Bonhams



Modern & Contemporary Middle Eastern Art



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New Bond Street, London | Tuesday 24 November 2020, 3pm

SALE NUMBER

26307

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£30.00

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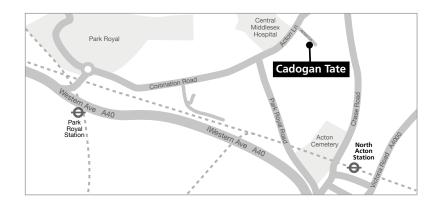
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(Please note: Charges apply every day including weekends and Public Holidays)

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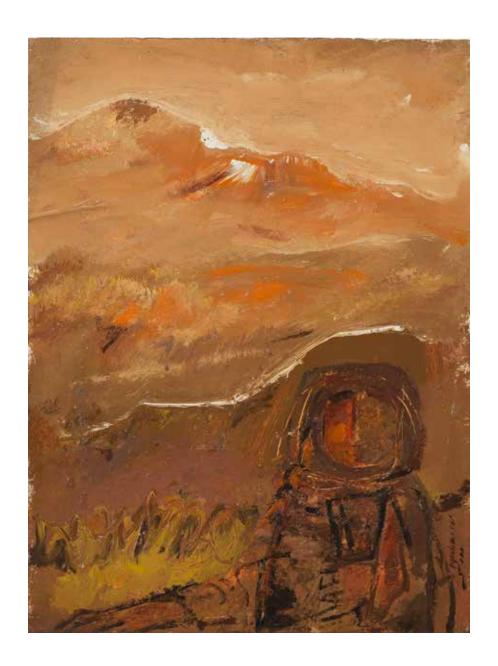


New York

Mark Rasmussen Specialist Head of Sales Doris Jin Huang Specialist







FATEH MOUDARRES (SYRIA, 1922-1999)

Palmyran Dawn oil on card laid on canvas signed "Moudarres" in Arabic and English (lower right), executed circa 1970's 56 x 42cm (22 1/16 x 16 9/16in).

£4,000 - 6,000 €4,400 - 6,600 U\$\$5,200 - 7,800

Provenance:

Property from the collection of Dr Jawdat Naffouj Acquired directly from the artist in 1978



FATEH MOUDARRES (SYRIA, 1922-1999)

Maloula oil on canvas signed Moudarress in Arabic and English (lower right), executed circa 61 x 50cm (24 x 19 11/16in).

£4,000 - 6,000 €4,400 - 6,600 US\$5,200 - 7,800

Provenance:

Property from the collection of Dr Jawdat Naffouj Acquired directly from the artist in 1978



FATEH MOUDARRES (SYRIA, 1922-1999)

Children of a Distant Paradise (Awlad Al-Jena Al-Baida) oil on canvas, framed signed, titled and dated in Arabic and English on the verso, executed in 1986 76 x 56cm (29 15/16 x 22 1/16in).

£12,000 - 15,000 €13,000 - 17,000 US\$16,000 - 20,000

Provenance:

Property from a private collection, London Acquired from the late Hadba Kabbani by the present owner Acquired directly from the artist by the above

Note:

This lot is accompanied by a certificate from the late Hadba Kabbani





4 *

ETEL ADNAN (LEBANON, BORN 1925)

Al Nakhla (Palm Tree) ink on paper, framed signed and dated "1999", executed in 1999 30 x 24cm (11 13/16 x 9 7/16in).

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

Provenance:

Property from a private Lebanese collection.



5 * **BIBI ZOGBE (LEBANON, 1890-1973)**

Eucalyptus oil on canvas signed "Bibi Zogbe" (upper left), inscribed on the verso "Eucalyptus para el pintor arabe, No.4, Bibi Zogbe"" 100 x 80cm (39 3/8 x 31 1/2in).

£8,000 - 12,000 €8,800 - 13,000 US\$10,000 - 16,000

Provenance:

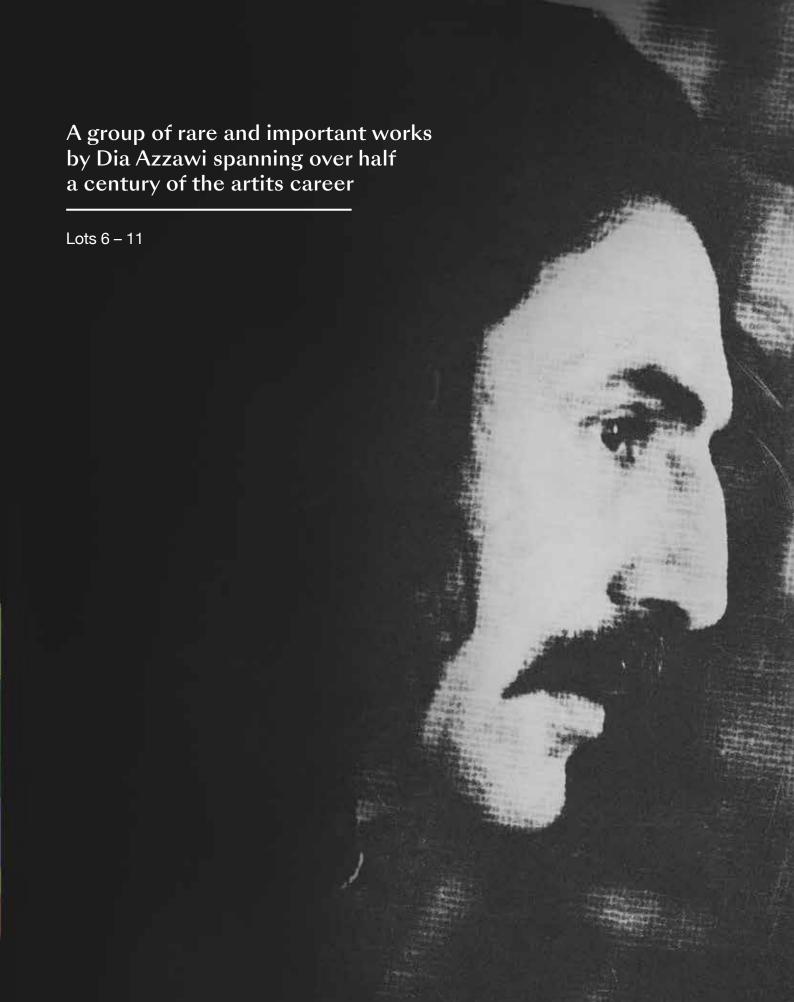
Property from a private collection, Beirut Dubai, Christies, March 2015, Lot 19

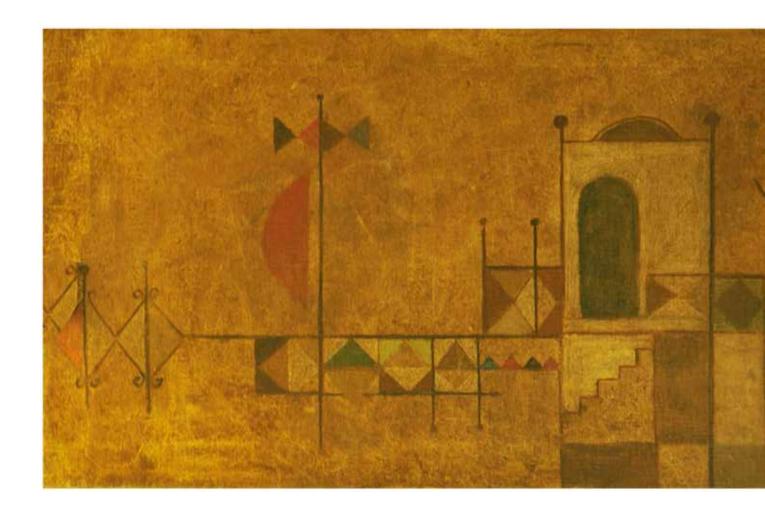
Exhibited:

Beirut, ABC Ashrafiyeh, KA Collection, Men Love Women Artists, 2015

UIGIJEJISLE DIA AL-AZZAWI







6 * AR

DIA AZZAWI (IRAQ, BORN 1939)

Architectural Composition oil on canvas signed "Dia Azzawi" and dated "68" in Arabic (lower right), executed in 1968 50 x 114cm (19 11/16 x 44 7/8in).

£30,000 - 50,000 €33,000 - 55,000 US\$39,000 - 65,000

Provenance:

Property from a distinguished collector

Compositionally, the present work is perhaps the archetypal of the artistic milleu that Dia Azzawi was operating in during the 1960's, the work flawlessly expresses the aesthetic and conceptual agenda of the "Baghdad Group of Modern Art" which was founded by Jewad Selim and Shakir Hassan Al-Said. The Baghdad group was defined by an attempt to reconcile the grand visual legacy of the past within the contemporary cultural and nationalistic narrative of 20th century Iraq.

Mixing traditional Iraqi and Islamic motifs with a modernist visual language, Azzawi weaves a form of "folk modernism" which is both vernacular and universal. Focusing on the architectural city scape of downtown Baghdad, Azzawi's composition is stylised and simplified, almost creating a artistic caricature of Baghdad's skyline. A formative painting within Azzawi's body of work, it would set the tone for his later more innovative contributions to the progress of Iraqi Modernism. Painted while the artist was still in his 20's, "Architectural Composition" is a stylistically sophisticated example of a burgeoning modernist movement in Iraq.



"You draw on paper, crescents and signs that lead the traveler to your heart, arousing hope in Baghdad, who invited you into her mornings like a woman full of desire. You called your pictures by her name, like a lover who searches in the corners of memory for friendly signs, a square or a rectangle, a suggestion of a palm tree or a coffee pot, or the faces of tired women in love, hovering between al-Risafa and al-Karkh, between the beginning and the end of a dream?"

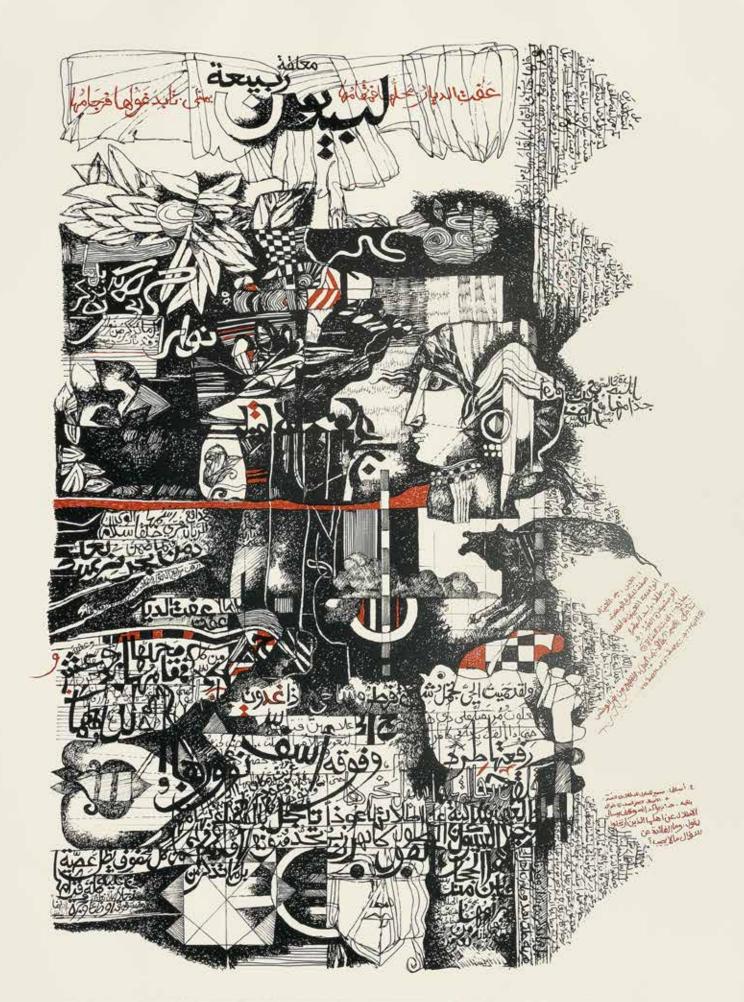
⁻ Dia Azzawi, "A Hommage to Jewad Selim"

"Oh you long night! Will you not yield to the dawn? Though daylight, like the night.. bears its share of worries What an interminable night you are! As if the stars were bound to the mountains by the tightest of chords... or as though the Pleiades were hung, unmoving in their place by ropes tied to solid rock"

- Muallaqat I



Elle Sign Western



7 AR

DIA AZZAWI (IRAQ, BORN 1939)

The Seven Golden Odes (The Mu'allagat) silkscreen print in eight parts in original folio and case each print signed "Dia Azzawi", titled and dated "1978" in Arabic, each print numbered 46/60, executed in 1978 Each print: 103 x 72 cm (8)

£12,000 - 18,000 €13,000 - 20,000 US\$16,000 - 24,000

Provenance:

Property from the collection of Alecto Editions

- 1. Introduction
- 2. Mu'allagat Imru Al Qayess
- 3. Mu'allaqat Lubid Ibn Rabia
- 4. Mu'allagat Tarafa Ibn Al Abd
- 5. Zuhair Bin Abi Sulma
- 6. Mu'allagat Antarra Ibn Shaddad
- 7. Mu'allagat Amr Ibn Kalthoum
- 8. Mu'allagat Al Hareth ben Halza

Spectacularly detailed, rich and intricately worked, Bonhams presents a rare, intact and unopened full set of Dia Azzawi's famed Muallagat prints; a homage to a group of seven long Arabic poems that are considered some of the defining literary works of the pre-Islamic era. The name means The Suspended Odes or The Hanging Poems, the traditional explanation being that these poems were hung on or in the Ka'ba at Mecca. The name Mu'allagat has also been explained figuratively, as if the poems "hang" in the reader's mind.

The Hanging Odes

In the eighth century, Hammad al-Rawiya-Iraq's last reciter of tribal poetry—compiled these timeless Hanging Odes. Hammad al-Rawiya, last of the true rawis or reciters of tribal poetry, was renowned among the newly urbanized Arabs of Damascus and Baghdad for declaiming poems he had heard recited by the Bedouin of the Arabian heartland. In the latter half of the eighth century he put together a collection of seven remarkable poems known collectively as the Mu'allagat, or Hanging Odes.

The Hanging Odes have always been shrouded in mystery. Legend tells that in the sixth century, some years before the rise of Islam, the poems were transcribed in letters of gold on the finest Egyptian linen and suspended from the Ka'ba in Mecca as trophies during the Sacred Months of Peace, when the Bedouin laid down their arms and went on their annual pilgrimage to the fairgrounds of 'Ukaz, near Mecca. Rival clans mingled in the marketplace, and, when not feasting or buying and selling wares, gathered round as the rawis swayed and pitched their lines to the rapt audience.

The image of pagan poetry hung from the holy shrine of the Ka'ba serves to bind the ancient world of desert lore to Islam, and the poets themselves - Imru al-Qays ("the Vagabond Prince"), Tarafa ("the One the Gods Loved"), Zuhair ("the Moralist"), Labid ("the Man with the Crooked Staff"), Antara ("the Black Knight"), Amr Ibn Kulthum ("the Regicide"), and Harith ("the Leper") — have passed into legend, each lapped in a vast oral tradition.

The Mu'allaqat are the most famous — and among the earliest examples of the gasida (commonly translated as "ode"), a form that frequently runs to some hundred and twenty lines. The term may derive from the root gasada, meaning "to aim" or "go forward," or else from gasar, "to break," in reference to the mandatory division of the line into two rhythmically equal halves — a binary thrust and parry not unlike the alliterative line in Anglo-Saxon verse.

The seven Mu'allagat, and also the poems appended to them cover a vast array of topics. Tarafa's long, for example, anatomically exact description of his camel was a charming representation of the importance of this domesticated beast in the daily life of the Bedouins. In the Mu'allagat of 'Amr and Harith we can read the haughty spirit of the powerful chieftains, boastfully celebrating the splendors of their tribe. The other poems are fairly typical examples of the customary gasida, the long poem of ancient Arabia, and bring before us the various phases of Bedouin life. In the Mu'allagat of 'Antara, whose heroic temperament had overcome the scorn with which the son of a black slave-mother was regarded by the Bedouins.

Azzawi's illustrated depiction of the Muallagat is one of the most vibrant and richly composed examples of the artist's fascination with Iraq and the Arab world's pre-Islamic history and its influence on contemporary visual culture.





8 * AR

DIA AZZAWI (IRAQ, BORN 1939)

Saadi's Garden gouache on paper, framed signed "Azzawi" and dated "1981", executed in 1981 60 x 88cm (23 5/8 x 34 5/8in).

£6,000 - 10,000 €6,600 - 11,000 US\$7,800 - 13,000

Provenance:

Property from a private collection, UAE



9 * AR

DIA AZZAWI (IRAQ, BORN 1939)

Search for a Bird oil on canvas, framed signed "Azzawi" and dated "08", executed in 2008 122 x 122cm (48 1/16 x 48 1/16in).

£30,000 - 50,000 €33,000 - 55,000 US\$39,000 - 65,000

Provenance:

Property from a private collection, Dubai

"The people of this world are like the three birds flying in front of a flame.

The first one went close and said: I know about love.

The second one touched the flame lightly with his wings and said: I know how love's fire can burn.

The third one threw himself into the heart of the flame and was consumed. He alone knows what true love is."

- Farid al-Din Attar

10 AR

DIA AZZAWI (IRAQ, BORN 1939)

Misfired Target: Iraqi Cylinder Seal bronze sculpture with plaster signed "Azzawi", dated "2008" and numbered "2/2", executed in 2018, number two from an edition of two 58 x 95cm (22 13/16 x 37 3/8in).

£25,000 - 50,000 €28,000 - 55,000 US\$33,000 - 65,000

Provenance:

Collection of the Artist

Exhibited:

British Museum, I Am Ashurbanipal, London, 2018-2019

This sculpture is inspired by cylinder seals and the Assyrian palace reliefs of Nineveh. The enlarged cylinder is cast in bronze with the famous image of the wounded lioness from the Lion Hunts of Ashurbanipal, which Azzawi uses to represent the destruction of Iraq and especially incidents in which civilians were unfairly targeted by the military after 2003.

The large panel is based on impressions of cylinder seals, originally created by rolling the seals onto clay, although here it is cast in plaster. The repeated lion motif emphasises the idea of the recurrent loss of human lives and shared cultural heritage during the many recent conflicts in Iraq.



The present work on display at The British Museum, 2018

"I, Ashurbanipal, king of the universe, king of the land of Ashur, in my royal sport, I seized a lion of the plain by its tail, and at the command of Ninurta and Nergal, the gods whom I trust, I smashed its skull with my own mace."

- Ashurbanipal



11 AR

DIA AZZAWI (IRAQ, BORN 1939)

Mesopotamia bronze sculpture signed "AZ", dated and numbered, sculpted in 1979 and casted in 2009, number 2 from an edition of 8 Height: 62cm

£30,000 - 50,000 €33,000 - 55,000 US\$39,000 - 65,000

Provenance:

Property from a private collection, Paris

Azzawi's abiding love and respect for the visual legacy of Ancient Mesopotamia shines through in this important sculpture, which exhibits the ancient motif's and inimitable style of the 'New Vision' school of painting he founded 1969.

Azzawi typically incorporates structures and visual symbolism harking back millennia in his works, which are evident here in the forms depicted in this composition, which recall ancient Mesopotamian bassreliefs and their mythological imagery

"As a young man studying archaeology, I encountered the ancient art of the Middle East - Sumerian sculptures, Assyrian reliefs and others - all of which heavily influenced my work and continue to do so today."

- Dia Azzawi





13 *

GAZBIA SIRRY (EGYPT, BORN 1925)

The People oil on panel, framed signed (lower right), executed circa 1970s 30 x 43cm (11 13/16 x 16 15/16in).

£5,000 - 8,000 €5,500 - 8,800 US\$6,500 - 10,000

Provenance:

Property from a private collection, Los Angeles Formally in an Egyptian private collection, San Francisco Acquired directly from the Artist in the late 70s by the above



14 *

GAZBIA SIRRY (EGYPT, BORN 1925)

Ghalb Al-Madina (Heart of the City) oil on canvas, framed signed "Gazbia" and dated "71" in Arabic, executed in 1971 and stamped "Authorised for export by the Minister of Culture 26 08 74", executed in 1971 50 x 60cm (19 11/16 x 23 5/8in).

£8,000 - 12,000 €8,800 - 13,000 US\$10,000 - 16,000

Provenance:

Property from a private collection, Los Angeles Formally in an Egyptian private collection, San Francisco Acquired directly from the Artist in the late 70s by the above

- "Mahmoud Said created an image of Egypt, as Goya created that of Spain, and Degas that of the ballerinas, and Seurat that of the circus"
- Marie Cavadia, Le Semaine Egyptienne, 31 January 1936
- "Magic is renewable every day in his work"
- Ramses Younan
- "Mahmoud Said's painting is Egyptian in the most precise meaning one can give to the word... In order to enjoy the paintings of Said, in order to feel the charm that emanates from his art, one must understand all that Oriental art encompasses in powerful subtlety"
- Ahmed Rassim, Shadow a Page from art Art, Cairo, 1936
- "In the execution of Mahmoud Said's portraits, an inner life makes itself known: a simple, rustic life which Mahmoud Said understands and which he gives expression to. Feelings: calm, serene, but intense, blossom from his subjects lips; through which pass, barely noticed, shadows of desire and regret. It is through their gazes, their long gazes, so laden with promise, that we sense exquisite outpourings of sensual tenderness"
- Marie Cavadia, Le Semaine Egyptiene, January 1936



A Masterpiece by Mahmoud Said formerly exhibited at The Louvre from The collection of renowned actress Leila Sheir

MAHMOUD SAID (EGYPT, 1897-1964)

Le Chômeur (The Vagabond)

oil on canvas, framed

signed "M.SAID" and dated "1946" (lower left), further signed, dated and titled "Le Chômeur" in Arabic and English on the verso, executed

80 x 70cm (31 1/2 x 27 9/16in).

£350,000 - 500,000 €390,000 - 550,000 US\$460.000 - 650.000

Provenance:

Property from the collection of the renowned actress Leila Sheir, Cairo, The artists collection until 1964, thence by descent to Nadia Mahmoud Said, the artists daughter

acquired from the above by Raouf Abou Esbe circa 1977 and gifted to his wife, the present owner

Exhibited:

Paris, Musee des Arts Decoratifs, Louvre, Egypt Exhibit, 1949, No 757 Alexandria, Solo exhibition at the Amitiés Françaises, 1950 Guezireh Palace, Cairo, Retrospective Exhibition: Mahmoud Said, 1951, No.100

Alexandria, Museum of Fine Arts, Mahmoud Said, 1960, No.53 Alexandria, Museum of Fine Arts, 1964, Mahmoud Said, No.131

Literature:

Boctor, Gabriel. Artistes contemporains d'Egypte: Mahmoud Saïd. Cairo: Editions Aladin, 1 October 1952, (illustrated);

Guézireh, Société des Amis de l'Art sous le Patronage de S.M. Le Roi, Catalogue de la rétrospective des oeuvres de Mahmoud Saïd. 1921-

Makarius, La Revue Du Caire, 1951, No.142

Rassem, 1952, plate 23

Al-Sharouni, 1965, p.76 (illustrated)

Mustafa, 1966 (illustrated)

Abu Ghazi, 1972 (illustrated)

Dawastashy, Esmat. Mahmoud Saïd: Memorial Book on the Pioneer of Contemporary Egyptian Painting - On the 100th Anniversary of his Birth, Cairo: Ministry of Culture - The Cultural Development Fund.

1997, no. 43 (illustrated No.172)

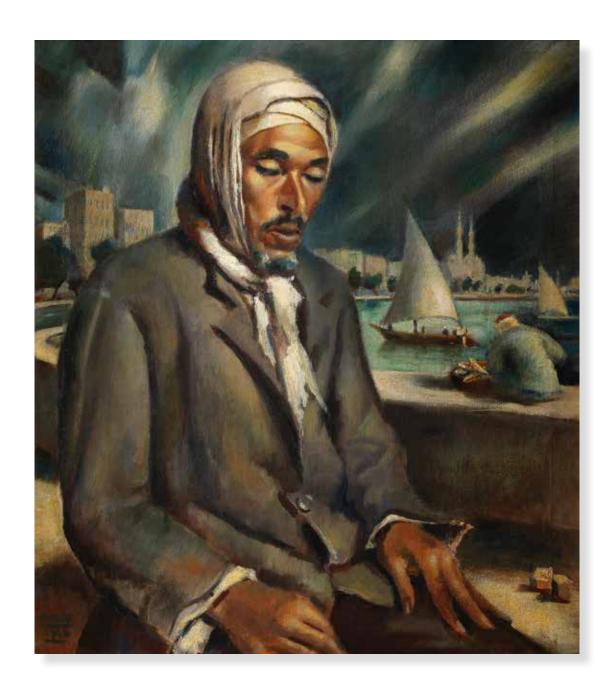
Abdul Salam, 2009, p.151

Al-Shafei, Rawva Ossama, Artist Mahmoud Saïd: An Artistic and Analytical Study. MA Thesis. Faculty of Fine Arts of Alexandria, 2012, illustrated fig 157

Valerie Didier Hess and Hussam Rashwan, Mahmoud Said: Catalogue Raisonne Volume 1, Paintings, Skira Editore, 2016, illustrated on page

Note:

The present work is included in the Artists Catalogue Raisonne; Valerie Didier Hess and Hussam Rashwan, Mahmoud Said: Catalogue Raisonne Volume 1, Paintings, Skira Editore, 2016, illustrated on page



Bonhams have the rare privilege of presenting one of the most iconic and moving works by the doyen of Egyptian art, Mahmoud Said, ever to come to the market. Poignant, enigmatic and graceful, Le Chomeur or the Vagabond, is the archetypal synthesis of Said's inimitable portraits of noble Egyptian peasants and is specifically identified by leading art critics of the time as a seminal masterpiece within his oeuvre.

Said's empathetic and stylized representations of Egyptian daily life, pronounced so touchingly in the present work, would later be regarded as the supreme expression of Egyptian artistic heritage in the twentieth century.

Tender and ennobling in its portrayal of the dignified Egyptian peasant, the present work is evidence of an artist, who belying his aristocratic heritage and classical artistic training, captured the true spirit of the age in his penetrative renderings of the Egyptians and their everyday plight.

The present work comes to market with a distinguished provenance; originally in the collection of the artists daughter, it was subsequently acquired by th renowned Egyptian Actress and fashion icon Leila Sheir, who was crowned Miss Egypt in 1964. Published in over a dozen books and journals, and exhibited numerous times during the artists life, Le Chomeur's immense significance is underscored by its inclusion in a major exhibition at the Louvre in Paris in 1949 which commemorated Franco-Egyptian culture.

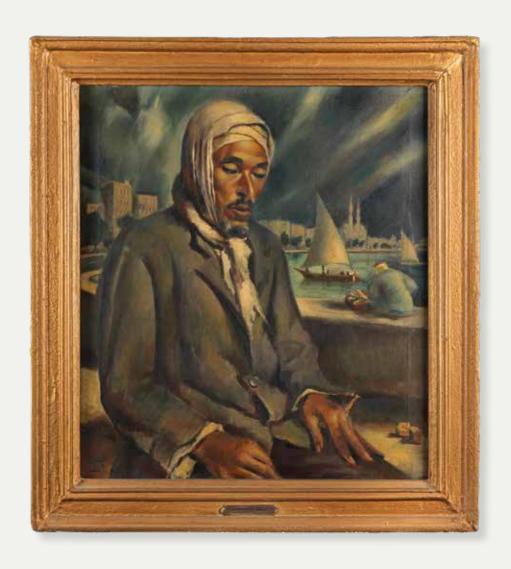
Never before presented at auction, Le Chomeur is an extremely rare example of a major portrait coming to market. With the majority of Said's work held by institutions or in permanent collections, the current sale presents collectors with one of the few remaining opportunities to acquire a pivotal work by the artist.



The owner of the present work Leila Sheir, circa 1960's

"Witness the Chômeur of Mahmoud Said: is this not, within this retrospective, which is one of the paramount display in Egyptian art history, an example of Egyptian arts ability not only to transform the aspect of things, but also the gaze which falls upon them?"

- Laura Makarius



The composition is permeated by a sense of mystery which is most palpable in the sitter's inscrutable and solemn downward gaze. Reflective, demure, and exuding a sense of dignified simplicity - the sitter can be interpreted equally as a weary, sombre figure as he can a source of wisdom.

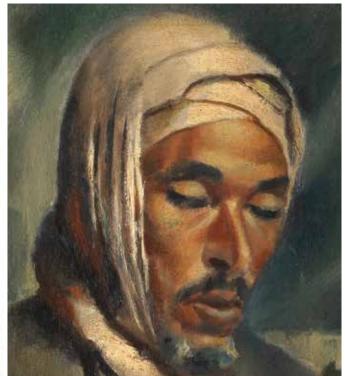
In imbuing his Vagabond with a sense of humble wisdom, Said follows in a distinct European tradition in portraiture, in particular the works of Diego Velázquez, Goya and Eduoard Manet, whose paintings of world-weary "beggar-philosophers" fit into the common intellectual notion of the social outcast as a seer possessing rare insight.

A dark, almost surreal air envelops the backdrop; gloomy and desolate, the landscape is a visual metaphor for the Chomeur's hardship; yet, in stark contrast to his sullen mood, figures in the background continue their daily work; fishermen by the harbour and sailing boats in the sea remind us that our figure is an outcast from the daily activity of working life.

The movement towards a vernacular, humanized art-form marked not only an artistic shift for Said, but a shift from his own aristocratic milieu. What we see in Le Chomeur is the apotheosis of Said's artistic agenda: which was his ache for capturing the ineffable nobility of the common Egyptian.

Characterised by an atmosphere of nostalgia and longing, in Said's depiction we get a purified symbol of the beauty and dignity of Egypt and its people. Well documented, widely exhibited, and with a provenance that testifies to its brilliance, Le Chomeur survives as one of the most elegant and iconic examples of Mahmoud Said's work.





LA REVUE DU CAIRE

لاريغي دي کيو

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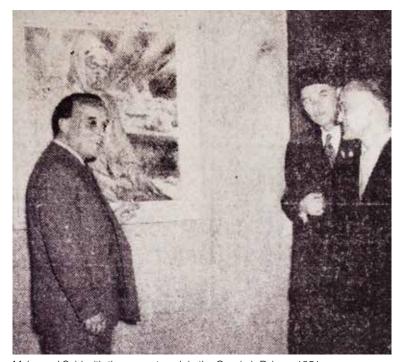
ÉGYPTE: 18 PIASTRES

Laura Makarius

"In Said's works where people are present, we see them expressing their pleasures and dreams' we witness feminine intrigues, the murmurs of street peddlers, the frenzies of the "Zar". In this fabulous Egypt, where the women are golden, the sea is indigo and the palm trees are as loaded as the fishermen's nets - miraculously, a witness seems to have come from another world: he is the Chomeur

Lightning bolts that sting the sky of Alexandria's Corniche point to the distress of his grey jacket, of his abandoned hands, recalling that he is an Egypt that no magic brush can transfigure. In an atmosphere of enchantment, one sunbeam almost transforms his ragged clothing into a brocade, transforms a puddle into a lake of bliss, transforms a horizon of hovels and mud into a city of Venetian prestige. The beam fades before an ageing face, marked by discouragement. There is poetry in his rags, whose holes withstand the cold wind, and he who wears them refuses to bow to humiliation

Witness the Chomeur of Mahmoud Said: is this not, within this retrospective, which is one of the paramount display in Egyptian art history, an example of Egyptian arts ability not only to transform the aspect of things, but also the gaze which falls upon them? "



Mahmoud Said with the present work in the Guezirah Palace, 1951, Courtesy Henri El Khayem archives

"Let us become intimate with poverty, so that Fortune may not catch us off our guard. We shall be rich with all the more comfort, if we once learn how far poverty is from being a burden."

- Seneca

Poor beggars and vagabonds have often been depicted to underscore the virtues of simplicity and the pure heartedness of those which have no material ties in the world, heavily influenced by the popularity of Stoic philosophy throughout Western thinking. Beggars proved to be a highly rewarding subject for painters, draughtsmen and sculptors. The artists could portray various emotions and generate pathos by introducing dramatic gestures and solemn facial expressions, and lavish attention on rendering a variety of textures and materials.

The portrayal of beggars in art differs from period to period. While in the 17th century they are sometimes presented as caricatures – for example in Hendrik Avercamp's densely populated paintings – in 19th-century art they often serve to highlight world-weary wisdom and to denounce social injustice. Ranging from medieval Bible scenes and Brueghel's crippled beggars to etchings by Rembrandt and 19th-century genre paintings of beggars at the door, the subject of begging is timeless and universal



Left to Right: A detail of the present work, Francisco de Goya's "Mendicant", Edouard Manet's "Beggar with Oysters" and Rembrandt's "Bearded Old Man"

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

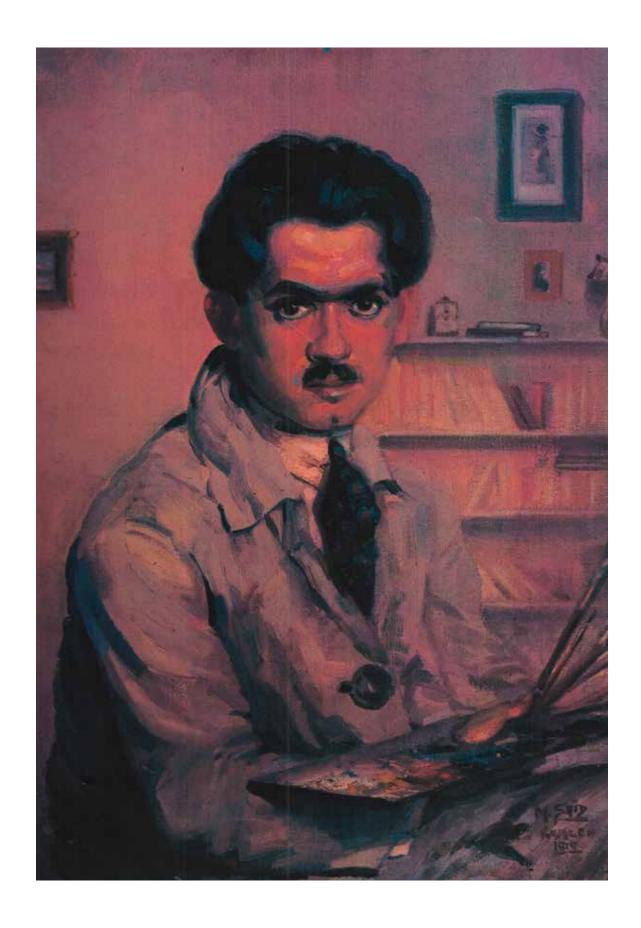
- Mahamoud Said, Letter to Beppi-Martin, 1927

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

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

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

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



"Mokhtar was a devoted son of Egyptian female villagers, whom he idolized in his works as a graceful symbol of Egypt. Mokhtar is the genuine product of Egypt, he came from its countryside, he formed the conscience of a whole nation, so he has been etched in the national memory as our pioneering sculptor"

- Mohsen Shaalan

MAHMOUD MOKHTAR (EGYPT, 1891-1934)

On the Banks of the Nile bronze sculpture signed "M. Moukhtar" on the bases, cast posthumously in 1979 by Giovanni and Angelo Nicci, Fondatori Artistici, Roma, accompanied by an invoice from the foundry, executed in October 1979 Height: 40cm

£30.000 - 40.000 €33,000 - 44,000 US\$39,000 - 52,000

Provenance:

Acquired by the late Saleh Abdoun, Director of the Egyptian Academy of Fine Arts, 1979-1983 from Giovanni and Angelo Nicci, Fondatori Artistici, Roma in October 1979

Note:

The work is accompanied by a copy of the original foundry invoice

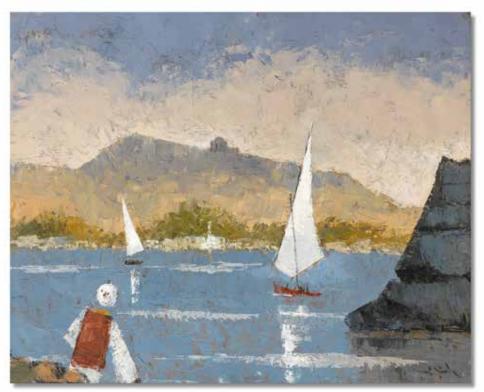
Poignant, enigmatic and graceful, "On the Banks of the Nile" is the archetypal synthesis of Mokhtar's representations of the noble Egyptian rural peasant or fellaha

Mokhtar's empathetic and stylized representations of Egyptian daily life, pronounced so touchingly in the present work, would later be regarded as the supreme expression of Egyptian artistic heritage in the twentieth century.

Tender and ennobling in its portrayal of the dignified Egyptian fellaha (or peasant woman), the sculpture is evidence of an artist who captured the true spirit of the age in his penetrative renderings of the Egyptians and their everyday plight.

Mahmoud Mokhtar is considered a pioneer of modern Egyptian art, yet he also occupies a prominent place in the history of the modern Egyptian nation. Self-styled as the first Egyptian sculptor in over two millennia, Mahmoud Mokhtar deftly blended Pharaonic imagery with a modern European sculptural aesthetic to create quintessentially nationalist Egyptian artwork.





17



17 MOHAMED KABBANI (EGYPT, 1926-2020)

The Nile oil on panel, framed signed "Kabbani" and dated "90", executed in 1990 42 x 33cm (16 9/16 x 13in).

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

Provenance:

Property from the private collection of H.E Ambassador Francine Henrich

18 * ARR

ADAM HENEIN (EGYPT, BORN 1929)

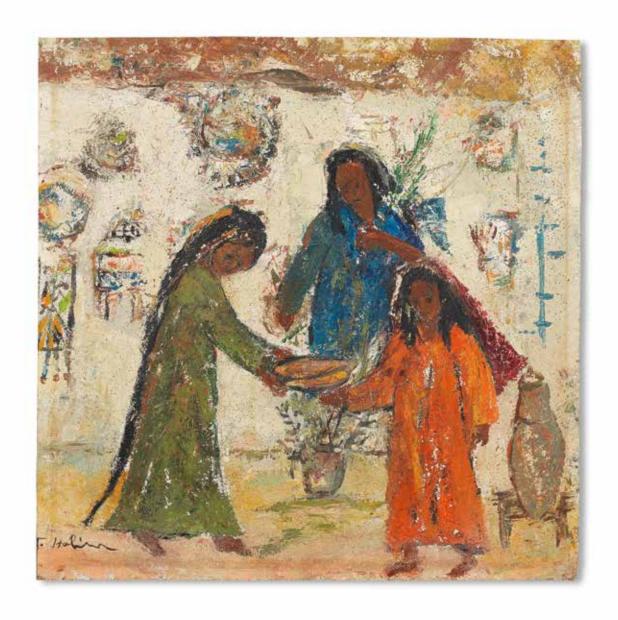
Head

tempura on papyrus, framed signed and dated "81" (lower left), executed in 1981 $36 \times 26cm$ (14 3/16 x 10 1/4in).

£4,000 - 6,000 €4,400 - 6,600 US\$5,200 - 7,800

Provenance:

Property from a private collection, Cairo Acquired directly from the Artist by the above in 2016



19 * TAHIA HALIM (EGYPT, 1919-2003) Three Girls

oil on panel, framed signed (lower left) 47.5 x 47.5cm (18 11/16 x 18 11/16in).

£20,000 - 30,000 €22,000 - 33,000 US\$26,000 - 39,000

Provenance:

Property from a private collection, Cairo



20



20 *

ABDEL GHAFFAR SHEDID (EGYPT, BORN 1938)

Nubian Girl oil on panel, framed signed and dated "64" (lower left) in Arabic, executed in 1964 50 x 60cm (19 11/16 x 23 5/8in).

£6,000 - 10,000 €6,600 - 11,000 US\$7,800 - 13,000

Provenance:

Property from the Artist's Estate

Abd El-Ghaffar Shedid was born in 1938 in Cairo where he still lives and works. He has a PhD in Ancient Egyptian Art History from Helwan University, Cairo. He is a Lecturer at the Department of Painting at the Faculty of Fine Arts, Helwan University, founder and head of the Art History Department, and recently has become a Lecturer in Art History and Painting at the American University in Cairo.

His paintings are mainly concerned with figurative interpretations of daily Egyptian life.

21 *

ABDEL GHAFFAR SHEDID (EGYPT, BORN 1938)

Through the Window oil on panel, framed signed and dated "63" in Arabic (lower left), executed in 1963 58 x 29cm (22 13/16 x 11 7/16in).

£5,000 - 8,000 €5,500 - 8,800 US\$6,500 - 10,000

Provenance:

Property from the Artist's Estate



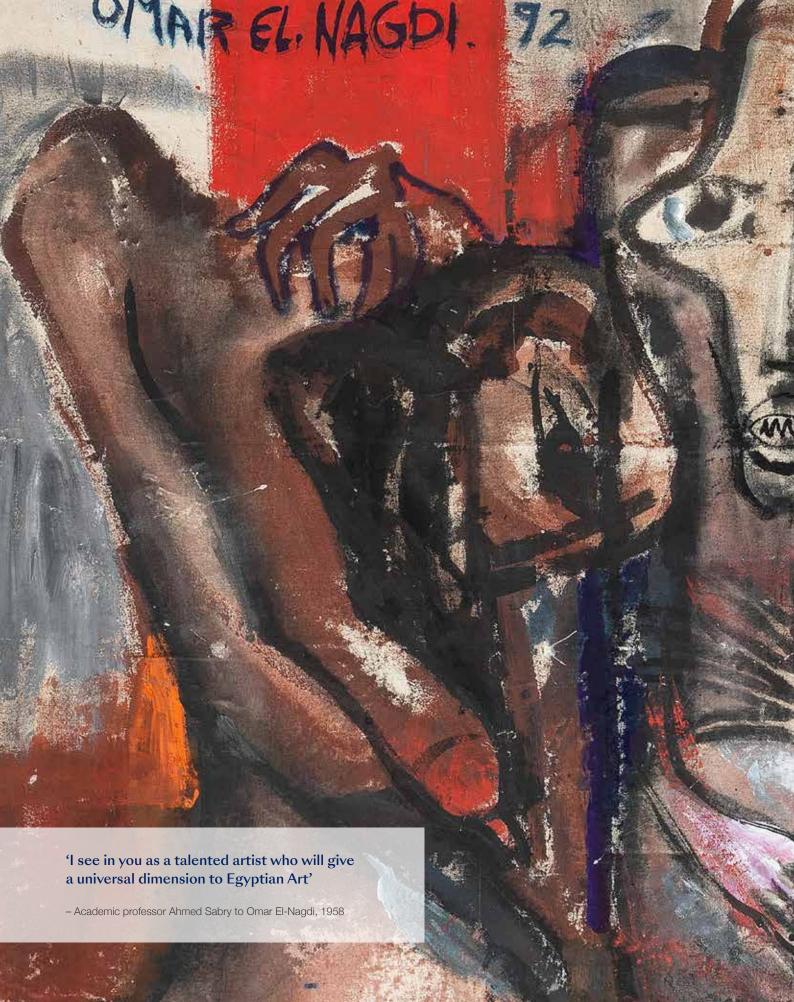
ABDEL GHAFFAR SHEDID (EGYPT, BORN 1938)

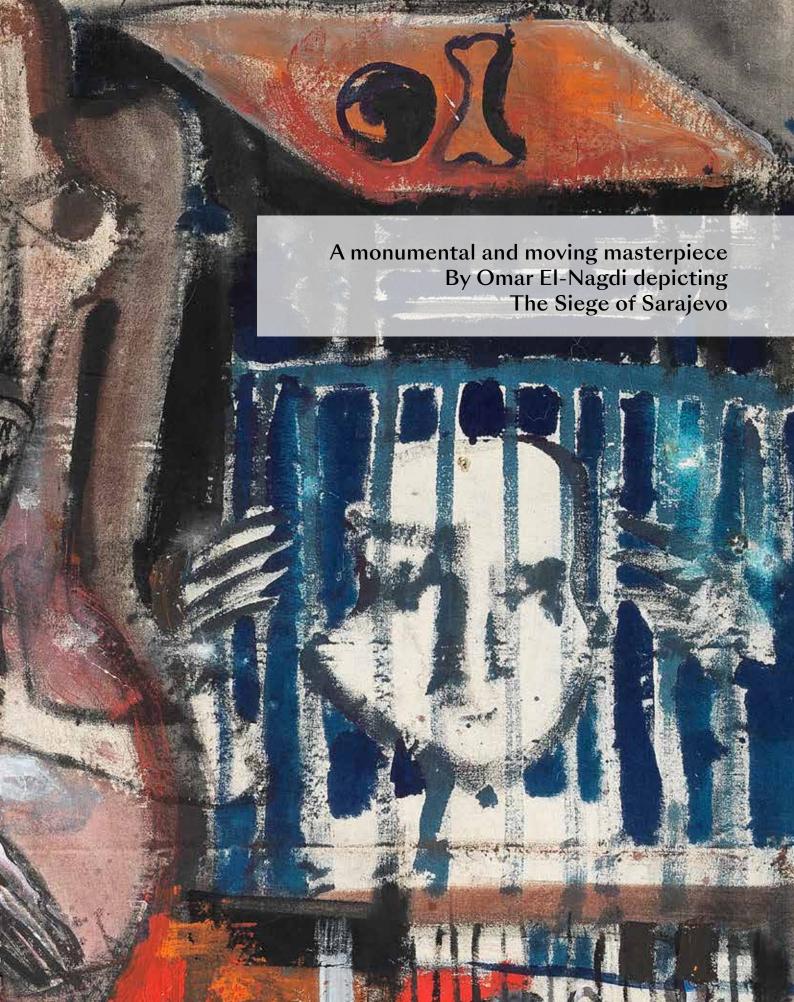
Three Nubian Fellahas oil on chipboard, framed signed and dated "1964" (lower right), executed in 1964 120 x 94cm (47 1/4 x 37in).

£12,000 - 18,000 €13,000 - 20,000 US\$16,000 - 23,000

Provenance:

Property from the Artist's Estate





23 TP

OMAR EL-NAGDI (EGYPT, 1931-2019)

Viol a Sarajevo oil on canvas, framed signed "Omar El Nagdi" and dated "92" (upper left), executed in 1992 276 x 158cm (108 11/16 x 62 3/16in).

£30,000 - 50,000 €33,000 - 55,000 US\$39,000 - 65,000

Provenance:

Property from the private collection of H.E Ambassador Francine Henrich

Exhibited:

Omar El-Nagdi, Retrospective, Institut Du Monde Arab, 1995

This monumental and highly significant painting captures the unimaginable hardship, fear and anguish of the Bosnian Muslims under-siege in Sarajevo during the Bosnian War. A bloody war that would see some of the worst atrocities in Europe since the Second World War. Sarajevo was under siege from the 5th April 1992 until 29th February 1996: making it the longest siege in modern day history. Like many Muslims around the world, Omar El-Nagdi found the persecution of his Muslims brothers deeply unsettling and distressing. The ongoing massacres by Bosnian Serbs, profoundly affected the Egyptian artist and urged him to react to these monstrosities by impulsively expressing himself in this composition. Suffering has been an enduring theme in art for centuries, and the tradition of painting violence, pain and oppression has long been a source of expression for artists experiencing conflict.

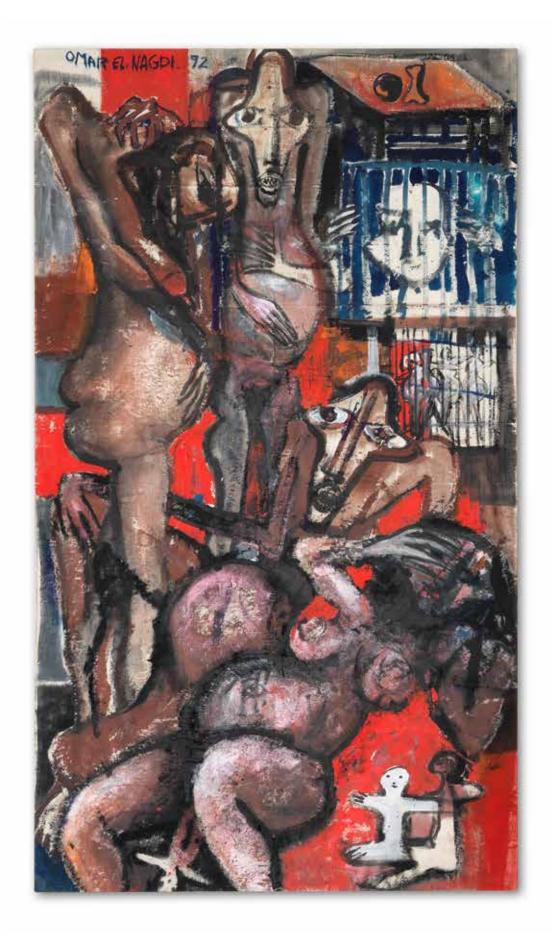
Towering and striking, the present work was painted at the height of the conflict in 1992 and is one of the finest examples of the artist reacting almost concurrently to the world around him. A seminal piece of artistic activism, in the vein of some of the greatest recorded works in history like Picasso's "Guernica" and Goya's "Disasters of War". In his treatment of conflict, Nagdi clearly recalls Goya, whose set of 82 etchings were inspired by the scarring effect of the Franco-Spanish Peninsular War of 1807.

"An assault on women and children is directed against the very core of mankind."

- Rudolf Arnheim

Whilst divergent in form and composition, what Nagdi absorbs from Goya is the jarred, fragmented aesthetic that reflects the tumult of wartime discord. Goya was said to capture scenes in "agonised haste", and accordingly, the idea of the turbulence of conflict depicted with a ghoulish, monster like aesthetic is heavily incorporated in Nagdi's work. El-Nagdi transcribes literally the chaos of war, isolating each disproportioned figure onto the canvas yet bringing them all together through the agony expressed in their faces.

His figures, or rather creatures, appear inhuman and sometimes resemble more to animals rather than people, showing how the sufferings and torturing of war has stripped them bare of their humanity and dignity. Each movement, each body part and each expression scream out from the canvas, such as the hands reaching out in despair and frightening bulging eyes of the helpless victims.



24 AR TP

OMAR EL-NAGDI (EGYPT, 1931-2019)

Nuit d'été mixed media on canvas, framed signed "Omar El Nagdi" and dated "22.8.1991", executed in 1991 186 x 186cm (73 1/4 x 73 1/4in).

£50,000 - 60,000 €55,000 - 66,000 US\$65,000 - 78,000

Provenance:

Property from the private collection of H.E Ambassador Francine Henrich

Exhibited:

Omar El-Nagdi, Al Ahram Gallery, Cairo, 1992 Omar El-Nagdi, Retrospective, Institut Du Monde Arab, 1995

Omar El Nagdi was born in Cairo in 1931 and studied at the Faculty of Fine Arts of Helwan University. Nagdi continued his training in Russia and Italy, eventually graduating from the Academy of Venice in 1967. A prodigious pioneer in Egyptian art history, In the 1960s, Nagdi exhibited in Europe alongside the Western masters Claude Monet, Pablo Picasso and Salvador Dal. His works were soon after acquired by leading institutions around the world. An active member of Cairo's art community and of the Liberal Artists' group headed by Taha Hussein, Nagdi was an extraordinary painter and who equally excelled as a film director and music composer. A multidisciplinary artist, Nagdi worked with sculpture, oil, watercolour and mosaics. Inspired by the diverse cultures that he encountered in rural Egypt, he fused in his works the Pharaonic and Islamic iconography with Cairo's urban culture idioms and Western aesthetics. His works visually enigmatic and captivating and inspired by folk art and traditions are reflections on everyday life in Egypt. His paintings are sufficient proof of his exceptional gifts for symbolic design and the splendid use of colour. Through his expressive textures, colours and symbolic elements, his works offer a communication that is deeply felt.





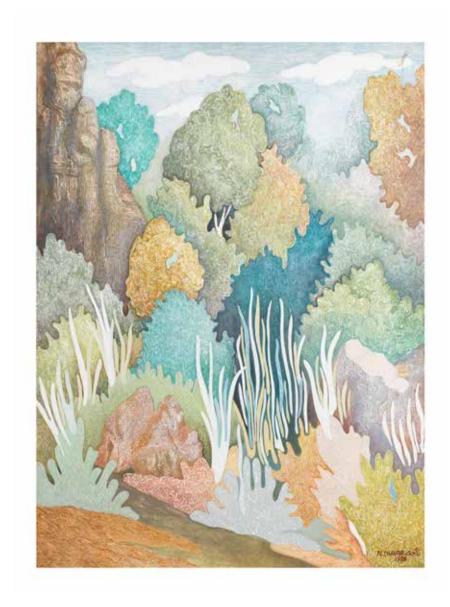
OMAR EL-NAGDI (EGYPT, 1931-2019)

Automne oil on canvas, framed signed "Omar El Nagdi" and dated "98", executed in 1998 136 x 100cm (53 9/16 x 39 3/8in).

£12,000 - 18,000 €13,000 - 20,000 US\$16,000 - 23,000

Provenance:

Property from the private collection of H.E Ambassador Francine Henrich



NASEER CHAURA (SYRIA, 1920-1992)

The Enchanted Forest oil on canvas signed and dated "86", executed in 1986 76 x 55cm (29 15/16 x 21 5/8in).

£4,000 - 6,000 €4,400 - 6,600 US\$5,200 - 7,800

Provenance:

Property from a private Lebanese collection



HUGUETTE CALAND (LEBANESE, 1931-2019)

Untitled

oil on canvas, framed signed "H.Caland" and dated "1970" on the verso, executed in 1970 38 x 56cm (14 15/16 x 22 1/16in).

£10,000 - 15,000 €11,000 - 17,000 US\$13,000 - 20,000

Provenance:

Property from a private collection, London Acquired from Janine Rubeiz Gallery, Beirut, 2007 "Our house in Lebanon was full of rugs, and when I see my work, it is all about fabrics, and tapestries, and textiles... why did it come so violently and with no premeditation? I really can't answer that but I am enjoying it very much"

- Hugeuette Caland



HELEN KHAL (LEBANON, 1923-2009)

Yellow on Burnt Orange oil on canvas, framed signed "Helen Khal" (lower left), executed in 1990 92 x 70cm (36 1/4 x 27 9/16in).

£20.000 - 30.000 €22,000 - 33,000 US\$26,000 - 39,000

Provenance:

Property from a private Lebanese collection Accompanied by a copy of a certificate of authenticity signed by the artists son, Tarek Khal

An American of Lebanese descent, Helen Khal was born in Pennsylvania, USA, and began painting only at the age of twenty-one. In 1946, she went to Lebanon and lived there for twenty-five years. Soon after her arrival in Beirut, she enrolled at ALBA and remained there until 1948. During those years, she met and married the young Lebanese poet, Yusuf Al Khal. In 1949 she studied at the Arts Students League in New York. In 1963, she established and directed Lebanon's first permanent art gallery, Gallery One.

Encouraged by the Lebanese artist Aref Rayess and others, Helen Khal held her first individual exhibition in 1960 in Galerie Alecco Saab in Beirut. Her other one-women shows took place at Galerie Trois Feuilles d'Or, Beirut(1965); Galerie Manoug, Beirut (1968); at the First National

"Each Color has its own climate, creates its own particular world: inviolate, each color speaks with quiet seduction."

- Helen Khal

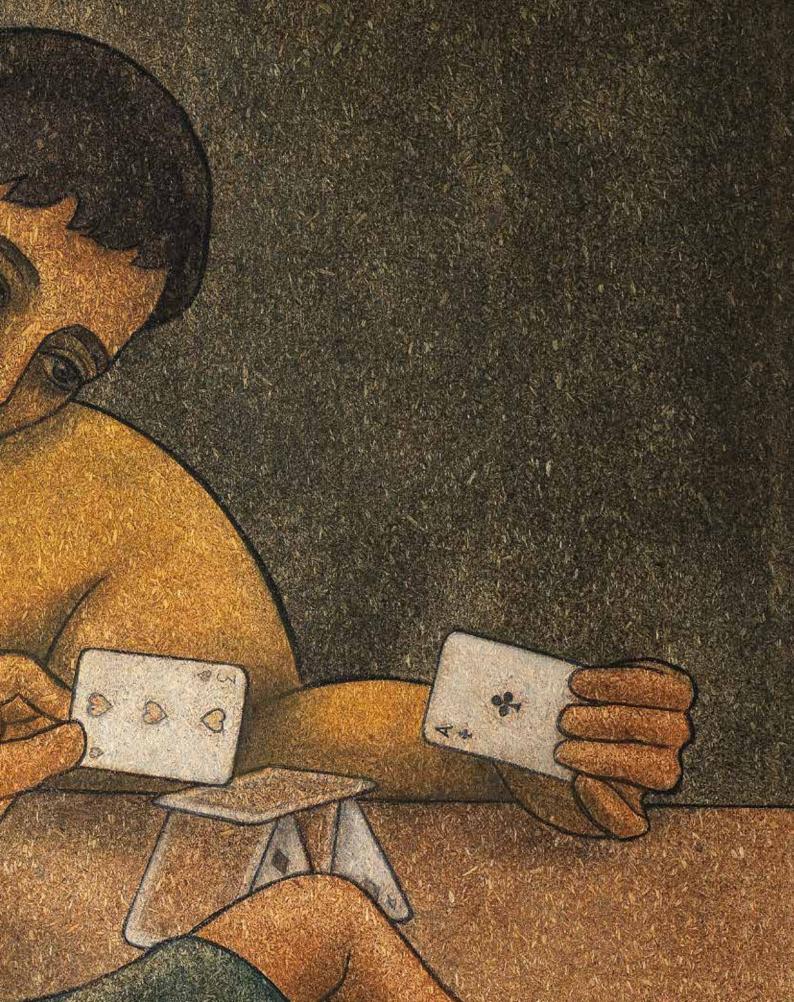
Bank, Allentown, Pennsylvania (1969); in Kaslik, Lebanon (1970); at the Contact Art Gallery, Beirut (1972, 1974 and 1975) and at the Bolivar Gallery in Kingston, Jamaica in 1975. Her work also appeared in the Biennales of Alexandria and Sao Paulo.

From 1966 to 1974. Helen Khal was Art Critic to two Lebanese periodicals, The Daily Star and Monday Morning. She taught at AUB between 1967 and 1976. She also wrote a number of publications in the Middle East and the USA and frequently lectured on art.

Her book The Woman Artist in Lebanon was first published in 1987 and was made possible through a grant in 1975 from the Institute for Women's Studies in the Arab World.

Helen Khal lived in Washington where she was publications consultant to the Jordan Information Bureau. She moves to Lebanon shortly before her passing in 2009





LOUAY KAYYALI (SYRIA, 1934-1978)

House of Cards oil on panel, framed signed "Louay Kayyali" and dated "1975" in Arabic (lower right), executed in 1975 96 x 96cm (37 13/16 x 37 13/16in).

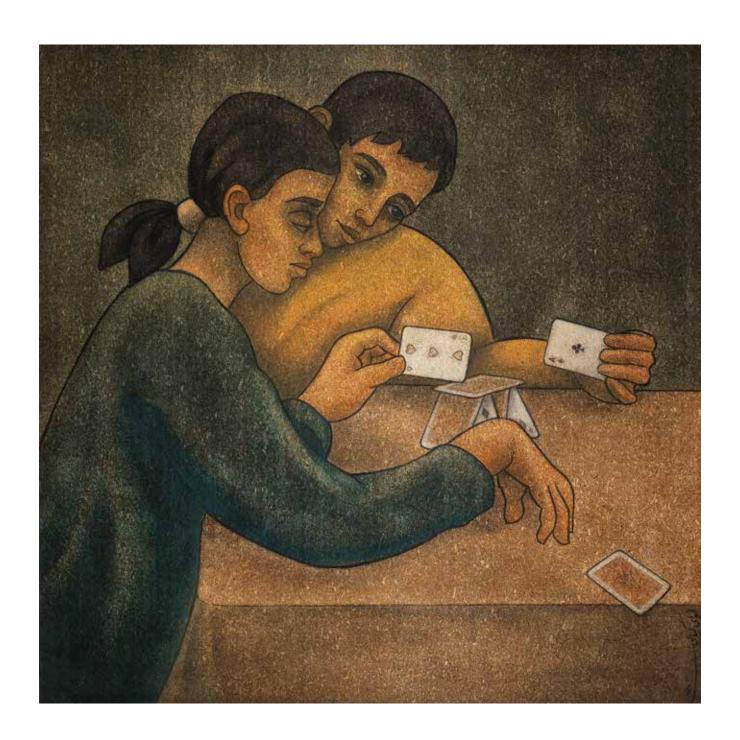
£40,000 - 60,000 €44.000 - 66.000 US\$52,000 - 78,000

Provenance:

Property from a distinguished private collection. UK Property from a private collection, Aleppo Acquired directly from the Artist by the above

Louay Kayyali is remembered as one of the most sought-after Arab artists of the Modernist era. We are delighted to be presenting this exquisite example of the artists tender and ennobling depictions of Syrian daily life. Kayyali was born in Aleppo, Syria in 1934. He received an art scholarship in 1956 to study at Rome's Academy of Fine Arts and participated in numerous exhibitions and fairs during his time in Italy, including representing Syria along with Fateh Al Moudarres at the 1960 Venice Biennale. In 1961, Kayyali returned to Syria where he took up a professorship at the Damascus Higher Institute of Fine Arts. After the Arab defeat in the Six-Day War with Israel in 1967, Kayyali abandoned painting due to depression. In the early 1970s, he returned to painting and began producing numerous paintings depicting everyday people from the streets of Syria's such as newspaper sellers, shoe-shiners, and the characters depicted in the present works

"The House of Cards" is a prime example of Kayyali's mature period in which key characters from Syrian daily life merge to the forefront. These mesmerizing portraits condensing all minor detail articulate the softness and vulnerability of Kayyali's subjects. Melancholy, resignation and solitude best characterise much of Kayyali's work after the 1967 war and the sentiments of political failure in Syria and the Arab world in general. His paintings externalized the pressing humanitarian and political issues that surrounded him. Kayyali's powerful depictions of ordinary people are characterized by strong fluid lines that define the figures and the absence of extraneous detail.



FATEH MOUDARRES (SYRIA, 1922-1999)

The Three Graces oil on canvas, framed signed "Moudarres" and dated "65" (lower right), executed in 1965 200 x 115cm (78 3/4 x 45 1/4in).

£40,000 - 60,000 €44.000 - 66.000 US\$52,000 - 78,000

Provenance:

Property from a private Lebanese collection

The present work is a stunning, monumental rendition of a popular artistic subject matter by Syrian artist Fateh Moudarres.

In Greek mythology, the Graces were the three goddesses of charm, beauty, nature, human creativity, goodwill, and fertility. The usual roster, as given in Hesiod, is Aglaea ("Shining"), Euphrosyne ("Joy"), and Thalia ("Blooming"). Moudarres weaves these figures, who have been depicted by centuries of renowned and accomplished sculptors and painters, into the stylistic framework of his own individual artistic style

The present work embodies all of the prominent features of Moudarres oeuvre: use of rich, earthly, ochre hues characterizing the rural palette of his native Syria, depictions of totemic, angular figures recalling the art of primitive Mesopotamia, and huddled groups, clinging to each other with a mixture of affection and anxiety.

Moudarres has been broadly classified as a painter within the expressionist tradition, accordingly, his mysterious figurative depictions are animated almost entirely by subjective experiences and esoteric perceptions of his natural environment.

The product of a fragmented family, Moudarres' yearning for domestic fulfilment is writ large in his works, which often revolve around sympathetic depictions of family units closely clustered together. Moudarres' sentiments are channelled through the aesthetic of ancient Mesopotamian reliefs and Neolithic statuary, an apt visual language given early arts fixation on the primitive subject matters of fertility, vitality and tribal solidarity.

Its liberal application of paint gives it a tactile and almost gestural quality. In place of Moudarres' usually crowded canvases, this is notable in placing compositional centrality on the three main figures depicted. Vibrant, lyrical and exemplary, the present work demonstrates the expressive finesse characteristic of Moudarres' oeuvre.



MOHAMED MELEHI (MOROCCAN, 1936-2020)

Yellow Flame Between Black and Brown oil on canvas, framed executed circa 2007 120 x 110cm (47 1/4 x 43 5/16in).

£20,000 - 30,000 €22,000 - 33,000 US\$26,000 - 39,000

Provenance:

Property from a private collection, London Acquired directly from the artist by the present owner

Bonhams is delighted to present this magnificent painting by the leading Moroccan modernist Mohammed Melehi. Melehi studied at the École des Beaux-Arts in Tetouan, Morocco before going to study abroad at the Ecole superieure des Beaux-Arts Isabel de Hungria in Seville; the École supérieure des Beaux-Arts San Fernando in Madrid; the Academie des Beaux-Arts and the Istituto Statale d'Arte in Italy and the Ecole nationale des Beaux-Arts in Paris. In 1964, Melehi returned to Morocco and became a professor of painting, sculpture and photography at the Ecole des Beaux-Arts of Casablanca from 1964 up until 1969 which was directed by Farid Belkahia. Melehi, Belkhahia and Chebaa formed the Casablanca group with an exhibition in Rabat in 1966. In addition to new modernist style in their personal work was also known for a pedagogy that focused on rooting modernism in local visual culture.

Since the 1960s his body of work has been based around the recurrent motif of waves; the canvases are consistently hard-edged and optic abstractions. His lines are clean, the colours are clearly delineated and the brushstrokes and movements of his paintbrush are not visible. The waves themselves are often reconfigured, turned vertically to become flames, or cutting across the canvas on angle. The waves in his oeuvre have been linked to the waves on the beaches of Melehi's hometown Asilah. He has stayed consistent but reconfiguring similar elements in his research into colour and form, while continually varying small details, orientation, and the colour combinations, as well as adding other abstract shapes or symbols. He has re-worked his waves in other mediums, such as a sculpture in Mexico in 1968 for the International Meeting of Sculptors, in posters and murals or integrated into architectural projects.



Two large and important works by Aref Al Rayyes from a distinguished Lebanese private collection



AREF AL RAYYES (LEBANON, 1928-2005)

A New Hope acrylic on board signed "A.RAYESS" (lower left), executed between 1997-2000 120 x 112cm (47 1/4 x 44 1/8in).

£25,000 - 35,000 €28,000 - 39,000 US\$33,000 - 46,000

Provenance:

Property from a distinguished private collection, Beirut

Exhibited:

UNESCO, Aref El Rayess solo exhibition, Beirut, Lebanon

Born in Aley, Mount Lebanon in 1928, Aref Rayess started his career as a self-taught artist He lived in Africa for many years during which he travelled between Senegal and Paris. In Paris, he joined the studios of Fernand Léger, André Lhote, Marcelle Marso and Ossip Zadkine while studying at the Académie de la Grande Chaumière.

In 1957, he returned to Lebanon, but left again for Florence in 1959 with a scholarship from the Italian government. From 1960 to 1963, he lived in Rome where he went on studying and exhibiting. In 1963, he returned to Lebanon.

Such is the diversity and variation of Rayess output, it is impossible to attach his oeuvre to any given movement or artistic style. A complete and consummate artist, Rayess refused to be bounded by the strictures of artistic classification, instead choosing to experiment, innovate, and pursue his artistic agenda with total freedom.

Deeply devoted to the Druze faith, a syncretic, philosophical religion which emphasizes spiritual knowledge and the oneness of man and the universe above dogma, Rayess work is imbued with a sense of spiritual freedom and mysticism. In abstraction, the artist blurs the boundaries of landscape, shape and geometry, and the present work is a stunning example of the period in which he was manipulating abstract and geometric morphology.



AREF AL RAYYES (LEBANON, 1928-2005)

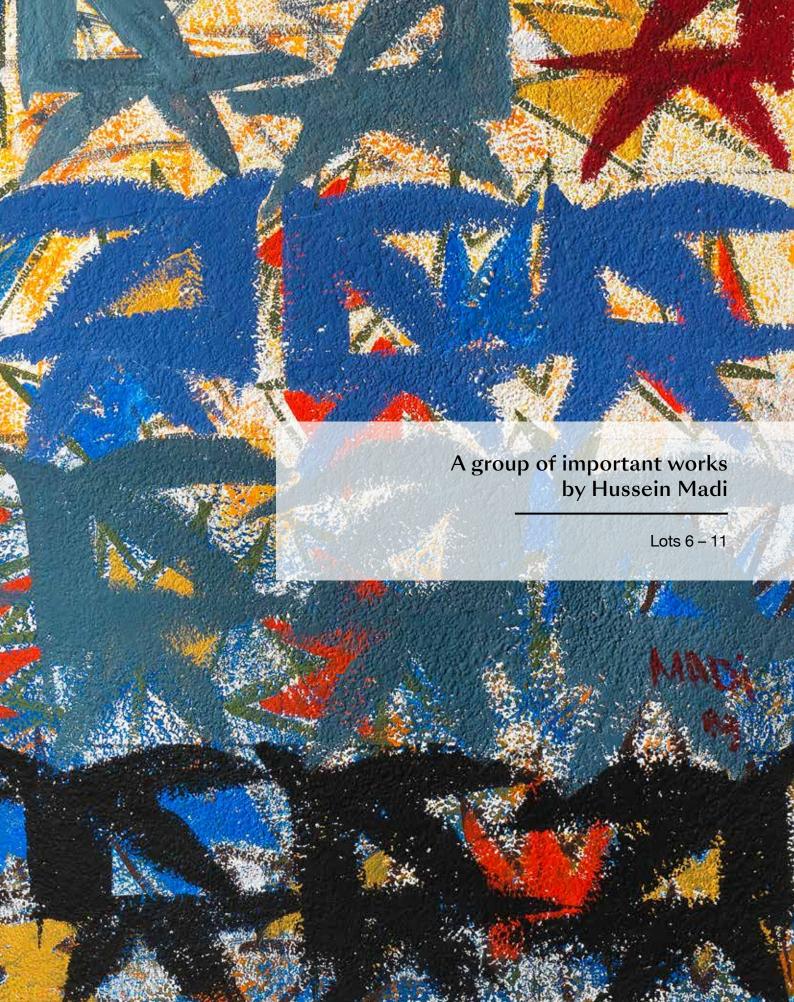
Visions of the Third World oil on canvas, framed signed "A Rayyes" (lower left), titled on the verso "Visions of the Third World" in Arabic, executed in 2000 120 x 120cm (47 1/4 x 47 1/4in).

£30,000 - 50,000 €33,000 - 55,000 US\$39,000 - 65,000 "He was a prolific artist, who would get into 'phases'; a tunnel of sorts I'd say, and he wouldn't come out until he was satisfied. He was a caring, giving, loving, affectionate human being, very strong, but also very sensitive. He didn't care what people thought or said. He was very forgiving, but would never forget.

He was practical and got on with making things happen. He was very spiritual and appreciated all religions. In Jeddah, he explored Islam. In London, he learnt about Buddhism. In Lebanon he delved into Christianity when he attended the notable St. Joseph School in Aintoura. He was chaotically organised and I understood his artistry only after he passed"

- Hala El Rayyes, the artists daughter





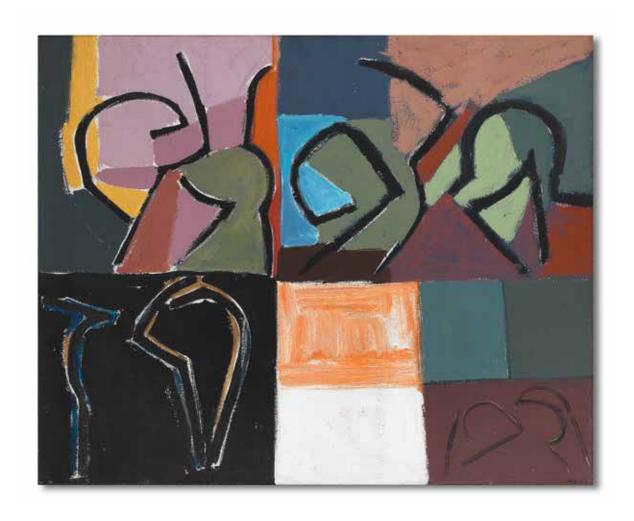


34 * **HUSSEIN MADI (LEBANON, BORN 1938)** Standing Figure collage signed and dated "2012", executed in 2012 80 x 33cm (31 1/2 x 13in).

£4,000 - 6,000 €4,400 - 6,600 US\$5,200 - 7,800

Provenance:

Property from a private collection, Beirut



HUSSEIN MADI (LEBANON, BORN 1938)

Conceptual Alphabet acrylic and sand on canvas, framed signed "Madi" (lower right) and dated "1965" on the verso, executed in 1965 65 x 80cm (25 9/16 x 31 1/2in).

£12,000 - 18,000 €13,000 - 20,000 US\$16,000 - 23,000

Provenance:

Property from a private collection, Beirut

HUSSEIN MADI (LEBANON, BORN 1938)

Shifting Sands acrylic and sand on panel signed "MADI" and dated "09" (lower right), executed in 2009 120 x 120cm (47 1/4 x 47 1/4in).

£18,000 - 25,000 €20,000 - 28,000 US\$23,000 - 33,000

Provenance:

Property from a private collection, Beirut

Provenance:

Property from a private collection, Beirut

Lots 34-37 of the present auction present a seminal group of works by Lebanese artist Hussein Madi, spanning over half a century of the artists career and exemplifying this artists tremendous vision, versatility, and mastery of artistic mediums.

A prolific Lebanese painter, sculptor and printmaker, Hussein Madi is best known for his colourful works that harmonise abstract design with Islamic art. In 1962, after completing his studies at the Lebanese Academy of Fine Arts in Beirut Madi worked in Baghdad, Iraq for a short period of time before moving to Rome, Italy in 1963 to complete his studies at the Accademia di Belle Arti.

Madi was based in Rome for much of the Seventies and Eighties. studying everything from frescoes and mosaics to sculpture techniques in bronze and wax while continuing to teach at the National Art Institute of the Lebanese University, Beirut in parallel. In 1973, he made the first of his now famous alphabetic works, for which he created a grid of forms representing visual riffs on the letters of the Arabic alphabet, exemplified in the stunning alphabetical composition in Lot 35. Over time Madi developed several of those forms into symbolic figures that were oft-repeated in his oeuvre. In 1986 Madi re-located to Beirut where he has been working ever since.

Aside from his alphabetic works, Madi's weaves exquisite semioptical, colourful abstract compositions notable for their fractal and symmetrical qualities. Inspired by European artists likes Matisse and Picasso, Madi displays superb draftsmanship, his eye notably sensitive to the linear definition of form.





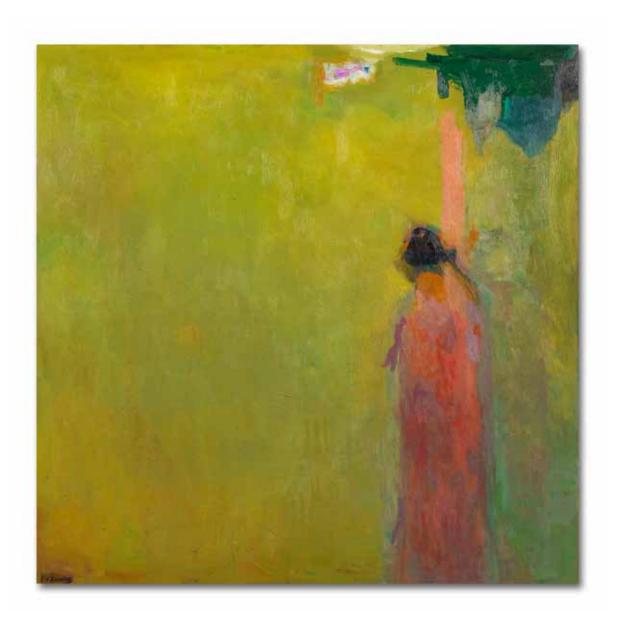
HUSSEIN MADI (LEBANON, BORN 1938)

The Workers oil on panel, framed signed (lower left), executed in 1965 59 x 79cm (23 1/4 x 31 1/8in).

£8,000 - 12,000 €8,800 - 13,000 US\$10,000 - 16,000

Provenance:

Property from a private collection, Beirut



ELIE KANAAN (LEBANON, 1926-2009)

Girl in a Field oil on canvas signed 'E.S. KANAAN' (lower left), executed circa 1980s 98.5 x 97.5cm (38 3/4 x 38 3/8in).

£15,000 - 25,000 €17,000 - 28,000 US\$20,000 - 33,000

Provenance:

Property from a private collection, USA Dubai, Christies, Modern & Contemporary Arab, Iranian and Turkish Art, lot 17, March 2015 The Artist's Estate

MARCOS GRIGORIAN (IRAN, 1925-2007)

Desert No. 3 mud, straw and glue on board signed, titled and dated on the verso, executed in 1981 90 x 77cm (35 7/16 x 30 5/16in).

£20,000 - 30,000 €22,000 - 33,000 US\$26,000 - 39,000

Provenance:

Property from a private collection, Los Angeles Acquired directly from the artist by the present owner, New York, 1991

Bonhams is delighted to present this superlative work by Marcos Grigorian executed in 1981. Desert No.3 is part of Grigorian's acclaimed Earthworks Series. Earthworks was inspired by the use of materials and forms that went beyond the conventional means of artmaking. Compared to the Western Land Artists, who similarly created compositions through the handling of earth itself, Grigorian predated this movement by a decade.

Born to Armenian parents in 1925, Grigorian was brought up in Russia for a short time before emigrating to Iran with his family at the age of five. After studying at Kamal-el-Molk Art School in Tehran, he moved to Rome to complete his studies at the Academia di Bella Arti in the 1950s. His move to Rome allowed him to study the works of classical and modern masters and was a turning point in his career. His subsequent moves to Iran and then to the United States in the later years of his career were to be equally influential to his artistic development. His early abstract style was supplanted by expressionist figurative compositions on his return to Iran in 1954. In 1962 he moved to New York where he began his most famous Earthworks Series.

These works are mostly on a square format, which became something of a signature for Grigorian. The square form was a representation of sacred geometry and harmonious proportions. The organic materials such as hay, straw, sand, soil and clay which he used to create his almost three-dimensional compositions were to be equally defining. In experimenting with soil and mud, he believed he was rebuilding life and exploring the complex relationship between mankind and earth. The present work is reminiscent of the commonly held theory that the Earth and the other planets developed over millions of years out of dust and gas. The traces of a circular movement on the centre of the canvas

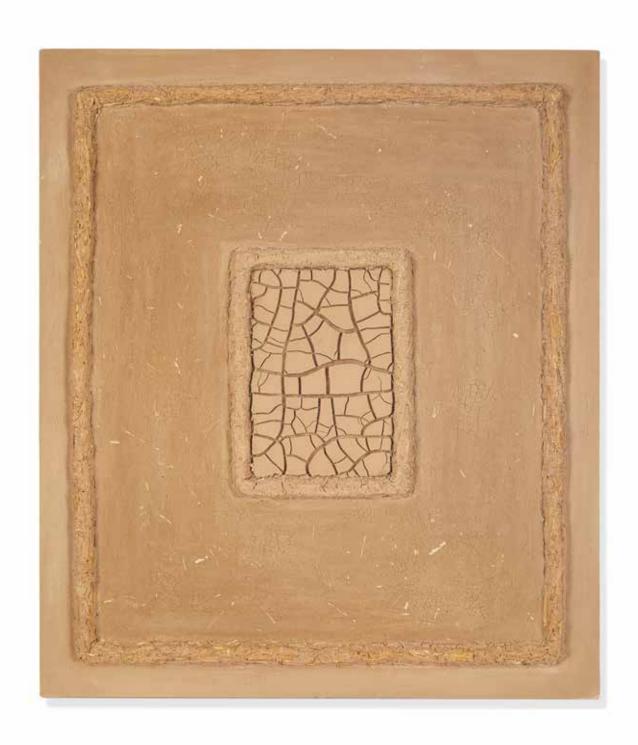
"Perhaps I was homesick for the native soil of Iran, or maybe it was just the opposite a reaction to being obsessed with my past"

- Marcos Grigorian

- the circle representing the universe or unity- and the monochrome earthy surface impress upon the viewer the feeling of a distant aerial view from space, an early phase in the creation of life and a beginning for humankind to come. The textured surface and the play between light and shadow endow the painting with an even more dramatic effect, adding to its three-dimensionality.

In 1965, The Museum of Modern Art, New York acquired a work from Grigorian's Earthworks Series on the recommendation of Alfred H. Barr Jr., the legendary former director of the museum. A second work was then donated to the museum by Nelson Rockefeller in 1978. Further examples of Grigorian's works were recently acquired by the Metropolitan Museum of Art in New York and can also be found in the collections of Tehran's Museum of Contemporary Art and the National Gallery of Armenia in Yerevan.

Besides being a leading figure in avant-garde Iranian and Armenian art history, Grigorian was an artist, writer, gallerist, collector, pioneer and a teacher. From his Gallery Esthétique in 1950s Tehran, which provided a free exhibition space for younger artists, to his pioneering decision to organise the first national Tehran Biennial in 1958 (after he was awarded the honour of representing Iran in the 1956 Venice Biennial) Grigorian desired to make an impact on the development of art. He was instrumental in the introduction and promotion of modern art in Iran in the 1950s and extensively promoted the works of Armenian artists in the United States in the 1980s. Despite travelling around the world, Grigorian chose to return to his ancestral home of Armenia for the remainder of his life and donated his complete collection to the Armenian government as a sign of his lifelong commitment to his nation.



A rare early paint and cement composition by Parvaneh Etemadi

39A *

PARVANEH ETEMADI (IRAN, BORN 1947)

Eternal Embrace oil on cement mounted on panel, framed signed and dated 1347 on edge of panel, executed in 1968 70 x 70cm (27 9/16 x 27 9/16in).

£20,000 - 30,000 €22,000 - 33,000 US\$26,000 - 39,000

Provenance:

Property from a private collection, Dubai Acquired directly from the artist by the present owner in 2018

Parvaneh Etemadi is undoubtedly one of Iran's most accomplished and original modern artists. Born Iran, Etemadi grew up in Birjand, and completed studies at the Fine Art College of Tehran University 1967. She studied under Bahman Mohassess and has exhibited both nationally and internationally since 1969.

During the first period of her artistic activity, probably due to her collaboration and sympathy with the same group of artists who founded Ta'la'r-e Iran and under the influence of her academic teachings, she appeared as an abstract painter. Parvaneh's adhered to the young group of progressive innovative painters of the Ghandriz gallery who believed that the real vocation of art lies in abstraction and thus evaded figuration. Etemadi's work, however, would gradually encompass figurative elements as she developed a "third way" which did not give in to pure abstraction

"Basically, an artist is a revolutionary, revolution lies in the artist's essence. Revolting against old structures, modifying them in the hope of reproducing them. Certain arts have a consumption period and are gradually overthrown by the passage of time and the change of circumstances."

- Parvaneh Etemadi

Following initial exhibitions at the Ghandriz gallery, Etemadi started the second phase of her artistic practice in 1970, exemplified by the present painting. These "cement paintings" were a series of works that were executed on a rough cement base, comprised mostly of semiabstracted figures that employed a minimal use of line and colour. The use of cement is in keeping with Etemadi radical agenda which asserts contemporary art as a revolutionary upheaval against classical modes of representation, through the use of a modern construction material Etemadi harmonizes both the compositional and stylistic elements of this revolutionary artistic agenda.





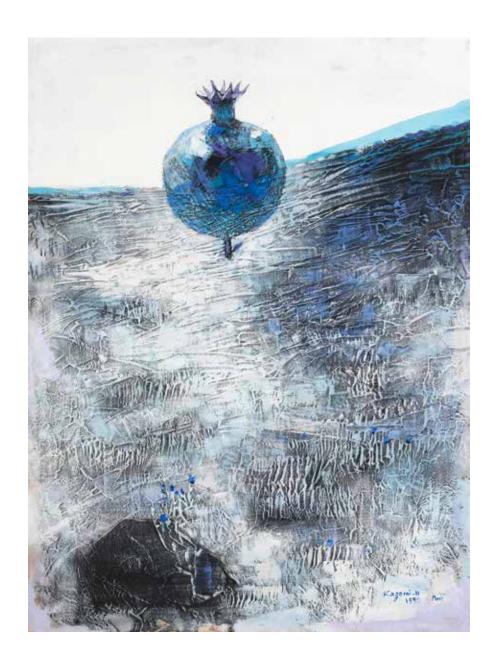
40 * HOSSEIN KAZEMI (IRAN, 1924-1996)

Lale (Tulip) oil on board signed and dated "1983" (lower right), executed in 1983 60 x 80cm (23 5/8 x 31 1/2in).

£10,000 - 15,000 €11,000 - 17,000 US\$13,000 - 20,000

Provenance:

Formerly in the collection of Mehrdad Pahlbod, the husband of H.I.H Princess Shams Pahlavi



41 * HOSSEIN KAZEMI (IRAN, 1924-1996)

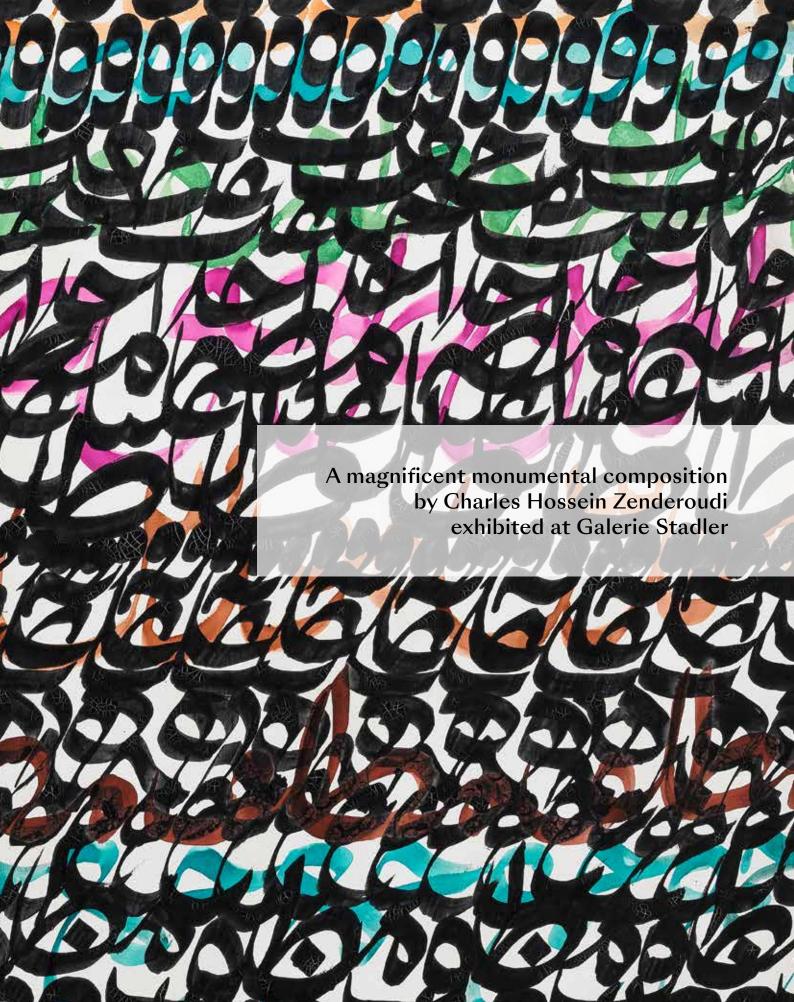
Pomegranate oil on board signed, dated "1990" and inscribed "Paris", executed in 1990 60 x 80cm (23 5/8 x 31 1/2in).

£10,000 - 15,000 €11,000 - 17,000 US\$13,000 - 20,000

Provenance:

Formerly in the collection of Mehrdad Pahlbod, the husband of H.I.H Princess Shams Pahlavi





CHARLES HOSSEIN ZENDEROUDI (IRAN, BORN 1937)

LA+LA+SAR oil on canvas, framed executed in 1973 212 x 108cm (83 7/16 x 42 1/2in).

GBP120,000 - 180,000 €130,000 - 200,000 US\$160,000 - 230,000

Provenance:

Galerie Stadler, Paris, Circa Early 1970's Property from a private French collection

Exhibited:

Galerie Stadler, Paris, Circa 1970's

Note:

Bearing the Galerie Stadler inventory stamp on the verso

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

- Charles Hossein Zenderoudi, Midi Libre, No 9401, 9 April 1971

Charles Hossein Zenderoudi is one of Iran's most accomplished modern artists, as a founding father Iranian neo-traditionalism Zenderoudi is a master of blending traditional Persian motif's within a distinctly avant-garde aesthetic.

His choice of subject matter, calligraphy, has historically been the most established mode of formal artistic expression prevalent in Iran, but, by emphasising form over meaning, and by stripping the written word down to its aesthetic, structural, fundaments, Zenderoudi subverts the traditional values of Persian calligraphy. Zenderoudi's text is intentionally illegible and carries no literal meaning, freeing it from the constraint of linguistic limitation, and imbuing it with a sense of universality which rescues the archaic practice of calligraphy from obscurity, giving it renewed relevance in a contemporary context.

Zenderoudi's compositions pay homage to centuries of Persian religious imagery and employ a systematic repetition of letter-forms that finds its genesis in the mystical practice of Sufi numerologists, who believed in the spiritual significance of singular letters and worked these principles into hugely intricate talismanic charts. Zenderoudi's methodical compositions, whilst not accurately following the grammar or axioms of numerology, capture the aesthetic and conceptual qualities of its cryptic nature.

Zenderoudi's early works focused on dense talismanic imagery, mixing iconography, freehand script and numerals. The density of these compositions sought to capture the visual intensity of popular religious expression in Iran, where banners, standards, altars, murals and mosques exuberantly adorn the urban landscape.

Works from the present series, composed in the 1970's, mark a shift towards a more avant-garde, patterned, technical and measured approach to calligraphy. The crowded iconography of the early works is replaced by a greater focus on singular and recurring letter-forms, which exhibit a formal refinement lacking in their earlier counterparts. The present work also marks a conceptual shift away from the more overtly traditional subject matters and more towards a pure, patterned aesthetic which emphasises the meditative and visual elements of letter depiction over their linguistic connotation.

Measured but spontaneous, technical yet effuse, Zenderoudi' manipulates Persian calligraphy with effortless ease, boasting a visual scope which faithfully captures the salient elements of Iran's traditional popular religious aesthetic. Rendered with the use of rich and vibrant colours, his canvases replicate the tonal and textural qualities of the votive art so common to the Iranian urban landscape.

Almost rhythmic in its grace, balance and composition, the present work is one of the finest examples of Zenderoudi's work from this period.



REZA DERAKSHANI (IRAN, BORN 1952)

Hunt the Colour oil, acrylic, gold-leaf and mixed media on canvas signed and dated 2016 on the verso 150 x 180cm (59 1/16 x 70 7/8in).

GBP25,000 - 35,000 €28,000 - 39,000 US\$33,000 - 46,000

Provenance:

Property from a private collection, Norway

"I had to develop my own original language. I took the improvisational aspects of my music and applied it to painting to make sense of these principles - which worked very well. Persian music is essentially abstract though it is subjugated to certain mathematical principles and rules. In painting I was able to eliminate these constraints by focusing on what emerges unexpectedly depending on the emotionality of the moment - there are no boundaries - just building up, deforming and reforming. Of course in exile one nurtures certain notions of nostalgia and, if not consciously, one wants to assert ones identity. After all, I had been involved with Persian culture since I was very young, and many of my famous series - were conceived when I was still abroad, perhaps through the eyes of a diasporic romantic digging in the archive of his beloved Persian cultural heritage."

- Reza Derakshani





REZA DERAKSHANI (IRAN, BORN 1952)

Flower of Eden mixed media with glitter and goldleaf on canvas signed and dated 2009 185 x 90cm (72 13/16 x 35 7/16in).

GBP15,000 - 20,000 €17,000 - 22,000 US\$20,000 - 26,000

Provenance:

Property from a private collection, Dubai



45 * **REZA DERAKSHANI (IRAN, BORN 1952)** Leyli and Majnun signed "1999" on the verso 130 x 85cm (51 3/16 x 33 7/16in).

GBP15,000 - 25,000 €17,000 - 28,000 US\$20,000 - 33,000

Provenance:

Property from a private collection, New York

"Dear God, for Your own sake and for the sake of love, let my love grow stronger with each passing hour. Love is all I have, all I am, and all I ever want to be!"

- Majnun





Two rare and exquisite compositions by the Iranian artist and diplomat Fereydoun Hoveyda

46 *

FEREYDOUN HOVEYDA (IRAN, 1924-2006)

Calligraphic Ballet mixed media on paper arranged on board, framed executed in 1977, Bodley gallery label on the verso 100 x 100cm (39 3/8 x 39 3/8in).

GBP4,000 - 6,000 €4,400 - 6,600 US\$5,200 - 7,800

Provenance:

Property from the estate of a distinguished Iranian academic, California

Bodley Gallery, 1063 Madison Avenue, New York, 1979

Fereydoun Hoveyda was a man of unusual versatility, equally at ease in the worlds of international politics and the arts. The present works are superlative examples from his mature work, exhibited at New Yorks fabled Bodley Gallery, with direct reference to the exhibition made in Andy Warhol's own diary from the period

He served as Iran's ambassador to the U.N. from 1971 to 1979, the year his brother, former Prime Minister Amir Abbas Hoveyda, was executed after Iran's Islamic revolution. After leaving the Iranian foreign service, Hoveyda became a senior fellow at the National Committee on American Foreign Policy.

Hoveyda was born in Damascus, Syria, in 1924. He earned a doctorate in international law and economics from the Sorbonne in Paris. In 1948 he participated in drafting the Universal Declaration of Human Rights, From 1952 to 1966 Hovevda worked in UNESCO's mass communications department. In 1965, his brother became prime minister of Iran; the next year Fereydoun Hoveyda became Iran's deputy foreign minister in charge of international organizations.

Hoveyda was deeply embedded in the international art community and acted as the liaison when Andy Warhol visited Iran 1976, forming a lasting freindship with the artist. Hoveyda was a founding contributor of Cahiers du Cinema, the influential French film magazine. He also wrote the screenplay for Roberto Rossellini's 1959 film "India."



"Hoveyda combines his literary sensitivity, his cinematic instinct, and his international experience, to create images that are beautiful, perceptive, and funny."

- Andy Warhol



"Went up to Hoveyda's exhibit at the Bodley Gallery. Hoveyda had a letter in the Times yesterday about his brother, a letter to the new regime that said his brother didn't run away from the country like all the other ministers because he believed in Iran, and Hoveyda called it murder, he said that the new prime minister could look forward to getting murdered, too. It was a good letter (cab \$4.50)"

- Andy Warhol, Monday May 7th 1979

47 *

FEREYDOUN HOVEYDA (IRAN, 1924-2006)

Movements I mixed media on paper arranged on board, framed executed circa 1977, Bodley gallery label on the verso 100 x 133cm (39 3/8 x 52 3/8in).

GBP4,000 - 6,000 €4,400 - 6,600 US\$5,200 - 7,800

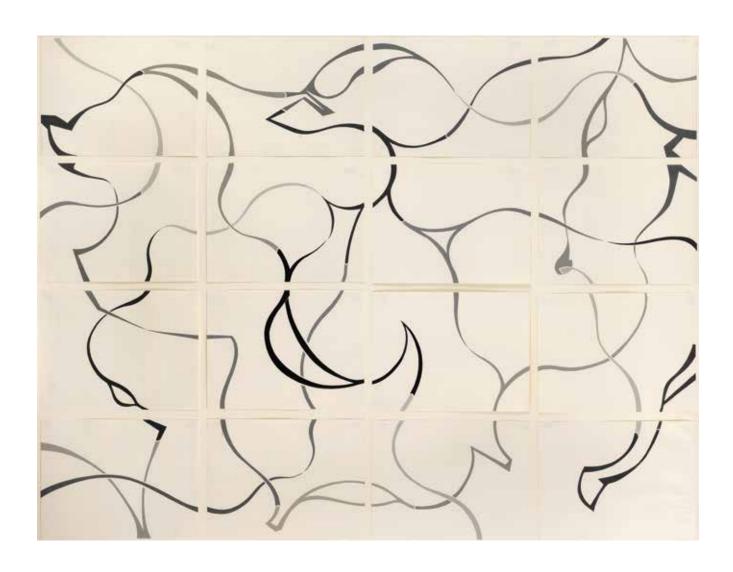
Provenance:

Property from the estate of a distinguished Iranian academic, California

Exhibited:

Bodley Gallery, 1063 Madison Avenue, New York, 1979







SIRAK MELKONIAN (IRAN, BORN 1931)

Motherhood oil on canvas, framed signed "S.Melkonian" and dated "1957" (lower left and verso), executed in 1957 66 x 58cm (26 x 22 13/16in).

GBP7,000 - 10,000 €7,700 - 11,000 US\$9,100 - 13,000

Property from the estate of a distinguished Iranian academic, California

Modern Persian Painting, November 1968, Centre for Iranian Studies, Columbia Universit

Ehsan Yarshater, Modern Persian Painting, 1968 Center for Iranian Studies, Columbia University

"This painter is skilful in portraying faces, gesturers, movements and Iranian characters. His works possess an indigenous tinge and a strong social spirit. His style is figurative with a tendency towards abstraction"

- Naqsh o Negar, 1958

SIRAK MELKONIAN (IRAN, BORN 1931)

The Tower oil on canvas, framed signed "S.Melkonian" and dated "63" (lower right and verso), executed in 1963 99 x 29cm (39 x 11 7/16in).

GBP10,000 - 15,000 €11,000 - 17,000 US\$13,000 - 20,000

Provenance:

Property from the estate of a distinguished Iranian academic, California The present work is an extremely rare and important composition from a crucial period in Sirak Melkonian's artistic development. Coming at the end point of his early practice of social realism and figuration, works like this from the 1960's are the earliest examples of the artists engagement with abstract compositions, and his crucial departure from the neo-traditionalist tendencies present in Iranian modernism at the time. Reminiscent of traditional Persian architecture, in particular medieval wind towers, the present work is a bold and striking example of the artist delving into the world of abstraction.

Provenance:

Property from the estate of a distinguished Iranian academic, California

Modern Persian Painting, November 1968, Centre for Iranian Studies, Columbia University

Ehsan Yarshater, Modern Persian Painting, 1968 Center for Iranian Studies, Columbia University

The present work is an extremely rare and important composition from a crucial period in Sirak Melkonian's artistic development. Coming at the end point of his early practice of social realism and figuration, works like this from the 1960's are the earliest examples of the artists engagement with abstract compositions, and his crucial departure from the neo-traditionalist tendencies present in Iranian modernism at the time. Reminiscent of traditional Persian architecture, in particular medieval wind towers, the present work is a bold and striking example of the artist delving into the world of abstraction.



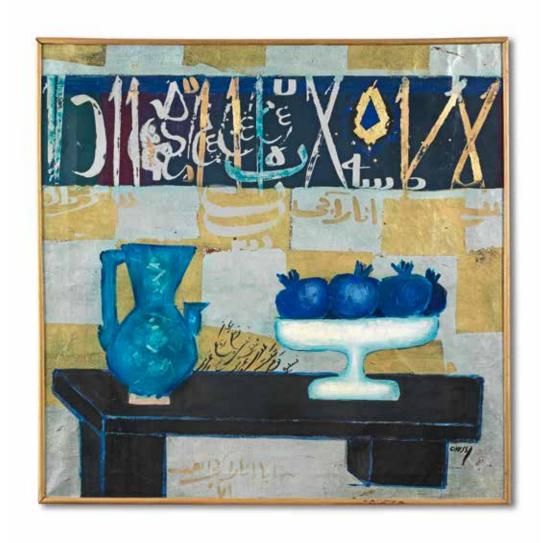


HOSSEIN KAZEMI (IRAN, 1924-1996)

The Setar Player mixed media on paper, framed signed "Hossein Kazemi" in Farsi and English and dated "1338£ (lower right), executed in 1959 70 x 38cm (27 9/16 x 14 15/16in).

GBP2,000 - 3,000 €2,200 - 3,300 US\$2,600 - 3,900

Provenance:



51 * NASSER OVISSI (IRAN, BORN 1934)

oil on gold leaf on canvas, framed signed "Nasser Ovissi" and dated "71", executed in 1971 80 x 80cm (31 1/2 x 31 1/2in).

GBP6,000 - 10,000 €6,600 - 11,000 US\$7,800 - 13,000

Provenance:



NASSER OVISSI (IRAN, BORN 1934)

Woman with a Mirror oil on canvas, framed signed "Nasser Ovissi" in Farsi and English and dated "1341", executed in 1962 67 x 41cm (26 3/8 x 16 1/8in).

GBP2,500 - 3,500 €2,800 - 3,900 US\$3,300 - 4,600

Provenance:



NASSER OVISSI (IRAN, BORN 1934)

Le Couple oil on canvas, framed signed "Nasser Ovissi" in Farsi and English (lower left), executed circa 1980's 90 x 65cm (35 7/16 x 25 9/16in).

GBP5,000 - 7,000 €5,500 - 7,700 US\$6,500 - 9,100

Provenance:



SADEGH TABRIZI (IRAN, BORN 1939)

Saqqa-Khaneh ink, parchment, metal locks, chains, stamps, and copper panels laid on canvas, framed executed circa 1980's 70 x 100cm (27 9/16 x 39 3/8in).

GBP2,500 - 3,500 €2,800 - 3,900 US\$3,300 - 4,600

Provenance:



PARVIZ KALANTARI (IRAN, 1913-2016)

Saqqa-Khaneh mixed media on canvas, framed signed "P.KALANTARI" in Farsi and English and dated "1370", executed in 1991 49 x 39cm (19 5/16 x 15 3/8in).

GBP4,000 - 6,000 €4,400 - 6,600 US\$5,200 - 7,800

Provenance:



MORTEZA SAZEGAR (IRAN, BORN 1933)

G. 1-64 No.1
oil on panel, framed signed "M. Sazegar" and signed "G. 1-64 No.1" on the verso 86 x 66cm (33 7/8 x 26in).

GBP5,000 - 8,000 €5,500 - 8,800 US\$6,500 - 10,000

Provenance:

Property from the estate of a distinguished Iranian academic, California

Morteza Sazegar is an artist who was operating at the very heart of the Abstract Expressionist movement in post war New York. Practicing sophisticated and refined colour-field compositions, Sazegar exhibited at prestigious galleries including Poindexter and Corcoran Gallery, amongst luminaries like De Kooning, Mark Tobey and Philip Guston.

Sazegar's work is held by major museum collections in North America including the San Francisco MOMA and the Whitney Museum.



MORTEZA SAZEGAR (IRAN, BORN 1933)

No. 2-64 oil on panel, framed inscribed "M. SAZEGAR 2-64" 86 x 65cm (33 7/8 x 25 9/16in).

GBP6,000 - 10,000 €6,600 - 11,000 US\$7,800 - 13,000

Provenance:



58 *** MOHAMMAD EHSAI (IRAN, BORN 1939)**

Allah mixed media on board, framed signed and dated 1995 70 x 70cm (27 9/16 x 27 9/16in).

GBP3,000 - 5,000 €3,300 - 5,500 US\$3,900 - 6,500

Provenance:



"It is God who has made the earth a resting- place for you and the sky a canopy, and has formed you - and formed you so well - and provided for you sustenance out of the good things of life. Such is God, your Sustainer: hallowed, then, is God, the Sustainer of all the worlds!"

- Quran, 40:64

59 *

MOHAMMAD EHSAI (IRAN, BORN 1939)

Yazdan oil and gold leaf on canvas, framed signed "Ehsai" and dated "2019" in farsi and english (lower right), executed in 2019 175 x 175cm (68 7/8 x 68 7/8in).

GBP40,000 - 60,000 €44.000 - 66.000 US\$52,000 - 78,000

Provenance:

Property from a private collection, Iran

Mohammad Ehsai is undoubtedly one of the most prolific and talented calligraphers of the modern era. Whilst his paintings display a level of technical proficiency on a par with the old masters of the kufic, naskhi and nasta'lig traditions, his depictions are stripped of the superfluous adornments of their older counterparts, giving them a boldness, purity and immediacy which affirms the relevance of calligraphy in a modern context.

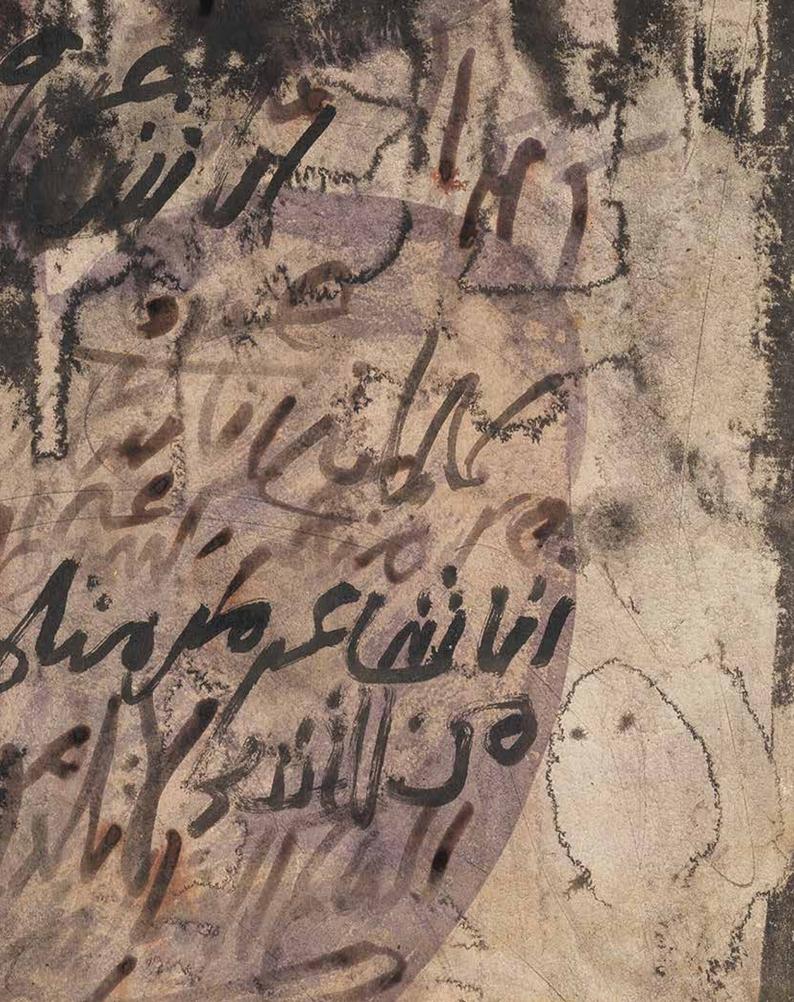
In the Middle Eastern tradition, calligraphy has served as a crucial form of both religious and aesthetic expression since the advent of Islam. The use of Arabic script, the language of the Holy Qur'an, together with the beauty of Persian and Arabic letter forms, led to the development of a tradition which served at once as both art and worship. The restrictions in Islamic iconography led artists to channel their aesthetic impulses into calligraphy, embellishing the word of God itself, creating a divinely inspired amalgamation of art and religion.

Ehsai's monumental intertwining script not only contains an aesthetic curvilinear harmony, but in its tremendous intricacy, imitates the unfathomable nature of the divine. Ultimately, Ehsai's contorted letterforms are not written to be understood, emphasising the ineffability of the deity itself. The word depicted in this painting is a repetition of the Persian "mohabat", meaning kindness, and is not only a quality of the pius man, but a characteristic of the divine. Through constant repetition, Ehsai transforms the written word into an iconic object of veneration, and by leaving his backgrounds barren and black Ehsai reminds us that when faced with the holy, all secondary considerations pale into obscurity.

A true master of his craft, Ehsai's bold, stunning calligraphy is the modern standard-bearer of an artistic tradition spanning one thousand years.







The largest work by Ahmad Shibrain ever to come to market

60

AHMAD SHIBRAIN (SUDAN, 1931-2017)

Composition No.22 mixed media on paper, framed signed "Shibrain" in Arabic (lower left), executed circa 1960s 140 x 60cm (55 1/8 x 23 5/8in).

GBP40,000 - 60,000 €44,000 - 66,000 US\$52,000 - 78,000

Provenance:

Acquired directly from the artist by the present owner in the 1980s

Conceiving of calligraphy as primarily a form of spiritual practice, Shibrain explores the primitive and mystical functions of the Arab letter form in a manner seldom seen in the history of Islamic calligraphy. Academic, formalized and rigid, calligraphy was traditionally the highest form of religious and court craft in the Arab world.

Shibrain completely subverts these principles; densely inter-locked forms, relief-like imprints and a sense of spontaneity all pervade the composition. For his canvas, Shibrain chooses the rugged aesthetic of the urban wall, breaking the constraints of conventional "easel" painting and ultimately questioning the validity of the very notion of an "artistic surface".

Ahmed Shibrain is an integral and leading figure of Modernism in Sudan. Shibrain was born in 1931 in Berber, Sudan. In the early 1950s, Shibrain studied at the Khartoum Technical Institute when the institution was the hub of contemporary African art of the region and in 1957 he went onto studying at the Central School of Art and Design in London. Alongside his influential contemporaries Ibrahim El-Salahi and Kamala Ishag, Shibrain was one of the founders of The Khartoum School in the 1960s. The Khartoum School was a movement of visual artists who cultivated a new visual style called Sudanawiyya, which expressed local and Pan-African traditions alongside Western influences.

Through the use of calligraphy, the aesthetics of hurufiyya (transforming Arabic letters into abstract shapes; named after harf the Arabic word for letter) and Islamic motifs, the movement attempted to convey the cultural fabric of Sudan. After returning to Khartoum, Shibrain became the head of the graphics department at his former college in 1970, and its dean in 1975. He was known for his design of presidential medals, postal stamps and various ebony murals.

He held numerous exhibitions in Africa and abroad, published several books and critical essays and held many functional and academic positions in Sudan. In 1966 Shibrain founded the non-profit Shibrain Art Gallery which showcases Sudanese artists.

"From time to time I tackle different topics about the state of contemporary art in Sudan. But I have never told the whole story of the School of Khartoum, and how it came to constitute a school of aesthetic importance to the visual culture of Sudan in the last fifty years of the 20th century.

Up to 1960, our visual art in Sudan was fixated on the traditional European schools and copied the same academic styles and technical methods. By 1960 and when I came from abroad after finishing my specialization in graphic design, I had been appointed as a lecturer in the College of Fine and Applied Art of the University of Science and Technology (previously Khartoum Technical Institute). And, after a short time, I asked myself, if design constitutes measures and dimensions based on an international common ideals, then where is the cultural uniqueness in these ideals?

We have to originate our own art through our own interpretation to realise the full conceptual qualities of our vision. And that was what has happened. Then I started to tackle this through my daily graphic design, through Arabic calligraphy by giving rich treatments based on an abstract interpretation of the Arabic letter. The experiment came to be very exciting and appealed more to my inner feeling and impressions. This was my very original start as a Sudanese graphic designer considering our national culture as the proper base to create a kind of art that I felt was authentic with certainty.

And you may also ask, why these trends became so active and so influential in contemporary culture. And if you wait for the reason, I can say that Arabic calligraphy with its flexible motion and with its famous decorative notation comes to be more than calligraphy. It is a body of aesthetic cultural production intending to elevate the Islamic being to its full contemporary representation in the plastic art. In brief this was the moment of my real involvement in art starting from 1960 up today.

Prof. Ahmed Shibrain. 1998, Khartoum - Sudan



AHMAD SHIBRAIN (SUDAN, 1931-2017)

Untitled oil on canvas, framed signed "Shibrain" in Arabic (lower right), executed in 1999 80 x 80cm (31 1/2 x 31 1/2in).

GBP14,000 - 18,000 €15,000 - 20,000 US\$18,000 - 23,000

Provenance:

Acquired directly from the estate of the artist by the present owner





MOHAMMED OMAR KHALIL (SUDAN, BORN 1936)

Spring Joy No.4 mixed media on panel, framed signed on the verso and titled Spring Joy No.4 35 x 75cm (13 3/4 x 29 1/2in).

GBP3,000 - 5,000 €3,300 - 5,500 US\$3,900 - 6,500

Provenance:

Property from a private collection, London

Mohammad Omar Khalil was educated in Khartoum, where he studied and taught at the School of Fine and Applied Arts until 1963. He later pursued his studies in fresco painting and printmaking at the Academy of Fine Arts, in Florence. In 1993, he was a resident artist at Darat al Funun, in Amman. Khalil's work comprises paintings, prints, and livres d'artiste. His work has been included in numerous exhibitions worldwide, including Perspective on Contemporary Art, Kinda Foundation Collection at the Institut du Monde Arabe, Paris, 2002, and Kunsthalle, Darmstadt, Germany, 2003. Khalil has received several awards, among them First Prize at the International Biennial, Cairo, 1993, and First Prize in Printmaking, National Academy Award, New York, 2003. He has lived and worked in New York since 1967.



MOHAMMED OMAR KHALIL (SUDAN, BORN 1936)

Petra I mixed technique, diptych signed (lower right) and numbered "10/25", number 10 from an edition of 25, executed between 1986-1997 101 x 156cm (39 3/4 x 61 7/16in)

GBP4,000 - 6,000 €4,400 - 6,600 US\$5,200 - 7,800

Provenance:

Property from a private collection, Dubai

63A

MOHAMED ABDALLA OTAYBI (BORN SUDAN 1948)

The Community acrylic on canvas 2018 80 x 80cm (31 1/2 x 31 1/2in).

GBP3,000 - 4,000 €3,300 - 4,400 US\$3,900 - 5,200

Mohamed Abdalla Otaybi was born in 1948 in El-Douiem, White Nile State. He attended school at Khortaggat School close to El-Obeid and later attended the College of Fine and Applied Art in Khartoum.

Otaybi worked as a designer at the Design and Exhibition Department of the Ministry of Youth and Sport until in 1982, he left the ministry and moved to the Sultanate of Oman, where he worked in a number of different fields including advertising, education and as a cartoonist. Otaybi returned to the Sudan in 1984. His activities since then have included teaching design at the College of Music and Drama at the Sudan University for Science and Technology and running an art shop in Omdurman.

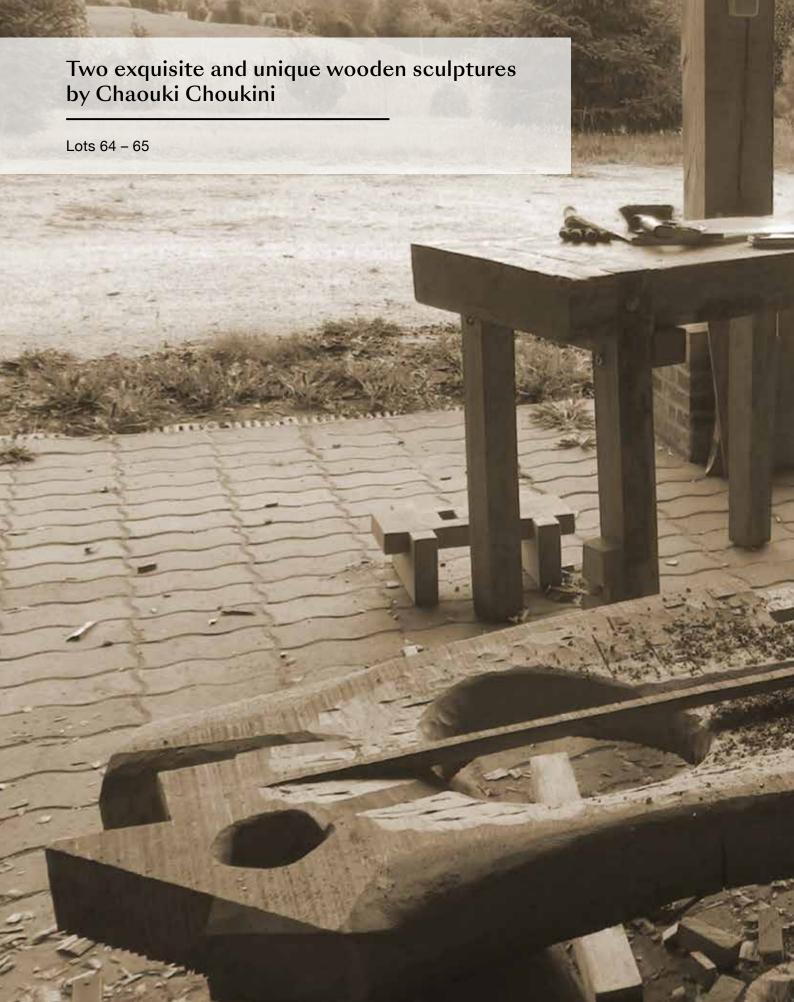
In his early years, Otaybi was heavily inspired by Ibrahim El-Salahi and Ahmed Shibrain. Otaybi shared the underlying philosophy of the School of Khartoum movement's first generation in that he wanted to look within Sudanese culture to create an art that was meaningful both to himself and to Sudanese society. However, Otaybi thinks of himself as rather belonging to the School of Khartoum's second generation as his work in the 1970s markedly differed from his predecessors.

In the late-1980s, Otaybi co-founded the Madrasat Al-Wahid (Eng: The School of the One) art movement with a number of other Sudanese artists. Otaybi explains this as the final stage of the School of Khartoum: members of the movement were seeking to create a concrete theoretical foundation to accompany the practices of the School of Khartoum, Al-Wahid concentrated on the Islamic aspects of the Khartoum School, as its founders felt that the Sufi Islamic tradition was widely spread in Sudanese culture, and they wanted to focus on that part of the Sudanese heritage which they saw as closest to the everyday life of the Sudanese.

For the past few years, Otaybi has moved on from the theories of the School of Khartoum and Madrasat Al-Wahid. In particular, he has turned towards a view of art that is more global. This does not mean that he has abandoned the use of the aesthetic heritage of the Sudan as a starting point for his work. Rather, he is seeking to create art that demonstrates local culture but that can also communicate with the rest of the world.

Otaybi has exhibited nationally and internationally, and has received a number of prestigious awards, including the 1981 Kuwaiti Golden Sail Award, a prize at the 1993 Sharjah Biennial and the Gold Medal at the 2003 Cairo Biennale.







After forty years of career as a sculptor, Chaouki Choukini has always remained true to himself. This man who came from Lebanon, a country of rocks and sun, always pays close attention to the sincerity of objects and shapes, sometimes giving priority to the music of the material, other times to objective representation. This ingenious balance makes each and every one of Choukini's creations quake with emotion. Choukini's sculpture reveals the poetic, yet often so tragic, strangeness of our condition."

- Salah Stetie

64

CHAOUKI CHOUKINI (LEBANON, BORN 1947)

High Columns wooden sculpture signed "Choukini", executed in 2015, this work is unique $60 \times 27 cm$ (23 5/8 x 10 5/8in).

GBP14,000 - 20,000 €15,000 - 22,000 US\$18,000 - 26,000

Provenance:

Property from a private collection, Paris

"This Lebanese artist arrived in France directly from his village in South Lebanon. At the time, he carved strange, imaginary and soberly baroque constructions in wood. The formal evidence, on the borderline with fantasy, imposed itself: these sculptures simultaneously appear as irrational monuments, checkerboards for games of chance, figures that are interlocked and involved with a sort of big metaphysical game.

Since then, Choukini has divested himself to the advantage of curves and surface planes. He uses the material as a keyboard and extracts from it powerful and delicate formal compositions on which are displayed a figural suggestion, almost at the second degree. The word 'keyboard' is even more so appropriate here as it also translates the sought after and achieved effect, that of music, which is simple and pure similar to a melody, yet sometimes more complex and almost like an orchestra. The mute music present in Choukini's sculptures is a challenge to the absurd canon that fatally shoots here and there to kill, without succeeding, Lebanon's soul and body, which stands like a strong and tender mountain, just like the sculptures and sculptor I have here mentioned.



"When I was younger, I used to go to my grandfather's house during school holidays in a village called Choukine in the south of Lebanon, where I would contemplate mountains, trees, valleys, wells — unlike the views of Beirut. This led me to develop my love of nature, which influences my work. My expression of a landscape is not an exact representation of nature — I'm turning it into something metaphysical, imaginary and with an element of mystique."

- Chaouki Choukini

65

CHAOUKI CHOUKINI (LEBANON, BORN 1947)

Desert Gate wooden sculpture signed "Choukini", executed in 1996, this work is unique Height: 68cm

GBP18,000 - 25,000 €20,000 - 28,000 US\$23,000 - 33,000

Provenance:

Property from a private collection, Paris

"This Lebanese artist arrived in France directly from his village in South Lebanon. At the time, he carved strange, imaginary and soberly baroque constructions in wood. The formal evidence, on the borderline with fantasy, imposed itself: these sculptures simultaneously appear as irrational monuments, checkerboards for games of chance, figures that are interlocked and involved with a sort of big metaphysical game.

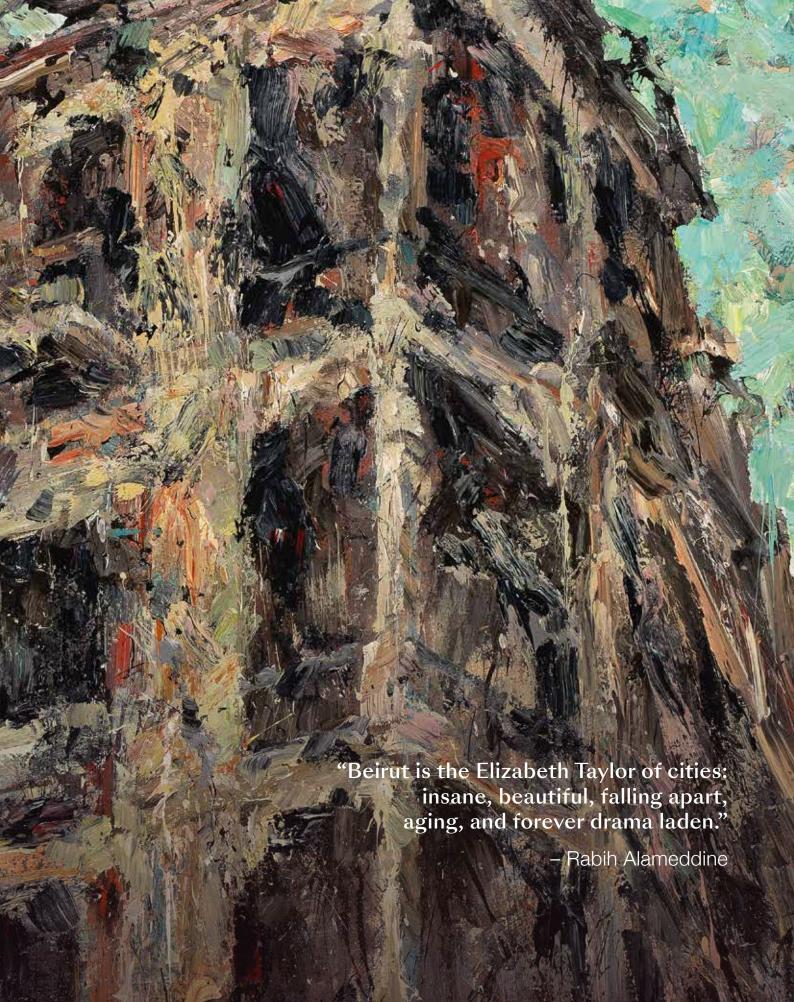
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After forty years of career as a sculptor, Chaouki Choukini has always remained true to himself. This man who came from Lebanon, a country of rocks and sun, always pays close attention to the sincerity of objects and shapes, sometimes giving priority to the music of the material, other times to objective representation. This ingenious balance makes each and every one of Choukini's creations quake with emotion. Choukini's sculpture reveals the poetic, yet often so tragic, strangeness of our condition."

- Salah Stetie







66 * TP

AYMAN BAALBAKI (LEBANON, BORN 1975)

Untitled (Loss and Destruction) acrylic and mixed media on canvas, framed signed in Arabic and dated "2010" on the verso, executed in 2010 200 x 150cm (78 3/4 x 59 1/16in).

£60,000 - 100,000 €66,000 - 110,000 US\$78,000 - 130,000

Provenance:

Property from a private collection, Dubai Christie's, Modern & Contemporary Art, October 2015, lot 107 Luce Gallery, Ciel Chargé de Fleurs, Turin, 2010 Rose Issa Projects, Ciel Chargé de Fleurs, London, 2009

Ayman Baalbaki's inimitable depictions of war-torn Beirut are a visceral, aesthetically overpowering testament to the destructive power of conflict, a destruction whose genesis, whilst physical, infiltrates, scars and distorts the collective consciousness of its sufferers.

Baalbaki's fixation with conflict is manifest throughout his life and work. Born in 1975, the year of the outbreak of the Lebanese Civil War, his family were forced to flee Rass-el Dikweneh when he was only a few months old. When it came to approaching his work as a painter Baalbaki naturally drew from the deep reservoir of memory formed by these disturbing experiences.

Concerned with the link between imagery and memory, Baalbaki uses his art as a haunting aide-memoire to the conflict that has plagued Beirut, reminding people that even in times of relative piece, they should not disregard the deep systemic divisions that gave rise to conflict in the first place. Baalbaki explains that this conceptual initiative is "based on what Nietzsche called the "imposition of memory. After the war, whoever had experienced it, tried to erase its effects and impact from his/her memory and surroundings, although the causes of war and its essence [were] still present in the city".

In light of this overarching agenda, Baalbaki's works accordingly focus on the aftermath of conflict, and the remnants of its destructive influence. The gap between the act of destruction and the time of depiction, which Baalbaki's works occupy, is part of a concerted effort to place a reflective emphasis on the theme of war; it is seldom in the eye of the storm where one can truly measure, discern and recognize the effects of destruction, it is only when the impact of war breaches the heat of the battle, permeating into the visual, emotional and psychological landscape that its true imprint becomes manifest.

'I have a temper. It doesn't always show but in some situations my temper flares up. It was war and displacement that made me tough. I developed an aggressive and defensive force in me... but the violence I have witnessed was translated into painting,

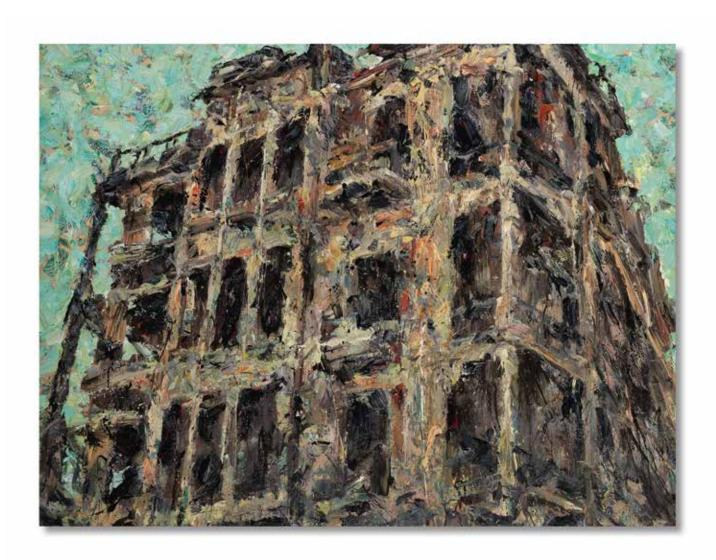
- Ayman Baalbaki

The medium through which this imprint is made palpable by Baalbaki, is through the depiction of Beirut's war torn buildings; these buildings, like the individuals they contained, are perhaps some of the city's most important inhabitants, they are the edifices that signify identity, civilization, the existence of families and homes, they are the structures which give shelter, congregation, life, and industry to a population, they are the building blocks of the communities they house, and it is through their facades that the culture, history and collective narrative of their inhabitants are most immediately recognized.

It is these buildings which therefore wear most overtly the wounds of war, and whilst the human impact of conflict lives within the hearts of those who have survived it, and through the memories of those who have the fallen, the visual insignia of conflict is most tangible in the fragmentation of the civic space.

It is this fragmentation which Baalbaki seeks to document, reflect on, and ultimately immortalise in his canvases. Executed in a scale which captures both the architectural enormity of the buildings depicted, and the severity of the damage they have suffered, Baalbaki's paintings are striking vignettes of a city whose urban fabric has been punctured and mutilated.

Monumental yet deeply personal, vigorous yet unsettlingly brooding, Baalbaki's building is rendered with both a stark brutality and delicate pathos, harnessing both its nurturing and destructive qualities, pointing to its emotionally paradoxical role in Lebanese life; as both part of the city built as a place of shelter, yet at the same time a scene of its greatest tragedies. The tension between these two elements, rendered as it is in monumental format, make this one of Baalbakis most emotive and compelling artworks



AYMAN BAALBAKI (LEBANON, BORN 1975)

Anonymous acrylic on carton laid on canvas, framed signed "Ayman" and dated "2011-2018" on the verso, executed from 2011-2018 70 x 50cm (27 9/16 x 19 11/16in).

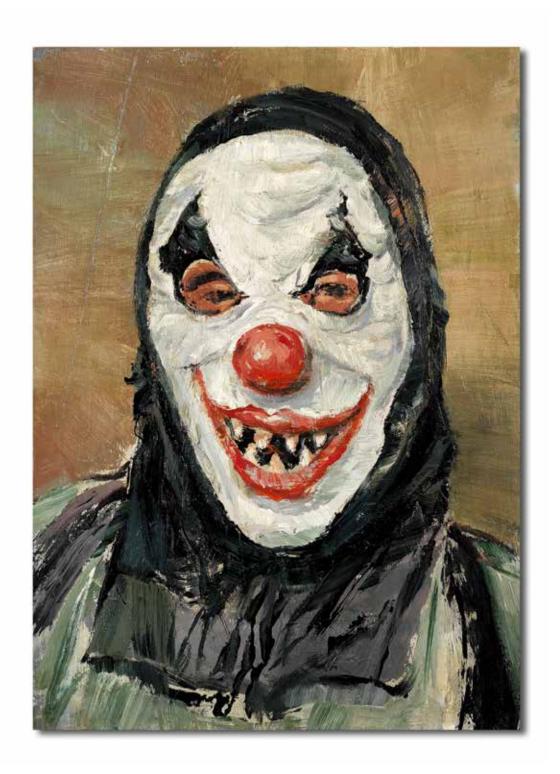
£10,000 - 15,000 €11,000 - 17,000 US\$13,000 - 20,000

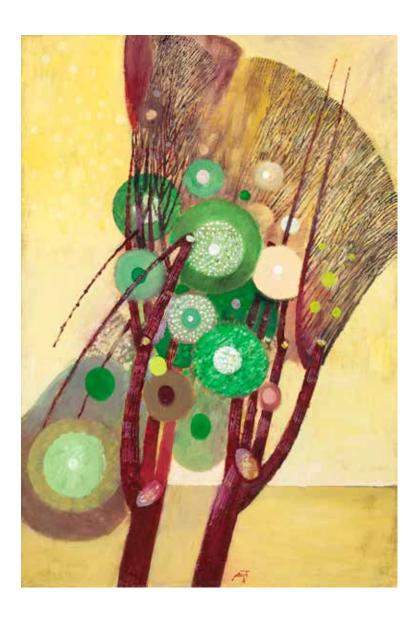
Provenance:

Property from a private collection, Dubai

Exhibited:

Saleh Barakat Gallery, Face Value: Portraiture: A Gallerist's Personal Collection, Beirut, 2018





68 ARR

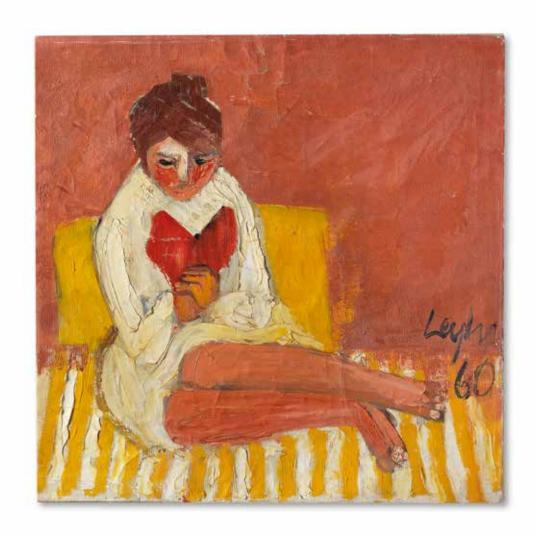
ABOLGHASSEM SAIDI (IRAN, BORN 1926)

Flowers oil on canvas signed, executed circa 1990 143 x 96cm (56 5/16 x 37 13/16in).

£18,000 - 25,000 €20,000 - 28,000 US\$23,000 - 33,000

Provenance:

Property from a private collection, France



LEYLY MATINE-DAFTARY (IRAN, 1937-2007)

A Lady Reading oil on canvas signed "Leyly" and dated "60" (centre right), executed in 1960 69 x 68cm (27 3/16 x 26 3/4in).

£15,000 - 20,000 €17,000 - 22,000 US\$20,000 - 26,000

Provenance:

Property from a private collection, New York

MUNIR FAHIM (EGYPT, 1935-1983)

Nubian Bride oil on canvas, framed signed "Mounir Faheem" and dated "78" in Arabic and English (lower right), executed in 1978 100 x 80cm (39 3/8 x 31 1/2in).

£10,000 - 15,000 €11,000 - 17,000 US\$13,000 - 20,000

Provenance:

Property from a private collection, Alexandria Acquired directly from the Artist by the present owner



71 ARR

SUAD AL-ATTAR (IRAQ, BORN 1942)

Garden of Eden oil on canvas signed "Suad Al Attar" in Arabic and English (lower right), executed 51 x 84cm (20 1/16 x 33 1/16in).

£5,000 - 8,000 €5,500 - 8,800 US\$6,500 - 10,000

Provenance:

Property from a private collection, London Acquired directly from the Artist

Exhibited:

Leighton House, Suad Al Attar solo exhibition, 1993, London

This present work, Garden of Eden, was one of Suad al-Attar's major works on the important chapter of her theme of inspiration from gardens of paradise, birds, flowers, palm trees, orange trees and peacocks. In these paintings, Suad has created an alternative world in the fabric of dreams where souls could escape to. They look back to the tradition of the Baghdadi School of Art and the works of the 13th Century artist, Al-Wasiti, whose works were such an influence on Jewad Selim. Trees are deeply embedded in Suad's subconscious, are a symbol of endurance and magnificence and yet are tragically confined too. They reflect the common human condition.

Suad Al Attar was was born in 1942 in Baghdad. Al-Attar studied art under Jewad Selim and was a participant in the Baghdad Modern Art Group in the early 1960s. In 1965, Al Attar was the first woman artist to ever have a solo exhibition in Baghdad. Al-Attar earned degrees from Baghdad University and California State University. She also studied printmaking in London at the Wimbledon School of Art and the Central School of Art and Design. She returned to Iraq and actively exhibited and taught art for a decade. In 1976, she moved to London but her artworks continue to reference Iraq's cultural heritage, from ancient, Islamic and modern periods. Al-Attar's work is featured in major permanent collections in the UK and at Mathaf: Arab Museum of Modern Art in Doha.

"A woman is like a tree, rooted in the earth and she strives, as a tree which strains its branches towards the indifferent sky, to break free from her servitude."

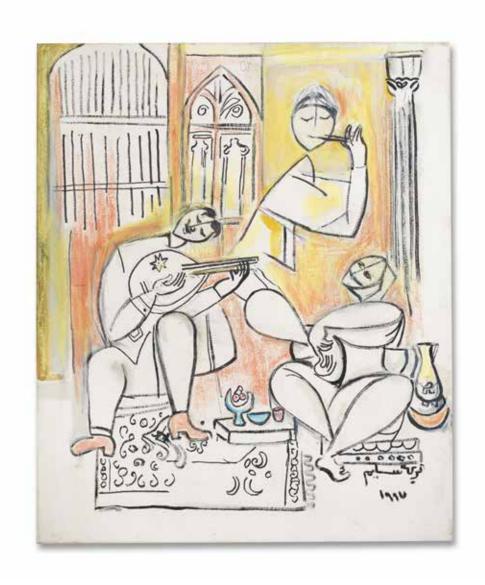
- by Yasmin Alibhai-Brown excerpts from Tree of Life Exhibition in London, 2011



"Above the palm tree high, is it light of her face I see, or is it the moon - how can I know? You are as fine as the palm tree high, But, alas, not for me is one so high and fine, One who salaams and passes me by".

- From an old Baghdadi song





NEZIHA SELIM (IRAQ, 1923-2008)

Hommage to Jewad mixed media on canvas signed "Naziha Selim" and dated "1997" (lower right), executed in 1997 60 x 50cm (23 5/8 x 19 11/16in).

£5,000 - 10,000 €5,500 - 11,000 US\$6,500 - 13,000

Provenance:

Property from a private collection, Amman



JEWAD SELIM (IRAQ, 1919-1961)

The Dancers ink on paper executed circa 1951 30 x 20cm (11 13/16 x 7 7/8in).

£10,000 - 15,000 €11,000 - 17,000 US\$13,000 - 20,000

Provenance:

Property from a private collection, Amman Formerly property from the collection of the artists friend, Midhat Madhloom, gifted to his sister in law Layla Ismael Aryan 1960's

"You have to know where you come from to know where you are going. The lines, forms and softly muted colours I use were favored by artists as long ago as 2000 B.C, when the ancient cities of Babylon were the centers of art, learning and fabulous beauty"

- Jewad Selim

KADHIM HAYDER (IRAQ, 1932-1985)

Abstraction No.38 oil on canvas, framed signed "Kadhim Hayder" and dated "69" in Arabic, further signed and titled "Abstraction No.38" on the verso, executed in 1969 80 x 100cm (31 1/2 x 39 3/8in).

£20,000 - 30,000 €22,000 - 33,000 US\$26,000 - 39,000

Provenance:

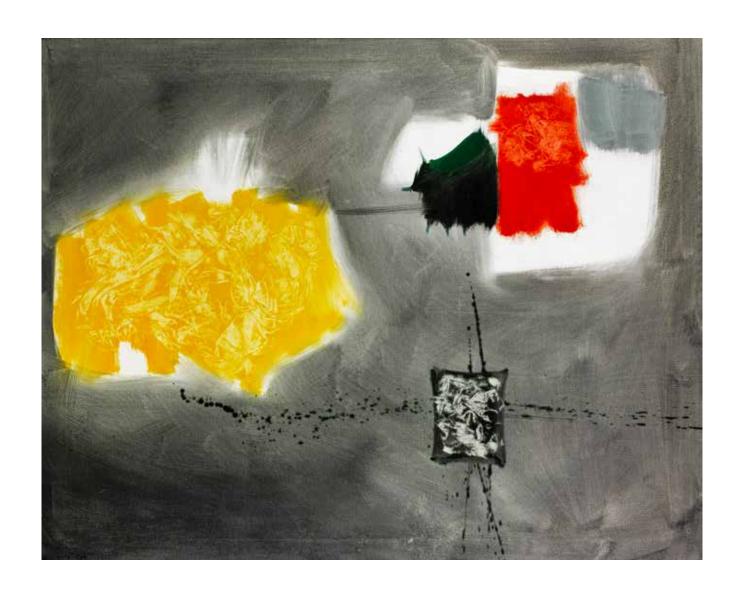
Property from a private collection, London

Kadhim Hayder was a master of weaving symbolism, poetic allegory and abstraction into compositions that were predominantly narrative in subject matter.

As a poet, he had a lifelong fascination with the Shi'ite epic of the Martyrdom of Imam Hussein and this episode forms the subject matter of his most significant body of work, The Epic of the Martyr which was exhibited in 1965 at at the National Museum of Modern Art.

The present work is a seminal example from this period; seemingly abstract in its entirety, Hayder employs cunning visual symbols that allow us to decipher his hidden narrative. Forms of varying colour's which correspond to different characters in the Martyrdom Epic populate the canvas: the dark green of Imam Hussein, the Red of Shimr and the opposing army, the Yellow of the neutral observers and the White of the martyred troops, this narrative colour coding has been used for centuries in Tazieh "passion plays" and performances throughout the Sh'ite world

In other clearly figurative compositions, the white horses of Hussein are seen mourning the death of their Martyr beneath an ominous red moon. In this work, the abstracted patch of white, representing the purity of the fallen, is assaulted by a mass of opposing colour and enveloped in a sea of grey.



75

ISMAEL FATTAH (IRAQ, 1934-2004)

The Guardian bronze signed "Ismail Fattah" and dated "75" in Arabic, executed in 1975, this work is a unique piece 27 x 37 x 18cm

£8,000 - 10,000 €8,800 - 11,000 US\$10,000 - 13,000

Provenance:

Property from a private collection, London



ALFRED BASBOUS (LEBANON, 1924-2006)

Kinetic Forms wooden sculpture signed "A.Basbous" and dated "1989", executed in 1989 height: 63cm

£6,000 - 10,000 €6,600 - 11,000 US\$7,800 - 13,000



SHAFIC ABBOUD (LEBANON, 1926-2004)

Untitled (Black & White) a set of five lithographs, two artist proofs and three editions signed "Abboud" (lower right) and individually numbered 11/25, 4/25, 9/25 42 x 60cm, 60 x 42cm, 42 x 60 cm, 42 x 60cm, 42 x 60cm

£4,000 - 6,000 €4,400 - 6,600 US\$5,200 - 7,800

Provenance:

Property from a private collection, Paris Acquired by the above from Galerie Claude Lemand

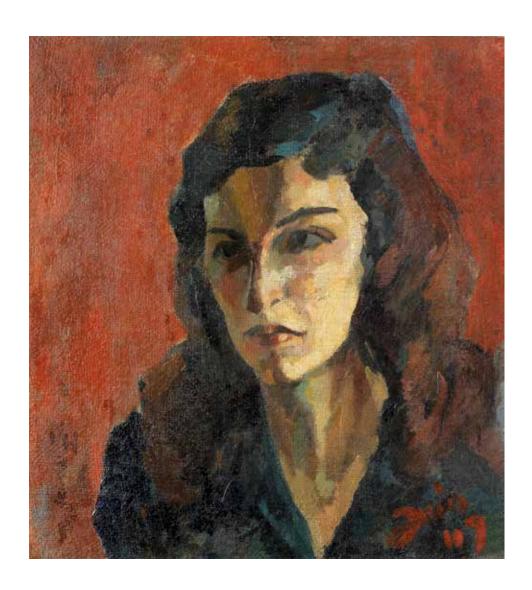












79 SHAFIC ABBOUD (LEBANON, 1926-2004) Portrait of the Artist's Sister

oil on canvas laid down on board signed and dated 1947 (lower right) 50 x 45cm (19 11/16 x 17 11/16in).

£15,000 - 20,000 €17,000 - 22,000 US\$20,000 - 26,000

Provenance:

Property from a private collection, Paris



GEORGES HANNA SABBAGH (EGYPT, 1877-1951)

Seated Woman oil on canvas, framed signed "Sabbagh" and dated "1923" (lower left), executed in 1923 93 x 64cm (36 5/8 x 25 3/16in).

£4,000 - 6,000 €4,400 - 6,600 US\$5,200 - 7,800

Provenance:

Property from a private collection, Beirut



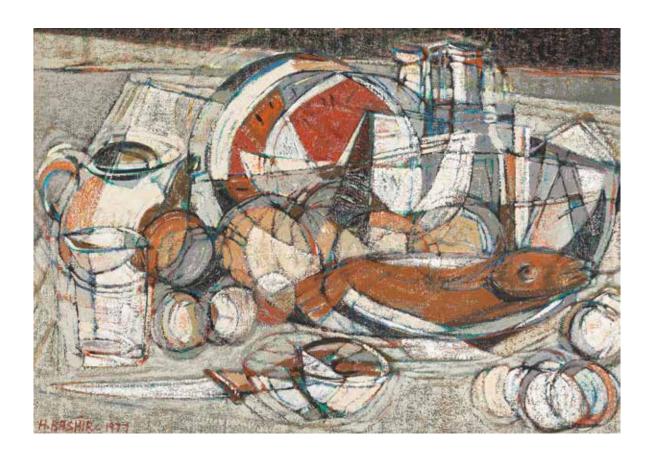
ISMAEL AL-SHEIKHLY (IRAQ, BORN 1924)

Women of Baghdad oil on canvas, framed signed "Al Sheikhly" in Arabic and English (lower right), dated "1965" (lower right), further inscribed " 60 x 35cm (23 5/8 x 13 3/4in).

£4,000 - 6,000 €4,400 - 6,600 US\$5,200 - 7,800

Provenance:

Property from a private collection, London



BASHIR HAMMOUDA (LIBYA, BORN 1948)

Still Life

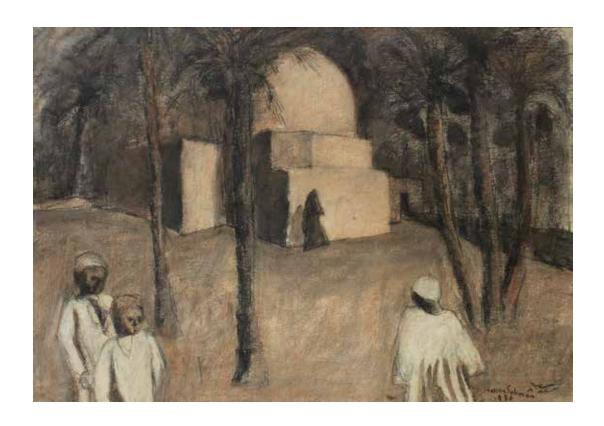
oil on canvas, framed signed "H. Bashir" and dated "1977" (lower left), executed in 1977 46 x 46cm (18 1/8 x 18 1/8in).

£5,000 - 8,000 €5,500 - 8,800 US\$6,500 - 10,000

Provenance:

Property from a private collection, London

Bonhams is delighted to present this stunning work by one of Libya's most celebrated artists. Bashir Hammouda was born in 1948 in Tripoli, Libya. Hammouda graduated from the Accadenua di Belle Arti in Rome in 1974, having mastered painting, engraving and printing during his time in Italy. He became an assistant teacher at Tripoli's Al-Fateh University. Hammouda subsequently went to study in Budapest, Hungary where he attained a PhD. Hamouda returned to Libya to work at Al-Fateh University where he became a very prominent professor until his retirement. His art practice spans over several decades and he has been widely exhibited. Hammouda beautifully captures his subject matters with an expressive and emotive approach and a vibrant colour palette.



HASSAN SOLIMAN (EGYPT, BORN 1928)

Nubian Village pastel on paper, framed signed and dated "1980", executed in 1980 48 x 70cm (18 7/8 x 27 9/16in).

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

Provenance:

Property from a private collection, Germany



84 * SAYED SAAD EL-DIN (EGYPT, BORN 1944)

The Hula Hoop Player oil on canvas, framed signed and dated (lower right), executed in 2014 99 x 69cm (39 x 27 3/16in).

£6,000 - 10,000 €6,600 - 11,000 US\$7,800 - 13,000

Provenance:

Property from the Artist's Estate.



REZA MAFI (IRAN, 1943-1982)

Untitled oil on panel, framed executed circa 1980's 50 x 70cm (19 11/16 x 27 9/16in).

£15,000 - 20,000 €17,000 - 22,000 US\$20,000 - 26,000

Provenance:

Property from a private collection, Dubai Acquired directly by the above from Tarane Baran Art Gallery, Tehran



NASSER ASSAR (IRAN, 1928-2011) Golden Dreams oil on canvas, framed signed and dated "63, executed in 1963 92 x 73cm (36 1/4 x 28 3/4in).

£6,000 - 10,000 €6,600 - 11,000 US\$7,800 - 13,000

Provenance:

Property from a private collection, Spain Former collection of Mark Tobey Acquired from the Laurentin Gallery by the above

Literature:

Yves Bonnefoy, Philippe Jaccottet, Roger Munier, Jean-Paul Avice, Jérôme Thélot, Alain Madeleine-Perdrillat, «Nasser Assar», éditions Manucius, Paris, 2016, reproduced p.14

Accompanied by a gallery certificate and a certificate signed by the artist's widow.

A Rare and Highly Important Group of Published Works by Ardeshir Mohassess from Private Family Collections

Lots 87 - 100

87 *

ARDESHIR MOHASSES (IRAN, 1938-2008)

Homage to Sani Ol Molk crayon on paper, framed signed and dated "1977" in Farsi (lower right), executed in 1977 20 x 22cm (7 7/8 x 8 11/16in).

£3.000 - 5.000 €3,300 - 5,500 US\$3,900 - 6,500

"If we are to take "caricature" to be an ironic exaggeration of facts then Aredshir is most certainly not a caricaturist. At least for us, the neighbours, and fellow-sufferers of the familiar faces in his works, Ardeshir will, in his capacity as an artist, remain a sharp-sighted realist, a portraitist of facts, a painter of history" - Ahmad Shamlu

Provenance:

Property from a private collection, New York

Bonhams has the distinct privilege of presenting works from some of the most significant private collections of Ardeshir Mohasses' inimitable drawings and sketches. Mohassess combined artistic ingenuity with political satire to create shrewd, gripping images that reference and scrutinise key episodes in Iran's turbulent past. Mohasses' professional background as a journalistic cartoonist shaped both the aesthetic and subject matter of his works.

"I don't believe in an ideal society... as there is no need for me in such a society"

- Ardeshir Mohassess

Depicted in the form of pictorial vignettes, the miniature size and simple format of his sketches present the viewer with clear, succinct commentaries on a personal scale. The majority of Mohasses' work contains acerbic, alarming and often disturbing imagery chronicling the social and civil turmoil plaguing Iran throughout the 19th and 20th centuries, the present sketches are a unique, highly significant grouping from his most creatively fertile period during the 1970's

Ardeshir Mohassess was born in Iran in 1938 and began drawing early in his childhood. In the 1960s, after receiving a degree in political science from Tehran University, he worked as an illustrator for Iranian journals and newspapers. Soon after, his drawings began to appear in major international newspapers and magazines, including The New York Times. In 1976, Mohassess left Iran for what he planned as a temporary stay in the United States. However, with the outbreak of the Iranian Revolution in 1979 Mohassess chose to remain in New York, where he lived until his passing in 2008.





ARDESHIR MOHASSES (IRAN, 1938-2008)

Troops collage on paper executed circa 1980's 14 x 25cm (5 1/2 x 9 13/16in).

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

Provenance:

Acquired directly from the artist during his lifetime, Thence by descent to a private family collection, New York



ARDESHIR MOHASSES (IRAN, 1938-2008)

Meat Shortages 1338 (1959) - Towfiq Newspaper signed and dated in three places, "Meat Shortgages, Towfiq Newspaper 1338", executed in 1959 9 x 45cm (3 9/16 x 17 11/16in).

£1,500 - 2,500 €1,700 - 2,800 US\$2,000 - 3,300

Provenance:

Acquired directly from the artist during his lifetime, Thence by descent to a private family collection, New York

While studying at Tehran University, one of Mohassess classmates encouraged him to submit his work to Towfiq, a widely-read satirical journal. For the next eight years, he continued to produce work to the journal, and adopted the house style which involved pictorial commentaries on Iranian daily life and satirical editorials on political figures



ARDESHIR MOHASSES (IRAN, 1938-2008)

Battle

mixed media and collage on paper signed and dated ARESHIR 88, executed in 1988 29 x 23cm (11 7/16 x 9 1/16in).

£1,000 - 1,500 €1,100 - 1,700 US\$1,300 - 2,000

Provenance:

Acquired directly from the artist during his lifetime, Thence by descent to a private family collection, New York



ARDESHIR MOHASSES (IRAN, 1938-2008)

Arms Dealer mixed media and collage on paper signed "Ardeshir 87" lower left, executed in 1987 43 x 36cm (16 15/16 x 14 3/16in).

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

Provenance:

Property from the estate of a distinguished Iranian academic, California

Ardeshir Mohassess, Closed Circuit History, Ramsey Clark, Mage Publishers, New York, 1989, illustrated

"Woven into his art are Cyrus, Persepolis, Alexander, dynasties of despotism, Hafez, Khayyam, Tamerlane, early colonialism, oil, the Shah, Savak, the CIA, impoverishment, rampant materialism among the elite, chaos, Khomeini, the war with Iraq - he is a moralist, but passionately disciplined to see his world as it is, without illusions and without despair"

- Ali Banuazzizi



ARDESHIR MOHASSES (IRAN, 1938-2008)

The Call to Norouz mixed media on card signed and dated "Ardeshir 90" lower right, executed in 1990 57 x 77cm (22 7/16 x 30 5/16in).

£1,200 - 1,500 €1,300 - 1,700 US\$1,600 - 2,000

Provenance:

Acquired directly from the artist during his lifetime, Thence by descent to a private family collection, New York



ARDESHIR MOHASSES (IRAN, 1938-2008)

Tazieh Series ink on paper in four parts each work signed and dated 1987 36 x 27cm each

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

Provenance:

Acquired directly from the artist during his lifetime, Thence by descent to a private family collection, New York

Published:

Ardeshir Mohassess, Closed Circuit History, Ramsey Clark, Mage Publishers, New York, 1989, illustrated

- 1. Taazieh Shahdat Hazrate Hur The Taazieh of the Martyrdom of Al-Hur
- 2. Taazieh Shahadate Hazrate Ghassem The Tazieh of the Martyrdom of Ghassem
- 3. Tazieh Shahdate Imam Hossein The Tazieh of the Matyrdom of Imam Hussein
- 4. The story of the man who could not afford to attend Muharram, who sold his son to a Cleric, the Cleric then freed the son, it was then revealed that the Cleric was Imam Hussein in disguise



94 * ARDESHIR MOHASSES (IRAN, 1938-2008)

Figs acrylic on paper, framed signed "Ardeshir" and dated "91" (lower left), executed in 1991 58 x 77cm (22 13/16 x 30 5/16in).

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

Provenance:

Property from the estate of a distinguished Iranian academic, California



ARDESHIR MOHASSES (IRAN, 1938-2008)

The Ensemble mixed media on card signed and dated 1991, lower right 57 x 77cm (22 7/16 x 30 5/16in).

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

Provenance:

Property from the estate of a distinguished Iranian academic, California



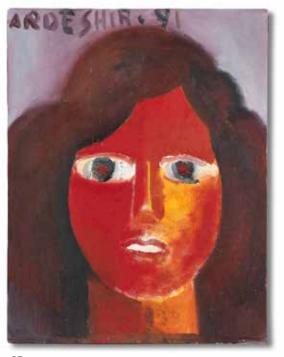
ARDESHIR MOHASSES (IRAN, 1938-2008)

Marilyn Monroe (The Blonde Lady of our City) oil on canvas signed and dated "1992" (upper left), executed in 1992 62 x 50cm (24 7/16 x 19 11/16in).

£4,000 - 6,000 €4,400 - 6,600 US\$5,200 - 7,800

Provenance:

Property from a private family collection, New York



97 *

ARDESHIR MOHASSES (IRAN, 1938-2008)

Red Face oil on canvas signed "Ardeshir" and dated "91", executed in 1991 46 x 36cm (18 1/8 x 14 3/16in).

£4,000 - 6,000 €4,400 - 6,600 US\$5,200 - 7,800

Provenance:

Property from a private family collection, New York





98

98 *

ARDESHIR MOHASSES (IRAN, 1938-2008)

Petal Showers oil on canvas signed "Ardeshir" and dated "92", executed in 1992 50 x 40cm (19 11/16 x 15 3/4in).

£4,000 - 6,000 €4,400 - 6,600 US\$5,200 - 7,800

Provenance:

Property from a private family collection, New York

99 *

ARDESHIR MOHASSES (IRAN, 1938-2008)

Qajar

oil on canvas

signed "Ardeshir" and dated "92", executed in 1992 62 x 50cm (24 7/16 x 19 11/16in).

£4,000 - 6,000 €4,400 - 6,600 US\$5,200 - 7,800

100 *

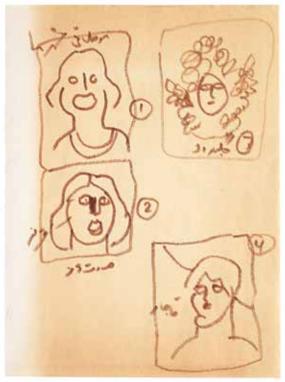
ARDESHIR MOHASSES (IRAN, 1938-2008)

ink on paper27 x 25cm (10 5/8 x 9 13/16in).

£800 - 1,000 €880 - 1,100 US\$1,000 - 1,300

Provenance:

Property from a private collection, New York



100



101 * ARR

MONA HATOUM (BORN 1952)

Reflection print on three layers of tulle, aluminium number 3 from an edition of 6 plus 2AP, executed in 2013 140 x 208 x 9.4 cm

£20,000 - 30,000 €22,000 - 33,000 US\$26,000 - 39,000

Provenance:

Property from a private collection, Beirut Purchased directly from CRG gallery Acquired directly from the Artist by the above



102

ABDELNASSER GHAREM (SAUDI ARABIA, BORN 1973)

Siraat (The Path)

projection on UV cured virtu digital print on white aluminium signed, dated, numbered "4/6" and titled on the verso, number 4 from an edition of 6, published in 2009 70 x 120cm (27 9/16 x 47 1/4in).

£5,000 - 10,000 €5,500 - 11,000 US\$6,500 - 13,000

Provenance:

Property from a private collection, London Acquired directly from Edge of Arabia, London, 2009

Note:

Please note that this work is accompanied by a limited edition CD

Exhibited:

Venice, Palazzo Polignac, 53rd Venice Biennale, 2009

Much of Gharem's art is performance based, captured in photographs and video, and focuses on our relationship to and trust in physical structures and the natural environment. The Path, or Siraat, commemorates a tragic event that occurred in 1982, when a group of villagers took shelter from an approaching flood on a concrete bridge spanning a river in southwest Saudi Arabia, where heavy rains are often commonplace. Everyone was swept away and most were killed by the deluge. A new road was built nearby but the old one on either side of the washed away bridge remained. On the section of road leading up to the bridge, Gharem and a crew of assistants spraypainted over and over again the word siraat, which means both a literal path and also a spiritual one (e.g., the straight path that leads to Paradise). The repetition of this single word on the roadway becomes a visual chant—a reminder of how we choose our own paths, and a remembrance of the flood victims, who, having chosen the apparent safety of higher ground, lost their lives. This notion of individual choice when it comes to life's pathways is endemic in Gharem's work.

101A

ORHON MUBIN (1924-1981)

Untitled oil on canvas signed "Mubin" and dated "1968" (right lower), executed in 1968 98 x 87cm (38 9/16 x 34 1/4in).

£20,000 - 40,000 €22,000 - 44,000 US\$26,000 - 52,000

Provenance:

Property from a private collection, UK

Bonhams is delighted to present this superlative painting from the late 1960s by the Turkish artist Mübin Orhon. Orhon is regarded as one of the most prominent and progressive Turkish artists of the twentieth century. He was born in Istanbul in 1924 and studied political science in the University of Ankara. He moved to Paris in 1947 and went to embark on a master's degree in from Sorbonne university in Economic but shortly abandoned his studies and began his artistic career. Mubin's greatest influence was the Parisian style of abstract expressionism known as Tachism. He established himself in the French capital and founded a studio of Turkish artists that included the sculptor Ilhan Koman. His first solo exhibition was held at Galerie Iris Clert in 1956, considered to be one of the most avant-garde galleries of the French capital, and at Galerie Lucien Durand and Galerie Gervis in later years. His success continued to grow but his well being at times was dependent on a close circle of collector friends who supported him throughout his career and avidly collected his works, most notably, Lady and Lord Sainsbury.

Note

This work has been authenticated by Dr Necmi Sonmez











SABHAN ADAM (SYRIA, BORN 1972)

Untitled (Four Faces) mixed media on canvas, framed in four parts executed circa 2007 40 x 30 cm each

£2,000 - 4,000 €2,200 - 4,400 US\$2,600 - 5,200

Provenance:

Acquired directly from the artist by the late Mrs Hadba Nizar Qabbani Thence by descent to the present owner



104

ABED AL KADIRI (LEBANON, BORN 1984)

Homage to Yahya Al Wasiti oil and charcoal on canvas signed "Abed Al Kadiri" and dated "2015" on the verso, and titled "Homage to Yahya Al Wasiti" 140 x 150cm (55 1/8 x 59 1/16in).

£8,000 - 12,000 €8,800 - 13,000 US\$10,000 - 16,000

Provenance:

Property from a private collection, Beirut

"For a long time, my work has been engaged in subjects such as freedom, violence, migration and destruction. However, what mostly interests me is positioning myself as a contemporary painter with a focus on socio-political themes that can be expressed through painting, using news, social media images and storytelling as major resources in my visual research."

There, he curated numerous exhibitions and developed an extensive education program. He also initiated art exchange programs making way for collaborations with major art spaces in France, Spain, Hungary, the UK, South Korea, Lebanon, Egypt, and the Gulf. In 2015, Al Kadiri left his position at CAP, and has been living in Beirut working as a full-time artist since 2016. He is the cofounder of

From 2006-2015, Al Kadiri held various positions apart from his

one of the leading non-profit arts institutions in the Middle East.

painterly practice. He worked as an art critic beginning in 2006, before

Contemporary Art Platform (CAP) Kuwait in 2012, which has become

establishing the FA Gallery, Kuwait, in 2010. He was the director of

Dongola, a publishing house for limited edition books produced by artists. He was recently awarded the Sursock Museum Prize at the 32nd Salon d'Automne

- Abed Al Kadiri

MASSOUD ARABSHAHI (IRAN, 1935-2019)

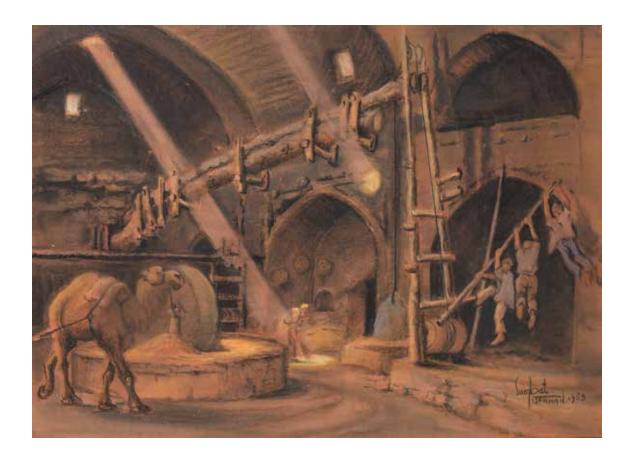
mixed media and aluminium on board signed and titled on the verso, dated "1988", executed in 1988 40 x 102cm (15 3/4 x 40 3/16in).

£8,000 - 12,000 €8,800 - 13,000 US\$10,000 - 16,000

Provenance:

Property from a private collection, USA Acquired directly from the artist's estate by the above





The Camel Mill pastel on paper, framed signed "Sumbat" and dated "1953" (lower right), executed in 1953 $40 \times 56 cm (15\ 3/4 \times 22\ 1/16 in)$.

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

Provenance:

Property from a private English collection Acquired directly from the artist by the present owner

Born in 1913 to an Armenian family in New Julfa, Isfahan, Iran, Sumbat is the most celebrated watercolorist of his hometown- the center of Iranian arts and crafts. He was influenced by both western and eastern artistic styles, and by Armenian and Iranian traditions. Sumbat's paintings describe scenes around his hometown and the ordinary life of people living in the surrounding villages and towns.

They possess a lyrical quality, an extraordinary harmony of colors, and a striking honesty of expression.

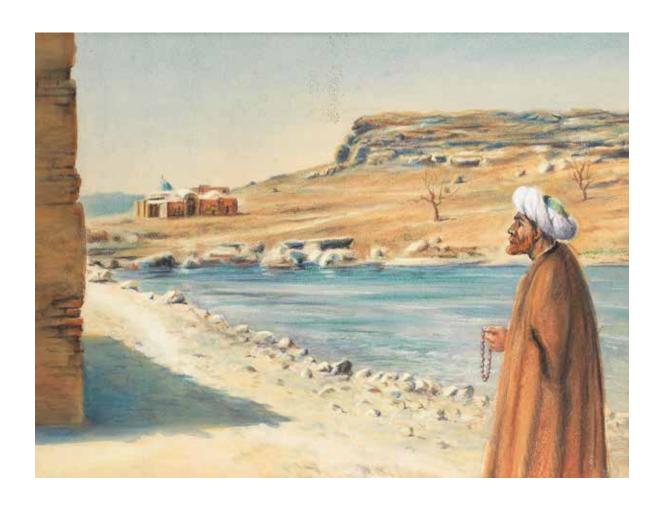
During his 65 years of artistic career, he produced thousands of watercolor, gouache and oil paintings, which are now scattered throughout the world in private collections and museums. He lived in Iran until 1980, then moved to the United States where he died in 1999. In addition to Iran and the United States, he travelled and painted in Armenia, England, France, Italy, Lebanon, Saudi Arabia and Switzerland.



Mullah by the water pastel on paper, framed36 x 46cm (14 3/16 x 18 1/8in).

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

Provenance:



Camel riders in the mountains watercolour on paper, framed signed "Sumbat", inscribed "Isfahan" and dated "1953" (lower right), executed in 1953 29 x 45cm (11 7/16 x 17 11/16in).

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

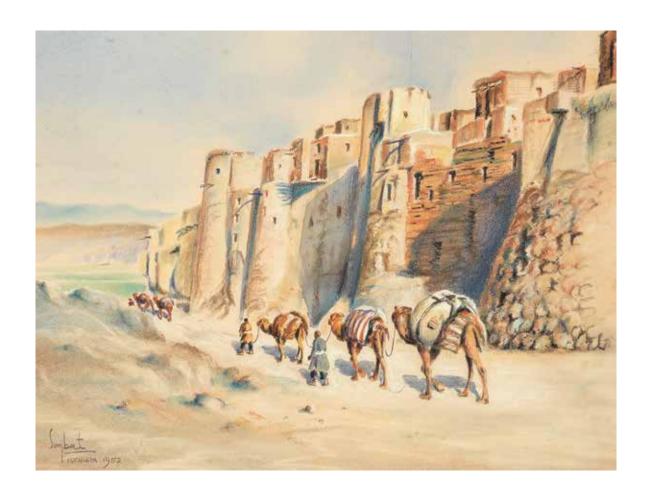
Provenance:



Camel riders by the Arg watercolour on paper, framed signed "Sumbat", inscribed "Isfahan" and dated "1952" (lower right), executed in 1952 36 x 46cm (14 3/16 x 18 1/8in).

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

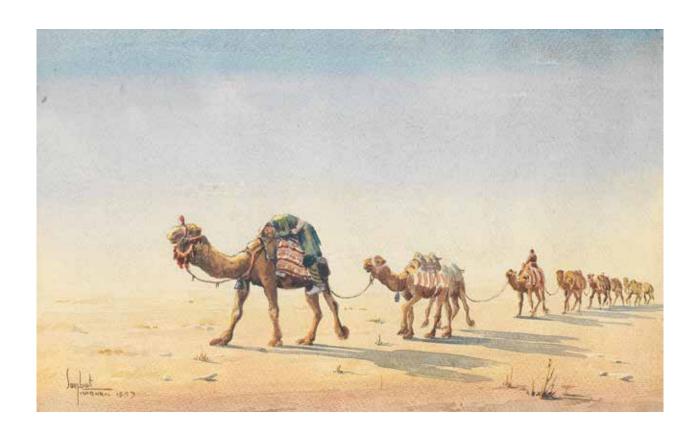
Provenance:



Camels by the Hill town watercolour on paper, framed signed "Sumbat", inscribed "Isfahan" and dated "1952" (lower left), executed in 1952 36 x 46cm (14 3/16 x 18 1/8in).

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

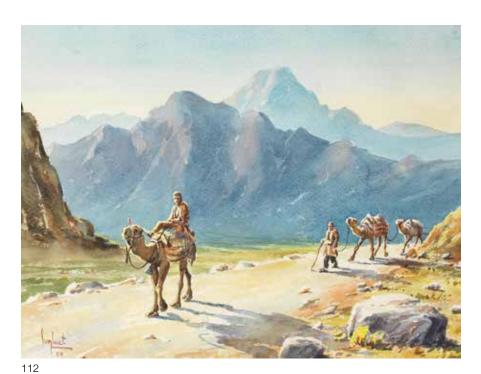
Provenance:



Camels in the Desert watercolour on paper, framed signed "Sumbat" and dated "1953" (lower left), executed in 1953 29 x 49cm (11 7/16 x 19 5/16in).

£800 - 1,000 €880 - 1,100 US\$1,000 - 1,300

Provenance:



Camels Through Mountains watercolour and pastel on paper, framed signed "Sumbat" and dated "54" (lower left), executed in 1954 36 x 47cm (14 3/16 x 18 1/2in).

£800 - 1,000 €880 - 1,100 US\$1,000 - 1,300

Provenance:

Property from a private English collection Acquired directly from the artist by the present owner



113

SUMBAT DER KIUREGHIAN (IRAN, 1913-1999)

Donkey rider by the Dome watercolour on paper, framed signed "Sumbat" and dated "54" (lower right), executed in 1954 28 x 39cm (11 x 15 3/8in).

£800 - 1,200 €880 - 1,300 US\$1,000 - 1,600

Provenance:

Property from a private English collection Acquired directly from the artist by the present owner

113



114

114

SUMBAT DER KIUREGHIAN (IRAN, 1913-1999)

Portrait of a Sheikh watercolour on paper, framed signed "Sumbat" and dated "1951" (lower left), executed in 1951 30 x 24cm (11 13/16 x 9 7/16in).

£800 - 1,200 €880 - 1,300 US\$1,000 - 1,600

Provenance:

Property from a private English collection Acquired directly from the artist by the present owner

115

SUMBAT DER KIUREGHIAN (IRAN, 1913-1999)

Village Life water colour on paper in three parts, framed signed "Sumbat" and dated "1953 and 1952" 27 x 21cm, 22 x 16cm, 23 x 17cm

£800 - 1,200 €880 - 1,300 US\$1,000 - 1,600

Provenance:

Property from a private English collection Acquired directly from the artist by the present owner

END OF SALE







115

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 Safe may be set out in the Catalogue for the Safe, in an insert in the Catalogue and/or in a notice displayed at the Safe vanue and you should read them as well. Announcements affecting the Safe may also be given out orally before and during the Safe without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have heen 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 Buvers or Bidders in this role and does not give advice to Buvers 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.

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 Selfer 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 Selfer 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 equalling or exceeding such Reserve) on behalf of the Seller. We are not responsible to you in respect of the presence or absence of any Reserve in respect of any Lot. If there is a Reserve it will be no higher than the lower figure for any Estimate in the Catalogue, assuming that the currency of the Reserve has not fluctuated adversely against the currency of the Estimate. The Buver 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 $\ensuremath{\textit{Lot}}$. 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 Begulations"). 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 ven

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% of the Hammer Price on the first $\mathfrak{L}10,000$; plus 25% of the Hammer Price from $\mathfrak{L}10,001$ and up to $\mathfrak{L}450,000$; plus 20% of the Hammer Price from $\mathfrak{L}450,001$ and up to $\mathfrak{L}4,500,000$; plus 14.5% of the Hammer Price above $\mathfrak{L}4,500,000$

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).

 Hammer Price
 Percentage amount

 From €0 to €50,000
 4%

 From €20,000.01 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%

Q V/Λ

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
- 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 $\Sigma 5,000$, 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.

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

Note: only one debit or credit card may be used for payment of an

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

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.

Licensina Requirements

Firearms Act 1968 as amended

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

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

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed. Lots marked 'S1' and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

Lots marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence. Lots marked 'S5' and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

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

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

Taxidermy and Related Items

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

18. FURNITURE

Upholstered Furniture

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

19. JEWELLERY

Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years

to retain their appearance. Bidders should be aware that Estimates assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed Descriptions of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that Bonhams has been given or has obtained certificates for any Lot in the Sale these certificates will be disclosed in the Catalogue. Although, as a matter of policy, Bonhams endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each Lot. In the event that no certificate is published in the Catalogue, Bidders should assume that the gemstones may have been treated. Neither Bonhams nor the Saller 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 *Bioders* 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;
- Taken Tacopo 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

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. WINEE

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 (ts) or up to 5cm
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.
- ∆ Wines lying in Bond.
- AR An Additional Premium will be payable to us by the Buyer to cover our Expenses relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The Seller has been guaranteed a minimum price for the Lot, either by Bonhams or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on

- a successful Sale or a financial loss if unsuccessful.
- Bonhams owns the Lot either wholly or partially or may otherwise have an economic interest
- This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

•, †, *, G, Ω , α see clause 8, VAT, for details. DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 1

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 anv.

Under this contract the Seller's liability in respect of the quality of the Lot, it's 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

- .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 Selfer 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

8.1 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.

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.
- 1.2 The Selfer 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.

RISK, PROPERTY AND TITLE

- 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 Selfer 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 Selfer and keep the Selfer 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.

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.
- .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 Lof he has sold to you at the same or at any other Sale and whether currently in Bonham's 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

- B.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 *l ot* 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 payament 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.

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 Selfer will not be liable for any loss of Business, Business profits or revenue or income or for loss of reputation or for disruption to Business or wasted time on the part of the Buyer or of the Buyer's management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;
- 9.3.3 in any circumstances where the Seller is liable to you in respect of the Lot, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the Seller's liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the Purchase Price of the Lot irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.
- 9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any

person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the Seller's negligence (or any person under the Seller's control or for whom the Seller is legally responsible), or (iii) acts or omissions for which the Seller is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.

10 MISCELLANEOUS

- 10.1 You may not assign either the benefit or burden of the Contract for Sale.
- 10.2 The Seller's failure or delay in enforcing or exercising any power or right under the Contract for Sale will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the Seller's ability subsequently to enforce any right arising under the Contract for Sale.
- 10.3 If either party to the Contract for Sale is prevented from performing that party's respective obligations under the Contract for Sale by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph
- 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 used in the Contract for Sale are for convenience only and will not affect its interpretation.
- 10.8 In the Contract for Sale "including" means "including, without limitation"
- 10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 10.10 Reference to a numbered paragraph is to a paragraph of the Contract for Sale.
- 10.11 Save as expressly provided in paragraph 10.12 nothing in the Contract for Sale confers (or purports to confer) on any person who is not a party to the Contract for Sale any benefit conferred by, or the right to enforce any term of, the Contract for Sale.
- 10.12 Where the Contract for Sale confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the Seller, it will also operate in favour and for the benefit of Bonhams, Bonhams' holding company and the subsidiaries of such holding company and the successors and assigns of Bonhams and of such companies and of any officer, employee and agent of Bonhams and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and deereally 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 your obligations and undertakings to the Seller under the Contract for Sale in respect of the Lot.

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*:
- 3.1.1 the Purchase Price for the Lot;
- 3.1.2 a Buyer's Premium in accordance with the rates set out in the Notice to Bidders on each lot, and
- 3.1.3 if the Lot is marked [AR], an Additional Premium which is calculated and payable in accordance with the Notice to Bidders together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the Sale.
- 3.2 You must also pay us on demand any Expenses payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the Sale was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the Notice to Bidders. Our invoices will only be addressed to the registered Bidder unless the Bidder is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the Buyer's Premium, the Commission payable by the Seller in respect of the Lot, any Expenses and VAT and any interest earned and/or incurred until payment to the Seller.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of Lots have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the Purchase Price of each Lot and secondly pro-rata to pay all amounts due to Bonhams.
- 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. Departure 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-terrorism 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

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 23 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.

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 Lof 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

.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/or8.1.3 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.

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
- 9.3.2 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 Seiler (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 Selfer) 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.

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

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 15R, 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 Selfer undertakes in the Contract of Sale the Lot corresponds.
- "Description" any statement or representation in any way descriptive of the Lot, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the Hammer Price).
- "Entry" a written statement in the Catalogue identifying the Lot and its Lot number which may contain a Description and illustration(s) relating to the Lot.
- "Estimate" a statement of our opinion of the range within which the hammer is likely to fall.
- "Expenses" charges and Expenses paid or payable by Bonhams in respect of the Lot including legal Expenses, banking charges and Expenses incurred as a result of an electronic transfer of money, charges and Expenses for loss and damage cover, insurance, Catalogue and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the Lot for Sale, storage charges, removal charges, removal charges or costs of collection from the Seller as the Seller's agents or from a defaulting Buyer, plus VAT if applicable.
- "Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the Sale had a value materially less than it would have had if the Lot had not been such an imitation, and which is not stated to be such an imitation in any description of the Lot. A Lot will not be a Forgery by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the Lot, where that damage,
- restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.
- "Guarantee" the obligation undertaken personally by Bonhams to the Buyer in respect of any Forgery and, in the case of specialist Stamp Sales and/or specialist Book Sales, a Lot made up of a Stamp or Stamps or a Book or Books as set out in the Buyer's Agreement.
- "Hammer Price" the price in the currency in which the Sale is conducted at which a Lot is knocked down by the Auctioneer. "Loss and Damage Warranty" means the warranty described in
- paragraph 8.2 of the Conditions of Business.

 "Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.
- "Lot" any item consigned to Bonhams with a view to its Sale at auction or by private treaty (and reference to any Lot will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for Sale as one Lot).
- "Motoring Catalogue Fee" a fee payable by the Seller to Bonhams in consideration of the additional work undertaken by Bonhams in respect of the cataloguing of motor vehicles and in respect of the promotion of Sales of motor vehicles.
- "New Bond Street" means Bonhams' saleroom at 101 New Bond Street, London W1S 1SR.
- "Notional Charges" the amount of Commission and VAT which would have been payable if the Lot had been sold at the Notional Price.
- "Notional Fee" the sum on which the Consignment Fee payable to Bonhams by the Seller is based and which is calculated according to the formula set out in the Conditions of Business.
- "Notional Price" the latest in time of the average of the high and low Estimates given by us to you or stated in the Catalogue or, if no such Estimates have been given or stated, the Reserve applicable to the Lot.
- "Notice to Bidders" the notice printed at the back or front of our Catalogues.
- "Purchase Price" the aggregate of the Hammer Price and VAT on the Hammer Price (where applicable), the Buyer's Premium and VAT on the Buyer's Premium and any Expenses.
- "Reserve" the minimum price at which a Lot may be sold (whether at auction or by private treaty).
- "Sale" the auction Sale at which a Lot is to be offered for Sale by Bonhams.
- "Sale Proceeds" the net amount due to the Seller from the Sale of a Lot, being the Hammer Price less the Commission, any VAT chargeable thereon, Expenses and any other amount due to us in whatever capacity and howsoever arising.
- "Seller" the person who offers the Lot for Sale named on the Contract Form. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the Contract Form acts as an agent for a principal (whether such agency is disclosed to Bonhams or not), "Seller" includes both the agent and the principal who shall be jointly and severally liable as such. The Seller is also referred to in the Conditions of Business by the words "you" and "your".

- "Specialist Examination" a visual examination of a *Lot* by a specialist on the *lot*.
- "Stamp" means a postage Stamp offered for Sale at a Specialist Stamp Sale.
- "Standard Examination" a visual examination of a Lot by a nonspecialist 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 lead meanings:

- "artist's resale right": the right of the creator of a work of art to receive a payment on Sales of that work subsequent to the original Sale of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.
- "bailee": a person to whom goods are entrusted.
- "indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.
- "interpleader proceedings": proceedings in the Courts to determine ownership or rights over a Lot.
- "knocked down": when a Lot is sold to a Bidder, indicated by the fall of the hammer at the Sale.
- "lien": a right for the person who has possession of the ${\it Lot}$ 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
- warranty: a legal assurance or profiles, upon which the person is 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
 - 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.

Paddle number (for office use only)			



This sale will be conducted in accordance with Sale title: Modern and Contemporary Middle Eastern Art Sale date: 24 november 2020 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 venue: New Bond Street, London Sale no. 26307 Sale Information relating to this Sale which sets out the charges payable by you on the purchases you make 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 and other terms relating to bidding and buying at the prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue Sale. You should ask any questions you have about the for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will Conditions before signing this form. These Conditions endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids. also contain certain undertakings by bidders and buyers **General Bid Increments:** and limit Bonhams' liability to bidders and buyers. £10 - 200by 10s £10,000 - 20,000by 1,000s £200 - 500by 20 / 50 / 80s £20,000 - 50,000by 2,000 / 5,000 / 8,000s Data protection - use of your information £50,000 - 100,000by 5,000s Where we obtain any personal information about you, we £500 - 1,000by 50s shall only use it in accordance with the terms of our Privacy £1,000 - 2,000by 100s £100,000 - 200,000by 10,000s Policy (subject to any additional specific consent(s) you may £2,000 - 5,000by 200 / 500 / 800s above £200.000at the auctioneer's discretion have given at the time your information was disclosed). A £5,000 - 10,000by 500s copy of our Privacy Policy can be found on our website The auctioneer has discretion to split any bid at any time. (www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S Customer Number Title 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 First Name Last Name company and its subsidiaries (whether registered in the UK or Company name (if applicable) elsewhere). We will not disclose your data to anyone outside our group but we may from time to time provide you with Company Registration number (if applicable) information about goods and services which we feel maybe of interest to you including those provided by third parties. Address If you do not want to receive such information (except for information you specifically requested) please tick this box City Would you like to receive e-mailed information from us? if so please tick this box County / State Post / Zip code Notice to Bidders. Telephone (mobile) Country At least 24 hours before the Sale, clients must provide government or state issued photographic proof of ID and date Telephone (landline) of birth e.g. - passport, driving licence - and if not included in ID document, proof of address e.g - utility bill, bank or credit F-mail (in capitals) card statement etc. Corporate clients should also provide a copy of their articles of association / company registration Please answer all questions below documents, and the entities name and registered address. 1. ID supplied: Government issued ID __ and (if the ID does not confirm your address) __ current utility bill/ bank statement. documentary proof of its beneficial owners and directors, together with a letter authorising the individual to bid on the If a corporate entity, please provide the Certificate of Incorporation or Partnership Deed and a letter authorising you to act. company's behalf. Failure to provide this may result in your 2. Are you representing the Bidder? If yes, please complete guestion 3. bids not being processed or completed. For higher value lots you may also be asked to provide a bank reference. 3. Bidder's name, address and contact details (phone and email): Bidder's ID: Government issued ID and (if the ID does not confirm their address) current utility bill/bank statement If successful I will collect the purchases myself If registered for VAT in the EU please enter your registration here: Are you acting in a business capacity? Please arrange shippers to contact me with Nο a quote and I agree that you may pass them my contact details. Please note that all telephone calls are recorded. MAX bid in GBP Telephone or Lot no. Brief description (excluding premium Covering bid * Absentee (T / A) & VAT) FOR WINE SALES ONLY Please leave lots "available under bond" in bond Please include delivery charges (minimum charge of £20 + VAT) BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE 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:

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

Rophams Customer Springs 101 New Bond Street London W1S 1SR Tal: +44 (0) 20 7447 7447 Fax: +44 (0) 20 7447 7401 bids@

^{*} 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.





