



Bonhams

Islamic and Indian Art

Including Modern and Contemporary South Asian Art

New Bond Street, London | 30 March 2021



Islamic and Indian Art

Including Modern and Contemporary South Asian Art

New Bond Street, London | 30 March 2021

BONHAMS

101 New Bond Street
London W1S 1SR
bonhams.com

SALE NUMBER

26589
Lots 1 - 157

CATALOGUE: £25

ILLUSTRATIONS

Front Cover: lot 28 (detail)
Inside Front Cover: lot 130
Inside Rear Cover: lot 149 (detail)
Rear Cover: lot 123

IMPORTANT NOTICE ABOUT COVID

Bonhams continues to hold viewings and sales in accordance to the government guidelines in each region. If local restrictions prevent our salerooms from opening, the sales will either be wholly online or livestreamed from the auction house. Bids will be accepted online, on the Bonhams app, on the telephone and as absentee bids. For up to date information and if you have any questions regarding an upcoming sale please contact Client Services on:
+44 (0)20 7447 7447 or
info@bonhams.com

ENQUIRIES

Oliver White
(Head of Department)
+44 (0) 20 7468 8303
oliver.white@bonhams.com

Matthew Thomas
+44 (0) 20 7468 8270
matthew.thomas@bonhams.com

Priya Singh
+44 (0) 20 7468 8203
priya.singh@bonhams.com

CONDITION REPORTS

Requests for condition reports for this sale should be emailed to: islamic@bonhams.com

BIDS

- Bid online/APP

Register to bid online by visiting
www.bonhams.com/26589



**Bid through the
app. Download now
for android and iOS**

- Bid by telephone/absentee

We require a completed Bidder Registration Form returned by email to bids@bonhams.com.

The form can be found at the back of every catalogue and on our website at www.bonhams.com

Please note we cannot guarantee bids within 24 hours of the sale.

Bidding by telephone will only be accepted on a lot with a lower estimate in excess of £1,000.

- Bid in person

You can pre-register online at Bonhams.com or obtain a paddle at our Registration Desk.

- New Bidders

You must provide proof of identity when submitting bids. A copy of a government- issued photo identification (driving licence or passport) showing your full name and date of birth, and, if not shown on the ID document, proof of your current address (utility bill or bank statement).

For company account or other entities, please contact us in relation to the documents you will need to provide.

Failure to do this may result in your bids not being processed.

For all other enquiries, contact our Client Services department on:
+44 (0) 207 447 7447 or
bids@bonhams.com

Please see back of catalogue for important notice to bidders

To submit a claim for refund of VAT, HMRC require lots to be exported from the UK within strict deadlines. For lots on which Import VAT has been charged (marked in the catalogue with a * or Ω) lots must be exported within 30 days of Bonhams' receipt of payment and within 3 months of the sale date. For all other lots export must take place within 3 months of the sale date.

Bonhams 1793 Limited

Registered No. 4326560
Registered Office: Montpellier Galleries
Montpelier Street, London SW7 1HH

+44 (0) 20 7393 3900
+44 (0) 20 7393 3905 fax



Sale Information

BIDS

+44 (0) 20 7447 7447
To bid via the internet please visit
www.bonhams.com

PAYMENTS

Buyers

+44 (0) 20 7447 7447

Sellers

Payment of sale proceeds
+44 (0) 20 7447 7447

VALUATIONS, TAXATION & HERITAGE

+44 (0) 20 7468 8340
+44 (0) 20 7468 5860 fax
valuations@bonhams.com

CATALOGUE SUBSCRIPTIONS

To obtain any Bonhams
catalogue or to take out
an annual subscription:
Subscriptions Department
+44 (0) 1666 502 200
+44 (0) 1666 505 107 fax
subscriptions@bonhams.com

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

**Alban Shipping will be closed
Friday 2 April 2021 and Monday
5 April 2021 for the Easter
Holiday and will re-open from
9am Tuesday 6 April 2021.**

BUYERS COLLECTION & STORAGE AFTER SALE

All sold lots will remain in the
Collections room at Bonhams New
Bond Street without charge until
5.30pm Wednesday 14 April 2021
lots not collected by this time will
be returned to the department.
Storage charges may apply.
**Collections are by appointment
only. Please call Client Services
on +44 (0) 447 7447**

**Bonhams will be closed from
5.30pm Thursday 1 April 2021
until 9am Tuesday 6 April 2021
for the Easter Holiday.**

VAT

Will be applied at the current rate
on all above charges

**The following symbol is used
to denote that VAT is due on
the hammer price and buyer's
premium**

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

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

Y These lots are subject to CITES
regulations, please read the
information in the back of
the catalogue.

Payment in Advance

(Telephone to ascertain amount
due) By: cash, cheque with
banker's card, credit, or debit card.

Payment at time of collection

By: cash, cheque with banker's
card, credit, or debit card.

POST BREXIT NOTICE FOR EU BUYERS SHIPPING PURCHASED LOTS OUTSIDE THE UK

Please note that as of 1 January
2021 for Margin Scheme and
Imported Lots VAT on the Buyer's
Premium will be refunded by
Bonhams on valid proof of export of
your Lot from the UK within 90 days
of full payment of your invoice.

What else has changed since
1 January 2021 for EU Buyers?
If you buy a Lot in this sale and
intend to ship the Lot outside the
UK, you will need to pay local Import
Tax when you bring your Lot into the
country of destination.

What do the Star (*) and Omega (Ω)
symbols mean? If you buy in this
sale you will pay import VAT of 5%
(* symbol) or 20% (Ω symbol) on
the Hammer Price. As of 1 January
2021, for EU buyers shipping
purchased Lots outside the UK, this
tax will be refunded by Bonhams
on valid proof of export of your Lot
from the UK within 30 days of full
payment of your invoice.

Important notice to all buyers

Condition

Condition is not stated in the catalogue. The absence of such reference does not imply that the lot is in good condition or free from faults. Prospective buyers should satisfy themselves by inspection as to the condition of each lot. Condition reports can, however, be provided on request, but are for general guidance only and any such report is, of necessity, subjective.

Some countries, e.g., the US, prohibit or restrict the purchase by its citizens (wherever located) and/or the import of certain types of Iranian-origin works. As a convenience to buyers, Bonhams has marked with the symbol R all lots of Iranian (Persian) origin. It is each buyer's responsibility to ensure that they do not bid on or import a lot in contravention of the sanctions or trade embargoes that apply to them.

Islamic and Indian, Middle Eastern and South Asian Art

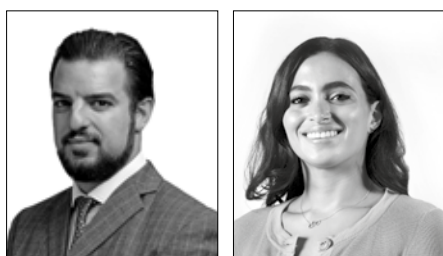
London



Oliver White
Head of Department,
Islamic and Indian Art

Matthew Thomas
Specialist,
Islamic and Indian Art

Priya Singh
Junior Cataloguer,
Islamic and Indian Art



Nima Sagharchi
Director,
Middle Eastern, Islamic
and South Asian Art

Noor Soussi
Specialist,
Modern & Contemporary
Middle Eastern Art

Indian, Himalayan and Southeast Asian Art

Hong Kong



Edward Wilkinson
Global Head
Executive Director, Asia

Dora Tan
Administrator

New York



Mark Rasmussen
Specialist
Head of Sales

Doris Jin Huang
Specialist



Contents

Manuscripts

Lots 1 - 17

Islamic Works of Art

Lots 18 - 50

Indian Paintings

Lots 51 - 88

Indian Works of Art

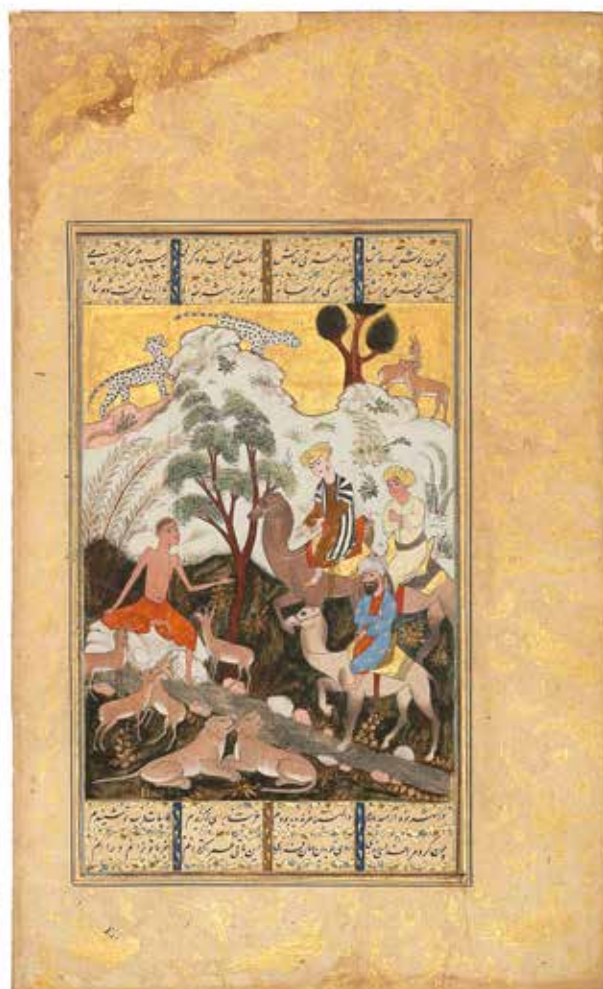
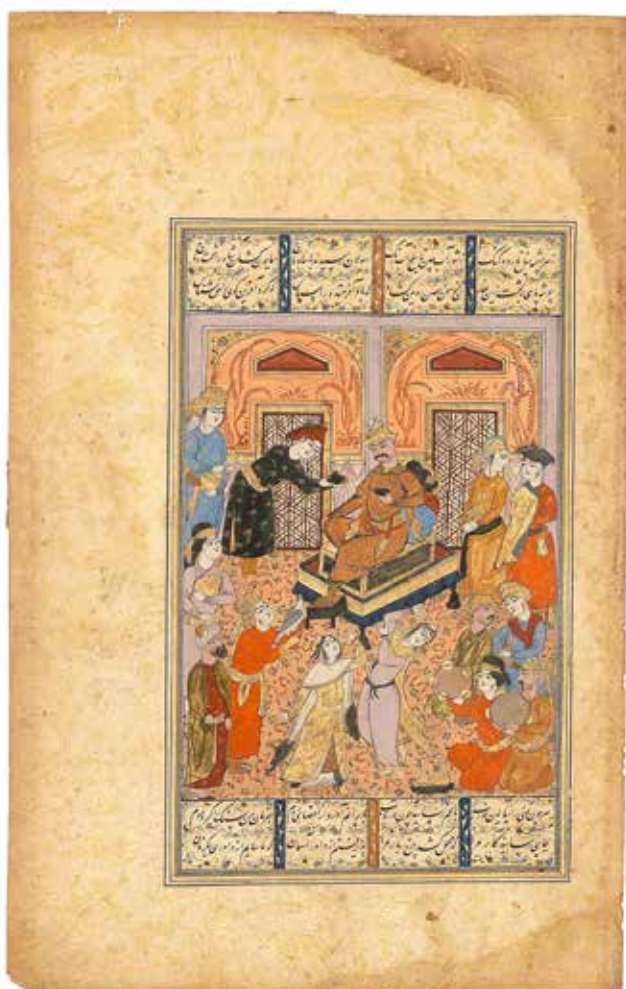
Lots 89 - 108

Sikh Art

Lots 109 - 141

Modern and Contemporary South Asian Art

Lots 142 - 157



1^R

**TWO ILLUSTRATED LEAVES FROM A DISPERSED
MANUSCRIPT OF NIZAMI'S KHAMSA
PERSIA, 17TH CENTURY**

Persian manuscript on paper, illustrations in gouache and gold, text written in *nasta'liq* script in black ink in four columns, 20 lines to the page (verso), inner margins ruled in blue and gold, one leaf with heading written in *nasta'liq* script in white within an illuminated panel, outer borders (recto) with illumination in gold depicting birds amidst stylised foliage
leaves 370 x 230 mm.(2)

£2,000 - 3,000
€2,300 - 3,500
US\$2,800 - 4,200

The illustrations depict: a) Iskandar's enthronement in Istakhr (from the *Sharaf-nameh*); b) Majnun meeting Salam Baghdadi (from the *Layla va Majnun*).



2•R

AL-SAHIFA AL-KAMILA, A COLLECTION OF PRAYERS INCLUDING SEVEN PRAYERS TO BE RECITED ACCORDING TO THE DAYS OF THE WEEK

PERSIA, LATE SAFAVID, LATE 17TH/EARLY 18TH CENTURY

Arabic and Persian manuscript on paper, 241 leaves, approximately 9 lines to the page written in clear *naskhi* script in black ink with interlinear Persian translation written in smaller *nasta'liq* script in red ink, double interlinear rules in gold, inner margins ruled in blue and gold, catchwords, headings of each prayer written in elegant *thuluth* in gold within a rectangle decorated with fine vegetal scrolling motifs in blue, numerous Persian commentaries written in *nasta'liq* script in black ink in outer margins, one fine double-page of illumination richly decorated with intertwining floral motifs in gold and some colour,

the two pages interleaved with a blank page containing cartouches incorporating a reference in *nasta'liq* script to the fourth Imam, Zayn al-'Abidin (to whom *al-Sahifa al-Kamilah* is attributed), red morocco, covers richly decorated with central medallions and cornerpieces incorporating intertwining floral motifs in colours and gold, on a red ground decorated with intertwining vegetal motifs in gold, with flap, doublures of green morocco gilt, lower cover detached 173 x 113 mm.

£4,000 - 6,000
€4,600 - 6,900
US\$5,700 - 8,500

An Early Copy of an Ottoman Manuscript Dedicated to Sultan Suleyman the Magnificent

2A*

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

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

£6,000 - 10,000

€6,900 - 12,000

US\$8,500 - 14,000

Provenance

Private collection, Lebanon.

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

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

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

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



3



4

3*

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

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

£1,500 - 2,000
€1,700 - 2,300
US\$2,100 - 2,800

4

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

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

£200 - 300
€230 - 350
US\$280 - 420
To be sold without reserve

Provenance
Private UK collection.



5



6

5

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

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

235 x 125 mm. (to inner margin rules)(2)

£300 - 400

€350 - 460

US\$420 - 570

To be sold without reserve

Provenance

Private UK collection.

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

6*

AN ILLUSTRATED EROTIC MANUSCRIPT IN URDU, *BAHAR-E 'ISHQ* (SPRING OF LOVE), COPIED BY THE SCRIBE KISHWAR, WITH 73 ILLUSTRATIONS NORTH INDIA, 19TH CENTURY

Urdu manuscript on paper, 78 leaves, 14 lines to the page written in *nasta'liq* script in black ink, 73 illustrations in ink and gouache depicting sexual positions and courtesans in interiors, decorated opening page followed by a decorated headpiece, cloth boards 202 x 122 mm.

£2,000 - 3,000

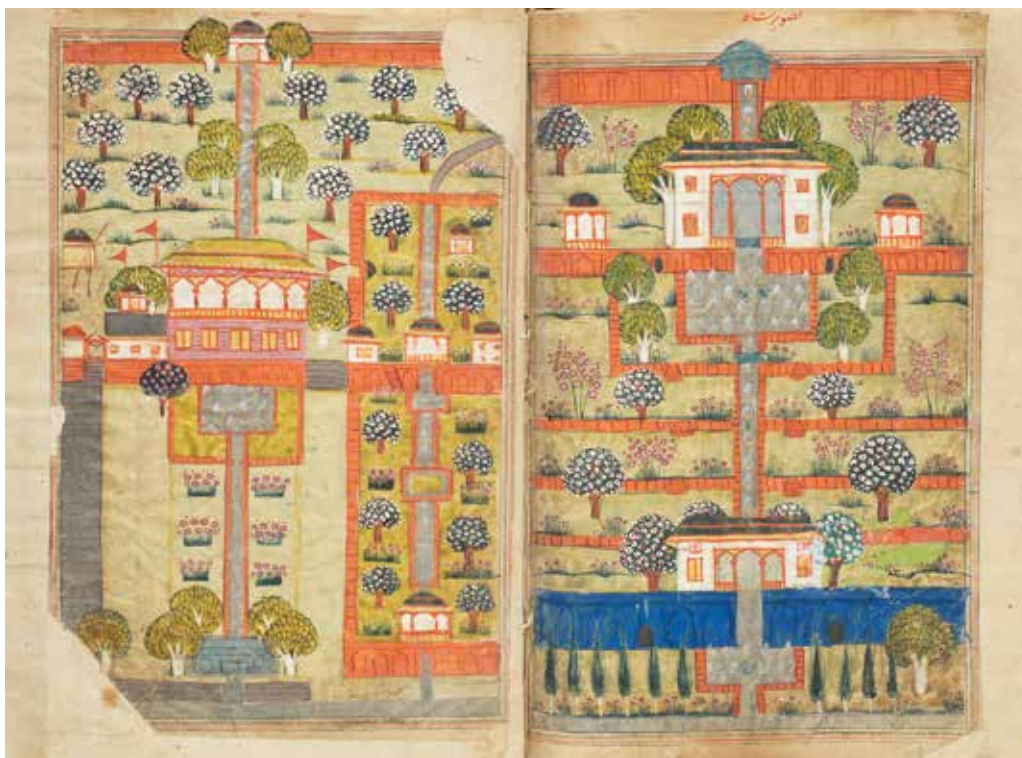
€2,300 - 3,500

US\$2,800 - 4,200

The text is apparently written in Urdu. There is a composition recorded of the same name, written in Urdu, by a certain Mirza Shawq Lakhnavi, but in verse, whereas our manuscript is in prose.

The colophon gives the scribe's name as Kishwar, and that he came from a village somewhere in the region of Saharanpur in Uttar Pradesh.

A Rare Kashmiri late 18th Century Pashtu Manuscript of Sufi Poetry



7•

ABD AL-RAHMAN BABA, *DIVAN*, SUFI POETRY, IN TWO BOOKS, COMMISSIONED BY 'ABDALLAH KHAN BARAKZA'I, COPIED BY THE SCRIBE MULLA VALI, WITH 47 ILLUSTRATIONS

KASHMIR, DATED 4TH JUMADI I, 1213/14TH OCTOBER 1798

Pashtu manuscript on paper, 229 leaves, 2 later flyleaves, 2 doublures of marbled paper at beginning and end, with interleaves, 9 lines to the page written in two columns in an Indian *naskhi* script in black ink, headings and significant verses written in red ink flanked by panels decorated with floral sprays on gold ground, interlinear and intercolumnar rules in gold, outer margins ruled in colours and gold, catchwords in outer margins, 47 miniatures and 2 illuminated headpieces in colours and gold, extensive colophon written in clear *naskhi* script in red ink followed by a chapter written horizontally and diagonally in *nasta'liq* script in alternating black and red ink, contemporary or early 19th Century floral lacquer binding, covers decorated with sprays of flowers and foliage including wild red roses and tulips in colours and some gold on a black ground, doublures decorated with a central Kashmiri floral bouquet on a red ground 210 x 145 mm.

£6,000 - 8,000

€6,900 - 9,300

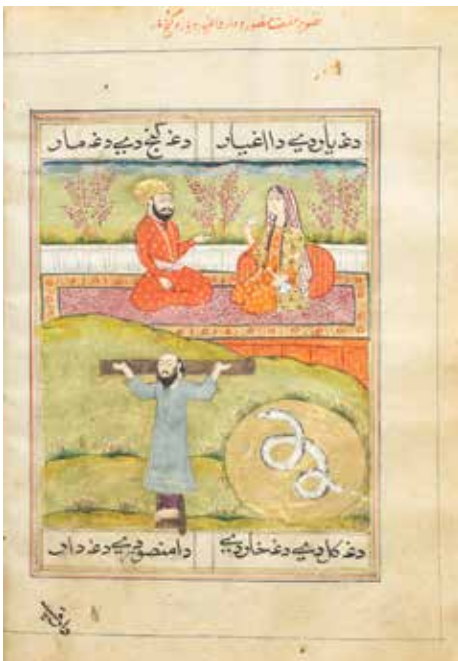
US\$8,500 - 11,000

Provenance

Private Spanish collection: acquired by the seller's grandmother in the 1950s.

'Abd al-Rahman was a celebrated Pashtu Sufi poet known as 'Abd al-Rahman Baba (1632–1706). His poetry is regarded very highly in Pashtu literature, and texts were in wide circulation by the early 18th Century. His tomb is in the outskirts of Peshawar. Other copies of this work are in the British Library, the Bodleian Library, Oxford, the Bibliotheque Nationale, Paris.

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





8•

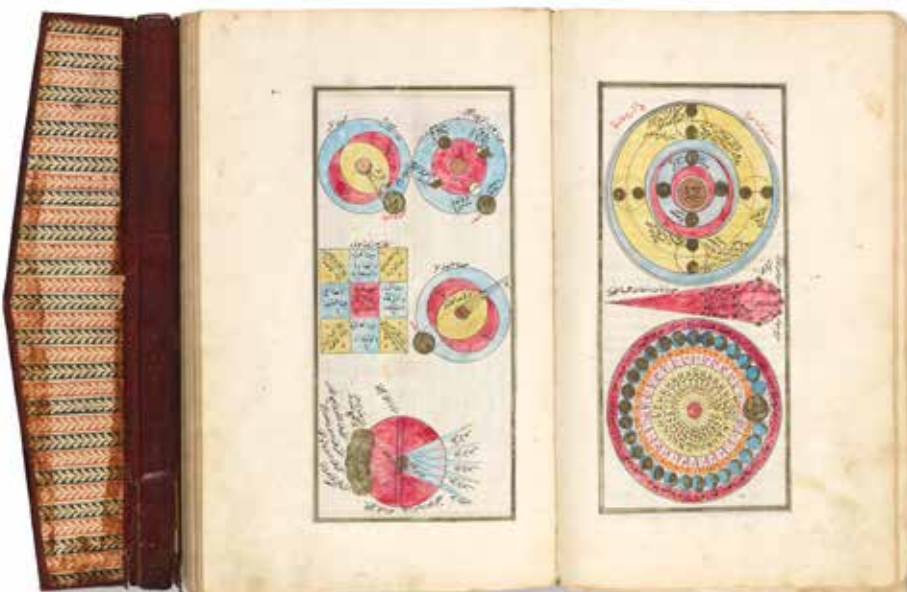
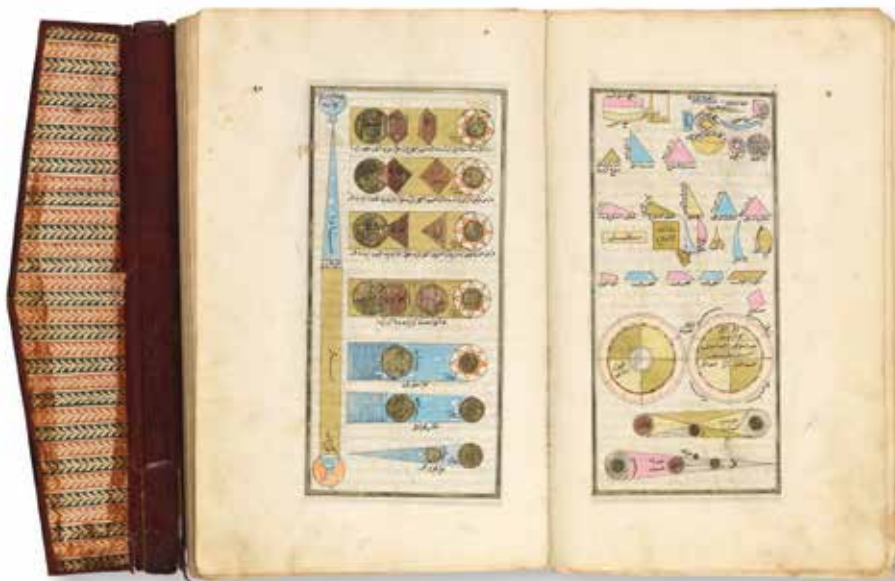
**IBRAHIM HAKKI, MA'RIFATNAMEH, AN ENCYCLOPAEDIA
OF COSMOLOGICAL SUBJECTS, COPIED BY DERVISH
MUHAMMAD BIN 'ALI AL-ERZURUMI
OTTOMAN TURKEY, PROBABLY ERZURUM, DATED AH 1238/
AD 1822-23**

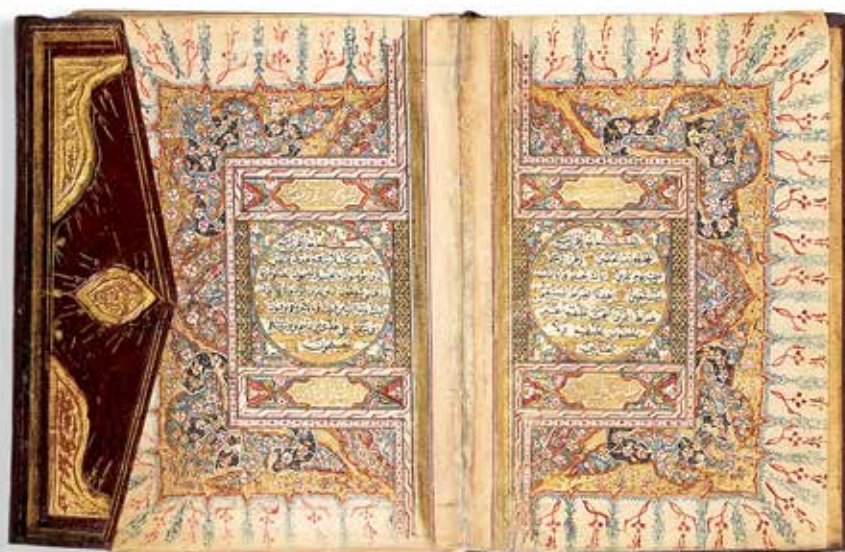
Ottoman Turkish manuscript on paper, 286 leaves, approximately 37 lines to the page written in *naskhi* script in black ink, significant words and titles picked out in red, inner margins ruled in gold, catchwords, one illuminated headpiece in colours and gold, other headings written in *thuluth* in white on a gold ground within coloured rectangular panels, numerous diagrams in watercolour and gold, 19 full-page, six half- or quarter-page, including a double-page map of the world, or simpler tables in black and red ink, *several watercolour illustrations in a fantastic style added in the 20th Century*, dark red leather with stamped central medallions, with flap, doublures of patterned paper 305 x 195 mm.

£6,000 - 8,000
€6,900 - 9,300
US\$8,500 - 11,000

The original text was compiled by Erzurumlu Ibrahim Haqqi in 1756-57, encompassing geography, both celestial and terrestrial. The planispheric illustrations were drawn by a certain Mustafa (otherwise unknown), based on the *Atlas Maior* of Joan Blaes, a Dutch cartographer. Blaes reproduced the error found in his source (a Spanish chart), in which California appears as an island, and it also occurs here.

Two copies of the text, also dating to the early 19th Century, are in the British Library (MS. Or. 12964), and the Khalili Collection (see J. M. Rogers, *Empire of the Sultans: Ottoman Art from the collection of Nasser D. Khalili*, Geneva 1995, pp. 121-123, no. 74). This second manuscript was copied at Erzurum. Other copies of this work have appeared at auction, e.g. Sotheby's, 24th April 2013, lot 49; 22nd April 2015, lot 109; 7th October 2015, lot 264; 1st May 2019, lot 28.





9



10

9•

**A SMALL ILLUMINATED QUR'AN, COPIED BY MUSTAFA, BETTER KNOWN AS MULLA AHMAD-ZADEH ISLAMIVI, A PUPIL OF YAHYA AL-LUTFI
OTTOMAN TURKEY, DATED 22ND SHA'BAN 1249/4TH JANUARY 1834**

Arabic and Ottoman Turkish manuscript on pink-coloured paper, 298 leaves, 15 lines to the page written in *naskhi* script in black ink with diacritics and vowel points in red and black, gold discs decorated with blue and red dots between verses, margins ruled in red and gold, catchwords, illuminated devices in outer margins, *sura* headings written in *thuluth* in white on illuminated rectangular panels, one illuminated double-page frontispiece and one illuminated single-page finispiece in colours and gold, *Nazm Sajavandi* written in verse in Ottoman Turkish at end, some inner margins crudely repaired towards the end, discoloration, some folios creased, brown morocco with stamped central medallions, cornerpieces and outer bands of gilt paper onlay, with flap, rebaked
126 x 98 mm.

£1,500 - 2,000
€1,700 - 2,300
US\$2,100 - 2,800

10•

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

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

£2,000 - 3,000
€2,300 - 3,500
US\$2,800 - 4,200



11

11•R

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

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

£500 - 700

€580 - 810

US\$710 - 990

To be sold without reserve

Provenance

Private UK collection.

The original text was commissioned by Nizam al-Mulk, minister to the Seljuk ruler Bahram Shah (reg. 1170-75), for children to learn Arabic. It consists of two hundred couplets in Persian. The Arabic words are fully vocalized. For other copies see C. Rieu, *Catalogue of the Persian Manuscripts in the British Museum*, vol. II, Oxford, photographic reprint, 1966, pp. 505-507, nos. 262 (IV) and Add. 26,136. Also see F. Richard, *Catalogue des Manuscrits Persans*, Bibliotheque Nationale de France, Tome II, Rome 2013, SP 346 (IV), 410, 456, 941 (I).



12

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

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

12•R

A BOOK OF PRAYERS TO BE RECITED AFTER EACH DAILY PRAYER, COPIED BY MUHAMMAD HASHIM, ILLUMINATED LATER BY THE ORDER OF MUSTASHAR AL-MULK

PERSIA, TEXT DATED AH 1199/AD 1784-85, ILLUMINATED IN AH 1287/AD 1870-71
Arabic manuscript on paper, 58 leaves, 8 lines to the page written in *naskhi* script in black ink, headings and significant words written in red ink, double interlinear rules in gold, inner margins ruled in gold, blue, green, red and black, each prayer headed with an illuminated panel, one illuminated headpiece in colours and gold, owner's seal impressions, three leaves at end ruled and prepared but left blank without text, late 19th Century lacquer binding 161 x 103 mm.

£800 - 1,200

€930 - 1,400

US\$1,100 - 1,700

Provenance

Private UK collection.

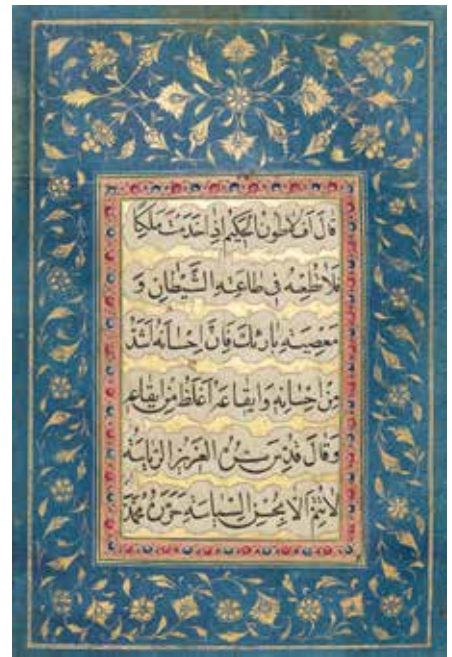
There are many recorded works in *naskhi* signed with the name Muhammad Hashim. This manuscript may be by the Muhammad Hashim recorded as a son of Muhammad Salih known as Zargar (goldsmith), a much praised *naskhi* calligrapher of the late 18th and early 19th Century. His recorded works are dated between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

There is another note after the colophon stating that the manuscript was commissioned by Haji Mirza Muhammad Riza Mustashar al-Mulk and signed by Muhammad 'Ali Khurasani in AH 1287/AD 1870-71. This scribe has not been identified and the name Muhammad 'Ali appears to have been tampered with.

Mirza Muhammad Riza (d. Rabi' II, 1308/ October-November 1890) held various posts in Khorasan including Governor and Superintendent of the Shrine of Imam Riza in Mashhad. He held the title *Mustashar al-Tawliyah* before being titled *Mustashar al-Mulk* in AH 1284/AD 1867-68), and was then titled *Mu'tamin al-Saltanah* in AH 1300/AD 1882-83. (See M. Bamdad, *Dictionary of National Biography of Iran 1700-1900*, vol. 3, Tehran 1966, pp. 404-406).

The seal impressions are those of Muhammad Taqi.

The decoration of the binding resembles that on a pen box in the Khalili Collection, dated to the late 19th Century: see N. D. Khalili, B. W. Robinson, T. Stanley, *Lacquer of the Islamic Lands: Part Two*, Oxford 1997, p. 194, no. 417.



13•^R

A CONCERTINA ALBUM WITH ELEVEN LEAVES OF CALLIGRAPHY IN NASKHI SCRIPT, AND FIVE PAINTINGS, INCLUDING TWO VIEWS OF PALACES

QAJAR PERSIA, EARLY 19TH CENTURY, SOME LEAVES DATED AH 1187/AD 1773-74 AND AH 1205/AD 1790-91

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

243 x 164 mm.

Provenance

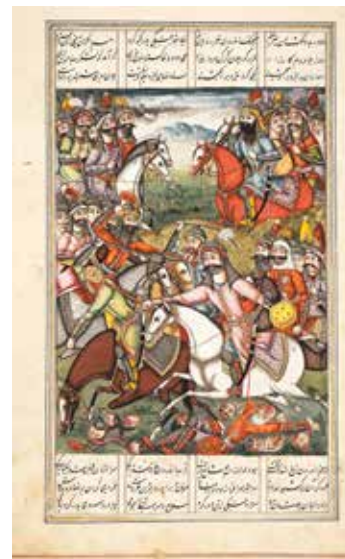
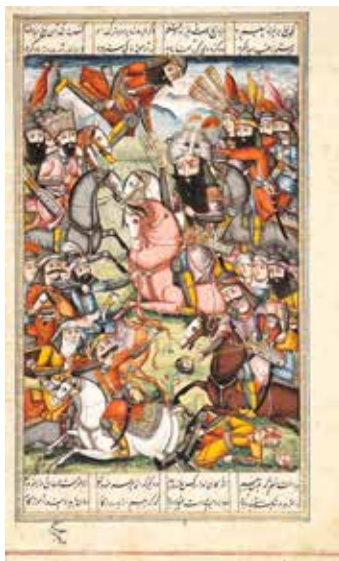
Private UK collection.

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

£6,000 - 8,000

€6,900 - 9,300

US\$8,500 - 11,000



14* R

SIX ILLUSTRATED LEAVES FROM A DISPERSED MANUSCRIPT OF FIRDAUSI'S SHAHNAME

QAJAR PERSIA, LATE 18TH/EARLY 19TH CENTURY

Persian manuscript on paper, six leaves, paintings in gouache and gold, 27 lines to the page, text written in *nasta'liq* script in black ink in four columns, headings written in *nasta'liq* script in red, inner margins ruled in gold, black and blue, margins trimmed leaves 370 x 240 mm. and slightly smaller(6)

£4,000 - 6,000

€4,600 - 6,900

US\$5,700 - 8,500

Provenance

Private South African collection, acquired in Cape Town in the 1970s.

The subjects of the paintings are as follows:

1. Rustam kills the White Div.
2. Rustam kills Pilsam, impaling him on a lance.
3. The enthronement of Faridun.
4. Iskandar's battle with Fur, in the midst of a fierce melee.
5. Tus and Forud, son of Siyavash, in combat outside the walls of a citadel.
6. Bijan, riding on a white horse, kills Palashan.

The leaves appear to derive from the same *Shahname* manuscript as a leaf in the Ashmolean Museum of Art, Oxford (EA2003.51), depicting Rustam in combat with the King of Hamavaran, illustrated in G. Fellinger (ed.), *L'Empire des roses: chef-d'oeuvre de l'art persan du XIXe siècle*, Lens 2018, p. 123, no. 117. At the very least, the painting would seem to be by the same artist: the depiction of Rustam is identical, with the same fur headdress, and long beard (which as the catalogue points out, owes a good deal to depictions of Fath 'Ali Shah Qajar).



15*

A LITHOGRAPH COPY OF FIRDAUSI'S SHAHNAMA, WITH 60 ILLUSTRATIONS, THE PREFACE AND VOLS. III AND IV COPIED BY 'ABD AL-KARIM IBN MUHAMMAD IBRAHIM AL-TABATABA'I AL-ISFAHANI AL-ARDASTANI BOMBAY, IN THE PRINTING HOUSE OF MUHAMMAD BAQIR SHIRAZI DATED BETWEEN AH 1275/AD 1858-59 AND TOWARDS THE END OF SHA'BAN 1275/EARLY APRIL 1859

lithograph on paper, 305 leaves, 37 lines to the page in *nasta'liq* script in six columns, headings in *nasta'liq* script within decorated panels, catchwords, page numbers, 60 illustrations, mostly quarter-page, several three-quarter-page, opening prose preface (*incomplete*), monochrome decorated opening headpiece, full-page decoration and illustration preceding this, four further monochrome decorated section endpieces and headpieces, *section 5 probably incomplete*, later cloth binding 300 x 205 mm.

£1,500 - 2,000
€1,700 - 2,300
US\$2,100 - 2,800

For a similar lithograph copy of the *Shahnama*, by the scribe Muhammad Ibrahim (perhaps the same person as the present lot), and printed in Bombay in 1856, see the sale in these rooms, Bonhams, *Islamic and Indian Art*, 26th October 2020, lot 18.

The text starts in the middle of the (*incomplete*) prose preface which lists the various copies of the *Shahnama*, including Persian and Indian copies, scribes' names, dates and the number of couplets in each, which were used to produce this copy. A colophon at the end of the preface gives the name of the scribe as 'Abd al-Karim ibn Muhammad Ibrahim al-Tabataba'i al-Isfahani and is dated AH 1275/AD 1858-59. It also adds that he did not copy sections 1 and 2. Another colophon (facing the above page) gives the scribe's name as 'Abd al-Karim al-Tabataba'i al-Isfahani al-Ardastani and the date again, AH 1275/AD 1858-59. There then follows a large image, before the beginning of the text, showing Ayaz, the favourite of Sultan Mahmud, and the four court poets at the court of Sultan Mahmud. A colophon at the end of section 1 lacks the scribe's name but is dated 28th Muharram 1276/27th August 1859).

The different sections were apparently not copied in order: the colophon of the first section is dated later (28th Muharram 1276/27th August 1859) than the fourth section (towards the end of Sha'ban 1275/early April 1859).

The opening to section 2 states it was printed in Bombay. The opening to section 3 gives the information that it was printed in the print house of Aqa Mirza Muhammad Baqir Sahib Shirazi in Bombay. The colophon of section 4 says: as ordered [name not given] the 4th volume of the *Shahnama* from the beginning together with additions was completed in the print house of Muhammad Baqir Sahib Shirazi in the port of Bombay by 'Abd al-Karim ibn Muhammad Ibrahim al-Tabataba'i al-Isfahani al-Ardastani, towards the end of Sha'ban 1275 (early April 1859).

The scribe is mentioned by Mehdi Bayani as being a little-known figure of the 19th Century, who has two recorded works, one in the Gulistan Palace Library in Tehran dated AH 1269/AD 1852-53) and the other which appeared on the art market dated AH 1265/AD 1848-49. (M. Bayani, *Ahval va athar-e khawshnavisan*, vol. 2, Tehran 1346, pp. 412-13).



16

16^R

**SHAH 'ABBAS SEATED ON A TERRACE, BY MEHDI AL-IMAMI
IRAN, FIRST HALF OF THE 20TH CENTURY**

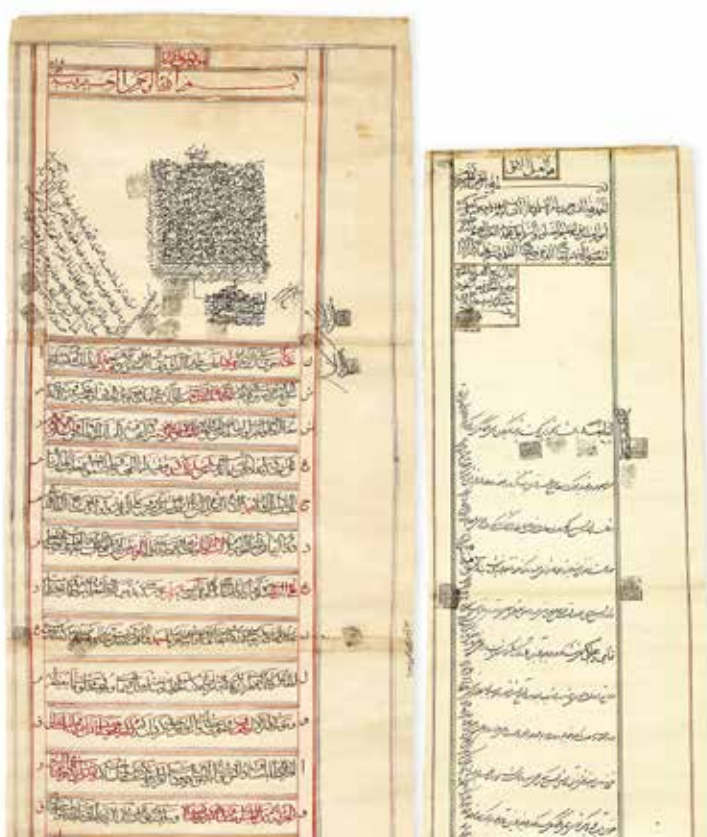
gouache and gold on paper laid down on card, the Shah depicted seated within an arch and inner border illuminated in Safavid style, the outer border profusely decorated with Safavid-style picnic parties, wild beasts, birds and a *simurgh* amidst foliage, signed in lower border *album* page 418 x 265 mm.

£2,000 - 3,000

€2,300 - 3,500

US\$2,800 - 4,200

The artist's full name is apparently Mirza Aqa Muhammad Mehdi Emami Isfahani, recorded by Karimzadeh as the Chief Painter (*naqqash-bashi*). He moved to Tehran, studied in the College of Arts and was a pupil of Razi (a painter active during the reign of Nasir al-Din Shah Qajar). He returned to Isfahan and set up a studio, also training students. He is praised for his portraits, animal and flower paintings, as well as illumination, lacquer work and carpet designs in the Safavid style. Karimzadeh gives the date of his death as 16 adhar 1334/8th December 1955. See M. A. Karimzadeh Tabrizi, *The Lives & Art of Old Painters of Iran*, vol. 3, London 1991, pp. 1269-71.



17

17

**TWO OFFICIAL DOCUMENTS IN SCROLL FORM: A) A WAQF
DEED SPECIFYING THE ENDOWMENT OF VARIOUS LANDS
IN THE REGION AROUND SHIRAZ FOR THE SHRINE OF IMAM
HUSAYN IN KARBALA, ISSUED BY AL-HAJJ AQA MUHAMMAD
ZAYD, COPIED BY 'ABD AL-NABI IBN AL-SHAYKH MUHAMMAD
TAQI AL-KAZIRUNI
PERSIA, SHIRAZ, COPIED ON 19TH JUMADI I 1293/12TH JUNE
1876, CONFIRMED BY AQA MUHAMMAD ON 20TH JUMADI I
1293/13TH JUNE 1876**

Persian and Arabic manuscript on paper, 78 lines of text written in large *naskhi* script in black and red ink, interlinear and vertical ruled in margins in gold, red and blue, numerous seal impressions within area of headpiece and elsewhere, cloth cover attached to upper edge, 266 x 34.5 cm.

B) The transfer of specific lands in Khayr Abad of Zayn Abad, in the district of Bayza, in the province of Fars, to Muhammad Mu'min Khan Shirazi, son of the deceased Mirza Muhammad 'Ali Shirazi, Persia, dated 9th Rajab 1224/20th August 1809, Persian and Arabic manuscript on paper, 25 lines of text written in *shikaste* and some *naskhi* in black ink, header text in *naskhi* script within ruled margins, vertical ruled margins in blue, red and gold, several seal impressions 990 x 207 mm.(2)

£800 - 1,200

€930 - 1,400

US\$1,100 - 1,700

A. The text is written in the most complicated manner of 19th Century officialdom. The superintendent is a certain Aqa 'Ali, under the supervision of Aqa 'Abd al-'Ali.



18

18
AN ABBASID LUSTRE POTTERY BOWL
MESOPOTAMIA, 9TH/ 10TH CENTURY

of deep rounded form with everted rim on a short foot, decorated in a brown and yellowish gold lustre with a floral spray issuing from a roundel flanked by two large foliate motifs
19.7 cm. diam.

£3,000 - 4,000
€3,500 - 4,600
US\$4,200 - 5,700



19

19^R
A NISHAPUR BUFFWARE POTTERY BOWL
PERSIA, 9TH/ 10TH CENTURY

of deep slightly rounded form on a short foot, decorated in green, mustard yellow and manganese with a central square containing a cruciform motif, surrounded by four partial squares overlapping the rim with triangular motifs within, interspersed by further triangle motifs
24.2 cm. max

£1,500 - 2,000
€1,700 - 2,300
US\$2,100 - 2,800

Provenance

Private UK Collection.
Formerly in a French Private collection, Paris.

20^R

AN AMBER GLASS JUG
PERSIA, 10TH/ 11TH CENTURY

of compressed globular form with simple handle and tapering neck with flaring rim shaped into a spout, applied decoration around the neck
15 cm. high

£3,000 - 4,000
 €3,500 - 4,600
 US\$4,200 - 5,700

As furnace technology improved, allowing wider variety of production, many new styles of glass evolved, and the early medieval period between the 8th and the 12th centuries produced some of the most unique and playful glass from the across of Islamic world. This fine example consists of a rounded body, made using the dip-moulding technique where a parison of molten glass is dipped into a mould then tooled, blown or manipulated into its form. The rich colour was achieved by the addition of manganese inclusions during the melting process.



20



21

21

A ZOOMORPHIC GLASS VESSEL
SYRIA, 7TH-9TH CENTURY

in the form of a quadruped, possibly a camel, surmounted by two tubular flasks of colourless glass ornamented with rippling vertical flanges of purple glass
9 cm. high

£3,000 - 4,000
 €3,500 - 4,600
 US\$4,200 - 5,700

Provenance

Sotheby's, *Arts of the Islamic World*, 13 October 2004, lot 30.

22

**A MAMLUK ENAMELLED GLASS BOTTLE
SYRIA, 13TH/ 14TH CENTURY**

of globular form with a long bulbous neck and applied strap handles to each side, decorated in polychrome enamel with scrolling vines and vegetal interlace

14.8 cm. high

£15,000 - 20,000

€17,000 - 23,000

US\$21,000 - 28,000

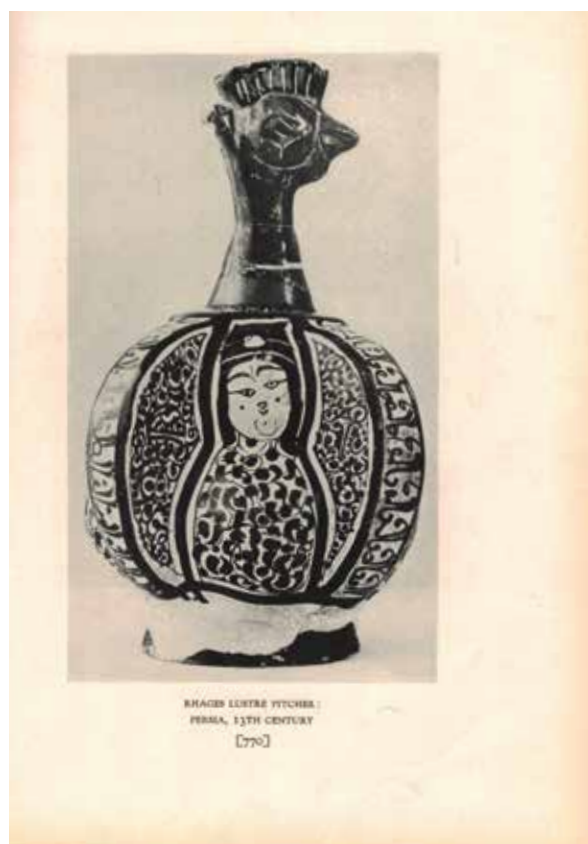
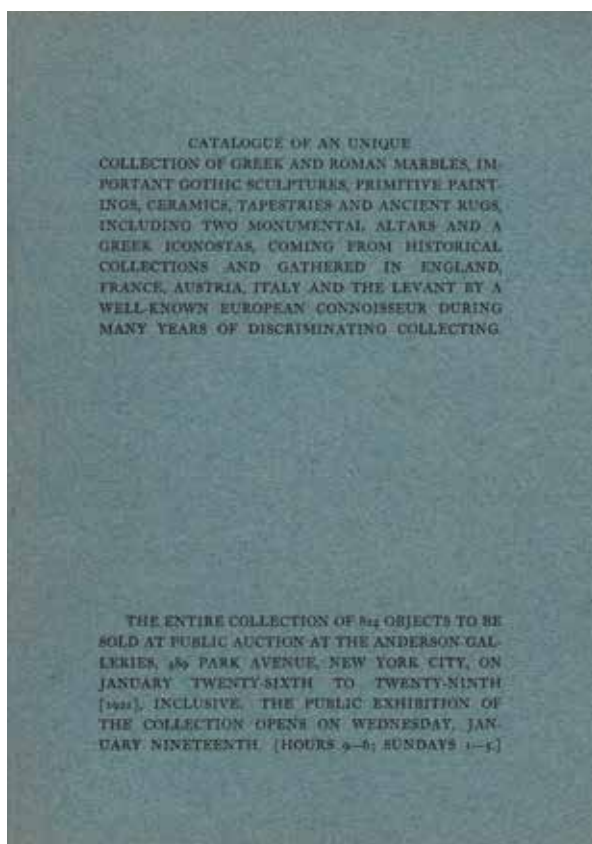
Provenance

Acquired by the current owner, London, 2011.

Formerly in a private UK collection since 1970.

The colourful enamelling on this flask is typical of the palette employed by Mamluk glass makers who even decorated small objects for daily use. This flask shares a similar shape to two perfume sprinklers in the Al-Sabah Collection (see Stefano Carboni, *Glass from Islamic Lands* 2001, pp.350-1, nos.95a,b).





23^R

**A KASHAN LUSTRE POTTERY COCKEREL-HEAD EWER
PERSIA, EARLY 13TH CENTURY**

of globular form on a splayed foot with tapering neck surmounted by a composite cockerel head, the body moulded with four protruding flanges interspersed by figures, decorated in a brownish gold lustre with pseudo inscriptions and vegetal interlace, Kevorkian Collection label; New York Persian Exhibition 1940 label; and further unidentified collection label to base

24.2 cm. high

£10,000 - 15,000

€12,000 - 17,000

US\$14,000 - 21,000

Provenance

Formerly in the collection of Hagop Kevorkian (1872-1962).
Anderson Galleries, sale 1553, New York, 26, 27, 28 & 29 January 1921, Lot 770.

Published

Masterpieces of Islamic Art exhibition catalogue, Munich 1910 (illustrated)

Anderson Galleries, *Catalogue of an unique collection of Greek and Roman Marbles, important gothic sculptures, primitive paintings, ceramics, tapestries and ancient rugs, including two monumental altars and Greek iconostas, coming from historical collections and gathered in England, France, Austria, Italy and the Levant by a well known European Connoisseur during many years of discriminating collecting*, New York, 26-29th January 1921, page 133, lot 770.

P. Ackerman, *Guide to the Exhibition of Persian Art*, The Iranian Institute, New York, 1940, p.76, case 35-C.

Exhibited

Munich Exhibition of Mohammedan Art, 1910

Exhibition of Persian Art, The Iranian Institute, New York, 1940



24^R

**A KHORASAN BRONZE LAMP AND STAND
PERSIA, 12TH/ 13TH CENTURY**

with cylindrical shaft surmounted by circular tray, the domed base on three feet each in the form of the front two legs of a quadruped, engraved and decorated in openwork with vegetal motifs and pseudo inscriptions, some possibly later elements to shaft, the lamp with three spouts on a splayed foot
the stand 85 cm. high

£8,000 - 10,000

€9,300 - 12,000

US\$11,000 - 14,000





25

25^R

**A SELJUK GOLD BRACELET
PERSIA, 11TH/ 12TH CENTURY**

the copper alloy core mounted in sheet gold, the band decorated with spiral fluting and tapering towards the clasp, the clasp decorated in filigree with four small domes

7 cm. max. diam.; 24.1 g.

£2,000 - 3,000

€2,300 - 3,500

US\$2,800 - 4,200

Relatively few bracelets with a copper alloy core covered in gold sheet have been published. For a similar hinge-less bracelet with gold sheet wrapped around a core see *Islamic Jewellery*, ed. M. Spink, Spink and Son Ltd, 1986, pp.42-3, no.29.

26

**A MUDEJAR CARVED MARBLE CAPITAL
SPAIN, 16TH CENTURY**

the square capital rising from a round body carved in the form of lotus petals, the fragmented column decorated with spiral fluting, mounted on stand

32 cm. high

£4,000 - 6,000

€4,600 - 6,900

US\$5,700 - 8,500

Provenance

Private UK collection, London.

Bearing testimony to the enduring influence of the Islamic tradition of carved masonry in Spain, this distinctive column capital displays a precision of form evolved over centuries evincing a stylisation of classical shapes, rhythmic patterning and naturalistic details.

Clearly influenced by earlier Nasrid examples – with a simplified form adorned with an elegant lotus leaf – this capital illustrates how the Muslim rulers of *al-Andalus* shaped an architectural vocabulary of Hispano-Roman and Visigothic architecture.



26



27^R

**A GROUP OF TIMURID CARVED WOOD DOOR PANELS
PERSIA, PROBABLY MAZANDERAN, SECOND HALF OF THE
15TH CENTURY**

each of polygonal form, decorated in relief with unique designs
variously consisting of lotus flowers, floral vines, split palmettes and
floral sprays

the largest 10 cm. max.(8)

£4,000 - 6,000

€4,600 - 6,900

US\$5,700 - 8,500

Provenance

Bonhams, *Islamic and Indian Art*, 7 October 2014, lot 45.

Private Canadian Collection acquired in the late 1960s or early 1970s,
thence by descent.

The heavily forested region of Mazanderan to the north east of Tehran has been famous from a very early period for its high quality timber, particularly the sweet smelling khalanj wood. Numerous examples of wood carving survive in the region dating from the late 14th and 15th centuries. For a discussion of some examples see Leo Bronstein, 'Decorative Woodwork of the Islamic Period', in U. A. Pope, *A Survey of Persian Art*, vol. III, pp. 2622-2623.

For a similar group of Mazanderan panels sold at Christie's, see *Art of the Islamic and Indian Worlds*, 4th October 2012, lot 130.

An Important Safavid Oil Painting depicting an African

28^R

A RARE SAFAVID OIL PAINTING OF AN AFRICAN SOLDIER PERSIA, ISFAHAN, CIRCA 1680-90

oil on canvas, affixed with a fragmentary old label on the stretcher reading *Portrait of an Indian Officer*
122 x 79.5 cm.

£100,000 - 150,000

€120,000 - 170,000

US\$140,000 - 210,000

Provenance

Private English aristocratic collection, London.

Acquired by the vendor's mother in Jaipur during a visit to the court of Maharajah Man Singh II in the mid 1960s.

Bonhams have the privilege of presenting an enigmatic and unique painting depicting a flamboyant African soldier in Safavid Persia. Immensely rare, the present work is quite likely to be one of the first ever depictions of an African subject in Persian oil painting, and one of the earliest artistic records of the black African community whose descendants continue to reside in the Gulf region.

Isfahan was referred to as 'half the world' (*nisf-i jahan*) by the 16th Century. Shah 'Abbas (reg. 1588-1629) had moved his capital from Qazwin, Safavid political power had grown, there was a flowering of culture in Persia, and Isfahan, in particular, became a nexus of trade and cultural exchange. Along with the Ottoman Sultan and the 'Grand Mughal', Safavid Persia and Shah 'Abbas ('The Sophy' or 'The Great Sophy', an expression probably deriving from a mishearing of 'Safavi'), were touchstones of grandeur and exoticism in Western consciousness at the time.

One thinks of the striking image, spread across a double page in a folio volume, of the Maidan-i Naqsh-i Jahan in Isfahan, in *Voyages de Corneille le Brun par la Moscovie, en Perse, et aux Orientales* (Amsterdam 1718) – where the broken lines of the tents of the bazaar, where all sorts of business was being transacted amongst several nationalities, contrast with the more austere lines of the Safavid architecture surrounding them. As Cornelius de Bruyn's accompanying account put it: 'The greater part of this plaza is full of tents, where all kinds of things are sold [...] One continually sees a prodigious crowd of people and among other things a large number of people of quality who come and go to the court' (see S. R. Canby, *Shah 'Abbas: the Remaking of Iran* (London 2009), pp. 260-261, no. 127, illustrated).

And one also thinks of the group of twenty-one paintings discussed by Eleanor Sims in her essay below – the depictions of people of various ethnicities, genders, in different forms of dress, alongside many types of decorative objects – and so to our painting of a young African man.

While the painting is – as Eleanor Sims argues below – a type, and one playing on variations in Safavid fashion, it must surely refer ultimately to a real-life soldier, a musketeer or *tofangchi*, a division of the Persian army primarily composed of foreign mercenaries. A figure (albeit one with white skin) which appears in the Kaempfner Album (produced in Isfahan in 1684-85) in the British Museum is highly reminiscent of our subject, in pose, weaponry and dress: the hat with its plume, the two straps which pass over his shoulders (to a backpack?), the accoutrements around

his waist, the red-orange breeches, and the white banded gaiters. The British Museum catalogue describes him as a royal bodyguard.

Leaving aside western Europeans, most foreigners in Safavid Persia, whether free or slaves, were closer to home – they were from the Caucasus, Georgia, Circassia, or notably, were Armenian, in the flourishing town of New Julfa. But an African must have been in a minority, by geographical accident (and less common than in Ottoman Turkey, where black Africans, often eunuchs, were more commonly in positions of power at court). Our figure demonstrates his confidence in his rank and profession, his dress and (to some degree, at least) his wealth, create a well-to-do image, almost dandyish.

Eleanor Sims traces his relation in this respect to the 'Tehran Suite' of paintings. In addition, both figures in an Afsharid oil painting, done around fifty years later, wear long coats with the same horizontal frogging on the chest (albeit with much more embroidered decoration on the coats), and the male figure wears the same vertically-striped undershirt – and these figures are of a notably higher class (the catalogue description speculated whether the male might be a son of Nadir Shah). See Sotheby's, *Fine Oriental Manuscripts and Miniatures*, 22nd & 23rd May 1986, lot 175 (dated to circa 1735-45).

Whether he was a slave, who had come to Persia via the Arab trade from East Africa and the Indian Ocean into the Gulf (whose descendants to this day form an Afro-Iranian community in the south of the country); whether he had been freed as a condition of service in the Persian army; whether he was a free man who had ended up in the melting-pot of 17th Century Isfahan; or whether he is strictly a 'type', perhaps made African to cater to an existing European interest in blackamoors, and other signifiers of 'the exotic' (especially if he had a female companion painting, as Sims suggests) – we will doubtless never know. What does seem to be clear is that this painting is a rare, perhaps unique portrayal of an African in the Safavid army, and of an African in Persia.



A leaf from the Kaempfner Album depicting Safavid soldiers, dated AH1096/AD1684-85, British Museum London



An African Youth

by Eleanor Sims

Could a picture offer any greater degree of ‘exotic’ than does this oil-painted figure of a young African wearing imaginatively interpreted 17th-century Safavid Persian clothing?

He is one among a presently recorded number (21) of large rectangular pictures, painted in oil on canvas. All are single figures; all are dressed in fine 17th-Century Safavid clothing; all comfortably fill their picture-space. Their dress, especially that of the women, usually also distinguishes their ethnicity and religious affiliation: Muslim Persian, Armenian and Georgian Christian. Several men among the 21 may instead be Europeans in Safavid garb, but they are the exceptions within the genre. And with a different exception, none is either signed or dated; all but three are anonymous.

Such paintings were almost surely commissioned by Europeans in the cosmopolitan melange of peoples visiting Safavid Isfahan in that century (Eleanor Sims, ‘Five Seventeenth-Century Persian Oil Paintings’, *Persian and Mughal Art*, ed. Michael Goedhuis, London 1976, pp. 223-32). Struck by the ‘exotic’ inhabitants they saw, many wanted images to take with them, when they returned to their own countries. English travellers seem to have been especially desirous of owning these ‘exotic’ personages, especially when they could be executed on a scale not unlike the oil-painted portraits already hanging on their walls. Indeed, many can be connected with houses or families: in Wiltshire (see Mary Arnold-Forster, *Basset Down: An Old Country House*, London 1949, p. 147; Eleanor Sims, ‘The “Exotic” Image: Oil-Painting in Iran in the Later 17th and the Early 18th Centuries’, in *The Phenomenon of ‘Foreign’ in Oriental Art*, ed. Annette Hagedorn, Wiesbaden 2006, pp. 135–40 passim; eadem, ‘Six Seventeenth-century Oil Paintings from Safavid Persia’, in *God is Beautiful and Loves Beauty: The Object in Islamic Art and Culture*, New Haven & London 2013, pp. 343, 346-47), and in Northamptonshire, (eadem, ‘Five Seventeenth-Century Persian Oil Paintings’, pp. 241-48). Three are known to have been in English royal possession since the middle of the 17th century (1651; noted on the Royal Collection Trust Website; two published in *Epic Iran: 5000 Years of Culture*, J. Curtis, I. Sarikhani-Sandmann, and T. Stanley, London 2020, cat. 183-84). But that this youth is black makes him an especially exotic figure, even for 17th-century Isfahan.

He stands in an open landscape whose horizon is at mid-figure height. The fore- and middle-ground show rows of grassy tufts against bare ground; four trees, two on each side of the figure, stand in the distant middle-ground, and a stream, indistinctly seen at the right, angles toward the upper right of the picture, while atmospheric cumulus clouds fill the broad, open sky. In the left background is a round, dark brick structure crowned with five small domes, four smaller ones more-or-less surrounding a larger, higher one: a pigeon-tower, albeit the red-and-white trim seems somewhat odd (see Guy Petherbridge, ‘Vernacular Architecture’, p. 188 (ill.), text p. 207, in *Architecture of the Islamic World*, ed. George Michell, London 1978).

It is a landscape with contemporary parallels (in other Persian oil-paintings, as well as in other media and on a different scale); that in the suite of three figures (Sims, op. cit. (1976), pp. 241-8), now in Tehran, in the Sa’dabad Palace Museum, is strikingly similar in its components, if not in its quality of execution. It is comprised of two richly dressed women, a Persian facing right and a Georgian facing left; the third figure, a youth more soberly garbed in the costume of a footman, also faces right. Each stands in an open landscape; even the pigeon-tower in the left middle distance, has a parallel in the painting of the Georgian lady, a round, castellated structure also in the left background. As figural types, however, these three are distinctly more typical of the genre, and probably more frequently encountered in later Safavid Isfahan, than was a handsome African youth.

Several aspects of the ‘Footman’ offer additional parallels: headgear, footgear, pose. The hats of the two youths are both tall tan felt cones, with high pointed crowns and split brims, albeit differently trimmed. Their feet are shown simply as repeated forms, and the footgear shows little distinction between right and left, another characteristic feature of the genre (and probably also the period). The ‘Footman’ stands facing right, his right arm cocked at the waist; so does the African youth, whose right arm bends to hold the dagger tucked into his belt.

Between head and feet, however, his garb displays a marked departure from the recognizably Persian garments of the ‘Tehran Suite’: in part, it is identifiably Safavid, and Persian, but in part it is unidentifiable.

Details such as the waisted silhouette of the red coat, the vertically striped under-robe just seen at the neck, the stiff golden frogging with its buttons of wadded cotton, the pointed sleeves, the overlapping closing (shown only below the waist), and the black-and white cording at all visible edges: these features are all characteristic of 17th-century Safavid Persian clothing; yet the garment is peculiarly short, not even knee-length. Below it, loose reddish trousers are tucked into something white encasing his legs below the knees and above the ankles; almost certainly not boots, but more like puttees or gaiters, they, too, have a decoratively exotic look, white and encircled with four narrow green stripes at regular intervals. They, and the peculiar green ‘trefoils’ at the heels of the white footwear, are almost certainly not functional but ornamental. His flat-heeled white shoes are almost certainly separate from the white gaiters—despite the coloristic continuity: another improbably exotic and imaginative feature of his garb. His wide dark belt, leather or fabric, is ornamented with metal plaques, a larger one at the front; from the belt hangs a vertical strap ornamented with more elaborate golden plaques. A pair of small black purses hang at his waist, below the dark belt; the triangular flaps are entirely edged in gold, as is each side-edge, and their fronts are gold-embroidered; they would have held something precious: coins, or jewels. If they are not, themselves, the most exotic feature of his garb, their origin, their date, even their precise function remains uncertain; no immediate parallels come to mind. And utterly inexplicable is the dark



fabric “accessory” slung over both shoulders; faintly edged in green, it narrows in shape as it comes down the chest, the two sides joining at the waist and ending in a barely-seen point below the belt, between the vertical strap and the purse at the left. From both ears hang large pear-shaped gems suspended on large golden rings. The high tan hat, worn at a distinctly jaunty angle, rather suggests a tricorne worn backward, the turned-up brim edged in red trefoils; still more panache is conferred by the thick white plume.

To reiterate: partially identifiably Safavid Persian, but in part unidentifiable, it is hard to escape feeling that so imaginatively exotic an ensemble is a ‘variation on the theme of Safavid fashion’, a creation of fancy, a fantasy: almost a pastiche.

It is true that, in contrast to his fanciful garb, his armament and their details are quite correct for the later 17th century in Persia: musket, sword, and curved dagger, the powder-horn (seen from the top, as a silvery circle) hanging on a golden chain across his body, and the flint-striker hanging from his belt.

One more shared feature offers at least a sense of his sources: the stiff golden frogging above the waist. It is remarkably similar to the stiff golden frogging on the red brocaded robes worn by the two ladies of the ‘Tehran Suite’ figures (Sims, op. cit. (1976), pp. 242-44). Such an unimportant but notable similarity, in addition to the details of the

youths’ hats and shoes and poses, as well as the composition and content of the landscapes in which all four figures are placed, suggest that the anonymous painter of the ‘African Youth’ was acquainted with the work of the anonymous painter of the ‘Tehran Suite’. He may even have been local to Isfahan, to judge by the pigeon-tower he puts into the background. Perhaps he presented his ‘African Youth’ in such unusual garb because Africans were so unusually encountered in the late 17th century, even in cosmopolitan and Safavid Isfahan?

The African youth smiles gently; he is red-lipped, unbearded, and very dark-skinned. Did he ever have a female companion, as the genre, and most of the other 21 paintings presently recorded, suggest would have been the case? She would surely also have been very young, black and beautiful, standing in a similar landscape, smilingly facing the youth; and she would have been garbed in some equally fanciful interpretation of the dress of a Safavid Persian lady—Persian, Armenian, or Georgian. We shall probably never know for certain, hypothesize as we might. For now, let us simply say that the ‘African Youth in Persian Garb’ is an astonishingly unusual and exotic later 17th-century Persian vision of a person from ‘parts unknown’.

With great thanks to Nabil Saidi, Margaret Edwards, and the staff at Bonhams.

© Eleanor Sims



29



(detail)

30

29^R

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

of rectangular form, the woven wool ground with a repeat design of *boteh* motifs, decorated in appliqué silver-gilt thread and seed-pearl decoration with a floral spray to each corner and further smaller sprays to the centre at each side, the border with a scrolling floral vine, satin backing
167 x 116 cm.

£4,000 - 6,000

€4,600 - 6,900

US\$5,700 - 8,500

Provenance

The Shakerine Collection.

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



31

30^R

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

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

£2,000 - 3,000
€2,300 - 3,500
US\$2,800 - 4,200

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

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

31^R

**A FINE AFSHARID GOLD-DAMASCENED STEEL AXE HEAD
(TABAR)
PERSIA, DATED AH 1174/AD 1760-61**

of typical form, engraved and decorated in gold inlay with mounted warriors fighting mythical beasts to each face, inscription-filled cartouches near the haft, a further inscription to the underside with date and maker's name
13.8 cm. long

£6,000 - 8,000
€6,900 - 9,300
US\$8,500 - 11,000

Inscriptions: 'The work of Muhammad Riza ibn (?) Lutf'ali ... the year (?) 1174 (1760-61)', and Qur'an, chapter XI (*Hud*), part of verse 88.



32



33



32^R

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

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

£1,500 - 2,000
€1,700 - 2,300
US\$2,100 - 2,800

Provenance
Private UK collection.

33^R

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

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

£2,000 - 3,000
€2,300 - 3,500
US\$2,800 - 4,200

Provenance
Private UK collection.

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

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



34

34^R

**A QAJAR LACQUER BOX
PERSIA, 19TH CENTURY**

of rectangular form with stepped lid on four bracket feet, decorated in polychrome with panels containing sprays of roses, the lid with perching birds, the borders with floral interlace, the lower edge of the lid with a band of inscription
26.7 x 20.6 x 14.8 cm.

£1,500 - 2,000

€1,700 - 2,300

US\$2,100 - 2,800

Inscriptions: Qur'an, chapter LXXXVII (*al-A'la*), ending with 'The most High, the most Mighty God told the truth'.

35^R

**A QAJAR GOLD AND SILVER-DAMASCENED
STEEL RAM
PERSIA, 19TH CENTURY**

standing upright and facing leftwards, decorated in gold and silver overlay, the back with a cartouche filled with vegetal interlace, a band of vegetal interlace around the body
31 cm. high

£1,500 - 2,000

€1,700 - 2,300

US\$2,100 - 2,800

Provenance

Private European collection.



35



36

36^R

**A COLLECTION OF QAJAR TURQUOISE-
INLAID BRASS GHALIAN CUPS
PERSIA, 19TH CENTURY**

comprising fourteen brass cups of flaring form
variously engraved and inlaid with turquoise
and glass, two with lower wood elements, one
surmounted by further brass cup
the largest 22 cm. high(14)

£4,000 - 6,000

€4,600 - 6,900

US\$5,700 - 8,500

37^R

**A LARGE QAJAR BRASS TRAY DEPICTING
TWENTY KINGS FROM FIRDAUSI'S
SHAHNAMA
PERSIA, 19TH/ 20TH CENTURY**

of rectangular form with curved corners and everted
rim, profusely engraved with three tiers of arcades
containing portraits of the rulers, each pier surmounted
with the head of a *div*, the border with vegetal interlace
48 x 73.5 cm.

£1,500 - 2,000

€1,700 - 2,300

US\$2,100 - 2,800

Inscriptions: the figures are identified as Kings of the
Shahnama.



37



38^R

**A PORTRAIT OF MUZAFFAR AL-DIN SHAH QAJAR (REG. 1896-1907)
PERSIA, SIGNED BY MEHDI, PERHAPS THE ROYAL PAINTER,
LATE 19TH/EARLY 20TH CENTURY**

oil on canvas, in a painted oval, signed in *nasta'liq* script in red at lower right of oval, further inscription in white at lower centre
70 x 60 cm.

£10,000 - 15,000

€12,000 - 17,000

US\$14,000 - 21,000

Provenance

Private European collection.

The caption at the bottom reads: *timthal-e moobarak-e a'lahazrat-e aqdas-e homatuyn shahanshah muzaffar al-din shah qajar*, 'The blessed portrait of His Majesty, the most sacred, the august King of Kings Muzaffar al-Din Shah Qajar'.

The signature reads: *jan nether mehdi naqqash-e makhsus*, 'The devoted Mehdi, the Royal painter'.

The best-known painter by the name of Mehdi is recorded as a portrait painter of the Qajar period working in oil, water-colours and *siyah qalam*. From his recorded work it is understood that he was the Chief Painter (*naqqash-bashi*) during the later part of the reign of Nasir al-Din Shah and was the Royal painter (*naqqash-makhsus*) under Muzaffar al-Din Shah, from whom he received the title *Musawwir al-Mulk* in AH 1314/AD 1896-97. His recorded works are dated between AH 1309/AD 1891-92 and AH 1322/AD 1904-05, many in the Gulistan Palace in Tehran. (See M. A. Karimzadeh Tabrizi, *The Lives & Art of Old Painters of Iran*, vol. 3, London 1991, pp. 1247-51).

His recorded work uses the expression 'Devoted' (*jan nether*) between AH 1309/AD 1891-92 and AH 1313/AD 1895-96, and the expression 'Royal painter' (*naqqash-e makhsus*) in AH 1313/AD 1895-96. If this is the same Mehdi, then it is possible that this portrait was painted in AH 1313, before he acquired the title *Musawwir al-Mulk* in AH 1314/AD 1896-97. However, the Shah is depicted as a much younger man, resembling his appearance in photographs of the 1870s.



39*

**A LARGE COLLECTION OF POSTCARDS FROM
THE REIGNS OF NASR-AL-DIN SHAH QAJAR
TO MUHAMMAD REZA SHAH PAHLAVI
PERSIA AND EUROPE, LATE 19TH/EARLY 20TH
CENTURY**

185 cards in a modern album
each approximately 14 x 9 cm. (185)

£2,000 - 3,000

€2,300 - 3,500

US\$2,800 - 4,200

Highlights include a portrait of Muzaffar al-Din Shah Qajar; depictions of dignitaries around the catafalque of Nasr-al-Din Shah; school scenes; portraits of dervishes; a street barber; musicians; ladies preparing food, and numerous other scenes of everyday life in Persia.



40

40
SULTAN SULEYMAN THE MAGNIFICENT
(REG. 1520-66)
AFTER HIERONYMUS HOPFER (1500-63),
AUGSBURG, CIRCA 1530
 engraving (Hollstein 62), with monogram *IH* for Hieronymus Hopfer, caption at top *Suleyman Ain Kaiser der Tirckei*, German text in panel at bottom, visible size 217 x 145 mm.; and
SULTAN SULEYMAN THE MAGNIFICENT
(REG. 1520-66), HOLLAND, 16TH CENTURY,
 leaf from a Dutch text *Verhael van den Staet des Turks*, engraving by N. de Clerck entitled *Solimannus Turcarum Imperator X. Ex Stirpe Ottomannicae*, Dutch text recto and verso visible sheet size 298 x 175mm.(2)

£3,000 - 4,000
 €3,500 - 4,600
 US\$4,200 - 5,700

41
SULTAN SULEYMAN THE MAGNIFICENT
(REG. 1520-66)
ENGRAVED BY DOMINICUS CUSTOS
(D. 1615) AFTER GIOVANNI BATTISTA
FONTANA (D. 1587), INNSBRUCK, 1601
 engraving, handwritten inscription at bottom *Solymanus Turcarum Imperator*, verso 69 lines of printed text in Latin, giving a brief history of his reign, visible sheet 435 x 295 mm.; and
SOKOLLU MEHMED PASHA, ENGRAVED
BY DOMINICUS CUSTOS (D. 1615) AFTER
GIOVANNI BATTISTA FONTANA (D. 1587),
INNSBRUCK, 1601, engraving, handwritten inscription at bottom *Mehemetes Sokologli Pasha*, the reverse with 56 lines of printed text in Latin
 visible sheet size 435 x 295 mm.(2)

£3,000 - 4,000
 €3,500 - 4,600
 US\$4,200 - 5,700

Both illustrations are from *Augustissimorum imperatorum, serenissimorum Regum, atque Archiducum...verissimae imagines*, by Jacob Schrenck von Notzing (Innsbruck, 1601). The work includes a hundred and twenty-five



41

engraved portraits in total. It derives from a collection of more than a thousand portraits of European noblemen and women, created by Archduke Ferdinand II of Tirol (1529-1595), who was an avid collector of weaponry and armour, which had originally belonged to various potentates. Von Notzing, his personal secretary, was detailed to write a catalogue of the collection of armour and weapons at Schloss Ambras near Innsbruck, which was finally printed in 1601.

The examples of armour, from the 15th and 16th Centuries, include those which had belonged to such persons as the Emperor Maximilian I or Prince Maurice of Orange. The objects themselves were displayed in Ambras castle in a strict hierarchic order.

In 1582 the Augsburg engraver and publisher Dominicus Custos (1550/59-1615) started to engrave all 126 portraits after the drawings of Giovanni Battista Fontana (1541-87). The book is designed so that a full-length engraving of the armour's former owner faces a page containing the biography of the figure shown. Each figure is portrayed in a niche flanked by ornamental columns.



42

42

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

of irregular form, the white ground decorated in cobalt-blue and turquoise with a central rosette issuing tendrils overlaid with palmettes forming a quatrefoil lattice, surrounded by flowerheads and medallions containing palmettes
23.4 x 23.4 max.

£2,000 - 3,000
€2,300 - 3,500
US\$2,800 - 4,200



43

43

**A LARGE IZNIK POTTERY DISH
TURKEY, LATE 16TH CENTURY**

of deep rounded form with everted rim on a short foot, the white ground decorated in raised-red, cobalt blue and green with black outline with interlaced flowers including a rose and a carnation, the border with a band of undulating foliate motifs, the interstices with partial flowerheads, the reverse with floral motifs and a cusped band to the rim
34.5 cm. diam.

£3,000 - 5,000
€3,500 - 5,800
US\$4,200 - 7,100



44

**AN OTTOMAN GILT-COPPER (TOMBAK) INCENSE BURNER
TURKEY, 17TH CENTURY**

of ovoid form with hinged cover, supported on a waisted stem with raised band terminating in a large splayed foot, a curved handle running from body to foot, the body, handle and foot engraved with cartouches and bands filled with vegetal motifs, the hinged cover finely decorated in openwork with cypress trees and roundels on a ground of foliate interlaced
24.7 cm. high

£5,000 - 7,000

€5,800 - 8,100

US\$7,100 - 9,900

For a *tombak* incense burner with similar openwork decoration see Christie's, *Art of the Islamic and Indian Worlds*, 7 October 2008, lot 433.



45

**45
AN OTTOMAN SILK LAMPAS AND GOLD
THREAD PANEL (KEMHA)
TURKEY, 17TH CENTURY**

brocaded in green, ivory and gilt thread on a blue ground with eight rows of tulips, on undulating vines, on a ground of floriated stems, mounted, on stretcher, verso with 'PA Museum' label
103.8 x 47.5 cm.

£5,000 - 7,000
€5,800 - 8,100
US\$7,100 - 9,900

Exhibited

Special Persian Exhibition, University of Pennsylvania Museum of Archaeology and Anthropology, October 1926, no 594 (according to a label stitched to the reverse).



46

**46
A GREEK ISLANDS SILK-EMBROIDERED
LINEN PANEL
POSSIBLY CRETE, 18TH CENTURY**

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

£2,500 - 3,500
€2,900 - 4,100
US\$3,500 - 5,000

Provenance

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

The design of undulating tulip vines was very popular on 16th Century Iznik ceramics. The Rustem Pasha mosque, erected between 1565 and 1575, was the first place to introduce this design on its tilework. This was followed by depictions on Iznik dishes and on Bursa textiles. For further examples of undulating tulips, see, F. Hitzel and M. Jacotin, *Iznik; l'Aventure d'une Collection*, Paris, 2005, pp. 213 - 219. See Nuhra Atasoy, et al, Ipek, *The Crescent and the Rose: Imperial Ottoman Silks and Velvets*, London 2001, figs. 239-243, for textile panels with parallel undulating tulip vines.

47^Y

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

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

61 cm. long(2)

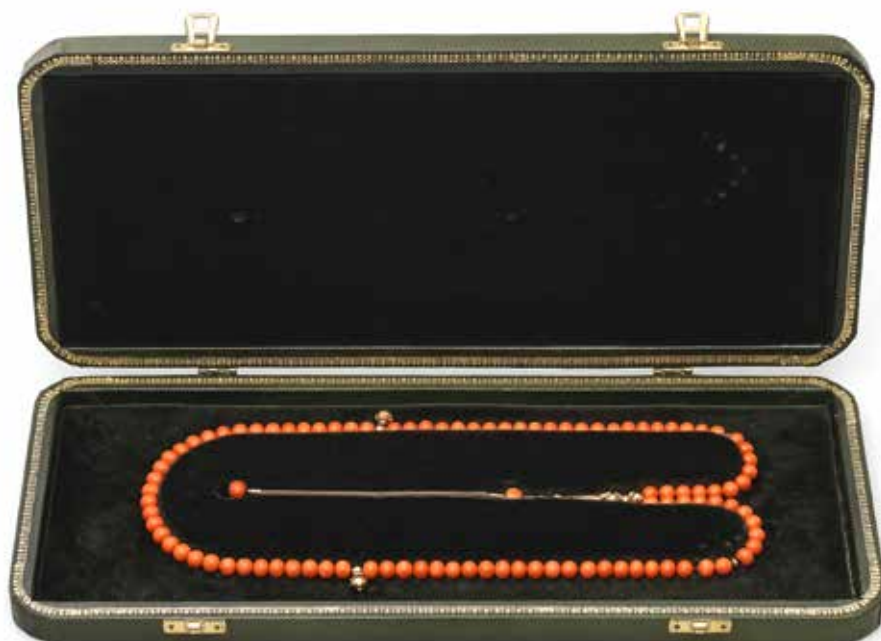
£3,000 - 5,000

€3,500 - 5,800

US\$4,200 - 7,100

Provenance

Private UK collection.



47

48

FIVE OTTOMAN NIELLO SILVER-GILT CASES TURKEY, PERIOD OF SULTAN ABDULHAMID II (1876-1909) AND MEHMED V (1909-1918)

each of rectangular form, variously decorated in niello with Ottoman coats of arms, crescents and stars, scenes of Constantinople, floral sprays and geometric motifs, one with inscribed 'Mosquée Hamidie Ayıldiz/ salut de Constantinople', another with inscription-filled cartouche

the largest 11.2 x 7 cm.(5)

£2,500 - 3,500

€2,900 - 4,100

US\$3,500 - 5,000

Inscriptions: the *tughra* of 'Abdülhamid II, the *tughra* of Mehmed V, a dedication *bağdad valisi ve altıncı ordusu komutanı nazım*, 'The Governor of Baghdad and Commander of the Sixth Army (of the Ottoman Empire), Nazım', the Ottoman silver marks Van 90 and H. Haki.

Nazim Pasha was Governor of Baghdad from 1910-11.



48



49

49

**A THREE-SECTION FOLDING WOOD MASHRABIYYA SCREEN WITH ENAMELLED COPPER PANELS
SYRIA, PROBABLY DAMASCUS, 19TH CENTURY**

inlaid with mother of pearl, each section with three larger rectangular enameled panels and four smaller square enameled panels, all interspersed with pierced *mashrabiyya* work sections, the upper part of each section with carved inscriptions in Arabic, and a further inscription on one of the enamel panels
200 cm. high; each section 60 cm. wide; total width 180 cm.

£3,000 - 5,000
€3,500 - 5,800
US\$4,200 - 7,100

The inscriptions on the wood sections read: *Kull hall yazul*, 'Every state ceases to exist'; those on the enameled panels read *Al-sultan al-'alima fi [...]*, 'The learned sultan in [...].'

50

**AN OTTOMAN HORN-HILTED STEEL SWORD (SHAMSHIR)
TURKEY, LATE 18TH/ EARLY 19TH CENTURY**

the single-edged curved steel blade of tapering form decorated in gold to either side with lines of inscription flanked by floral sprays, the brass forte with bud quillons, horn grips

83.5 cm. long

£2,000 - 3,000
€2,300 - 3,500
US\$2,800 - 4,200

Provenance

Formerly in the collection of Oliver Hoare (1945-2018), London.
Private collection, London.

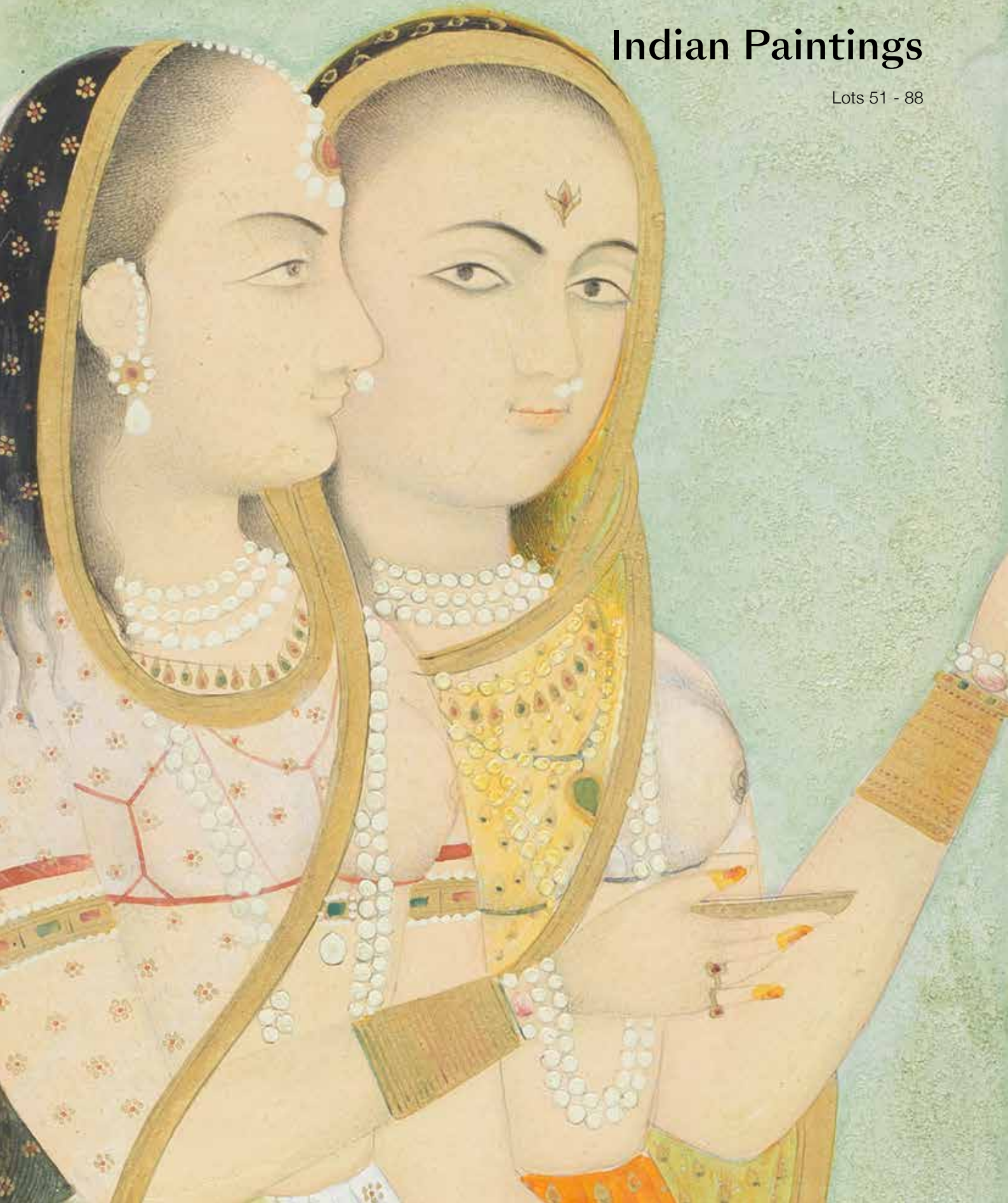
The inscription consists of Qur'an, *sura II, al-baqarah*, part of verse 249.



50

Indian Paintings

Lots 51 - 88





51

51

A SCENE DEPICTING A RULER OVERSEEING THE EXECUTION OF AN OFFENDER

MUGHAL, CIRCA 1600

gouache and gold on paper, erased text panel at lower right, laid down on later card with ruled margins

painting 285 x 200 mm.; card 322 x 236 mm.

£2,000 - 3,000

€2,300 - 3,500

US\$2,800 - 4,200

52

PRINCE SULAYMAN SHIKUH IN CONVERSATION WITH A SCHOLAR

MUGHAL, ATTRIBUTED TO CHITARMAN, CIRCA 1655

gouache and gold on paper, Persian inscription, seal impression, and English 18th Century attribution note verso

241 x 167 mm.

£5,000 - 7,000

€5,800 - 8,100

US\$7,100 - 9,900



52

Provenance

Sotheby's London, 5th July 1982, lot 2.

Formerly in the collection of Ludwig Habighorst.

Published

C. P. Haase, J. Kröger, and U. Lienert, *Oriental Splendour: Islamic Art from German Private Collections*, Museum für Kunst und Gewerbe: Temmen, Hamburg 1993, fig. 190a.

L. V. Habighorst, 'Hierarchie und Module', *Tribus* 55, 2006, pp. 53–65, fig. 2.

L. V. Habighorst, *Blumen, Bäume, Gottergarten in indischen Miniaturen*, Koblenz 2011, fig. 76.

Exhibited

Blumen, Bäume, Göttergärten, Völkerkunde-Museum, Hamburg, 2013.

Prince Sulayman Shikuh (1635-62) and a learned man named on the reverse as the Shaykh Sulayman Hazrat, whose identity is not yet clear, are seated under a tree having a discussion. The prince was the eldest son of Dara Shikuh and met the same fate as his father – after fleeing to Garhwal he was eventually betrayed and ended his days in the fortress of Gwalior, slowly dying through the administering of a daily overdose of drugs as ordered by Aurangzeb.



53

This portrait is one of the few showing the prince in his maturity, but his resemblance to his father is clear. Double portraits of the prince with his father (listed by Joachim Bautze in Haase et al., p. 276) show him to be a slightly shorter version of Dara Shikuh and he also shared the same interests in philosophy and mysticism. Both are the same size and on the same level, balanced across the painting and beneath a spreading tree that serves, as Habighorst points out, not to give them shade but as a sort of baldachin or canopy. Both are seated on their individual mats – of cream textile patterned with stylized flowers in the prince's case, and a leopard skin in the mystic's – which are spread on a dark brown *durrie* that covers the bottom of the paintings.

The tree, painted in a naturalistic manner, rises straight from behind the *durrie* in front of a plain green hillside. Such a plain background is very much in the manner of Hashim, in his imperial descent portraits (see J. P. Losty, and M. Roy, *Mughal India: Art, Culture and Empire*, London 2012, pp. 113-114, fig. 64.; J. Seyller 'Hashim' in *Master Artists of the Imperial Mughal Court*, Bombay 1991, ed. P. Pal, pp. 105-181, fig. 10), sometimes with a plane tree in this position. However in view of the known connection of the artist Chitarman with Dara Shikoh's patronage beginning with his *Album* and his many portraits of the prince (Losty and Roy 2012, pp 124-31, p. 241, n. 181), there seems no reason to doubt the 18th century attribution to this artist.

53

**TWO COURTESANS, ONE HOLDING A WINE CUP AND FLASK
MUGHAL, CIRCA 1760**

gouache and gold on paper, gold-decorated floral border, orange border (trimmed)
170 x 105 mm.

£3,000 - 5,000
€3,500 - 5,800
US\$4,200 - 7,100



54

54

**A MAN SEATED ON A TERRACE SMOKING A HOOKAH
MUGHAL, 18TH CENTURY**

gouache and gold on paper, narrow gold border
180 x 115 mm.

£2,000 - 3,000
€2,300 - 3,500
US\$2,800 - 4,200

Provenance

A. M. Kevorkian, Paris, circa 1950-70s (backboard with headed paper, typewritten description, signed with authentication by Kevorkian).

55

**THE EMPEROR AKBAR IN DURBAR WITH NOBLEMEN AND
ATTENDANTS
DELHI, LATE 19TH CENTURY**

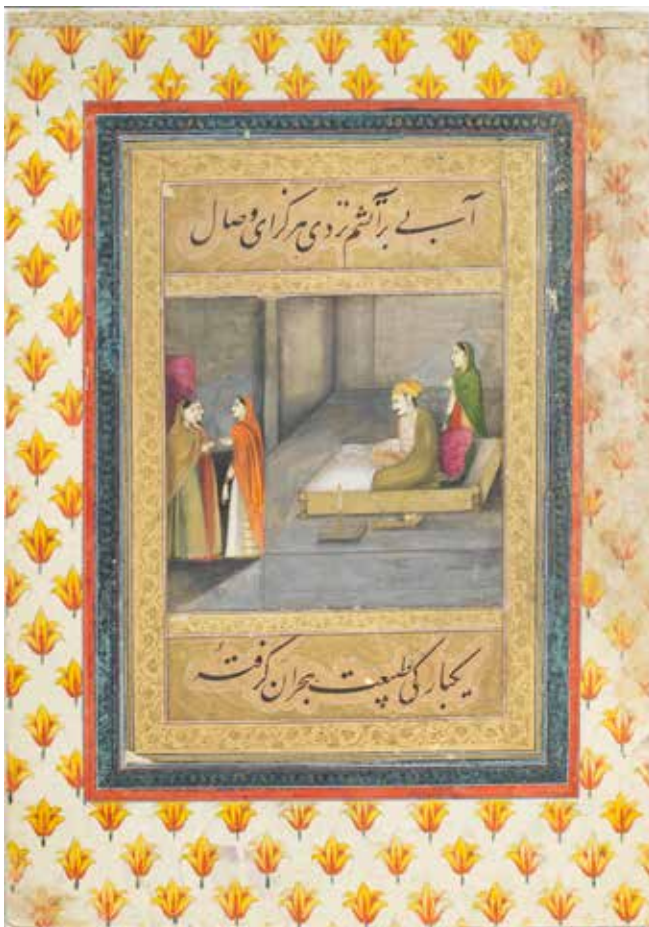
gouache and gold on paper, Persian identifying inscriptions on painted surface, illuminated borders with scrolling floral motifs in colours and gold
painting 180 x 145 mm.; with borders 325 x 235 mm.

£800 - 1,200
€930 - 1,400
US\$1,100 - 1,700

Provenance

Private UK collection.

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



56

56
A PRINCE SEATED ON A DAIS AT NIGHT WITH FEMALE ATTENDANTS
MUGHAL, 18TH CENTURY

gouache and gold on paper, laid down on a large album page with gilt-decorated floral inner borders, a single line of large *nasta'liq* script in black ink within cloudbands above and below the painting, note in *nasta'liq* in lower inner border, outer border with stylised floral motifs
painting 120 x 128 mm.; album page 355 x 250 mm.

£2,000 - 3,000
 €2,300 - 3,500
 US\$2,800 - 4,200

The Persian couplet, written in a fine *nasta'liq* hand, is not related to the painting, and was originally composed by a Safavid Persian judge, Qadi Nur al-Din Muhammad Isfahani (d. AH 1000/AD 1591-91), who lived in the capital, Qazvin, during the Shah Tahmasp period, and who was the author of a number of poems.



57

57
THE MUSLIM SAINT, RABI'AH BASRI, FED BY ANGELS IN THE WILDERNESS
MUGHAL, LATE 18TH CENTURY

gouache and gold on paper, laid down on an album page with gold-decorated inner border and ruled inner margins, gold-sprinkled outer borders, Persian and English inscriptions in lower border
painting 208 x 143 mm.; album page 385 x 257 mm.

£2,000 - 3,000
 €2,300 - 3,500
 US\$2,800 - 4,200

Provenance

Formerly in the collection of Robert Ditzinger, Sweden, 1950s (backboard with typewritten letter, dated 3rd November 1957), addressed to Robert Schroff, Director of the National Museum, Stockholm, giving details of identifications of this painting (and others) by W. G. Archer, Victoria and Albert Museum.

The Persian inscription reads: *hazrat-e rabi'* [sic] *basri*, 'Her Holiness Rabi' [Rabi'ah] Basri.

Rabi'ah Basri was an 8th Century mystic and sufi who was born into poverty and lived a life of asceticism in the wilderness. Her story was most famously told by the later sufi saint and poet Farid ud-Din Attar. The scene depicted here seems to be in the tradition of the more common depictions of another sufi ascetic, Ibrahim Adham, which was popular and frequently depicted in Mughal painting of the 18th Century.

58

**THE MUGHAL EMPEROR FARRUKHSIYAR
(REG. 1713-19) STANDING, HOLDING A
FLOWER**

JAIPUR, LATE 18TH CENTURY

gouache and gold on paper, pink floral inner border, red outer border, identifying inscription in *nasta'liq* script *Farrukhsiyar Padshah*, inscribed in upper right border in a 19th Century hand *Farrukh Siyar Emperor when Sir Hugh Middleton treated and obtained valuable concessions for the East India Company* 311 x 235 mm.

£2,000 - 4,000

€2,300 - 4,600

US\$2,800 - 5,700

The Emperor Farrukhsiyar granted a *firmān* to the East India Company in 1717 granting them duty-free trading rights for Bengal, strengthening their posts on the east coast. This helped the Company to import goods into Bengal without paying customs duty to the government. However, the writer of the note in the margin may perhaps have confused Sir Hugh Myddleton, an Elizabethan merchant who was involved in the very early days of the East India Company, with another figure: it has not been possible to find a record of any Sir Hugh Middleton at this period of the Company.

58



59

59

**TODI RAGINI: A MAIDEN CARRYING A VINA
STANDING IN A LANDSCAPE WITH A DEER
PROVINCIAL MUGHAL, 18TH CENTURY**

gouache and gold on paper, laid down on an album page with gilt-decorated floral inner borders and ruled inner margins, gold-sprinkled outer border painting 165 x 110 mm.; album page 280 x 220 mm.

£1,200 - 1,500

€1,400 - 1,700

US\$1,700 - 2,100

Provenance

Private European collection.

60

**A NOBLEMAN STANDING IN A LANDSCAPE,
HOLDING A SWORD AND A FLOWER
MUGHAL, LATE 17TH/18TH CENTURY**

gouache and gold on paper, gold-sprinkled inner border, laid down with later blue borders painting 185 x 122 mm.; with borders 285 x 225 mm.

£1,500 - 2,000

€1,700 - 2,300

US\$2,100 - 2,800

Provenance

Private UK collection.



60



61

61

**OPIUM EATERS CHASING A MOUSE
MUGHAL, PERHAPS OUDH, LATE 18TH CENTURY**

brush drawing with some colour on paper, laid down on lighter-coloured paper, black, blue and red margin rules, inscribed in Urdu in upper margin painting 198 x 254 mm.; with borders 255 x 310 mm.

£4,000 - 6,000

€4,600 - 6,900

US\$5,700 - 8,500

Provenance

Formerly in the collection of Ludwig Habighorst. With Simon Ray, London, 2008.

Published

L. V. Habighorst, 'Caricature and satire in Indian miniature painting', in *Indian Satire in the Period of First Modernity*, eds Monika Horstmann and Heidi Pauwels, Wiesbaden 2012, pp. 117–32, fig. 9 (as Ajmer, circa 1730–50).

Exhibited

Genuss und Rausch: Betel, Tabak, Wein, Hasch und Opium in der indischen Malerei, Museum Rietberg, Zürich, 2010.

Genuss und Rausch: Wein, Tabak und Drogen in indischen Miniaturen, Museum für Islamische Kunst, Pergamonmuseum, Berlin 2014.

J. P. Losty, *Indian Paintings from the Ludwig Habighorst Collection*, Francesca Galloway, London 2018, cat. 27.

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



62

62

**A PRINCE OBSERVING AN ELEPHANT FIGHT
FROM HIS PALACE WITH A LARGE BODY OF
INFANTRYMEN OUTSIDE THE WALLS
PROVINCIAL MUGHAL, CIRCA 1780**

gouache and gold on paper, trimmed gold-sprinkled blue borders, English inscription verso *Jane Plymley 1790 from Jonathan Scott Esq of Netley* 260 x 380 mm.

£3,000 - 5,000

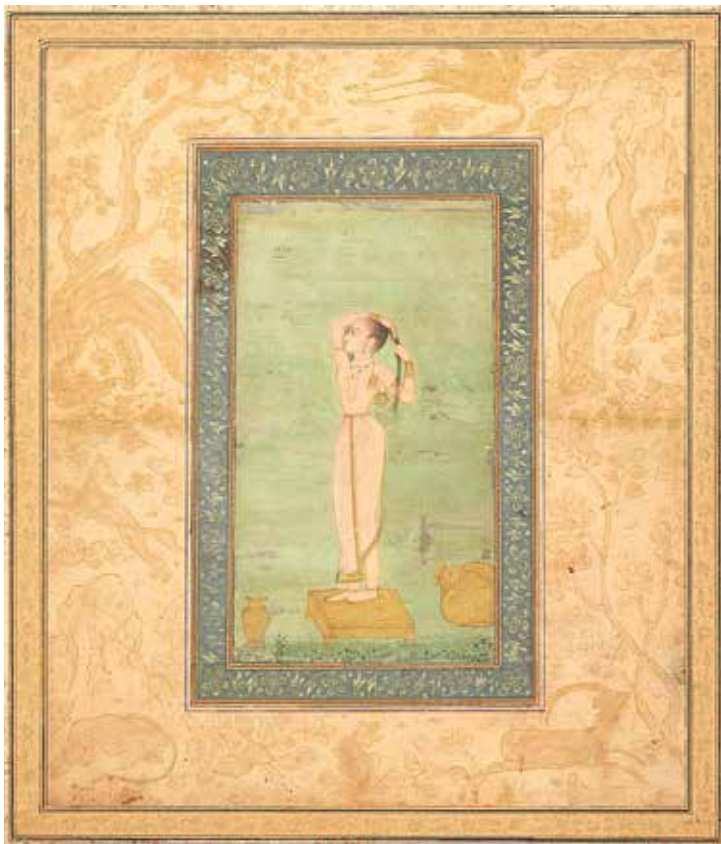
€3,500 - 5,800

US\$4,200 - 7,100

Provenance

Acquired by Jonathan Scott, secretary to Warren Hastings, before 1790.

Gifted by Jonathan Scott to Jane Plymley in 1790.



63

Jonathan Scott was a noted Orientalist, a founder member of the Royal Asiatic Society of Bengal and a friend of Warren Hastings. Born in Shrewsbury, he joined the army of the East India Company in 1770 and was appointed by Warren Hastings as his secretary from 1778. He returned to England before 1790, settling at Netley in Shropshire. In 1802 he was appointed as professor of Oriental Languages at the Royal Military College and later moved to the East India College at Haileybury. He published a number of important works on Indian and Persian history and literature, including *Tales, Anecdotes and Letters Translated from the Arabic and Persian* (1800), which he dedicated to Warren Hastings. He also made an early translation of the *Arabian Nights*, and died in 1829.

Jane Plymley was from a notable Shropshire family well-known at the time for their campaigns against poverty and slavery. Jane apparently starved herself to death out of guilt for the poor who could not afford to feed themselves (see Lesa Scholl, *Hunger Movements in Early Victorian Literature*, Abingdon 2016).

63

**A MAIDEN OR COURTESAN AT HER TOILETTE
BIKANER, 17TH CENTURY**

gouache and gold on paper, spurious attribution to the Persian painter Behzad and to the date AH 940/AD 1533-34 at upper left, inner gold-decorated floral border, wide outer border with wild beasts and birds in their natural habitat in gold, marbled outer border painting 136 x 75 mm.; with borders 335 x 227 mm.

£2,500 - 3,500
€2,900 - 4,100
US\$3,500 - 5,000

Provenance

With M. Atighetchi, Tehran, Iran.
Acquired by a Dutch collector from the above, 1953 (30,000 rials), handwritten label on mount.
Private UK collection.



64

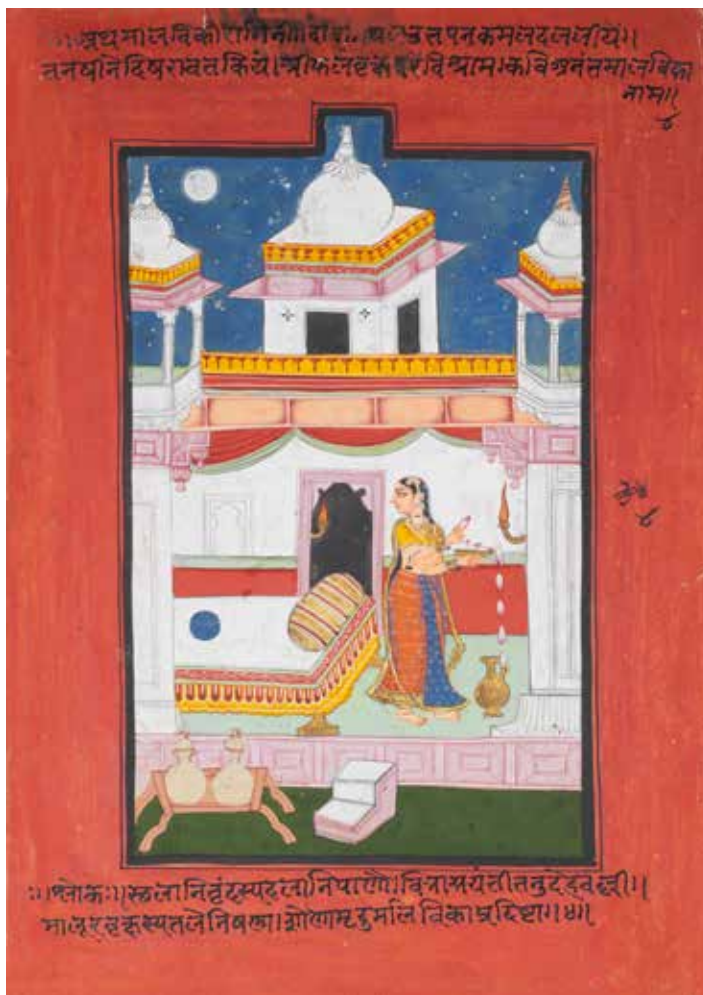
64

**A MAIDEN AND HER ATTENDANT BENEATH A TREE, MAKING OFFERINGS, PERHAPS DEPICTING KAKUBHA RAGINI
BIKANER, LATE 17TH/EARLY 18TH CENTURY**

gouache and gold on paper, laid down on an album page with outer borders decorated with stylised vegetal motifs painting 167 x 109 mm.; album page 318 x 220 mm.

£2,500 - 3,000
€2,900 - 3,500
US\$3,500 - 4,200

For a very similar composition, see the sale in these rooms, Bonhams, *Islamic and Indian Art*, 26th October 2020, lot 181.



65

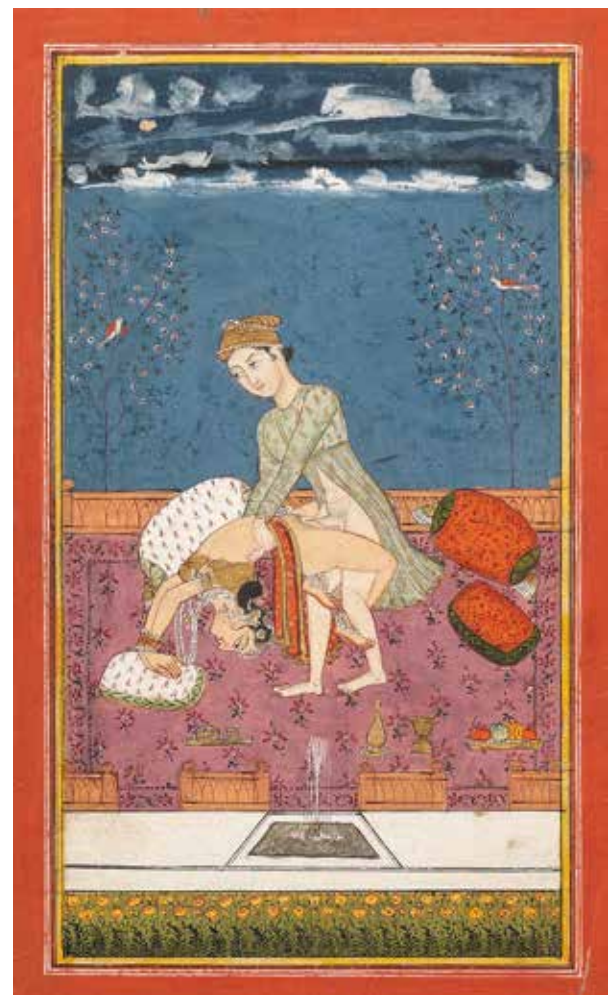
65
**MALAVASHRI RAGINI: A MAIDEN IN A PALACE INTERIOR,
 HOLDING A BOWL OF LOTUS PETALS
 BUNDI, CIRCA 1685-70**

gouache and gold on paper, red border, two lines of text in *nagari* script in upper and lower borders respectively
 283 x 199 mm.

£2,000 - 3,000
 €2,300 - 3,500
 US\$2,800 - 4,200

Provenance
 Private German collection.

Published
 J. Bautze, *Lotosmond und Löwenritt*, Linden Museum, Stuttgart,
 1991, pp. 102-103, p. 104 (illus.).



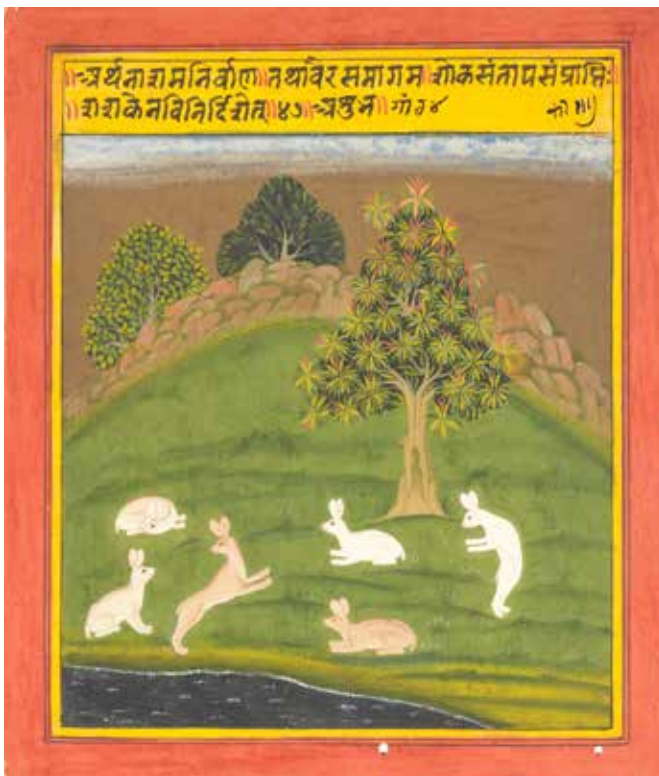
66

66
**A COUPLE IN AN EROTIC EMBRACE ON A PALACE TERRACE
 BUNDI, 18TH CENTURY**

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

£2,000 - 3,000
 €2,300 - 3,500
 US\$2,800 - 4,200

Provenance
 Private UK collection.



67

67
**A FOLIO FROM THE MEWARI SAKUNAVALI (BOOK OF OMENS),
 DEPICTING HARES IN A LANDSCAPE
 MEWAR, CIRCA 1720**

gouache and gold on paper, yellow panel at top with two lines of text
 in *nagari* script, red border
 257 x 213 mm.

£4,000 - 6,000
 €4,600 - 6,900
 US\$5,700 - 8,500

As described by Andrew Topsfield (*Court Painting at Udaipur*, Zurich 2001, p. 144), this *Sakunavali* series was a unique commission in Udaipur. It consisted of almost a hundred pages, graded in progressive categories from evil (*asubham*, e.g. a burgled house or families of dogs and monkeys) and undesirable (*neshta*, e.g. a poor man), to good (*subham*, e.g. cows in a byre), excellent (*srestha*, e.g. a yogi in a hermitage or a king enthroned) and the best of all (*uttaram*, e.g. winged *gaja-simhas* or a pride of lions).

Most subjects of this series are drawn from everyday experiences and rendered with an 'unaffected directness of observation'. Irrespective of connotations of loss, ill health or bad fortune, bad omens are realized as sensitively as the good ones.

For other paintings from the same series see Bautze, *Indian Miniature Painting*, Amsterdam 1987, no. 23; Goswamy and Smith, *Domains of Wonder*, 2005, no. 31. See also Sotheby's, London, 1966, lot 100; Bonhams, *Islamic and Indian Art*, 6th October 2008, lot 391; Christie's, *Arts of the Islamic and Indian Worlds*, 10th October 2013, lot 196; Christie's, South Kensington, *Arts and Textiles of the Islamic and Indian Worlds*, 11th October 2013, lot 507, and Simon Ray, November 2014, no. 53.



68

68
**A FOLIO FROM THE MEWARI SAKUNAVALI (BOOK OF OMENS):
 A SCALE (TULA) OF WHITE MARBLE AND RED BOWLS
 SUSPENDED FROM GOLDEN CHAINS
 MEWAR, CIRCA 1720**

gouache and gold on paper, yellow panel at top with two lines of text
 in *nagari* script and the numeral 33, red border
 257 x 212 mm.

£4,000 - 6,000
 €4,600 - 6,900
 US\$5,700 - 8,500

The text reads as follows: *Arthanashmanirvana/ virodhavyadhisambhava/ shokasantayahaanishva/ tularupamvinirdishotu/ 33/ neshta/ gaon 4 (keemat 9)*. 'Destruction and negative events possible, grief and danger to offspring, [all these] a pair of scales indicate/ 33/ an undesirable omen ([in a different hand] value 9)'.

See note to previous lot.

69

**A SCENE FROM THE *BHAGAVATA PURANA*,
DEPICTING VASUDEVA CARRYING THE
INFANT KRISHNA TO SAFETY ACROSS THE
RIVER YAMUNA
MEWAR, MID-18TH CENTURY**

gouache and gold on paper, yellow panel at top with
one line of text in *nagari* script, red border
255 x 405 mm.

£2,000 - 3,000

€2,300 - 3,500

US\$2,800 - 4,200

Provenance

Private German collection.

Published

Indian Miniature Paintings, Galerie Saundarya Lahari,
Amsterdam, 1st October-30th November 1987, p.
100 and pl. 42.

The scene may also be an illustration to the
16th Century devotional poem, the *Sursagar* of
Surdas, which focuses on Krishna as the object
of veneration, using the *Bhagavata Purana* as its
starting point. See, for example, another Mewar
painting of similar date, offered at Sotheby's,
*Important Indian Miniatures from the Paul F. Walter
Collection*, New York, 14th November 2002, lot 17.



69

70

**KRISHNA PREPARING TO DESTROY THE
SERPENT AGHASURA: A SCENE FROM THE
BHAGAVATA PURANA
MEWAR, 18TH CENTURY**

gouache and gold on paper, panel at top with five
lines of text in *nagari* script, orange borders
265 x 335 mm.

£1,800 - 2,400

€2,100 - 2,800

US\$2,500 - 3,400

The story is found in Book 10 of the *Bhagavata
Purana*. Aghasura, the brother of Purana and
Bakasura (whom Krishna had already killed)
attacked Krishna and his cowherd companions. He
took the form of an enormous snake and opened
his mouth so wide that the cowherds thought it was
a valley, walked into the trap, and were swallowed -
the moment seen here. Krishna then strode into the
mouth himself, expanded his size and so choked
the serpent to death. The cowherds emerged alive.



70



71

71
**A JODHPUR NOBLEMAN ON HORSEBACK
 WITH A GROUP OF LANCERS**
JODHPUR, CIRCA 1810-20

gouache and gold on paper, red border, 11 lines of
 text verso in *nagari* script
 322 x 478 mm.

£3,000 - 5,000
 €3,500 - 5,800
 US\$4,200 - 7,100

72
A PRINCE SEATED WITH AN ATTENDANT
WAVING A FLYWHISK
RAJASTHAN, KHATOLI, CIRCA 1800

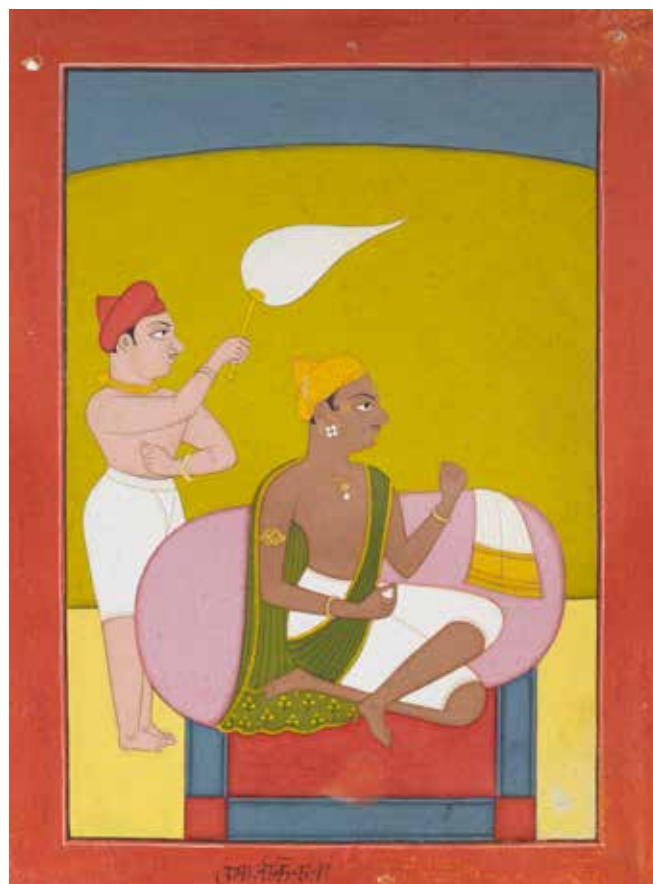
gouache and gold on paper, red border, *nagari*
 inscription in lower border, *nagari* inscriptions verso
 291 x 213 mm.

£1,000 - 1,500
 €1,200 - 1,700
 US\$1,400 - 2,100

Provenance

Private German collection.

For another very similar painting in this distinctive
 style, depicting a Maratha nobleman, Ambadji Ingle,
 with an attendant, see Christie's, *Indian Art Online*,
 17th-27th May 2016, lot 2.



72



73



73

TWO PAINTINGS FROM A BIHARI SAT SAI SERIES, SHOWING THE PROTAGONISTS DISCURSING IN PALACE COURTYARDS DATIA, CIRCA 1750

gouache and gold on paper, dark blue borders, nagari text in white and red within borders 220 x 240 mm. and slightly smaller(2)

£2,000 - 3,000

€2,300 - 3,500

US\$2,800 - 4,200

The *Sat Sai* of Bihari Lal, a late 17th Century poet at Amber and at the court of Shah Jahan, is in the tradition of religious texts exploring the romance of Radha and Krishna, containing couplets on love, devotion and moral lessons.

For similar Datia paintings, see for example Simon Ray, *Indian and Islamic Works of Art*, November 2008, no. 66; November 2010, no. 40.

74

FOUR ILLUSTRATED LEAVES FROM A JAIN KALAKACARYAKATHA MANUSCRIPT WESTERN INDIA, CIRCA 1400-50

Jain Prakrit manuscript on paper, seven lines to the page in nagari script in black ink, red imitation *pothi* hole in centre, two paintings in gouache and gold, 110 x 255 mm.; together with B) another unillustrated leaf from a similar early *Kalakacaryakatha* manuscript, Western India, 1400-50, eleven lines of text, 103 x 270 mm.; and C) a single leaf from a Jain illustrated manuscript, a book of hymns in praise of the great teachers, Western India, late 17th Century, 13 lines of text, illustrations depicting a seated *jina*, the Great Teacher Bahusvami recto and verso 106 x 250 mm.(6)

£2,000 - 3,000

€2,300 - 3,500

US\$2,800 - 4,200



74



75

The manuscript from which these four leaves come is notable for its early date and for the quality of its illustrations, which are done in gold on a red ground (with none of the use of blue, which came later). This palette, and the plain red dot in the centre of the leaf (which alludes to the *pothi* holes by means of which earlier manuscripts were bound), are indicators of its early date.

The *Kalakacaryakatha* tells the story of the Jain monk, Kalaka, who invited an army of Saka warriors (also known as Scythian) in order to rescue his sister, who had been captured by King Gardhabilla. Texts were normally appended to the end of manuscripts of the *Kalpasutra*: however, the numeral 5 which appears on one of the leaves indicates that these leaves derive from an independent *Kalakacaryakatha* manuscript. The illustrations depict Indra in two forms, as himself and as an ascetic, paying homage to Kalaka. Another depicts an army besieging the city of Ujjain in Malwa, which had been captured by King Gardhabilla, and in the process rescuing Kalaka's sister.

75

A JAIN LETTER SCROLL (VIJNYAPTIPATRA) RAJASTHAN, PERHAPS JODHPUR, 19TH CENTURY

gouache and silver on paper, in scroll form, red margins dividing one narrative scene from another, the second half of the scroll consisting of the text of the letter written in *nagari* script in black and red ink, stylised floral margins

approx. 8 m. long; 25 cm. wide

£8,000 - 12,000

€9,300 - 14,000

US\$11,000 - 17,000

A *vijnyaptipatra* was a formal, illustrated letter of invitation to a Jain monk, in which a community set out the attractiveness of their town in the hope that he would spend the first four months of the rainy season with them. The illustrations aid this attempt to assert the attractions of the community, though by a relatively early date these became stylised rather than strictly realistic, and tended to be produced in one or two centres specialising in such painting, notably Jodhpur, Sirohi and Nagore. The scenes show the wealth of its nobles (horse-riding, accompanying attendants), the richness of its markets, the fertility of its women, and the piety of its townsfolk. The illustrations begin, as is typical, with the eight auspicious emblems (*ashtamangala*), followed by symbols of the fourteen dreams (that is, the auspicious dreams of Mahavira's two mothers, foretelling his noble nature).

For an example and a discussion, see P. Pal (ed.), *The Peaceful Liberators: Jain Art from India*, Los Angeles 1995, pp. 84-86, p. 251, no. 116.



76

76

**RADHA AND KRISHNA SEATED ON A SWING COMPOSED OF
ENTWINED MALE AND FEMALE MUSICIANS
JAIPUR, SECOND HALF OF THE 19TH CENTURY**

gouache and gold on paper, orange and green outer borders
428 x 322 mm.

£1,800 - 2,400
€2,100 - 2,800
US\$2,500 - 3,400

For an almost identical composition, a variation on the genre of 'composite' figures, see Christie's, *Art of the Islamic and Indian Worlds*, 25th April 2013, lot 182.



77

77

**A LARGE PICCHAVAI DEPICTING THE RASALILA
RAJASTHAN, 20TH CENTURY**

gouache and gold on cloth, framed and glazed
241 x 185 cm.

£1,800 - 2,400
€2,100 - 2,800
US\$2,500 - 3,400

The *Rasalila* is the dance of love between Krishna and the gopis, in which Krishna multiplies himself so that each gopi feels that she is the sole focus of the god's attention.



78

78

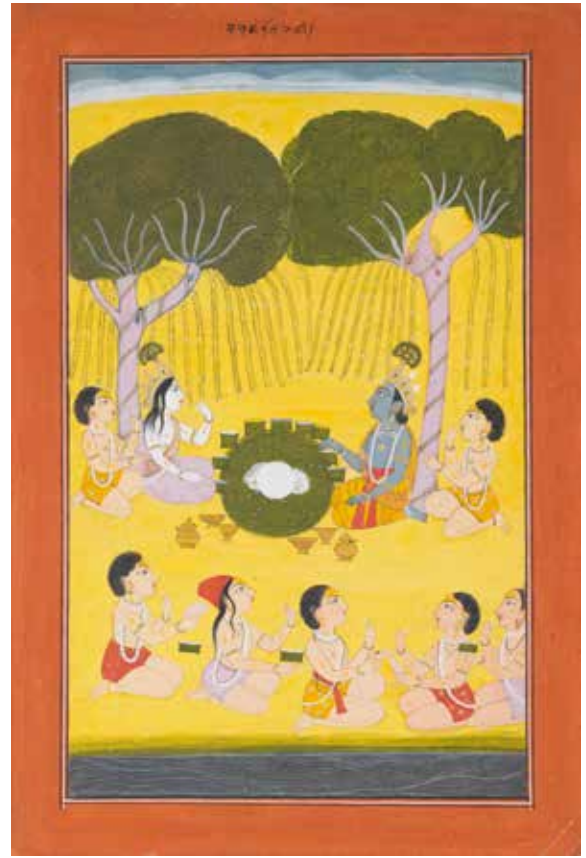
RAJA SURAT (REG. 1637-1664) SEATED ON A TERRACE WITH A COURTIER PAYING OBEISANCE, AND TWO ATTENDANTS MANDI, 18TH CENTURY

gouache on paper, *nagari* inscription in red on painted surface, red and white ruled inner margins, blue outer border, stamp of the royal library of Mandi verso
265 x 204 mm.

£2,000 - 3,000
€2,300 - 3,500
US\$2,800 - 4,200

Provenance

Private German collection.



79

79

RADHA AND KRISHNA FEASTING WITH GOPIS IN THE FOREST CHAMBA, 18TH CENTURY

gouache and gold on paper, orange border, *takri* inscription in upper border, Urdu [?] inscription and drawing of Hindu mythological scene verso
278 x 186 mm.

£4,000 - 6,000
€4,600 - 6,900
US\$5,700 - 8,500

Provenance

Private German collection.



80

80

**VISHNU SEATED ON A LOTUS WITHIN A SUNBURST
PAHARI, BASOHLI OR GULER, MID-18TH CENTURY**

gouache and gold on paper, brown border
273 x 190 mm.

£4,000 - 6,000

€4,600 - 6,900

US\$5,700 - 8,500

Provenance

Private German collection.

Comparison can be drawn with a Pahari depiction of Vishnu seated on a lotus, holding his attributes, within a larger sunburst than depicted here, dated to the first quarter of the 19th Century (Bharat Kala Bhavan, Varanasi: see B. N. Goswamy, *Essence of Indian Art*, San Francisco 1986, p. 249, no. 200). However, the relatively restrained sunrays seen in our painting, against a dark blue background, appear in a work depicting the sun god, Surya, ascribed to Basohli or Guler, circa 1740-50, offered at Christie's, *Art of the Islamic and Indian Worlds*, 2nd May 2019, lot 144.



81

81

RADHA ADMIRING KRISHNA FROM A PALACE BALCONY

PAHARI, CIRCA 1850-60

gouache and gold on paper, blue floral inner border, pink outer border, three lines of *nagari* script verso (now pasted to backboard)
225 x 195 mm.

£1,500 - 2,000

€1,700 - 2,300

US\$2,100 - 2,800



82

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

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

£2,500 - 3,500
€2,900 - 4,100
US\$3,500 - 5,000

Provenance

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

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

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

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

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

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

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



83

**SIVA AS AN ASCETIC APPROACHES
ANNAPURNA FOR ALMS
BENGAL SCHOOL, EARLY 20TH CENTURY**

oil on canvas
60.5 x 50.5 cm.

£4,000 - 6,000
€4,600 - 6,900
US\$5,700 - 8,500

Provenance

With a Calcutta gallery, late 1980s.

Such compositions had already appeared in Kalighat paintings of the late 19th Century: see J. Jain, *Kalighat Painting: Images from a Changing World*, Ahmedabad 1999, pp. 82-83, fig. 78. Here Siva, as a mendicant in a tiger-skin loincloth, approaches Annapurna (a form of Devi, as provider of food).

For similar work see G. Tillotson, 'Making Magic Through the Real: some early episodes of modern Indian art', in *Modern Indian Painting: the Jane and Kito de Boer Collection*, 2019, p. 65, fig. 42. For another version, see Arun Ghosh, 'Early Bengal Oils', in *Art of Bengal: Past and Present*, 2000, p. 47.

83



84

**AFTER THOMAS AND WILLIAM DANIELL RA
NEAR BANDELL ON THE RIVER HOOGHLY,
LONDON, JANUARY 1804**

hand-coloured aquatint
460 x 600 mm. (to platemark)

£2,000 - 3,000
€2,300 - 3,500
US\$2,800 - 4,200

84



85

MOHAMED ALI KHAN, NAWAB OF THE CARNATIC (1717-95), APPARENTLY BASED ON THE PORTRAIT BY GEORGE WILLISON

EUROPEAN SCHOOL IN SOUTH INDIA, LATE 18TH CENTURY

oil on canvas

37 x 28.5 cm.

£4,000 - 6,000

€4,600 - 6,900

US\$5,700 - 8,500

George Willison (1741-97) painted a full-length portrait of the Nawab in 1774, as well as other paintings depicting members of the family. The composition was borrowed, and reversed, from Tilly Kettle's portrait of 1770.

It has been suggested that the present painting may be attributed to Carl von Imhoff. After military service in Germany Baron Carl Von Imhoff (1734-88) became a portrait painter in London and copyist of oils. In 1769 he travelled to India as a cadet of the East India Company, on the same ship as Warren Hastings, to whom he 'loaned' his own mistress. It was this relationship, and the financial 'compensation' resulting from it, which allowed von Imhoff to set up as a portrait painter in Madras until 1774, when he returned to Germany.



86

86

**SIVA AND PARVATI ENTHRONED, FLANKED BY
GANESH AND SUBRAHMANYA
SOUTH INDIA, PROBABLY TANJORE, LATE
19TH/EARLY 20TH CENTURY**

gouache and gold on wood panel with gesso relief modelling, the holy couple seated in the central arch of a temple arcade, with Ganesh and Subrahmanya within arches to either side, angels scattering petals from the sky, the lower register with Nandi, avatars, and devotees each within an archway, in wood frame painting 73 x 56 cm.; with frame 89 x 72.5 cm.

£1,500 - 2,000

€1,700 - 2,300

US\$2,100 - 2,800



87

87

**VISHNU FLANKED BY FEMALE DEVOTEES
SOUTH INDIA, PROBABLY TANJORE, LATE
19TH/EARLY 20TH CENTURY**

gouache and gold on wood panel with gesso relief modelling, wood frame painting 72 x 56.5 cm.; with frame 88 x 72.5 cm.

£1,500 - 2,000

€1,700 - 2,300

US\$2,100 - 2,800



88

**A LARGE AND IMPRESSIVE DEVOTIONAL PAINTING
DEPICTING THE CORONATION OF RAMA AND SITA, WITHIN A
WOOD FRAME WITH TWO PANELLED PAINTED DOORS
SOUTH INDIA, PROBABLY TANJORE, LATE 19TH/EARLY 20TH
CENTURY**

gouache and gold on wood panel with gesso relief modelling with inlaid coloured glass decoration, the central scene depicting the coronation with attendants and devotees, twelve panels in two columns at left and right containing the avatars of Vishnu, arcaded panels at top containing the attributes of Vishnu, three arcaded panels at bottom containing three lesser deities or saints, the interior panels of the doors decorated with figures of devotees and *peris*, the exterior with stylised floral compositions (doors detached)
painting 97 x 70 cm.; doors each 98.5 x 36 cm.; frame 114 x 87 cm.

£3,000 - 5,000

€3,500 - 5,800

US\$4,200 - 7,100



89*

**A PALA BLACKSTONE STELE OF VISHNU
NORTHEASTERN INDIA, PALA-SENA PERIOD,
CIRCA 11TH CENTURY**

standing on a lotus pedestal, holding a mace and
a chakra, his lower hands *varadamudra* and holding
a conch, flanked by his consorts Lakshmi and
Sarasvati, above celestial garland bearers flanking
the protective mask of *kirtimukha*, below kneeling
attendants and an inscription

59 cm. high

£5,000 - 7,000

€5,800 - 8,100

US\$7,100 - 9,900

Provenance

Private German collection. Acquired by the vendor's
late husband in Dhaka, Bangladesh (then East
Pakistan) in 1969 whilst he was working there.



90

90

**A SINGHALESE SILVER KASTANE HILT
CEYLON, SECOND HALF OF THE 18TH CENTURY**

with octagonal grip, knuckle guard and quillons, the pommel in the form of a lion head, the s-shaped guard with face of Rakasha and terminating in the head of a mythical bird, the quillons terminating in four *makara* heads, on stand
17 cm. long.; approx 310 g.

£2,000 - 3,000
€2,300 - 3,500
US\$2,800 - 4,200

The *kastane* was carried by Kandyan kings, adigars and the dissawas. Originally fighting weapons, their short curved blade became increasingly non-functional as the sword became merely a symbol of status. The Dutch and British governments in Ceylon continued the tradition by awarding *kastanes* of varying degrees of quality depending on the rank of the recipient.



91

91

**A CARVED EBONY THRONE LEG
SOUTH INDIA, 17TH CENTURY**

carved in high relief in the form of a mounted warrior trampling on foot soldiers and quadrupeds, mounted
32 cm. high excluding base

£3,000 - 5,000
€3,500 - 5,800
US\$4,200 - 7,100



92

92^{Y Φ}

**A CARVED IVORY BOWL
SRI LANKA, PROBABLY KANDY, 16TH/ 17TH
CENTURY**

of deep rounded form on a short splayed foot,
carved in relief with mythical creatures amongst
dense foliate scrolls
9.2 cm. diam.

£4,000 - 6,000

€4,600 - 6,900

US\$5,700 - 8,500

The mythical creatures depicted are possibly *Kinnaras*, creatures with the upper body of a woman and lower body of a bird with a long tail said to live in the Himalayan peaks; and *vidalas*, mythical creatures formed as part lion, part griffin. This ivory bowl once would have formed part of a silver-mounted ivory box such as the one sold at Sotheby's, *Arts of the Islamic World*, 25th October 2017, lot 179.

93^{Y Φ}

**A MUGHAL SILVER-MOUNTED IVORY BOX
NORTH INDIA, 18TH CENTURY**

of rectangular form with hinged lid, carved with
panels containing a repeat design of interlocking
palmette motifs overlaid with trefoils, the borders
with undulating floral vines and foliate motifs, the
silver mounts engraved with vegetal motifs
12.9 x 7.9 x 4.9 cm.

£1,400 - 1,600

€1,600 - 1,900

US\$2,000 - 2,300



93



94

**A SILK AND METAL-THREAD EMBROIDERED VELVET FLOOR
SPREAD AND CUSHIONS (GADDI)
RAJASTHAN, LATE 19TH CENTURY**

comprising a floor spread, a large cushion cover and two smaller
cushion covers, each of magenta and green velvet decorated in gilt-
metal thread and sequins with bands containing floral vines and other
vegetal motifs

the floor spread 192 x 143 cm.(4)

£4,000 - 6,000

€4,600 - 6,900

US\$5,700 - 8,500

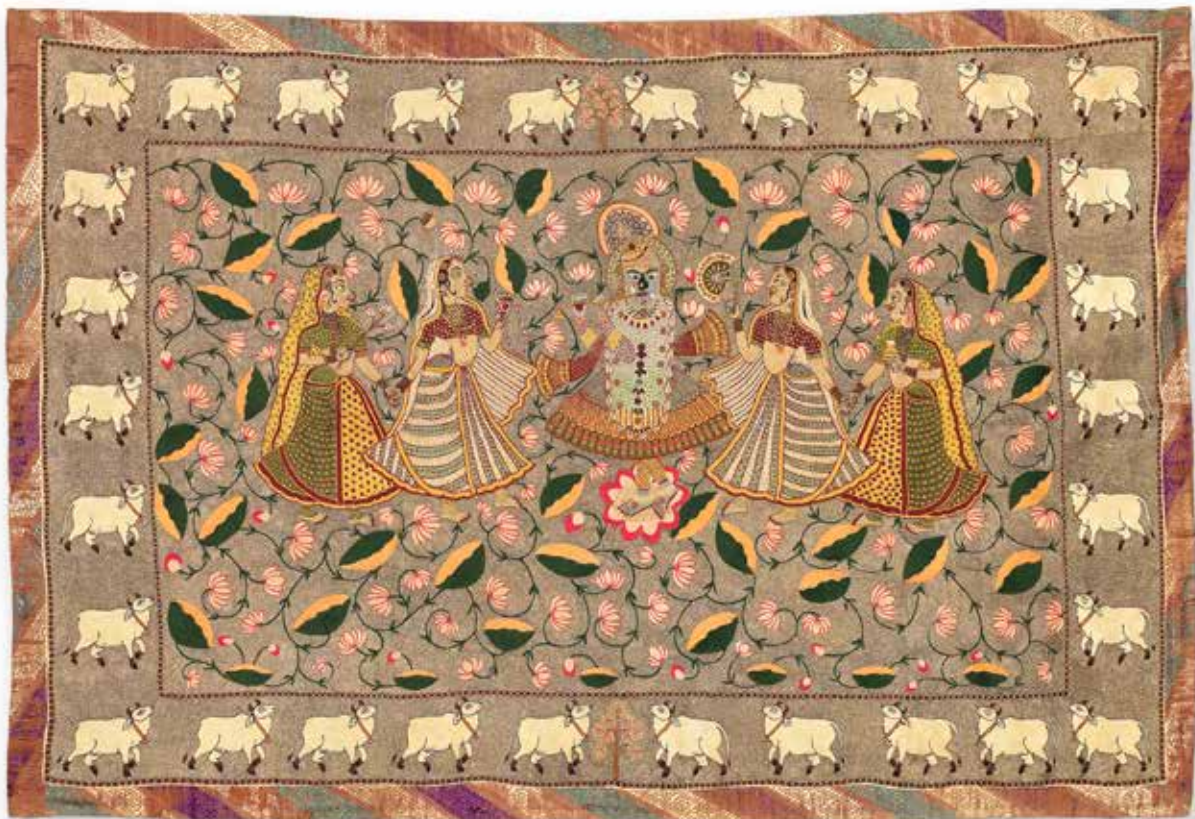
Exhibited

Miho Museum, Japan, *Jewels of the Mughal Emperors and Maharajas:
Treasures from the Al Thani Collection*, 1 October - 11 December 2016.

The *gaddi* was one of the most important textiles used at the Indian
court, constituting the seat of power and focal point of a *darbar*. A
similar metal thread-embroidered *gaddi* is in the Victoria & Albert
Museum, museum no. 0761(IS).



(detail)



95

95

**AN INDIAN SILK AND METAL-THREAD
EMBROIDERED PANEL DEPICTING SRI NATH-
JI AND THE GOPIS
RAJASTHAN, POSSIBLY KOTAH, 19TH
CENTURY**

of rectangular form, the linen ground embroidered in polychrome silk and silver-thread with Sri Nath-jī standing on a lotus playing the flute flanked by four *gopis* all on a ground of floral interlace, the border with cows, backed
111 x 71 cm.

£2,000 - 3,000

€2,300 - 3,500

US\$2,800 - 4,200

96

**A SILVER JUG BY OOMERSI MAWJI
KUTCH, 19TH CENTURY**

of rhyton form on a splayed foot and two claw feet with flattened rim surmounted by two goats, the foliate handle terminating at the lower end in a kneeling figure of a *peri* holding a *lota*, stamped O.M to base
15.5 cm. high; 515 g.

£1,500 - 2,000

€1,700 - 2,300

US\$2,100 - 2,800



96



97

97

**A BAREILLY PAINTED WOOD CHEST
EASTERN INDIA, 19TH CENTURY**

of rectangular form with hinged lid, the stand of foliate form, decorated in gold-colour on a black ground to each side with panels containing floral interlaced, the borders with undulating floral vines, the stand with floral and foliate motifs

the chest 61.5 x 45.5 x 46.3 cm. (2)

£2,000 - 3,000

€2,300 - 3,500

US\$2,800 - 4,200

Traditionally thought to have been from Canton, these chests are now known to have been exported from Bareilly, Eastern India. An example was shown at the Great Exhibition in 1851: see A. Jaffer, *Furniture from British India and Ceylon*, 2001, pages 268-269, plate 95.

98

No lot

99

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

each in the form of lotus buds resting on stepped square bases profusely decorated in silver inlay with geometric lattice motifs, floral vines and chevron bands

each 12 cm. high (2)

£1,000 - 1,500

€1,200 - 1,700

US\$1,400 - 2,100

Provenance

Oliver Hoare (1945-2018).



99



100*

**A PAIR OF DIAMOND-SET EARRINGS
NORTH INDIA, 19TH CENTURY**

each of silver set with diamonds, in the form of a crescent, surmounted by a central trefoil motif, the lower edge with pendent fish and emerald flanked by further teardrop pendants, gold filigree and pearl fringe, four pendant emeralds to each fish
10.5 cm. max.; 110g. total weight(2)

£4,000 - 6,000

€4,600 - 6,900

US\$5,700 - 8,500

Provenance

Private German collection. Acquired by the vendor's late husband in Dhaka, Bangladesh (then East Pakistan) in 1969 whilst he was working there.



100

101*

**A PAIR OF DIAMOND-SET ENAMELLED GOLD
BAZUBANDS**

NORTH INDIA, 19TH/ 20TH CENTURY

each with two multifaceted elements flanked by hinged openwork floral motifs, with floral suspension loops to each end, inlaid with diamonds and decorated in polychrome enamel with rosettes and geometric motifs, the strings mounted with bands of seed pearls to each end
each 9 cm. max excluding string; 70g. total weight(2)

£2,000 - 3,000

€2,300 - 3,500

US\$2,800 - 4,200

Provenance

Private German collection. Acquired by the vendor's late husband in Dhaka, Bangladesh (then East Pakistan) in 1969 whilst he was working there.



101

102

A GEM-SET ENAMELLED GOLD TURBAN ORNAMENT (JIGHA)

NORTH INDIA, 19TH CENTURY

the central element in the form of a flowerhead surmounted by a tapering plume, flanked by two detachable palmette motifs, plume holder to reverse, set with white sapphires, three pendant emeralds to each section, one to the upper section, decorated in polychrome enamel to the reverse with a peacock and floral motifs, later gold pins to the reverse of each section

11.8 x 12 cm.; 101 g.

£5,000 - 7,000

€5,800 - 8,100

US\$7,100 - 9,900

Provenance

Private Greek collection since the early 1970s, a royal gift from the Maharani of Jodhpur to the wife of the Greek ambassador.



102



103

103

A GEM-SET ENAMELLED GOLD BANGLE (KADA)

NORTH INDIA, 20TH CENTURY

of circular form, the hinged clasp in the form of two confronting makara heads, enamelled and set with diamonds, the exterior with perching birds, the interior with floral polychrome enamelled decoration with perching birds

8 cm. diam. max.; 132.1 g.

£2,500 - 3,500

€2,900 - 4,100

US\$3,500 - 5,000



104

104

**A DIAMOND-SET ENAMELLED GOLD NECKLACE
INDIA, 19TH/ 20TH CENTURY**

comprising fifteen openwork elements of floral form, set with diamonds, each surmounted by a pearl, pendant diamond-set gold elements of teardrop form to lower edge and pearl and bead fringe, the reverse decorated in polychrome enamel with floral sprays and perching birds

24 cm. long approx.; 207g.

£6,000 - 8,000

€6,900 - 9,300

US\$8,500 - 11,000

Provenance

Private UK collection, acquired at Mansur Galleries, Al Ghurair Centre, Dubai, 20 December 1980.

105

**A PAIR OF GEM-SET ENAMELLED GOLD EARRINGS
NORTH INDIA, 19TH/ 20TH CENTURY**

each comprising an openwork rosette with two pendant domed sections each with seed pearl fringe, set with rubies, with pendant emeralds below, decorated in polychrome enamel, later clips to reverse
7 cm. max.; 44.5g total weight(2)

£2,000 - 3,000

€2,300 - 3,500

US\$2,800 - 4,200



105



106

**A PAIR OF ENAMELLED BRASS ARM-GUARDS (DASTANAS)
FOR A EUROPEAN PATRON
KASHMIR, 19TH CENTURY**

of typical form, engraved and decorated in polychrome enamel with floral and foliate motifs, the wrist plate with a panel containing a monogram, with quilted red velvet lining to interior and green and red velvet gloves

each 48 cm. long including gloves(2)

£3,000 - 4,000

€3,500 - 4,600

US\$4,200 - 5,700



(detail)



107

107

**A GOLD KOFTGARI STEEL SWORD (TULWAR)
NORTH INDIA, 19TH CENTURY**

the single-edged watered steel blade of curved form, three fullers containing running steel balls or 'tears of the afflicted', gold inlaid inscription to spine, the hilt of typical form, decorated in gold inlay with floral interlace

95 cm. long

£3,000 - 5,000

€3,500 - 5,800

US\$4,200 - 7,100

Inscriptions: *sarkar-e khayr (?) al-din khan bahadur 'inayat-e (sic) huzur*, 'Sarkar Khayr (?) al-Din Khan Bahadur (recipient?) of divine favours'.

108

**A LACQUERED HIDE SHIELD
NORTH INDIA, 18TH/ 19TH CENTURY**

of irregular rounded convex form with everted rim mounted with six silver bosses and crescent motif, profusely carved with an intricate design consisting of floral sprays within roundels formed by cypresses and foliate tendrils, the border and central roundel with floral motifs, the bosses with engraved decoration, lacquered and decorated in gilt with floral details, padded velvet square to reverse with four suspension loops

55 cm. max.

£4,000 - 6,000

€4,600 - 6,900

US\$5,700 - 8,500



108

Sikh Art

Lots 109 - 141





109



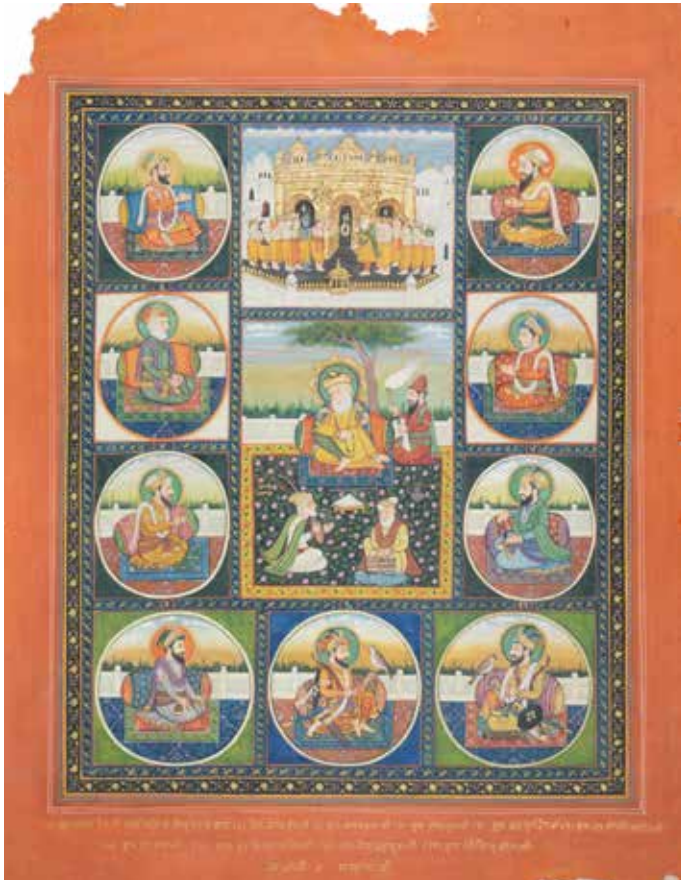
110

109
GURU NANAK SEATED ON A TERRACE WITH BALA AND MARDANA
PUNJAB, MID-19TH CENTURY
 gouache and gold on paper, pale pink border
 180 x 245 mm.

£2,000 - 3,000
 €2,300 - 3,500
 US\$2,800 - 4,200

110
THE TEN SIKH GURUS SEATED ON A TERRACE BENEATH A SPREADING TREE, WITH BALA AND MARDANA
PUNJAB, LATE 19TH CENTURY
 gouache, gold and silver on paper, blue inner border, red outer border
 257 x 367 mm.

£2,000 - 3,000
 €2,300 - 3,500
 US\$2,800 - 4,200



111

111

**A LARGE PAINTING OF THE TEN SIKH GURUS, AND THE GOLDEN TEMPLE AT AMRITSAR WITH GURU NANAK, DEITIES AND DEVOTEES BEFORE IT
PUNJAB, 19TH CENTURY**

gouache and gold on paper, the central panel depicting Guru Nanak with attendants, above this a scene showing Guru Nanak with deities and devotees before the Golden Temple, the other nine Gurus depicted in painted roundels around this, floral inner borders, red outer border, three lines of text written in *gurmukhi* script in gold in lower border
60 x 47 cm.

£8,000 - 12,000
€9,300 - 14,000
US\$11,000 - 17,000



112

112

**BABA SIRI CHAND, SON OF GURU NANAK, SEATED READING SCRIPTURES TO DEVOTEES IN A FOREST HERMITAGE
PAHARI, CIRCA 1850-70**

gouache, gold and silver on paper, black and white and red borders
170 x 112 mm.

£1,500 - 2,000
€1,700 - 2,300
US\$2,100 - 2,800

Provenance

Patrick Kelly, UK.
Private UK collection.

For a painting of the same subject, see R. P. Srivastava, *Punjab Painting*.

113*

A RARE, LARGE JANAMSAKHI MANUSCRIPT, COMPRISING A BIOGRAPHY OF GURU NANAK PUNJAB, LATE 18TH CENTURY

Gurmukhi manuscript on paper, 503 leaves, 21 lines to the page written in black ink between vertical margin rules, occasional marginal commentaries, modern aubergine-purple leather
313 x 360 mm.

£25,000 - 35,000

€29,000 - 41,000

US\$35,000 - 50,000

Provenance

Formerly with Feret Fils booksellers, Bordeaux, France (label affixed to one leaf).

Private UK collection.

The manuscript is on an unusually large scale, when compared with most examples of *Janamsakhi* manuscripts.

Janamsakhi texts were first compiled in the 17th Century, in various different versions. They consist of collections of anecdotes (*sakhi*), not always in any particular order, and also include quotations from the *Adi Granth* as well as other apocryphal sayings of the Guru.

The India Office Library has four *Janamsakhis* in its collection, all dating to the 17th or 18th Century. For a discussion of these and the *Janamsakhis* in general, see C. Shackle, *Catalogue of the Panjabi and Sindhi Manuscripts in the India Office Library*, London 1977, pp. 19-23.

[illegible]

२२१
 १
 २
 ३
 ४
 ५
 ६
 ७
 ८
 ९
 १०
 ११
 १२
 १३
 १४
 १५
 १६
 १७
 १८
 १९
 २०
 २१
 २२
 २३
 २४
 २५
 २६
 २७
 २८
 २९
 ३०
 ३१
 ३२
 ३३
 ३४
 ३५
 ३६
 ३७
 ३८
 ३९
 ४०
 ४१
 ४२
 ४३
 ४४
 ४५
 ४६
 ४७
 ४८
 ४९
 ५०
 ५१
 ५२
 ५३
 ५४
 ५५
 ५६
 ५७
 ५८
 ५९
 ६०
 ६१
 ६२
 ६३
 ६४
 ६५
 ६६
 ६७
 ६८
 ६९
 ७०
 ७१
 ७२
 ७३
 ७४
 ७५
 ७६
 ७७
 ७८
 ७९
 ८०
 ८१
 ८२
 ८३
 ८४
 ८५
 ८६
 ८७
 ८८
 ८९
 ९०
 ९१
 ९२
 ९३
 ९४
 ९५
 ९६
 ९७
 ९८
 ९९
 १००



114

114

**AN EMBROIDERED SILK PANEL DEPICTING GURU NANAK
NORTH INDIA, 19TH CENTURY**

of square form, the pink silk ground embroidered in polychrome depicting Guru Nanak with a halo under a tree, a bird suspended in a cage, surrounded by foliate motifs, the border with floral and foliate motifs, backed
103 x 105.7 cm.

£2,000 - 3,000
€2,300 - 3,500
US\$2,800 - 4,200

Panels such as this would have been used as a cloth covering for the sacred Sikh scriptures. The tree is symbolic of the royal umbrella. The scene was likely to have been inspired by Sikh-themed woodblock engravings that were produced in Amritsar in the last quarter of the 19th century (see W. H. McLeod, *Popular Sikh Art*, 1991).

115

**AN EMBROIDERED SILK PANEL DEPICTING GURU NANAK
NORTH INDIA, 19TH CENTURY**

of square form, the mustard silk ground embroidered in polychrome depicting Guru Nanak with a halo under a tree, a bird suspended in a cage, surrounded by foliate motifs, the border with floral and foliate motifs, backed
105.4 x 106.1 cm

£2,000 - 3,000
€2,300 - 3,500
US\$2,800 - 4,200

116

**AN EMBROIDERED SILK PANEL DEPICTING GURU NANAK
WITH BALA AND MARDANA
NORTH INDIA, 19TH CENTURY**

of square form, the central pale pink panel embroidered with coloured threads depicting Guru Nanak with a halo flanked by Bhai Mardana and Bhai Bala under a tree, Mardana holding a *rebab* and Bala with a fly whisk, a bird suspended in a cage, all surrounded by foliate motifs, the embroidered border in yellow and blue with further motifs and tassels, backed
101 x 102 cm.

£2,000 - 3,000
€2,300 - 3,500
US\$2,800 - 4,200



115



116

A Private Collection of Modern Sikh Paintings

Lots 117 - 122

117*

GURU NANAK, BY THE ARTIST HARI SINGH (1894-1970)
PUNJAB, CIRCA 1950-60

watercolour on paper, signed lower left
52 x 40.5 cm.

£6,000 - 8,000

€6,900 - 9,300

US\$8,500 - 11,000

Paintings of Guru Nanak, done in the late Pahari style, continued to be made at the Sikh courts and later, well into the 20th Century. The growing popularity of the calendar art of Raja Ravi Verma, the availability of new materials, such as machine-made paper and watercolours, together with other European influences, were absorbed by the artists of the time such as Hari Singh. Born in 1894, Singh produced remarkable portraits of eminent personalities of the Sikh courts, warriors - and the Sikh Gurus. Our painting is the original iconic image of Guru Nanak which has been reproduced widely over the last half century or more in posters, diaries and calendars and continues to be so even today.

Here, Guru Nanak sits in a meditative pose on a terrace, against lush foliage of greenery and flowers with a Gurudwara behind him. Depicted as a serene aged figure holding rosary beads in hand, he wears a patch-worked wrap over his golden robe and a high flap cap with a domed top. His slippers, water vessel, lotus flowers and a fly whisk made of peacock feather surround him.

One of Hari Singh's early patrons was M. S. Randhawa who recommended the purchase of a series of paintings by the artist depicting figures such as Maharaja Ranjit Singh, Maharaja Duleep Singh and Rani Jindan Kaur. However, Hari Singh is most well-known for his religious paintings which appear in several museums across the Punjab and in the most important Gurudwaras, both in India and the world over. A painting depicting Guru Nanak with Bala and Mardana, is in the Nankana Sahib (Pakistan); another depicting Guru Gobind Singh is at the Sri Hazoor Sahib at Nanded. His painting of Guru Hargobind was at the Akal Takhat until 1984 when it was reportedly destroyed during Operation Blue Star. In recognition of his contribution, Hari Singh's own portrait was acquired and hangs in the museum in the Golden Temple complex in Amritsar.





118*

**GURU NANAK SEATED WITH BALA AND MARDANA, BY THE
ARTIST BODHRAJ
PUNJAB, 1990**

oil on canvas, signed and dated '90 lower left
86.5 x 101 cm.

£4,000 - 6,000

€4,600 - 6,900

US\$5,700 - 8,500

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



119*

THE GOLDEN TEMPLE AT AMRITSAR, BY THE ARTIST

BODHRAJ

PUNJAB, 1991

oil on canvas, signed and dated '91 lower right

121 x 210 cm.

£6,000 - 8,000

€6,900 - 9,300

US\$8,500 - 11,000



120*

**THE SIKH HERO, BABA DEEP SINGH, CONFRONTING AN
OPPOSING AFGHAN ARMY, BY THE ARTIST BODHRAJ
PUNJAB, 1984**

oil on canvas, signed and dated '84 lower right, inscribed *Baba Deep
Singh* on reverse
101.5 x 152.5 cm.

£2,000 - 3,000
€2,300 - 3,500
US\$2,800 - 4,200

Baba Deep Singh (1682-1757) is a famous Sikh hero, who was initially a close companion of Guru Gobind Singh. He combined religious life and devotion to the scriptures with military duties in the Khalsa army. He fought under Banda Singh Bahadur against the Mughals, but his best-known actions were against the Afghans during their incursions into India under Ahmad Shah Durrani. At the battle of Amritsar in 1757 (which the Sikhs fought in part to avenge the desecration of the Golden Temple), Baba Deep Singh (who had come out of scholarly retirement in his old age) was decapitated in combat, but according to legend fought on. This painting may depict the confrontation before this battle.



121*

BANDA BAHADUR TRIUMPHANT OVER THE SLAIN BODIES OF HIS ENEMIES AFTER THE BATTLE OF SIRHIND PUNJAB, BY THE ARTIST SOHAN SINGH (INDIAN, 20TH CENTURY), CIRCA 1950-60

oil on canvas, signed lower left, inscribed in gurmukhi *Banda Bahadur Fateh Sirhind* lower centre
73 x 59 cm.

Banda Bahadur (circa 1670-1716) was a prominent Sikh military commander, and a disciple of Guru Gobind Singh. He fought a series of successful actions against Mughal forces, including the sacking of the Mughal provincial capital, Samana, in 1709, and the siege of Sirhind in 1710, which resulted in Sikh control of territory stretching from the Sutlej to the Yamuna. He was captured in 1716 and died under torture.

£2,500 - 3,500
€2,900 - 4,100
US\$3,500 - 5,000

122*

**THE BABA ATAL TEMPLE, AMRITSAR, BY HARI SINGH
(1894-1970)**

PUNJAB, CIRCA 1950-60

oil on board, signed lower right

63.5 x 37 cm.

£3,000 - 5,000

€3,500 - 5,800

US\$4,200 - 7,100

This towering seven-storeyed octagonal shrine crowned by a gilt dome is dedicated to the sixth Guru's seven-year-old son, Baba Atal (1622-1629), who is said to have forfeited his own life when his father rebuked him for miraculously bringing a dead playmate back to life. His body was cremated on the spot now occupied by the shrine, the foundation of the structure being laid in 1770.



The Jindan Kaur Tikka

Lot 123

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

Ranjit Singh's empire stretched from the Indian Ocean to the Himalayas, with its southern boundary bordering British India. His court was famed for its patronage of the arts and sciences, and for its riches. Immediately after his death, Ranjit Singh's golden empire began to crumble. His eldest son, Kharak Singh, took the throne but was murdered two years later; the reign of Sher Singh was similarly short-lived and he was assassinated in 1843 upon which the five year old Duleep was proclaimed Maharajah with his mother as Regent. As Jindan came to power, she was swiftly confronted by the British army in the hope of conquering one of the last independent states of Northern India.

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

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

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

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

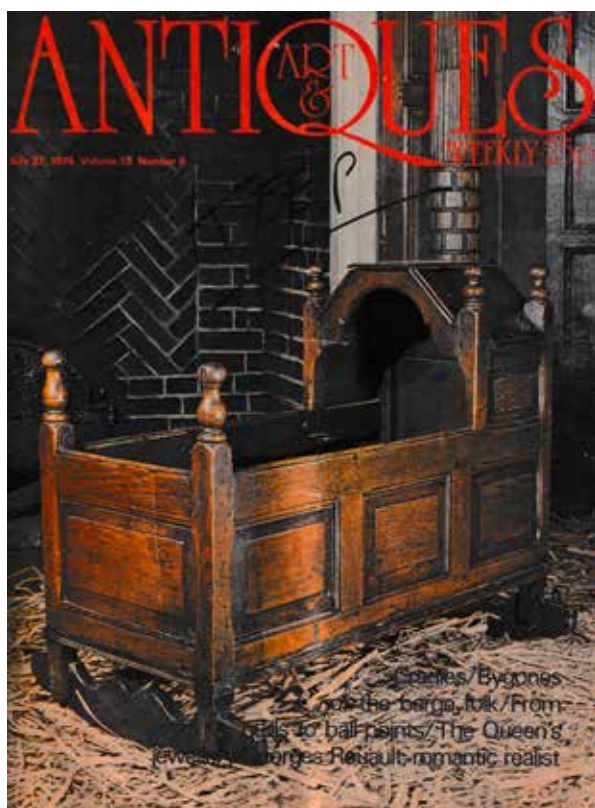
On the 1st August 1863, Jindan died in her Kensington home in the country of her sworn enemy, just two and a half years after being reunited with her son and leaving him inconsolable.

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

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



Maharani Jindan Kaur, by George Richmond, oil on canvas, 1863.
Image courtesy of The Kapany Collection.



123

A DIAMOND-SET FOREHEAD PENDANT (CHAND-TIKKA) FROM THE COLLECTION OF MAHARANI JINDAN KAUR (1817-63), WIFE OF MAHARAJAH RANJIT SINGH (1780-1839) PUNJAB, PROBABLY LAHORE, FIRST HALF OF THE 19TH CENTURY

of silver set with diamonds, in the form of a crescent, surmounted by a central trefoil motif, a smaller crescent suspended above with teardrop pendants, the lower edge with pendent fish and emerald flanked by further teardrop pendants, later mounted as a brooch, in fitted cloth covered case, the inside of the lid inscribed *From the Collection of the Court of Lahore formed by HH The Maharajah Runjeet Singh & lastly worn by Her Highness The Late Maharanee Jeudan Kower. and Frazer & Hawes from Garrard's 31 Regent St.*
8.6 cm. max.; 32.5 g.

£90,000 - 120,000
€100,000 - 140,000
US\$130,000 - 170,000

Provenance

Collection of Maharani Jindan Kaur (1817-63), wife of Maharajah Ranjit Singh (1780-1839).
Sold by Frazer and Hawes from Garrards of Regent Street, London.
Private UK collection by descent. Acquired by the vendor's Grandmother at Debenham and Coe, South Kensington, London, in 1974.

Published

J. Bamford, 'Jewels to crown them all' in *Art & Antiques*, July 27 1974, Vol. 15 No. 9, p. 35.

Three pieces of jewellery from the Maharani in similar fitted cases have been sold at auction: Bonhams, *Sikh Treasures and Arts of the Punjab*, 23rd October 2018, lot200; Bonhams, *Islamic and Indian Art*, 24th April 2018, lot 300; and Christie's, *Magnificent Mughal Jewels*, London, 6th October 1999, lot 178.

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





124

**AN ALBUM OF SIXTY WATERCOLOUR PAINTINGS OF SIKH SUBJECTS, INCLUDING MAHARAJAHS RANJIT SINGH AND DULEEP SINGH, MONUMENTS INCLUDING THE GOLDEN TEMPLE AT AMRITSAR, AND NUMEROUS TRADESPEOPLE AND ENTERTAINERS
PUNJAB, CIRCA 1840-50**

watercolours on watermarked paper, inner and outer margin rules in red, blue and brown, most with Persian identifying inscriptions in cursive script and perhaps later ones in English in crayon (often illegible), brown leather binding with floral motifs in a North Indian or Kashmiri style
255 x 200 mm.

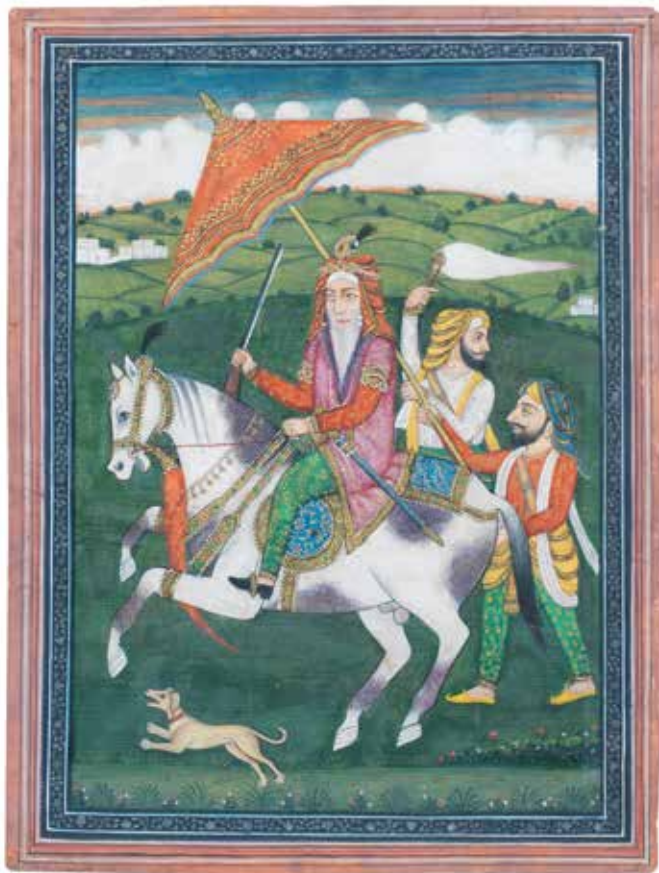
£20,000 - 30,000

€23,000 - 35,000

US\$28,000 - 42,000

The rulers featured include (after beginning with Ranjit Singh and Duleep Singh), Maharani Jindan Kaur, Sher Singh, Gulab Singh and Chattar Singh. Following this are ten views of monuments, in Lahore and elsewhere. The remainder of the album consists of charming and often unusual depictions of Punjabi tradespeople: a doctor, strolling musicians, a dyer, a bhishti or waterseller, a barber, a armourer, fakirs, a trainer of dancing monkeys, and an entertainer wrestling a bear.





125

125
MAHARAJAH RANJIT SINGH ON HORSEBACK WITH TWO ATTENDANTS ALONGSIDE ON FOOT
PUNJAB PLAINS, SECOND HALF OF THE 19TH CENTURY
 gouache and gold on paper, blue and pink borders
 210 x 158 mm.

£2,500 - 3,500
 €2,900 - 4,100
 US\$3,500 - 5,000



126

126
A NOBLEMAN OF THE COURT OF MAHARAJAH RANJIT SINGH, SEATED ON A TERRACE HOLDING A PEN BOX, BY THE ARTIST CHHAJJU
PAHARI, PERHAPS CHAMBA, CIRCA 1840
 gouache and gold on paper, laid down on later card
 painting 177 x 131 mm.; card 227 x 180 mm.

£3,000 - 5,000
 €3,500 - 5,800
 US\$4,200 - 7,100

Provenance

Formerly in a private collection, New York.

Chhajju (circa 1775-1850), who worked mostly in Chamba, was an artist of the second generation after Nainsukh: his father was Nikka, one of the sons of Nainsukh. Nikka had worked in the service of Maharajah Ranjit Singh, and the son continued to work for Sikh rulers.

For other paintings from the same series by Chhajju, see B. N. Goswamy, *Piety and Splendour: Sikh Heritage in Art*, pp. 120-122; and B. N. Goswamy, J. P. Losty, J. Seyller, *A Secret Garden: Indian Paintings from the Porret Collection*, pp. 196-197.

127

A GOLD KOFTGARI STEEL HELMET (KHULA-KHUD)

NORTH INDIA, 19TH CENTURY

of domed form with inverted floral finial surmounted by multi-faceted spike, the adjustable nose-guard terminating in a palmette to each end and flanked by plume holders, with camail, profusely decorated in gold inlay with foliate motifs and bands of inscriptions in *nasta'liq* to rim, red velvet lining
21 cm. diam.

£3,000 - 4,000

€3,500 - 4,600

US\$4,200 - 5,700

Inscriptions: a quatrain in Urdu.



127



128

128

AFTER EMILY EDEN, AKALIS, FROM PORTRAITS OF THE PRINCES AND PEOPLE OF INDIA

J. DICKINSON, LONDON, 1844

tinted lithograph from the monochrome edition, title *Akalees* in lower border
image 373 x 275 mm.; page 514 x 363 mm.

£1,500 - 2,000

€1,700 - 2,300

US\$2,100 - 2,800

129

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

of circular form, the outer edge sharpened, decorated in gold inlay to one side with a series of inscription filled cartouches, inscription in *gurmukhi*, with borders containing undulating floral vines, the reverse with a band containing an inscription filled cartouche, *gajgah* and floral motifs, with borders containing undulating floral vines
25.5 cm. diam.

£12,000 - 15,000

€14,000 - 17,000

US\$17,000 - 21,000

Inscriptions:

God is one; God is always and forever merciful

Always remember that lying is a great sin

If one was to speak lies

Then in the future he will suffer

Instead of talking too much, staying quiet is better

I am not good, no one is bad

ਹਮਨਹੀ ਚੰਗੇ ਬੁਰਾ ਨਹੀ ਕੋਇ (SGGS 728)

When You are on my side, Lord, what do I need to worry about?

ਜਾਤੁ ਮੇਰੇ ਵਲੀ ਹੈ ਤਾ ਕਾਮ ਮੁਹਛੰਦਾ (SGGS 1906)

He who slanders is not my friend

To the reverse:

God is One; God is always and forever merciful



THE CHIEF MINISTER (WAZIR) OF THE SIKH KINGDOM, RAJA LAL SINGH, HOLDING A HAWK, WITH THE CITY OF LAHORE SEEN BEHIND HIM, BY THE AUSTRIAN PAINTER AT THE LAHORE COURT, AUGUSTUS THEODOR SCHOEFFT LAHORE, CIRCA 1841

oil on canvas, in original frame, stretcher with 19th Century handwritten label *Portrait of Lall Sing, favourite minister of the Ranee Re[gent], widow of Runjeet Singh*
75 x 61 cm.

£150,000 - 250,000

€170,000 - 290,000

US\$210,000 - 350,000

Provenance

Raja Lal Singh.

The Lahore Treasury.

Perhaps Maharajah Duleep Singh, and his family, from circa 1863.

Christie's, *Indian Art Online: Painting the Maharaja*, 18th-25th May 2017, lot 23.

Private UK Collection.

Raja Lal Singh (d. 1866) was Wazir of the Sikh Empire and commander of the Sikh Khalsa Army during the First Anglo-Sikh War. He started life as a shopkeeper in the Jhelum District, and entered the service of the Sikh government in 1832, working as a writer in the treasury. He was patronised by the Wazirs Dhian Singh Dogra and Hira Singh Dogra. Hira gave Lal military commands, granted him the title of Rajah and numerous Jagirs at Rohtas and also appointed him tutor to Maharajah Duleep Singh. When Maharani Jind Kaur turned against Hira Singh, Lal supported the Maharani and her brother Jawahar Singh at a pivotal moment. He went on to win the Maharani's confidence and became her closest advisor and was appointed to the Council of Regency. In February 1845, he was sent to Jammu at the head of an army to negotiate with Gulab Singh. When Jawahar Singh, who had since been appointed Wazir, was assassinated by the Khalsa Army on 21 September 1845, Lal Singh was made Wazir of the Sikh Empire in his place.

During the First Anglo-Sikh War of 1845-1846, Lal Singh took personal command of the Khalsa, but alongside Tej Singh and under instruction from Maharani Jind Kaur, was secretly working with the British, sending information to and receiving orders from Captain Peter Nicholson, an officer stationed at Ferozepur. According to Alexander Gardner, who was in Lahore at this time, the Maharani, Lal, and Tej wanted to use the war as an opportunity to neutralise the growing threat of the Khalsa, who were becoming rebellious.

In the aftermath of the First Anglo-Sikh War, Lal Singh was confirmed as Wazir of the State of Lahore under Henry Lawrence. However, he fell from grace when it was discovered that he had ordered the Governor of Kashmir to thwart Gulab Singh's attempts to occupy the Vale of Kashmir, which had been granted him by the British under the Treaty of Amritsar. The British turned on Lal and he was tried by a Court of Inquiry and found guilty. He was stripped of his lands, titles and property (perhaps including this portrait) and exiled to Agra with a pension of 12,000 rupees a year. He was interviewed there by the journalist John Lang, who found that he had no complaints about his situation and had taken up archaeology and surgery as hobbies.



“...he was for a while almost absolute in the Punjab”

Hardinge cited a brief biographical sketch by a writer in the *Calcutta Review*:

A Brahmin of Rhotas, between the Indus and the Jhelum, Lal Singh early came, as an adventurer, to the capital to try his fortune. He brought with him, as stock in trade, an athletic person, of unusual height, even among the Sikhs, an open merry countenance, with rather a sensual expression, a bold manly bearing, great ambition, and no scruples. His first footing within the precincts of the court was in the humble capacity of assistant in the Toshak-khana or Treasury of Regalia, and a mule's load of the royal chattels was the first charge of the future Minister. Raja Dhian Singh afterwards selected him as a fit instrument to be set up in opposition to Mir Beni Ram, the head of the Toshak-khana, and he gave him a separate treasury of his own. [His closeness to Rani Jindan] has raised the object of it to the Wizarut, and all but regal power in the Punjab. Mir Lal Singh now began to have some weight in the scale of parties. He intrigued alternately with and against the Jamu Rajahs (Gulab Singh being the uncle of Hira Singh), and no sooner did his bias become consistently hostile, than his intimacy with the Rani was made an excuse for removing him from the Toshak-khana, to the control of which he had succeeded on the death of Beni Ram.

Hardinge himself adds: 'The later history of Lal Singh is well known [...] as Prime Minister and favourite of the Rani, he was for a while almost absolute in the Punjab. His power survived the defeats of the Sikh army on the banks of the Sutlej, and it was not until his intrigue with the Governor of Kashmir, in direct contravention of the Treaty of Umretsir, was discovered, that he was deposed from his authority. The late treaties made in consequence of that event are before the public. Lal Singh is now an exile in the territory of British India.' (C. S. Hardinge, *Recollections of India*, London, 1847, cited in W. G. Archer, *Paintings of the Sikhs*, London 1966, pp. 181-182).

A number of European visitors to Lal Singh in his exile left character sketches - all of them seemed to be charmed by him. The account of John Lang, the Australian journalist, of his visit in the early 1850s, appeared in Charles Dickens' journal, *Household Words*, in 1858:

This fallen chieftain - a tall and powerfully-built man - was no other than the renowned Rajah Lal Singh, who commanded the Seik cavalry at Ferozeshah, and who was subsequently Prime Minister at Lahore [...] Notwithstanding his previous character - that of a sensualist and faithless intriguer; one, indeed, who had not been constant even to his own villainies - I could not help liking his conversation, which was humorously enlivened with imitations of English officers with whom he had come in contact, and was entertaining to the last degree.

After 1852, and until his death in 1866, Lal Singh moved to Dehra Dun (and Mussoorie in the summer), and another writer, the American Bayard Taylor, portrayed him after meeting him in 1853: *Loll Singh* [sic] means 'Red Lion' and the name well suited his stout, muscular figure, heavy beard and ruddy face. He was richly dressed in a garment of figured silk, with a Cashmere shawl around his waist, and a turban of silk and gold. Rings of gold wire, upon which pearls were strung, hung from his ears to his shoulders. His eye was large, dark and lustrous, and his smile gave an agreeable expression to a face that would otherwise have been stern and gloomy (both quoted in Davinder Toor, *In Pursuit of Empire: Treasures from the Toor Collection of Sikh Art*, London 2018, p. 178).

Toor (pp. 178-179) also publishes a fascinating photograph of Lal Singh, taken in around 1855-60, in which he stands four-square, dressed in silks and shawls, looking sternly at the camera, next to a table, on which rests a tulwar.

August Theodor Schoefft (1809-1888)

The son of a local portrait painter, August Theodor Schoefft was born in Budapest to German parents who had migrated to Hungary. After formal art training in Vienna he set out to travel while supporting himself with various commissions. Schoefft eventually made his way to India via Turkey, arriving at Bombay in 1838. Once in India he advertised his skills as an artist in local newspapers which led to a number of profitable commissions including painting the portrait of the last Mughal Emperor, Bahadur Shah Zafar II at Agra. A notice in the *Calcutta Review* (13th June 1840) said:

M. Schoefft who has resided amongst us for some months and acquired considerable reputation as an artist is, we understand on the point of quitting Calcutta on a journey to Lahore. On his way thither, M. Schoefft proposes to halt at Moorshedabad, Monghyr, Patna, Dinapore, Benares, Allahabad, Lucknow, Cawnpore, Agra, Delhi, Meerut, Kurnaul etc and will we believe be happy to be employed by the residents at the several stations in every way in which his talents can be made available. It should be stated that M. Schoefft is not merely a portrait painter. He has much skills in painting historical subjects, landscapes, costumes, etc. works astonishing quickness and is we think more reasonable in his charges than any artist who has proceeded him.

Schoefft arrived in Lahore in November 1841, during the reign of Maharaja Sher Singh. He became the guest there of Dr Martin Honigberger, who lived in Lahore from 1835 to 1850, and who was personal physician to Maharajahs Ranjit, Kharak, Sher and Duleep Singh. Schoefft spent more than a year in Sikh territories, painting various scenes and portraits of prominent Members of the Sikh Court, including the present portrait. Although many of these have now been lost, Schoefft made copies of a few for his own reference. Prince Alexis Soltykoff (who himself produced many striking images of the Sikhs) visited Lahore in March 1842 and tells of finding Schoefft's paintings in the palace treasury: 'Five or Six portraits in oils without frames, the work of Schoefft, the German painter who has returned to British India. There was also a portrait of the King covered with jewels and holding in his hand a schimitar strait and very broad at the point and a portrait of the chief minister, Raja Dhian Singh, a good-looking man, on horseback and wearing that suit of armour which I have already described. The King who admires the armour wished to be painted in it also.' (*The Punjab a Hundred Years Ago as described by V. Jacquemont (1831) & A. Soltykoff (1842)*, ed. H. L. O. Garrett, Lahore 1935). This refers to the famous portrait of Sher Singh, in which he sits dripping with jewels and holding the sword, as Soltykoff describes - of which three versions existed: one is now in Bamba Collection, Lahore, and one in the Toor Collection (Toor, op. cit., pp. 138-141).

Sketching in Amritsar at the request of Sher Singh, in preparation for a painting of the Golden Temple, Schoefft had a narrow escape from being assaulted, and perhaps murdered, by a group of Akalis (who were notorious amongst European visitors for their violent behaviour). Even though he was a confirmed heavy smoker, Schoefft sensibly refrained from doing it anywhere near the Temple. However, it seems



Lal Singh by J.D. Harding after Charles Stewart Harding, 1846.

that some Akalis mistook the pencil he held in his mouth for a cigarette or cigar, and attacked him. He escaped only by slipping out of his jacket, and also throwing his watch to the mob. 'With his trousers flapping around his ankles (his braces had been cut through by a sword blow), the misunderstood artist managed to shake off his pursuers and take sanctuary in a nearby house. The police eventually dispersed the "robber pack" (as described by [Honigberger], and a battered and bruised Schoefft returned home in disguise under an armed escort' (Toor, p. 149).

While at Lahore Schoefft also studied and copied existing portraits by various artists of some of the principal characters of the Royal Court who had died before his arrival including Maharaja Ranjit Singh, Maharaj Kharak Singh and Raja Nau Nihal Singh and other past members of the court.

Schoefft successfully combined reality with imagination to create scenes that he had never witnessed, but which were based on elements of real scenes that he had sketched along with his imagination of events. Thus Schoefft laid the foundation work for his two most famous historical paintings of *The Court of Lahore* and *Ranjit Singh at Darbar Sahib* - almost 'widescreen' portrayals of the subjects, with a cast of thousands. Schoefft left the Punjab in 1842 and travelled back to Europe via Afghanistan, Persia, and Egypt, spending some time in St. Petersburg, before eventually arriving home, to Vienna. Schoefft then spent several years working on these large paintings using his notes, preliminary sketches, copies of other artist's portraits - and his imagination. Once completed, these monumental works as well as some other paintings depicting the Sikh Empire were exhibited by Schoefft to the public at the Vienna Salon of 1855, to great critical acclaim.

At the time of their unveiling to the public, Schoefft's paintings now represented scenes of a Sikh Kingdom which no longer existed. Maharaja Sher Singh was now dead, the Sikh Empire had been annexed and its last ruler, Maharaja Duleep Singh, was in exile and captivity in Britain.

Our portrait, however, can perhaps be grouped together with those works painted from the life, in situ in Lahore. It also captures Lal Singh at the beginning of his rise to power. Alternatively, it might have been worked up from a study done from the life, at the time acme of Lal Singh's power, in around 1845-48.

Schoefft's painting of *Maharaja Ranjit Singh at Darbar Sahib* ended up in the collection of Maharaja Duleep Singh in England, along with some of his other paintings including the famous *Court of Lahore*. On Duleep Singh's death these paintings became the property of his daughter Princess Bamba Jindan. Princess Bamba eventually left England and moved to Lahore marrying a British doctor and when she died in 1957 she bequeathed her property including Schoefft's paintings to her secretary Pir Karim Baksh Supra. Supra in turn then sold Schoefft's paintings to the Government of Pakistan in 1959 and they are now housed as part of the Princess Bamba Collection at the Lahore Fort Museum in Pakistan.

In discussing the provenance of the portrait of Sher Singh in his collection, Davinder Toor suggests that it might have hung in the Norfolk home of Prince Frederick Duleep Singh, second son of Maharajah Duleep Singh. He notes that it is possible that it may have come into the family in 1863, when a number of works were acquired by Duleep Singh; or bought in 1871, when Schoefft returned from the USA; or conceivably when Schoefft has to sell his works in 1874 because of bankruptcy. Our painting may well have followed a similar route.

For another painting by Schoefft, in which capacity for imagination is well displayed, depicting a Sikh warrior about to be assaulted and murdered by 'Thuggee' bandits, see Christie's, *The Ismail Merchant Collection*, South Kensington, 7th Oct 2009, lot 144; and Davinder Singh Toor, pp. 148-151.



131

131

**GURU NANAK
NORTH INDIA, CIRCA 1950S**

coloured lithograph after B G Sharma
495 x 340 mm.

£2,000 - 3,000
€2,300 - 3,500
US\$2,800 - 4,200

132

**GURU GOBIND SINGH SEATED WITH A FALCON
CHITRA SHALA STEAM PRESS, POONA, CIRCA 1900**

oleograph on paper laid down on card, caption in *gurmukhi* script,
inscribed *Chitra Shala Steam Press Poona* lower centre
478 x 355 mm.

£2,000 - 3,000
€2,300 - 3,500
US\$2,800 - 4,200



132

The *gurmukhi* title reads: *vah vah gobind singh ape gur-chela*,
'Wondrous, wondrous is Gobind Singh, he himself is the Guru and
the disciple'.

The title refers to the famous event of 1699, when the Guru
established the Khalsa order by first initiating five of his most loyal
Sikhs who then initiated him.

Founded in 1878, the Chitrashala Steam Press had its first commercial
success with a print of Rama and Sita, selling two thousand copies in
a month. Their prints depicted famous figures from history (particularly
that of the Marathas) and Hindu mythology (see C. Pinney, '*Photos of
the Gods*': *The Printed Image and Political Struggle in India*, 2004, p.
48). For other examples of prints from the press, see the sale in these
rooms, Bonhams, *Islamic and Indian Art*, 5th November 2014, lot 407.



133

133
GURU GOBIND SINGH
PUNJAB, MID-20TH CENTURY
 oil on canvas
 98.5 x 68.5 cm.

£2,500 - 3,500
 €2,900 - 4,100
 US\$3,500 - 5,000



134

134
MAHARAJAH RANJIT SINGH
PUNJAB, EARLY 20TH CENTURY
 coloured lithograph
 480 x 358 mm.

£2,000 - 3,000
 €2,300 - 3,500
 US\$2,800 - 4,200



135

SIX PRINTS DEPICTING INCIDENTS FROM THE BATTLES OF THE ANGLO-SIKH WARS

J. HARRIS, AFTER H. MARTENS, PUBLISHED BY RUDOLPH ACKERMANN, LONDON, LATE 1840S TO EARLY 1850S

hand-coloured aquatints, extensive inscriptions in lower borders, including passages from eyewitness accounts
580 x 795 mm. and slightly smaller(6)

£6,000 - 8,000

€6,900 - 9,300

US\$8,500 - 11,000

The prints depict:

The thirty first Regiment, Sir Harry Smith's Division, advancing to the Charge at the Battle of Moodkee, on the 18th of December 1845

The Battle of Ferozshah (2nd Day), 22nd December 1845

Charge of the 16th (Queen's Own) Lancers at the Battle of Aliwal, January 28th 1846

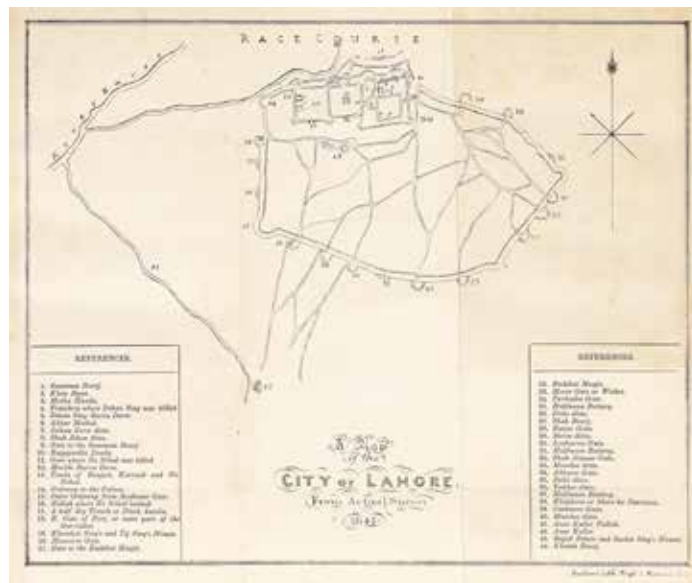
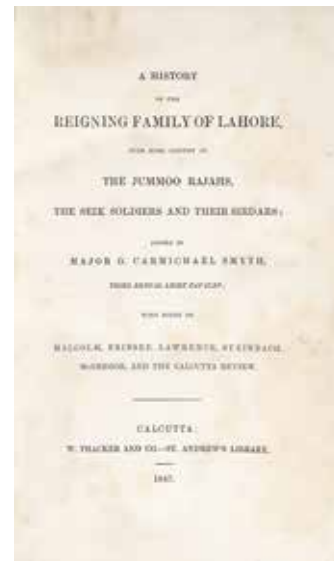
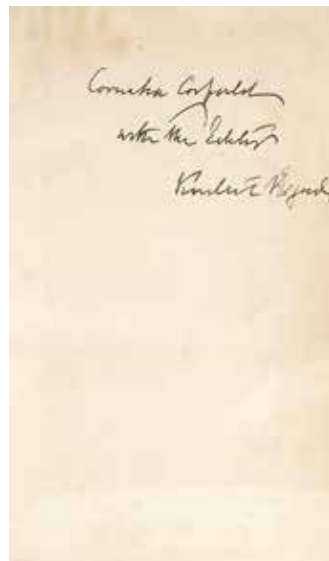
The Thirty First Regiment, with M. Gen. Sir Harry Smiths Division, engaged at the Battle of Sobraon, February 10th 1846

Charge of the 3rd King's Own Lt. Dragoons at the Battle of Chillianwallah, 13th January 1849

The Battle of Googerat on the 21st February 1849.

The Anglo-Sikh wars were a series of conflicts between the Sikh Empire and the British East India Company during the 1840s, that resulted in the fall of the Sikh Empire and annexation of the Punjab. The Battles of Moodkee (18th December 1845), Ferozshah (21-22nd December 1845), Aliwal (28th January 1846) and Sobraon (10th February 1846) formed part of the First Anglo-Sikh War, whilst the Battles of Chillianwallah (13th January 1849) and Googerat (21st February 1849) formed part of the Second Anglo-Sikh War.

The First Anglo-Sikh War concluded after the Battle of Sobraon, the last of a series of battles fought in the winter of 1845-46. This resulted in the British occupying Lahore and the eastern half of the Sikh territories, and assuming effective control over the remainder, at the same time recognising Duleep Singh as heir apparent. The Second Anglo-Sikh War (1848-49) saw the defeat of the rest of the Khalsa forces at Chillianwallah and Gujerat, after which the whole of the Punjab was brought under the control of the British Crown.

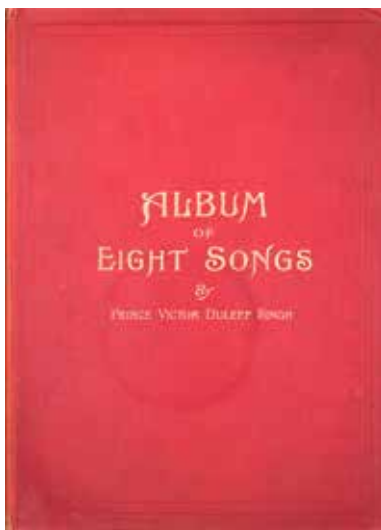


136*

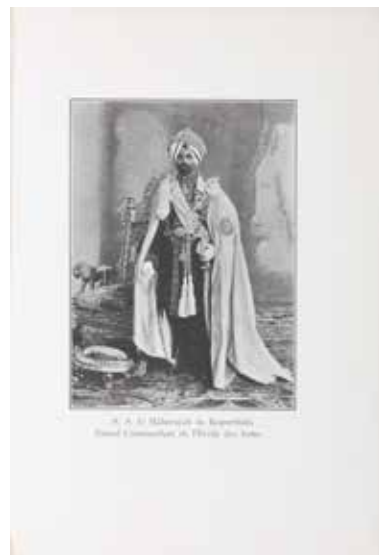
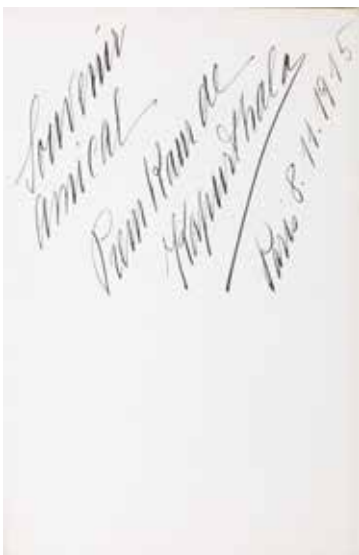
A HISTORY OF THE REIGNING FAMILY OF LAHORE, WITH SOME ACCOUNT OF THE JUMMOO RAJAHS, THE SEIK SOLDIERS, AND THEIR SIRDARS, BY MAJOR G. C. SMYTH W. THACKER & CO., CALCUTTA, 1847

with five plates, folding lithographed map of Lahore and family tree of Maharajah Ranjit Singh, *dedication inscription by the author*, 19th Century calf and marbled boards
8vo. (225 x 145 mm.)

£4,000 - 6,000
€4,600 - 6,900
US\$5,700 - 8,500



137



138

137*

A RARE COPY OF ALBUM OF EIGHT SONGS: MUSIC BY PRINCE VICTOR DULEEP SINGH, CONSISTING OF HIS OWN COMPOSITIONS
CHAPPELL & CO. LTD., LONDON, N.D. [BUT PROBABLY BEFORE 1898]

consisting of settings of poems and lyrics by Swinburne, de Musset, Leconte de Lisle and Sully Prudhomme, to music by the Prince, 40 pages, 360 x 265 mm.; together with **a copy of An Account of Blo' Norton Hall, communicated by Prince Frederick Duleep Singh, MVO, FSA, VP, Norfolk & Norwich Archaeological Society, 1914, signed by the Prince and dedicated by him to Herbert Hudson, March 1914**, 50 pages, various plates and diagrams, half-marbled covers
 220 x 140 mm.(2)

£1,500 - 2,000
 €1,700 - 2,300
 US\$2,100 - 2,800

Prince Victor (1866-1918) was the eldest son of Maharajah Duleep Singh, and after an abortive career in the British Army, married Lady Anne Coventry in 1898. This collection of songs, written doubtless for his own amusement (but, notably, dedicated to various ladies), shows him as a typical late Victorian gentleman, with some of the sentimentality of the time, but also steeped in English and French literature.

The titles of the songs are: 'Ici Bas' (Here Below); 'For a Day and a Night'; 'Adieu Suzon' (Good-bye Suzon); 'Tre Filia d'Oro'; 'A Song of Maytime'; 'In the Lower Lands of Day'; 'When the Swallows Homeland Fly'; 'If Love Were What the Rose Is'.

In 1909, after some years spent house-hunting, Prince Frederick (1868-1926), a younger son of Duleep Singh, bought the 16th Century moated house, Blo' Norton Hall, near Thetford in Norfolk. He was a keen antiquarian, having read History at Cambridge, and he was particularly interested in the Stuarts and Charles I. He was a member of numerous historical societies, but was most associated with the Norfolk & Norwich Archaeological Society, joining in 1897 and becoming its President in 1924.

138*

**AUTHOR'S PRESENTATION COPY OF *IMPRESSIONS DE MES VOYAGES AUX INDES*, BY PRINCESS PREM KAUR OF KAPURTHALA, 'THE SPANISH MAHARANI', ANITA DELGADO BRIONES
NEW YORK, STURGIS AND WALTON COMPANY, SEPTEMBER 1915**

106 pages, plus 7-page introduction, 16 plates, inscribed by the author on reverse of frontispiece *Souvenir amical/Prem Kaur de Kapurthala/Paris 8.11.1915*, correction in ink to one word on p. 1, apparently by the author, original purple cloth binding with gilt title on cover and spine
195 x 130 mm.

£1,500 - 2,000
€1,700 - 2,300
US\$2,100 - 2,800

Anita Delgado Briones (1890-1962) was a Spanish dancer who in 1906 fascinated the Maharajah of Kapurthala, Jagatjit Singh (reg. 1877-1949), when he was visiting Madrid for the wedding of the King of Spain. They married in 1908 in France, and after a Sikh wedding in India, she changed her name to Maharani Prem Kaur. They travelled extensively in both Europe and India and this book was her memoir of the time. When the Maharaja married his seventh wife in 1925, they divorced and Prem Kaur returned to Spain.

For a brief discussion of Maharajah Jagatjit Singh, see A. Jackson, A. Jaffer (ed.), *Maharaja: the Splendour of India's Royal Courts*, London 2009, pp. 130-131.



139

139

**A PROCLAMATION ADDRESSED TO BHUPINDER SINGH, THE MAHARAJAH OF PATIALA (REG. 1900-38) FROM THE COUNCIL OF REGENCY OF THE SIKH PRINCELY STATE OF FARIDKOT, TOGETHER WITH A SILVER DOCUMENT HOLDER
PUNJAB, 1908-11**

text printed in gold on vellum, in scroll form, the tubular silver document holder with two affixed European-style coats of arms of Faridkot State
scroll 675 x 340 mm; holder 40 cm. long, 7.5 cm. diam.(2)

£1,500 - 2,000
€1,700 - 2,300
US\$2,100 - 2,800

The proclamation, in typically fulsome language, welcomes the Maharajah on the occasion of a visit to Faridkot, perhaps (it is implied) in advance of the marriage of Maharajah Balbir Indar Singh (reg. 1906-18). It congratulates him on his wisdom and good governance, as an inspiration for their own young ruler, and also pays homage to the King-Emperor (at this date, Edward VII), the British Resident, Mr Atkins, and Sir Louis William Dane, Governor of the Punjab, 1908-11.

140

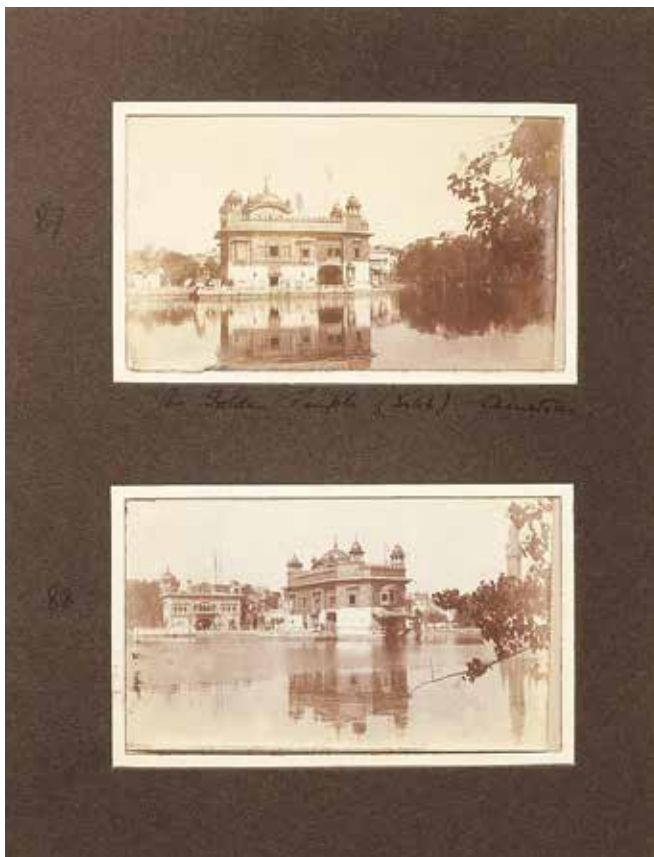
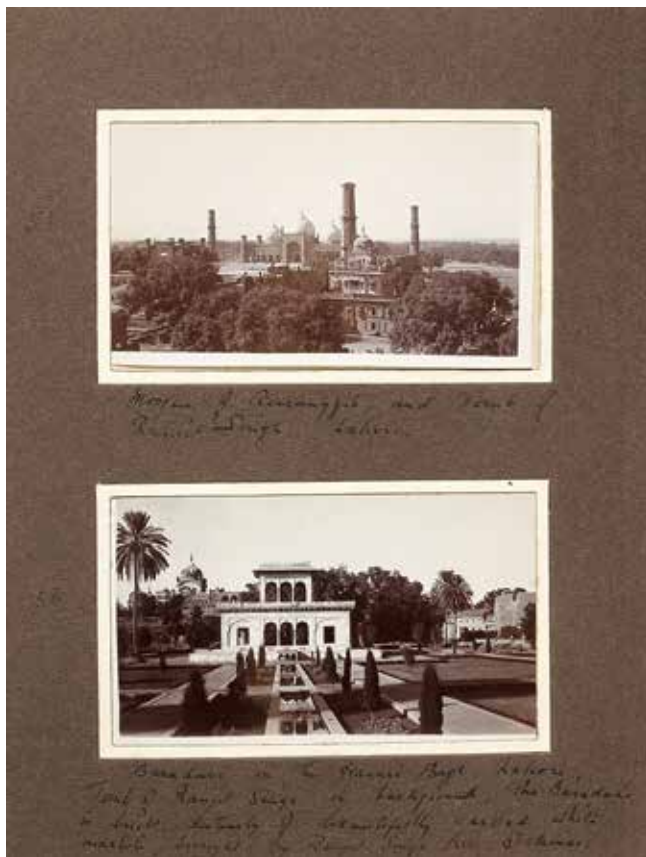
**HIRA SINGH, MAHARAJAH OF NABHA (REG. 1871-1911)
SEATED WITH A PRINCE
PUNJAB, EARLY 20TH CENTURY**

oil on canvas
46.5 x 36.5 cm.

£1,500 - 2,000
€1,700 - 2,300
US\$2,100 - 2,800



140



141

AN ALBUM OF 97 PHOTOGRAPHS DEPICTING LAHORE, AMRITSAR, RAWALPINDI AND OTHER SUBJECTS PUNJAB, CIRCA 1918

the album consisting of 97 photographs, mounted two per page, most with English identifying inscriptions and comments, brown cloth binding
photographs 60 x 103 mm.; album 220 x 170 mm.

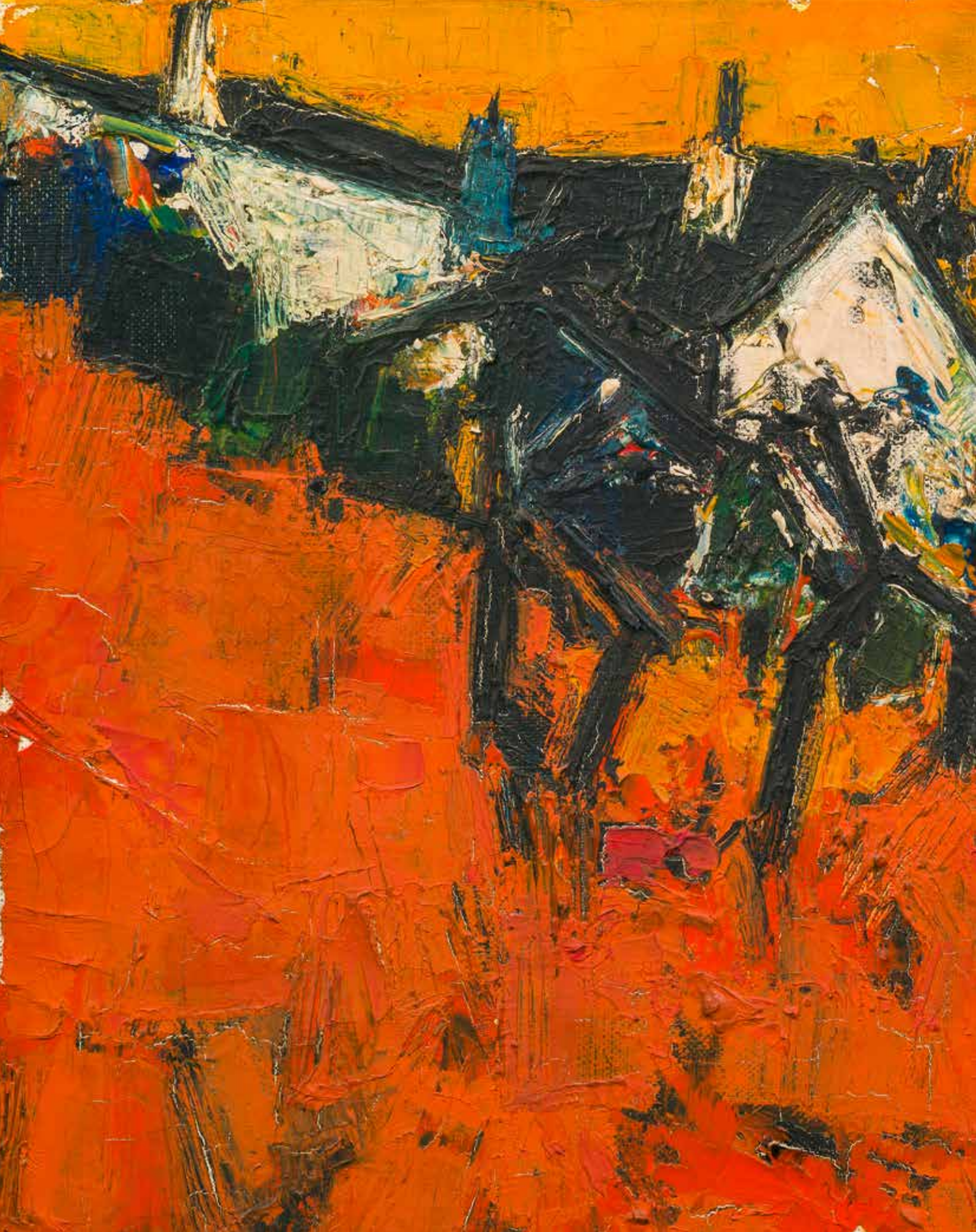
£4,000 - 6,000
€4,600 - 6,900
US\$5,700 - 8,500

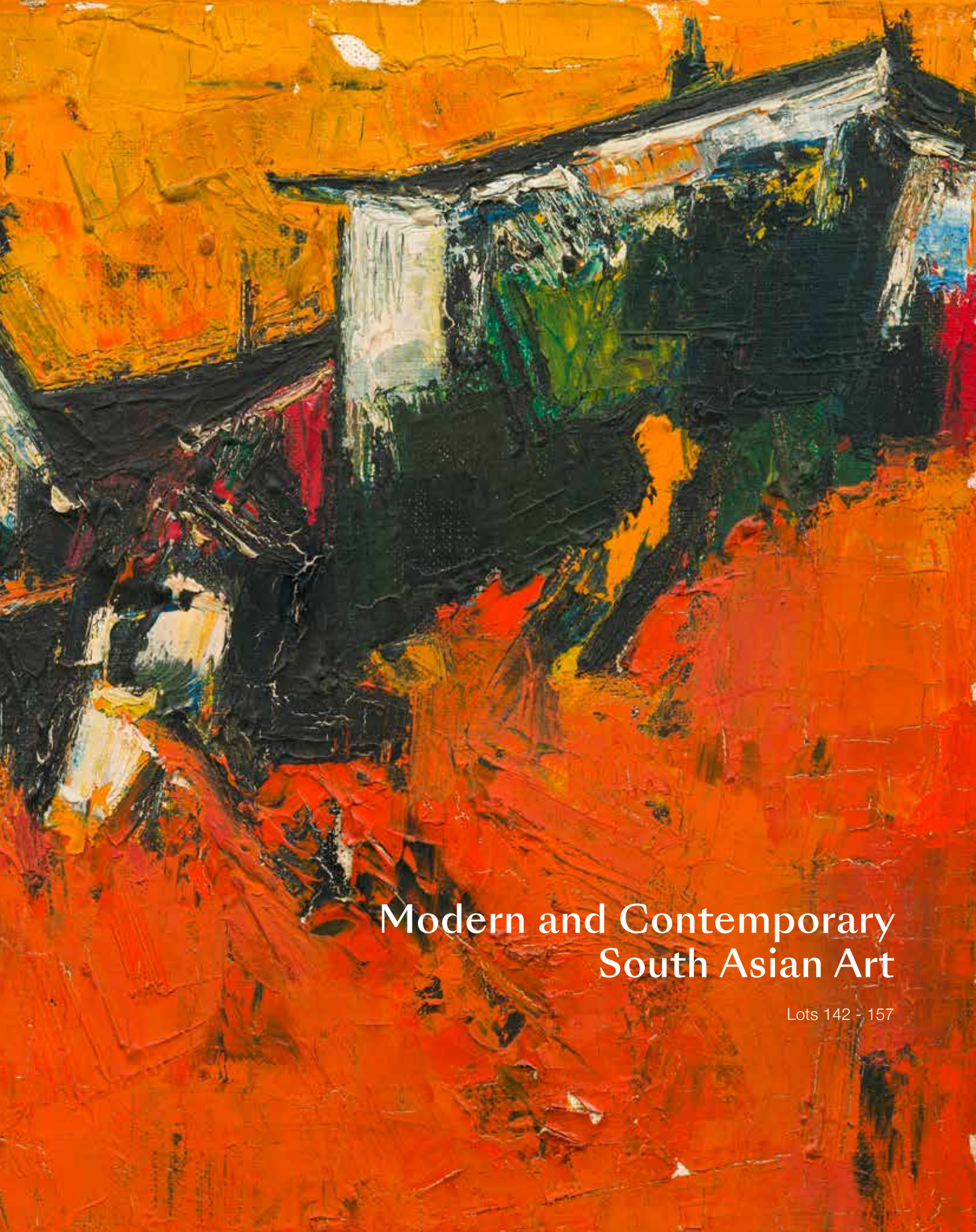
An interesting album of small amateur photos, apparently dating to around 1918 (the caption to one image notes that a new bridge was opened by Sir Michael O'Dwyer in 1915; and there are seven photographs of the Victory celebrations at the end of the Great War, dated 27th November 1918).

There are around forty views of Lahore, including the Lahore Fort (with an interesting photograph of the 'Ancient Sikh Guns', apparently small-bore cannon mounted on rudimentary carriages), the tomb of Ranjit Singh, the Mosque of Aurangzeb and other Mughal monuments, the Zamzamah Cannon, and other street scenes. A view of the tomb of Ranjit Singh and the shrine of Guru Arjan is captioned 'Inside on a raised dais rests a large urn carved to represent a lotus. This contains the ashes of Ranjit Singh. Surrounding this are eleven smaller urns containing the ashes of four queens and seven slave girls who were burnt with him. Two tiny urns contain the ashes of two pigeons which ventured too near the flames and were burnt'.

There are two views of the Golden Temple, Amritsar, and one of the Akal Takht (Boonga). Other photos are of Rawalpindi (around thirty), five of Karachi, several of Attock Fort, and eight of Port Said and the Suez Canal, presumably taken during the voyage home to England.







Modern and Contemporary South Asian Art

Lots 142 - 157



142

JAMINI ROY (INDIAN, 1887-1972)
KRISHNA FLUTING TO THE COWS

tempera on natural fibres, signed lower right
 44.5 x 95 cm.

£10,000 - 15,000
 €12,000 - 17,000
 US\$14,000 - 21,000

Provenance

With a London dealer, circa 1990.

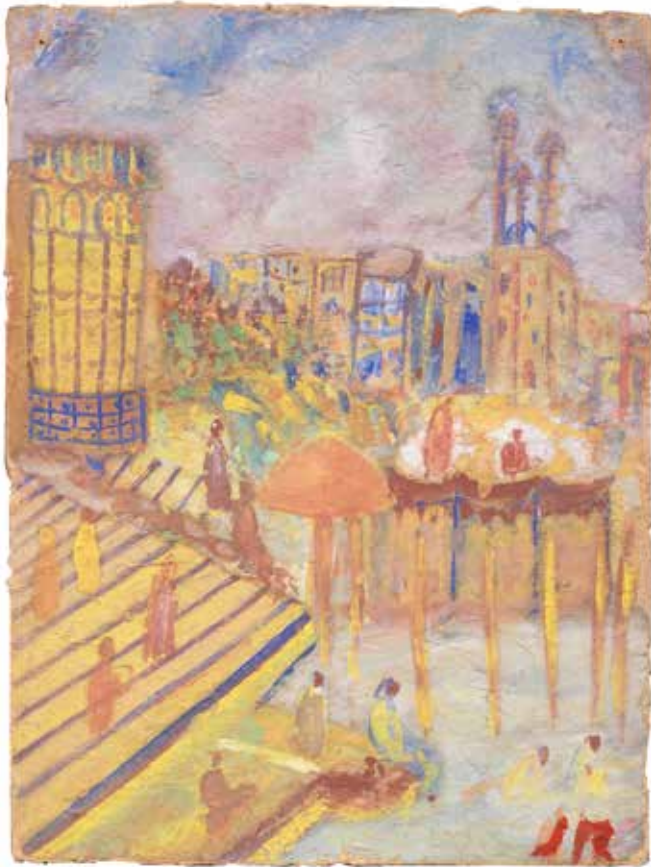
Exhibited

Nehru Centre, London, August 2007.

Jamini Roy: From Tradition to Modernity, Museo delle Culture, Lugano, Switzerland, 12th June 2015-23rd August 2015

Published

Sona Datta, *Urban Patua: The Art of Jamini Roy*, 2010, pp. 4-5.
 A. Borellini, F.P. Campione, & C. Corni (eds.), *Jamini Roy: From tradition to modernity*, 2015, p. 163.



143

143

JAMINI ROY (INDIAN, 1887-1972)

Benares Ghats
signed JR lower right
tempera on card
23.3 x 17.5cm (9 3/16 x 6 7/8in).

£2,000 - 3,000
€2,300 - 3,500
US\$2,800 - 4,200

Provenance

Acquired by the vendor in the 1980s in Chicago, USA.

Exhibited

Nehru Centre, London, August 2007.
Jamini Roy: From Tradition to Modernity, Museo delle Culture, Lugano, Switzerland, 12th June 2015-23rd August 2015.

Published

Sona Datta, *Urban Patua: The Art of Jamini Roy*, 2010, p. 89.
A. Borellini, F.P. Campione, & C. Corni (eds.), *Jamini Roy: From tradition to modernity*, 2015, p. 101.



144

144*

AKBAR PADAMSEE (INDIAN, BORN 1928)

Untitled (Figure)
signed and dated '97 upper right
watercolour on paper
38 x 28.3cm (14 15/16 x 11 1/8in).

£2,000 - 3,000
€2,300 - 3,500
US\$2,800 - 4,200

Provenance

Acquired by the current vendor from StoryLtd, 'Absolute Tuesday', 7 July, 2020.

Published

Marta Jakimowicz ed., *Akbar Padamsee: Works on Paper - Critical Boundaries*, Mumbai: Pundole Art Gallery, 2004, p. 210 (illustrated)



145

145*

FRANCIS NEWTON SOUZA (INDIA, 1924-2002)

Sketch of a Woman

signed and dated '88 lower left

felt-tip pen on paper

59.5 x 43.5cm (23 7/16 x 17 1/8in).

£4,000 - 6,000

€4,600 - 6,900

US\$5,700 - 8,500

Provenance

Acquired from Galerie 88, Kolkata.

Acquired by the current vendor from StoryLtd,

Absolute Tuesday, 17 November 2020.



146

146

FRANCIS NEWTON SOUZA (INDIA, 1924-2002)

Untitled (Interior)

signed and dated '93 upper right

oil and and marker pen on magazine paper

26.5 x 38cm (10 7/16 x 14 15/16in).

£3,000 - 5,000

€3,500 - 5,800

US\$4,200 - 7,100



147

147

FRANCIS NEWTON SOUZA (INDIA, 1924-2002)

Untitled (Head)

signed and dated 1985 upper left

oil and marker pen on magazine paper

28.5 x 20.5cm (11 1/4 x 8 1/16in).

£3,000 - 5,000

€3,500 - 5,800

US\$4,200 - 7,100



148*

SADANAND BAKRE (INDIA, 1920-2007)

Untitled

Signed 'Bakre' and dated 1959 in Devanagari lower right

Oil on board

61 x 91.5cm (24 x 36in).

£7,000 - 9,000

€8,100 - 10,000

US\$9,900 - 13,000

To be sold without reserve

Provenance:

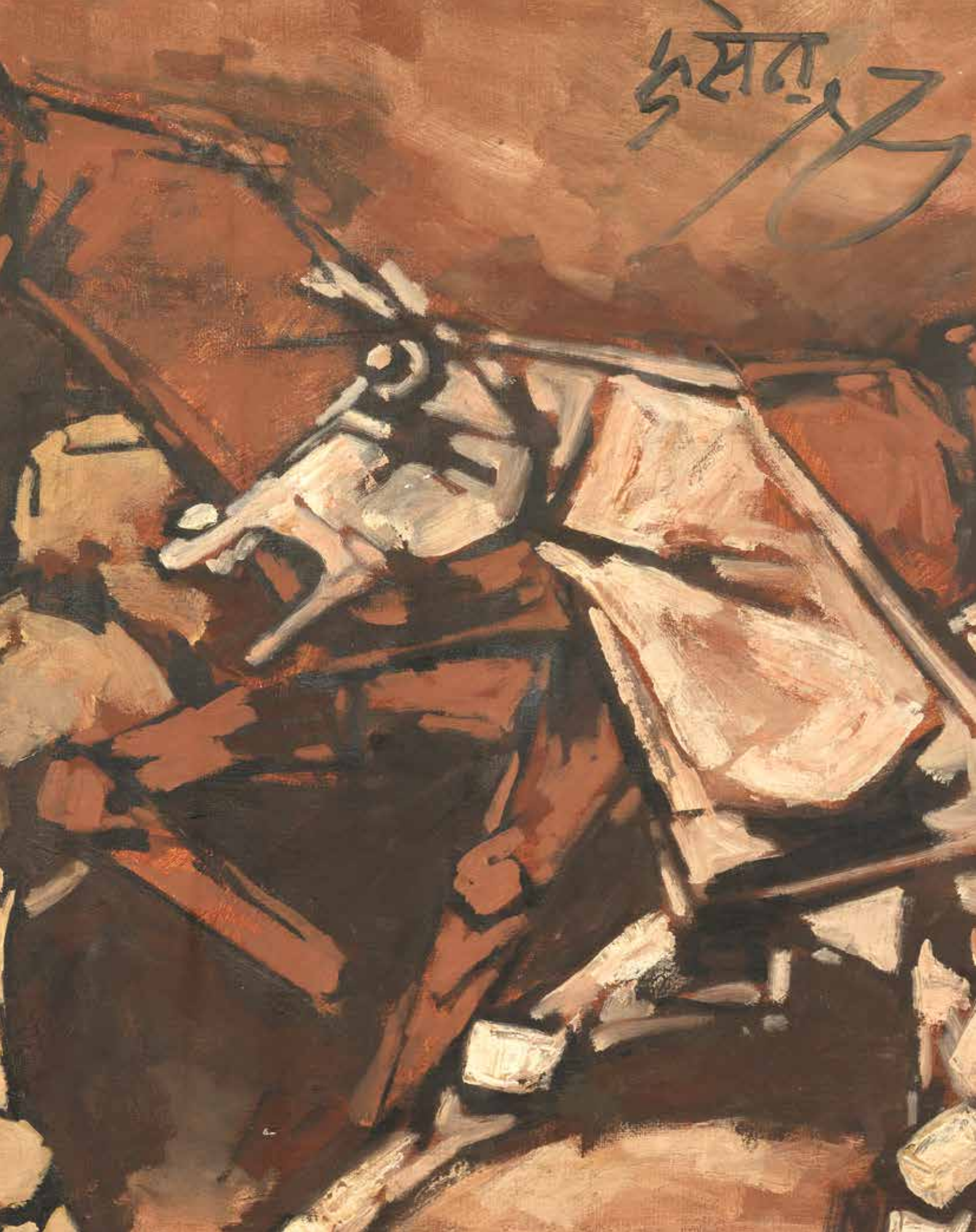
Private Collection, Dubai.

Sotheby's, *Indian Art*, 2 May 2008, Lot 37.

Private Collection, UK.



इसेरा ८



149*

MAQBOOL FIDA HUSAIN (INDIAN, 1913-2011)

Horses

signed in *devanagari* upper right

oil on canvas

70 x 132cm (27 9/16 x 51 15/16in).

£50,000 - 80,000

€58,000 - 93,000

US\$71,000 - 110,000

Provenance

Acquired in 2009 directly from the artist.

Private collection, Texas, USA.

Note:

The work has been authenticated by the artist's family, Shafat Husain, in 2009 when the work was purchased by the vendor.

Born in Maharashtra, India in 1915, Maqbool Fida Husain's initial interest in art was piqued through his study of calligraphy at a Madrasa and his interest was further developed during his studies at the Sir J J School of Art. He honed his skills in the 1930s painting posters for the Bollywood industry whilst also painting landscapes in Gujrat. As a founding member of the 1947 Progressive Artists Group, formed after the partition of India and Pakistan, he sought to create a new movement in art that was in direct opposition to the nationalistic rhetoric espoused by the Bengal School.

He held numerous exhibitions over his career, some notable ones being his first solo exhibition held in Zurich in 1952, his exhibit at India House in New York in 1964 and the São Paulo Biennale in Brazil in 1971.

Over a career that straddled multiple decades, he employed his modified Cubist style to depict themes and topics that include the Ramayana, Mother Teresa, the Mahabharata, the British Raj and motifs of Indian urban and rural life.

The depiction of horses has been one the key elements in Husain's oeuvre throughout his career, and here the various horses are portrayed with gaping mouths and wide staring eyes. The muted colours of browns and whites draws the viewer in to the work and catapults them into the frenzied sprinting of the horses.

"Like his bulls, spiders and lamps on women's thighs, boastful snakes and blackly passionate suns, Husain's horses are subterranean creatures. Their nature is not intellectualized; it is rendered as sensation or as abstract movement, with a capacity to stir up vague premonitions and passions, in a mixture of ritualistic fear and exultant anguish." (R. Bartholomew and S. Kapur, Husain, Harry N. Abrams, New York, 1972, p. 42)





150

SYED HAIDER RAZA (INDIA, 1922-2016)

Untitled (Paysage)

Signed and dated '56 lower centre

Oil on canvas

33 x 41cm (13 x 16 1/8in).

£35,000 - 50,000

€41,000 - 58,000

US\$50,000 - 71,000

Provenance

Acquired by the current vendor from Oger Blanchet, *Tableaux modernes- Arts décoratifs du XXe siècle 2018*, 5-6 June 2018.

Born in 1922, Raza was awarded a scholarship to study at the acclaimed Sir J.J. School of Art in Bombay. Declared too late, he was not granted admission and instead lived in Bombay as a struggling artist. His works gained recognition after two watercolours were shown at the Bombay Art Salons exhibitions and were praised by critic Rudi von Leyden. This led to interest from E. Schlesinger and Walter Langhammer. In Raza's own words, these meetings 'changed my life' (Bindu Vistaar, Grosvenor Vadehra, p.7)

Initially Raza's works were impressionist in style, an offshoot of the J.J. School of Art aesthetic. After forming the Progressive Artists Group in 1947 with M.F. Husain, F.N. Souza, K.H. Ara and H.A. Gade, Raza and his contemporaries began to explore more nuanced and animated methods of depiction that were not confined by the colonial ideals of high art. In 1950 Raza received a bursary from the French Government to study at the esteemed École Nationale des Beaux-Arts in Paris.



151

SYED HAIDER RAZA (INDIAN, 1922-2016)

Arbres [Trees]

signed and dated '69 lower right

acrylic on canvas

35 x 27cm (13 3/4 x 10 5/8in).

inscribed verso with signature, title and date

£25,000 - 35,000

€29,000 - 41,000

US\$35,000 - 50,000

Provenance

Acquired by the current vendor from Pierre Berge, *Art Moderne & Contemporain*, 17 December 2015.

'The French countryside was new to me, and beautiful, and became the inspiration for my work. I visited Autun, Veselay and Chartres, and Avignon and Provence in my explorations into the French countryside and its architecture... But I was not in France to do Indian miniatures! I was here to experience French art, and to live it'. (G. Sen, *Bindu: Space and Time in Raza's Vision*, New Delhi 1997, p. 55–56).

152

No lot



153*

B. PRABHA (INDIA, 1933-2001)

Woman with Basket

signed and dated '62 centre right

oil on board

74.5 x 44cm (29 5/16 x 17 5/16in).

£8,000 - 10,000

€9,300 - 12,000

US\$11,000 - 14,000

Provenance

Bought from the artist's trust in the 2004-2005.

Private collection, Texas

Note:

The work has been authenticated by both the artist's gallery manager, Nayana Sarmalka in 2019 and Sunil Badgelwar, legal heir and manager of Prabha's estate, the latter's certificate is dated 26th May 2004.

Born in Bela, Maharashtra in 1933, Prabha commenced her training in art at the Nagpur School of Art, before moving to Bombay where she subsequently earned her diploma in Painting and Mural painting from the Sir J J School of Art. Whilst she is primarily known for her trademark works of oil on canvas that illustrate the plight of rural women, she did explore other themes and mediums. Some of these include societal concerns surrounding poverty and environmental disasters.

She exhibited widely over her nearly five-decade long career both nationally and internationally and her works were acquired throughout its duration by various stratas of society. Notably, the Nobel prize nominee for physics, Homi J. Bhaha bought three of her works during her first exhibition whilst she was still a student. Later, the airline Air India acquired her works to display and use as part of their collection, which included other notable contemporaries like M.F. Husain and V.S. Gaitonde.

Posthumously, her works continue to be exhibited at galleries that include Aicon Gallery in New York and Gallery Beyond in Mumbai and are testament to her timelessness as an artist.

154*

B. PRABHA (INDIAN, 1933-2001)

Two Fisherwomen

signed and dated 1966 upper right

oil on canvas

91.5 x 63.5cm (36 x 25in).

£8,000 - 12,000

€9,300 - 14,000

US\$11,000 - 17,000

Provenance

Private Swiss collection. A gift from the family of a Swiss diplomat who worked in India, 2001.



154

155*

B. PRABHA (INDIAN, 1933-2001)

Still Life with Flowers

signed and dated 1966 upper right

oil on canvas

61 x 51cm (24 x 20 1/16in).

£6,000 - 8,000

€6,900 - 9,300

US\$8,500 - 11,000

Provenance

Private Swiss collection. A gift from the family of a Swiss diplomat who worked in India, 2001.



155



156

JEHANGIR SABAVALA (INDIAN, BORN 1922)

Standing Male Nude

signed and dated '48 lower left

watercolour

75 x 44.5cm (29 1/2 x 17 1/2in).

£15,000 - 20,000

€17,000 - 23,000

US\$21,000 - 28,000

Provenance

Bought directly from the artist in the 1960s.

Thence by descent.



157

SADEQUAIN (PAKISTANI, 1937-1987)

Figures

oil on canvas

signed and dated 11/9/1966 on the reverse, and the title of the work
89.5 x 114.5cm (35 1/4 x 45 1/16in).

£14,000 - 18,000

€16,000 - 21,000

US\$20,000 - 25,000

Provenance

Given by the artist to Mr Martin in Paris in 1967 on Sadequain's return to Pakistan.

Thence by descent to Ms Martin, daughter of the above.

Private UK collection.

Private German collection.

END OF SALE

Bonhams

AUCTIONEERS SINCE 1793



Fine Japanese Art

New Bond Street, London | 13 May 2021



Download Bonhams app
for iOS & Android

ENQUIRIES

London
+44 (0) 20 7468 8368
suzannah.yip@bonhams.com

New York
+1 (212) 461 6516
jeff.olson@bonhams.com
bonhams.com/japaneseart

SELECTION OF MEIJI CRAFTSMANSHIP FROM AN ENGLISH PRIVATE COLLECTION ACQUIRED IN THE 1960s

Meiji era (1868-1912)

Estimates ranging from £3,000 - 12,000
(\$4,000 - 17,000) *

* For details of the charges payable in addition to the final hammer price, please visit bonhams.com/buyersguide

Bonhams

AUCTIONEERS SINCE 1793



Roger Keverne Ltd: Moving On

New Bond Street, London | 11 May 2021 (Part I); June 2021 (Part II – final part)

ALL LOTS TO BE SOLD AT NO RESERVE

Bonhams is honoured to offer the entire contents of *Roger Keverne Ltd.* in two dedicated single-owner Chinese art auctions to be held in New Bond St, London, with the first part to be held on 11 May and the second and final part to be held in June 2021. Over 800 lots will celebrate the

wide range of Chinese ceramics, archaic and later bronzes, jades, cloisonné and painted enamel and other works of art in which the distinguished Chinese art dealer Roger Keverne specialised for over 50 years. These two sales will be available both online and as printed catalogues.

ENQUIRIES

+44 (0) 20 7468 5888
asaph.hyman@bonhams.com
[bonhams.com/chineseart](https://www.bonhams.com/chineseart)

Bonhams

AUCTIONEERS SINCE 1793

Orientalist Art

New Bond Street, London | 20 October 2021



Download Bonhams app
for iOS & Android

ENQUIRIES

Peter Rees
+44 (0) 20 7468 8201
peter.rees@bonhams.com
bonhams.com/19thcenturypaintings

LUDWIG DEUTSCH
(AUSTRIAN, 1855-1935)

The Woodworker

£ 40,000 - 60,000 *

* For details of the charges payable in addition to the final hammer price, please visit bonhams.com/buyersguide

NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, and to all persons participating in the auction process including auction attendees, *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as “*Bidders*” or “you”. Our List of Definitions and Glossary is incorporated into this *Notice to Bidders*. It is at Appendix 3 at the back of the *Catalogue*. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in *italics*. IMPORTANT: Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have been any.

1. OUR ROLE

In its role as *Auctioneer* of *Lots*, *Bonhams* acts solely for and in the interests of the *Seller*. *Bonhams’* job is to sell the *Lot* at the highest price obtainable at the *Sale* to a *Bidder*. *Bonhams* does not act for *Buyers* or *Bidders* in this role and does not give advice to *Buyers* or *Bidders*. When it or its staff make statements about a *Lot* or, if *Bonhams* provides a *Condition Report* on a *Lot* it is doing that on behalf of the *Seller* of the *Lot*. *Bidders* and *Buyers* who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them. The *Seller* has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, *Bonhams* acts only as agent for the *Seller*. Any statement or representation we make in respect of a *Lot* is made on the *Seller’s* behalf and, unless *Bonhams* sells a *Lot* as principal, not on our behalf and any *Contract for Sale* is between the *Buyer* and the *Seller* and not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the *Catalogue* or an announcement to that effect will be made by the *Auctioneer*, or it will be stated in a notice at the *Sale* or an insert in the *Catalogue*.

Bonhams does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with you as the *Buyer*. The terms of that contract are set out in our *Buyer’s Agreement*, which you will find at Appendix 2 at the back of the *Catalogue*, and this will govern *Bonhams’* relationship with the *Buyer*.

2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an “as is” basis, with all faults and imperfections. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. A photograph or illustration may not reflect an accurate reproduction of the colour(s) or true condition of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer Price*). It is your responsibility to examine any *Lot* in which you are interested. It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition. Electronic or mechanical items or parts are sold for their artistic, historic or cultural interest and may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

Any person who damages a *Lot* will be held liable for the loss caused.

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams’* opinion (given on behalf of the *Seller*) about the *Lot* and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller*.

Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams’* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer’s Premium* payable or any other fees payable by the *Buyer*, which are detailed in paragraph 7 of the *Notice to Bidders*, below. Prices depend upon bidding and lots can sell for *Hammer*

Prices below and above the *Estimates*, so *Estimates* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Condition Reports

In respect of most *Lots*, you may ask *Bonhams* for a *Condition Report* on the *Lot’s* general physical condition. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. As this is offered additionally and without charge, *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. The *Condition Report* represents *Bonhams’* reasonable opinion as to the *Lot’s* general condition in the terms stated in the particular report, and *Bonhams* does not represent or guarantee that a *Condition Report* includes all aspects of the internal or external condition of the *Lot*. Neither does the *Seller* owe or agree to owe you as a *Bidder* or *Buyer* any obligation or duty in respect of this free report about a *Lot*, which is available for your own inspection or for inspection by an expert instructed by you.

The Seller’s responsibility to you

The *Seller* does not make or agree to make any representation of fact or contractual promise, *Guarantee* or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

Bonhams’ responsibility to you

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller’s* agent only (unless *Bonhams* sells the *Lot* as principal).

Bonhams undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any *Descriptions* or opinions given by *Bonhams*, or by any person on *Bonhams’* behalf, whether in the *Catalogue* or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams’* behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer’s Agreement*.

Alterations

Descriptions and *Estimates* may be amended at *Bonhams’* discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE LOT IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY LOT OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE SALE.

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* and to remove any person from our premises and *Sales*, without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots for Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested is put up for *Sale*. We have complete discretion in which to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%; however, these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equaling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer’s* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in

solving any disputes which may arise in relation to bids made at the *Sale*. At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

You must complete and deliver to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form* in order to bid at our *Sales*.

If you are a new client at *Bonhams* or have not recently updated your registration details with us, you must pre-register to bid at least two working days before the *Sale* at which you wish to bid. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. We may also request a financial reference and /or deposit from you before allowing you to bid.

We reserve the rights at our discretion to request further information in order to complete our client identification and to decline to register any person as a *Bidder*, and to decline to accept their bids if they have been so registered. We also reserve the rights to postpone completion of the *Sale* of any *Lot* at our discretion while we complete our registration and identification enquiries, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, or if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams* or be detrimental to *Bonhams’* reputation.

Bidding in person

So long as you have pre-registered to bid or have updated your existing registration recently, you should come to our *Bidder* registration desk at the *Sale* venue and fill out a Registration and Bidding Form on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as “paddle bidding”. You will be issued with a large card (a “paddle”) with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer’s*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale*. At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

Bidding by telephone

If you wish to bid at the *Sale* by telephone, and have pre-registered to bid or have updated your existing registration details recently, please complete a Registration and Bidding Form, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service offered at no additional charge and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

Absentee Bidding Forms can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*, once you have pre-registered to bid or have updated your existing registration details recently. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your *Absentee Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer’s* bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

Bidding via the internet

Please visit our *Website* at <http://www.bonhams.com> for details of how to bid via the internet.

Bonhams will not be liable for service delays, interruptions or other failures to make a bid caused by losses of internet connection, fault or failure with the website or bidding process, or malfunction of any software or system, computer or mobile device.

Bidding through an agent

Bids will be treated as placed exclusively by and on behalf of the person named on the *Bidding Form* unless otherwise agreed by us in writing in advance of the *Sale*. If you wish to bid on behalf of another person (your principal) you must complete the pre-registration requirements set out above both on your own behalf and with full

details of your principal, and we will require written confirmation from the principal confirming your authority to bid.

You are specifically referred to your due diligence requirements concerning your principal and their source of funds, and the warranties you give in the event you are the Buyer, which are contained in paragraph 3 of the Buyer's Agreement, set out at Appendix 2 at the back of the Catalogue.

Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact) will be jointly and severally liable with the principal to the Seller and to Bonhams under any contract resulting from the acceptance of a bid. Equally, please let us know if you intend to nominate another person to bid on your behalf at the Sale unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the Sale, we are entitled to assume that the person bidding at the Sale is bidding on his own behalf. Accordingly, the person bidding at the Sale will be the Buyer and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

Bonhams undertakes Customer Due Diligence (CDD) into its Sellers and Buyers as required by the Money Laundering, Terrorist Financing and Transfer of Funds (Information on the Payer) Regulations 2017 ("the Regulations"). Bonhams' interpretation of the Regulations and Treasury Approved industry Guidance is that CDD under the Regulations is not required by Buyers into Sellers at Bonhams auctions or vice versa.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the Lot being knocked down to the Buyer, a *Contract for Sale of the Lot* will be entered into between the Seller and the Buyer on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the Catalogue. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable VAT. At the same time, a separate contract is also entered into between us as Auctioneers and the Buyer. This is our *Buyer's Agreement*, the terms of which are set out in Appendix 2 at the back of the Catalogue. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the Catalogue in case you are the successful Bidder including the warranties as to your status and source of funds. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the Catalogue and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or by oral announcements before and during the Sale. It is your responsibility to ensure you are aware of the up to date terms of the *Buyer's Agreement* for this Sale.

7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the Buyer in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it.

For this Sale the following rates of *Buyer's Premium* will be payable by Buyers on each Lot purchased:

27.5% of the *Hammer Price* on the first £10,000; plus
25% of the *Hammer Price* from £10,001 and up to £450,000; plus
20% of the *Hammer Price* from £450,001 and up to £4,500,000; plus
14.5% of the *Hammer Price* above £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).

| <i>Hammer Price</i> | Percentage amount |
|------------------------------|-------------------|
| From €0 to €50,000 | 4% |
| From €50,000.01 to €200,000 | 3% |
| From €200,000.01 to €350,000 | 1% |
| From €350,000.01 to €500,000 | 0.5% |
| Exceeding €500,000 | 0.25% |

8. VAT

The prevailing rate of VAT at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the Sale.

The following symbols, shown beside the Lot number, are used to denote that VAT is due on the *Hammer Price* and *Buyer's Premium*:

- † VAT at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- Ω VAT on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- VAT on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*
- G Gold bullion exempt from VAT on the *Hammer Price* and subject to VAT at the prevailing rate on the *Buyer's Premium*
- Zero rated for VAT, no VAT will be added to the *Hammer Price* or the *Buyer's Premium*
- α Buyers from within the EU: VAT is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). Buyers from outside the EU: VAT is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a Buyer, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise Bonhams immediately.

In all other instances no VAT will be charged on the *Hammer Price*, but VAT at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a VAT inclusive basis.

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus VAT and any other charges and Expenses to us) in full before making a bid for the Lot. If you are a successful Bidder, payment will be due to us by 4.30 pm on the second working day after the Sale so that all sums are cleared by the eighth working day after the Sale. Payments made by anyone other than the registered Buyer will not be accepted. Bonhams reserves the right to vary the terms of payment at any time.

Bonhams' preferred payment method is by bank transfer.

You may electronically transfer funds to our Account. If you do so, please quote your paddle number and invoice number as the reference. Our Account details are as follows:

Bank: National Westminster Bank Plc
Address: PO Box 4RY
250 Regent Street
London W1A 4RY
Account Name: Bonhams 1793 Limited
Account Number: 25563009
Sort Code: 56-00-27
IBAN Number: GB 33 NWBK 560027 25563009

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

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

Sterling personal cheque drawn on a UK branch of a bank or building society: all cheques must be cleared before you can collect your purchases and should be made payable to Bonhams 1793 Limited.

Cash: you may pay for Lots purchased by you at this Sale with notes or coins in the currency in which the Sale is conducted (but not any other currency) provided that the total amount payable by you in respect of all Lots purchased by you at the Sale does not exceed £3,000, or the equivalent in the currency in which the Sale is conducted, at the time when payment is made. If the amount payable by you for Lots exceeds that sum, the balance must be paid otherwise than in coins or notes; this limit applies to both payment at our premises and direct deposit into our bank account.

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

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

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

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

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

We reserve the rights to investigate and identify the source of any funds received by us, to postpone completion of the sale of any Lot at our discretion while we complete our investigations, and to cancel the

Sale of any Lot if you are in breach of your warranties as Buyer, if we consider that such Sale would be unlawful or otherwise cause liabilities for the Seller or Bonhams, or would be detrimental to Bonhams' reputation.

10. COLLECTION AND STORAGE

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

11. SHIPPING

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

12. EXPORT/TRADE RESTRICTIONS

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

13. CITES REGULATIONS

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

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

The refusal of any CITES licence or permit and any delay in obtaining such licences or permits shall not give rise to the rescission or cancellation of any Sale, nor allow any delay in making full payment for the Lot.

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the Seller to the Buyer of a Lot under the *Contract for Sale*, neither we nor the Seller are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description of a Lot* or any *Estimate* in respect of it, whether contained in the Catalogue or otherwise, whether given orally or in writing and whether given before or during the Sale. Neither we nor the Seller will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the Seller are liable in relation to any Lot or any *Description* or *Estimate* made of any Lot, or the conduct of any Sale in relation to any Lot, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the Seller's liability (combined, if both we and the Seller are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the Lot irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist Stamp or Book Sales only) and 10 of the *Buyer's Agreement*. The same applies in respect of the Seller, as if references to us in this paragraph were substituted with references to the Seller.

15. BOOKS

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

16. CLOCKS AND WATCHES

All Lots are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the Lot is in good

condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary.

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

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

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

Guns Sold as Parts

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

Condition of Firearms

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

Original Gun Specifications Derived from Gunmakers

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

Licensing Requirements

Firearms Act 1968 as amended

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

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

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

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

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

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

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

Taxidermy and Related Items

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

18. FURNITURE

Upholstered Furniture

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

19. JEWELLERY

Gemstones

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

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

Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

Signatures

1. A diamond brooch, by Kutchinsky
When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams'* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

20. PHOTOGRAPHS

Explanation of Catalogue Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

21. PICTURES

Explanation of Catalogue Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

22. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our *Catalogues* we attempt to detail, as far as practicable, all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*.

Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this *Catalogue*, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

24. WINE

Lots which are lying under Bond and those liable to VAT may not be available for immediate collection.

Examining the wines

It is occasionally possible to provide a pre-*Sale* tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details. It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine.

Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm

15 to 30 years old – top shoulder (ts) or up to 5cm

Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the Auctioneer's sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Wines in Bond

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

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

Buyers outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Château bottled
DB – Domaine bottled
EstB – Estate bottled
BB – Bordeaux bottled
BE – Belgian bottled
FB – French bottled
GB – German bottled
OB – Oporto bottled
UK – United Kingdom bottled
owc – original wooden case
lwc – individual wooden case
oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on

a successful *Sale* or a financial loss if unsuccessful.

- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.

- Ⓞ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

†, ‡, *, G, Ω, α see clause 8, VAT, for details.

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 1

BUYERS SALE CONTRACT WITH SELLER

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

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

- 2.1 The *Seller* undertakes to you that:
- 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
- 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the *Sale of Goods Act 1979*, Sections 12(1) and 12(2) (see the Definitions and Glossary);
- 2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;
- 2.1.5 items consigned for sale by the *Seller* are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering, terrorist financing or breach of any applicable international trade sanctions;
- 2.1.6 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue* or on the *Bonhams* website, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue*.

3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with any part of the *Entry* in the *Catalogue* which is not printed in bold letters, the remainder of which *Entry* merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller*

or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.

- 3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.
- 4 **FITNESS FOR PURPOSE AND SATISFACTORY QUALITY**
- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.
- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the *Sale of Goods Act 1979* or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.
- 5 **RISK, PROPERTY AND TITLE**
- 5.1 Risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*, or upon collection of the *Lot* if earlier. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* beyond 7 days from the day of the fall of the *Auctioneer's* hammer until you obtain full title to it.
- 5.2 Title to the *Lot* remains in and is retained by the *Seller* until: (i) the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full and received in cleared funds by *Bonhams*, and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.
- 6 **PAYMENT**
- 6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay in full any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.
- 7 **COLLECTION OF THE LOT**
- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when: (i) *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams* and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not, until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You should note that *Bonhams* has reserved the right not to release the *Lot* to you until its investigations under paragraph 3.11 of the *Buyers' Agreement* set out in Appendix 2 have been completed to *Bonhams'* satisfaction.
- 7.4 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.5 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.6 You will be wholly responsible for any removal, storage or other charges or expenses incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, expenses and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.
- 8 **FAILURE TO PAY FOR THE LOT**
- 8.1 If the *Purchase Price* for a *Lot* is not paid to *Bonhams* in full in accordance with the *Contract for Sale*, the *Seller* will be entitled, with the prior written agreement of *Bonhams* but without further notice to you, to exercise one or more of the following rights (whether through *Bonhams* or otherwise):
- 8.1.1 to terminate immediately the *Contract for Sale* of the *Lot* for your breach of contract;

- 8.1.2 to resell the *Lot* by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;
- 8.1.3 to retain possession of the *Lot*;
- 8.1.4 to remove and store the *Lot* at your expense;
- 8.1.5 to take legal proceedings against you for any sum due under the *Contract for Sale* and/or damages for breach of contract;
- 8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;
- 8.1.7 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless the *Buyer* buys the *Lot* as a *Consumer* from the *Seller* selling in the course of a *Business*) you hereby grant an irrevocable licence to the *Seller* by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal *Business* hours to take possession of the *Lot* or part thereof;
- 8.1.8 to retain possession of any other property sold to you by the *Seller* at the *Sale* or any other auction or by private treaty until all sums due under the *Contract for Sale* shall have been paid in full in cleared funds;
- 8.1.9 to retain possession of, and on three months' written notice to sell, *Without Reserve*, any of your other property in the possession of the *Seller* and/or of *Bonhams* (as bailee for the *Seller*) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such *Sale* in satisfaction or part satisfaction of any amounts owed to the *Seller* or to *Bonhams*; and
- 8.1.10 so long as such goods remain in the possession of the *Seller* or *Bonhams* as its bailee, to rescind the contract for the *Sale* of any other goods sold to you by the *Seller* at the *Sale* or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the *Seller* or to *Bonhams* by you.
- 8.2 You agree to indemnify the *Seller* against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to *Bonhams* in order to obtain the release of the *Lot*) incurred by the *Seller* (whether or not court proceedings will have been issued) as a result of *Bonhams* taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the *Seller* becomes liable to pay the same until payment by you.
- 8.3 On any resale of the *Lot* under paragraph 8.1.2, the *Seller* will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the *Lot*, after the payment of all sums due to the *Seller* and to *Bonhams*, within 28 days of receipt of such monies by him or on his behalf.
- 9 **THE SELLER'S LIABILITY**
- 9.1 The *Seller* will not be liable for any injury, loss or damage caused by the *Lot* after the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the *Seller* will not be liable for any breach of any term that the *Lot* will correspond with any *Description* applied to it by or on behalf of the *Seller*, whether implied by the *Sale of Goods Act 1979* or otherwise.
- 9.3 Unless the *Seller* sells the *Lot* in the course of a *Business* and the *Buyer* buys it as a *Consumer*,
- 9.3.1 the *Seller* will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the *Misrepresentation Act 1967*, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*;
- 9.3.2 the *Seller* will not be liable for any loss of *Business*, *Business* profits or revenue or income or for loss of reputation or for disruption to *Business* or wasted time on the part of the *Buyer* or of the *Buyer's* management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;
- 9.3.3 in any circumstances where the *Seller* is liable to you in respect of the *Lot*, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the *Seller's* liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.
- 9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any

- person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the Seller's negligence (or any person under the Seller's control or for whom the Seller is legally responsible), or (iii) acts or omissions for which the Seller is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.
- 10 MISCELLANEOUS**
- 10.1 You may not assign either the benefit or burden of the *Contract for Sale*.
- 10.2 The Seller's failure or delay in enforcing or exercising any power or right under the *Contract for Sale* will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the Seller's ability subsequently to enforce any right arising under the *Contract for Sale*.
- 10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
- 10.4 Any notice or other communication to be given under the *Contract for Sale* must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the Seller, addressed c/o *Bonhams* at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the Buyer given in the *Bidding Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
- 10.5 If any term or any part of any term of the *Contract for Sale* is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 10.6 References in the *Contract for Sale* to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents 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 generally at law.
- 11 GOVERNING LAW**
- All transactions to which the *Contract for Sale* applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes place and the Seller and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the Seller may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

APPENDIX 2

BUYER'S AGREEMENT WITH BONHAMS

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

1 THE CONTRACT

- 1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions

- are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the Seller is made on the fall of the *Auctioneer's* hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.
- 1.4 We act as agents for the Seller and are not answerable or personally responsible to you for any breach of contract or other default by the Seller, unless *Bonhams* sells the *Lot* as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
- 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;
- 1.5.2 subject to any power of the Seller or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the Seller and following completion of our enquiries pursuant to paragraph 3.11;
- 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the Seller (whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the Seller.

2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the Seller under the *Contract for Sale* in respect of the *Lot*.

3 PAYMENT AND BUYER WARRANTIES

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*: the *Purchase Price* for the *Lot*;
- 3.1.1 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders* on each lot, and
- 3.1.2 if the *Lot* is marked [AP], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the *Sale*.
- 3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the Seller in respect of the *Lot*, any *Expenses* and *VAT* and any interest earned and/or incurred until payment to the Seller.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.
- 3.8 You warrant that neither you nor - if you are a company, your directors, officers or your owner or their directors or shareholders - are an individual or an entity that is, or is owned or controlled by individuals or entities that are:
- 3.8.1 the subject of any sanctions administered or enforced by the U.S. Department of the Treasury's Office of Foreign Assets Control, the U.S. Department of State, the United Nations Security Council, the European Union, Her Majesty's Treasury, or other relevant sanctions authority ("Sanctions" and a "Sanctioned Party"); or
- 3.8.2 located, organised or resident in a country or territory that is, or whose government is, the subject of Sanctions, including without limitation, Iran, North Korea, Sudan and Syria.
- 3.9 You warrant that the funds being used for your purchase have no link with criminal activity including without limitation money laundering, tax evasion or terrorist financing, and that you not

- under investigation for neither have been charged nor convicted in connection with any criminal activity.
- 3.10 Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:
- 3.10.1 you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;
- 3.10.2 your Principal is not a Sanctioned Party and not owned, partially owned or controlled by a Sanctioned Party, and you have no reason to suspect that your Principal has been charged or convicted with, money laundering, terrorism or other crimes;
- 3.10.3 funds used for your or your Principal's purchase are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering or terrorist financing;
- 3.10.4 items purchased by you and your Principal through Bonhams are not being purchased or to be used in any way connected with or to facilitate breaches of applicable Tax, Anti-Money Laundering or Anti-Terrorism laws and regulations; and
- 3.10.5 that you consent to *Bonhams* relying upon your customer due diligence, undertaking to retain records of your due diligence for at least 5 years and to make such due diligence records available for inspection by an independent auditor in the event we request you to do so.
- 3.11 We reserve the rights to make enquiries about any person transacting with us and to identify the source of any funds received from you. In the event we have not completed our investigations in respect of anti-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 you.
- 4 COLLECTION OF THE LOT**
- 4.1 Subject to any power of the Seller or us to refuse to release the *Lot* to you, once you have paid to us, in cleared funds, everything due to the Seller and to us, and once we have completed our investigations under paragraph 3.11, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.
- 4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.
- 4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting in this instance as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.
- 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the Seller or held by the *Storage Contractor* as agent on behalf of the Seller and ourselves on the terms contained in the *Storage Contract*.
- 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.
- 4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.
- 5 STORING THE LOT**
- We agree to store the *Lot* until the earlier of your removal of the *Lot* or until the time and date set out in the *Notice to Bidders*, on the *Sale* Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) and, subject to paragraphs 3, 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the *Lot* (notwithstanding that it is not your property before payment of the *Purchase Price*). If you do not collect the *Lot* before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) we may remove the *Lot* to another location, the details of which will usually be set out in the relevant section of the *Catalogue*. If

you have not paid for the *Lot* in accordance with paragraph 3, and the *Lot* is moved to any third party's premises, the *Lot* will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the *Lot* until we have been paid in full in accordance with paragraph 3.

6 RESPONSIBILITY FOR THE LOT

6.1 Title (ownership) in the *Lot* passes to you (i) on payment of the *Purchase Price* to us in full in cleared funds and (ii) when investigations have been completed to our satisfaction under paragraph 3.11.

6.2 Please note however, that under the *Contract for Sale*, the risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you or upon collection of the *Lot* if earlier, and you are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.

7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS

7.1 If all sums payable to us are not so paid in full at the time they are due and/or the *Lot* is not removed in accordance with this agreement, we will (without further notice to you unless otherwise provided below), be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the *Seller*):

- 7.1.1 to terminate this agreement immediately for your breach of contract;
- 7.1.2 to retain possession of the *Lot*;
- 7.1.3 to remove, and/or store the *Lot* at your expense;
- 7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the *Purchase Price*) and/or damages for breach of contract;
- 7.1.5 to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;
- 7.1.6 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless you buy the *Lot* as a *Consumer*) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any *Lot* or part thereof;
- 7.1.7 to sell the *Lot Without Reserve* by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;
- 7.1.8 to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for *Sale*) until all sums due to us have been paid in full;
- 7.1.9 to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;
- 7.1.10 on three months' written notice to sell, *Without Reserve*, any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for *Sale*) and to apply any monies due to you as a result of such *Sale* in payment or part payment of any amounts owed to us;
- 7.1.11 refuse to allow you to register for a future *Sale* or to reject a bid from you at any future *Sale* or to require you to pay a deposit before any bid is accepted by us at any future *Sale* in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the *Purchase Price* of any *Lot* of which you are the *Buyer*.
- 7.1.12 having made reasonable efforts to inform you, to release your name and address to the *Seller*, so they might take appropriate steps to recover the amounts due and legal costs associated with such steps.

7.2 You agree to indemnify us against all legal and other costs, all losses and all other *Expenses* (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.

7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the *Purchase Price* of the *Lot* (or where you have purchased more than one *Lot* pro-rata towards the *Purchase Price* of each *Lot*) and secondly to the *Buyer's Premium* (or where you have purchased more than one *Lot* pro-rata to the *Buyer's Premium* on each *Lot*) and thirdly to any other sums due to us.

7.4 We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any *Sale* of the *Lot* under our rights under this paragraph 7 after the payment of all sums due to us and/or the *Seller* within 28 days of receipt by us of all such sums paid to us.

8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT

8.1 Whenever it becomes apparent to us that the *Lot* is the subject of a claim by someone other than you and other than the *Seller* (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the *Lot* in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:

- 8.1.1 retain the *Lot* to investigate any question raised or reasonably expected by us to be raised in relation to the *Lot*; and/or
- 8.1.2 deliver the *Lot* to a person other than you; and/or
- 8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or
- 8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.

8.2 The discretion referred to in paragraph 8.1:

- 8.2.1 may be exercised at any time during which we have actual or constructive possession of the *Lot*, or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and
- 8.2.2 will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.

9 FORGERIES

9.1 We undertake a personal responsibility for any *Forgery* in accordance with the terms of this paragraph 9.

9.2 Paragraph 9 applies only if:

9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the *Lot* and that invoice has been paid; and

9.2.2 you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a *Forgery*, and in any event within one year after the *Sale*, that the *Lot* is a *Forgery*; and

9.2.3 within one month after such notification has been given, you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a *Forgery* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

9.3 Paragraph 9 will not apply in respect of a *Forgery* if:

9.3.1 the *Entry* in relation to the *Lot* contained in the *Catalogue* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or it can be established that the *Lot* is a *Forgery* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.

9.4 You authorise us to carry out such processes and tests on the *Lot* as we in our absolute discretion consider necessary to satisfy ourselves that the *Lot* is or is not a *Forgery*.

9.5 If we are satisfied that a *Lot* is a *Forgery* we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the *Sale of Goods Act 1979* and we will pay to you an amount equal to the sum of the *Purchase Price*, *Buyer's Premium*, VAT and *Expenses* paid by you in respect of the *Lot*.

9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.

9.7 If you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph 9 will cease.

9.8 Paragraph 9 does not apply to a *Lot* made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a *Stamp* or *Stamps* or a *Book* or *Books*.

10 OUR LIABILITY

10.1 We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the *Misrepresentation Act 1967* or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in respect of it, made by us or on our behalf or by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Bonhams' Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*.

10.2 Our duty to you while the *Lot* is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the *Lot* or to other persons or things caused by:

10.2.1 handling the *Lot* if it was affected at the time of *Sale* to you by woodworm and any damage is caused as a result of it being affected by woodworm; or

10.2.2 changes in atmospheric pressure; nor will we be liable for:

10.2.3 damage to tension stringed musical instruments; or

10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the *Lot* is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.

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

10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances

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

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

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

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

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

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

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

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot* but not if:

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

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

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

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

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

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

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

12.1 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.

12.2 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.

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

- communication to ensure that it is received in a legible form within any applicable time period.
- 12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.
- 12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.
- 12.8 In this agreement "including" means "including, without limitation".
- 12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 12.10 Reference to a numbered paragraph is to a paragraph of this agreement.
- 12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
- 12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

13 GOVERNING LAW

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 3

DEFINITIONS AND GLOSSARY

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

LIST OF DEFINITIONS

"Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid.

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

"Auctioneer" the representative of *Bonhams* conducting the Sale.

"Bidder" Any person considering, attempting or making a Bid, including those who have completed a *Bidding Form*.

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

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

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

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

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

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

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

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

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

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

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

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

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

"Contract Form" the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for Sale by *Bonhams*.

"Contract for Sale" the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

"Contractual Description" the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract of Sale* the *Lot* corresponds.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

GLOSSARY

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

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

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

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

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

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

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

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

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

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

"warranty": a legal assurance or promise, upon which the person to whom the warranty was given has the right to rely.

SALE OF GOODS ACT 1979

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

"Section 12 Implied terms about title, etc

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

Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

| | | | |
|--------------------------|--------------------------|--------------------------|--------------------------|
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
|--------------------------|--------------------------|--------------------------|--------------------------|

Paddle number (for office use only)

Bonhams

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

Data protection – use of your information

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR United Kingdom or by e-mail from info@bonhams.com. We may disclose your personal information to any member of our group which means our subsidiaries, our ultimate holding company and its subsidiaries (whether registered in the UK or elsewhere). We will not disclose your data to anyone outside our group but we may from time to time provide you with information about goods and services which we feel maybe of interest to you including those provided by third parties. If you do not want to receive such information (except for information you specifically requested) please tick this box ☐ Would you like to receive e-mailed information from us? if so please tick this box ☐

Notice to Bidders.

At least 24 hours before the Sale, clients must provide government or state issued photographic proof of ID and date of birth e.g. - passport, driving licence - and if not included in ID document, proof of address e.g. - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, and the entities name and registered address, documentary proof of its beneficial owners and directors, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed or completed. For higher value lots you may also be asked to provide a bank reference.

If successful

I will collect the purchases myself ☐

Please arrange shippers to contact me with a quote and I agree that you may pass them my contact details. ☐

| | | | |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--|
| Sale title: Islamic and Indian Art | | Sale date: 30 March 2021 | |
| Sale no. 26589 | | Sale venue: New Bond Street, London | |
| If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids. | | | |
| General Bid Increments: | | | |
| £10 - 200by 10s | | £10,000 - 20,000by 1,000s | |
| £200 - 500by 20 / 50 / 80s | | £20,000 - 50,000by 2,000 / 5,000 / 8,000s | |
| £500 - 1,000by 50s | | £50,000 - 100,000by 5,000s | |
| £1,000 - 2,000by 100s | | £100,000 - 200,000by 10,000s | |
| £2,000 - 5,000by 200 / 500 / 800s | | above £200,000at the auctioneer's discretion | |
| £5,000 - 10,000by 500s | | | |
| The auctioneer has discretion to split any bid at any time. | | | |
| Customer Number | | Title | |
| First Name | | Last Name | |
| Company name (if applicable) | | | |
| Company Registration number (if applicable) | | | |
| Address | | | |
| | | City | |
| Post / Zip code | | County / State | |
| Telephone (mobile) | | Country | |
| Telephone (landline) | | | |
| E-mail (in capitals) | | | |
| Please answer all questions below | | | |
| 1. ID supplied: Government issued ID <input type="checkbox"/> and (if the ID does not confirm your address) <input type="checkbox"/> current utility bill/ bank statement. If a corporate entity, please provide the Certificate of Incorporation or Partnership Deed and a letter authorising you to act. | | | |
| 2. Are you representing the Bidder? <input type="checkbox"/> If yes, please complete question 3. | | | |
| 3. Bidder's name, address and contact details (phone and email): Bidder's ID: Government issued ID <input type="checkbox"/> and (if the ID does not confirm their address) <input type="checkbox"/> current utility bill/bank statement | | | |
| Are you acting in a business capacity? Yes <input type="checkbox"/> No <input type="checkbox"/> | | If registered for VAT in the EU please enter your registration here: <input type="text"/> <input type="text"/> / <input type="text"/> <input type="text"/> - <input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/> - <input type="text"/> <input type="text"/> | |

Please note that all telephone calls are recorded.

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

| | |
|---------------------------------------------------------------------------|----------------------------------------------------------------------------------------|
| FOR WINE SALES ONLY | |
| Please leave lots "available under bond" in bond <input type="checkbox"/> | Please include delivery charges (minimum charge of £20 + VAT) <input type="checkbox"/> |

| | |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------|
| BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE INCLUDING BUYER'S WARRANTIES AND WISH TO BE BOUND BY THEM, AND AGREE TO PAY THE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES MENTIONED IN THE NOTICE TO BIDDERS. THIS AFFECTS YOUR LEGAL RIGHTS. | |
| Bidder/Agent's (please delete one) signature: | Date: |

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

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

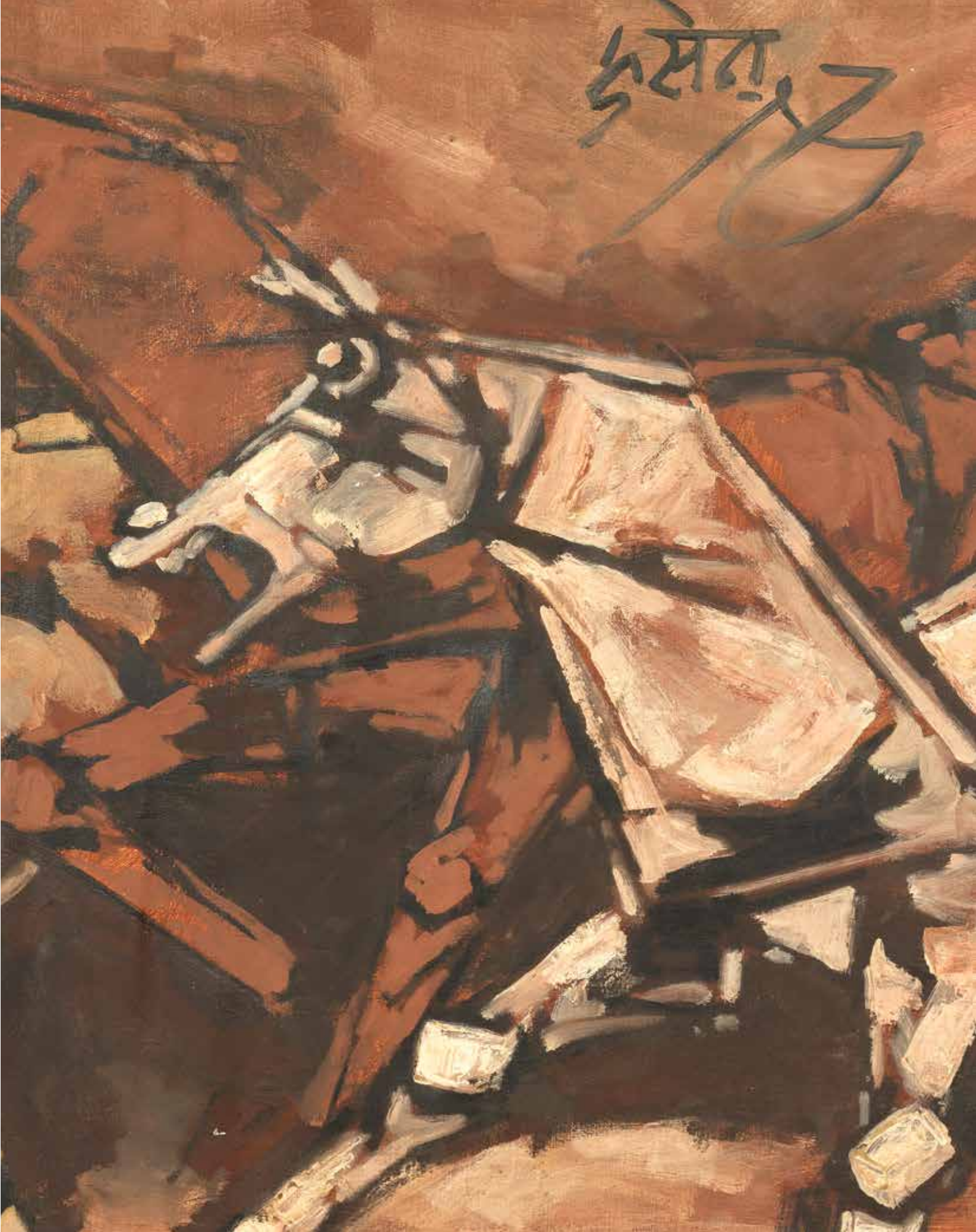
Please email or fax the completed Auction Registration form and requested information to:

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

Bonhams 1793 Limited. Montpelier Street, London SW7 1HH. Incorporated in England. Company Number 4326560.

UK/08/19

इसेरा २





Bonhams
101 New Bond Street
London, W1S 1SR

+44 (0) 20 7447 7447
bonhams.com

AUCTIONEERS SINCE 1793