhammad is the messenger of God, who sent him with guidance and the religion of truth that he might make it supreme over all religions' (Qu'ran sura IX (*al-tawbah*) part of verse 33).

In three lines to center:

Allah ahad Allah al-samad lam yalid wa lam yulad

'God is one, God is eternal, He does not beget, nor is He begotten'
(Qur'an sura CXII (*al-Ikhlās*) verses 1-3)

And around:

bism Allah duriba hadha'l dinar fi sana sab wa sab'in

'In the name of God, this dinar was struck in the year seven and seventy'.

The significance of the Year 77h Dinar to early Islamic history cannot be over-stated.

To Abd al-Malik it seemed inconceivable that the flourishing Umayyad Caliphate did not have a currency of its own and that affairs of state, and everyday commerce, were being conducted using Byzantine coinage, or copies of it, with Christian symbols and the images of foreign leaders.

After what is thought to have been a relatively short period of development during which we see de-christianized Byzantine solidi, a proto-type gold coinage with the image of a standing caliph, and

notwithstanding a bi-lingual coinage of Latin and Arabic that circulated in north Africa and Spain, the first wholly Islamic coin was struck in the year 77h.

Highly symbolic in its simplicity, there is no image, no reference to a ruler or place. There are only statements of faith and a date in the context of the Hijrah. The 77h Dinar was to succeed in forming the basis of almost a thousand years of subsequent coinage in the Islamic world.

The exact date at which the Caliph 'Abd al-Malik actually introduced his new coinage is not recorded, but because of the rarity of this issue it has been suggested that it was probably towards the end of the year 77, perhaps for the pilgrimage season at the time of the '*Eid al-Adha*'. Anyone bearing the coin carried with them a powerful religious message, which explained to new followers the principle tenets of the new faith. In an age before printing and modern communications, coinage was without doubt the most effective messenger that the government possessed to sway the hearts and minds of the people under its rule.

The present lot is believed to be the only professionally graded example of this coin.





AN Umayyad CARVED MARBLE PANEL**CORDOBA, PROBABLY MEDINAT AL-ZAHRA', 10TH CENTURY**

of rectangular form, carved in relief with a tree with undulating and intertwined branches forming cartouches filled with leaves and buds, the top of the tree with a pine cone, the border with cable design, mounted

81 x 37.5 cm.

£30,000 - 50,000

€33,000 - 55,000

US\$39,000 - 64,000

Provenance

Oliver Hoare (1945-2018), acquired circa 1976.

Jean-Claude Ciancimino Collection (1931-2014), acquired prior to 1965.

This panel is a superbly executed example of the intricately carved naturalistic decoration that is characteristic of the art of Umayyad Spain and was used on everything from small ivory caskets to monumental architectural embellishments. Its origins can be traced back to the ornament of Umayyad Syria, which the Islamic craftsmen of Spain made a conscious effort to revive in order to enhance the prestige of the new western Caliphate.

This panel is likely to have been produced to adorn the walls of the palace of Medina al-Zahra' which was built for 'Abd al-Rahman III, the first Umayyad Caliph of Cordoba (Reg. 929-961). Construction took place between 936 and his death in 961, but was continued by his son Al-Hakam II (Reg. 961-976). Similar panels can still be seen in situ in the reception hall which can be dated by inscriptions to between 953 and 957. The time consuming and vastly expensive ornamental scheme of relief carved marble panels, which entirely cover the walls of the room, is in stark contrast to the related but vastly cheaper moulded stucco used by the Nasrids at the Alhambra during the twilight of Islamic rule on the Iberian peninsular.

In the centuries after Medina al-Zahra' was destroyed by Berbers in 1010, its decorative architectural elements were dispersed and reused in new buildings throughout southern Spain. For this reason, examples of finely carved stone panels, such as the present lot, can be found in many of the regional museums of modern day Andalusia.

For comparable examples depicting what may also be Trees of Life in the Archaeological Museums of Cordoba and Seville, see Jerrilynn D. Dodds, *Al-Andalus, the Art of Islamic Spain*, New York, 1992, pp. 242-243, nos. 36 and 36. Others are in the Malaga Museum (Inv. no. 8701), and the David Collection, Copenhagen (Inv. no. 86/2004).



84 R

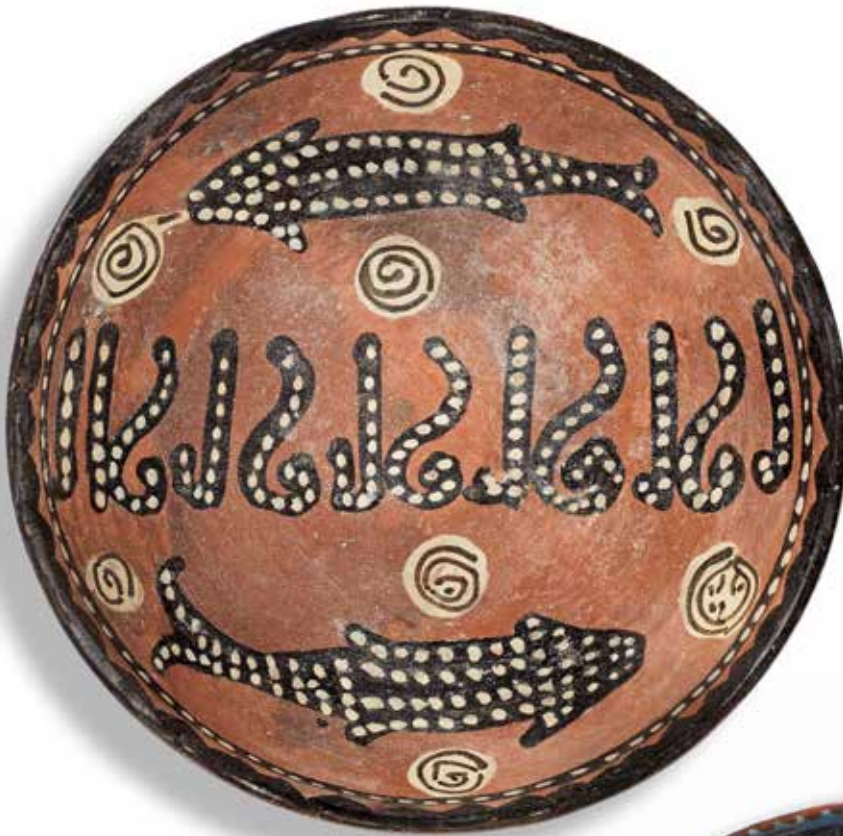
**A NISHAPUR SLIP-PAINTED POTTERY BOWL
PERSIA, 10TH CENTURY**

of rounded form on a short foot, decorated in manganese, cream and tomato red with a band of pseudo-inscription flanked by two fish surrounded by circle motifs
19.7 cm. diam.

£1,000 - 2,000

€1,100 - 2,200

US\$1,300 - 2,600



84

85 R

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

of rounded form on a splayed foot, decorated in polychrome on a blue ground with a six-petaled lotus to the centre surrounded by an interlace of split-palmettes, a band of pseudo-kufic to the rim, a further band of pseudo inscription to the exterior
21.2 cm. diam.

£3,000 - 5,000

€3,300 - 5,500

US\$3,900 - 6,400

Provenance

Sotheby's, *Islamic and Indian Art*, 27 April 1995,
Lot 35.



85



86

**A RARE LAQABI WARE POTTERY DISH
SYRIA, 13TH CENTURY**

of shallow form with short slightly inverted sides and flattened everted rim, incised and decorated in cobalt blue on a white ground with a sphinx surrounded by a lion, a hare, a bird and a palmette, the rim with abstract vegetal motifs, remains of collection label to base
35.8 cm. diam.

£25,000 - 30,000

€27,000 - 33,000

US\$32,000 - 39,000

Provenance

Millea Bros. Ltd., Boonton, U.S., *Asian & Islamic Art*, December 11 2014, lot 319.

Formerly in a private US collection, reputedly acquired in the 1950's.

This is a very rare example of a type of pottery which was historically believed to have come from Persia, but it is now clear from the manner of the incising and colours that it was made in Syria. The technique is related to that used in Tell Minis and Raqqa pottery of the same period. Sherds and a waster of a similar ware have been found in Egypt so it is possible that the type originated there before production moved to Syria. For an example of a sherd found at Fustat in Egypt, now in the Victoria and Albert Museum, London, see Arthur Lane, *Early Islamic Pottery*, London, 1947, pl. 40b.



87

87

**A RAQQA POTTERY BOWL
SYRIA, 13TH CENTURY**

of flaring form on a short foot with flattened sides and inverted rim, decorated in black under a turquoise glaze with a central roundel surrounded by a repeat design of interlinked palmette motifs
21.1 cm. diam.

£4,000 - 6,000

€4,400 - 6,600

US\$5,100 - 7,700

88 R

**A GROUP OF TIMURID UNDERGLAZE-
PAINTED POTTERY BORDER TILES
PERSIA, 15TH CENTURY**

each of rectangular form, decorated in black under a turquoise glaze with a scrolling tendril of lotuses and other flowers

the largest 15.8 x 5.4 cm. (8)

£1,000 - 1,500

€1,100 - 1,600

US\$1,300 - 1,900

These tiles were produced in Tabriz, a centre which contributed to the formation of the Ottoman tile industry in Bursa and elsewhere. For a further discussion on the topic see N. Atasoy and J. Raby, *Iznik, The Pottery of Ottoman Turkey*, published for Istanbul University, 1989. For a group of similar tiles sold at Sotheby's see *Arts of the Islamic World*, 18 April 2007, lot 112.



88

89 R

**A MINAI POTTERY WATER BOTTLE
PERSIA, 12TH/ 13TH CENTURY**

of compressed globular form with slim cylindrical neck surmounted by a flaring terminal with flattened shoulder and everted rim, decorated underglaze in cobalt blue and turquoise on a white ground and overglaze in red and black with a series of cartouches formed with palmettes and other vegetal motifs, some filled with pseudo-inscriptions, the shoulder with a series of roundels containing stylised lotus motifs, the shoulder of the neck with pseudo-inscriptions interspersed by roundels
27cm

£6,000 - 8,000

€6,600 - 8,700

US\$7,700 - 10,000

Inscriptions: repeat of *al-daw[lah]*, 'Wealth'.

The result of Oxford Thermoluminescence test number N120c48 (5 March 2020) is consistent with the dating of this lot.





90

90 R

**A KHORASAN BRONZE ROSEWATER BOTTLE
PERSIA, 10TH CENTURY**

of oval form on a splayed foot with waisted neck surmounted by circular terminus with hemispherical protrusions, the body with three rows of lotus buds in relief, the applied brass filter decorated in openwork forming a rosette

23.7 cm. high

£3,000 - 4,000

€3,300 - 4,400

US\$3,900 - 5,100

Provenance

Oliver Hoare (1945-2018)

Lotus buds were a common motif during the Samanid period, and the hemispherical protrusions seen at the rim of the present lot are reminiscent of Sasanian silver from Tabarestan. A similar bronze bottle is in the Victoria and Albert Museum, London (Inv. No. M.38-1959).

91 R

**A KHORASAN SILVER AND COPPER-INLAID BRONZE TRAY
PERSIA, 13TH CENTURY**

of rectangular form with elongated octagonal well, engraved and decorated in silver and copper inlay with a central roundel filled with cable design forming six-pointed stars, flanked by cartouches filled with inscriptions in *kufic*, the sloping walls with knotted panels alternating with crescents, the rim with inscription-filled cartouches interspersed by crescent roundels

30.2 x 18.5 cm.

£1,500 - 2,000

€1,600 - 2,200

US\$1,900 - 2,600

Provenance

The Shakerine Collection.

Christie's, *Islamic Art, Indian Miniatures, Rugs and Carpets*, 27 April 1993, lot 123

Inscriptions: *al-'izz wa al-iqbal wa al-salamah wa al-z'iyadah wa al-salamh wa al-'afiyah wa ... / wa al-ta'id wa al-tammah wa al ... / wa al-salamah wa al- ... wa al-faraghah wa al-ziyadah wa al-shukrah wa al-.../wa al- ... wa al-ziyadah wa al-sa'adah li-sahibihi*, 'Glory and prosperity and well-being and abundance and well-being and health and ... and (God's) support and plentitude and ... and well-being and ... inner calm and abundance and gratitude and ... and abundance and happiness to its owner', *bi'l-yumn wa al-birr wa al-salam[ah]/wa al-birr wa al-barakah wa a*, 'With good-fortune and piety and well-being and piety and blessing and'.



91



92



93

92 R

**A FARS SILVER-INLAID BRASS BOWL
PERSIA, 14TH CENTURY**

with rounded base, inverted sides and flattened rim, engraved and decorated in silver inlay with a series of roundels containing mounted warriors within quatrefoils interspersed by cartouches containing inscriptions in *thuluth* all on a ground of scrolling tendrils, the base with pendant palmette cartouches, owners inscriptions to base
17.8 cm. diam.

£3,000 - 4,000
€3,300 - 4,400
US\$3,900 - 5,100

Inscriptions: *li-mawlana al-sultan/ al-a'zam malik riqab al-umam/ al-sultan al-saltin al-'arab [wa] al-'ajam al-'alim*, 'To our Master, the greatest Sultan, the one who curbs the necks of nations, the Sultan of the sultans of the 'Arabs [and] the Persians, the learned'; owner's name on the base, 'Muhammad Muqim'.

93 R

**A FARS SILVER-INLAID BRASS BOWL
PERSIA, 14TH CENTURY**

with rounded base, inverted sides and flattened rim, engraved with a series of roundels of alternating inscription-filled cartouches and roundels containing scenes of enthroned rulers with attendants, the interstices with geometric motifs, the base with a repeat design of interlinked palmette cartouches filled with floral motifs, the interior with a central roundel surrounded by fish, herons and other animals
18 cm. diam.

£4,000 - 6,000
€4,400 - 6,600
US\$5,100 - 7,700

Inscriptions: *al-'izz li-mawlana al-sultan/ al-a'zam malik riqab al-umam/ al-sultan al-saltin al-'arab wa al-'ajam al-ghazi al-'adil*, 'Glory to our Master, the greatest sultan, the one who curbs the necks of nations, the Sultan of the sultans of the 'Arabs and the Persians, the conqueror, the just'.



95

94
No lot

95 R

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

of square form, decorated in mustard, cobalt-blue, yellow and turquoise with black outline on a white ground with a bird perching on a branch with three flower heads, partial Chinese style cloud motif to right

24.9 cm x 23.5 cm

£3,000 - 4,000

€3,300 - 4,400

US\$3,900 - 5,100



96

96 R

**THREE QAJAR 'KASHAN STYLE' LUSTRE
POTTERY STAR TILES
PERSIA, 19TH CENTURY**

each with eight points, decorated in brownish gold lustre on cream grounds, the largest with a central flowerhead surrounded by further foliate motifs, the other two depicting deer amidst foliage, all with borders containing bands of inscriptions in *naskhi* the largest 30 cm. diam.(3)

£2,500 - 3,500

€2,700 - 3,800

US\$3,200 - 4,500

Provenance

Formerly in a Private French collection and according to family tradition acquired from the Bardo National Museum, Tunisia in 1888, and from Samuel Siegfried Bing (1838-1905) in Paris in the late 19th Century.

Inscriptions: to one, a prayer in Arabic; to the others, the *basmalah* followed by couplets in Persian.



97

97 R

**A QAJAR UNDERGLAZE-PAINTED POTTERY
TILE**

PERSIA, CIRCA 1880

of circular form, decorated underglaze in polychrome on a white ground with musicians and other figures on a palace terrace, the border with an undulating foliate vine
15.5 cm. diam.

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900

98 R

**A QAJAR UNDERGLAZE-PAINTED POTTERY
VASE**

PERSIA, CIRCA 1880

of inverted piriform with a long straight neck on a short foot, decorated in polychrome on a white ground with interlacing floral decorations and two cartouches filled with floral sprays, the shoulder with undulating vines and perching birds, the neck with two bands of cartouches with floral motifs
38.5 cm.

£1,500 - 2,000

€1,600 - 2,200

US\$1,900 - 2,600



98



99

99 R

**A MUGHAL COPPER AND BRASS EWER WITH QAJAR PAINTED DECORATION
NORTH INDIA AND PERSIA, 16TH CENTURY, THE PAINTING
19TH CENTURY**

of compressed globular form on a long splayed foot with strap handle surmounted by hinged lid, multifaceted spout terminating in a dragon head, painted in polychrome with seated figures in a landscape, the foot and shoulder with portrait medallions on a ground of vegetal interlace, the handle with lions and seated figures
36 cm. high

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



100

100 R

**A QAJAR ENAMELLED COPPER CASKET
PERSIA, 19TH CENTURY**

of rectangular form on shaped bracket feet with hinged lid, profusely decorated in polychrome enamel with a king seated with musicians and attendants to the lid, the sides with young amorous couples and musicians
12.7 x 12 x 8.8 cm.

£600 - 800
€660 - 870
US\$770 - 1,000

Provenance

Private Spanish collection.



101

101 R

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

of octagonal form with suspension loops to each side, decorated in repoussé with floral and foliate motifs, set with turquoise beads and paste, the sides with turquoise enamel, fragmentary printed Qur'an within
7.2 cm. diam. max.; 27.3 g.

£800 - 1,200
€870 - 1,300
US\$1,000 - 1,500

Provenance

The Shakerine Collection.
Sotheby's *Islamic Works of Art*, 30 April 1998, lot 71.
The Benyaminoff Collection, New York.

Exhibited

On loan to the L.A. Mayer Memorial Museum, Jerusalem, from 1987-1998.

102 R

**A QAJAR BRASS AND COPPER EWER DEPICTING THE
PROPHET SULEYMAN (SOLOMON)
PERSIA, 19TH CENTURY**

of flattened globular form on a splayed foot with tapering spout,
serpentine handle and hinged lid, profusely engraved with a roundel
containing Suleyman with *djins*, animals and other figures, a roundel
containing a dragon, a king and other figures, further roundels
containing *djins* and other figures, the interstices with floral interlace
and other animals
34 cm.

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



102

103 R

**A PAIR OF QAJAR GOLD-DAMASCENED STEEL VASES
PERSIA, 19TH CENTURY**

each of baluster form with broadly flaring neck and flattened scalloped
rims on circular scalloped feet, the bodies profusely engraved and
decorated in gold inlay with interlaced foliate tendrils overlaid with
palmettes all on a ground of floral interlace
53 cm. high.(2)

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

Provenance
Private Spanish collection.



103



104

104 R

**A QAJAR GOLD AND SILVER-DAMASCENED
STEEL PEACOCK**

PERSIA, 19TH CENTURY

standing upright with long tail, the body decorated in gold, silver and copper inlay with cartouches containing feather motifs, the wings and body with further feather motifs

35 cm. high

£1,500 - 2,000

€1,600 - 2,200

US\$1,900 - 2,600

Provenance

Private Spanish collection.

105

**THREE BOKHARA ENGRAVED BRASS AND
COPPER EWERS**
CENTRAL ASIA, 19TH CENTURY

each of typical form, profusely engraved with vegetal decoration, two inlaid with turquoise beads to the finials, two with inscriptions to tops of handles
the largest 32 cm. high(3)

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900

Inscriptions: *usta ghafur bukhari*, 'Master Ghafur Bukhari, the year 1252 (AD 1836-7)' and the owner's name, 'Muhammad Muqim, the butcher (*qassab*); 'the work of master Hasan ... 130[0] (?) (AD 1882-3)'.



105

106 R

A QAJAR JADE BOWL
PERSIA, 19TH/ 20TH CENTURY

of curved flaring form on a short foot, engraved with four cartouches filled with inscriptions in *nasta'liq*
13 cm. diam.

£1,500 - 2,000

€1,600 - 2,200

US\$1,900 - 2,600

Inscriptions: invocations to Imam 'Ali, *ya qahir al-'adu!*/*ya wali al-wali!*/*ya mazhar al-'ajayib!*/*ya murtada 'ali!*, 'O the one who subdues enemies! O the guardian of friends! O the one who causes miracles! O Murtada 'Ali!'.



106



107

107 R

A RARE AND LARGE QAJAR METAL-THREAD EMBROIDERED, PEARL-ENCRUSTED WOOL 'ROYAL' TERMEH PANEL PERSIA, 19TH CENTURY

of rectangular form, the woven wool ground with a repeat design of *boteh* motifs, decorated in appliqué silver-gilt thread and seed-pearl decoration with a floral spray to each corner and further smaller sprays to the centre at each side, the border with a scrolling floral vine, satin backing

167 x 116 cm.

£5,000 - 7,000

€5,500 - 7,600

US\$6,400 - 9,000

Provenance

The Shakerine Collection.

Bonhams, *Islamic and Indian Art*, 1 May 2003, lot 440.

108 R

A QAJAR VELVET AND SAFAVID BROCADE SILK COVER PERSIA, 17TH AND 19TH CENTURY

of rectangular form, the crimson velvet centre voided with floral sprays, the silk edging woven in polychrome with an ogee lattice filled with floral motifs

80 x 70 cm.

£1,500 - 2,000

€1,600 - 2,200

US\$1,900 - 2,600



108



109

109 R

**A QAJAR GOLD-DAMASCENED STEEL AXE (TABAR)
PERSIA, 19TH CENTURY**

the watered steel head engraved and decorated in gold overlay with figures seated around an urn of flowers, the square peen with a lion and an antelope in combat, the haft with etched imitation watering
83.8 cm. long

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

Provenance
Private UK collection.



110

110 R

**A QAJAR FLINTLOCK BLUNDERBUSS PISTOL
PERSIA, 19TH CENTURY**

the flaring watered-steel blade chiselled with a series of cartouches containing floral sprays, the wood stock and butt with iron mounts engraved with floral motifs
49.5 cm. long

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

Provenance
Private UK collection



111

111 R

**A QAJAR GOLD DAMASCENED STEEL HELMET AND SHIELD
PERSIA, 19TH CENTURY**

the helmet of domed form surmounted by a spike, the front with a noseguard flanked by two plume holders, the shield of circular form with four raised bosses, both profusely engraved and decorated with gold and silver inlay with a band of inscription-filled cartouches around the rims, the domes with a band of rosettes, above and below crescent motifs on a ground of floral interlace
the helmet 29 cm. high; the shield 52.5 cm. diam(2)

£3,000 - 4,000

€3,300 - 4,400

US\$3,900 - 5,100

Provenance

Private UK collection, acquired Bonhams *Islamic and Indian Art*, 4 October 2011, lot 224.

Inscriptions: undeciphered repetition of Persian text.



112



113

112 R

**A QAJAR LACQUER MIRROR CASE
PERSIA, 19TH CENTURY**

of rectangular form with hinged lid and clasp, decorated in polychrome and gilt with central panels containing floral sprays with a perching bird, the borders with undulating floral vines, the reverse with large floral sprays with a perching bird, the inside of the door with a floral spray and butterflies
30 x 19 cm.

£1,500 - 2,000

€1,600 - 2,200

US\$1,900 - 2,600

Provenance

Private Spanish collection.

113 R

**FOUR QAJAR LACQUER PENBOXES (QALAMDAN)
PERSIA, 19TH CENTURY**

comprising three of typical form with rounded ends and sliding trays, decorated in polychrome and gilt; the first with raised cartouches and 'engine-turning' design; the second with a prince visiting a hermit to the top and further figural scenes to the sides; the third with birds perching on rose branches; the fourth of rectangular form with lifting lid decorated with a depiction of the young Nasr al-Din Shah Qajar with maidens flanked by European style pastoral scenes, the edges with further similar scenes, the inside of the lid with a European wedding
the largest 24.7 cm. long(4)

£1,500 - 2,000

€1,600 - 2,200

US\$1,900 - 2,600

Provenance

Private Spanish collection.

The first is very similar in style to a penbox in the Nasser D. Khalili Collection signed by 'Abu Talib al-Mudarris (see N. D. Khalili, B. W. Robinson & T. Stanley, *Lacquer of the Islamic Lands: Part One*, London 1996, pp. 228-229, no. 185.)



114

114 R

**A QAJAR LACQUER PANEL OR BOOK COVER DEPICTING THE PROPHET SULEYMAN (SOLOMON)
QAJAR PERSIA, MID-19TH CENTURY**

of rectangular form, decorated in polychrome and gilt depicting the prophet enthroned with courtiers, animals and djins, framed
41.5 x 59 cm.

£4,000 - 6,000

€4,400 - 6,600

US\$5,100 - 7,700

According to the Qur'an, the prophet Suleyman was given by God power over the wind, and also over demons, or djinns; he could also speak the language of animals.

115 R

**A PORTRAIT OF FATH 'ALI SHAH QAJAR, SIGNED BY HAJJ MUSTAFA, KNOWN AS MUSTAFA NAQQASH
IRAN, 20TH CENTURY**

oil on canvas, signed *Hajj Mustafa* lower left, on stretcher
149.5 x 99.5 cm.

£3,000 - 4,000

€3,300 - 4,400

US\$3,900 - 5,100

The artist's full name was Hajj Mustafa Hashemi Tarzami Hashemi, and was known as Mustafa Naqqash (painter). He died in 2003. It has also been suggested that the artist's signature may read: Mustafa Hamidi.

The painting is modelled partially on the portrait of Fath 'Ali Shah by Mirza Baba, dated 1798, in the British Museum, and partially on another, by Mihr 'Ali, dated 1813, in the Hermitage, St Petersburg.



115



116 R

**NADIR SHAH
QAJAR PERSIA, MID-19TH CENTURY**

oil on canvas, the Shah depicted within a roundel at a balcony holding a sword, identifying inscription in *nasta'liq* script in white, the roundel edged with stylised foliage, an inner border with stylised floral motifs in dull gold on a blue ground, outside this similar motifs on an orange ground, outer border decorated with naturalistic floral motifs
94.5 x 76 cm.

£2,500 - 3,500

€2,700 - 3,800

US\$3,200 - 4,500

115



117 R

**KING FARIDUN
QAJAR PERSIA, MID-19TH CENTURY**

oil on canvas, the King depicted at a balcony within a roundel, identifying inscription in *nasta'liq* script in white, the roundel edged with stylised foliage, an inner border with stylised floral motifs in dull gold on a blue ground, outside this similar motifs on an orange ground, outer border decorated with naturalistic floral motifs
93.5 x 114 cm.

£2,500 - 3,500

€2,700 - 3,800

US\$3,200 - 4,500

117



118

118 R

**A NOBLEMAN DRINKING WINE AT A TERRACE WINDOW, A SERVANT STANDING BY
QAJAR PERSIA, IN A ZAND STYLE, MID-19TH CENTURY**

oil on canvas, with arched top
128 x 79.5 cm.

£8,000 - 12,000

€8,700 - 13,000

US\$10,000 - 15,000

119 R

A MAIDEN WITH A PARROT, ATTRIBUTED TO MUHAMMAD ISMA'IL

QAJAR PERSIA, DATED AH 1269/AD 1852-53

watercolour on paper, inscribed in *nasta'liq* script
332 x 193 mm.

£6,000 - 8,000

€6,600 - 8,700

US\$7,700 - 10,000



119

The inscription reads: *farmayesh-e 'alijah Ibrahim bayg tofang-dar va raqam-e kamtarin muhammad isma'il isfahani dar 1269*, 'The order of His Exalted Ibrahim Bayg, the gun-bearer, and the work of the most humble, Muhammad Isma'il Isfahani in 1269 (1852-3).'

Muhammad Isma'il is one of the most famous Qajar court painters, who received the title *naqqash-bashi* (Chief Painter) from Nasir al-Din Shah in around 1858 and whose recorded works are dated between AH 1256/AD 1840-41 and AH 1288/AD 1871-72). For his last work, a mirror case depicting Imam 'Ali, see L. Diba (ed.), *Royal Persian Paintings: the Qajar Epoch 1785-1925*, New York 1998, pp. 257-258, no. 84.

For a discussion on his biography and his works, see: N. D. Khalili, B. W. Robinson, T. Stanley, *Lacquer of the Islamic Lands*, Part II, p. 46; and for a piece signed as on the present lot, see p. 68, no. 257. See also Karimzaded Tabrizi, *The Lives & Art of Old Painters of Iran*, vol. 1, London 1985, pp. 66-76.



120



121

120 R

A QAJAR PHOTOGRAPH ALBUM DEPICTING FOLIOS FROM THE SAINT PETERSBURG ALBUM AND OTHERS BY ANTOIN SEVRUGUIN; AND ANOTHER DEPICTING CALLIGRAPHIC EXERCISES

QAJAR PERSIA, DATED AH 1311/AD 1893 AND AH 1317/AD 1899

albumen prints laid done on card album pages, the first album with 22 leaves, opening photograph possibly of the patron with the Qajar lion and sun on mount and dated AH 1311, and another of Nasir al-Din Shah Qajar, and 38 photographs of calligraphic album pages, mostly in *nasta'liq* script, velvet covers with clasp, marbled doublures; **the second album** with 32 leaves, opening photograph of a young man with the Qajar lion and sun on mount and dated AH 1317, and 61 photographs of calligraphic album pages, green velvet covers, marbled doublures

29.5 x 21 cm.; 31 x 24 cm.(2)

£4,000 - 6,000

€4,400 - 6,600

US\$5,100 - 7,700

The first album contains photos of some of 'Imad al-Hasani's signed writings, which include numerous calligraphic pages (in Persian and a few in Turkish), pages from a divan in Turkish with illustrations by Reza 'Abbasi, and practice pages in *nasta'liq*. They are signed as 'Imad al-Hasani, 'Imad al-Mulk al-Hasani, 'Imad al-Mulk al-Hasani al-Sayfi, Mir 'Imad and 'Imad al-Hasani al-Sayfi, two of which were copied in the Capital cities of Qavin and Isfahan and are dated between AH 1006 (AD 1597-8) and AH 1024 (AD 1615-16). The final page includes a portrait of a young man beneath which are inscribed the details of the photographic studio of Antoine Sevruguin and the date AH 1317. Antoine Sevruguin was the son of a Russian diplomat posted in Iran and, although a Russian subject, spent most of his life in Iran. He was appointed by Nasir al-Din Shah as one of his court photographers and titled Khan. He travelled throughout the country and took photographs of not only officials, but landscapes, monuments and daily life. He travelled to Europe a few times to learn the latest on photography and won two medals at the international photography exhibitions in Brussels and Paris.

The second album contains photos of a finely illuminated text of the sayings of Imam 'Ali with their Persian translations in quatrain forms, copied in fine *nasta'liq*. It was commissioned by 'Abdullah Khan Keshikchi-bashi (the Chief Royal Guard), and copied by his son Habibullah Qajar on 7 Rabi' II, 1311 (18 October 1893). It must have been presented to Nasir al-Din Shah, with a photograph of the King, who added a note at the beginning identifying the scribe as the young boy *nasaqchi-bashi* (Royal body guard), and praising his hand. This note was written in the Jajrud building during Jumadi II 1311 (December 1893-January 1894). At the end is a photograph of a man who is likely to be the patron 'Abdullah Khan (titled 'Ala' al-Dawlah), who was in charge of the Royal Guard House (see M. Bamdad, *Dictionary of National Biography of Iran*, Vol. II, Tehran, 1966, p. 299).

For the full note on this lot, see the online catalogue.

121 R

A QAJAR OFFICIAL PERSIA, LATE 19TH/EARLY 20TH CENTURY

oil on canvas

51.5 x 33.5 cm.

£3,000 - 5,000

€3,300 - 5,500

US\$3,900 - 6,400



122

122 R

A VIEW OF A PALACE, OR OF THE HOUSE OF A SENIOR QAJAR OFFICIAL, ATTRIBUTED TO 'ABU TURAB GHAFFARI QAJAR PERSIA, CIRCA 1880S

oil on canvas, signed lower left
38.5 x 49.5 cm.

£4,000 - 6,000
€4,400 - 6,600
US\$5,100 - 7,700

Abu Turab is recorded as the eldest brother of Muhammad Ghaffari Kamal al-Mulk, and a nephew of Abu'l-Hasan Khan Sani' al-Mulk, the Chief Painter. He was born in Kashan in 1863, went to Tehran and studied at the College of Arts (Dar al-Funun). He illustrated portraits in the Sharaf Newspaper after it began publication in 1882 and he died in Jumadi II, 1307/December 1889-January 1890, apparently committing suicide by opium overdose.

His twelve recorded works include portraits of Nasir al-Din Shah, officials and two depictions of buildings, as well as portraits of those featured in the Sharaf Newspaper. Only one of his twelve works is dated, AH 1302/AD 1885-86. See M. A. Karimzadeh Tabrizi, *The Lives and Art of Old Painters of Iran and a selection of Masters from Ottoman and Indian Regions*, vol. 1, London 1985, pp. 19-20.



123

123

**AN IZNIK POTTERY BORDER TILE
TURKEY, CIRCA 1580**

of rectangular form, decorated in raised-red, cobalt blue, turquoise and green with black outline on a white ground with a band containing tulips and other flowerheads, further partial flowers to side, traces of gilding

23 x 13 cm.

£3,000 - 5,000

€3,300 - 5,500

US\$3,900 - 6,400



124

124

**AN IZNIK POTTERY DISH
TURKEY, 16TH CENTURY**

of shallow rounded form on short foot, decorated in raised red, cobalt-blue and green with black outline on a white background with a central lobed medallion, filled with an interlace of split palmettes, the medallion terminating in trefoil motifs, flanked by two branches of hyacinths, issuing from a leafy tuft, the border with rock and wave design, the reverse with a band of floral motifs

29 cm. diam.

£2,500 - 3,500

€2,700 - 3,800

US\$3,200 - 4,500



125



126

125

**A SAMSON IZNIK STYLE POTTERY BOWL
PARIS, 19TH CENTURY**

of deep rounded form with inverted overhanging rim on a splayed foot, decorated in raised-red, cobalt blue, green and black with sprays of tulips, prunus branches and other flowers, the rim with an arcade filled with tulips, maker's mark to base
33 cm. diam.

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

126

**A DAMASCUS UNDERGLAZE-PAINTED POTTERY TILE PANEL
SYRIA, 18TH CENTURY**

of rectangular form, comprising four tiles decorated in cobalt blue, green, turquoise, manganese and black on a white ground with a series of cypress trees interspersed by floral sprays and flowers issuing from vases, framed
95.7 x 27.2 cm. including frame

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

Similar tiles decorate the mausoleum of Mohi al-Din Arabi in Damascus and the house of Lockwood de Forest in New York. For another related tile see Arthur Milner, *Damascus Tiles*, London 2015, p. 302, Fig. 6.131.



127



128



129

127

**THREE PAIRS OF OTTOMAN GOLD-DAMASCENED STEEL
CALLIGRAPHER'S SCISSORS
TURKEY, 19TH CENTURY**

each of typical form, decorated in gold overlay with floral and foliate interlace, two with openwork handles in the form of an Arabic phrase
the largest 27.5 cm. long(3)

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

Provenance

Private Spanish collection.

Inscriptions: 'O The Opener (of all doors)'.

128

**SIX PAIRS OF OTTOMAN GOLD AND SILVER-DAMASCENED
STEEL CALLIGRAPHER'S SCISSORS
TURKEY, 19TH CENTURY**

of varying forms, six decorated in gold overlay with foliate and geometric motifs, one pair in silver overlay with vegetal interlace
the largest 24.5 cm. long(6)

£1,000 - 1,500
€1,100 - 1,600
US\$1,300 - 1,900

Provenance

Private Spanish collection.

129 Y

**A SET OF OTTOMAN GOLD-DAMASCENED STEEL
CALLIGRAPHER'S TOOLS
TURKEY, 19TH CENTURY**

comprising a pair of scissors, a pen-rest and a knife, each decorated in gold overlay with vegetal interlace, the pen rest with walrus ivory mount, the scissors with handles in the form of an Arabic phrase; and a further knife with coral and tortoiseshell handle, the knives with embossed paper covers, one with maker's mark to blade
the scissors 29 cm. long(4)

£3,000 - 5,000
€3,300 - 5,500
US\$3,900 - 6,400

Provenance

The Shakerine Collection.

Inscriptions: 'O The Opener (of all doors)'.

130 *

**AN OTTOMAN GOLD-DAMASCENED STEEL AXE-HEAD
SIGNED BY FEYZI
TURKEY, EARLY 19TH CENTURY, POSSIBLY DATED AH 1234/
AD 1818-19**

of typical form, decorated in gold inlay to both sides with a band of inscription to the border, an inscription-filled cartouche to one side, an inscription-filled six-pointed star to the other, the edges with foliate decoration, a further band of inscription to the butt, possibly later wood haft

13.5 cm. long

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

Inscriptions: maker's name 'Feyzi' and the date in the form of an abjad chronogram, possibly *fath wa nusrat* or AH 1234 (AD 1818-19); 'There is no youth but 'Ali, no sword but Dhu'l-Faqar'; 'What God wills'; The *bismala*, Qur'an *suras* XLVIII verses 1-2 (in part), LXI verse 13 (in part); 'By God'.

130A

**AN OTTOMAN GEM-SET JADE-HILTED DAGGER
TURKEY, 19TH CENTURY**

the watered steel blade of curved form with two open sections along the blade, decorated in gold overlay with interlaced split-palmettes, the jade hilt with trefoil pommel, the wood scabbard clad entirely in silver decorated in repoussé with floral motifs and paired crescent motifs, openwork mount to top set with rubies and other gemstones
33.5 cm. long

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

Provenance

Private UK collection, Northern Ireland.



130 (detail)

130



130A



131

**A FINE GOLD-DAMASCENED STEEL REPOUSSÉ SILVER AND
CORAL MOUNTED FLINTLOCK
ALGERIA, DATED AH 1194/ AD 1780-81**

the watered steel barrel chiselled and decorated in gold and silver overlay with chevron bands, floral and foliate motifs and cartouches filled with vegetal interlace, clasped by sixteen carved and chased capuchines set along the underside with corals between filigree details, the forestock set with corals on a densely carved ground with gilt details, the lock with gold stylised stellar motifs, inscription below the lock, the wood stock clad entirely in red velvet
120 cm. long

£10,000 - 15,000

€11,000 - 16,000

US\$13,000 - 19,000

Provenance

Private UK collection.

By repute an Ottoman gift to a Polish prince.

Inscriptions: *sanah 1194*, 'The year 1194 (AD 1780-81)'.



131 (details)



133



133A



132

132

FOUR OTTOMAN SILVER GOBLETs

TURKEY, PERIOD OF SULTAN ABDULHAMID II (1876-1909)

each of flaring form on rounded bases with foliate feet, decorated with aznavour design and engraved foliate decoration, gilded interiors, with *tughra* stamps, *sah* and assay marks
each 13.3 cm. high; total weight 641g.(4)

£1,500 - 2,000

€1,600 - 2,200

US\$1,900 - 2,600

133

**AN OTTOMAN SILK AND METAL THREAD-EMBROIDERED
WOOL BARBER'S APRON**

TURKEY, SECOND HALF OF THE 18TH CENTURY

of rectangular form with opening for neck to top, the red wool ground profusely embroidered in polychrome silks and white metal strips with an interlace of large peonies and other flowers, the border with a floral vine, silk backing
183 x 118 cm.

£2,500 - 3,500

€2,700 - 3,800

US\$3,200 - 4,500

For a comparable apron with a design of large peonies in the Sadberk Hanım Museum see Hulya Bilgi and İdil Zambak, *Skill of the Hand, delight of the eye*, Istanbul 2012, pp. 130-133, no. 33.

133A

**A GREEK ISLANDS SILK-EMBROIDERED LINEN PANEL
POSSIBLY CRETE, 18TH CENTURY**

of rectangular form, the natural linen ground embroidered in polychrome with various large flowerheads and tendrils with smaller flowers, the lower edge with an embroidered border, mounted
65 x 40.5 cm.

£3,000 - 4,000

€3,300 - 4,400

US\$3,900 - 5,100

Provenance

Private US collection. Acquired at The Textile Gallery, London, 13 May 2002.



134

134

**MUHAMMAD III AS-SADIQ, RULER OF TUNISIA
(REG. 1859-1882)**

FRENCH SCHOOL, CIRCA 1860

oil on canvas, signed indistinctly *A...nier* lower right
70 x 50 cm.

£5,000 - 7,000

€5,500 - 7,600

US\$6,400 - 9,000

Provenance

Private Italian collection.

The Arabic document on which his hand rests reads: 'The law [i.e. constitution] of the King of Tunisia, in Muharram 1277/July 1860'.

In 1861 Muhammad III as-Sadiq promulgated the first constitution (*qanun al-dawla*) of both Tunisia and the Arab world as a whole and this almost certainly refers to this event. The date may be an error or may refer to the date the constitution was drawn up before it was signed.

Muhammad III as-Sadiq was the Husainid Bey of Tunis from 1859 until his death in 1882. He was made a divisional General in the Imperial Ottoman Army in 1855 and was promoted to the rank of Marshal following his accession in 1859. In 1861 he promulgated the first written constitution in the Arab World resulting in the formation of a new Supreme Council and thus limiting his own powers as Bey. The constitution also guaranteed equality of rights to Muslims, Christians and Jews alike encouraging Europeans to set up business in Tunisia. His interest in European style was evident at his principal residence, the Ksar Said palace, which is built in the Italianate style.

For a diamond-set gold box made for Muhammad III as-Sadiq, see the sale in these rooms, Bonhams, *Islamic and Indian Art*, 30th April 2019, lot 46.



135

135

**A PAIR OF GEM-SET ENAMELLED GOLD CEREMONIAL EARRINGS (KHROS)
MOROCCO, 19TH/ 20TH CENTURY**

the circular bands tapering towards each end, both mounted with openwork rosette panels and further raised elements set with rubies, emeralds and pearls and decorated in polychrome enamel, two pendent floral elements decorated en suite linked by chains with hardstone beads

each 8.2 cm. diam.; 214 g. total weight(2)

£4,000 - 6,000

€4,400 - 6,600

US\$5,100 - 7,700

These earrings were intended to be hung from a woman's headdress decorating the area around the ears. The form originated in Spain and was worn by both Muslim and Jewish women in cities such as Fez, Tetuan and Tangiers. For a similar pair in the Metropolitan Museum of Art, see M. Jenkins and M. Keene *Islamic Jewellery in the Metropolitan Museum of Art*, New York, 1982, p. 136, no. 367. Another similar pair was sold at Sotheby's *Islamic Art*, 16 October 1997, lot 53.

136

**A GEM-SET ENAMELLED GOLD CIRCULAR PENDANT (TAZRA)
MOROCCO, 19TH CENTURY**

in the form of a flowerhead, the petals in the form of palmettes surrounded by openwork tendrils, the centre set with a ruby surrounded by a band of rubies and emeralds, the petals set with emeralds, the tendrils with pearls, later chain

5.3 cm. diam.

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900

136



137



138



137

**A GEM-SET ENAMELLED GOLD CIRCULAR PENDANT (TAZRA)
MOROCCO, 18TH/ 19TH CENTURY**

of scalloped circular form, comprising a central emerald within a border of pink sapphires all surrounded by an openwork foliate panel mounted with emeralds and pearls, decorated in polychrome enamel, the reverse with vegetal and geometric motifs, later suspension loop to top
9.1 cm. diam.; 132 g.

£3,000 - 5,000
€3,300 - 5,500
US\$3,900 - 6,400

Provenance

Formerly in the collection of Guinevere Jeanne Sinclair, Countess of Middleton (1892-1978).

138

**A GEM-SET ENAMELLED GOLD CIRCULAR PENDANT (TAZRA)
MOROCCO, 18TH/ 19TH CENTURY**

of scalloped circular form, comprising a central emerald within a border of emeralds all surrounded by an openwork foliate panel mounted with emeralds and pearls, decorated in polychrome enamel, the reverse with vegetal and geometric motifs, later pin to reverse
7.7 cm. diam.; 121 g.

£3,000 - 5,000
€3,300 - 5,500
US\$3,900 - 6,400

Provenance

Formerly in the collection of Guinevere Jeanne Sinclair, Countess of Middleton (1892-1978).



139



139

**A VIEW OF THE CITY OF CONSTANTINOPLE
FRENCH SCHOOL, 18TH CENTURY**

hand-coloured engraving on paper, entitled *Constantinople/Capitale de l'Empire des Turcs*, numbered key in lower margin
345 x 460 mm. (image); 405 x 510 mm. (sheet)

£800 - 1,200

€870 - 1,300

US\$1,000 - 1,500

Provenance

The Shakerine Collection.

140

**A COLLECTION OF OTTOMAN POSTCARDS INCLUDING
DEPICTIONS OF THE HAJJ, MECCA AND MEDINA
TURKEY, EGYPT AND EUROPE, EARLY 20TH CENTURY**

167 postcards, comprising a group relating to the Hajj depicting Mecca and the Qa'ba, Medina, scenes of pilgrims *en-route* to Mecca, and the procession of the *Mahmal*; and further groups relating to Istanbul, Egypt and Jerusalem, including one depicting the visit of the Duke of Connaught to the Mosque of Omar; postcards depicting Turkish soldiers in 1905; a postcard of the Kaza Main Mosque in Baghdad; a postcard of the Tekkiye Mosque in Damascus; and three further postcards of Constantine, Fes and Kairouan; in an album each approximately 14 x 9 cm. (167)

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900

Provenance

Private UK collection.



140



141

141

A METAL THREAD-EMBROIDERED SILK CALLIGRAPHIC PANEL

PROBABLY EGYPT, 19TH/ 20TH CENTURY

of square form, the black ground embroidered in gilt-silver thread, with a roundel formed of calligraphy in *thuluth*, the corners with foliate interlace, mounted
83 x 83 cm.

£1,000 - 1,500

€1,100 - 1,600

US\$1,300 - 1,900

Provenance

The Shakerine Collection, acquired Bonhams *Islamic & Indian Art*, 2 May 2001, lot 193.

Inscriptions: Qur'an, *sura CXII (al-Ikhlās)*.

142

A SILVER AND COPPER-INLAID BRASS VASE DEPICTING DERVISHES

SYRIA, CIRCA 1900

of inverted piriform on a short foot with flaring neck, engraved and decorated in silver and copper inlay with dervishes and domed mosques, inscriptions and minarets, inscription-filled cartouches and vegetal interlace
31.5 cm.

£1,200 - 1,500

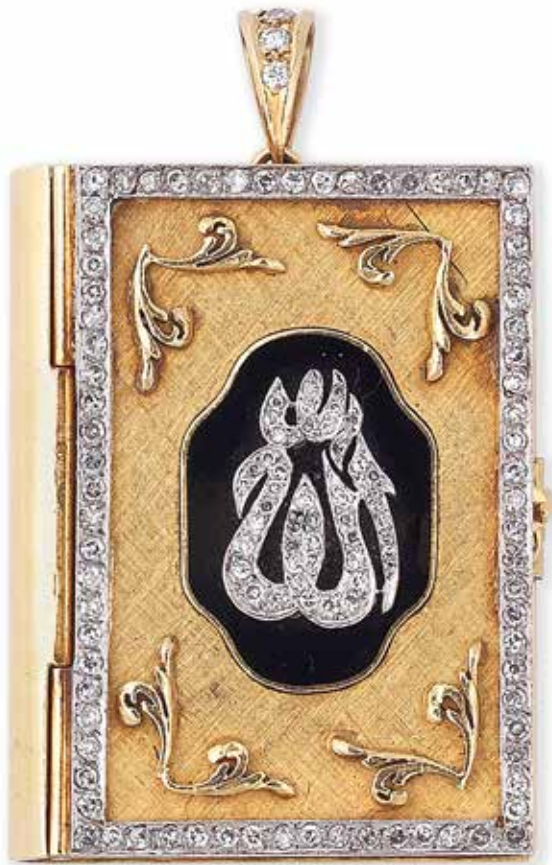
€1,300 - 1,600

US\$1,500 - 1,900

Inscriptions: sayings and invocations, *innama [a]l-'amal bi [l]l-niyyat*, 'Verily, actions (are judged) by motives'; a hadith of the Prophet, *al-istiḡamah 'ayn al-karamah*, 'Integrity is a mark of excellence', *ra's al-hikmah fakhamat allah*, 'Beginning of wisdom is fearing God'; invocations to God, *ya hadīl*, 'O Guide!', *ya hafīz*, 'O Preserver!', *ya wāḥḥab*, 'O Bestower!'.



142



143

143

**A DIAMOND AND RUBY-SET QUR'AN CASE PENDANT
CONTAINING A MINIATURE QUR'AN
RETAILED BY ADLER, GENEVA, 20TH CENTURY**

in the form of book opening to reveal a recess containing a printed Qur'an surrounded by a band of rubies, the cover with an inscription heightened with diamonds on a black enamel ground, surrounded by foliate motifs, the border with a band of diamonds, 18 karat gold 5.6 cm. max.; 74 g.

£3,000 - 4,000
€3,300 - 4,400
US\$3,900 - 5,100

Provenance

Private UK collection, acquired at Adler, Geneva.

Inscriptions: Allah



144

144

**AN OTTOMAN ENGRAVED CALLIGRAPHIC EMERALD RING
POSSIBLY EGYPT, 17TH/ 18TH CENTURY**

the emerald of oval form engraved with a line of inscription in *nasta'liq*, the silver-coated gold ring with openwork sections to band the emerald 1.4 x 1.2 cm.; 4.8 g.

£800 - 1,200
€870 - 1,300
US\$1,000 - 1,500

Provenance

The Shakerine Collection, acquired Bonhams Islamic & Indian Art, 2 May 2001, lot 343.

Inscriptions: *ma sha' allah*, 'What God Wills'.



145

145

**A PARIS PORCELAIN TEA-WARMER IN THE FORM OF A TURK
FRANCE, 19TH CENTURY**

seated on a rock, drawing a dagger from a scabbard with his right hand, decorated in gilt and polychrome with a turban, red jacket, cream skirt with gilt floral design blue trousers and a black pouch
35.7 cm. high

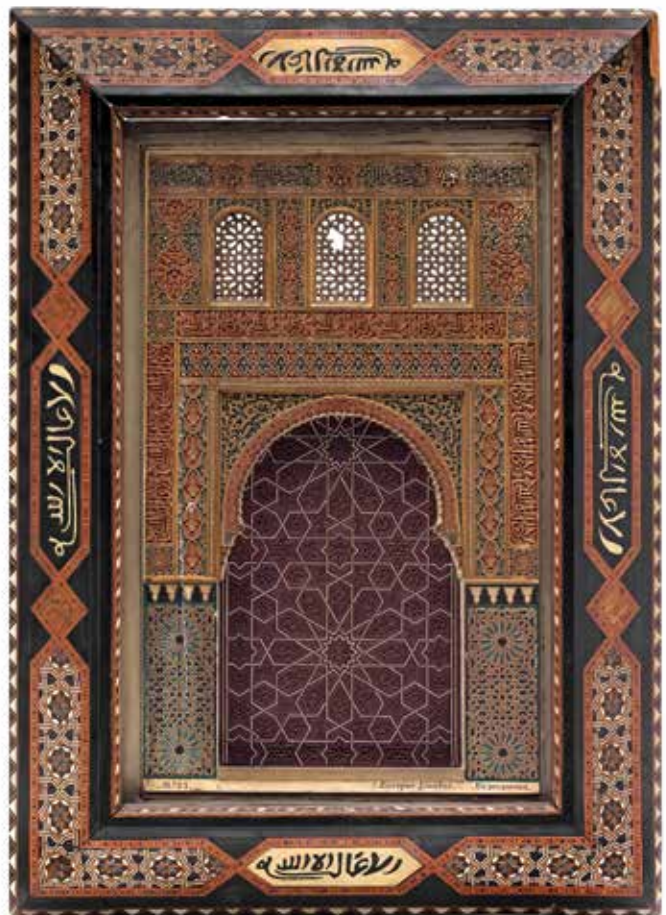
£1,000 - 1,500

€1,100 - 1,600

US\$1,300 - 1,900

Provenance

The Shakerine Collection, acquired Bonhams, *Islamic & Indian Art*, 15th January 2004, lot 78.



146

146

**A GILT-DECORATED AND PAINTED WOOD AND GESSO
ALHAMBRA PLAQUE BY ENRIQUE LINARES
GRANADA, 19TH/ 20TH CENTURY**

or rectangular form, depicting a doorway surmounted by three windows, decorated in gilt and polychrome in the Nasrid style, inscribed to lower edge 'No. 21 Enrique Linares. Es propiedad', the Nasrid revival frame inlaid with specimens of woods and bone with geometric designs and inscription-filled cartouches
the frame 53.3 x 38.5 cm.

£1,000 - 1,500

€1,100 - 1,600

US\$1,300 - 1,900

Provenance

Private French collection, Paris.

Inscriptions: *wa la ghalib illa allah*, 'And there is no conqueror except God'.

147

FIKRET MUALLA SAYGI (TURKISH, 1903-67)

BEACH CAFE

gouache on paper, signed and dated '59 lower right
38 x 46 cm.

£6,000 - 8,000

€6,600 - 8,700

US\$7,700 - 10,000

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

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

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

The Parisian social scene proved to be a subject worthy of gouache, his preferred medium. He would work quickly, frequenting the taverns, bars and cafes which would prove to be places detrimental to his addiction. In the present and following lots, Mualla depicts social gatherings in the familiar spaces of a cafe and a bar. Suggestive of Fauvism, he uses vivid, bold blocks of colour to translate the busy scenes onto paper. He creates equilibrium between space and subject, and as a result destroys any hierarchy between figure and location. Mualla applies the paint in an urgent manner, quickly and fluently.

See Abidin Dino and Ara Guler, *Fikret Mualla*, Istanbul, 1980.





148

148

**A LACQUERED WOOD CASKET
INDIA, 17TH-19TH CENTURY**

of rectangular form with hinged fall front opening to reveal six drawers and a recess within, painted in polychrome and gilt with cartouches containing figures to each side, the interior of the fall front with two figures standing amongst floral sprays
31.3 x 19.6 x 16 cm.

£800 - 1,200

€870 - 1,300

US\$1,000 - 1,500

Provenance

Mark and Peter Dineley Collections, UK.



149

149

**A REPOUSSÉ SILVER MOUNTED
TORTOISESHELL CASKET FOR THE
EUROPEAN MARKET
INDIA, 17TH/ 18TH CENTURY**

of oval form with scalloped sides on four silver ball feet, the hinged lid supported by silver chains, hinged handle, mounted in repoussé silver with a series of alternating columns and floral sprays issuing from urns to the sides, the top with a central panel of floral interlace surrounded by four double-headed eagles, the borders with foliate bands, the interior with further panels of floral interlace, one with a lion and unicorn, the mounts fixed with silver pins and quatrefoil nuts, lock and key to front
22.5 x 16.5 x 9.3 cm.

£3,000 - 5,000

€3,300 - 5,500

US\$3,900 - 6,400

Provenance

Private Portuguese collection.

The double-headed eagle, as well as being a much used emblem in European heraldry, is also encountered in Hindu mythology as Gandaberunda, a form displayed by Narasimha, the man-lion incarnation of Vishnu. It was an emblem adopted by the Wadiyar dynasty in the kingdom of Mysore. The lion and the unicorn became part of the British coat of arms on the accession of James I in 1603, when the kingdoms of England (the lion) and Scotland (the unicorn) were united under one ruler.



150

AN INDO-PORTUGUESE MOTHER OF PEARL CASKET

INDIA, GUJARAT, 16TH CENTURY

of rectangular form on four feet with flat hinged lid, the exterior decorated with plaques of mother-of-pearl secured with pins, the interior with silk lining, later brass hinges and clasp
10 x 16 x 10 cm

£6,000 - 8,000

€6,600 - 8,700

US\$7,700 - 10,000

In the sixteenth and seventeenth centuries, Gujarat was the centre of production for a variety of articles decorated with or fashioned from mother-of-pearl. Some examples of these luxury goods that were produced for both the international and domestic market include caskets, ceremonial maces, basins and ewers. For similar objects from Gujarat which can be seen in the collections of the Victoria and Albert Museum in London see A. Jaffer, *Luxury Goods from India: The Art of the Indian Cabinet-maker*, London, 2002, pp. 22-24 and Calouste Gulbenkian Museum, *Exotica: The Portuguese discoveries and the Renaissance Kunstkammer*, Lisbon, 2001, pp. 133-134.





151

**151
A BRASS FIGURE OF MEENAKSHI
TAMIL NADU, SOUTH INDIA, 19TH CENTURY**

the female deity standing with her hands held out, wearing large earrings and copious jewellery, hair in a long plaited ponytail, a parakeet perching on her shoulder
26.5 cm.

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

Meenakshi is an avatar of the Goddess Parvati and the divine consort of Sundareswarar, a form of Shiva. In literature she is the princess or queen of the ancient Pandya kingdom who elevates to godhood. She is mostly worshipped in South India and a major temple is devoted to her in Madurai, Tamil Nadu.



152

**152
A REPOUSSÉ SILVER ROSEWATER SPRINKLER (GULAB PASH)
LUCKNOW, 19TH CENTURY**

of flattened piriform on a splayed foot, the neck in the form of a *peri* surmounted by a floral spray, the body decorated in repoussé with a lion head to each side on a ground of floral interlace flanked by *peris*
36 cm. high.

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



153

153

**A LARGE BIDRI TRAY DEPICTING RAMA AND SITA
ENTHRONED, AND THE TWELVE AVATARS OF VISHNU
INDIA, CIRCA 1900**

of rectangular form with sloping edges, profusely decorated in silver inlay with a large oval containing Rama and Sita enthroned surrounded by avatars of Vishnu, the spandrels with makaras on a ground of floral sprays, the border with scrolling vegetal motifs
57.9 x 37 cm.

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900

154

**A LARGE SILVER-INLAID ALLOY BIDRI FLASK (SURAH) *(SURAH)*
DECCAN, 19TH 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
36 cm. high.

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900



154



155 (detail)

155

**A SILK-EMBROIDERED WOOL SHAWL
DELHI, CIRCA 1850**

of rectangular form, the green wool ground embroidered in polychrome silks with a rectangular panel containing floral sprays to each end, the border with scrolling floral vines with further borders containing alternating flowerheads and foliate motifs
243 x 59 cm.

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

A similar embroidered wool shawl is in the Victoria & Albert Museum (Museum Number 0251(S)).

156

**A PAIR OF SILVER-INLAID ALLOY BIDRI CARPET WEIGHTS
DECCAN, 19TH CENTURY**

each in the form of lotus buds resting on stepped square bases profusely decorated in silver inlay with geometric lattice motifs, floral vines and chevron bands
each 12 cm. high(2)

£1,000 - 1,500
€1,100 - 1,600
US\$1,300 - 1,900

Provenance

Oliver Hoare (1945-2018).



156



157

A REPOUSSÉ SILVER DESK CALENDAR PRESENTED TO PRINCESS MARINA, DUCHESS OF KENT BY OMAR ALI SAIFUDDIEN III (REG. 1950-67), SULTAN OF BRUNEI, IN 1952 BRUNEI, 20TH CENTURY

in the form of a *mihrab* on triangular stand with two foliate feet, a roundel formed of foliate motifs to the centre with two rectangular apertures for date, above two rectangular apertures for month and day, between an engraved landscape surmounted by the arms of Brunei in repoussé, below an engraved inscription-filled cartouche reading, PRESENTED TO H.R.H. THE DUCHESS OF KENT BY HIS HIGHNESS OMAR ALI SAIFUDDIN SULTAN OF BRUNEI 1952, the ground engraved with foliate interlace, the border in repoussé with floral motifs, the hinged face opening to reveal four revolving dials, the reverse with three revolving handles and latch of palmette form, the ground engraved with triangles forming cartouches filled with rosettes, Brunei silver mark and 'AR' maker's mark to base

28 cm. high

£4,000 - 6,000

€4,400 - 6,600

US\$5,100 - 7,700

Provenance

Presented to Princess Marina, Duchess of Kent (1906-1968) by Omar Ali Saifuddin III, Sultan of Brunei (Reg. 1950-1967) on her visit to the country in October 1952.

Christie's, *Property from the Collection of HRH The Prince George, Duke of Kent KG, KT, and HRH Princess Marina, Duchess of Kent CI, GCVO and their families*, 20 November 2009, lot 7819.



158

158

A GEM-SET ENAMELLED GOLD BANGLE (KADA)

NORTH INDIA, 20TH CENTURY

of circular form, the hinged clasp in the form of two parakeets, decorated in polychrome enamel, diamonds and rubies forming floral motifs
7.7 cm. diam. max.; 61 g.

£2,500 - 3,500

€2,700 - 3,800

US\$3,200 - 4,500

159

A PAIR OF DIAMOND-SET ENAMELLED GOLD BANGLES (KADA)

NORTH INDIA, 20TH CENTURY

each of circular form, the hinged clasp in the form of two confronting makara heads, enamelled and set with diamonds, the exterior with perching birds, the interior with floral polychrome enamelled decoration with perching birds
each 8.7 cm. max.(2)

£4,000 - 6,000

€4,400 - 6,600

US\$5,100 - 7,700

Provenance

The Shakerine Collection. Acquired Bonhams, *Islamic & Indian Art*, 16 October 2003, lot 462.



159





161



160

160

**A DIAMOND-SET ENAMELLED-GOLD BRACELET
NORTH INDIA, 18TH/ 19TH CENTURY**

comprising six quatrefoil elements interspersed by foliate motifs, inlaid with diamonds, the reverse decorated in green, red and white enamel with floral motifs, later leather string and clasp
15.7 cm. long; 102 g.

£2,500 - 3,500

€2,700 - 3,800

US\$3,200 - 4,500

161

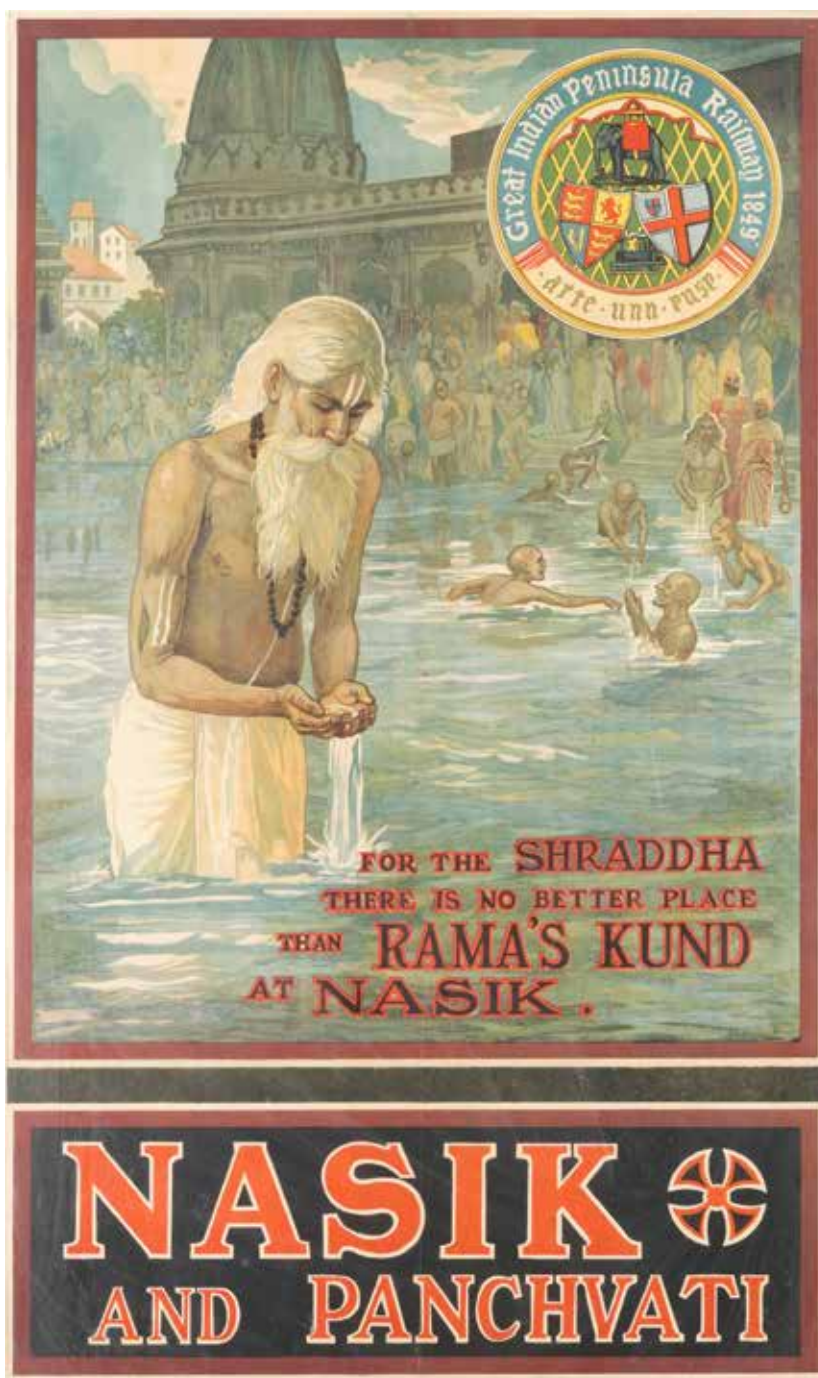
**A GEM-SET ENAMELLED GOLD NECKLACE
NORTH INDIA, 20TH CENTURY**

comprising a series of rectangular elements surmounted by palmettes with paired suspended tear drop motifs, all set with white sapphires, pendant teardrops set with white sapphires and pearl and bead fringe, the reverse enamelled in polychrome with floral motifs
22 cm. long approx.; 110 g.

£3,000 - 4,000

€3,300 - 4,400

US\$3,900 - 5,100



162

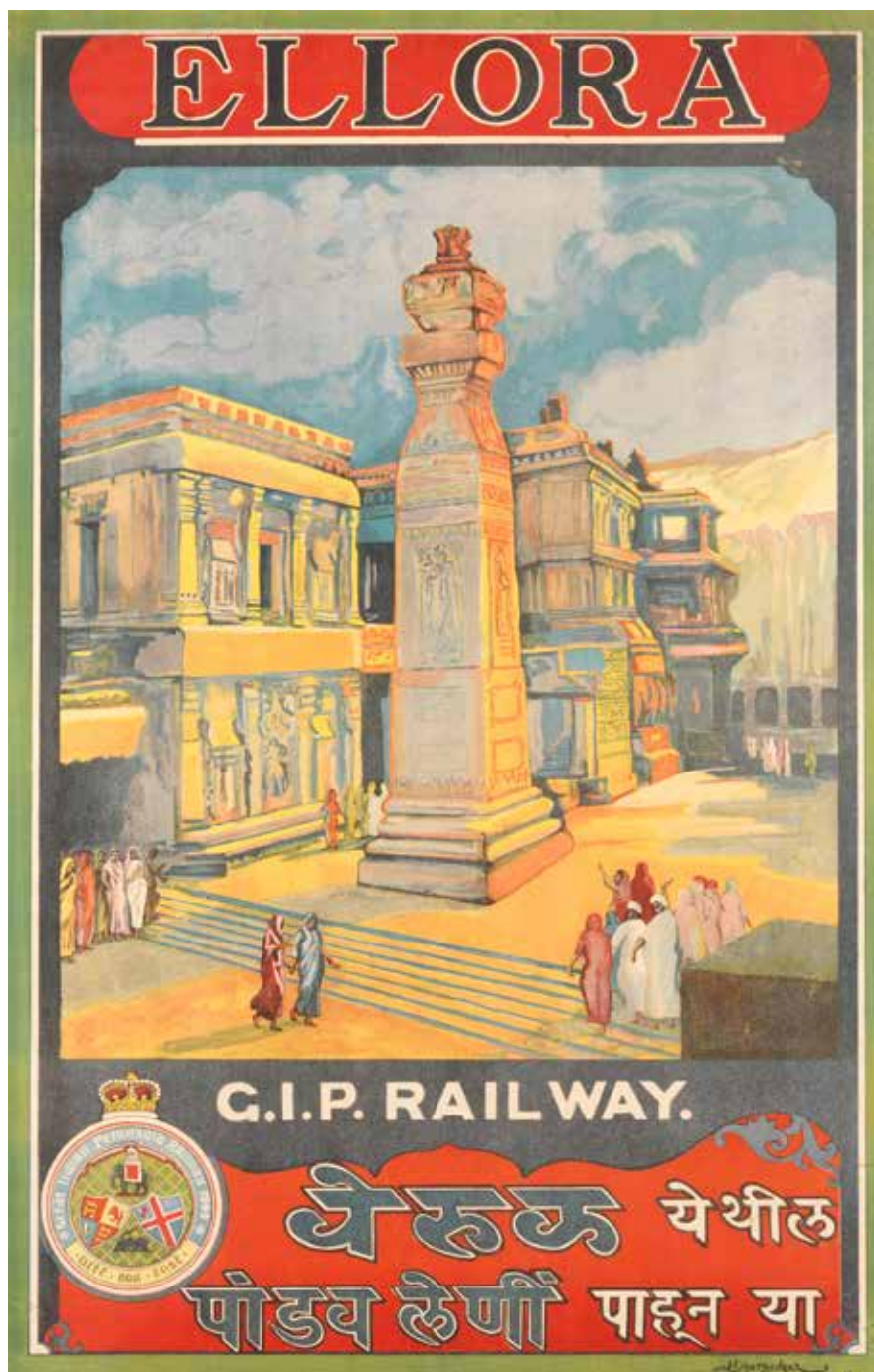
**A GREAT INDIAN PENINSULA RAILWAY POSTER DEPICTING
RAMKUND AT NASHIK
INDIA, CIRCA 1920**

lithograph in colour, framed
55.7 x 94.5 cm.

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

Provenance

Private UK collection.



163

**A GREAT INDIAN PENINSULA RAILWAY POSTER DEPICTING
ELLORA**

INDIA, CIRCA 1920

colour lithograph, framed
98.5 x 62.8 cm.

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900

Provenance

Private UK collection.



164

164

**TWO GOLD AND SILVER KOFTGARI STEEL SWORDS
(TULWARS)**

RAJASTHAN, 19TH CENTURY

each with single edged steel blade of curved form, one with fuller, with hilts of typical form decorated in silver inlay with diaper designs, one with gold overlaid rosettes, the wood scabbards clad entirely in leather, one with silver mounts
the larger 90 cm. long.(2)

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

Provenance

Private UK collection.



165

165

**A KUTCH GILT-COPPER MOUNTED STEEL SWORD
(SHAMSHIR)**

WESTERN INDIA, 19TH CENTURY

the single edged steel blade of curved form, engraved and decorated in silver overlay heightened with gilding with a floral vine to each side, the hilt of gilt-copper chased with floral motifs, the wood scabbard clad entirely in red velvet with gilt-copper mounts en suite
90 cm. long.

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

Provenance

Private UK collection.



166

166

**A KUTCH SILVER-GILT MOUNTED STEEL SWORD (SHAMSHIR)
WESTERN INDIA, 19TH CENTURY**

the single-edged steel blade of curved form, decorated to one side in gold and silver overlay with an inscription-filled cartouche, the gilt-copper hilt chased with floral interlace and set with red and green glass, the iron scabbard clad entirely in silver-gilt foil engraved with floral interlace

87.5 cm. long.

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900

Provenance

Private UK collection.

Inscriptions: *ya 'alil*, 'O 'Ali!'.



167

167

**A MUGHAL GOLD KOFTGARI STEEL HILTED SWORD (TULWAR)
WITH SAFAVID STEEL BLADE**

NORTH INDIA AND PERSIA, 17TH - 19TH CENTURY

the singled edged watered-steel blade of curved form with yelman, engraved and inlaid in gold with an inscription-filled cartouche and a roundel containing a lion to one side, the watered steel hilt of typical form, the knuckle guard surmounted by a lion head with hinged tongue, decorated in gold overlay with vegetal motifs and chevron bands, the wood scabbard clad entirely in red velvet with gold koftgari watered-steel mounts en-suite

92 cm. long

£3,000 - 4,000

€3,300 - 4,400

US\$3,900 - 5,100

Provenance

Private UK collection.

Inscriptions: *bandeh-ye shah-e velayat 'abbas*, 'The servant of the King of trusteeship (i.e Imam 'Ali), 'Abbas'.

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.



167 (detail)



169



168

168 Y Φ

**AN IVORY-MOUNTED WOOD POWDER FLASK
PRBABLY ETAWAH, RAJASTHAN, 19TH CENTURY**

of nautilus shell form with ivory stopper in the form of a bud and two iron suspension loops to one side, mounted to the top in ivory engraved and inlaid in lac with geometric and vegetal motifs, carved grooves to wood

13.5 cm. max.

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900

Provenance

Private UK collection.

169

**THREE GOLD-KOFTGARI STEEL GUNS (TORADORS)
RAJASTHAN, 18TH/ 19TH CENTURY**

the first a matchlock, the steel barrel chiselled and decorated in gold overlay with floral sprays and foliate motifs, the trigger in the form of a palmette, the wood stock engraved '8'; the second a flintlock with multifaceted barrel engraved and decorated in gold overlay with horizontal panels and palmette borders, the lock engraved 'BHOJAGUNM'; the third a matchlock, the steel barrel decorated in gold overlay with cartouches filled with flowerheads and large foliate motifs, openwork foliate capuchines, the wood stock mounted in openwork steel decorated with foliate motifs with black lac inlay, the trigger in the form of a palmette, the lock plates with brass pins in the form of rosettes and engraved inscription *nagari*

the larger 172 cm. long(2)

£3,000 - 4,000

€3,300 - 4,400

US\$3,900 - 5,100

Provenance

Private UK collection.

Inscriptions: Raj Jodhpur Tehsil Phalodi 1201



170 *

**A PAINTED BUFFALO HIDE SHIELD
RAJASTHAN, 19TH CENTURY**

of convex circular form with curving edges, mounted with four iron bosses of domed form with iron hoops to reverse linked with two cotton handles, the surface painted with raised detailing in red, green and gold with a central quatrefoil motif surrounded by ogee cartouches all overlaid with floral interlace
52.5 cm. diam.

£3,000 - 4,000

€3,300 - 4,400

US\$3,900 - 5,100



171

171

**A ROCK CRYSTAL-HILTED STEEL DAGGER (PESH-KABZ)
NORTH INDIA, EARLY 19TH CENTURY**

the single-edged watered-steel blade of tapering form with flattened spine chiselled with an undulating floral vine, the rock crystal hilt of typical form, the silver hilt mount engraved 'Charles J B Robinson', the wood scabbard clad entirely in green velvet
37.3 cm. long

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

Provenance

Private UK collection.



172

172

**A ROCK CRYSTAL MOUNTED GOLD-DAMASCENED STEEL
DERVISH CRUTCH
NORTH INDIA, 18TH/ 19TH CENTURY**

the cylindrical iron shaft with bell-shaped foot, decorated in gold overlay with floral interlace, the chin-rest of rock crystal carved with terminals in the form of buds
57 cm. long

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

Provenance

Private UK collection.



173

173
A GEM-SET JADE HILT
NORTH INDIA, 19TH CENTURY

of curved form with foliate quillons and openwork pommel in the form of a floral spray, carved with floral motifs, the grip with a series of tapering panels, inlaid to the pommel and quillons set with later gold, diamonds and rubies
 15.3 cm. long

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

Provenance

The Shakerine Collection, acquired Bonhams, *Islamic and Indian Works of Art*, 24 April 2002, lot 403.



174



174
A GEM-SET JADE ARCHER'S RING, AND AN ENGRAVED JADE ARCHER'S RING
NORTH INDIA, 19TH CENTURY

each of typical form, the first inlaid with gold, diamonds, emeralds and rubies with three flowerheads; the second engraved with a floral motif issuing from a series of foliate motifs
 each 4.5 cm. long(2)

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



175

175 Y Φ

**A GOLD KOFTGARI STEEL BOW
NORTH INDIA, 18TH/ 19TH CENTURY**

of curved form with narrow section widening towards the grip and limb tip, decorated in gold inlay with floral motifs near grip and limb tips, the centre of the grip with a chevron design, the ivory grips with silver bosses in the form of flowerheads 95.8 cm. max.

£3,000 - 4,000
€3,300 - 4,400
US\$3,900 - 5,100

176

**A BALINESE GEM-SET SILVER-GILT
MOUNTED STEEL DAGGER (KRIS)
INDONESIA, 18TH/ 19TH CENTURY**

the double-edged watered steel blade of undulating form with gold overlaid dragon to one side, the gilt silver hilt in the form of a deity, inlaid with rubies, emeralds and other gemstones, the wood scabbard clad entirely in silver decorated in repoussé and gilt with an undulating vine to one side set with gemstones, a lion and confronting bird on a ground of floral interlace to the other, carved ebony mount to top

53 cm. long

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



176



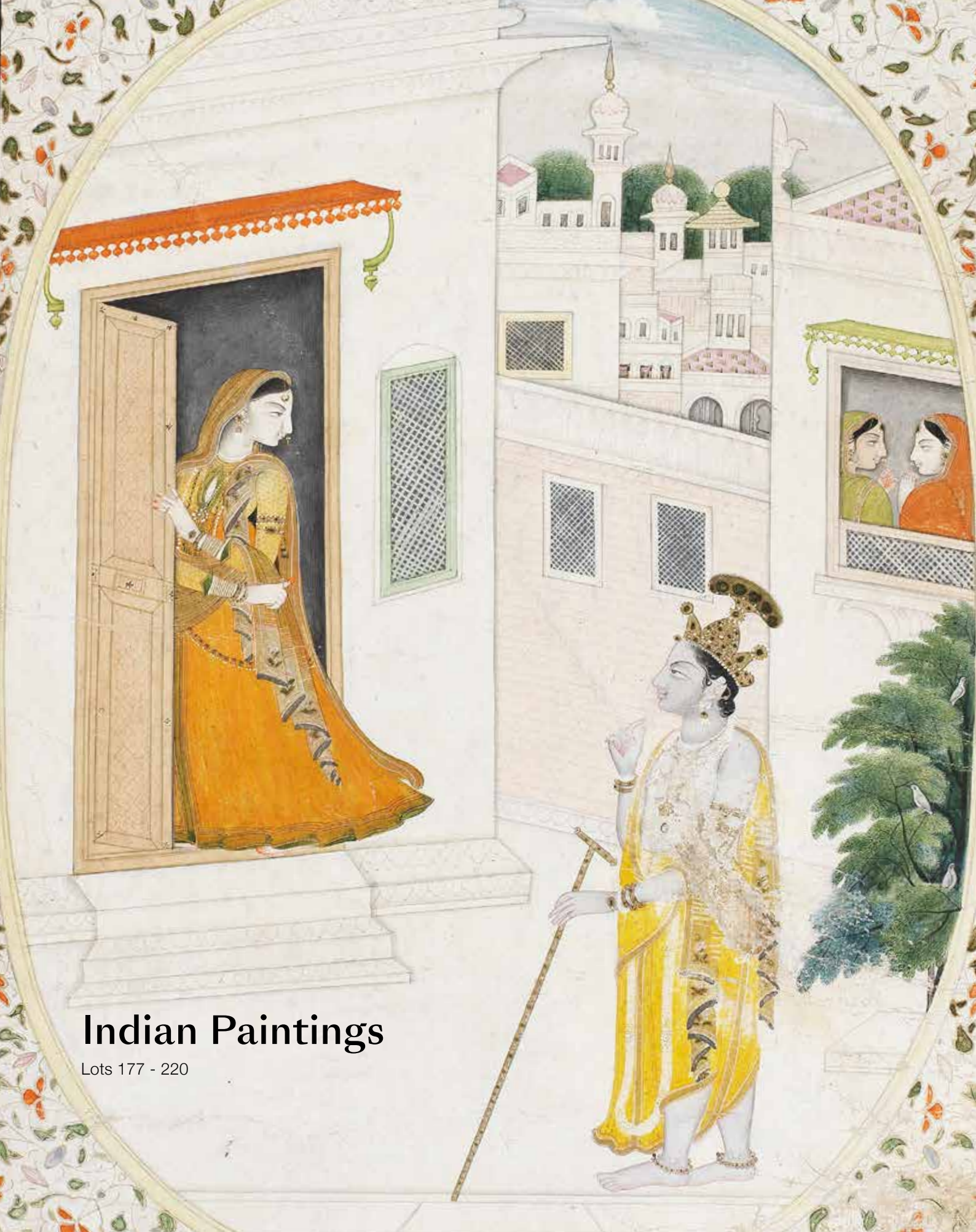
Provenance

Private Spanish collection.

The hilt is probably in the form of the wind god Batara Bayu, the spiritual father of Hanuman and the Pandawa brother of Bima from the Mahabharata epic. Bayu is the Indonesian expression of the Indian wind god Vāyu, worshipped in this context as a protective deity but also as the bringer of health and riches. Bayu is recognisable by his large moustache, characteristic broad grin and long, sharp thumbnails (*panchanaka*) which he uses as a weapon. He holds in his right hand a vessel containing (*toya mreta*) the life-giving holy water, an important element in physical and spiritual purification rituals in Bali.

Deeply rooted in the Malay world in both ritual prescriptions and mythology, the *kris* has played a particularly important role in Balinese society. Standing as *pusaka*, a powerful sanctified heirloom and serving as a strong marker of socio-economic status, a *kris* could only be made by Pande blacksmiths who claim status higher than that of a Brahman.

For a group of similar Balinese *kris* dated to the 18th/19th Centuries, some in the National Museum of Malaysia, Kuala Lumpur, see Robert Hales, *Islamic and Oriental Arms and Armour*, 2013, p. 125, nos. 306, 308 and 309.



Indian Paintings

Lots 177 - 220



177

**A RULER OVERSEEING THE EXECUTION OF AN OFFENDER
MUGHAL, CIRCA 1600**

gouache and gold on paper, erased text panel at lower right, laid
down on later card with ruled margins
painting 285 x 200 mm.; card 322 x 236 mm.

£3,000 - 5,000
€3,300 - 5,500
US\$3,900 - 6,400



178

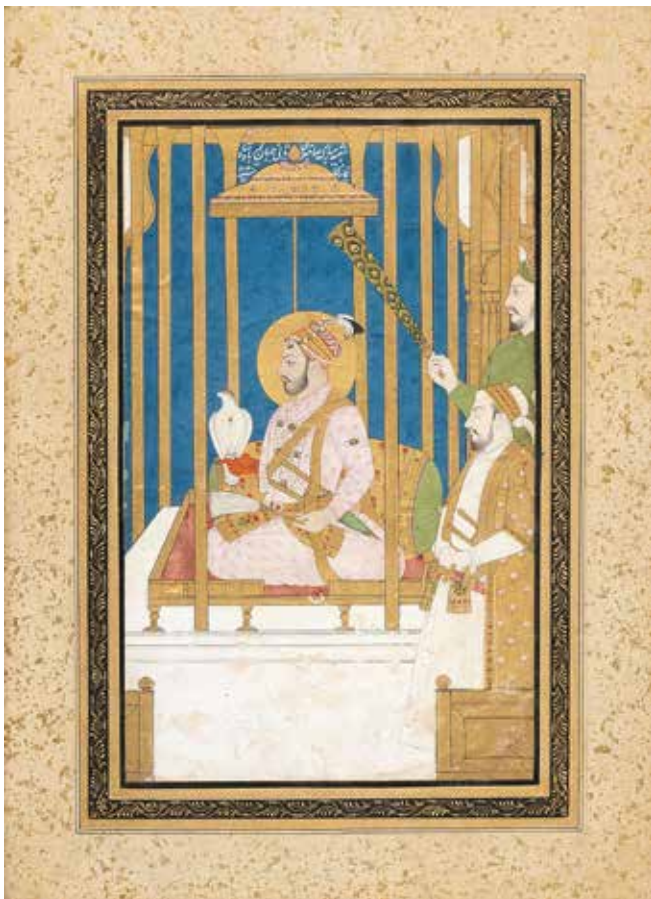
**TIMUR ENTHRONED WITH TWO ATTENDANTS WAVING
MURSHIDABAD, LATE 18TH CENTURY**

gouache and gold on paper, yellow and orange borders, inscribed
padshah Timur in *nasta'liq* script verso, and in English *Timur*, laid
down on modern sheet of card
260 x 167 mm.

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

Provenance

Maggs Bros., London, *Oriental Miniatures and Illumination*, Bulletin 12,
September 1967, no. 25.
Private UK collection.



179

179

**THE EMPEROR FARRUKHSIYAR (REG. 1713-19) HOLDING A FALCON, SEATED ON A TERRACE WITH A COURTIER AND AN ATTENDANT HOLDING A FLYWHISK
MUGHAL, 18TH CENTURY**

gouache and gold on paper, inscription in *nasta'liq* script in white at upper centre, inner border of floral motifs in gold on a black ground, gold-sprinkled outer border
267 x 193 mm.

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

The inscription reads (apparently written in error) reads: *shabih-e mobarak-e sahib-qeran-thani jahangir padshah-e ghazi sanah 1020*, 'The blessed portrait of the Lord of the Second Conjunction, Jahangir Padshah, the Warrior, the year 1020 (1611-12).'



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180

**A MUGHAL EMPEROR STANDING IN A LANDSCAPE, HOLDING A FLOWER
MUGHAL, LATE 18TH CENTURY**

gouache and gold on paper, inner border with gold floral motifs on a dark blue ground, outer border with stylised floral sprays in gold on a brown ground
painting 207 x 140 mm.; with borders 318 x 251mm.

£3,000 - 5,000
€3,300 - 5,500
US\$3,900 - 6,400



181

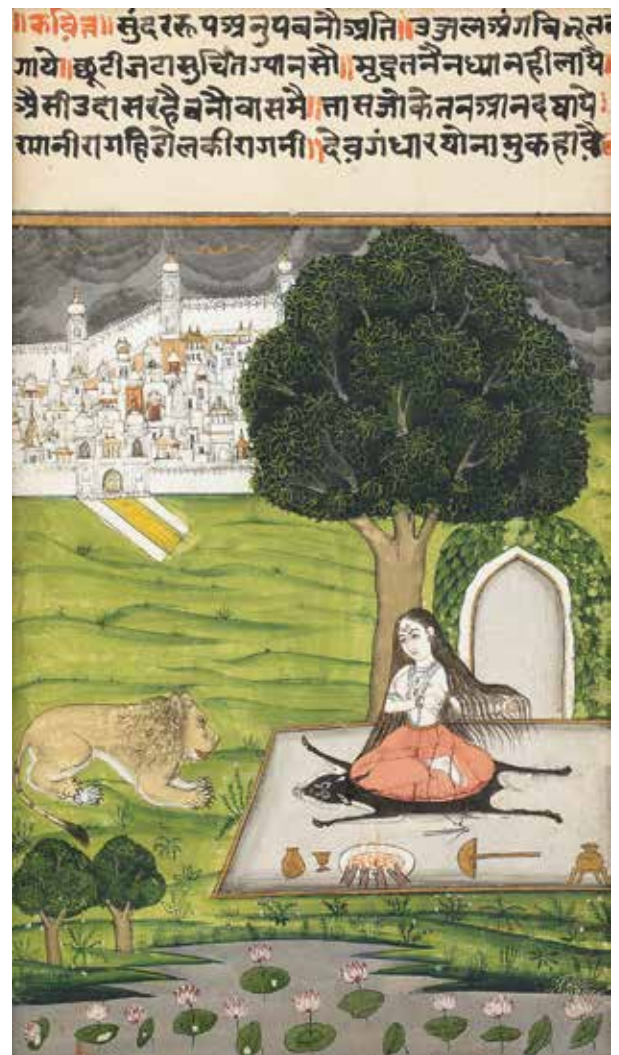
181

**TWO MAIDENS PREPARING GARLANDS BENEATH A TREE
PROVINCIAL MUGHAL, DECCAN, CIRCA 1630-40**

pen and ink with some gouache and gold on paper, inscription at lower left in *nasta'liq* script, inner borders ruled in colours and gold, outer border with stylised floral motifs in gold, verso with Mughal inventory mark in *raqam* 'number 57'
painting 180 x 102 mm.; with borders 277 x 185 mm.

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

The inscription reads: 'Ali Reza.



182

182

**A RAGAMALA SCENE, PROBABLY BANGALI RAGINI,
DEPICTING A FEMALE ASCETIC SEATED ON A DEER SKIN
OUTSIDE HER HERMITAGE, WITH A LION BEFORE HER
DECCAN, SECOND HALF OF THE 18TH CENTURY**

gouache and gold on paper, panel at top with four lines of text in *nagari* script
248 x 142 mm.

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

Provenance

Formerly in a private collection, USA.

For the probable subject, see T. Falk, M. Archer, *Indian Miniatures in the India Office Library*, London 1981, p. 269 and 541, no. 517 (xxi).



183

183

**A LADY, DESCRIBED AS TAJ BIBI OF AGRA, SEATED WITH A CONSORT ON A PALACE TERRACE, TWO COURTIER KNEELING BEFORE THEM, SURROUNDED BY FEMALE MUSICIANS AND ATTENDANTS
PROVINCIAL MUGHAL, OUDH, MID-18TH CENTURY**

gouache and gold on paper laid down on card, inscribed in pencil in English at bottom *Taj Bibi of Agra*
347 x 243 mm.

£1,500 - 2,000

€1,600 - 2,200

US\$1,900 - 2,600

Provenance

Private UK collection: acquired Bonhams, *Islamic and Indian Art*, 29th April 2004, lot 41.

184

**A FAKIR SEATED BENEATH A TREE COOKING
PROVINCIAL MUGHAL, DECCAN, 18TH CENTURY**

gouache on paper, laid down on an album page with marbled and gold-sprinkled inner borders, and wide outer gold-sprinkled border
painting 169 x 107 mm.; album page 377 x 258 mm.

£2,500 - 3,000

€2,700 - 3,300

US\$3,200 - 3,900

185

**A NOBLEMAN AND MAIDENS MAKING OFFERINGS AT A LINGAM SHRINE
PROVINCIAL MUGHAL, DECCAN, LATE 18TH CENTURY**

gouache and gold on paper, red border
218 x 140 mm.

£1,200 - 1,800

€1,300 - 2,000

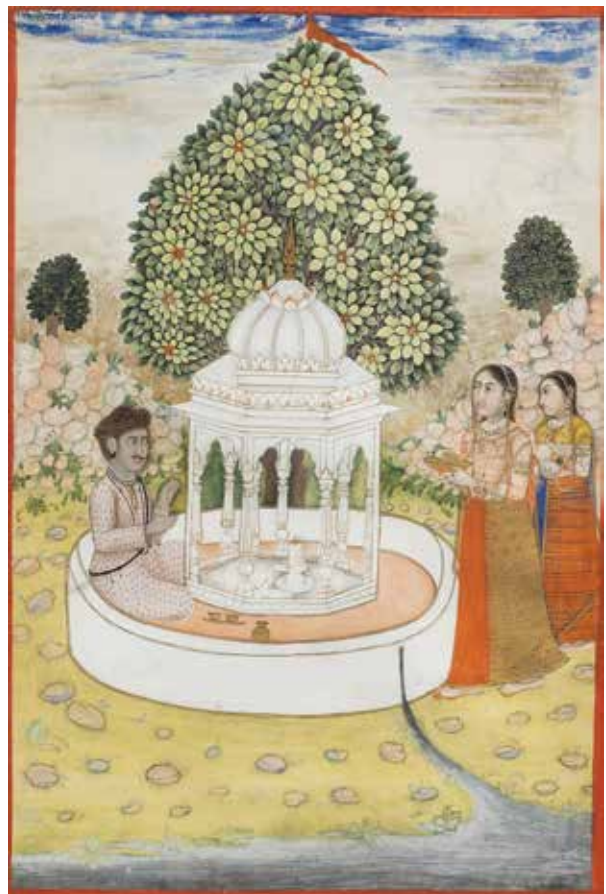
US\$1,500 - 2,300

Provenance

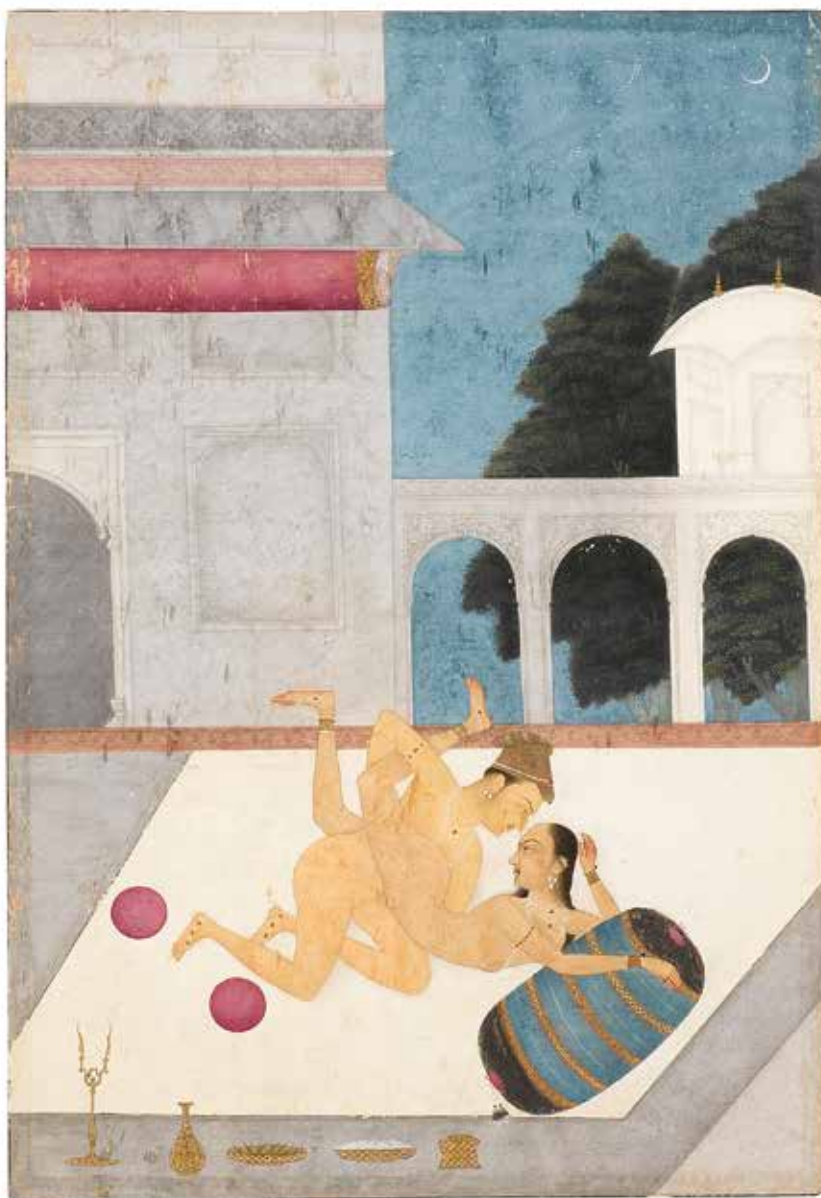
Originally acquired by a previous owner at Marlow Auctions, Oxfordshire, in November 1970 (according to a handwritten note on the backboard).



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A PRINCE AND HIS MISTRESS IN AN EROTIC EMBRACE ON A PALACE TERRACE

BIKANER, CIRCLE OF RUKNUDDIN, CIRCA 1690-1700

gouache and gold on paper

197 x 133 mm.

£6,000 - 8,000

€6,600 - 8,700

US\$7,700 - 10,000

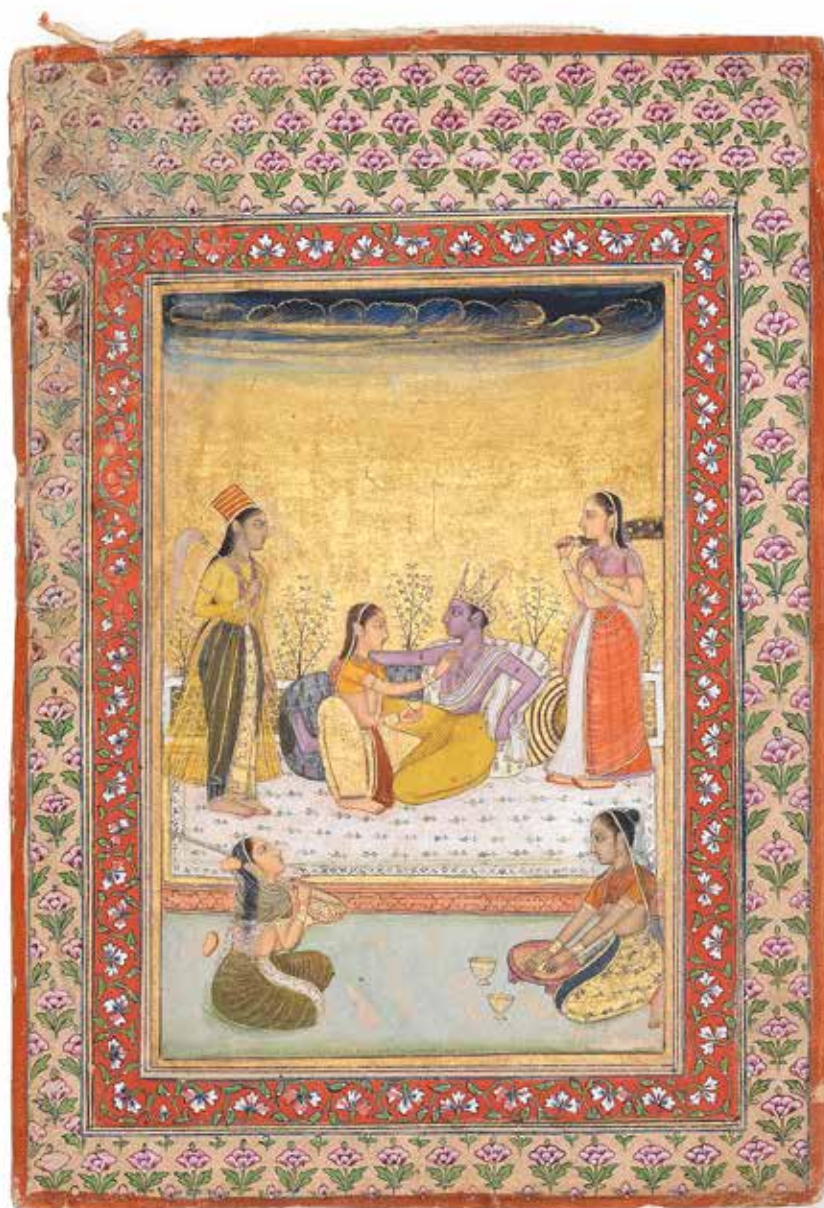
Provenance

Private UK collection.

The painting appears to be closely related to a highly unusual series of forty works now in the Fitzwilliam Museum, Cambridge, attributed to the Bikaner court artist Ruknuddin and his studio, dated to 1687-98, and depicting Mughal and other rulers in erotic postures. Imma Rammos (op. cit., below) argues that the transgressive inclusion of Mughal figures is a nod to close Rajput-Mughal relations. Maharajah Anup Singh of Bikaner (reg. 1669-98) campaigned widely in the Mughal armed forces, was made a general, and eventually had the title Maharajah bestowed on him by Aurangzeb. Thus the series is

an illustration of the interaction of Hindu and Muslim political and artistic cultures, the rulers depicted in a context associated with both the *Kama Sutra*, but more specifically the *Ananga Ranga* of Kallyana Malla, a celebrated erotic text. Its influence, Rammos observes, can be seen in the appearance of bottles, sprinklers and other utensils, used to heighten the eroticism of the setting - as seen in the finely-painted group of objects on the terrace floor in our painting. In particular we can note the unusual twin-branched candelabrum, which appears in at least two of the Fitzwilliam paintings. The *Ananga Ranga* also suggests the use of illustrations of sexual postures (such as these paintings) to 'gladden the glance'. Albums of such works, therefore, were designed for private consumption in aristocratic circles, in an atmosphere of connoisseurship.

Ruknuddin was a Muslim artist, probably trained in the Mughal workshops, and he, along with his assistants, were responsible for the strongly Mughal-influenced Bikaner style of this period, and he would have been the obvious choice to produce the Fitzwilliam series, with its political implications as well as its artistic ambitions, according to Rammos' thesis. The Bikaner palace archives record that in 1697 and the years following Ruknuddin produced another series based on the *Baramasa* ('lament over twelve months'), in which various Rajput



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rulers appeared as romantic heroes. The atmospheric backgrounds of such series - depicting monsoon weather, sunsets, moonlight - may have fed into works such as the present lot, with its view over palace rooftops and darkening sky, with crescent moon and stars in the upper right corner. The same starry sky and moon, as well as the finely delineated tree, appear in a *ragamala* scene by Ruknuddin, dated circa 1690-95, in the Metropolitan Museum of Art, New York (1978.540.2), illustrated in S. Kossak, *Indian Court Painting, 16th-19th Century*, New York 1997, p. 65, no. 33.

See Imma Rammos, ' "Private Pleasures" of the Mughal Empire', available online at *Art History*, vol. 37, no. 3 (2014), pp. 409-427.

187

BHAIRAVA RAGA: A PRINCE SEATED ON A TERRACE WITH A MAIDEN, WHO ANOINTS HIM WITH OIL, WITH THREE FEMALE ATTENDANTS AND A MUSICIAN
BIKANER, EARLY 18TH CENTURY

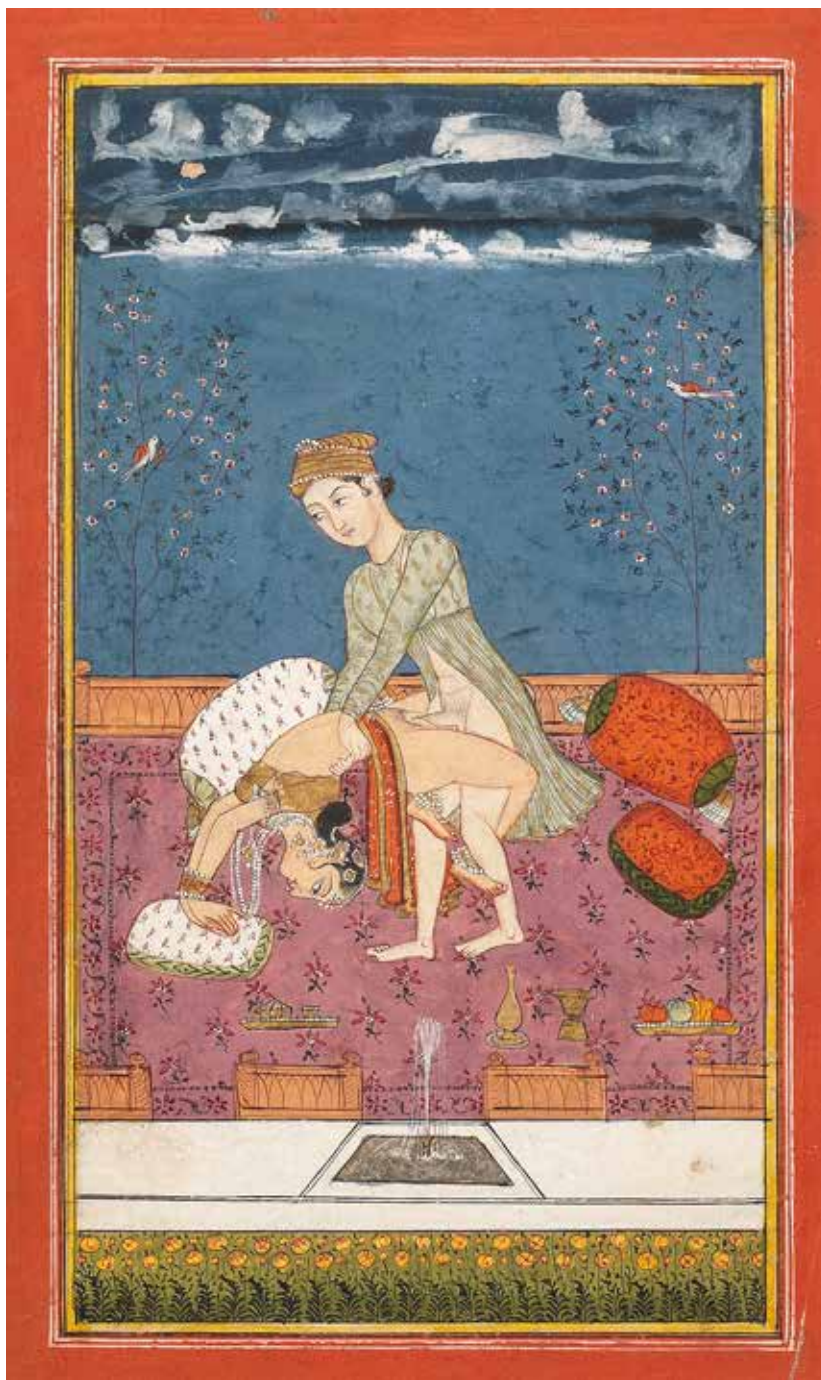
gouache and gold on paper, inner floral border on an orange ground, outer border with stylised floral motifs
242 x 168 mm.

£3,000 - 5,000
€3,300 - 5,500
US\$3,900 - 6,400

Provenance

Maggs Bros., London, *Oriental Miniatures and Illumination*, Bulletin 15, August 1969, no. 145.
Private UK collection.

The Maggs catalogue comments: 'A dark-skinned prince (Bhairava) seated against cushions with a young girl who massages him with ointment from a gold cup. They are attended by two maidservants with *cauri* and *morchal*, another prepares food and a girl musician plays the *sitar*. Bhairava is a morning raga: dark clouds of night are disappearing, and the gold dawn stretches out across the sky'.



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**A COUPLE IN AN EROTIC EMBRACE ON A PALACE TERRACE
BUNDI, 18TH CENTURY**

gouache and gold on paper, yellow and red borders
200 x 120 mm.

£3,000 - 5,000

€3,300 - 5,500

US\$3,900 - 6,400

Provenance

Private UK collection.



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189

BHAIRAVA RAGA: FOUR MAIDENS MAKING OFFERINGS AT A SHRINE TO SIVA

BUNDI OR PERHAPS DATIA, LATE 18TH CENTURY

gouache and gold on paper, red border, *nagari* and *nasta'liq* inscriptions in upper border, inscribed verso in *nasta'liq* script
333 x 248 mm.

£1,500 - 2,000

€1,600 - 2,200

US\$1,900 - 2,600

Provenance

Maggs Bros., London, *Oriental Miniatures and Illumination*, Bulletin 15, August 1969, no. 151.
Private UK collection.

The *nasta'liq* inscription in the upper border reads *Pharavin*, presumably an approximation of *bhairava*. The inscription verso reads *Bharvin Ragini bozurg* [?] *Bharvan*. The word *bozurg* in Persian has many meanings including 'great', 'elder', or 'old'. In addition there is the number 3 written twice, once in digits and once in both letters and digits.



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TWO MEWAR PRINCES SHOWING REVERENCE TO KRISHNA, WHO STANDS IN A TEMPLE ALCOVE

UDAIPUR, MID-18TH CENTURY
gouache and gold on paper, red border
292 x 185 mm.

£1,500 - 2,000

€1,600 - 2,200

US\$1,900 - 2,600



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191

**A PRINCE SEATED AGAINST A TERRACE SMOKING A HOOKAH, AN ATTENDANT WITH A FLYWHISK STANDING NEARBY
JODHPUR, OR PERHAPS NAGAU, SECOND HALF OF THE 18TH CENTURY**

gouache and gold on paper, red border, one line of *nagari* text verso
310 x 254 mm.

£3,000 - 4,000
€3,300 - 4,400
US\$3,900 - 5,100



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192

**MAHARANA ARI SINGH (REG. 1761-73) ON HORSEBACK
UDAIPUR, CIRCA 1767**

gouache and gold on paper, *nagari* inscriptions verso
223 x 168 mm.

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

For Maharana Ari Singh, see A. Topsfield, *The City Palace Museum Udaipur: paintings of Mewar Court Life*, Ahmedabad 1990, pp. 54-63; and Topsfield, *Court Painting at Udaipur: Art under the Patronage of the Maharanas of Mewar*, pp. 198-208.

193

**A SCENE WITH DEVOTEES BEFORE BRAHMA, PERHAPS FROM A RAMAYANA SERIES
MEWAR, CIRCA 1710-20**

gouache and gold on paper, yellow panel at top with two lines of text in *nagari* script, yellow and red borders
253 x 406 mm.

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



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194

**A ROYAL ELEPHANT AND MAHOUT
KISHANGARH, LATE 18TH CENTURY**

gouache and gold on paper
210 x 277 mm.

£4,000 - 6,000

€4,400 - 6,600

US\$5,100 - 7,700

Provenance

Sotheby's, *Indian and Southeast Asian Art*, New York, 19th September 1996, lot 384 (unillustrated).

Gunter Heil Collection, Berlin, 1996-2016.

For the full note on this lot, see the online catalogue.

195

**SARFRAZ KHAN LATIF SHAH ACCOMPANIED BY A WEAPON
BEARER, GROOM AND HORSE
KISHANGARH, CIRCA 1720-30**

drawing with wash and gouache on paper, inner margins ruled in gold and white, orange outer border, *nagari* inscription in upper border, four lines in *nasta'liq* script verso
287 x 185 mm.

£3,000 - 5,000

€3,300 - 5,500

US\$3,900 - 6,400

Provenance

Sotheby's, New York, *Indian and Southeast Asian Art*, 21st September 1995, lot 303.

Gunter Heil Collection, Berlin, 1995-2016.

For the full note on this lot, see the online catalogue.

196

**GOSWAMI SHRI DWARKESJI, A VAISHNAVITE PRIEST,
STANDING IN A LANDSCAPE
KISHANGARH, CIRCA 1820-1830**

gouache and gold on paper, gold inner border, mauve outer border, *nagari* inscription in gold in upper border
202 x 142 mm.

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900

Provenance

Gunter Heil Collection, Berlin, before 1991-2016.

For the full note on this lot, see the online catalogue.

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.



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MAHARANA SARUP SINGH (REG. 1842-61) ON A HUNTING PICNIC WITH OFFICERS AND COURTIER
UDAIPUR, CIRCA 1855-56

gouache and gold on paper, extensive inscription of eight lines of *nagari* text at top, perhaps with date VS 1913/AD 1856, blue and yellow borders
 455 x 353 mm.

£3,000 - 5,000

€3,300 - 5,500

US\$3,900 - 6,400

For a more extensive picnic scene depicting Sarup Singh, attributed to the court artist Tara, in the Mewar royal collection, see A. Topsfield, *Court Painting at Udaipur: art under the patronage of the Maharanas of Mewar*, p. 260-262, and fig. 236. This larger scene includes as its focus the Maharana seated under a tree surrounded by courtiers and servants, as in the present painting.

For a hunting scene with Sarup Singh and attendant, attributed to Tara, dated VS 1913/AD 1856, see Sotheby's, *Oriental Manuscripts and Miniatures*, 10th October 1988, lot 97.



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198

MAHARANA JAWAN SINGH (REG. 1828-38), HUNTING BOAR FROM A PAVILION
UDAIPUR, CIRCA 1830-35

gouache and gold on paper, yellow inner border, outer border with silver floral motifs on a pale pink ground
 430 x 368 mm.

£1,500 - 2,000

€1,600 - 2,200

US\$1,900 - 2,600

A smaller-scale treatment of the same subject also seen presented in much larger, panoramic paintings (around 95 x 150 cm.) of similar date, as seen in A. Topsfield, *The City Palace Museum, Udaipur: Paintings of Mewar Court Life*, Ahmedabad 1990, pp. 74-79, nos. 26 and 27.

199

MAHARANA SARUP SINGH (REG. 1842-61) ON HORSEBACK IN A LANDSCAPE
UDAIPUR, CIRCA 1850

gouache and gold on paper, yellow and red borders
 273 x 196 mm.

£1,000 - 1,500

€1,100 - 1,600

US\$1,300 - 1,900

Provenance

Formerly in the collection of Bruno Caruso (1927-2018).

For other equestrian portraits of Maharana Sarup Singh, see A. Topsfield, *The City Palace Museum Udaipur: Paintings of Mewar Court Life*, Ahmedabad 1990, pp. 84-87.



199

200

**A COMPOSITE ELEPHANT RIDDEN BY A DEMON
RAJASTHAN, PROBABLY JODHPUR, EARLY 19TH CENTURY**

gouache and gold on paper, coloured borders
295 x 246 mm.

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900

201

**THREE STUDIES OF MALE FIGURES, PROBABLY COURTIERS
KOTAH, CIRCA 1830-40**

pen, ink and watercolour on paper, identifying inscriptions in *nagari* script
98 x 86 mm.

£800 - 1,200

€870 - 1,300

US\$1,000 - 1,500

Provenance

Formerly in the collection of Linda York Leach (1942-2006).
Bonhams, *Islamic and Indian Art*, 24th April 2012, lot 252.
Private UK collection.

For similar studies, see:

P. Pal and C. Glynn, *The Sensuous Line: Indian Drawings from the Paul F. Walter Collection*, Los Angeles 1976, no. 34; H. Hodgkin & T. McInerney, *Indian Drawing*, London 1983, no. 6; S. C. Welch, *Gods, Thrones and Tigers: The Art of Kotah*, New York 1997, figs. 13 & 14; D. Mason, B. N. Goswamy, T. McInerney, J. Seyller and E. Smart, *Intimate Worlds: Indian Paintings from the Alvin O. Bellak Collection*, Philadelphia 2001, no. 74.



200



201



202

202

MAHARAJAH BALWANT SINGH OF RATLAM (REG. 1825-57) WATCHING TWO NAUTCH GIRLS PERFORMING IN THE COMPANY OF HIS NOBLES

ATTRIBUTED TO KUSAL, RATLAM, CIRCA 1830

gouache and gold on paper, yellow inner border, red outer border

280 x 353 mm.

£4,000 - 6,000

€4,400 - 6,600

US\$5,100 - 7,700

Provenance

Dr Kaywin Lehman Smith.

Sotheby's, New York, 6 October 1990, lot 99.

Sotheby's, New York, 30 November 1994, lot 18.

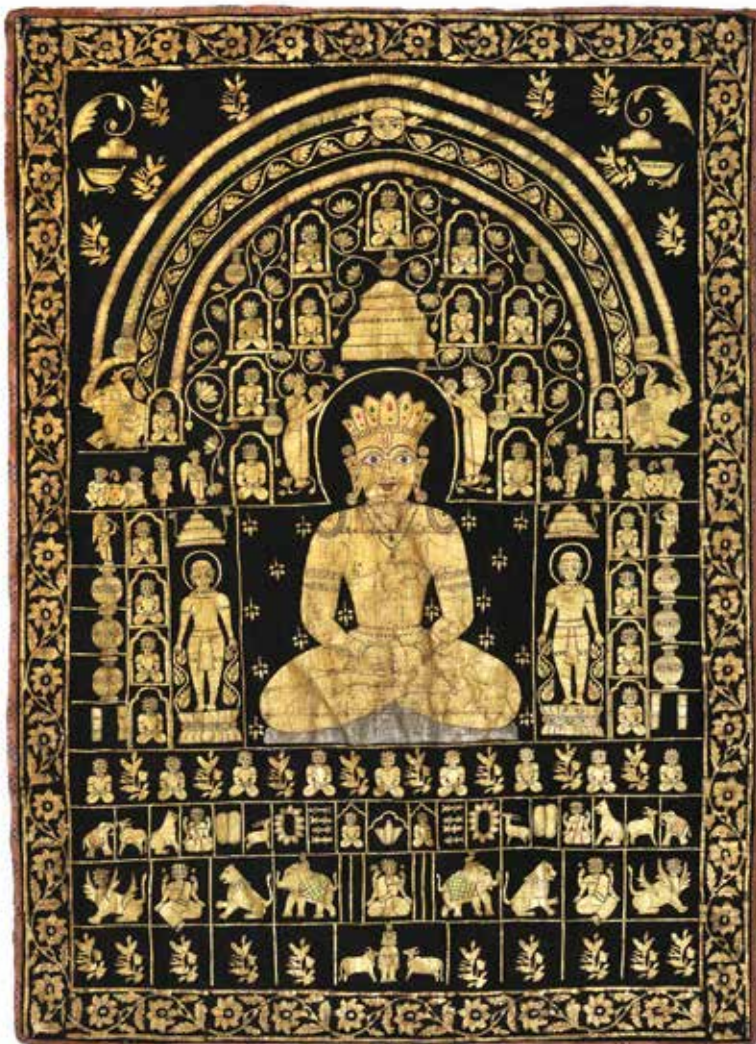
Gunter Heil Collection, Berlin, 1994-2016.

Published

J. Bautze, 'Die Welt der hofischen Malerei/Katalog der Malereien', in G. Kreisel (ed.), *Rajasthan, Land der Könige*, Stuttgart 1995, fig. 128.

This painting, one of few known produced in Ratlam, south-east of Mewar, reflects the role of the young Balwant Singh as a patron of the arts in general. The artist Kusal, who worked at the court, is distinctive in his rows of closely-packed seated figures, combined with the variety of turban designs; the slightly upturned eyes of all the figures are also a feature of his work.

For a painting of Balwant Singh in durbar, see Oliver Forge & Brendan Lynch, *Indian Paintings from the Heil Collection*, New York 2016, pp. 44-45, no. 20 (originally offered in these rooms, Bonhams, *Islamic and Indian Art*, 25th October 2007, lot 403).



203

203 *

A JAIN PICCHAVAI, DEPICTING MAHAVIRA ENTHRONED

RAJASTHAN OR GUJARAT, 19TH CENTURY

gouache and gold on cloth, backed

125 x 91 cm.

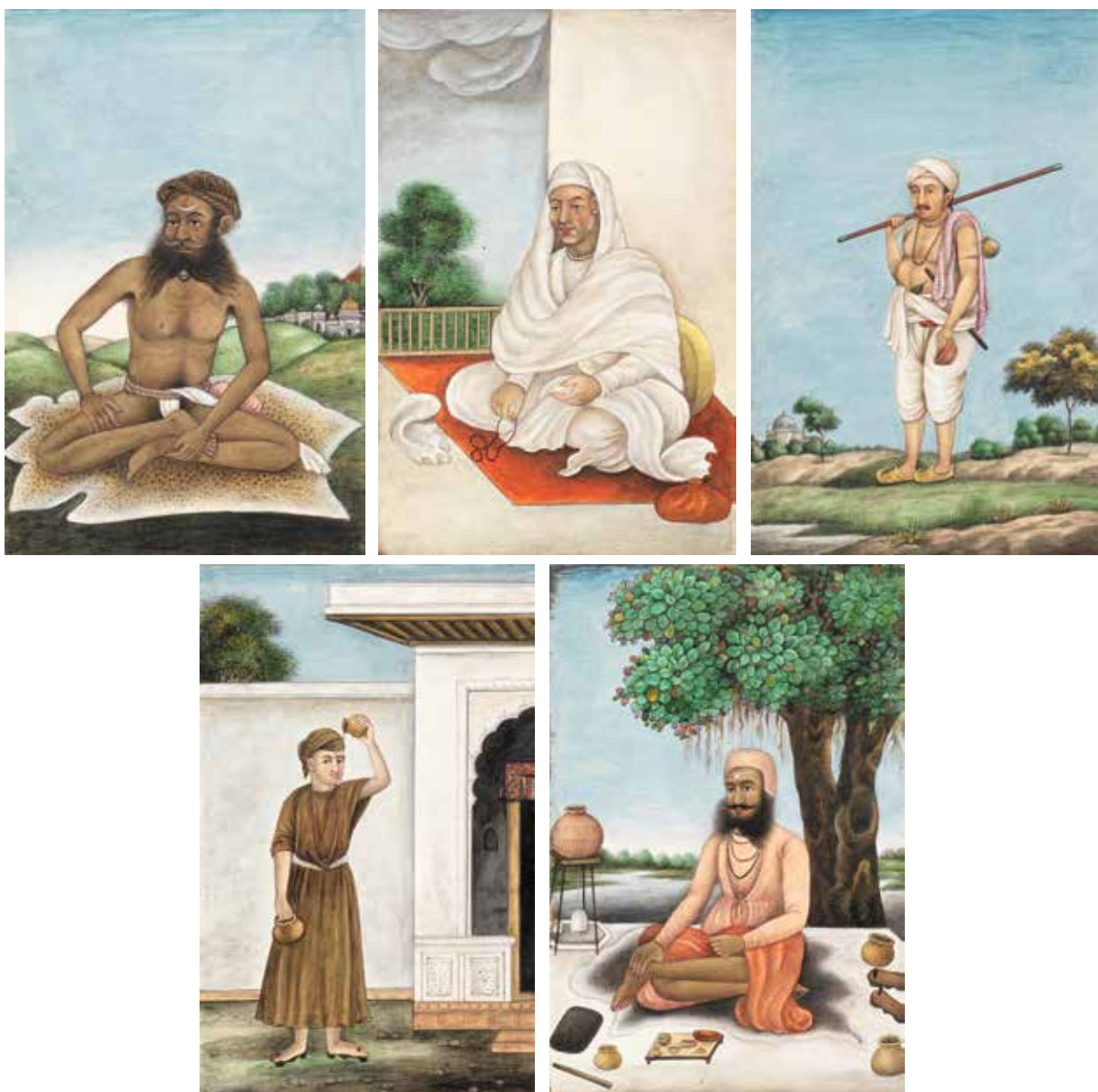
£5,000 - 7,000

€5,500 - 7,600

US\$6,400 - 9,000

Vardhamana Mahavira, who lived at around the same time as Buddha, was the last of the twenty-four *tirthankaras* (liberators) of the Jain religion. Here he is depicted seated on a gold throne in the centre, surrounded by seated *jinas* and lustrating devotees.

For a very similar composition, but on paper, see Christie's, *Indian and Southeast Asian Art*, New York, 12th September 2012, lot 617.



204

**FIVE PAINTINGS DEPICTING DERVISHES OF VARIOUS ORDERS
DELHI, CIRCA 1835**

gouache on paper, each with Persian identifying inscription in *nasta'liq* script in lower border, later English translations in pencil
paintings approximately 173 x 110 mm.; leaves approximately 304 x 196 mm.(5)

£3,000 - 4,000
€3,300 - 4,400
US\$3,900 - 5,100

Provenance

Christie's, *Art of the Islamic and Indian Worlds*, 26th April 2012, lot 354 (eight paintings).

The subjects are as follows:

- A Brahman yogi.
- A Sannyasi.
- A *bhakit* or *tiliya-raja*.
- A *Dadu-Panthi*.
- A Bairagi.

These five paintings are from the same group of thirty paintings, probably intended for an album (lots 354-357 in the above mentioned sale). They were executed in Delhi in imitation of works commissioned by Colonel James Skinner, founder of the two regiments of Skinner's Horse. He composed a number of texts in Persian, including *Tashrih al-aqvam*, which dealt with the myriad sects and castes found in India, both religious figures and tradespeople. These paintings, of which there were 110, were produced circa 1825. For examples of two, and a discussion of the album, see J. P. Losty, M. Roy, *Mughal India: Art, Culture and Empire*, London 2012, pp. 225-226, figs. 159 and 160.



205

205

A GREY HORSE OF THE MADRAS LIGHT CAVALRY STANDING IN A LANDSCAPE WITH ITS GROOM, WITH THE FORT OF TRICHINOPOLY, MADRAS IN THE DISTANCE
STUDIO OF SHAYKH MUHAMMAD AMIR OF KARRAYA, CIRCA 1837-40

watercolour on paper
 240 x 340 mm.

£4,000 - 6,000

€4,400 - 6,600

US\$5,100 - 7,700

The insignia on the saddle, VIII LC, refers to the 8th (Madras) Light Cavalry, a unit raised in 1804 and added to a formation founded in the mid-18th Century. Unusually for works by Shaykh Muhammad Amir of Karraya, the scene pictured is outside Calcutta. The reason for this may be the transfer of Madras cavalry units to the Bengal military establishment, which is known to have taken place in 1837. This painting therefore seems to adapt the more civilian-oriented Calcutta-based depictions of horses and grooms produced by the artist, in order to mark the arrival of a Madras unit, with a reminder of their origin in the landscape background.



206

206

A STUDY OF A BIRD PERCHED ON THE BRANCH OF A FLOWERING PLANT
COMPANY SCHOOL, CALCUTTA, LATE 18TH/EARLY 19TH CENTURY

watercolour with gum arabic and some bodycolour on watermarked paper, a fragment of an original inscription from a painting from the Impey album taped to the backboard and acquired with the painting (text below)
 500 x 475 mm.

£4,000 - 6,000

€4,400 - 6,600

US\$5,100 - 7,700

Provenance

Acquired by Lady Hogg from an unknown London gallery in 1940-41, which was by repute destroyed on the day following its purchase.
 Lady (Pollie Victoria) Hogg, maternal grandmother of the current owner, until 2003.
 Min Hogg, her daughter (1938-2019), founding editor of the magazine *World of Interiors* from 1981 to 2001.
 Thence by descent to her nephew.

A painting from the Impey album, from the same collection as the present lot, was sold in these rooms, Bonhams, *Islamic and Indian Art*, 11th June 2020, lot 170.

The inscription which comes with the painting is clearly in the same hand as the famous inscriptions on the Impey paintings, and was presumably excised from a now perhaps lost work by Shaykh Zayn al-Din. It reads:

derakh-e ach

ramgora

In the Collection of Lady Impey at Calcutta

Painted by Zayn al-Din [in Persian] Native of Patna 1779

Derakh means 'tree', *ach*, 'large', and *ramgora*, a Javanese species of bird well known in India. In Bengal, Ramgora is the Java Sparrow.





(Inscription on reverse of canvas)



207

**A PORTRAIT OF A BRITISH OFFICER, PROBABLY OF THE
BENGAL ARMY, BY THE ARTIST RAJA JIVAN RAM
NORTH INDIA, PROBABLY DELHI OR MEERUT, DATED 20TH
JULY 1824**

oil on canvas, inscribed in Persian verso and dated 1824
46 x 41.5 cm.

£4,000 - 6,000
€4,400 - 6,600
US\$5,100 - 7,700

Provenance

Portion of a catalogue entry affixed to stretcher, probably Sotheby's,
circa 1970s (lot 103).
Private UK collection.

The inscription on the reverse reads: 'The work of Jivan Ram son of
[...] on the twentieth of the month of July, the year 1824'.

Raja Jivan Ram, who flourished between the 1820s and the 1840s,
was greatly used by the British in India for their portraits, done in a
European-style naturalistic manner in oil, and also in gouache on ivory.
This painting seems to be one of the earliest known of his oeuvre: he
had a busy period in 1827, painting a number of officers, but he was
to be found later painting members of the entourage of the Begum
Samru in the 1830s (some of these are now in the Bodleian Library,
and in the former Government House, Allahabad, dated 1835). In
1831-32 he was attached to the staff of Lord William Bentinck,
and visited the Sikhs, painting a portrait of Maharajah Ranjit Singh.
Emily Eden came across him in 1838 at Meerut, where he sketched
her brother, the Governor-General, Lord Auckland. Colonel William
Sleeman, in his *Rambles and Recollections of and Indian Official*

(1844), recorded that Jivan Ram ('an excellent portrait-painter, and
a very honest and agreeable person') had painted the portrait of
the Mughal Emperor Akbar II (who reigned until 1837) - although his
naturalism was apparently not to the taste of the Emperor's wives, who
asked for the shadow under the nose to be removed. The 'Raja' was
an honorary title bestowed by the Emperor.

Typical of the artist's oils is the dark background, the strong side-
lighting, and the use of vermilion for the lips, and red on the cheeks -
as seen too in the portrait of Captain McMullin (Pasricha, below). Losty
traces these features back to Chinnery.

It has not been possible to decipher the name of the artist's father in
the inscription on the back of the canvas: but in an inscription on a
painting dated 1824 (now in a Maryland private collection) he noted
that he was a resident of Delhi and was the son of La'lji, apparently
the Patna and Delhi artist, a pioneer in European naturalistic style.
In another 1824 miniature (see Forge and Lynch 2012, below) he
described himself as the son of Bafalji, or Baqalji. Losty observes
that William Fraser remarked in 1815 that La'lji was a pupil of Johann
Zoffany, which is perhaps the root of the European manner which
made its way to Jivan Ram's work.

For other examples of his work see J. P. Losty, *Of Far Off Lands and
People: Paintings from India 1873-1881*, Indar Pasricha Fine Arts,
London 1993, for an oil on canvas, dated 1827, depicting Captain
Robert McMullin at Meerut; Oliver Forge and Brendan Lynch, *Indian
Painting 1600-1870*, New York 2012, pp. 52-53, no. 24, for a small
portrait of a Company officer by Jivan Ram on ivory, dated Agra,
February 1824; and their *Indian Court Painting*, New York 2017, no.
31, for an oil on canvas dated 1827, depicting an officer of the Bengal
Horse Artillery.



207A



207B

207A

**TEN STUDIES OF BIRDS, INCLUDING HOOPOES, A PARROT, AND TWO PAIRS OF WADING BIRDS
CALCUTTA, CIRCA 1840**

watercolours on paper, four watermarked C Wilmot 1840
255 x 203 mm. and slightly smaller(10)

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900

207B

**AN INDIAN JAY
CALCUTTA, CIRCA 1820-30**

watercolour on paper, partial J Whatman watermark, inscribed *Indian Jay* and *Potrie - Sejinah*, card affixed to reverse of mount with indistinct pencil inscription 1847 Colsheart[?]
495 x 320 mm.

£1,000 - 2,000

€1,100 - 2,200

US\$1,300 - 2,600



207C



207D

207C

**A WILD CORINDA PERCHED ON A FLOWERING BRANCH
CALCUTTA, CIRCA 1820-30**

watercolour on watermarked paper, inscribed centre right *Wild Corinda*, further inscribed in pencil at lower left *Choola Saut Suckie Kepee - Jungly Corinda*
272 x 398 mm.

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900

207D

**A SPECIES OF MINOR, COMMON TO PATNA
CALCUTTA, CIRCA 1820-30**

watercolour on paper, inscribed at centre left *Species of Minor, from Patna*
333 x 435 mm.

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900



208 *

**THIRTEEN KALIGHAT PAINTINGS, DEPICTING SUBJECTS
FROM HINDU MYTHOLOGY AND SCENES OF BENGALI LIFE
CALCUTTA, CIRCA 1860-70**

watercolour and tin detailing on paper
460 x 280 mm. (13)

£8,000 - 12,000

€8,700 - 13,000

US\$10,000 - 15,000

The subjects of the paintings are as follows:

1. Ganesh with his bandicoot.
2. Ganesh with his bandicoot (a second example).
3. Krishna milking a cow.
4. Kali trampling upon Siva.
5. Hanuman carrying Rama and Lakhshmana on his shoulders.
6. The goddess Ganga.
7. Radha and Krishna in union.
8. Brahma.
9. Lakhshmi.
10. A *babu* and a *bibi* dancing closely together.
11. A *babu* and a *bibi* in an embrace on a sofa.
12. A woman beneath a large fruit-laden tree.
13. A European lady and gentleman out strolling.



209

209 Y Φ

A PORTRAIT OF QUEEN VICTORIA ON IVORY, PAINTED TO COMMEMORATE THE FIFTIETH YEAR OF HER REIGN DELHI, CIRCA 1887

gouache and gold on ivory, the portrait oval, surrounded by a gold floral design, also oval, this surmounted by a parasol, the corners with swags in gold and further floral decoration, the upper swags containing inscriptions in black *nasta'liq* script, mounted in a European frame covered in purple velvet and bearing a gilt metal crown at top, leather back, easel stand
the painting 120 x 77 mm.; the frame 190 x 131 mm.

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

Provenance

Christie's, *Important Islamic, Indian and Southeast Asian Manuscripts, Miniatures and Works of Art*, 11th October 1988, lot 99.
Private UK collection.

The inscriptions read (in the top left), 'Blessings, Blessings, Blessings, Blessings' (*Mubarak*); (in the top right), 'Blessings on the Fifty-Year Reign'. The portrait is apparently after a detail of a photograph of 1882 by Alexander Bassano (an example is in the National Portrait Gallery). Victoria had been proclaimed Empress of India ten years before in Delhi by the Viceroy.



210

210

**HUGO VILFRED PEDERSEN (DANISH, 1870-1959)
A SINGAPORE MUSICIAN**

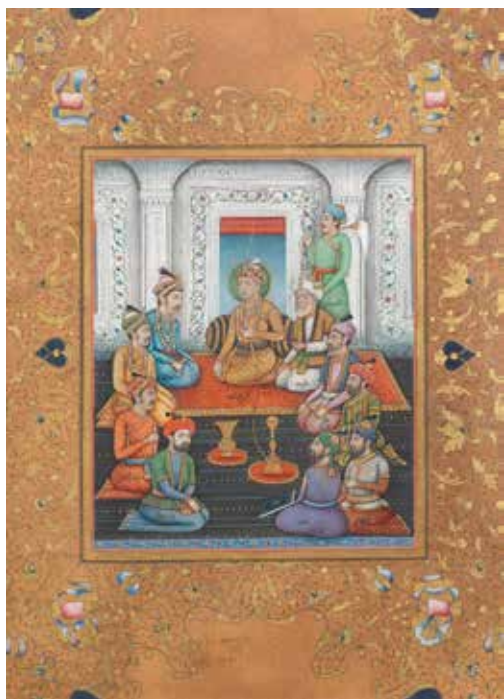
oil on canvas, signed *Hugo V P* lower left, stretcher and frame inscribed *Gadesanger fra Singapore*, typewritten label (probably 1950s) in Danish on reverse of canvas giving details of artist's career 67 x 42 cm.

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

Pedersen studied at the Royal Academy of Fine Arts in Copenhagen, and afterwards spent twelve years travelling in the Far East and India. He was probably present at the Delhi Durbar in 1903, painting a portrait of the Viceroy, Lord Curzon.



211



212

211 Y Φ

NINE PAINTINGS DEPICTING MONUMENTS IN A CARVED EBONY FRAME

DELHI OR AGRA, CIRCA 1860-70

gouache on ivory, ovals, the larger central painting depicting the Taj Mahal, a further eight smaller ovals depicting: the Qutb Minar, Akbar's Tomb, the Jama Masjid, Humayun's Tomb, the Golden Temple, Amritsar, the Lahore gate of the *Lal Kila* (Red Fort), Safdarjung's Tomb and the tomb of I'timad-ud-Daulah, the frame rectangular with profusely carved floral motifs, easel stand
the paintings 65 mm., 40 mm. wide; frame 18.5 x 24 cm.

£1,500 - 2,000

€1,600 - 2,200

US\$1,900 - 2,600



213

212

THE EMPEROR AKBAR IN DURBAR WITH NOBLEMEN AND ATTENDANTS

DELHI, LATE 19TH CENTURY

gouache and gold on paper, Persian identifying inscriptions on painted surface, illuminated borders with scrolling floral motifs in colours and gold

painting 180 x 145 mm.; with borders 325 x 235 mm.

£1,000 - 1,500

€1,100 - 1,600

US\$1,300 - 1,900

Provenance

Private UK collection.

The figures are identified as follows: Akbar Padshah; on Akbar's left: the whisk-holder (*chanwar-bardar*); Mulla du Piyazeh; Faizi; Abu'l-Fazi; Hakim Hammam; Salar Rajab; on Akbar's right: Navvab Khan-e Khanan; Maharajah Man Singh; Maharajah Tudurmil (?); Maharajah Birbal.

213

RADHA AND KRISHNA

PAHARI, EARLY 19TH CENTURY

drawing on paper

160 x 109 mm.

£800 - 1,200

€870 - 1,300

US\$1,000 - 1,500

Provenance

E. Kofler-Truniger, Luzern, Switzerland, unknown date (typed label on reverse).

Sotheby's, *Oriental Manuscripts and Miniatures*, 7th December 1971, lot 16 (cuttings from sale catalogue on reverse of frame).

214

**RADHA AND KRISHNA IN A FOREST PAVILION,
A FEMALE DEVOTEE ATTENDING THEM
KANGRA, CIRCA 1830**

gouache and gold on paper, blue border with floral motifs in gold
183 x 253 mm.

£3,000 - 5,000

€3,300 - 5,500

US\$3,900 - 6,400

215

**TWO SCENES FROM A HAMIR HATH SERIES,
DEPICTING MOUNTED TROOPS ADVANCING
TOWARDS A FORTRESS, THE OPPOSING
TROOPS SALLYING OUT TO MEET THEM
PAHARI, SECOND HALF OF THE 19TH
CENTURY**

gouache and gold on paper, the scene in two separate paintings, each with a floral border, laid down on a red ground contemporary with the paintings

each painting 257 x 210 mm. and slightly smaller;
with border 280 x 440 mm.

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900

Provenance

Christie's, *Western, Hebrew and Oriental Manuscripts and Miniatures*, 16th December 1970, lot 176 (cuttings from the sale catalogue pasted on backboard).

Raja Hamir Hath was the ruler of Ranthambore who, in 1301, refused to surrender Ranthambore Fort to Sultan Ala-ud-Din Khilji. He was eventually defeated, resulting in the mass suicide of the women in the fort, and the execution of all his officers. For other folios from a Hamir Hath series, see W. G. Archer, *Indian Paintings from the Punjab Hills*, London 1973, vol. 1, p.162, no.56; vol. 2, p. 116, no. 56; Christie's South Kensington, *Arts of India*, 10th June 2013, lot 282; Christie's New York, *Indian and Southeast Asian Art*, 19th March 2014, lot 1103.

216

**A NAYIKA IN A FOREST, MAKING OFFERINGS
AT A RIVER BANK
PAHARI, CIRCA 1850-60**

gouache and gold on paper, yellow and red borders, cover paper with single line of text in *nagari* script and coloured rules for text panel (blank)
280 x 193 mm.

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900

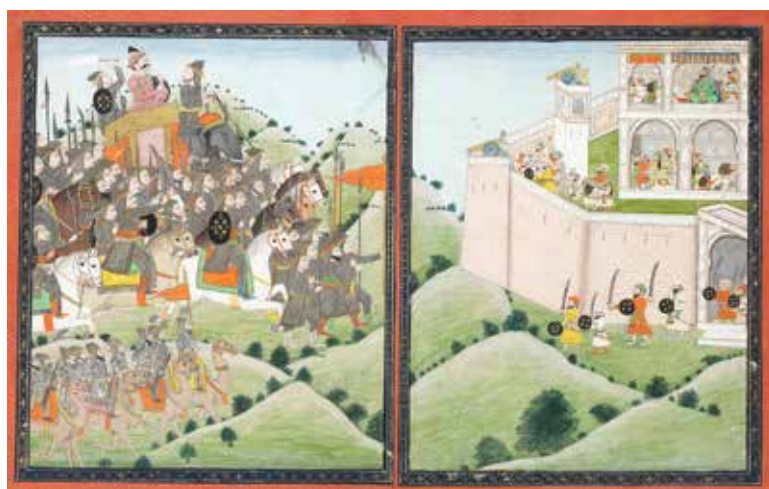
Provenance

With Maggs Bros., London, circa 1970s.

The seller is in possession of a photocopy of a page from a Maggs Bros. catalogue (exact date unknown), in which the painting is illustrated.



214



215



216



217

217 *

RADHA AND KRISHNA EXCHANGING GLANCES BY A PALACE DOORWAY

MANDI OR KANGRA, BY A PAINTER OF THE SECOND GENERATION AFTER NAINSUKH, EARLY 19TH CENTURY

gouache and gold on paper, in a painted oval, floral cornerpieces, floral inner border, border trimmed
240 x 181 mm.

£5,000 - 7,000

€5,500 - 7,600

US\$6,400 - 9,000

For a very similar composition, see B. N. Goswamy, *Indian Art Treasures: Suresh Neotia Collection*, no. 134, where it is attributed to the Sajnu family workshop at Mandi. It is also suggested that the painting may be by the hand of Muhammadi, Sajnu's follower. For another comparison, see B. N. Goswamy, E. Fischer, *Pahari Masters: Court Painters of Northern India*, Delhi 1997, p. 359, no. 156; and also Christie's, *Arts of India*, 26th May 2016, lot 67, referred to as 'style of Sajnu', which has very similar floral cornerpieces, and which was formerly in the royal collection, Mandi.

217A

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

GULER, CIRCA 1820

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

£3,000 - 4,000

€3,300 - 4,400

US\$3,900 - 5,100

Provenance

Formerly in the collection of Pearl King (1918-2015).
Private UK collection.

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

218 *

THE HOLY FAMILY, WITH NANDI AND HANUMAN, ON MOUNT KAILASA

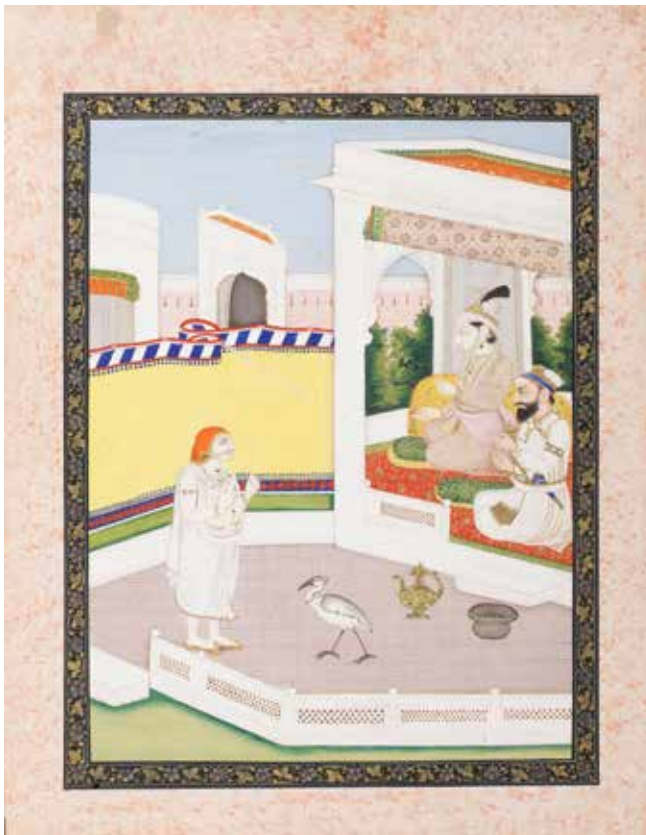
KANGRA, CIRCA 1830-40

gouache and gold on paper, floral inner border, pink outer border
263 x 195 mm.

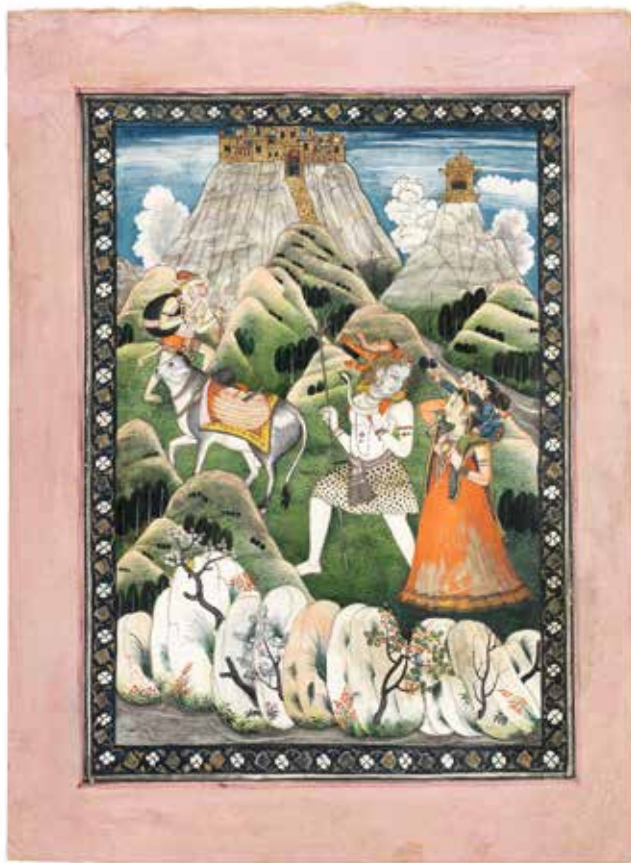
£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900



217A



218

219 *

**HARI-HARA, THE COMPOSITE VISHNU-SIVA, WITH NANDI, GARUDA, AND FEMALE AND MALE DEVOTEES
PAHARI, CIRCA 1830**

gouache and gold on paper, blue and white stylised inner border,
yellow outer border
290 x 245 mm.

£1,500 - 2,000

€1,600 - 2,200

US\$1,900 - 2,600

220

**KRISHNA UNDRESSING RADHA IN A BEDCHAMBER IN A
PAVILION
PAHARI, KANGRA, MID-19TH CENTURY**

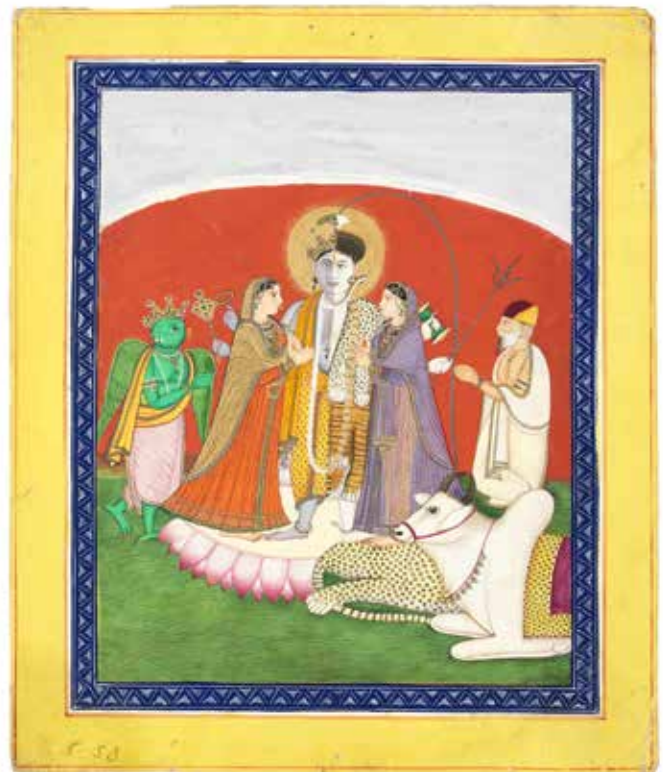
gouache and gold on paper, floral inner border, red margin rules,
separate sheet pasted to backboard with four lines of *nagari* text
260 x 203 mm.

£1,200 - 1,800

€1,300 - 2,000

US\$1,500 - 2,300

For an extremely similar composition (then in the collection of Maharajah Dhruv Dev Chand of Lambagraon, Kangra), dated to 1850-70, see W. G. Archer, *Indian Paintings from the Punjab Hills*, vol. I, pp. 308-309, no. 72; vol. II, p. 233, no. 72.



219



220

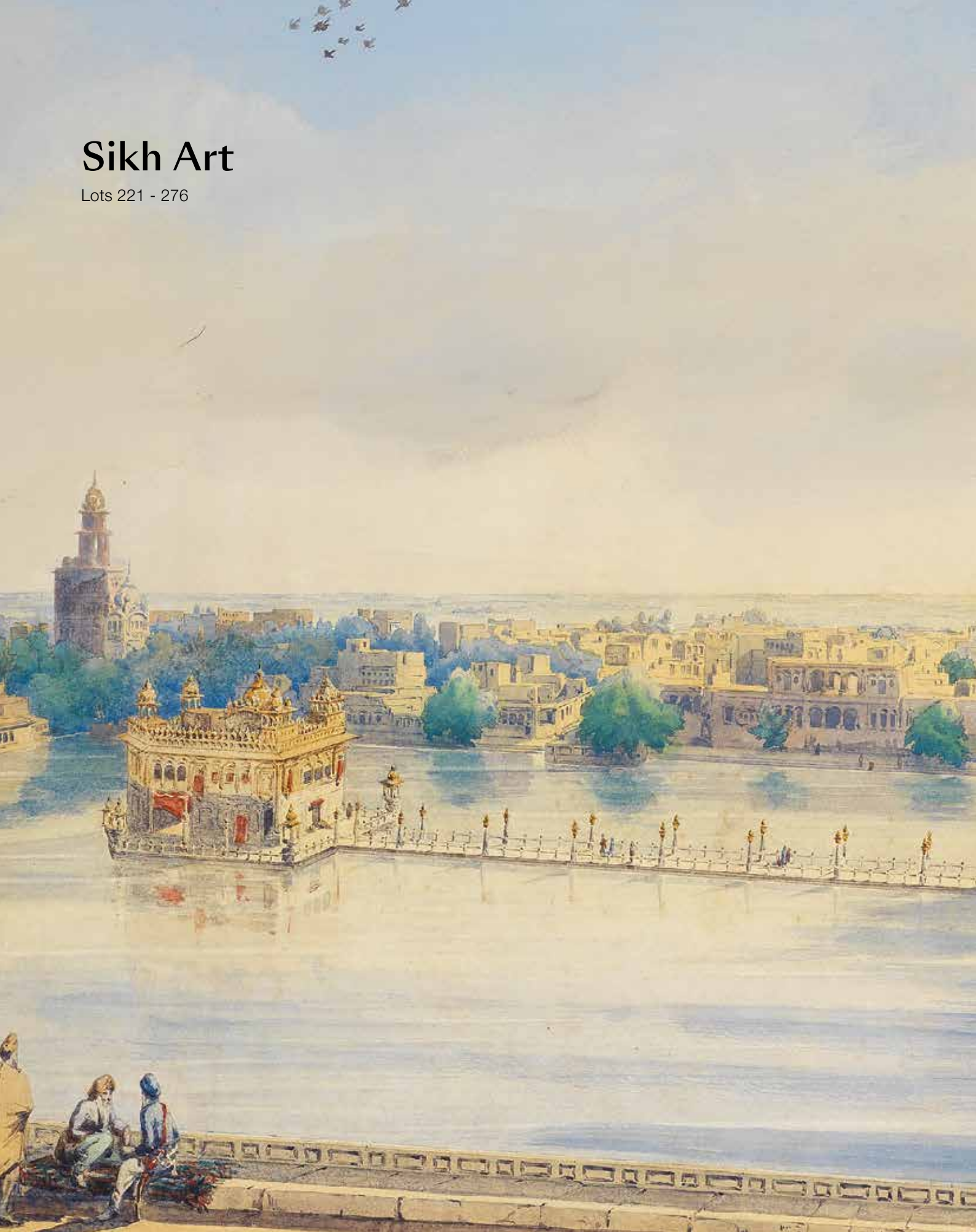


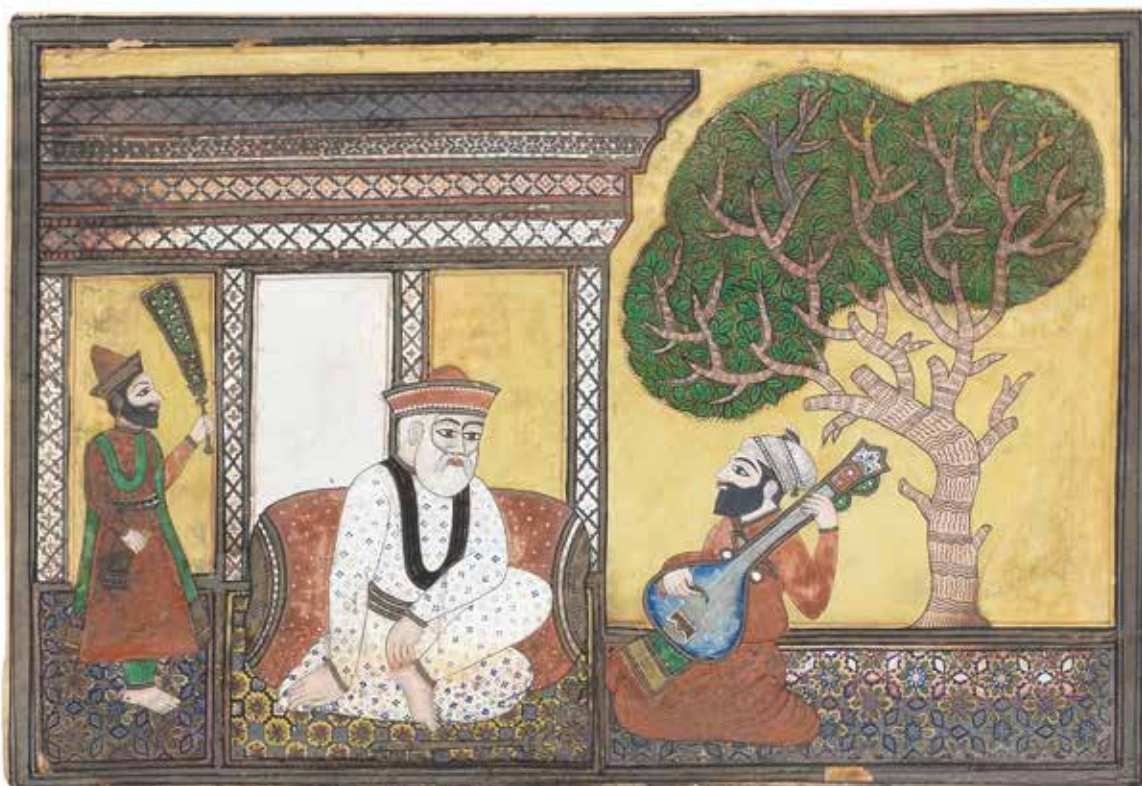
Herbert

Great Temple
S. of the Park
U. of the city

Sikh Art

Lots 221 - 276





221

221

GURU NANAK SEATED IN A PAVILION WITH BALA AND MARDANA

PUNJAB, LATE 19TH CENTURY

gouache on paper

189 x 270 mm.

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900

222

BHAI BALA RECITES THE STORY OF GURU NANAK TO DEVOTEES AND ONLOOKERS, AN ILLUSTRATION FROM A JANAMSAKHI MANUSCRIPT

PROVINCIAL MUGHAL, LATE 18TH CENTURY

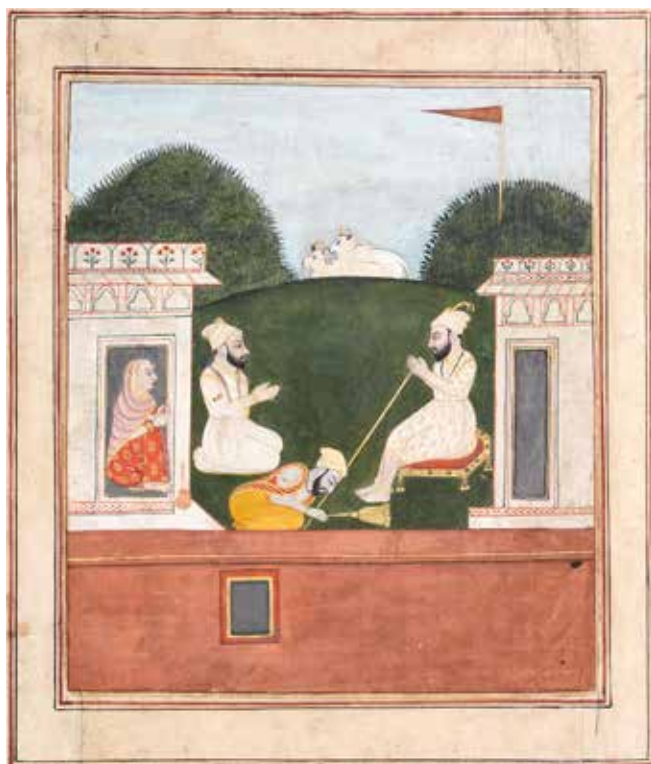
gouache and gold on paper, dull red and black margin rules, plain border

245 x 210 mm.

£1,500 - 2,000

€1,600 - 2,200

US\$1,900 - 2,600



222

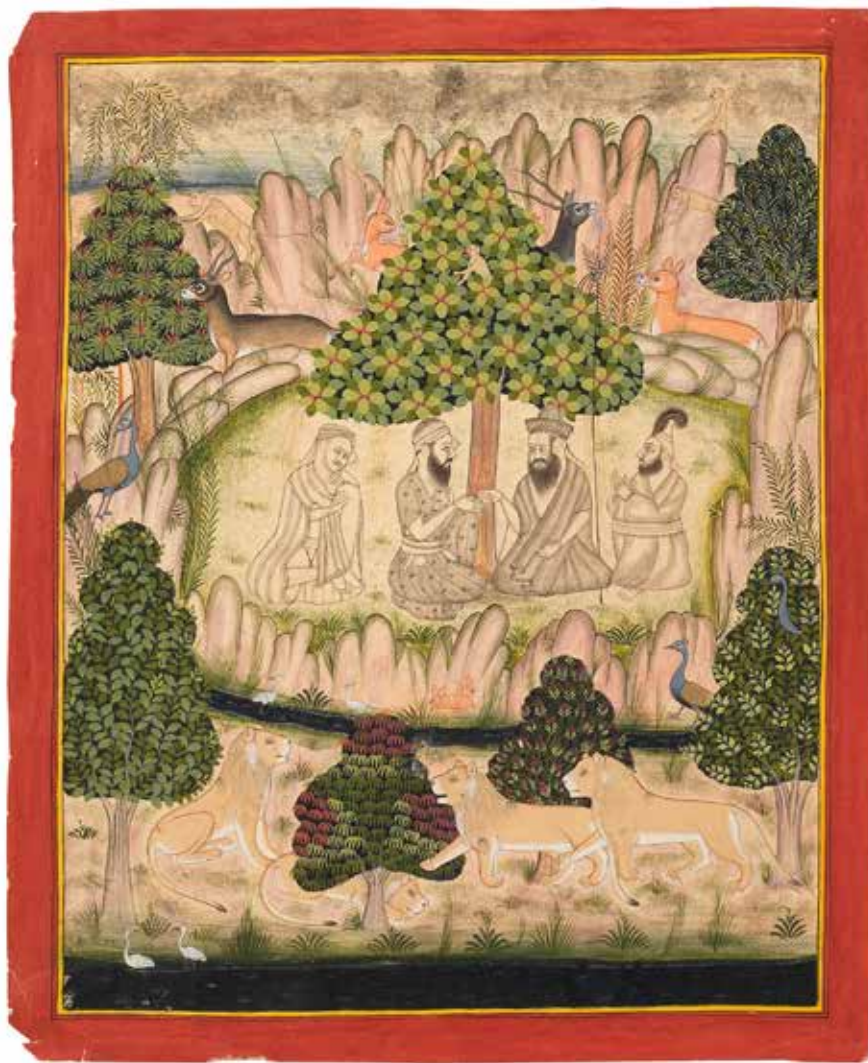
Comparison with other versions of this scene (see Asian Art Museum, Gift of the Kapany Collection, object no. 1998.58.1) indicates that the scene depicted here is from an episode in connection with creation of one of the textual traditions relating to the life of Guru Nanak (1469-1539). His encounters in distant lands, conducted over several journeys spanning several decades, were memorialised and embellished in several biographical texts known as *Janamsakhis*. This painting would have been commissioned to illustrate a *Janamsakhi* from the Bhai Bala textual tradition. The were the most popular of the life stories because of the claim that they come from first-hand accounts of Guru Nanak's life: Bhai Bala was said to have accompanied his master on his travels and later recited them to Guru Angad (1504-1552), Nanak's successor as the spiritual leader of the Sikhs. Here, Bhai Bala faces Guru Angad, who sits on a low chair. A woman observes the scene from a doorway while nearby a man pays his respects to the Guru.



223

223
**GURU NANAK SEATED ON A TERRACE WITH HIS
 ATTENDANTS, BALA AND MARDANA**
NORTH INDIA, MID-19TH CENTURY
 gouache and gold on paper, orange and pink borders
 175 x 227 mm.

£6,000 - 8,000
 €6,600 - 8,700
 US\$7,700 - 10,000



224

**224
HOLY MEN VISITING GURU NANAK IN A MOUNTAINOUS
FOREST
MEWAR, EARLY 18TH CENTURY**

gouache on paper, yellow and red borders, *nagari* inscription verso
308 x 257 mm.

£8,000 - 12,000
€8,700 - 13,000
US\$10,000 - 15,000

Provenance

Sotheby's, *Indian Miniatures: the Property of the British Rail Pension Fund*, 26th April 1994, lot 18.

The inscription verso reads: *Sakhi: [story] The disciples of Balnath came and met Guru Nanak in his abode.*

The technique of partial colouring seen here ultimately derives from Mughal painting, but saw a reappearance at Mewar during the reign of Maharana Amar Singh (reg. 1698-1710).

**225
GURU NANAK SEATED IN A LANDSCAPE WITH MARDANA
AND THREE DEVOTEES, PERHAPS AN ILLUSTRATION FROM A
JANAMSAKHI MANUSCRIPT
NORTH INDIA, LATE 19TH CENTURY**

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

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

For similar compositions, with figures in a expansive, largely empty landscape background, see Bonhams, *Islamic and Indian Art*, 2nd October 2012, lot 206; also Christie's, *Islamic and Indian Manuscripts and Works on Paper*, 23rd April 2012, lots 319 and 320.

**226
GURU ARJAN SEATED ON A TERRACE BENEATH A CANOPY
PAHARI, EARLY 19TH CENTURY**

gouache and gold on paper, in a painted oval, one line of *gurmukhi* script in gold on painted surface, floral cornerpieces, black inner border, red outer border
223 x 141 mm.

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



225

The *gurmukhi* inscription in gold reads: *Sri guru arjan mahala 5 mahina saman* [savan], 'Exalted Guru Arjan, the fifth abode [of Guruship]. The month is Savan' [the fifth month of the *Bikrami* calendar, corresponding to mid-July to mid-August].

This painting may have belonged to a series of paintings relating to a composition by Guru Arjan, the fifth Sikh Guru, called 'Bara Maha' or 'Twelve Months' (also known as 'Bara Masa' in Hindi). This is a form of folk poetry in which the emotions and yearnings of the human soul separated from its Divine Essence - personified as the pangs of the bride for her spouse - are expressed in terms of the changing moods of nature over the twelve months of the *Bikrami* calendar. Of the hundred versions of Bara Maha songs so far identified, Guru Arjan's composition (in *raga Majh*) is the second oldest, being preceded by a composition by Guru Nanak (in *Raga raga Tukhari*).

227

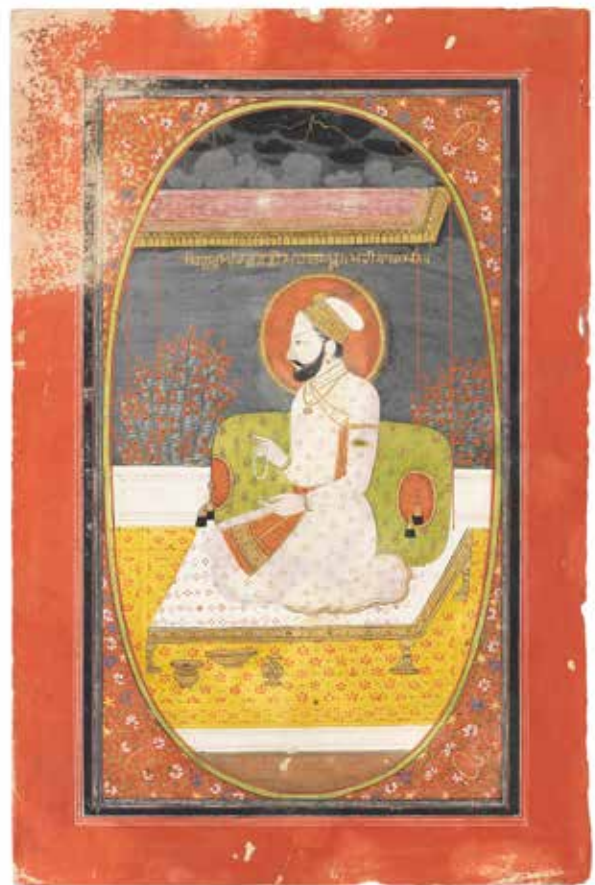
**GURU ARJAN SEATED ON A TERRACE HOLDING A FLOWER, WITH AN ATTENDANT HOLDING A FLYWHISK
PUNJAB, ATTRIBUTED TO LAL SINGH MUSAVVIR, LATE 19TH CENTURY**

gouache and gold on paper, coloured inner borders and margin rules, pale pink outer border, *gurmukhi* inscription in upper border
255 x 200 mm.

£3,000 - 4,000
€3,300 - 4,400
US\$3,900 - 5,100

The *gurmukhi* inscription reads: *Sri guru arjan sahib patshahi 5*, 'Exalted Master Guru Arjan. Fifth reign'.

This painting bears a strong similarity to a series of portraits of the ten Gurus by Lal Singh 'Musavvir' ('Portraitist') that were engraved and used to illustrate Max Arthur Macauliffe's monumental six-volume work, *The Sikh Religion* (1909). Besides the close stylistic likeness, each of the portrait engravings were titled in *gurmukhi* in the same manner as that seen in the present painting.



226



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228



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228

A RARE PAINTING DEPICTING THE CHILD GURU HAR KRISHAN CONVERSING WITH A HILL RAJAH, WITH ATTENDANTS STANDING BY NORTH INDIA OR PUNJAB, EARLY 19TH CENTURY

gouache and gold on paper, red and gold borders, inscribed in *nasta'liq* verso
308 x 220 mm.

£4,000 - 6,000

€4,400 - 6,600

US\$5,100 - 7,700

Provenance

Formerly in the possession of Major-General Sir Dashwood Strettell (1881-1958), Indian Army.

The inscription on the reverse reads: *tasvirat-e rang-dar varaq*, 'coloured images [...] folios'. The number of folios (presumably from an album) are given in *raqam*, but this is not clearly written.

Depictions of the eighth Sikh Guru, Har Krishan, who was Guru between 1661 and 1664, are rare. He is normally identified with the curl of hair falling down his cheek, as seen here, denoting his youth. The female attendant holding the *morchal* directly over him (rather than merely behind him, as with depictions of mere noblemen, is another indication of his status, and draws an explicit contrast with the larger hill rajah seated opposite. For another depiction of the Guru, with the distinctive curled lock of hair, and a very similar gold *jama* and robe, see Davinder Toor, *In Pursuit of Empire: Treasures from the Toor Collection of Sikh Art*, 2018, pp. 10-13; and W. G. Archer, *Paintings of the Sikhs*, London 1966, pl. 5. Two depictions were also sold in these rooms, Bonhams, *Islamic and Indian Art*, 4th October 2011, lots 414 and 415.

229

GURU GOBIND SINGH SEATED WITH A FALCON CHITRA SHALA STEAM PRESS, POONA, CIRCA 1900

oleograph on paper laid down on card, caption in *gurmukhi* script, inscribed *Chitra Shala Steam Press Poona* lower centre
476 x 355 mm.

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900

For the full note on this lot, see the online catalogue.



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230

**GURU GOBIND SINGH ON HORSEBACK
ACCOMPANIED BY FIVE AKALIS ON FOOT
PUNJAB, 19TH CENTURY**

gouache on cloth, in mount
410 x 540 mm.

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900

231

**AN EMBROIDERED SILK PANEL DEPICTING
GURU NANAK
NORTH INDIA, 19TH CENTURY**

of square form, the green silk ground embroidered in polychrome depicting Guru Nanak flanked by Bhai Mardana holding a rebab, and Bhai Bala with a fly whisk, under a tree, a bird suspended in a cage, the border with floral and foliate motifs, backed
106 x 106 cm.

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900

Panels such as this would have been used as a cloth covering for the sacred Sikh scriptures. The tree is symbolic of the royal umbrella. The scene was likely to have been inspired by Sikh-themed woodblock engravings that were produced in Amritsar in the last quarter of the 19th century (see W. H. McLeod, *Popular Sikh Art*, 1991).



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232

**AN EMBROIDERED SILK PANEL DEPICTING
GURU NANAK
NORTH INDIA, 19TH CENTURY**

of square form, the pink silk ground embroidered in polychrome depicting Guru Nanak with a halo under a tree, a bird suspended in a cage, a line of inscription in *gurmukhi* above his head and stars and moon to the top left, all surrounded by foliate motifs, the border with floral and foliate motifs
103 x 104 cm.

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900

Inscriptions: *Sat Kartar*, 'True Creator'.

see note to previous lot.



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233

**GURU GOBIND SINGH
BY BODHRAJ, 1986**

oil on canvas, signed and dated '86 lower right
60.5 x 45 cm.

£6,000 - 8,000

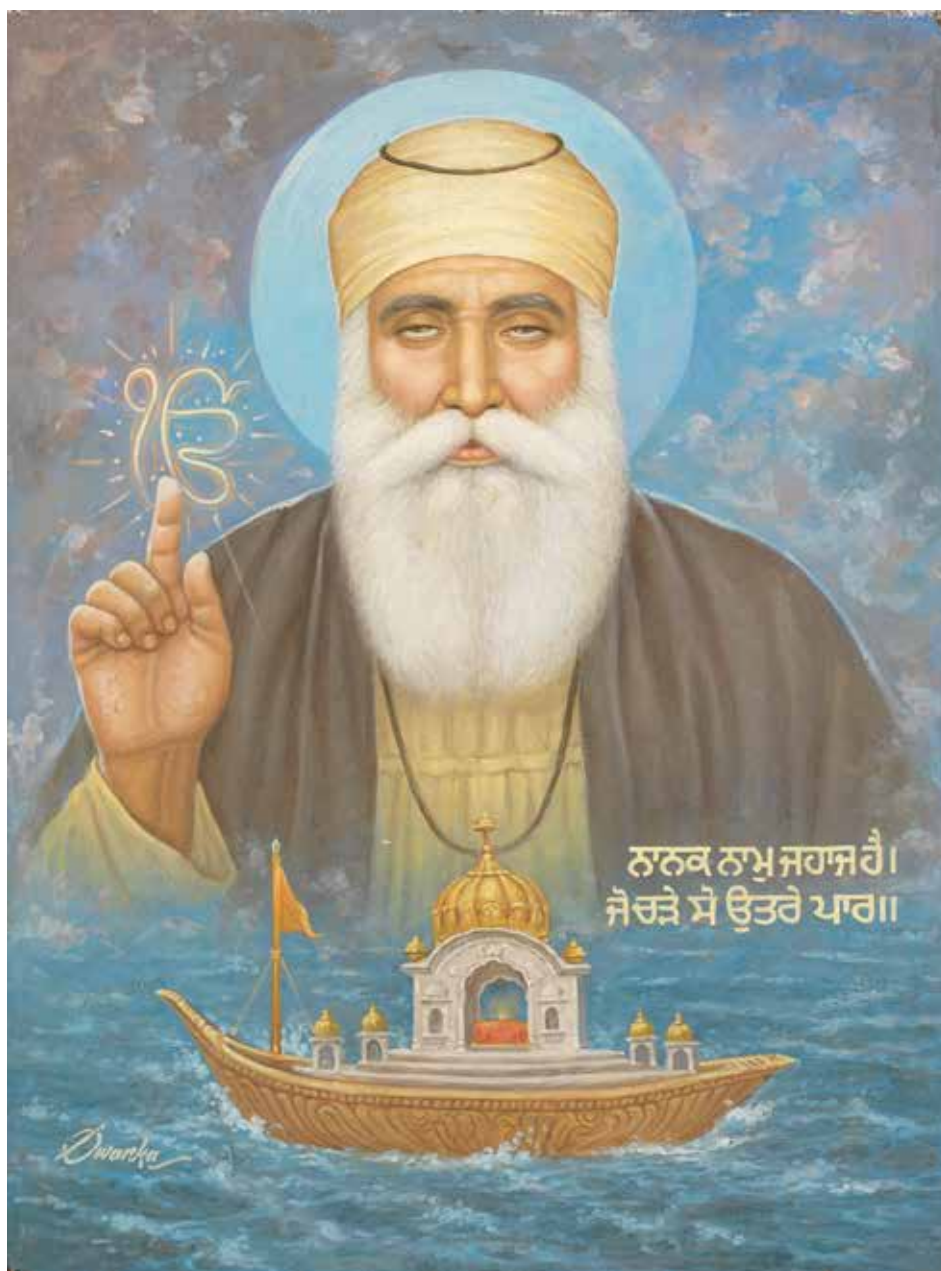
€6,600 - 8,700

US\$7,700 - 10,000

Provenance

Acquired from the family of the artist.
Dhoomimal Art Centre, New Delhi (remains of label to reverse).

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, he has painted religious figures such as Sant Kabir, Swami Ramanand, Bhagat Namdev', 'Bhagat Ravidas, Baba Sheikh Farid and Baba Buddha.



234

**GURU NANAK, AS GUIDE AND TEACHER, RAISING HIS HAND
IN BENEDICTION
NORTH INDIA OR PUNJAB, BY THE ARTIST DWARKA DASS,
LAST QUARTER OF THE 20TH CENTURY**

oil on board, two lines of *gurmukhi* script at lower right,
signed lower left
61 x 45.5 cm.

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

The *gurmukhi* inscription reads: *nanak naam jahaj hai/ jo charey so
uthrey paar*, 'Nanak, the Name is the boat. Whosoever boards it, they
shall get across [the world ocean]'.

The artist has here employed the popular spiritual motif to represent
a true seeker's journey to fulfill the purpose of life as espoused by
Guru Nanak: to be liberated from the cycle of rebirth in order for the
soul (*atma*) to attain blissful union with its source, the super-soul
(*paramatma*), from whom it has been separated. The ship represents
the Guru's epithet 'Vaheguru' ('Wondrous Guru'), and the navigator,
who will ferry the seeker safely across the tumultuous world-ocean, is
the guidance found within the Guru's divine teachings.

The artist, Dwarka Dass, (also known as Dwarka ji), was a pupil of the
renowned Amritsar painter, Hari Singh (1894-1970), along with several
other 20th Century artists of repute, including Gurba Singh Thethi and
G. S. Sohan Singh.



235

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**A METAL-THREAD EMBROIDERED VELVET
PANEL INCORPORATING THE PHRASE
IK OANKAR**

PUNJAB, 19TH CENTURY

or square form, the red velvet ground decorated with embroidered metal thread and applied sequins with a central roundel containing an inscription in *gurmukhi* on a ground of foliate motifs, the corners with floral sprays issuing from urns, the border with bands of vegetal motifs, backed
105 x 105 cm.

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900

Provenance

Private UK collection.

This textile has at its centre the phrase which expresses the fundamental principle in Sikh thought - *Ik Oankar*, which represents the non-dual oneness of all existence and appears at the very beginning of the Guru Granth Sahib. It is likely that it was produced to serve as a holy offering to a Sikh place of worship, typically presented during an important life-cycle ritual, or for use as a covering for the sacred scripture.



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**AN UNUSUAL EMBROIDERED SILK PANEL
DEPICTING GURU NANAK**

CHINA, LATE 19TH/ EARLY 20TH CENTURY

of rectangular form, embroidered in polychrome depicting Guru Nanak with a halo under a tree, a bird suspended in a cage, all surrounded by floral vines, the corners with foliate sprays issuing from vines

73.5 x 64.5 cm.

£2,500 - 3,500

€2,700 - 3,800

US\$3,200 - 4,500

237

MAHARAJAH RANJIT SINGH ENTHRONED ON A TERRACE WITH MAHARAJAH GULAB SINGH LAHORE, ATTRIBUTED TO HASAN AL-DIN, CIRCA 1840

gouache and gold on paper, floral inner border, pink outer border
306 x 248 mm.

£3,000 - 4,000

€3,300 - 4,400

US\$3,900 - 5,100

Stylistically this painting appears to be by the same hand that created an impressive durbar scene teeming with the primary actors at the Sikh court (see San Diego Museum of Art, Edwin Binney 3rd Collection, acc. no. 1990.1351). That work, which also shows Ranjit Singh seated on his golden throne, is by Hasan al-Din. Originally from Jodhpur, he appears to have reached Lahore from Delhi by the early 1840s, possibly attracted by the reputation of Maharaja Sher Singh as a patron of the arts.

The scene here was in all likelihood commissioned by the powerful Dogra chieftain, Gulab Singh, who would become the first Maharajah of Jammu and Kashmir in 1846.



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238 *

MAHARAJAH RANJIT SINGH SEATED ON A DAIS ON A PALACE TERRACE, AN ATTENDANT STANDING BY HIM WITH A FLYWHISK, A GROOM HOLDING HIS MOUNT PUNJAB, CIRCA 1830-50

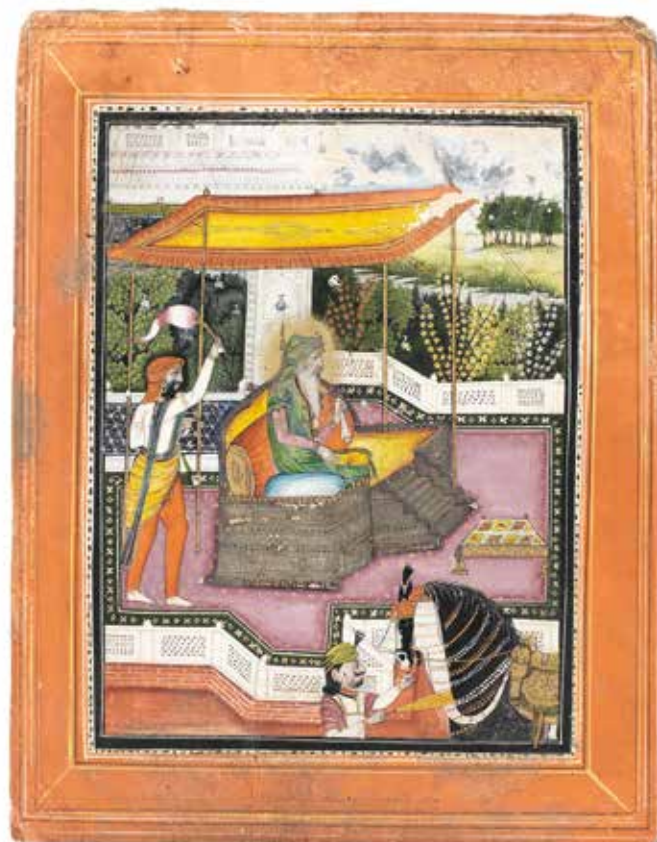
gouache and gold on paper, orange border
210 x 165 mm.

£1,500 - 2,000

€1,600 - 2,200

US\$1,900 - 2,600

A very similar composition is found in a work in the Jane Greenough Green Collection, dated to circa 1850, and attributed to the apparently otherwise unknown artist Jagannath, on the basis of an English inscription on the reverse, referring to him as being from Amritsar. See P. Pal, S. Markel, J. Leoshko, *Pleasure Gardens of the Mind: Indian Paintings from the Jane Greenough Green Collection*, Los Angeles 1993, pp. 150-151, no. 54.



238



Jewels from the collection of Jindan Kaur

Lot 239

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

Maharani Jindan Kaur

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

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

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

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

The young Maharajah, Duleep, was moved to Fategarh eventually to Britain in 1854, where he was adopted as a godson by Queen Victoria. He converted to Christianity and was brought up as a young English gentleman. In 1860, Duleep sought information about his mother and a report came back that: "The Rani had much changed, was blind and lost much of her energy". The Governor General agreed to a meeting based on this report of the Rani's condition, thinking that the last queen of the Punjab no longer posed a threat.

When they met in 1861 Duleep found her almost blind and suffering from poor health. It was agreed that the Rani would travel to England: her private property and jewels, previously taken by the British authorities, would be restored to her on the basis that she left India.

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

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

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

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

Maharani Jindan Kaur, by George Richmond, oil on canvas, 1863.
Image courtesy of The Kapany Collection.

**A GEM-SET GOLD FOREHEAD PENDANT (CHAND-TIKKA),
A GEM-SET GOLD MIRRORING ROUND AND A PEARL-
MOUNTED GOLD PENDANT FROM THE COLLECTION OF
MAHARANI JINDAN KAUR (1817-63), WIFE OF MAHARAJAH
RANJIT SINGH, AND LATTERLY IN THE POSSESSION OF HER
GRANDDAUGHTER PRINCESS BAMBA SUTHERLAND (1869-
1957)
PUNJAB, PROBABLY LAHORE, FIRST HALF OF THE 19TH
CENTURY**

the *tikka* in the form of a crescent set with rubies and white sapphires, decorated to the sides in red and white enamel with chevron motifs, seed pearl fringe; the roundel with central mirror surrounded by openwork foliate motifs set with diamonds and emeralds, later mounted as a brooch; the pendant of filigree gold with seed pearl fringe

the roundel 3.3 cm. diam. (3)

£60,000 - 80,000

€65,000 - 87,000

US\$77,000 - 100,000

Provenance

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

Princess Bamba Sutherland (1869-1957), gifted by her father HH Maharajah Duleep Singh, later given by the Princess to her life-long personal companion and employee Mrs Dora Crowe of Hampton House, Blo' Norton, Norfolk.

Private UK collection, acquired from Mrs. Oriel Sutherland, daughter of Mrs. Dora Crowe. The mirror plaque had, according to Princess Bamba, once been part of Maharajah Ranjit Singh's horse trappings.

These three items were likely to have been within the casket of jewels handed back to Maharani Jindan Kaur (1817-1863) by the British authorities when she agreed to live in London with her son, who she was reunited with in Calcutta in 1861. Duleep Singh had not only negotiated a £3,000-a-year pension for his mother but also the safe return of over 600 pieces of her personal jewellery that had been impounded by the British authorities at Benares when she fled to Nepal. In the UK, John Login expedited the passage of her jewels through customs and Lady Login was present when Jind Kaur was finally reunited with them in London: 'Her jewels had at the moment arrived from the Custom House, and so delighted was she at the sight, that she forthwith decorated herself, and her attendants, with an assortment of the most wonderful necklaces and earrings, strings of lovely pearls and emeralds being arranged, in graceful concession to English fashion...' (Lady Lena Campbell Login, *John Login and Duleep Singh*, London 1890, p 213).

These important personal royal effects of the late Maharani were dispersed after her death by her son and grandchildren, either through auction salerooms or by being gifted away. Two decades after her death, when Maharaja Duleep Singh lost his battle against the India Office over the thorny issue of his financial allowances, he decided to auction off some of his possessions in order to raise £20,000 with a view to relocating to India where he could live as a person of importance. He stripped his stately home at Elveden of some choice valuables – including 25,000 ounces of chased silver gilt, rare Indian carpets, Indian shawls, embroideries and a casket of jewels (though 'no old family jewels' according to the press, *The Gentleman's Magazine and Historical Review*, London, September 1863, p 378) – and packed them up to be auctioned by Messrs Phillips, Son & Neale of New Bond Street. A sympathetic editorial in *The Times* (20 July 1863) noted how 'news of His Highness being compelled to sell his jewels and other valuables will excite a deep feeling of sympathy among all who are acquainted with the history of the "Lion of the Punjab".' The following year, his embittered relations with the British Government compelled him to ransack the contents of Elveden to

provide the finances needed to resettle in Punjab with his family. From 27 April to 5 May 1866, while the Maharaja was detained at Aden as he attempted to gain onward passage to India, the auction only realised a fraction of the expected value of the items, forcing Duleep Singh to empty his Coutts safety-deposit box of all his most valuable jewels. When he failed to gain the support of the Russians, Duleep Singh decided to settle in Paris. In 1890, he was forced to sell what remained of the family jewels in his possession to pay for both his own accommodation and that of his estranged second wife, Ada, who moved into an expensive villa situated in an exclusive tree-lined suburb of Paris.

Prince Victor Duleep Singh, the maharaja's eldest son, sold part of his inheritance in order to pay off his considerable debts. On 19 June 1899, Messrs Christie Manson & Woods sold 114 lots from Victor's collection in their London sales room including Indian gold jewellery 'formerly the property of the late Maharajahs Duleep Singh and Runjeet Singh of Lahore' according to *The Daily Telegraph* (20 June 1899, p. 9). Of the riches snapped up at the well-attended auction, which realised nearly £3,000, *The Morning Post* gave the following details of the best prices achieved, including a lavish horse's head ornament: a gold forehead ornament with diamonds, and ruby drops, from Dhulepore, £35; a breast ornament of gold, set with stones and pearls, from Kangra, £46; pair of forehead ornaments, of crescent form, from Delhi, £41; pair of gold armlets, Lucknow, £35; a gold girdle centre set with stones, Delhi, £44; a large ornament for horse's head, of gold, enamelled, from Punjab, and part of the State harness of Runjeet Singh, £44;... a massive gold horse frontlet, thickly studded with emeralds and rubies, Delhi, £210.... (*The Morning Post*, 20 June 1899, p 3). Given that Prince Victor's share of the family jewels included a part of the state harness of Maharaja Ranjit Singh, it is perhaps not surprising that another important piece of equestrian jewellery was preserved by Duleep Singh's eldest daughter, Princess Bamba Sutherland (1869-1957).

In 1897, Princess Bamba and her two sisters, Princesses Sophia and Catherine, moved to the Norfolk village of Old Buckenham, where they lived near another brother, Prince Frederick. When he sold his house in 1906 and shifted to Blo' Norton, his sisters followed suit. In 1935, the princesses shifted from Blo' Norton Hall to Hampton House at Blo' Norton. When the lease came to an end in 1935, Princess Sophia installed a married couple Dora and Cyril Crowe (Cyril had been a childhood-friend of Frederick's), with their baby son Cyril Junior, at Hampton House to attend upon the princesses whenever they stayed there. When Sophia died in 1948, Bamba became the last surviving member of Duleep Singh's family from his first marriage. Bamba took up residence at Hilden Hall as well as the management of Hampton House. Her relationship with the Crowes developed in terms of mutual respect and affection. While Cyril Jr had been a great favourite with Sophia, his sister Oriel, who was eight years younger, was much loved by Bamba. In later life, the young girl would recall how 'Princess Bamba retained her sense of humour, and as an old lady she would smile, wrinkle her nose, and giggle like a little girl' (Peter Bance, *Sovereign, Squire and Rebel: Maharajah Duleep Singh*, London 2009, p 160).

In 1953, Bamba decided to give Hampton House to the Crowes as she planned to return to Lahore (she had visited Punjab's capital in 1941 but was forced to remain there for five years following the outbreak of the Second World War). She died in her family's ancestral home in 1957. According to Oriel Crowe's (later Sutherland) letter of provenance accompanying this group, Princess Bamba gifted these items of jewellery to her mother, Mrs Dora Crowe, before she left England on her final journey to Lahore. Bamba had told Mrs Crowe that the circular stoned gold and mirrored brooch was formerly part of Maharaja Duleep Singh's horse harness. As such, they represent a remarkable link back to one of the richest treasuries in the world.





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**MAHARAJAH RANJIT SINGH ON HORSEBACK HOLDING A BOW, ACCOMPANIED BY AN ATTENDANT HOLDING A PARASOL
AFTER ALFRED DEDREUX (FRENCH, 1810-60), THE ORIGINAL PAINTING DATED 1838**

engraving, by Rebel after Dedreux, entitled *Randjet Sing Baadour, maaradja de Lahor et de Kachmir*, and further inscribed at upper left *Galerie historique de Versailles*
engraving 178 x 150 mm.; sheet 445 x 308 mm.

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

Dedreux's original work, painted in 1838, and now in the Louvre, was commissioned by the French general serving in the Sikh forces, Jean-Baptiste Ventura, and was presented to King Louis-Philippe. The painting was illustrated in the Bonhams catalogue *Sikh Treasures and Arts of the Punjab*, 23rd October 2018, introduction to lot 205 (a fine quiver almost certainly made for Ranjit Singh).

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**A CARVED IVORY FIGURE OF MAHARAJAH RANJIT SINGH
NORTH INDIA, CIRCA 1830**

with characteristic pointed beard, wearing *jama*, *bazubands*, long necklace, bejewelled turban and long sash, mounted on wood base
9 cm. high

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

Provenance

Private UK collection

An almost identical figure is in the Victoria & Albert Museum, museum no. IS.60-1998. The statuette is similar to a portrait of the Maharajah in an illustrated copy of the *Tazkirat ul-'umara* ('Historical notices of princely families [of Rajasthan and the Punjab]') by Colonel James Skinner of about 1830, suggesting that the carver used this as his model.

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**RAJA HIRA SINGH SEATED IN A PAVILION WITH HIS MISTRESS
AND A HUNTING DOG
LAHORE, SCHOOL OF PURKHU, CIRCA 1835**

gouache, gold and silver on paper, in a painted oval, floral cornerpieces, dark blue inner border
250 x 200 mm.

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

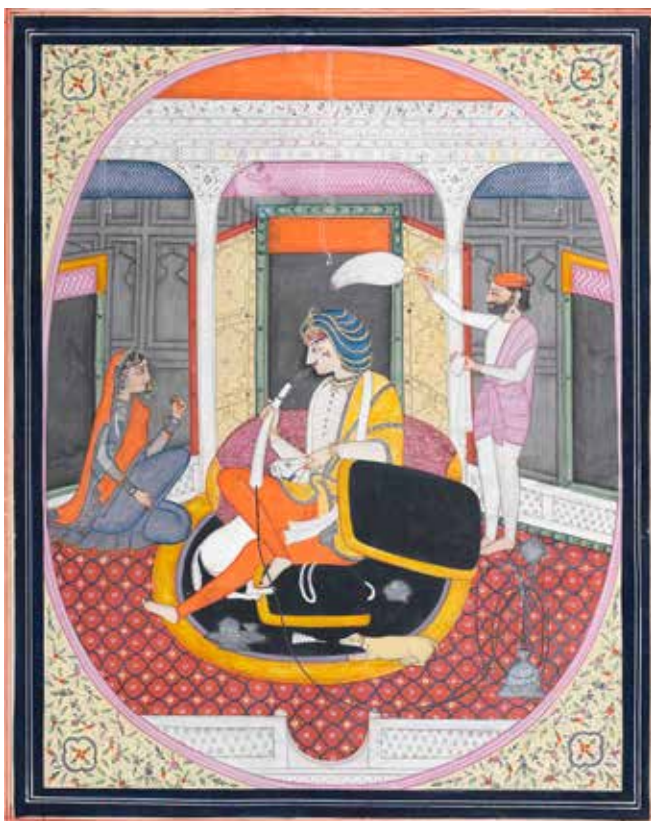
This painting appears to be one of a series that show court gatherings called by Maharaja Ranjit Singh (in the Maharaja Ranjit Singh Museum, Amritsar, acc. no. 16, published in B. N. Goswamy, *Piety and Splendour: Sikh Heritage in Art*, 2000, plate 101) and Maharaja Sher Singh (in University of California, Berkeley Art Museum and Pacific Film Archive, acc. no. 1998.42.208, unpublished). Though not identified with an inscription, the nobleman who dominates this intimate scene bears a close resemblance to Raja Hira Singh as captured in a portrait by Emily Eden in 1838.

Hira Singh, the son of the Lahore Court's chief minister Raja Dhian Singh, was regarded by European commentators as Maharaja Ranjit Singh's favourite. Born in 1816, he was given the title 'raja' in 1828 at the age of just twelve. A few years later he was proclaimed *farzand-i khas* or 'favoured son', and had the rare privilege of being allowed to be seated in the Maharajah's presence, unlike his father who remained standing. During the civil war that erupted following Ranjit Singh's death, Hira Singh assumed the office of his murdered father in Maharaja Duleep Singh's government. After just a year, a resentful army brutally murdered him for his manifold injustices.

240



241



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243 *

MAHARAJAH GULAB SINGH (1792-1857) SEATED IN A EUROPEAN-STYLE CHAIR ON A TERRACE PUNJAB, LATE 19TH CENTURY

gouache and gold on paper, border with Kashmiri style illuminated floral decoration (perhaps later), note attached to reverse
304 x 198 mm.

£1,200 - 1,500

€1,300 - 1,600

US\$1,500 - 1,900

The English note attached to the reverse reads: *His Highness the Maharajah Gulab Singh, founder of Jammu and Kashmir State in the reign of Maharaja Ranjit Singh (Lion of Punjab), 145 years ago. Rs 375.*

244 *

MAHARAJAH RANBIR SINGH OF JAMMU AND KASHMIR (D. 1885)

PUNJAB, LATE 19TH CENTURY

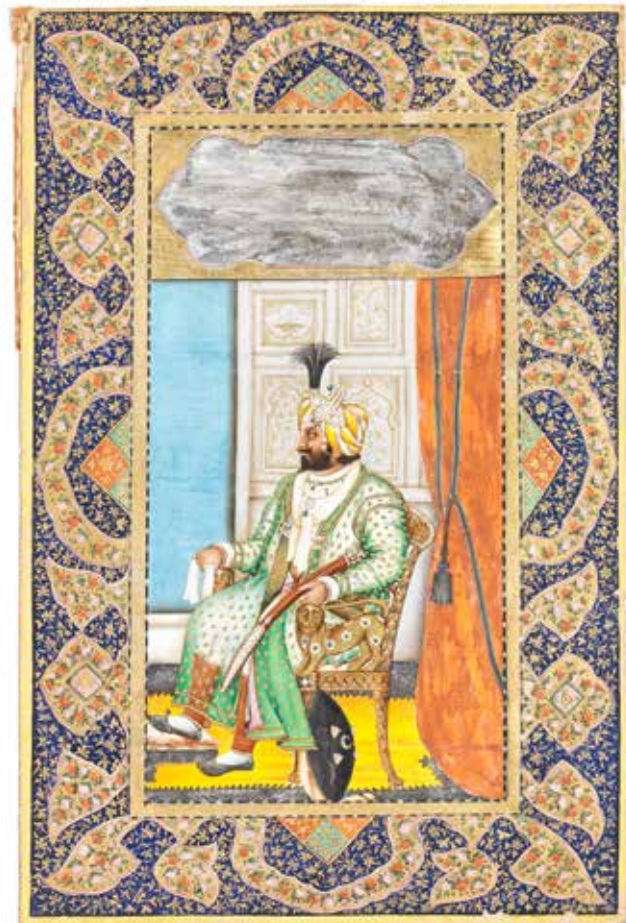
gouache and gold on paper, pink border
203 x 152 mm.

£1,200 - 1,500

€1,300 - 1,600

US\$1,500 - 1,900

For a very similar painting dated to circa 1850, see W. G. Archer, *Indian Paintings from the Punjab Hills*, London 1973, vol. I, p. 212, no. 73; vol. II, p. 160, no. 73.



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244

245

**A SET OF GOLD-KOFTGARI WATERED-STEEL ARMOUR
LAHORE, CIRCA 1820**

comprising a helmet (*khula-khud*), two arm-guards (*dastanas*), two shoulder plates, and two armour panels decorated en-suite in gold overlay with bands containing undulating floral vines and bands containing alternating floral sprays and palmette motifs, the helmet with associated nose-guard flanked by plume holders, the camail with steel and brass rings forming a *zig-zag* design, red velvet lining to interior, the arm guards with matching red velvet lining and attached red velvet gloves decorated with gilt-copper studs, one armour panel surmounted by green velvet panel in the form of a palmette, mounted the larger armour plates 33 x 25 cm. max.(7)

£30,000 - 40,000

€33,000 - 44,000

US\$39,000 - 51,000

This suit of armour is a fine example of work from the Lahore workshop. The high quality watered steel is embellished with typical bands of gold floral decoration. The velvet gloves and mount to the armour plate are rare survivors. The neckguard or camail, suspended from the bowl of the helmet, is of fine butted iron and brass links creating an elegant geometric zig-zag pattern known as 'Ganga-Jamuna' - the two contrasting colours representing the churning waters at the confluence of two of India's most sacred rivers, the Ganges and the Yamuna.





246

A SET OF GOLD-KOFTGARI WATERED STEEL ARMOUR

PLATES (*CHAR-AINA*)

LAHORE, CIRCA 1820

each of convex rectangular form, comprising one large plate and three smaller with curved cutaway to top, decorated en-suite in gold overlay with bands containing undulating floral vines and bands containing palmette and flowerhead motifs, original padded red velvet backing
the largest 34.5 x 26 cm.(4)

£8,000 - 12,000

€8,700 - 13,000

US\$10,000 - 15,000

Provenance

Private UK collection.



247

**A RARE 'GANGA-JAMUNA' MAIL SHIRT
LAHORE, FIRST HALF OF THE 19TH CENTURY**

of typical form with open front, long sleeves and single vent to back, formed of small iron and brass rings creating a repeat design of gold coloured lozenges, the latter quilted collar of red velvet and yellow linen with printed cotton lining
77 cm. long

£6,000 - 8,000

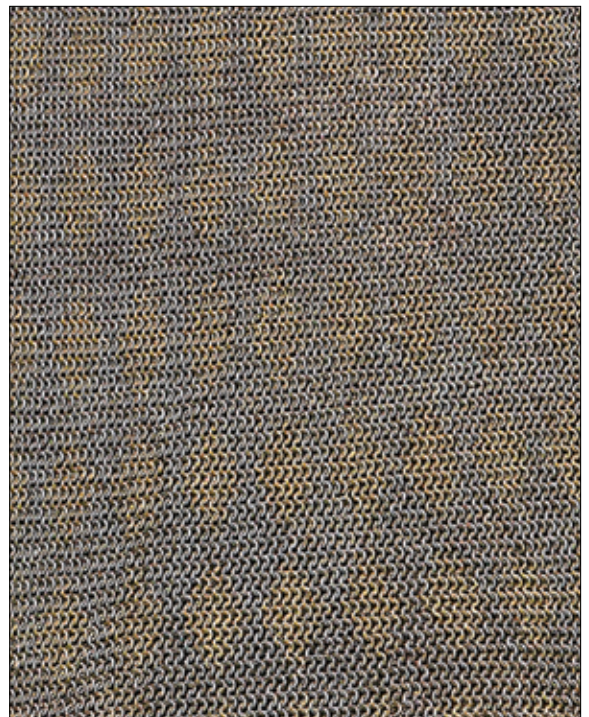
€6,600 - 8,700

US\$7,700 - 10,000

Provenance

Private UK collection.

This fine mail shirt was produced from thousands of unusually small and unwelded rings resulting in an extremely flexible and light piece of armour. The use of contrasting brass and steel rings is a technique known as 'Ganga- Jamuna' - the two contrasting colours representing the churning waters at the confluence of two of India's most sacred rivers, the Ganges and the Yamuna. A Sikh turban helmet produced in Lahore with a camail bearing the same lozenge design is published in Lord Egerton, *Indian and Oriental Arms and Armour*, London 1896, p. 134, fig. 33. Another armour with lozenged mail is also mentioned as having been "worn at the court of Ranjit Singh" (p. 134, no. 703). A helmet with a camail of iron and brass rings in the Royal Armouries in Leeds is believed to have been worn personally by Ranjit Sing (acc. no. XXVIA.36). A Lahore mail coif armour using the same technique acquired by Lord Dalhousie following the annexation of the Punjab is now in the Toor Collection and is dated to circa 1840 (see Davinder Toor, *In Pursuit of Empire, Treasures from the Toor Collection of Sikh Art*, London, 2018, pp. 232-3.) Two further examples of mail shirts are in the Metropolitan Museum of Art (Acc. Nos. 36.25.57 and 36.25.22a).



247 (detail)



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A GOLD-KOFTGARI STEEL HELMET (KHULA-KHUD)

LAHORE, CIRCA 1830

of domed form surmounted by spike, the nasal bar holder flanked by plume holders, the rim decorated in gold overlay with a band of interlinking flower-filled roundels, the camail with steel and brass rings forming a zig-zag design, velvet lining to interior
20 cm. diam.

£6,000 - 8,000

€6,600 - 8,700

US\$7,700 - 10,000

249

A STEEL 'TIGER'S CLAW' (BAGH NAKH)

INDIA, 19TH/ 20TH CENTURY
with five curved blades flanked by two spear head motifs, rings for thumb and finger to the sides
12.3 cm. long

£1,500 - 2,000

€1,600 - 2,200

US\$1,900 - 2,600

The *Bagh Nakh* was a popular weapon among Sikh Akali who often wore them in their turbans or on the hand with which they were not holding their principle weapon. A very similar but earlier example is in the Higgins Armory Museum, Worcester Massachusetts (No. 1953). For another in the Victoria and Albert Museum see Jackson and Jaffer, *Maharaja: The splendour of India's royal courts*, 2010, p. 17.



249



250

**A RARE GOLD KOFTGARI STEEL POWDER FLASK
PUNJAB, 18TH CENTURY**

of nautilus shell form with two suspension loops, the stopper
surmounted by a hinged openwork palmette, entirely of watered steel
decorated in gold overlay with floral and foliate motifs
16 cm. max.

£8,000 - 12,000

€8,700 - 13,000

US\$10,000 - 15,000

Provenance

Private UK collection.



251



252

251

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

the steel barrel decorated in gold overlay with undulating bands and vines containing floral motifs, the trigger in the form of a palmette, a pin in the form of a rosette to one side

175 cm. long

£1,500 - 2,000

€1,600 - 2,200

US\$1,900 - 2,600

Provenance

Private UK collection.

For other examples of Lahore matchlocks 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 from the Dalhousie Collection see Sotheby's, *Colstoun*, 21st-22nd May 1990, lots 67, 70 and 71.

252

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

the watered steel barrel decorated in gold inlay with flowerheads, lattices containing cross motifs and palmettes, the steel lock plates terminating in palmettes, the trigger in the form of a split-palmette, the wood butt with steel mount

134 cm. long

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900

See note to previous lot.



253 Y Φ

**A FINE IVORY MOUNTED GOLD AND SILVER KOFTGARI STEEL
MATCHLOCK GUN (TORADOR)
LAHORE, CIRCA 1800**

the watered steel barrel decorated to each end and to two further points in gold and silver overlay with floral sprays, flowerheads and foliate motifs, the pan with chevron motifs, the brass lock plates with four pins ornamented with rosette motifs, the butt and lock mounted in ivory with inlaid bands of red composition, an inlaid ivory rosette and bud motif to each side of wood stock, the trigger in the form of a split palmette

180 cm. long

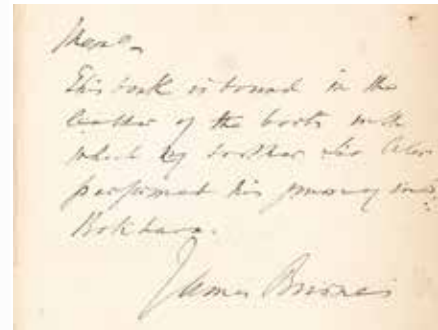
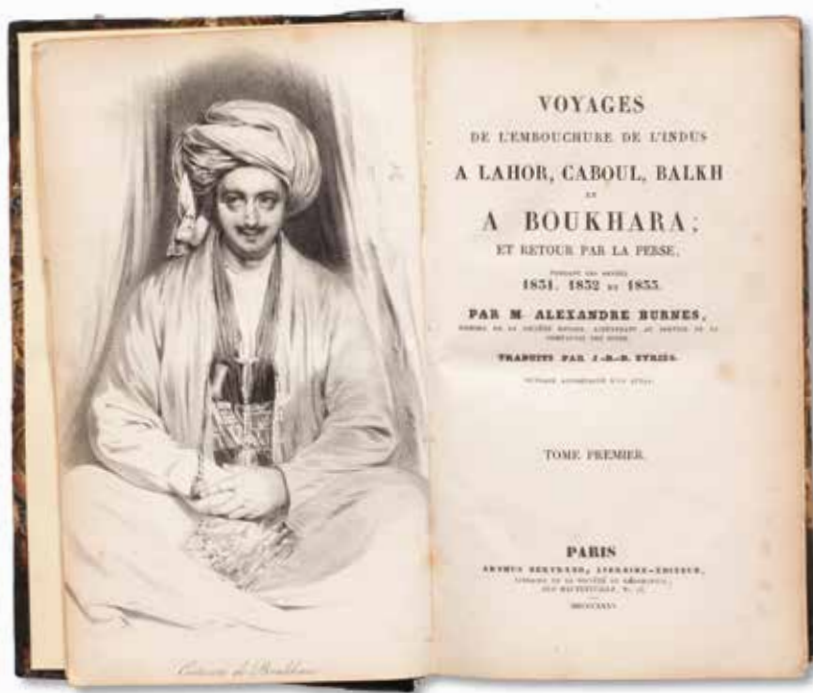
£15,000 - 20,000

€16,000 - 22,000

US\$19,000 - 26,000

For two similar ivory inlaid examples reputedly presented to Lord Dalhousie by the Raja of Nabha see Sotheby's, Colstoun, 21st-22nd May 1990, lot 68.





254 •

A HIGHLY UNUSUAL COPY OF THE FIRST FRENCH EDITION OF SIR ALEXANDER BURNES' ACCOUNT OF HIS JOURNEY THROUGH SIKH TERRITORIES AND TO BOKHARA, VOYAGES DE L'EMBOUCHURE DE L'INDUS A LAHOR, CABOUL, BALKH ET A BOUKHARA ET RETOUR PAR LA PERSE, BOTH VOLUMES BOUND BY HIS BROTHER IN LEATHER FROM THE BOOTS WORN BY BURNES IN MAKING HIS JOURNEY PARIS, ARTHUS BERTRAND, 1835

three volumes bound in two, translated by Jean-Baptiste Benoit Eyriès, half-title and lithographed portrait of Burnes after Daniel Maclise in vol. I, inscribed by Dr James Burnes on front endpaper, vol. III with eleven numbered plates including one (folding) of the Bamiyan Buddhas, and one large folding map, contemporary half diced calf, marbled covers, stamped gilt spines with insignia and motto of the King's Own Royal Lancaster Regiment, or perhaps the Inniskilling Fusiliers 212 x 140 mm.(2)

£8,000 - 12,000
€8,700 - 13,000
US\$10,000 - 15,000

Provenance

Dr James Burnes, brother of Sir Alexander Burnes, the author (inscription in front endpaper of vol. I).
Library of the King's Own Royal Lancaster Regiment, alternatively that of the Inniskilling Fusiliers (insignia on spines).

The remarkable inscription of Dr James Burnes in the first volume reads as follows:

Memo -

This book is bound in the leather of the boots with which my brother Sir Alex performed his journey into Bokhara.

James Burnes

Sir Alexander Burnes ('Bokhara Burnes'), British traveller, explorer, writer and participant in the 'Great Game' in Central Asia and the borders of India, was born in 1805. He joined the Bombay Infantry in 1821. He devoted himself to the study of local languages and was, while still an ensign, selected for the post of regimental interpreter. In 1829, he was transferred to the Political Department as Assistant to the Political Resident in Kutch.

In 1831, he travelled to Lahore in charge of English horses including a team of carthorses, four mares and a stallion, sent by the King of England as presents for Maharajah Ranjit Singh. The actual objective of Burnes' mission was to survey the River Indus and assess the power and resources of the Amirs of Sindh, then being threatened by the Maharajah.

In October of that year, Burnes organised the first meeting of Maharaja Ranjit Singh with a serving commander of British forces in India, Lord William Bentinck, the Governor-General. The event was marked by the Maharaja's open display of the Koh-i-Noor, which he presented for free inspection to the British attendees. (The jewel would of course eventually come into the possession of the British Royal Family and was later set in Queen Alexandra's crown).

As with other European visitors (such as Emily Eden), it was Ranjit Singh himself who seems to have made the greatest impression, as in the following passage in the French edition offered here:

...et il doit y avoir un contraste prodigieux entre son esprit et son corps. Il a perdu un oeil, il est marque de la petite verole, et sa taille ne dépasse surement pas cinq pieds trois pouces. Il est entierement exempt de pompe et de faste; mais l'attitude respectueuse de sa cour est remarquable; personne ne prenait la parole sans en avoir obtenu la permission par un signe, quoique la presse ressemblat plutot a celle d'un bazar qu'a celle des apartemens du plus puissant des princes indigenes de cette contree dans les temps actuels (p. 149).

Burnes described Maharajah Ranjit Singh's habits and government, his passion for his horses, troops and horse artillery, and dancing girls. In January 1832, Burnes visited Lahore again to solicit facilities from the Maharajah for travel through the Punjab to Afghanistan, Central Asia, Balkh and Bokhara.

It is not too fanciful, therefore, to think that the binding of the present volumes derive from the very boots worn by Burnes when he met Ranjit Singh, and other Sikh notables, in Lahore.

For the full note on this lot, see the online catalogue.



255

EIGHT PRINTS DEPICTING INCIDENTS FROM THE BATTLES OF THE ANGLO-SIKH WARS

J. HARRIS, AFTER H. MARTENS, PUBLISHED BY RUDOLPH ACKERMANN, LONDON, LATE 1840S TO EARLY 1850S

hand-coloured aquatints, extensive inscriptions in lower borders to six prints, including passages from eyewitness accounts

49 x 62.3 cm.; 48.5 x 52.6 cm.; 48.6 x 62.2 cm.; 48.5 x 62.2 cm.; 61.8 x 49.1 cm.; 62.1 x 46.8 cm.; 62.3 x 48.4 cm.; 68.2 x 48.5 cm. (8)

£8,000 - 12,000

€8,700 - 13,000

US\$10,000 - 15,000

The prints depict:

The thirty first Regiment, Sir Harry Smiths Division, advancing to the Charge at the Battle of Moodkee, on the 18th of December 1845
Night Bivouac of the British Army at Ferozshah on the 21st December 1845

Battle of Ferozshah (2nd day) 22nd December 1845

Charge of the 16th (Queen's own) Lancers at the Battle of Aliwal, January 28th 1846

Charge of H.M. 14th Light Dragoons at the Battle of Ramnuggur, 22nd November 1848

The storming of Mooltan, January 2nd 1849

Charge of the 3rd King's Own Lt. Dragoons at the Battle of Chillianwallah, 13th January 1849

The Battle of Googerat on the 21st February 1849

The Anglo-Sikh wars were a series of conflicts between the Sikh Empire and the British East India Company during the 1840s, that resulted in the fall of the Sikh Empire and annexation of the Punjab. The Battles of Moodkee (18th December 1845), Ferozshah (21-22nd December 1845) and Aliwal (28th January 1846) formed part of the First Anglo-Sikh War, whilst the Battles of Ramnuggur (22nd November 1848), Chillianwallah (13th January 1849) and Googerat (21st February 1849) formed part of the Second Anglo-Sikh War.

The First Anglo-Sikh War concluded after the Battle of Sobraon, the last of a series of battles fought in the winter of 1845-46. This resulted in the British occupying Lahore and the eastern half of the Sikh territories, and assuming effective control over the remainder, at the same time recognising Duleep Singh as heir apparent. The Second Anglo-Sikh War (1848-49) saw the defeat of the rest of the Khalsa forces at Chillianwallah and Gujerat, after which the whole of the Punjab was brought under the control of the British Crown.

An Historically Important Painting From Anglo-Sikh History

256

VISCOUNT HARDINGE OF LAHORE, GOVERNOR-GENERAL OF INDIA, ACCOMPANIED BY HIS TWO SONS AND HIS AIDE-DE-CAMP COLONEL WOOD, ON THE BATTLEFIELD AFTER THE VICTORY AT FEROZESHAH DURING THE FIRST ANGLO-SIKH WAR

BY SIR FRANCIS GRANT (1803-78), PRA

oil on canvas, in the original gilt frame with hand-painted plaque
51.5 x 70 cm.

£40,000 - 60,000

€44,000 - 65,000

US\$51,000 - 77,000

Provenance

Christie's, *Visions of India*, 5th October 1999, lot 239.

The painting is based on a sketch executed on the spot at this significant moment by the Hon. Charles Stewart Hardinge (Lord Hardinge's eldest son). He appears in the painting, wearing a white solar topee, immediately behind Hardinge. He acted as his father's secretary throughout that time, and his drawings were mostly made during their official visits to various places, including Lahore and Delhi. He illustrated *Recollections of India*, one of the most important plate books on the Punjab and Northern India. This was published in 1847, funded by his wealthy friends, in a lavish large-folio in both coloured and uncoloured format.

Behind Hardinge and his party are Indian lancers with their red and white pennants, probably members of his bodyguard as Governor General. The tents to the left of the work are a reminder that Hardinge bivouacked with his own troops before the battle began. In the background to the left can be seen the Sikh ammunition store exploding, which caused many casualties on both sides. The French gilt-hilted sword at Hardinge's waist had previously belonged to Napoleon. It had been presented to him by the Duke of Wellington after the Battle of Waterloo, at the Grand Review of the Prussian Army near Sedan in France in 1817. Wellington took the sword from his waist and presented it to Hardinge. The sword remained in the family and was sold at Christie's, *Trafalgar Bicentenary: The Age of Nelson, Wellington and Napoleon*, 19th October 2005, lot 164.

A soldier and administrator, he served in the Peninsular and Napoleonic wars with distinction. The Duke of Wellington took Hardinge onto his personal staff for the Flanders Campaign. He was appointed as Wellington's liaison officer on Field Marshal Blücher's staff, and it was while with the Prussians at Ligny that on 16 June 1815 a stone driven up by roundshot shattered his left hand. The subsequent amputation prevented him from being present at Waterloo two days later, although he managed to compile a final report for the Duke.

Later Hardinge became a Conservative Member of Parliament. In the administration of the Duke of Wellington, he served as Secretary of War (1828), and again in that of Sir Robert Peel (1841-1844). In 1844 Hardinge was sent to India to replace his brother-in-law, Lord Ellenborough, as governor-general. The appointment was made at the suggestion of the Duke of Wellington.

As a result of the disorder in Punjab, he discreetly reinforced the garrisons on the North-West frontier. By November 1845 he had doubled the forces there, raising them to thirty thousand men and sixty-eight guns. On 11 December 1845 the Sikh army crossed the

River Sutlej, beginning the first Anglo-Sikh war. Waiving the right to the supreme command, Hardinge offered to serve under Sir Hugh Gough as second-in-command. On 18 December Gough defeated the Sikhs at Mudki with the loss of several thousand men and seventeen guns. Then on 21 December as second-in-command Hardinge led the centre at Ferozeshah. He camped with the troops, under fire on the field, and commanded the left wing of the army in the long and bloody conflict the following day, which resulted in the withdrawal of the Sikhs behind the River Sutlej.

'Ferozeshah, though it had been so obstinately contested, convinced most of the Punjab notables that the war was lost. The Lahore Durbar opened negotiations with the British, and many individual chiefs tried to make terms for themselves'. (Sir Penderel Moon, *The British Conquest and Dominion of India*, London 1989, p. 599).

In the same capacity, Hardinge was present when the Sikh entrenched camp at Sobraon was stormed, with heavy loss, on 10 February 1846. The autonomy of the Sikh nation, though diminished, was to be preserved with its army reduced in numbers. Its guns were to remain in the hands of the victors, with certain portions of territory annexed to the East India Company's dominions. A British Resident, Henry Lawrence, with ten thousand men to support him, was established in Lahore. So on 8 March 1846 the Kingdom of Lahore finally came to terms with the East India Company.

The news of the British successes created an enormous impression at home. Hardinge received the thanks of Parliament, and was raised to the peerage under the title of Viscount Hardinge of Lahore and of Durham. In addition, at the behest of the Prime Minister Sir Robert Peel, Parliament unanimously voted him a pension of £3,000 a year and for his next two heirs. The East India Company also granted him a pension of £5,000 a year. He was however widely criticised for his subsequent cost-cutting which many blamed for the military failures during the Mutiny, or Rebellion, of 1857. He was also responsible for the introduction of the Lee-Enfield rifle, with its fat-covered cartridges, one of the inciting reasons behind the Rebellion.

The painting was published by P. & D. Colnaghi in London in 1849, engraved by Samuel William Reynolds II (1794-1872).

Sir Francis Grant (1803-1878), President of the Royal Academy, already enjoyed a distinguished reputation for equestrian portraits. In 1840 the acclaim given to his painting *Queen Victoria and Lord Melbourne riding in Windsor Park* (in the Royal Collection, Windsor) ensured his position as the most successful and fashionable portrait painter of his day. Some of the greatest politicians of the Victorian age sat for him, including Palmerston and Disraeli. Grant, a close friend of the Hardinge family, was a dominant figure in the Victorian art world, elected President of the Royal Academy in 1866. Grant painted a three-quarter length portrait of the Governor-General, which is still with the Hardinge family. Another version is in the National Portrait Gallery, illustrated in C. A. Bayly (ed.), *The Raj: India and the British 1600-1947*, London 1990, pp. 231-232, no. 302.

In the same sale in 1999 in which this painting appeared, Christie's offered a group of lots (239-50) relating to Hardinge's grandson, Lord Hardinge of Penshurst (1858-1944), who was Viceroy of India 1910-16, and who was responsible when Viceroy for moving India's administrative capital from Calcutta to Delhi, and worked closely with Sir Edwin Lutyens, the chief architect responsible for the lay-out of the new capital.



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A LARGE AND IMPRESSIVE PORTRAIT OF RAJAH SHERE SINGH ATTARIWALA, SIKH COMMANDER AND GENERAL, FORMERLY IN THE POSSESSION OF THE MARQUESS OF DALHOUSIE, GOVERNOR-GENERAL OF INDIA BY COLESWORTHY GRANT (BRITISH, 1813-1880), DATED 1853

watercolour over pencil, heightened with bodycolour and gum arabic on paper, signed lower left *C. Grant/Calcutta/1853*, in the original Colstoun frame with an added outer frame of recent date, backboard with the original handwritten label from Colstoun, inscribed [Shere] *Singh/[Lion of] the Punjaub*
65.5 x 46 cm.; with frame 91.5 x 71 cm.

£35,000 - 45,000

€38,000 - 49,000

US\$45,000 - 58,000

Provenance

The Marquess of Dalhousie, Governor-General of India, 1848-56.
Colstoun, East Lothian, Scotland.
Private UK collection.

Published

J. G. A. Baird, *Private Letters of the Marquess of Dalhousie*, Edinburgh 1910, p. 34a.

The sitter was the eldest son of Sardar Chattar Singh and was appointed governor of Peshawar in 1845 but returned to Lahore in August 1846. Soon afterwards he was given a seat on the Council of Regency and was granted the title of 'Rajah' on 26 November 1847.

He joined the rebellion against the British at Multan in October 1848 and proved to be a formidable commander during the Second Anglo-Sikh War (1848-49). The Sikh Khalsa Army was under his command at the Battle of Chillianwallah in January 1849, at which both sides claimed victory, though it was regarded as one of the hardest fought battles in the history of the British Army. After the defeat at the Battle of Gujrat in February 1849, he was imprisoned at Allahabad and later transferred to Fort William, Calcutta until January 1854. He died in Benares whilst in exile in 1858.

Dalhousie had direct experience of Shere Singh in rebellion, for example writing in a letter dated 8th October 1848:

I had wished very much to write to you fully by this mail, but time forbids absolutely. The pressure has arisen from my immediate departure, and from the press of business arising from affairs in the north. They have been and done it now. Raja Shere Sing, the brother-in-law of the Maharaja, has joined Moolraj with his whole army, and issues proclamations in the name of the Maharaja calling on all true Sikhs to join him, pithily adding 'Murder all Feringees'.

Colesworthy Grant (1813-1880) first arrived in India in 1832 and became a freelance artist and journalist. His career spanned several years and he was the founder and honorary secretary of the Calcutta branch of the RSPCA. A number of his portraits were acquired by Lord Dalhousie, passing to the heirs of Colstoun. He also painted the portrait of another Sikh revolutionary imprisoned by the British, Bhai Maharaj Singh (see D. Toor, *In Pursuit of Empire*, London 2019, pp. 240-241). An 1851 depiction of the Sikh rebel, Diwan Mulraj Chopra, and also with a Dalhousie provenance, was sold privately by Bonhams: see *Islamic and Indian Art*, 11th June 2020, lot 229.





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A PENCIL SKETCH OF THE GOLDEN TEMPLE OF AMRITSAR RAJASTHAN, LATE 19TH/EARLY 20TH CENTURY

pencil on paper, inscribed in the upper border *The Maharaja of Jaipur*, with the Jaipur coat of arms, and *Golden Temple, Amritsar* in the lower border

228 x 293 mm.

£1,500 - 2,000

€1,600 - 2,200

US\$1,900 - 2,600

The coat of arms in the upper border is possibly that of Maharajah Sawai Ram Singh II (1835-1880).

This illustration appears to be related to a set of views of monuments in Jaipur (and referred to as *The Jaipur Folio*), sold at Christie's South Kensington, *Travel, Science & Natural History*, 23rd April 2008, lot 462, dated to the early 20th century. All ten illustrations, which were a mixture of gouache and pencil on paper, were inscribed (including the coat of arms) in exactly the same manner as our illustration. The set of 10 works were later exhibited by the collector Habib Fida Ali at the exhibition *Journey of Passion* (January 2016).

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A COLLECTION OF POSTCARDS OF AMRITSAR AND OTHER SIKH SUBJECTS

EUROPE, LATE 19TH - EARLY 20TH CENTURY

comprising 68 various views of the Golden Temple in Amritsar; a depiction of Akalis; another of Sikh pilgrims; two depictions of Sikh Maharajahs; the Saragari Memorial in Ferozepore; the Babatul Temple in Amritsar; the Amritsar exhibit at the Coronation Exhibition in London, 1911; and a view of the Rambagh Garden in Amritsar each approximately 14 x 9 cm.(76)

£4,000 - 6,000

€4,400 - 6,600

US\$5,100 - 7,700



260

260

**THE GOLDEN TEMPLE AT AMRITSAR
BRITISH SCHOOL, EARLY 20TH CENTURY**

pencil and wash on paper watermarked *A Millbourn & Co*
253 x 350 mm.

£3,000 - 5,000

€3,300 - 5,500

US\$3,900 - 6,400

261

**A VIEW OF THE BABA ATAL TOWER, AMRITSAR
BRITISH SCHOOL, EARLY 20TH CENTURY**

pen and ink and watercolour on paper
415 x 335 mm.

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900

This towering seven-storeyed octagonal shrine crowned by a gilt dome is dedicated to the sixth Guru's seven-year-old son, Baba Atal (1622-1629), who is said to have forfeited his own life when his father rebuked him for miraculously bringing a dead playmate back to life. His body was cremated on the spot now occupied by the shrine, the foundation of the structure being laid in 1770. Also captured in this composition is the Kaulsar or Lotus Tank, one of five tanks in the city (the others being Amritsar, Santokhsar, Ramsar and Bibeksar). It was named after Musammat Kaulan, the daughter of a qazi of Lahore. She became a devotee of Guru Har Gobind, taking refuge with him at Amritsar. Her cenotaph was built at the opposite end of the tank in 1622.



261



262 (detail)

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**A RARE AND LARGE PANORAMIC WATERCOLOUR VIEW
OF THE GOLDEN TEMPLE AND THE CITY OF AMRITSAR,
19TH CENTURY**

**ATTRIBUTED TO CYRIL WISEMAN HERBERT
(BRITISH, 1847-1882)**

watercolour on paper, signed *C. Herbert* and inscribed *Ghrant Temple/
Sacred Tank/Umritsar lower left*
58.5 x 100 cm.

£60,000 - 80,000

€65,000 - 87,000

US\$77,000 - 100,000

Provenance

Formerly in a private Scottish collection.

Cyril Wiseman Herbert was the son of another Royal Academician, John Rogers Herbert. He exhibited five works at the RA between 1870 and 1875, painting mostly landscapes, often of Italy, which he visited in 1868.

We have good reason to suppose that this painting is the largest depiction of the Golden Temple in watercolour to have come on the market.

To the right of the view is the Jhanda Bunga, named after the two tall standards (*jhandas*) seen here, which were re-erected in 1841. On the left are the two minarets of the residence of Jassa Singh Ramgarhia, a Sikh leader of the 18th Century.

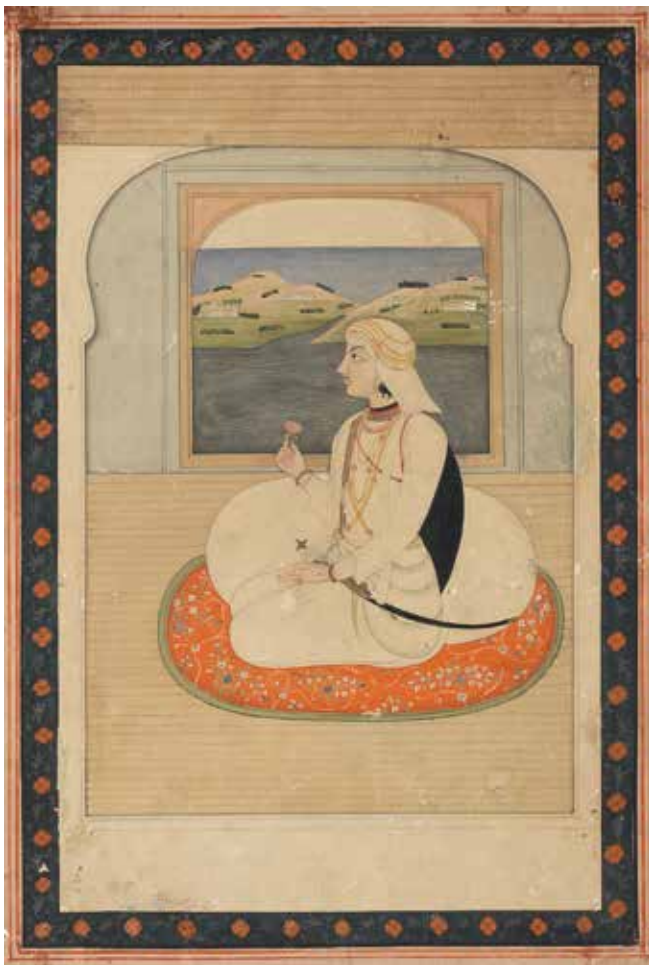
The second Guru, Angad Dev, discovered the site in the 16th Century, when it was simply a stretch of water in the midst of forest. His successor, Amar Das, built a hut beside it for contemplation. Ram Das, the fourth Guru, bought the pool and the land around it. But it was the fifth Guru, Arjun Dev (1581-1606), who cemented its importance as a place of pilgrimage but also as a focus for the permanence of the religion. The foundation stone of the Harmandir (the Golden Temple)

was laid in 1588, and the formalising of the pool had been completed in 1577. The Harmandir was destroyed three times between 1757 and 1764 when Northern India was under Mughal control, but thereafter the area was protected and during the height of Sikh power under Maharajah Ranjit Singh the Harmandir was embellished and expanded.

For a survey of the history of the Harmandir, see Patwant Singh, 'The Golden Temple', in S. Stronge (ed.), *The Arts of the Sikh Kingdoms*, London 1999, pp. 46-59. Singh's account ends:

'To stand on the terrace outside the Shish Mahal, surrounded by the golden domes and kiosks, is to revel in the glory of this joyous tribute to the Gurus. If their vision, faith and sacrifices has inspired their disciples to feats of valour, then here was the grateful offering of the disciples to the source of their inspiration. As the golden silhouettes of these domes and kiosks emerge in the early morning light and glow throughout the day in the intensity of the Panjab sun, before changing colour in the fading light at dusk, they are an unforgettable sight for the thousands who come daily to worship at the Darbar Sahib. When they step into the waters of the holy pool, and see the Harmandir's shimmering reflection, Sikhs feel as if they have been touched by the sacred'.





263
No lot

264

RAJA ANIDRUDH SINGH, SON OF SANSAR CHAND OF KANGRA, DRESSED IN SIKH ATTIRE, SEATED HOLDING A FLOWER AT A BALCONY WINDOW, A RIVER AND HILLS BEYOND

KANGRA, CIRCA 1815-20

gouache and gold on paper, floral inner border, pale pink outer border, *nagari* inscription verso

240 x 176 mm.

£1,500 - 2,000

€1,600 - 2,200

US\$1,900 - 2,600

Provenance

Bonhams, *Islamic and Indian Art*, 6th October 2008, lot 432.

The inscription verso reads: *raja anirudh chand*.

For the full note on this lot, see the online catalogue.

265

FOUR PAINTINGS FROM AN ALBUM DEPICTING TRADESPEOPLE, ENTERTAINERS AND FAKIRS PUNJAB, CIRCA 1851-60

watercolours on paper, three paintings watermarked *Lumsden & Son 1851*, margin rules in gold, red and blue, numbered 23, 37, 49 and 58 in lower right corner

185 x 220 mm.(4)

£1,500 - 2,000

€1,600 - 2,200

US\$1,900 - 2,600

The paintings depict: a dervish with a Sikh man smoking a hookah; a man wrestling a bear; an entertainer with performing monkeys; and two men operating a still for alcohol.

For other paintings from the same album, see, most recently, the sale in these rooms, Bonhams, *Islamic and Indian Art*, 11th June 2020, lot 238.

264



265



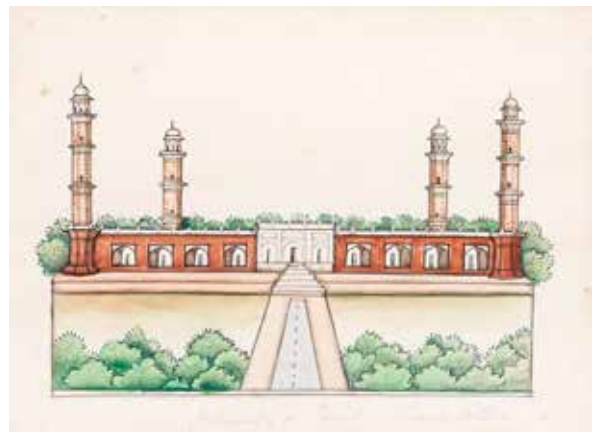
266

266

**TWO HOLY MEN ON A BALCONY
PUNJAB PLAINS, 19TH CENTURY**

*gouache on paper
215 x 138 mm.*

£1,000 - 1,500
€1,100 - 1,600
US\$1,300 - 1,900



267

267

**THREE VIEWS OF MONUMENTS FROM A DISPERSED ALBUM:
THE GOLDEN TEMPLE AT AMRITSAR, RANJIT SINGH'S TOMB
AT LAHORE, AND JAHANGIR'S TOMB AT SHAHDARA BAGH,
LAHORE**

NORTH INDIA, PUNJAB, MID-19TH CENTURY

*pen and ink, gouache and some gold on paper, English identifying
inscriptions in pencil
165 x 215 mm.(3)*

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



268

A FINE ALBUM OF SIXTY PAINTINGS, DEPICTING RULERS (INCLUDING MAHARAJAHS RANJIT SINGH AND DULEEP SINGH), MONUMENTS (INCLUDING THE GOLDEN TEMPLE AT AMRITSAR), AND A WIDE RANGE OF TRADESPEOPLE PUNJAB, PERHAPS PESHAWAR, CIRCA 1851-55

watercolours on paper, many sheets watermarked *Lumsden & Son 1851*, margin rules in gold, red and blue, front flyleaf inscribed *H. H. Hodg...[?], To his afft. friend, W. Dunlop, January 1st/55, Peshawar*, and later inscribed *Agnes Grace Slocock, Goldwell, Newbury*, contemporary embossed binding with a central panel containing stylised foliage surrounded by a border of stylised floral motifs 235 x 193 mm.

£25,000 - 35,000

€27,000 - 38,000

US\$32,000 - 45,000

Provenance

A certain W. Dunlop, from 1855.

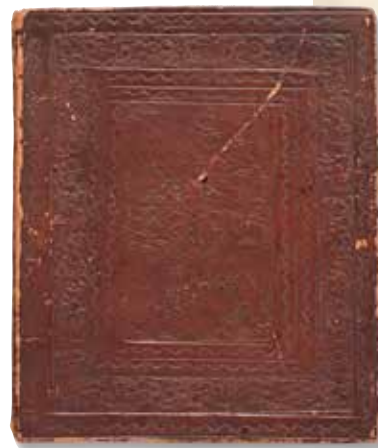
A. G. Slocock, Newbury.

Private UK collection.

For the full list of the subject of the paintings please view the online catalogue.



(inscription)







269

269

S. G. THAKUR SINGH (INDIA, 1890/99-1976)
INDIAN STREET SCENE

oil on canvas laid down on board, signed and dated
 '20 or '26 lower right
 35.5 x 50.5 cm.

£4,000 - 6,000

€4,400 - 6,600

US\$5,100 - 7,700

Sardar Ganda Thakur Singh, an apprentice of the Lahore painter Mohammed Alam (1870-1940), began as a theatrical painter in Bombay and Calcutta. In 1917, at the age of eighteen, he was awarded a prize in an exhibition in Simla, and his painting *After the Bath* won 2nd Prize at the British Empire Exhibition in London in 1924. While he frequently painted female subjects with hints of eroticism, often conveyed through clinging drapery, he was also known for his landscapes. He was a founder member of the Punjab Fine Art Society in Calcutta, the Indian Academy of Fine Arts in Amritsar, and the Thakar Singh School of Arts. In 1953 he was nominated as a member of the Punjab Legislative Council. The Russian and Hungarian governments invited him to exhibit his work in Moscow, Leningrad and Budapest in 1959 (he had travelled extensively in the Soviet Union). He died in 1976. For a brief survey of his life and work, see M. Hasan, *Painting in the Punjab Plains*, Lahore 1998, p. 165.

For other works by Thakur Singh sold in these rooms, see Bonhams, *Islamic and Indian Art*, 30th April 2019, lot 216; a landscape view of Madras beach, on canvas, online sale, 4th June 2019, lot 86; and online sale, 19th November 2019, lot 201 (an oil sketch for the same subject).



270

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A SIKH WOMAN, AFTER A PHOTOGRAPH
PUNJAB, LATE 19TH/EARLY 20TH CENTURY

watercolour on paper
 193 x 252 mm.

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900

This rare study of a Sikh woman appears to be based closely on both a sepia albumen print of the 1870s (inscribed *Sikh woman*), and a pair of coloured photographic postcards, published in the first decade of the 20th Century by the prolific studio of D. A. Ahuja of Rangoon, Burma. The firm's eponymous founder may well have migrated from Punjab, as his series also included images of the Golden Temple of Amritsar. The two postcards depicted the woman 'before marriage' (standing, as here, though not carrying a fan as in the present work), and 'after marriage' (sitting). For the original photograph and a discussion of the various images, see Davinder Toor, *In Pursuit of Empire: Treasures from the Toor Collection of Sikh Art*, 2018, p. 279.

271

TWO SIALKHOT GOLD KOFTGARI STEEL BOTTLES (SURAH)

NORTH INDIA, 19TH CENTURY

each of compressed globular form on splayed feet with long slightly flaring necks, the stoppers of domed form with bud finials, profusely decorated in gold overlay with a lattice of split palmettes filled with foliate interlace, the feet with chevron designs
29.5 cm. high (2)

£6,000 - 8,000

€6,600 - 8,700

US\$7,700 - 10,000

A Sialkhot casket with similar decoration is in the Victoria and Albert Museum, museum number IM.227-1921

272

A SILVER-PLATED BRASS AND WOOD MODEL OF THE ZAMZAMA CANNON
PAKISTAN, 20TH CENTURY

on a rectangular stepped base, the cannon with brass barrel and mounts, some plated in silver, the carriage and wheels of wood, applied plaque to base reading 'Presented to Mr and Mrs Wilkie-Brown on their departure from Pakistan by Lahore office staff. 19.10.59'

the cannon 20.5 cm. long

£1,500 - 2,000

€1,600 - 2,200

US\$1,900 - 2,600

The Zamzama cannon, also known as *Bhangianwali Toap*, was cast in the early 18th Century in Lahore and is currently on display in front of the Lahore Museum in Pakistan. It was used by Ahmed Shah, ruler of the Durrani Empire in the 1761 battle of Panipat, after which it was left with the governor of Lahore because the carriage that was supposed to carry it to Kabul had not been completed. Ranjit Singh acquired it after defeating the Bhagis in 1802. He used it in various battles, including Daska, Kasur, Sujanpur, Wazirabad and Multan, before it was decommissioned having been severely damaged in the battle of Multan.



271



272



273

**A GROUP OF PHOTOGRAPHS, PAPERS AND POSTCARDS
RELATING TO THE CHILDREN OF DULEEP SINGH
EUROPE, FIRST HALF OF THE 20TH CENTURY**

comprising two *cartes de visite*, the first depicting Princess Bamba Sofia Jindan, Prince Edward Albert Alexander, Princess Catherine Hilda and Princess Sophia Alexandra, the second depicting Prince Frederick Victor; two postcards sent by Princess Bamba, the first to Princess Sofia sent from France, the second with birthday wishes; a copy of the thirty-third annual report of the committee of the Society for the Protection of Ancient Buildings including a paper read by Prince Frederick at the general meeting in June 1910; and a typed copy of a valuation of the Jacobite Relics in the Inverness Museum belonging to the Princess Sophia dated 21 October 1948
the valuation 32.8 x 20.2 cm. (6)

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

Provenance

Given by Princess Bamba Sutherland to Cyril and Dora Crowe and thence by descent to their daughter Oriel (1942-2019).

Another copy of the photograph depicting the children on the first *carte de visite* is in the Royal Collection (RCIN 2907422).



274

A FRAMED COLLECTION OF LOCKS OF HAIR BELIEVED TO BELONG TO MAHARAJA DULEEP SINGH (1834-1893), PRINCE VICTOR DULEEP SINGH (1866-1918), PRINCE FREDERICK DULEEP SINGH (1868-1926) AND PRINCE ALBERT DULEEP SINGH (1879-1893)

the four locks of hair within a frame, printed names beneath the frame 49.5 x 64 cm.

£4,000 - 6,000
€4,400 - 6,600
US\$5,100 - 7,700

Provenance

Given by Princess Bamba Sutherland to Cyril and Dora Crowe and thence by descent to their daughter Oriel (1942-2019).

In 1955, when the Maharajah's eldest daughter Princess Bamba Sutherland embarked on her final journey to Lahore, she gave her faithful housekeeper and personal companion, Cyril & Dora Crowe, various personal possessions relating to her family which she was unable to take with her. The gift included Prince Frederick's set of Purdey shotguns, a large bible presented to the Maharajah Duleep Singh by Lord Dalhousie which is now at Thetford Museum, and a marble bust of the Maharajah by John Gibson (sold in these rooms, *Islamic & Indian Art*, 19 April 2007, lot 385). Amongst these treasures was a bundle of hair wrapped in an Indian silk cloth which the Princess told the Crowes belonged to her father and brothers. When Dora Crowe died, the bundle of hair was given to her eldest daughter Oriel who was born at Hampton House in Blo' Norton and grew up under the guidance of Princess Sophia and Princess Bamba. Oriel later had a set the Locks framed to hang on the wall of her house as a memento of the family she had been so close to.

According to Lady Login, Maharajah Duleep Singh presented his hair to her whilst at Fategarh Cantonment in 1853 when it was cut off following his conversion to Christianity. She wrote in her memoirs, '... after a year's probation, he was suffered to cut it off, he brought the coil, long and abundant as a woman's and presented it to me as a token that he had now done with all it represented' (*Lady Login's Recollections*, E. Dalhousie Login, London 1916, p.103). A lock of this hair was kept and attached to a scrapbook which Lady Login kept, and which was given to the National Army Museum in London after her death.



The Maharajah's sons also kept their hair uncut until they were teenagers. 'Their hair, uncut, hung down their backs. It was the Maharanee's wish that, like the Najanites of old, both little princes would remain so attired until they were 12 years old' (*HH Prince Frederick Duleep Singh* by Dennis Sutherland, East Anglian Magazine, pp. 434-437, 1977). Before her death Lady Login returned all items in her possession connected to Maharajah Duleep Singh to his children. These included a painting of the Maharajah and all documents and correspondence relating to his claims to the Punjab. This was noted in her Last Will. The hair was eventually passed down to Princess Bamba, the last living member of the Duleep Singh family.



275

A COLLECTION OF PHOTOGRAPHS FROM THE COLLECTION OF MAJOR ARTHUR WALLACE DUNLOP (1866-1937), 23RD SIKH PIONEERS INDIA, LATE 19TH CENTURY

comprising twelve photographs including a seated portrait of Arthur Wallace Dunlop with bearers; parade scenes; Sikh regimental photographs; a shikar in Kashmir; a group of British officers; and a group of British civilians

29.3 x 19 cm.(12)

£4,000 - 6,000

€4,400 - 6,600

US\$5,100 - 7,700

Provenance

Major Arthur Wallace Dunlop, 23rd Sikh Pioneers (1866-1937).

The 23rd Sikh Pioneers can trace their origins back to 1857, when they were known as the 15th Regiment of Punjab Infantry. Their battle honours include the Battles of Taku Forts (1858 and 1860), the Battle of Palikao in the Second Opium War, the 1868 Expedition to Abyssinia and the battles of Peiwar Kotal and Charasiab during the Second Afghan War in 1878. Shortly after being promoted to Major, Alfred Wallace Dunlop, along with the 23rd Sikh Pioneers, took part in the British Expedition to Tibet, and was present at the Massacre at

Chumik Shenko, where he was wounded in the front line (see Charles Allen, *Duel in the Snows*, 2004, Chapter 6). This group of photographs from his collection comprises a number of rare regimental group portraits depicting some highly decorated British and Sikh officers. One soldier wears the Indian Order of Merit, a gallantry medal available to native soldiers between 1837-1907 prior to the introduction of the Distinguished Service Medal and the Victoria Cross being made available to Indian soldiers in 1911. Two other soldiers wear the Order of British India. One rare group photograph depicts officers from numerous Sikh regiments beneath trees. Another group photograph which includes a dog is published in George Macmunn, *The History of the Sikh Pioneers (23rd, 32nd, 34th)*, London, 1933.



276

**AN ALBUM OF PHOTOGRAPHS RELATING TO THE PATIALA CHAMPIONSHIP DOG SHOW
INDIA, DATED 1926**

with card covers embossed to the front 'Patiala Championship Dog Show' surmounted by the arms of Patiala, containing 24 photographs each with hand written descriptions below, produced by Devare & Co. Bombay
the album 23.3 x 17 cm.

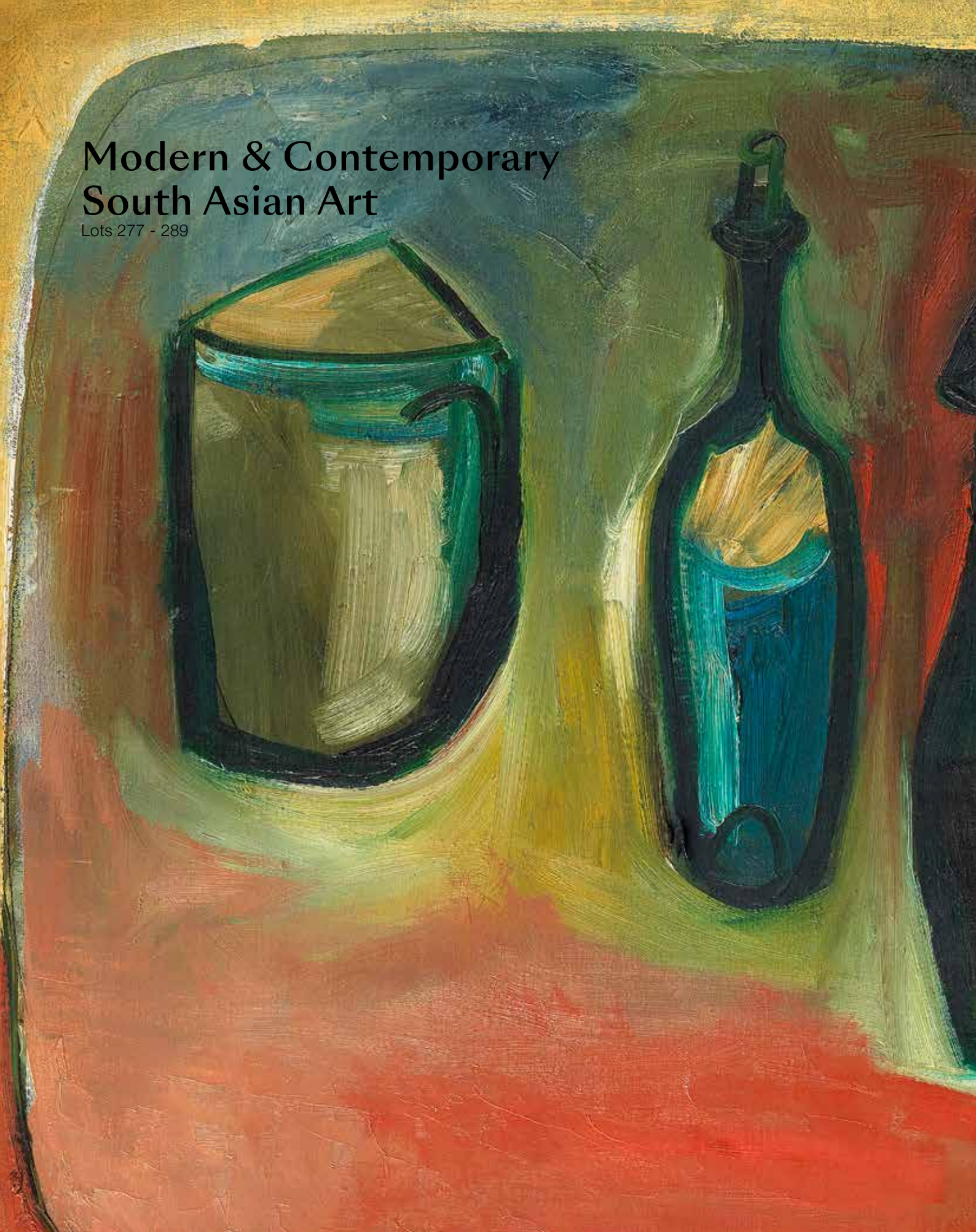
£1,500 - 2,000
€1,600 - 2,200
US\$1,900 - 2,600

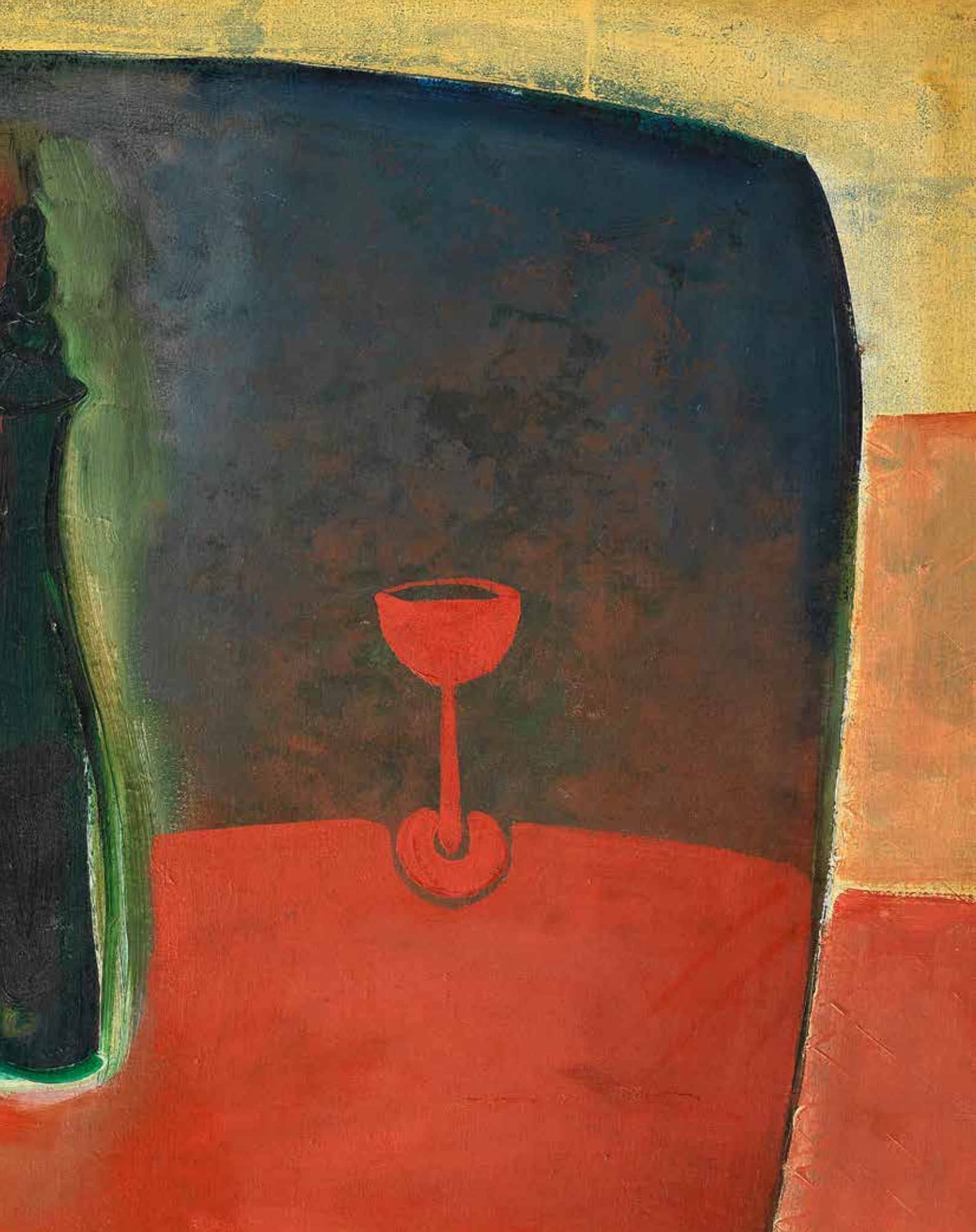
The photographs include a general view of the show grounds; Mr. Holland Buckley deciding Best Gundog; the Maharajah of Patiala with the Maharajah of Dholpur's Pomeranian; spectators on elephants; judges at the meeting; the Maharaja of Sind gathering a retriever; the Maharajah of Patiala receiving from F.J. Kinmount Ranger in the Water Stake; the Maharajah of Patiala's party at tea; the trophies.



Modern & Contemporary South Asian Art

Lots 277 - 289







277



278

277

JAMINI ROY (INDIA, 1887-1972)
COWS

gouache on paper, signed lower right
28.5 x 43 cm.

£5,000 - 7,000
€5,500 - 7,600
US\$6,400 - 9,000

Provenance

Christie's, *Islamic Art and Indian Miniatures*, 23rd April 1996, lot 3 (lot label on glass).
Private collection, New York.
Christie's New York, *South Asian Modern and Contemporary Art*, 20th September 2007, lot 120.

278

SADANAND K. BAKRE (INDIAN, 1920-2007)

Still Life with Chalice

oil on canvas
signed and dated 1968 verso
101.5 x 76.5cm (39 15/16 x 30 1/8in).

£4,000 - 6,000
€4,400 - 6,600
US\$5,100 - 7,700

The painting is also inscribed verso with the artist's address 19 St Helens Gdns, London W10 and his phone number LAD 8434.



279

JEHANGIR SABAVALA (INDIAN, 1922-2011)

Untitled (Women resting from the Harvest)

gouache on paper

signed bottom right

76.5 x 56.5cm (30 1/8 x 22 1/4in).

£8,000 - 12,000

€8,700 - 13,000

US\$10,000 - 15,000

280 *

MAQBOOL FIDA HUSAIN (INDIAN, 1913-2011)

Horse

acrylic on canvas, framed

signed and dated 84 upper left and dated 84 verso

90.5 x 90cm (35 5/8 x 35 7/16in).

£35,000 - 50,000

€38,000 - 55,000

US\$45,000 - 64,000

Provenance

Acquired by the present owner in 2003 from a private Indian collection

Born in Maharashtra, India in 1915, Maqbool Fida Husain's initial interest in art was piqued through his study of calligraphy at a Madrasa and his interest was further developed during his studies at the Sir J J School of Art. He honed his skills in the 1930s painting posters for the Bollywood industry whilst also painting landscapes in Gujrat. As a founding member of the 1947 Progressive Artists Group, formed after the partition of India and Pakistan, he sought to create a new movement in art that was in direct opposition to the nationalistic rhetoric espoused by the Bengal School.

He held numerous exhibitions over his career, some notable ones being his first solo exhibition held in Zurich in 1952, his exhibit at India House in New York in 1964 and the São Paulo Biennale in Brazil in 1971.

Over a career that straddled multiple decades, he employed his modified Cubist style to depict themes and topics that include the Ramayana, Mother Teresa, the Mahabharata, the British Raj and motifs of Indian urban and rural life.

Consequently, he was the recipient of multiple awards, some of which include honorary doctorates from the universities of Benares, Mysore and Jamia Millia, the Padma Shri in 1955, the Padma Bhushan in 1973, the Padma Vishushan in 1989 and the Aditya Vikram Birla Kala Shikhar Award for lifetime achievement in 1997.

The horse has been one of the key elements in the artist's oeuvre over the course of his career, and is here portrayed with a gaping mouth and wide staring eyes. The crazed animal has been executed in bold colours which demonstrates its dynamism and energy.

"Like his bulls, spiders and lamps on women's thighs, boastful snakes and blackly passionate suns, Husain's horses are subterranean creatures. Their nature is not intellectualized; it is rendered as sensation or as abstract movement, with a capacity to stir up vague premonitions and passions, in a mixture of ritualistic fear and exultant anguish." (R. Bartholomew and S. Kapur, Husain, Harry N. Abrams, New York, 1972, p. 42)



“The critical part of the creative process for me is to drop all consciously arrived at images, so that whatever else is left, then comes out.”

(Swaminathan, quoted in N. Tuli, *The Flamed Mosaic: Indian Contemporary Painting*, p. 400)





281 *

JAGDISH SWAMINATHAN (INDIAN, 1928-1994)

Untitled (Space and Time series)

oil on canvas

signed and dated 90 verso in *Devanagari*

96.5 x 110.5cm (38 x 43 1/2in).

£50,000 - 80,000

€55,000 - 87,000

US\$64,000 - 100,000

Provenance

Acquired by the present owner in 2005 from a private Indian collection

Note:

This work has been authenticated by the Swaminathan foundation.

Born in Himanchal Pradesh, India in 1928, Jagdish Swaminathan started his career as an editor for the *Mazdoor Awaz* magazine. He became an artist after partaking in evening art classes at Delhi Polytechnic, where he trained under Bharesh Chandra Sanyal and Sailoz Mukherjee. In 1957 he was awarded a scholarship to study graphics at the Academy of Fine Arts in Warsaw, Poland and in 1968 he received the Jawaharlal Nehru Foundation Fellowship in 1968. He was a founding member of the short lived yet highly influential 'Group 1890' movement; they were against advocating a specific aesthetic and challenged the notions put forward by the Bombay Progressives and the Bengal School of Art.

Whilst his earlier works were primarily figurative drawings and paintings he later began making abstract paintings which juxtaposed motifs of mountains, trees, rocks and birds against flat geometric planes of colour. The present lot is an example of this later work, and its subtlety lies in the use of earthen colours, the delicate rendering of the birds and trees, the granular texture and thin application of oil paint on canvas. It succeeds in exuding a warm, emotive and calming energy, and is a beautiful marriage between the traditional and the contemporary.

'Culture and nature. Both are sufficient unto themselves and yet they cannot exist without being in a relationship. That is the way I see the link between my work in different phases. It is not a dialectical relationship, it is not a continuity. I don't really know how to express it.' (N. Tuli noted in *The Flamed Mosaic*, Indian Contemporary painting, p. 401)



“...colours expand and contract,
colours travel on the surface of the
static painting... colour trajectory
is strategy.... A colourist needs to
master the art of silencing some
colours, so as to render others
eloquent.”

(Akbar Padamsee, India Myth and Reality, Aspects of Modern Indian Art, Oxford 1982)





282 *

AKBAR PADAMSEE (INDIA, 1928-2020)

Landscape

oil on canvas,

signed and dated 62 lower left

60.5 x 122.5cm (24 x 48in)

Provenance

Exhibited at Crayon Capital, New Delhi, 2019.

£80,000 - 120,000

€87,000 - 130,000

US\$100,000 - 150,000

Born in Maharashtra, India in 1928, Akbar Padamsee embarked on his career as a painter whilst studying at St Xavier's High School, Fort. It was here that he was introduced to the medium of watercolours by his first mentor and teacher, Shirsat. He subsequently learnt how to paint nudes in preparation for his studies at Sir J J School of Art. It was during his time at the school that the Progressive Artists' Group (PAG) was formed in 1947 by fellow alumni S.H. Raza, M.F. Husain and Francis Newton Souza that greatly impacted him and his works. They rejected the style pioneered by the Bengal school of Art, which married folk styles and Hindu imagery and instead focussed on synthesizing the influences from Indian art history along with the various styles that emerged in North America and Europe during the first half of the 20th Century that included Cubism, Expressionism and Post-Impressionism.

Upon graduation in 1951, Padamsee travelled to Paris and held an exhibition which received international recognition, and he was awarded a prize by André Breton on behalf of the Journal d'Art. A year later he held his first solo show at the Galerie Saint Placide, which was followed by other exhibitions throughout the world. Some of these include the Biennales of Venice, Tokyo and São Paulo and exhibitions at the National Gallery of Modern Art in New Delhi, the Royal Academy of Arts in London and the Museum of Modern Art in Oxford.

Over a career that spanned six decades, he continued to experiment, innovate and push boundaries by working in a variety of media that included printmaking, photography, sculpture, oil painting and watercolours. Consequently, he was bestowed with numerous awards some of which include the Lalit Kala Akademi Fellowship in 1962, the Rockefeller Foundation scholarship in 1965, the Kalidas Samman for plastic arts from the Madhya Pradesh government in 1997 and the Padma Bhushan in 2010, India's third highest civilian honour.

Padamsee best sums up his art philosophy when he says "Art for me is to express the invisible," he replied. "No morality, no values, no hierarchy can enter its field."



“To me peace, harmony and peaceful co-existence between man and man or man and animal, became all important.”

Manjit Bawa in Conversation with Ina Puri in I. Puri et. Al, 'Bhav, Bhaav, Bhavya': Frames of Eternity, Gallery Espace, New Delhi, 1999





283 *

MANJIT BAWA (INDIA, 1941-2008)

Untitled (Man with squirrels)

oil on canvas,

signed and dated verso New York 1992

121 x 152cm (47 5/8 x 59 13/16in).

Provenance

Exhibited at Aicon Gallery, New York, 2019.

£150,000 - 250,000

€160,000 - 270,000

US\$190,000 - 320,000

Born in Punjab, India in 1941, Manjit Bawa developed his distinct style whilst training and working in India and England. He studied fine arts at the College of Art, New Delhi (1958-1963) and was trained under Somnath Hore, B.C Sanyal and Abani Sen. He developed his unique style and discipline under Sen's tutelage who emphasised the importance of drawing continuously and the exploration of figurative painting. Between 1964-1971, he studied at the London School of Painting whilst simultaneously working as a silkscreen printer and exhibited at several solo shows.

Sufism, Indian mythology and poetry inspired his paintings. His works are devoid of landscape or other superfluous details recalling the style of Rajput and Pahari miniature painting. His preference for bright, monochrome, heavily-saturated colour are characteristic of India, a country awash with brightness. His figures suspended in this colour with subtle shading give them a luminous and at the same time dream-like presence.

'Being a turbaned Sikh from an ordinary middle-class family was daunting enough but to strike out against the prevalent forces of Cubism and the iconic Klee was to really ask for big trouble and I was hauled up time and again with strict instructions to toe the line. But I remained true to my calling, naturally annoying authorities. Even then in those formative years I was haunted by the spectre of mediocrity. I was willing to accept any challenge, but on my own terms. I was obsessed with one driving need – to create my own painterly language.' (M. Bawa, 'I Cannot Live By Your Memories, Manjit Bawa in Conversation with Ina Puri', *Let's Paint the Sky Red: Manjit Bawa*, Vadehra Art Gallery, New Delhi, 2011, p. 47)

'...his protagonists do not emerge from an imagined background or prop themselves against the wide horizon of an opening world; rather, they manifest themselves suddenly, like apparitions, in a field that could well be an aura. This is why Bawa's figures, modeled in a surreal manner as they are, can safely be placed in a tradition of innovation and experiment that goes back through the prints and paintings of Kalighat and the Company School to the miniatures of the Mughal and Rajput ateliers.' (Ranjit Hoskote, *Modern Miniatures, Recent Paintings*, Bose Pacia Gallery Exhibition catalogue, 2000, unpaginated)

'Colour itself becomes a resonant variety of space: a luminous and neutral field, virtually unmarked by a specific sense of place, in which is isolated dream-figures can operate without labouring under the burden of allegiance to any single history.' (Ranjit Hoskote, *Modern Miniatures, Recent Paintings*, Bose Pacia Gallery Exhibition catalogue, 2000, unpaginated).

The coexistence of man and animals is a recurring theme in Bawa's works, here exemplified by a seated man in traditional Punjabi clothing interacting with squirrels against a backdrop of pale blue. He questions how humans and animals, both of whom share the same surroundings can occupy separate mental universes and yet account for the others' presence. (Ranjit Hoskote, *Manjit Bawa: Modern Miniatures, Recent Paintings*, New York: Bose Pacia, 2000)

'If Manjit Bawa's iconography seems to replay a series of classical themes inherited from Indian tradition, we ought not to forget that it also derives its potent charge from the attention he pays to the ever-pixellating textures of contemporary experience.'





284

SADEQUAIN (PAKISTANI, 1937-1987)

Figures

oil on canvas

signed and dated 11/9/1966 on the reverse, and the title of the work
89 x 114cm (35 1/16 x 44 7/8in).

£14,000 - 18,000

€15,000 - 20,000

US\$18,000 - 23,000

Provenance

Given by the artist to Mr Martin in Paris in 1967 on Sadequain's return
to Pakistan

Thence by descent to Ms Martin, daughter of the above

Private UK collection

Private German collection



285

SADEQUAIN (PAKISTANI, 1937-1987)

Figures

oil on canvas

signed and dated 11/9/1966 on the reverse, and the title of the work

89.5 x 113cm (35 1/4 x 44 1/2in).

£14,000 - 18,000

€15,000 - 20,000

US\$18,000 - 23,000

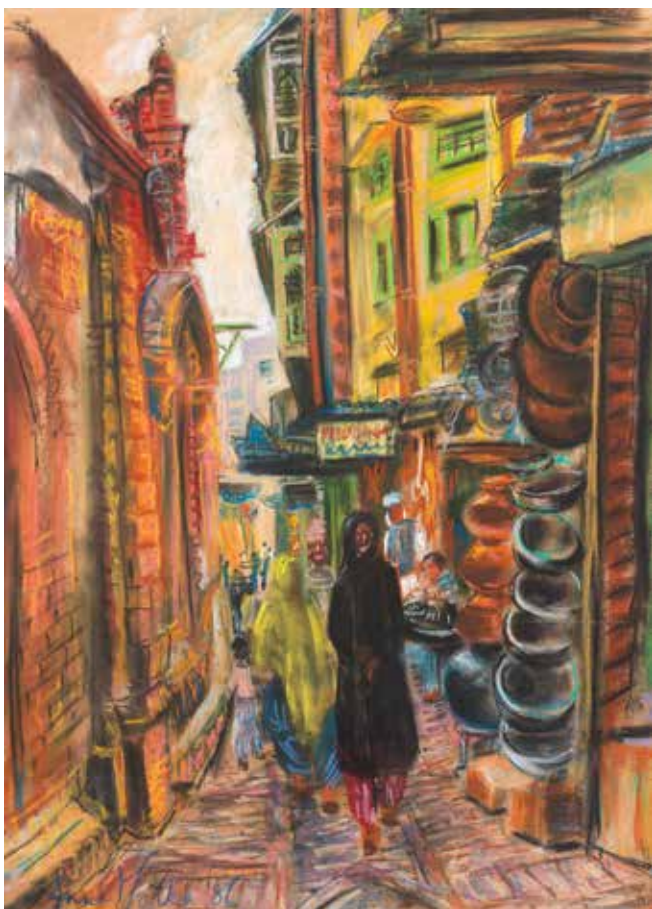
Provenance

Given by the artist to Mr Martin in Paris in 1967 on Sadequain's return to Pakistan

Thence by descent to Ms Martin, daughter of the above

Private UK collection

Private German collection



286

286

ANNA MOLKA AHMED (PAKISTAN, 1917-1995)

Market Street

mixed media on paper

signed lower left

75 x 55cm (29 1/2 x 21 5/8in).

£4,000 - 6,000

€4,400 - 6,600

US\$5,100 - 7,700



287

287 *

GEORGE KEYT (SRI LANKAN, 1901-1993)

Two Figures

oil on canvas

signed and dated 1980 (top right)

62 x 50cm (24 7/16 x 19 11/16in).

£6,000 - 8,000

€6,600 - 8,700

US\$7,700 - 10,000

Provenance

Harold Peiris; acquired directly from the artist.

Private collection, North America, 2014.



288



289

288

PARESH MAITY (INDIAN, BORN 1965)

Face in Red

gouache on board

signed and dated 2004

60 x 60cm (23 5/8 x 23 5/8in).

£3,000 - 4,000

€3,300 - 4,400

US\$3,900 - 5,100

289

PARESH MAITY (INDIAN, BORN 1965)

Face in Green

gouache on board

signed and dated 2004

60 x 60cm (23 5/8 x 23 5/8in).

£3,000 - 4,000

€3,300 - 4,400

US\$3,900 - 5,100

END OF SALE

Bonhams

AUCTIONEERS SINCE 1793



19th Century and British Impressionist Art

New Bond Street, London | 22 October 2020

ENQUIRIES

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emma.gordon@bonhams.com
bonhams.com/PIC-VOP

**FÉLIX FRANÇOIS GEORGES
PHILIBERT ZIEM (FRENCH, 1821-1911)**

Le bassin de Saint Marc
signed 'Ziem' (lower right)
oil on canvas
83.3 x 136.5cm (32 13/16 x 53 3/4in).
£60,000-80,000 *

* For details of the charges payable in addition to the final hammer price, please visit [bonhams.com/buyersguide](https://www.bonhams.com/buyersguide)

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*.

Bonhams does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with you as the *Buyer*. The terms of that contract are set out in our *Buyer’s Agreement*, which you will find at Appendix 2 at the back of the *Catalogue*, and this will govern *Bonhams’* relationship with the *Buyer*.

2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an “as is” basis, with all faults and imperfections. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. 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*.

Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams’* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer’s Premium* payable or any other fees payable by the *Buyer*, which are detailed in paragraph 7 of the *Notice to Bidders*, below. 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*.

Condition Reports

In respect of most *Lots*, you may ask *Bonhams* for a *Condition Report* on the *Lot’s* general physical condition. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. As this is offered additionally and without charge, *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. The *Condition Report* represents *Bonhams’* reasonable opinion as to the *Lot’s* general condition in the terms stated in the particular report, and *Bonhams* does not represent or guarantee that a *Condition Report* includes all aspects of the internal or external condition of the *Lot*. Neither does the *Seller* owe or agree to owe you as a *Bidder* or *Buyer* any obligation or duty in respect of this free report about a *Lot*, which is available for your own inspection or for inspection by an expert instructed by you.

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 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 equaling 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.

Bonhams undertakes Customer Due Diligence (CDD) into its *Sellers* and *Buyers* as required by the Money Laundering, Terrorist Financing and Transfer of Funds (Information on the Payer) Regulations 2017 ("the Regulations"). Bonhams' interpretation of the Regulations and Treasury Approved industry Guidance is that CDD under the Regulations is not required by *Buyers* into *Sellers* at Bonhams auctions or vice versa.

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: 25563009
Sort Code: 56-00-27
IBAN Number: GB 33 NWBK 560027 25563009

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

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

Sterling personal cheque drawn on a UK branch of a bank or building society: all cheques must be cleared before you can collect your purchases and should be made payable to Bonhams 1793 Limited.

Cash: you may pay for *Lots* purchased by you at this Sale with notes or coins in the currency in which the Sale is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the Sale does not exceed £3,000, or the equivalent in the currency in which the Sale is conducted, at the time when payment is made. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid otherwise than in coins or notes; this limit applies to both payment at our premises and direct deposit into our bank account.

Debit cards 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.

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 DEBRA 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 a 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 <i>Additional Premium</i> will be payable to us by the <i>Buyer</i> to cover our <i>Expenses</i> relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details. |
| ○ | The <i>Seller</i> has been guaranteed a minimum price for the <i>Lot</i> , either by <i>Bonhams</i> 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

BUYERS SALE CONTRACT WITH SELLER

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 WARRANTIES AND 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 items consigned for sale by the *Seller* are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering, terrorist financing or breach of any applicable international trade sanctions;
- 2.1.6 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

- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.
- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

- 5.1 Risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*, or upon collection of the *Lot* if earlier. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* beyond 7 days from the day of the fall of the *Auctioneer's* hammer until you obtain full title to it.
- 5.2 Title to the *Lot* remains in and is retained by the *Seller* until: (i) the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to and received in cleared funds by *Bonhams*, and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.

6 PAYMENT

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

7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when: (i) *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams* and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not, until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You should note that *Bonhams* has reserved the right not to release the *Lot* to you until its investigations under paragraph 3.11 of the *Buyers' Agreement* set out in Appendix 2 have been completed to *Bonhams'* satisfaction.
- 7.4 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.5 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.6 You will be wholly responsible for any removal, storage or other charges or expenses incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, expenses and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8 FAILURE TO PAY FOR THE LOT

- 8.1 If the *Purchase Price* for a *Lot* is not paid to *Bonhams* in full in accordance with the *Contract for Sale*, the *Seller* will be entitled, with the prior written agreement of *Bonhams* but without further notice to you, to exercise one or more of the following rights (whether through *Bonhams* or otherwise):
- 8.1.1 to terminate immediately the *Contract for Sale* of the *Lot* for your breach of contract;

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

9 THE SELLER'S LIABILITY

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

- person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the *Seller's* negligence (or any person under the *Seller's* control or for whom the *Seller* is legally responsible), or (iii) acts or omissions for which the *Seller* is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.
- 10 MISCELLANEOUS**
- 10.1 You may not incur either the benefit or burden of the *Contract for Sale*.
- 10.2 The *Seller's* failure or delay in enforcing or exercising any power or right under the *Contract for Sale* will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the *Seller's* ability subsequently to enforce any right arising under the *Contract for Sale*.
- 10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
- 10.4 Any notice or other communication to be given under the *Contract for Sale* must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the *Seller*, addressed c/o *Bonhams* at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the *Buyer* given in the *Bidding Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
- 10.5 If any term or any part of any term of the *Contract for Sale* is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 10.6 References in the *Contract for Sale* to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents and to any subsidiary of *Bonhams* Holdings Limited and to its officers, employees and agents.
- 10.7 The headings given in the *Contract for Sale* are for convenience only and will not affect its interpretation.
- 10.8 In the *Contract for Sale* "including" means "including, without limitation".
- 10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.
- 10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.
- 10.12 Where the *Contract for Sale* confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the *Seller*, it will also operate in favour and for the benefit of *Bonhams*, *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
- 11 GOVERNING LAW**
- All transactions to which the *Contract for Sale* applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes place and the *Seller* and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the *Seller* may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

APPENDIX 2

BUYER'S AGREEMENT WITH BONHAMS

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

1 THE CONTRACT

- 1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions

- are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the *Auctioneer's* hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.
- 1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
- 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;
- 1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller* and following completion of our enquiries pursuant to paragraph 3.11;
- 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the *Seller*.

2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all our obligations and undertakings to the *Seller* under the *Contract for Sale* in respect of the *Lot*.

3 PAYMENT AND BUYER WARRANTIES

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*: the *Purchase Price* for the *Lot*;
- 3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders* on each lot, and
- 3.1.3 if the *Lot* is marked [AR], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the *Sale*.
- 3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the *Lot*, any *Expenses* and VAT and any interest earned and/or incurred until payment to the *Seller*.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.
- 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:
- 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
- 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.
- 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.

- 3.10 Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:
- 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;
- 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;
- 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
- 3.10.5 that you consent to *Bonhams* 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.
- 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-terrorist financing, anti-money laundering or other financial and identity checks concerning either you or the *Seller*, to our satisfaction at our discretion, we shall be entitled to retain *Lots* and/or proceeds of *Sale*, postpone or cancel any sale and to take any other actions required or permitted under applicable law, without liability to you.

4 COLLECTION OF THE LOT

- 4.1 Subject to any power of the *Seller* or us to refuse to release the *Lot* to you, once you have paid to us; in cleared funds, everything due to the *Seller* and to us, and once we have completed our investigations under paragraph 3.11, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.
- 4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.
- 4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting in this instance as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.
- 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.
- 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.
- 4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.

5 STORING THE LOT

We agree to store the *Lot* until the earlier of your removal of the *Lot* or until the time and date set out in the *Notice to Bidders*, on the *Sale* Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) and, subject to paragraphs 3, 6 and 10, to be responsible as bailee to you for damage to or the loss or destruction of the *Lot* (notwithstanding that it is not your property before payment of the *Purchase Price*). If you do not collect the *Lot* before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) we may remove the *Lot* to another location, the details of which will usually be set out in the relevant section of the *Catalogue*. If

you have not paid for the *Lot* in accordance with paragraph 3, and the *Lot* is moved to any third party's premises, the *Lot* will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the *Lot* until we have been paid in full in accordance with paragraph 3.

6 RESPONSIBILITY FOR THE LOT

6.1 Title (ownership) in the *Lot* passes to you (i) on payment of the *Purchase Price* to us in full in cleared funds and (ii) when investigations have been completed to our satisfaction under paragraph 3.11.

6.2 Please note however, that under the *Contract for Sale*, 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 *Lot* as soon as possible after the *Sale*.**

7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS

7.1 If all sums payable to us are not so paid in full at the time they are due and/or the *Lot* 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 *Seller*):

7.1.1 to terminate this agreement immediately for your breach of contract;

7.1.2 to retain possession of the *Lot*;

7.1.3 to remove, and/or store the *Lot* at your expense;

7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the *Purchase Price*) and/or damages for breach of contract;

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;

7.1.6 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless you buy the *Lot* as a *Consumer*) 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 *Lot* or part thereof;

7.1.7 to sell the *Lot Without Reserve* by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;

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 *Sale*) until all sums due to us have been paid in full;

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;

7.1.10 on three months' written notice to sell, *Without Reserve*, 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 *Sale*) and to apply any monies due to you as a result of such *Sale* in payment or part payment of any amounts owed to us;

7.1.11 refuse to allow you to register for a future *Sale* or to reject a bid from you at any future *Sale* or to require you to pay a deposit before any bid is accepted by us at any future *Sale* in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the *Purchase Price* of any *Lot* of which you are the *Buyer*.

7.1.12 having made reasonable efforts to inform you, to release your name and address to the *Seller*, so they might take appropriate steps to recover the amounts due and legal costs associated with such steps.

7.2 You agree to indemnify us against all legal and other costs, all losses and all other *Expenses* (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.

7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the *Purchase Price* of the *Lot* (or where you have purchased more than one *Lot* pro-rata towards the *Purchase Price* of each *Lot*) and secondly to the *Buyer's Premium* (or where you have purchased more than one *Lot* pro-rata to the *Buyer's Premium* on each *Lot*) and thirdly to any other sums due to us.

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 *Sale* of the *Lot* under our rights under this paragraph 7 after the payment of all sums due to us and/or the *Seller* within 28 days of receipt by us of all such sums paid to us.

8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT

8.1 Whenever it becomes apparent to us that the *Lot* is the subject of a claim by someone other than you and other than the *Seller* (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the *Lot* 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:

8.1.1 retain the *Lot* to investigate any question raised or reasonably expected by us to be raised in relation to the *Lot*; and/or

8.1.2 deliver the *Lot* to a person other than you; and/or

8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or

8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.

8.2 The discretion referred to in paragraph 8.1:

8.2.1 may be exercised at any time during which we have actual or constructive possession of the *Lot*, 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

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.

9 FORGERIES

9.1 We undertake a personal responsibility for any *Forgery* in accordance with the terms of this paragraph 9.

9.2 Paragraph 9 applies only if:

9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the *Lot* and that invoice has been paid; and

9.2.2 you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a *Forgery*, and in any event within one year after the *Sale*, that the *Lot* is a *Forgery*; and

9.2.3 within one month after such notification has been given, 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 *Forgery* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

9.3 Paragraph 9 will not apply in respect of a *Forgery* if:

9.3.1 the *Entry* in relation to the *Lot* contained in the *Catalogue* 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 it can be established that the *Lot* is a *Forgery* 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.

9.4 You authorise us to carry out such processes and tests on the *Lot* as we in our absolute discretion consider necessary to satisfy ourselves that the *Lot* is or is not a *Forgery*.

9.5 If we are satisfied that a *Lot* is a *Forgery* 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, 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 *Purchase Price*, *Buyer's Premium*, *VAT* and *Expenses* paid by you in respect of the *Lot*.

9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.

9.7 If you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph 9 will cease.

9.8 Paragraph 9 does not apply to a *Lot* made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a *Stamp* or *Stamps* or a *Book* or *Books*.

10 OUR LIABILITY

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 *Description* of the *Lot* or any *Entry* or *Estimate* in respect of it, made by us or on our behalf or by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Bonhams' Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*.

10.2 Our duty to you while the *Lot* 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 *Lot* or to other persons or things caused by:

10.2.1 handling the *Lot* if it was affected at the time of *Sale* to you by woodworm and any damage is caused as a result of it being affected by woodworm; or

10.2.2 changes in atmospheric pressure; nor will we be liable for:

10.2.3 damage to tension stringed musical instruments; or

10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the *Lot* 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.

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

10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances

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

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

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

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

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

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

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

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.but not if:

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

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

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

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

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

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

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

12 MISCELLANEOUS

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

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

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control (including without limitation governmental intervention, industrial action, insurrection, warfare (declared or undeclared), terrorism, power failure, epidemic or natural disaster) 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 for Sale* the *Lot* corresponds.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

"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 "indemnity" is construed accordingly.

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

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

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

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

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

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

"warranty": a legal assurance or promise, upon which the person to whom the warranty was given has the right to rely.

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."

Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Paddle number (for office use only)

Bonhams

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

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 e-mail from info@bonhams.com. We may disclose your personal information to any member of our group which means our subsidiaries, our ultimate holding company and its subsidiaries (whether registered in the UK or elsewhere). We will not disclose your data to anyone outside our group but we may from time to time provide you with information about goods and services which we feel maybe of interest to you including those provided by third parties. If you do not want to receive such information (except for information you specifically requested) please tick this box ☐ Would you like to receive e-mailed information from us? if so please tick this box ☐

Notice to Bidders.

At least 24 hours before the Sale, clients must provide government or state issued photographic proof of ID and date of birth e.g. - passport, driving licence - and if not included in ID document, proof of address e.g - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, and the entities name and registered address, documentary proof of its beneficial owners and directors, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed or completed. For higher value lots you may also be asked to provide a bank reference.

If successful

I will collect the purchases myself ☐

Please arrange shippers to contact me with a quote and I agree that you may pass them my contact details. ☐

Sale title: Islamic and Indian Art	Sale date: 26 October 2020
Sale no. 26017	Sale venue: New Bond Street
If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.	
General Bid Increments: £10 - 200by 10s £200 - 500by 20 / 50 / 80s £500 - 1,000by 50s £1,000 - 2,000by 100s £2,000 - 5,000by 200 / 500 / 800s £5,000 - 10,000by 500s £10,000 - 20,000by 1,000s £20,000 - 50,000by 2,000 / 5,000 / 8,000s £50,000 - 100,000by 5,000s £100,000 - 200,000by 10,000s above £200,000at the auctioneer's discretion	
The auctioneer has discretion to split any bid at any time.	
Customer Number	Title
First Name	Last Name
Company name (if applicable)	
Company Registration number (if applicable)	
Address	
	City
Post / Zip code	County / State
Telephone (mobile)	Country
Telephone (landline)	
E-mail (in capitals)	
Please answer all questions below	
1. ID supplied: Government issued ID <input type="checkbox"/> and (if the ID does not confirm your address) <input type="checkbox"/> current utility bill/ bank statement. If a corporate entity, please provide the Certificate of Incorporation or Partnership Deed and a letter authorising you to act.	
2. Are you representing the Bidder? <input type="checkbox"/> If yes, please complete question 3.	
3. Bidder's name, address and contact details (phone and email): Bidder's ID: Government issued ID <input type="checkbox"/> and (if the ID does not confirm their address) <input type="checkbox"/> current utility bill/bank statement	
Are you acting in a business capacity? Yes <input type="checkbox"/> No <input type="checkbox"/>	If registered for VAT in the EU please enter your registration here: <input type="text"/> / <input type="text"/> - <input type="text"/> - <input type="text"/>

Please note that all telephone calls are recorded.

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

FOR WINE SALES ONLY	
Please leave lots "available under bond" in bond <input type="checkbox"/>	Please include delivery charges (minimum charge of £20 + VAT) <input type="checkbox"/>

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE INCLUDING BUYER'S WARRANTIES AND WISH TO BE BOUND BY THEM, AND AGREE TO PAY THE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES MENTIONED IN THE NOTICE TO BIDDERS. THIS AFFECTS YOUR LEGAL RIGHTS.	
Bidder/Agent's (please delete one) signature:	Date:

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

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

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

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

Bonhams 1793 Limited. Montpelier Street, London SW7 1HH. Incorporated in England. Company Number 4326560.

UK/08/19





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bonhams.com

AUCTIONEERS SINCE 1793