

ISLAMIC AND INDIAN ART

Tuesday 25 April 2017



Bonhams

LONDON





پیرامه در آن آن انجن	در اندر آن خنجر بر پای	یکی پیش و جست بر پای کرد	سپه را بدان شاکستار کانی
یکی تیشگر دامن بر یک رطل	بروگفت کای مرد پدار دل	دل جان سپرده به پان	پسند را پامه بفرمان او
بیزدان پادشاه ز آهنگ	نیزد سیکه و روان پرور	بسی بر پستانش در مکشیم	اگر آب حیوان کنگب کویم
کنجبان جان و تن خویش باش	یکی آن تیرگیر و در پیش باش	تا بدبش تیره چون ما است	دو مهره پست با من که چون است
چوین آشکارا حسب دارونما	بر پسینم تا کرد کار جهان	تا رسی که اندر نوم با پای	در مهره باشد هر شمع را
خروشش آمد الله اکبر ز دست	چو لشکر سوی آب حیوان گذشت	غایبده رو و راه من او پست	تویی پیش رو که پناه است
کسی را بخوردن بخند لب	میرفت از میان دور و زود	خود نماز مگر که نکند اشقی	جواز منزلی خضر برداشتی
پرزند کاسی نه بگووان کشید	چو بر نوبی آب حیوان کشید	پدید آمد و که شد از خضر شاه	پس دیگر تا رسی که اندر دورا



بیان آب روشن برون
 کجند از جز پاک نیزه آن خنجر

ISLAMIC AND INDIAN ART

Tuesday 25 April 2017 at 11am
101 New Bond Street, London

VIEWING

Wednesday 19 April 9am to 4.30pm
Thursday 20 April 9am to 4.30pm
Friday 21 April 9am to 4.30pm
Saturday 23 April 11am to 3pm
Monday 24 April 9am to 4.30pm

SALE NUMBER

24197

CATALOGUE

£30.00

BIDS

+44 (0) 20 7447 7447
+44 (0) 20 7447 7401 fax
To bid via the internet please
visit bonhams.com

Please note that bids should be submitted no later than 4pm on the day prior to the sale. New bidders must also provide proof of identity when submitting bids. Failure to do this may result in your bid not being processed.

Live online bidding is available for this sale

Please email bids@bonhams.com with 'live bidding' in the subject line 48 hours before the auction to register for this service

Please note:

Telephone bidding is available only on lots where the lower end estimate is at £1000 or above.

ENQUIRIES

Oliver White
(Head of Department)
+44 207 468 8303
oliver.white@bonhams.com

Matthew Thomas
+44 207 468 8270
matthew.thomas@bonhams.com

Flavia Deakin
+44 207 468 8203
flavia.deakin@bonhams.com

CONDITION REPORTS

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

CUSTOMER SERVICES

Monday to Friday
8.30am to 6pm
+44 (0) 20 7447 7447

As a courtesy to intending bidders, Bonhams will provide a written Indication of the physical condition of lots in this sale if a request is received up to 24 hours before the auction starts. This written Indication is issued subject to Clause 3 of the Notice to Bidders.

ILLUSTRATIONS

Front cover: lot 139
Back cover: lot 264
Inside front cover: lot 248
Inside back cover: lot 47

IMPORTANT INFORMATION

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

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

Bonhams 1793 Limited

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

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

Bonhams International Board

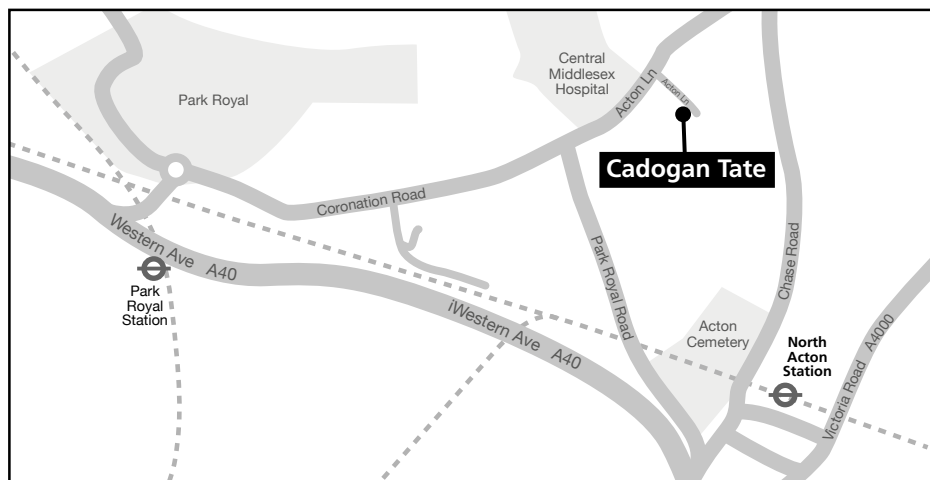
Robert Brooks Co-Chairman,
Malcolm Barber Co-Chairman,
Colin Sheaf Deputy Chairman,
Matthew Girling CEO,
Patrick Meade Group Vice Chairman,
Jon Baddeley, Rupert Banner, Geoffrey Davies,
Jonathan Fairhurst, Asaph Hyman, James Knight,
Caroline Oliphant, Shahin Virani,
Edward Wilkinson, Leslie Wright.

Bonhams UK Ltd Directors

Colin Sheaf Chairman,
Harvey Cammell Deputy Chairman,
Antony Bennett, Matthew Bradbury,
Lucinda Bredin, Simon Cottle, Andrew Currie,
Paul Davidson, Jean Ghika,
Charles Graham-Campbell, Matthew Haley,
Richard Harvey, Robin Hereford, David Johnson,
Charles Lanning, Miranda Leslie,

Gordon McFarlan, Andrew McKenzie,
Simon Mitchell, Jeff Muse, Mike Neill,
Charlie O'Brien, Giles Peppiatt, India Phillips,
Peter Rees, John Sandon, Tim Schofield,
Veronique Scorer, James Stratton, Ralph Taylor,
Charlie Thomas, David Williams,
Michael Wynell-Mayow, Suzannah Yip.

SALE INFORMATION



BIDS

+44 (0) 20 7447 7447
+44 (0) 20 7447 7401 fax
To bid via the internet please visit
www.bonhams.com

PAYMENTS

Buyers
+44 (0) 20 7447 7447
+44 (0) 20 7447 7401 fax

Sellers

Payment of sale proceeds
+44 (0) 20 7447 7447
+44 (0) 20 7447 7401 fax

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 502200
+44 (0) 1666 505107 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

BUYERS COLLECTION & STORAGE AFTER SALE LOTS MARKED TP

All sold lots marked **TP** will be removed to Cadogan Tate, 241 Acton Lane, London, NW10 7NP from 9.00am Wednesday 26 April 2017.

COLLECTION

Sold lots marked **TP** will be available for collection from Cadogan Tate from 12pm Friday 28 April 2017 and then every working day between 9am - 4.30pm.

Collections are by appointment only & a booking email or phone call are required in advance to ensure lots are ready at time of collection, photographic id will be required at time of collection & if a third party is collecting written authorisation from the successful buyer is required in advance. Photographic id of the third party will be requested at the time of collection.

To arrange a collection time please send a booking email to: collections@cadogantate.com or telephone call to +44 (0)800 988 6100

All other sold lots will remain in the Collections room at Bonhams New Bond Street without charge until 5.30pm Tuesday 9 May 2017 lots not collected by this time will be returned back to the Department where storage charges may apply.

STORAGE AND HANDLING CHARGES ON SOLD LOTS RETURNED TO CADOGAN TATE

Storage

Storage will be free of charge for the first 14 calendar days from & including the sale date Tuesday 25 April 2017.

Charges will apply from 9am Wednesday 10 May 2017.

Pictures and small objects:
£2.85 per day + VAT
Furniture, large pictures and large objects: £5.70 per day+ VAT
(Note: Charges apply every day including weekends and Public Holidays)

Handling

After the first 14 calendar days following the sale, the following handling charges apply per Lot:
Pictures and small objects:
£21.00+ VAT
Furniture, large pictures £42.00+ VAT

Loss and Damage

Extended Liability cover to the value of the Hammer Price will be charged at 0.6% but capped at the total value of all other charges.

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.

IMPORTANT NOTICE

A surcharge of 2% is applicable when using MasterCard & Visa credit cards and overseas debit cards.

Payment

All charges due to Cadogan Tate may be paid to them in advance or at the time of collection from their warehouse. Payment may be made by cash, cheque with banker's card, credit, or debit card (Please note: Amex is not accepted).

Information on charges

due is available by email at collections@cadogantate.com or telephone on +44 (0)800 988 6100

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.

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.

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

SPECIALISTS FOR THIS AUCTION

ISLAMIC AND INDIAN ART



OLIVER WHITE
Head of Department



MATTHEW THOMAS
Specialist



FLAVIA DEAKIN
Trainee





1

1
**A QUR'AN LEAF WRITTEN IN KUFIC SCRIPT ON VELLUM
 NEAR EAST OR NORTH AFRICA, 10TH CENTURY**

Arabic manuscript on vellum, 15 lines written in *kufic* script in brown ink with diacritics and vowel points in black and red, *sura* heading in gold with a circular illuminated device in margin, *juz* number (XII) written in red ink in margin, invocation to the Imam 'Ali in lower margin, repair to left side
 148 x 210 mm.

£3,000 - 4,000
 US\$3,700 - 4,900
 €3,500 - 4,600

Text
sura X, *Yunus*, Jonah, part of verse 104 to end, verse 109; heading of *sura* XI, *Hud*, The Prophet Hud, verse 1-part of verse 6.



2

2
**A LARGE LEAF FROM A MANUSCRIPT OF THE QUR'AN WRITTEN IN KUFIC SCRIPT ON VELLUM
 NEAR EAST OR NORTH AFRICA, 9TH-10TH CENTURY**

Arabic manuscript on vellum, 15 lines to the page written in *kufic* script in black ink with diacritics and vowel marks in black and red, gold roundels marking the verses, losses to edges, text verso rubbed
 237 x 303 mm.

£4,000 - 6,000
 US\$4,900 - 7,400
 €4,600 - 6,900

Text
sura XXII, *al-Hajj*, The Pilgrimage, last word of verse 13 to verse 23.



3

A LARGE LEAF FROM A DISPERSED MANUSCRIPT OF THE QUR'AN WRITTEN IN ELONGATED KUFIC SCRIPT ON VELLUM NORTH AFRICA OR NEAR EAST, CIRCA 750-800

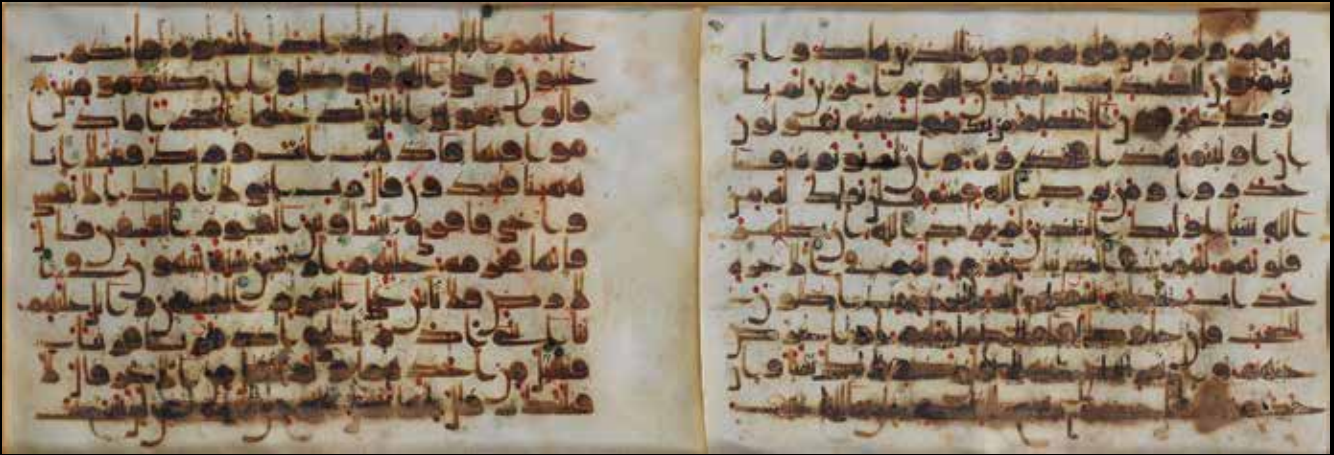
Arabic manuscript on vellum, 16 lines to the page written in bold, elongated *kufic* script in brown ink with diacritics and vowel points in red and green, letter pointing of brown diagonal dashes probably added slightly later, verse divisions marked with a row of brown ink dashes, tenth verses marked with a knotted roundel in green and brown, some creasing, framed
320 x 400 mm.

£15,000 - 20,000
US\$19,000 - 25,000
€17,000 - 23,000

Text

sura XVIII, al-Kahf, verses 16-21.

This leaf comes from a dispersed manuscript of the Qur'an which has often been described as 9th or 10th century in origin. However, Dr. Francois Deroche has attributed three leaves from this Qur'an to the late 8th century (see Deroche, *The Abbasid Tradition: the Nasser D. Khalili Collection of Islamic Art*, London 1992, pp. 120-123, no. 66) and certain aspects of the script and illumination would support this earlier dating. Leaves from the same Qur'an are in public and private collections, including the David Collection, Copenhagen, (see von Folsach, *Islamic Art: the David Collection*, 1990, p. 34, no. 2), the Tareq Rajab Museum, Kuwait and the Nasser D. Khalili Collection, London.



4



5

4
**TWO LEAVES FROM A MANUSCRIPT OF THE QUR'AN
 WRITTEN IN KUFIC SCRIPT ON VELLUM
 NEAR EAST OR NORTH AFRICA, 9TH-10TH CENTURY**

Arabic manuscript on vellum, two leaves (not consecutive), 11 lines to the page written in compact *kufic* script in brown ink with diacritics and vowel points in red and green, verse marked by a roundel comprising a red circle inside a brown circle, framed together each leaf 140 x 230 mm. and slightly smaller; frame 420 x 690 mm.

£3,000 - 4,000
 US\$3,700 - 4,900
 €3,500 - 4,600

Text

sura V, *al-Ma'ida*, verses 28-36 (parts); *sura* VI, *al-an'am*, verses 28-38 (parts).

Some comparison can be made with a leaf in the Nasser D. Khalili Collection of Islamic Art: see F. Deroche, *The Abbasid Tradition: Qur'ans of the 8th to 10th Centuries*, London 1992, p. 107, no. 55.

5
**A BIFOLIUM WRITTEN IN EASTERN KUFIC SCRIPT
 NORTH AFRICA OR NEAR EAST, LATE 10TH CENTURY**

Arabic manuscript on vellum, 6 lines to the page written in eastern *kufic* script in dark brown ink, with diacritics and vowel points in black and red, roundels marking verse divisions, *sura* heading written in gold, followed by five lines of text giving details of the *sura* written similarly in gold within a rectangular panel, irregular loss of lower half of one leaf, creasing, wear, some staining bifolium 147 x 243 mm.; each leaf 147 x 120 mm.

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

Text

sura XLIV, *al-Dukhan*, The Smoke or The Mist, part of verse 57 to verse 58 (end of *sura*); and *sura* XLV, verse 1 to part of verse 3, and part of verse 23 to verse 26 (part lacking).

This bifolium is an unusual example of what is referred to as the 'transitional' or 'New Style' (Deroche), marking the movement from leaves written in oblong format to vertical in the late 10th Century. Another uncommon feature is the summary of the *sura* in gold following the heading.



6

**AN ILLUMINATED QUR'AN SECTION (JUZ XV)
MAMLUK EGYPT, 14TH CENTURY**

Arabic manuscript on paper, 13 leaves, 4 lines to the page written in elegant *muhaqqaq* script, verses marked by a rosette in colours and gold, tenth verses marked by illuminated roundels bearing the word *ashr*, *sura* heading written in *kufic* script in white within a rectangular panel in colours and gold, a foliate palmette extending into the margin, illuminated single-page frontispiece in colours and gold, with title in *kufic* script in white, and inscription in gold *thuluth*, contemporary stamped and tooled brown morocco leather binding, reconstructed 265 x 193 mm.

£10,000 - 15,000

US\$12,000 - 19,000

€12,000 - 17,000

Another *juz* (XXVIII) from the same multi-volume Qur'an was sold at Sotheby's, *Arts of the Islamic World*, 9th April 2014, lot 37; and another (XVIII), 22nd April 2015, lot 60.



7



8

7
**A MAMLUK QUR'AN SECTION WRITTEN IN GOLD
 EGYPT OR SYRIA, 14TH CENTURY**

Arabic manuscript on paper, eight leaves, seven lines to the page written in *naskhi* script in gold with diacritics and vowel points in black ink, illuminated markers between verses, illuminated circular and pear-shaped devices in margins, one illuminated frontispiece decorated with geometric designs, floral motifs and arabesques in colours and gold, some defects, repaired, gilding perhaps later, modern beige leather with blind-tooled central medallions and borders with some use of gold, with flap
 215 x 155 mm.

£5,000 - 7,000
 US\$6,200 - 8,700
 €5,800 - 8,100

8
**A LARGE ILLUMINATED QUR'AN LEAF
 PROBABLY YEMEN, EARLY 14TH CENTURY**

Arabic manuscript on light pink paper, 15 lines to the page written in *muhaqqaq* script in black ink, first, eighth and last lines written in larger script, with diacritics and vowel points in red and black, gold roundels with blue dots marking the verses, illuminated marginal devices, *sura* heading written in *naskhi* script in white within a gold rectangular panel 386 x 278 mm.

£4,000 - 6,000
 US\$4,900 - 7,400
 €4,600 - 6,900

Text
sura XVI, *al-Nahl*, The Bee, part of verse 106 to verse 128 (end of *sura*)
 - illuminated heading of *sura* XVII, *Bani Isra'il*, The Children of Israel, the *bismallah*.



g^R

A LARGE QUR'AN BIFOLIUM, PROBABLY COPIED BY A FOLLOWER OF YAHYA IBN NASIR INJU'ID PERSIA, SHIRAZ, MID-14TH CENTURY

Arabic manuscript on paper, each leaf with 7 lines of *muhaqqaq* script in gold outlined in black with diacritics and vowel points in gold and blue, first, fourth and seventh lines larger, gold roundels marking the verses, gold rules between first and second, between third and fourth, between fourth and fifth, and between sixth and seventh lines, inner margins ruled in blue and gold, trimmed, gutter repaired, in mount each leaf 430 x 270 mm.; bifolium 430 x 530 mm.

£15,000 - 20,000

US\$19,000 - 25,000

€17,000 - 23,000

Text

sura IX, *al-Taubah*, Repentance, part of verse 36 to part of verse 42.

The present bifolium can be compared with a Qur'an of approximately the same size, but with five lines to the page rather than seven, commissioned by Tashi Khatun, mother of the Inju'id ruler of Shiraz, Abu Ishaq, and copied by the famous scribe Yahya ibn Nasir al-Jamali al-Sufi between 1344 and 1346. he was a pupil of Ahmad Rumi and Mubarak Shah bin Qutb, who was himself a pupil of Yaqut (See D. James, *Qur'ans of the Mamluks*, London 1988, pp. 162-164, cat. 69, fig. 115).

Other leaves from the same manuscript (apparently a thirty-part Qur'an) as the present lot are in the Art and History Trust (see A. Soudavar, *Art of the Persian Courts*, New York 1992, p. 44, no. 15); and in the Nasser D. Khalili Collection (see D. James, *The Master Scribes*, London 1992, pp. 140-141, no. 32). Bifolia also appeared at Christie's, *Art of the Islamic and Indian Worlds*, 4th October 2012, lot 104; 9th October 2014, lot 33.



10



11

10^R

**A QUR'AN SECTION
PERSIA, 14TH-15TH CENTURY**

Arabic manuscript on paper, 55 leaves, 11 lines to the page written in large *naskhi* script in black ink with diacritics and vowel points in black, gold rosettes between verses, illuminated devices in outer margins, *sura* headings written in ornamental *kufic* in gold, trimmed with loss of small areas of the illuminated devices, smudging affecting text, edges frayed, crude repairs, later red morocco with stamped gilt central panels and outer borders, worn
340 x 240 mm.

£3,000 - 5,000
US\$3,700 - 6,200
€3,500 - 5,800

Text

sura XXVI, *al-Shu'ara*, verses 21-81.
sura XXX, *al-Rum*, verses 21-47.
sura XXXII, *al-Sajda*, verses 9-25.

11

**A LEAF FROM A DISPERSED MANUSCRIPT OF THE QUR'AN,
ON PINK PAPER
ANDALUSIA, LATE 12TH-13TH CENTURY**

Arabic manuscript on pink paper, 5 lines to the page written in bold *maghribi* script in black ink with diacritics and vowel points in black and gold, medallion in colours and gold marking the tenth verse, a smaller roundel marking the verse, in mount
301 x 245 mm.

£4,000 - 6,000
US\$4,900 - 7,400
€4,600 - 6,900

Text

sura XXXIX, *al-Zummar*, The Crowds, part of verse 58 to part of verse 60.

At this date in Andalusia the use of paper was becoming less unusual, certainly more common than in North Africa, where vellum remained more typical. The use of pink paper (which may have been produced at Jativa, near Valencia, site of the earliest recorded paper mill in Spain) marks this manuscript out as especially high quality.

12
THREE LEAVES FROM A DISPERSED MANUSCRIPT OF THE QUR'AN WRITTEN IN MAGHRIBI SCRIPT ON VELLUM NORTH AFRICA OR ANDALUSIA, 13TH-14TH CENTURY

Arabic manuscript on vellum, three leaves originating from two manuscripts (two from one, one from a second), seven lines to the page written in large and dispersed *maghribi* script in brown ink with diacritics and vowel points in green, blue and red, illuminated markers between verses, illuminated circular and pear-shaped devices in margins

235 x 215 mm.; 225 x 220 mm.(3)

£4,000 - 6,000
 US\$4,900 - 7,400
 €4,600 - 6,900

Text

sura III, *al-Umran*, verses 87-91; *sura* XXIII, *al-Mu'minun*, verses 3-12; *sura* 12, *Yusuf*, verses 5-7, 51-53.



12

13
THREE LEAVES FROM A DISPERSED MANUSCRIPT OF THE QUR'AN WRITTEN IN MAGHRIBI SCRIPT ON VELLUM ANDALUSIA OR NORTH AFRICA, 13TH-14TH CENTURY

Arabic manuscript on vellum, 9 lines to the page written in *maghribi* script in brown ink with diacritics and vowel points in red and blue, verses marked with gold trefoils, fifth verse marked with a gold palmette, waterstaining, creased, short tears to edges

243 x 220 mm.(3)

£2,500 - 3,500
 US\$3,100 - 4,300
 €2,900 - 4,000

14
SEVEN LEAVES FROM A DISPERSED MANUSCRIPT OF THE QUR'AN WRITTEN IN MAGHRIBI SCRIPT ON VELLUM ANDALUSIA OR NORTH AFRICA, 13TH-14TH CENTURY

Arabic manuscript on vellum, 7 lines to the page written in bold *maghribi* script in brown ink with diacritics and vowel points in red, green and blue, verses marked with gold roundels, marginal devices in the form of palmettes and roundels, waterstaining, soiling, creased, short tears to edges

235 x 220 mm.

£4,000 - 6,000
 US\$4,900 - 7,400
 €4,600 - 6,900

Text

sura X, *Yunus*, Jonah, part of verse 74-verse 105.



13



14



15r

**JUZ XXII FROM A THIRTY-SECTION QUR'AN WRITTEN IN
MAGHRIBI SCRIPT
NORTH AFRICA, PROBABLY MOROCCO, 15TH-16TH CENTURY**

Arabic manuscript on European watermarked paper, 48 leaves, seven lines to the page written in large *maghribi* script in brown ink with diacritics in green, blue and red, large gold markers of various shapes decorated with alternating blue and red dots, illuminated circular device in margins, *sura* heading written in *kufic* script in gold, one illuminated headpiece with medallion extending into outer margin, similar decorated panel on last page incorporating the sentence *kamala al-juz al-thani wa al-ishrun bi-hamdi Allah*, brown morocco with stamped central medallions decorated with floral motifs, with flap 275 x 210 mm.

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

Provenance

Formerly in the collection of Jacques Desenfans (1920-1999); the sale in these rooms, Bonhams, *The Jacques Desenfans Collection*, 10th April 2008, lot 16 (part).



16

16
**A LARGE QUR'AN LEAF WRITTEN IN MAGHRIBI SCRIPT
 ANDALUSIA, 13TH-14TH CENTURY**

Arabic manuscript on paper, five lines to the page written in large and bold *maghribi* script in brown ink with diacritics and vowel points in blue and red, verse marked by a trefoil motifs in gold, red and blue, slightly trimmed, some worming, in mount
 356 x 234 mm.

£6,000 - 8,000
 US\$7,400 - 9,900
 €6,900 - 9,200



17

17^R
**JAMI, SILSILAT AL-DHAHAB, THE THIRD BOOK, ON
 PHILOSOPHY, ETHICS AND RELIGION, COPIED BY
 MUHAMMAD SALIH AL-KATIB
 PERSIA, DATED AH 980/AD 1572-73**

Persian manuscript on gold-sprinkled paper, 45 leaves, 14 lines to the page written in *nasta'liq* script in black ink in two columns, intercolumnar rules in gold, inner margins ruled in green, gold and blue, titles in red and blue, catchwords, one illuminated headpiece in colours and gold, colophon with later drawing in the Safavid style, the preceding two leaves with later intratextual panels of illumination, waterstaining, red morocco with gilt-stamped central medallions
 235 x 145 mm.

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

Provenance:

Formerly in the collection of the late Djafar Ghazi (Christie's, *Art of the Islamic and Indian Worlds*, 7th October 2008, lot 341).

A manuscript in the Topkapi Palace is recorded, copied and signed by a certain Muhammad Salih al-Katib al-Khaqani, dated in *abjad* AH 948/AD 1541-42, and the present manuscript may be by the same scribe. See M. Bayani, *ahval va asar-e Khosh-Nevisan*, vol. III, Tehran 1348, p. 777.



18



19

18^R

[ANONYMOUS], KITAB GHURAR AL-MABANI WA DAR AL-MA'ANI, A TREATISE ON ETHICS AND POLITICS, COPIED BY THE SCRIBE JA'FAR BIN MURAD TIMURID PERSIA, DATED AH 873/AD 1468-69

Arabic manuscript on paper, 9 leaves, 15 lines to the page written in an accomplished and elegant *nasta'liq* script, inner margins ruled in blue and gold, one illuminated headpiece in colours and gold, inner margins of each page richly decorated with illuminated cartouches, extensive inscriptions and verses in Arabic and Persian at beginning and end, rodent damage to edges with some loss of catchwords, discoloration, contemporary brown morocco with stamped central medallions and cartouches of gilt leather onlay decorated with floral and vegetal motifs, regilded at a later date, with flap, doublures of beige paper with stamped medallions and cartouches decorated with gilt filigree on coloured ground, repaired and rebaked
185 x 130 mm.

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

The work, which is not recorded in Brockelmann, discusses good government and the virtuous conduct of rulers (Alexander the Great is mentioned in the preface).

19^R

A LEAF FROM A DISPERSED MANUSCRIPT OF FIRDAUSI'S SHAHNAME, DEPICTING A PRISONER BROUGHT BEFORE A KING MUZAFFARID PERSIA, LATE 14TH CENTURY

Persian manuscript on paper, 34 lines of text recto and verso written in *naskhi* script in black ink in six columns, heading (reading *Sohrab asks his mother who his father is*) in larger *naskhi* script in red, intercolumnar rules in red, remargined
415 x 300 mm.

£3,000 - 4,000
US\$3,700 - 4,900
€3,500 - 4,600

20[•]R

AN ILLUMINATED SAFAVID QUR'AN, IN A LACQUER BINDING SIGNED BY IBRAHIM PERSIA, DATED RAJAB 1091/JULY-AUGUST 1680

Arabic manuscript on paper, 404 leaves, 12 lines to the page written in elegant *naskhi* script in black ink, interlinear translation in Persian in *naskhi* script in red ink, gold roundels decorated with blue dots marking the verses, interlinear rules in gold, inner margins ruled in gold and blue, *sura* headings written in *muhaqqaq* in white on a gold ground, marginal devices in colours and gold, opening double-page illumination in colours and gold, later lacquer binding with floral decoration, inscribed with the text of *sura* XXXIII, *al-ahzab*, verse 40, and the maker's name 'amal-e Ibrahim, in modern fitted box 270 x 160 mm.

£6,000 - 8,000
US\$7,400 - 9,900
€6,900 - 9,200

Provenance

Private UK collection.

Published

Arts from the Land of Timur, Paisley 2012, pp. 266-267, no. 493.



20

21[•]R

AN ILLUMINATED QUR'AN, COMMISSIONED FOR THE KEEPER OF THE ARMOURY, HUSAIN QULI KHAN (UNIDENTIFIED) IN JURBADEQAN (OTHERWISE KNOWN AS GULPAYEGAN), COPIED BY THE SCRIBE MUHAMMAD SALMAN JURBADEQANI SAFAVID PERSIA, JURBADEQAN, DATED AH 1069/AD 1658-59

Arabic manuscript on paper, 319 leaves, 14 lines to the page written in *naskhi* in black ink with diacritics and vowel points in black and red, gilt roundels between verses, catchwords, inner margins ruled in gold, *sura* headings written in *thuluth* script in gold, one double-page illuminated frontispiece in colours and gold, waterstaining and some smudging affecting small areas of text, crude repairs, floral lacquer binding richly decorated with intertwining floral and vegetal motifs, doublures and title page of European patterned paper, numerous birth inscriptions written on first and last folios, darkened, rebacked 129 x 80 mm.

£2,500 - 3,500
US\$3,100 - 4,300
€2,900 - 4,000



21



22

22^o R

ZAYN AL-'ABIDIN AL-SAJJAD, THE FOURTH IMAM, AL-SAHIFAH AL-SAJJADIYYAH AL-KAMILAH, SUPPLICATIONS AND PRAYERS ON VARIOUS OCCASIONS, WEEKS AND MONTHS OF THE YEAR, COPIED BY THE SCRIBE IBN QADI 'ALI 'ABD-AL-RIDA AL-SHULISTANI SAFAVID PERSIA, AT MASHHAD, NEAR THE SHRINE OF THE EIGHTH IMAM, DATED TOWARDS THE END OF DHU'L-QADA 1060/END OF NOVEMBER 1650

Arabic manuscript on paper, 191 leaves, 10 lines to the page written in clear *naskhi* script in black ink, headings written in *thuluth* script in red ink, inner margins ruled in blue and gold, catchwords, one illuminated headpiece in colours and gold, some soiling otherwise in good condition, contemporary black morocco, covers with stamped central medallions and cartouches decorated with gazelles amongst vegetal and floral motifs in red on gilt ground, worn
155 x 93 mm.

£4,000 - 6,000
US\$4,900 - 7,400
€4,600 - 6,900

The scribe is not recorded. There is a marginal note by a certain Muhammad bin Muhammad Hadi, titled Mahdi (possibly a theologian), who read the text and made corrections.



23

23^o R

AN ILLUMINATED BOOK OF PRAYERS QAJAR PERSIA, 19TH CENTURY

Arabic manuscript on tea-stained thin paper, 12 leaves, 10 lines to the page written in clear *naskhi* script in black ink, headings written in *thuluth* script in red ink, inner margins ruled in blue and gold, catchwords, one illuminated headpiece in colours and gold, with a colophon fancifully stating that this manuscript was copied by Ahmad al-Nayrizi in Isfahan and dated AH 1128/AD 1715-16, some waterstaining mostly restricted to outer margins, some crude repairs, black morocco, worn
166 x 108 mm.

£2,500 - 3,500
US\$3,100 - 4,300
€2,900 - 4,000



24



25

24^{•R}

A COLLECTION OF TREATISES BY VARIOUS AUTHORS ON MAGICAL NUMBERS AND LETTERS, ASTRONOMY AND ASTROLOGY PERSIA, DATED THURSDAY 7TH SAFAR 1036/28TH OCTOBER 1626

Arabic and Persian manuscript on paper, 30 leaves, 19 lines to the page written in *naskhi* script in black ink with significant sentences, headings and words picked out in red, catchwords, large sections of text written diagonally in outer borders of each page, numerous diagrams and magical letters and numbers picked out in red throughout, waterstaining, some crude repairs, brown morocco, worn and stained

253 x 200 mm.

£5,000 - 7,000
US\$6,200 - 8,700
€5,800 - 8,100

The first work mentions the names of the authors Abu 'Abbas Buni, Muhammad Ghazali, Abu al-Haim Masri, Nasir al-Din Tusi, Izz al-Din Zanjani and Sharaf al-Din 'Ali Yazdi.

25[•]

'ALA AL-DIN ABU'L-HASAN 'ALI IBN IBRAHIM IBN MUHAMMAD AL-MUT'IM AL-ANSARI AL-FALAKI AL-DIMASHQI, BETTER KNOWN AS IBN AL-SHATIR (B. 1306, D. 1375), TIMEKEEPER OF THE UMAYYAD MOSQUE IN DAMASCUS, JADAWIL MIN KITAB AL-DURR AL-YATIM FI HAL AL-TAQWIM 'ALA USUL IBN AL-SHATIR, ON ASTRONOMICAL TABLES RELATING TO THE PLANETS SATURN, JUPITER, MARS, VENUS AND MERCURY MAMLUK OR OTTOMAN SYRIA, 16TH CENTURY

Arabic manuscript on European paper watermarked with three crescents, 51 leaves, text written in black ink and incorporated into tables drawn in red ink, waterstaining mostly restricted to outer margins, black morocco with covers inlaid with marbled paper decorated with stamped central medallions incorporating intertwining stylised vegetal motifs, worn and stained

290 x 188 mm.

£4,000 - 6,000
US\$4,900 - 7,400
€4,600 - 6,900

See B. Rosenfeld, E. Ihsanoglu, *Mathematicians, Astronomers and Other Scholars of Islamic Civilization and their Works (7th–19th C.)*, Istanbul 2003, pp. 254–256, no. 750. See also Brockelmann: GAL, II, 156; suppl. II, 157.



26

26
**A FINE CALLIGRAPHIC COMPOSITION INCORPORATING
 A DÉCOUPÉ FLOWERING TREE IN GOLD, SIGNED BY THE
 SCRIBE BAYAZID, KNOWN AS DAWRI, AND AS KATIB AL-
 MULK, THE TITLE BESTOWED UPON HIM BY THE EMPEROR
 AKBAR
 MECCA, DATED SHAWWAL 985/DECEMBER 1577-JANUARY
 1578**

Persian manuscript on light green paper, with a découpé flowering tree in the centre, the tree surrounded by verses in elegant *nasta'liq* script written horizontally, diagonally and vertically in black and red ink, two cornerpieces with the colophon in smaller *nasta'liq* in red ink, laid down on a large later Persian 19th Century album page with inner borders of stylised floral and vegetal motifs in colours and gold and a panel depicting birds amidst foliage, wide outer borders with bold floral sprays in gold on a pink ground
calligraphic composition 218 x 127 mm.; album page 465 x 310 mm.

£4,000 - 6,000
 US\$4,900 - 7,400
 €4,600 - 6,900

Provenance
 Private UK collection.

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



27

27* R
**A SAFAVID CALLIGRAPHIC EXERCISE WRITTEN IN NASTA'LIQ
 SCRIPT, SIGNED BY MIR 'ALI
 PERSIA, FIRST HALF OF THE 16TH CENTURY**

Persian manuscript on paper, six lines written diagonally in *nasta'liq* script in black ink on a gold-sprinkled brown ground within cloudbands, against a gold ground, illuminated cornerpiece at upper right of text panel, illuminated headpiece in colour and gold, laid down on an album page with stylised floral inner borders, coloured inner margins, gold-sprinkled dark blue outer border, album page trimmed, early 19th Century Indian seal impression verso
album page 252 x 177 mm.

£3,000 - 5,000
 US\$3,700 - 6,200
 €3,500 - 5,800

Provenance
 Private US collection.

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



28

28*
A CALLIGRAPHIC EXERCISE IN NASTA'LIQ SCRIPT, CONSISTING OF VERSES IN PRAISE OF THE EMPEROR SHAH JAHAN, SIGNED BY PIR 'ALI MUGHAL INDIA, 17TH CENTURY

Persian manuscript on paper, five couplets in elegant *nasta'liq* script written diagonally in black ink, four further couplets written vertically, laid down on an album page with gilt-decorated floral inner borders and plain outer borders, **verso: a maiden reclining on a dais on a terrace with female attendants, Provincial Mughal, 18th Century**, gilt-decorated floral inner borders, plain outer borders
calligraphy 235 x 102 mm.; miniature 161 x 161 mm.; album page 406 x 270 mm.

£3,000 - 5,000
 US\$3,700 - 6,200
 €3,500 - 5,800

The author of the verses is unidentified, and the scribe Pir 'Ali appears to be unrecorded. (There does exist a Pir 'Ali al-Jami, whose dated work is dated AH 933/AD 1526-27, who did not sign in the way seen here: in addition, the hand in this piece looks 17th century). The piece may conceivably have been written for the Emperor Shah Jahan.



29

29^R
A CALLIGRAPHIC ALBUM PAGE IN NASTA'LIQ SCRIPT, SIGNED BY MIR 'ALI PERSIA, FIRST HALF OF THE 16TH CENTURY

Persian manuscript on paper, four lines of verse written diagonally in *nasta'liq* script in black ink within cloudbands edged in orange and against a gold floral ground, cornerpieces and inner border with stylised floral motifs in colours and gold on a dark blue or black ground, second border with floral motifs in gold on a light pink ground, dark green outer border
album page 323 x 204 mm.

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



30

30^R

A DRAWING OF A KNEELING DERVISH, LAID DOWN ON AN ALBUM PAGE

SAFAVID PERSIA, 17TH CENTURY

drawing on paper, laid down on an album page with gilt and floral decorated inner borders, outer borders with swirling stylised floral motifs in colours and gold on an orange ground
drawing 58 x 40 mm.; album page 323 x 203 mm.

£3,000 - 5,000
US\$3,700 - 6,200
€3,500 - 5,800



31

31^R

TWO DRAWINGS, A YOUTH WITH A CUP, AND A STORK ATTACKING A SNAKE, LAID DOWN ON AN ALBUM PAGE

SAFAVID PERSIA, 17TH CENTURY

pen and ink on paper, laid down on an album page with inner border composed of sections excised from a manuscript of Persian poetry written in *nasta'liq* script, second border with stylised cloudbands and floral motifs in colours and gold, dark green outer border
drawings 64 x 53 mm. and 53 x 53 mm.; album page 323 x 205 mm.

£3,000 - 5,000
US\$3,700 - 6,200
€3,500 - 5,800



32

32^R

A PAIR OF LAPWINGS

SAFAVID PERSIA, 17TH CENTURY

pen and ink and gouache on paper, laid down on an album page with profuse stylised vegetal illumination in colours and gold, dark green outer border
painting 128 x 70 mm.; album page 320 x 202 mm.

£4,000 - 6,000
US\$4,900 - 7,400
€4,600 - 6,900

33* R

AN ALBUM PAGE INCORPORATING A PAINTING OF A SEATED PRINCESS, IN THE STYLE OF REZA ABBASI, AND AN INK DRAWING OF A SIMURGH
PERSIA, LATE 17TH CENTURY AND 16TH CENTURY RESPECTIVELY

gouache and gold on paper, the painting with gilt-decorated borders, the drawing of a *simurgh* above, both laid down on an album page with gilt-decorated floral borders with panels of phrases of Persian poetry in *nasta'liq* script excised from a manuscript, later Indian brocade borders, glazed and in velvet box
princess 93 x 67 mm.; *simurgh* 70 x 100 mm.; album page 218 x 135 mm.; velvet box 290 x 200 mm.

£2,500 - 3,500
US\$3,100 - 4,300
€2,900 - 4,000

The Persian couplets are from a manuscript of Jami's *Tuhfat al-ahrar*.



33

34^R

AN ILLUSTRATED LEAF FROM A PERSIAN MANUSCRIPT OF QAZWINI'S AJA'IB AL-MAKHLUQAT WITH COLOURED DRAWINGS OF BIRDS IN THEIR NATURAL HABITAT AND A HUMAN-HEADED ANIMAL
SAFAVID PERSIA, ISFAHAN, MID-17TH CENTURY

Persian manuscript on paper, text written in *nasta'liq* script in black ink on paper, significant words picked out in red, inner margins ruled in blue, red, black and gold, one drawing slightly rubbed, framed 270 x 165 mm.

£1,500 - 2,000
US\$1,900 - 2,500
€1,700 - 2,300

Two leaves from the same manuscript were sold in these rooms, Bonhams, *Islamic and Indian Art*, 8th October 2009, lot 27. See also Sotheby's, *Oriental Manuscripts and Miniatures*, 9th October 1979, lots 209-217; 7th-8th July 1980, lot 205; and 28th April 1981, lots 237-238 and 240-242. For another leaf formerly in the Binney Collection, see B. W. Robinson, *Persian and Mughal Art*, Colnaghi, London 1976, p. 153, no. 54i.

The image of a bird recto (no name is given) is one which lives in the Red Sea and which is said to sense any danger to ships at sea and to warn sailors. Below this is an image of *Shaykh al-Yahud*, a water creature of the Red Sea with a human face and white beard, whose body is hairy but otherwise like that of a frog. The images of birds verso are *shiqraq*, a green magpie (top); and *shahrban* [?], a water bird resembling a stork in body but with shorter legs (bottom).



34

35^R

TWO ILLUSTRATED LEAVES FROM A MANUSCRIPT OF PERSIAN POETRY DEPICTING A YOUTH VISITING A DERSH, AND RIDERS IN A LANDSCAPE, IN THE STYLE OF MUHAMMAD QASIM
PERSIA, 17TH-19TH CENTURY

gouache on paper, text written diagonally in couplets in *nasta'liq* script in black ink within cloudbands against a floral ground in colours, probably 19th Century, inner margins ruled in colours and gold, verso text written diagonally, in mounts 273 x 180 mm. and slightly larger(2)

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

For Muhammad Qasim (active circa 1600-d. 1659), working under Shah 'Abbas I, see for instance, M. D. Ekhtiar et al, *Masterpieces from the Department of Islamic Art in The Metropolitan Museum of Art*, New York 2011, pp. 226-227, no. 153.



35



36

36^R

**AN ILLUSTRATED LEAF FROM A DISPERSED MANUSCRIPT OF FIRDAUSI'S SHAHNAMA, DEPICTING RUSTAM IN COMBAT WITH THE KHAQAN OF CHIN
PERSIA, SHIRAZ, LATE 16TH CENTURY**

gouache and gold on paper, text written in *nasta'liq* script in black ink in four columns above and below miniature, inner margins ruled in colours and gold, verso 25 lines of text in four columns of *nasta'liq* script with headings in *naskhi* script in gold within illuminated floral panels, in mount
leaf 341 x 210 mm.

£3,000 - 4,000
US\$3,700 - 4,900
€3,500 - 4,600

Provenance

Christie's Paris, 19th December 2002, lot 69.
Formerly in the collection of Saeed Motamed (Christie's South Kensington, 7th October 2013, lot 79).



37

37^R

**AN ILLUSTRATED LEAF FROM A DISPERSED MANUSCRIPT OF FIRDAUSI'S SHAHNAMA, DEPICTING CAVALRY ARRIVING AT THE WALLS OF A FORTRESS
PERSIA, SHIRAZ, 16TH CENTURY**

gouache heightened with gold on paper, text written in four columns of *nasta'liq* script within cloudbands against a red cross-hatched ground, interlinear rules in gold, inner margins ruled in black and gold
leaf 420 x 305 mm.

£3,000 - 5,000
US\$3,700 - 6,200
€3,500 - 5,800



38

38^R

AN ILLUSTRATED LEAF FROM A DISPERSED MANUSCRIPT OF FIRDAUSI'S *SHAHNAMA*, DEPICTING ZAL AND RUDABEH BEING ENTERTAINED, ENTHRONED WITHIN A PALACE CHAMBER, SURROUNDED BY ATTENDANTS AND MUSICIANS PERSIA, PROBABLY SHIRAZ, LATE 16TH CENTURY

gouache and gold on paper, text written in four columns in *nasta'liq* script in black ink, intercolumnar rules in gold, inner margins ruled in gold, blue and orange, verso 23 lines of text, heading written in *nasta'liq* script in gold within rectangular panel, in mount leaf 320 x 223 mm.

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



39

39

AN ILLUSTRATED FOLIO FROM A DISPERSED MANUSCRIPT OF FIRDAUSI'S *SHAHNAMA*, TRANSLATED INTO OTTOMAN TURKISH AND WRITTEN IN PROSE, DEPICTING RUSTAM FIGHTING AFRASIYAB ON A HILLSIDE WATCHED BY SOLDIERS

OTTOMAN EMPIRE, LATE 16TH/EARLY 17TH CENTURY

Ottoman Turkish manuscript on paper, gouache and some gold, heading written in *naskhi* script within yellow rectangular panel at top of illustration, inner margins ruled in gold and blue, text verso written in 25 lines in *naskhi* script in black ink, leaf trimmed, in mount leaf 295 x 197 mm.

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

A leaf dated circa 1600, depicting Kay Khusrau and Rustam mourning at Siyavush's grave, is in the David Collection, Copenhagen (see J. Meyer, P. Wandel, *Shahnama: the Colourful Epic about Iran's Past*, Copenhagen 2016, pp. 152-153, no. 36). Both the style of the illustration and the hand of the text are very similar, and it is possible that the present lot is from the same manuscript.

Another illustrated copy of the *Shahnama*, translated into Ottoman Turkish, late 16th century, is in the British Library, London. The work is entitled *Tercume-i Sehname*, by Serif, and Norah Titley notes the skilful portrayal of armour (see N. Titley, *Miniatures from Turkish Manuscripts: Catalogue and Subject Index of Paintings in the British Library and British Museum*, London 1981, pp. 66-67, no. 58).

40^R

**AN ILLUSTRATED LEAF FROM A DISPERSED MANUSCRIPT
OF FIRDAUSI'S *SHAHNAMA*, DEPICTING ISKANDER
ENCOUNTERING ILYAS AND KHIZR AT THE WELL OF LIFE
PERSIA, QAZVIN, ATTRIBUTED TO ARTIST A, 1580**

gouache and gold on paper, text written in four columns in *nasta'liq* script in black ink, intercolumnar panels with gilt floral motifs on a red or blue ground, inner margins ruled in gold, orange, green and blue, verso 23 lines of text, heading written in gold within rectangular panel, in mount
leaf 335 x 240 mm.

£15,000 - 20,000

US\$19,000 - 25,000

€17,000 - 23,000

Provenance

Sotheby's, *Fine Oriental Manuscripts, Miniatures and Qajar Lacquer*, 22nd April 1980, lot 271 (the original manuscript); the present lot was folio 341a.

This lively illustrated folio originates from a *Shahnama* manuscript sold at Sotheby's on 22nd April 1980, lot 271. The colophon states that the text was copied by the scribe Qutb al-Din bin Hasan al-Tuni (from Tun in Khurasan) and gives the precise date of completion as 20 Shawwal 988/28th November 1580. According to B. W. Robinson: 'the twenty-four miniatures are the work of at least four artists and therefore vary in quality. The master painter appears to be artist A who is responsible for the painting of the finest two miniatures in the manuscript, that of Bahram Gur hunting the lions and Bahram Gur fighting the dragon'. Robinson attributes this painting to artist A, and compares the style of the miniatures in the manuscript, with the heavily scrolling Chinese clouds, exquisitely painted rocks and striking features, to that found in a near contemporary *Shahnama* dated circa 1576-77. (See B. W. Robinson, *Persian and Mughal Art*, Colnaghi exhibition catalogue, London 1976, pp. 32-47).

Other leaves from the same dispersed manuscript appeared at Sotheby's, *Arts of the Islamic World*, 9th April 2014, lot 82; and Christie's, *Art of the Islamic and Indian Worlds*, 10th October 2013, lots 76 and 77.

Two folios were exhibited at the Institut du Monde Arabe, Paris, in 2007: see *The Arts of the Muslim Knight. The Furuṣiyya Art Foundation Collection*, Milan 2008 (the paintings were not published in the catalogue).

Two folios attributed to artist A were exhibited at the Fitzwilliam Museum, Cambridge, 11 September 2010-9 January 2011; see B. Brend and C. Melville, *Epic of the Persian Kings: The Art of Ferdowsi's Shahnameh*, London 2010, pp. 72-75. Two folios are in the Sarikhani Collection, UK.



سپه را بر آن شاه پستان گلی
 یکی پیش و خست بر پای کرد
 دل جان سپرده بر پیمان
 بی پرستایش که کس نمی
 بنا بر شیره چون آب است
 باز سیکه اندر شهر با سپا
 غایب دور دورا درین وقت
 خورشید زمر که ز کجا آشتی
 بر آید که شد از خضر شاه
 پیکت در پامه بزم زمان
 کز آب حیران کجک آدم
 دو مهره پستان که چون آب است
 در کمره باشد در شمع را
 تویی پیش و که چنان گشت
 جواز شرفی خضر در آشتی
 سپه که تاب سیکه اندر دورا

در اندر آن خضر بر آید
 بر کشتگی مرد پیداد دل
 زرد سیکه و روان پرده
 یکی آن بر گیرد در پیش پایش
 بر سپهر که در کار جهان
 جو کسکوهی آب جو آن گشت
 میرفتارینان و در دود
 چرخ کوهی آب جو آن گشت

سپه را هم در آن آن زمین
 یکی شکر در آن بی کج ریل
 نیز در آن پند زرد کوه است
 کعبان جان تن خوش بخت
 بین آشکارا آب در دست
 خورشید که در آن کوه گشت
 کسی را بخوردن چنبد لب
 بر زنده گایه کجی آن گشت

جان آسب روشن چون چرخ
 نخله ابر پاک زده انجمن است

41^R

AN ILLUSTRATED LEAF FROM A DISPERSED MANUSCRIPT OF FIRDAUSI'S *SHAHNAMA*, DEPICTING THE RESCUE OF BIZHAN PERSIA, QAZVIN, ATTRIBUTED TO ARTIST A, 1580

gouache and gold on paper, text written in four columns in *nasta'liq* script in black ink, intercolumnar panels with gilt floral motifs on a red or blue ground, inner margins ruled in gold, orange and blue, verso 23 lines of text, further text written diagonally in margins, in mount
painting 200 x 140 mm.; leaf 340 x 228 mm.

£12,000 - 15,000

US\$15,000 - 19,000

€14,000 - 17,000

Provenance

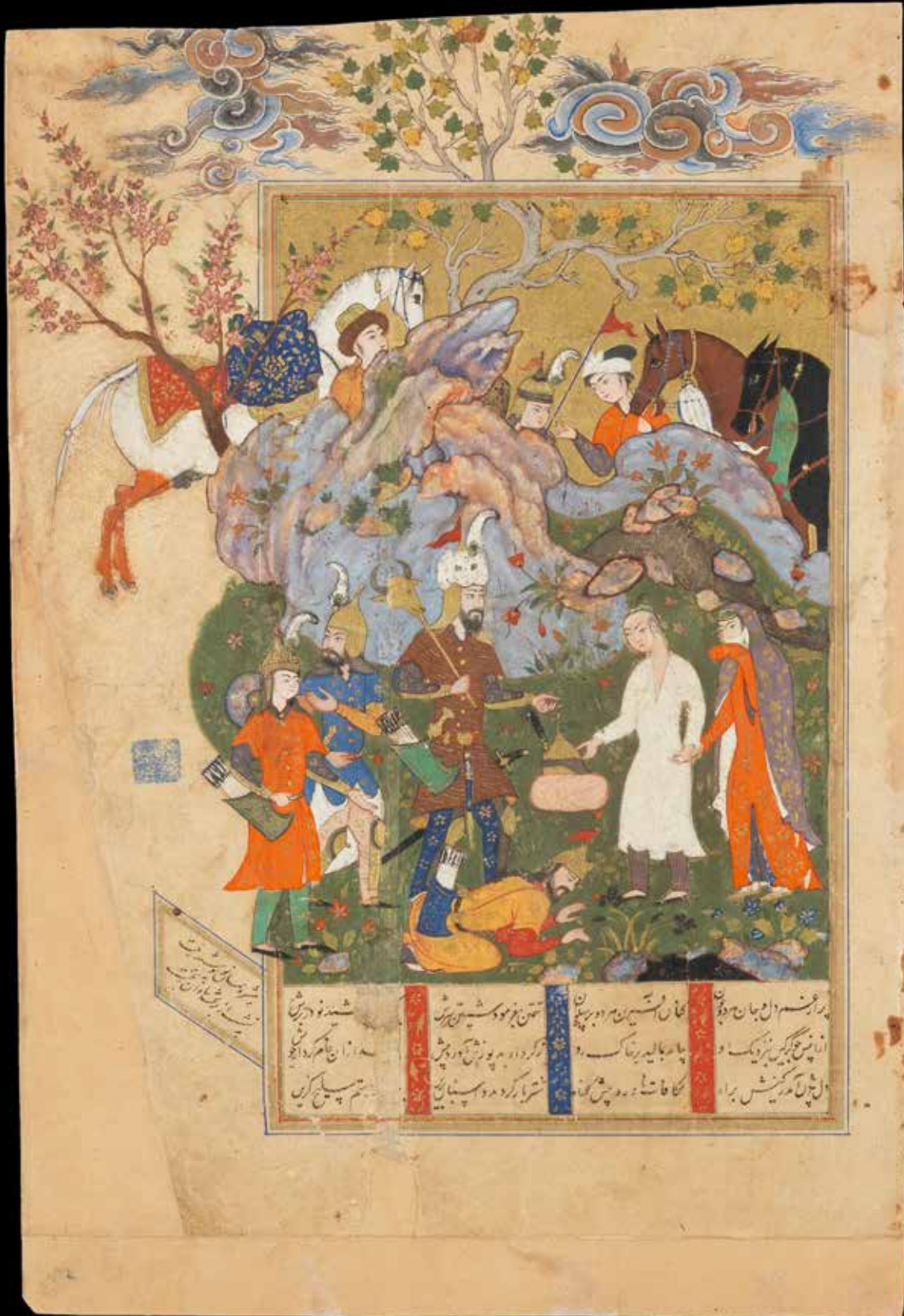
Sotheby's, *Fine Oriental Manuscripts, Miniatures and Qajar Lacquer*, 22nd April 1980, lot 271 (the original manuscript); the present lot was folio 232a.

This lively illustrated folio originates from a *Shahnama* manuscript sold at Sotheby's on 22nd April 1980, lot 271. The colophon states that the text was copied by the scribe Qutb al-Din bin Hasan al-Tuni (from Tun in Khurasan) and gives the precise date of completion as 20 Shawwal 988/28th November 1580. According to B. W. Robinson: 'the twenty-four miniatures are the work of at least four artists and therefore vary in quality. The master painter appears to be artist A who is responsible for the painting of the finest two miniatures in the manuscript, that of Bahram Gur hunting the lions and Bahram Gur fighting the dragon'. Robinson attributes this painting to artist A, and compares the style of the miniatures in the manuscript, with the heavily scrolling Chinese clouds, as seen in the present lot, exquisitely painted rocks and striking features, to that found in a near contemporary *Shahnama* dated circa 1576-77. (See B. W. Robinson, *Persian and Mughal Art*, Colnaghi exhibition catalogue, London 1976, pp. 32-47).

Other leaves from the same dispersed manuscript appeared at Sotheby's, *Arts of the Islamic World*, 9th April 2014, lot 82; and Christie's, *Art of the Islamic and Indian Worlds*, 10th October 2013, lots 76 and 77.

Two folios were exhibited at the Institut du Monde Arabe, Paris, in 2007: see *The Arts of the Muslim Knight. The Furusiyya Art Foundation Collection*, Milan 2008 (the paintings were not published in the catalogue).

Two folios attributed to artist A were exhibited at the Fitzwilliam Museum, Cambridge, 11 September 2010-9 January 2011: see B. Brend and C. Melville, *Epic of the Persian Kings: The Art of Ferdowsi's Shahnameh*, London 2010, pp. 72-75. Two folios are in the Sarikhani Collection, UK.





42

42^R

AN ILLUSTRATED LEAF FROM A DISPERSED MANUSCRIPT OF FIRDAUSI'S SHAHNAME, DEPICTING THE COURT OF THE PISHDADIAN KING GAYUMARTH PERSIA, SHIRAZ, CIRCA 1570

gouache and gold and silver on paper, text written in four columns of *nasta'liq* script in black ink
440 x 290 mm.

£5,000 - 7,000
US\$6,200 - 8,700
€5,800 - 8,100

Gayumarth was the first of the Pishdadian kings, and the first of all the kings in the *Shahnama*. He is depicted here on a mountainside, during his thirty-year reign, a golden age of peace and tranquillity in which animals as well as humans pay him homage, and in which he institutes the ceremonies associated with royalty (here he sits on a rock, standing in for a throne), as well as instructing men in the preparation of food and clothing. The stream seen here flowing from beneath the rock on which he sits is emblematic of his wisdom and counsel, sought by his people.

The idyllic nature of this scene, and its position early on in the *Shahnama* make it one of the most popular illustrations in the poem. The most famous image of this subject is that found in the *Shahnama* of Shah Tahmasp (the Houghton *Shahnama*), by the Safavid artist Sultan Muhammad. (illustrated in S. C. Welch, *Wonders of the Age: Masterpieces of Early Safavid Painting, 1501-1576*, Harvard 1979, pp. 50-51, no. 8).



43

43^R

AN ILLUSTRATION FROM A DISPERSED MANUSCRIPT OF FIRDAUSI'S SHAHNAME: GURDAFARID RIDES IN FRONT OF THE WALLS OF THE WHITE CASTLE PERSIA, SHIRAZ, CIRCA 1570

gouache, gold and silver on paper, text written in four columns in *nasta'liq* script recto and verso, inner margins ruled in green, orange, blue and gold
leaf 440 x 290 mm.; image 320 x 220 mm.

£5,000 - 7,000
US\$6,200 - 8,700
€5,800 - 8,100

The illustration shows the moment in the story at which Gurdafarid rides in front of the walls of the White Castle, challenging Suhrab and his men to combat. Suhrab had taken the castle from Hajjir during his invasion of Iran. Hajjir's daughter, Gurdafarid, armed herself and challenged the enemy to fight her. Suhrab accepted, but in the course of their fight Gurdafarid's helmet slipped off, revealing her long hair. (See B. W. Robinson, *The Persian Book of Kings: an Epitome of the Shahnama of Firdausi*, London 2002, pp. 32-33).

It has been suggested that while the painting was executed in Shiraz, circa 1570, some of the faces may have been repainted in India at a later date.



44

44^R
AN ILLUSTRATED LEAF FROM A DISPERSED MANUSCRIPT OF THE SHARFNAMA, PART OF NIZAMI'S KHAMSA: ALEXANDER COMFORTING THE DYING DARA
PERSIA, SHIRAZ, CIRCA 1560

gouache heightened with gold on paper, two lines of text written in *nasta'liq* script in four columns within gold cloudbands, verso with ten lines of *nasta'liq* in four columns written horizontally and diagonally in bands, the interstices with polychrome floral decoration on a gold ground, inner margins ruled in colours and gold
image 212 x 168 mm.

£6,000 - 8,000
 US\$7,400 - 9,900
 €6,900 - 9,200



45

45^R
BAHRAM GUR IN THE GREEN PAVILION WITH THE PRINCESS: AN ILLUSTRATION FROM NIZAMI'S KHAMSA
PERSIA, PROBABLY SHIRAZ, LATE 16TH CENTURY

gouache with some gold on paper, some retouching, text above and below miniature written in four columns of *nasta'liq* script on gold sprinkled paper, heading written in *nasta'liq* in white within an illuminated panel, inner margins ruled in gold, blue and orange
305 x 215 mm.

£4,000 - 6,000
 US\$4,900 - 7,400
 €4,600 - 6,900

46* R

**AN ILLUSTRATED LEAF FROM A DISPERSED MANUSCRIPT OF
FIRDAUSI'S *SHAHNAMA*: THE FIRE ORDEAL OF SIYAWUSH
PERSIA, PROBABLY TABRIZ OR QAZWIN, MID-16TH CENTURY**

gouache with some gold on paper, inner margins ruled in colours and gold, verso with 20 lines of text written in four columns of *nasta'liq* script in black ink, double inter-columnar rules in gold, headings in red, margins ruled in colours and gold, catchword in wide margins, gold sprinkled outer borders

340 x 250 mm.

£12,000 - 15,000

US\$15,000 - 19,000

€14,000 - 17,000

Provenance

The Young Memorial Museum (label on backboard).
Demotte Inc.



47^R

**THE MIRACULOUS NIGHT JOURNEY OF THE PROPHET
MUHAMMAD TO HEAVEN (*MIRAJ*), RIDING BURQA,
SURROUNDED BY ANGELS, FROM A DISPERSED
MANUSCRIPT OF PERSIAN POETRY**

PERSIA, ISFAHAN, THIRD QUARTER OF THE 17TH CENTURY

*gouache heightened with gold on paper, text written in four columns
of *nasta'liq* script in black ink, inner margins ruled in blue, gold, green,
red and turquoise*

290 x 185 mm.

£12,000 - 15,000

US\$15,000 - 19,000

€14,000 - 17,000



شده روشن چشم روشن
 قدم راهفت آب خاکی
 که ای مضم را میگرد بد

سواد هفت شکسته شدن
 بر برای بیفت آخر آمد
 پس آن گفتم بر عطار رد

بشکفت خرقه را ناز کرد
 نشایت شد دامن آلوده خاک
 به داد کمواره خواب را
 بسکه آنه قرصی بر شید را

چو زین خانه غمزم دروازه
 دران پرده گر کرد با بود کب
 را که در با نجم اسپاس
 طلاق طلعت بنا میدا

که چشم اندران ره میسرد
 بجز کوسری پاکت با خود نبرد
 زده دست سر کس نصراک او

برین دوا آیت چشم خویش
 سواد صغینه که میوان سپرد
 شده جان مغمر خاک او

کیننی ذکر زرد بر انشتری
 چنان کوفرو مانده نهاد
 دروغت را که بر شتری
 مرداخت نزی بهر شتر پی

کیننی ذکر زرد بر انشتری
 چنان کوفرو مانده نهاد
 دروغت را که بر شتری
 مرداخت نزی بهر شتر پی



48

48^R
AN ILLUSTRATED LEAF FROM A DISPERSED MANUSCRIPT OF NIZAMI'S *KHAMS*A, DEPICTING KHUSRAU WATCHING SHIRIN BATHING
PERSIA, QAZWIN, MID-16TH CENTURY

gouache and gold on paper, text in two columns of *nasta'liq* script in black ink above miniature, text verso written horizontally and diagonally in two columns of *nasta'liq* script, inner margins ruled in blue and gold 223 x 147 mm.

£4,000 - 6,000
 US\$4,900 - 7,400
 €4,600 - 6,900

Provenance
 Private UK collection.
 Formerly in the collection of the Los Angeles County Museum of Art.

Published
 P. Pal (ed.), *Islamic Art*, LACMA, 1973, p. 130, no. 219.
Arts from the Land of Timur, Paisley 2012, p. 257, no. 483.



49

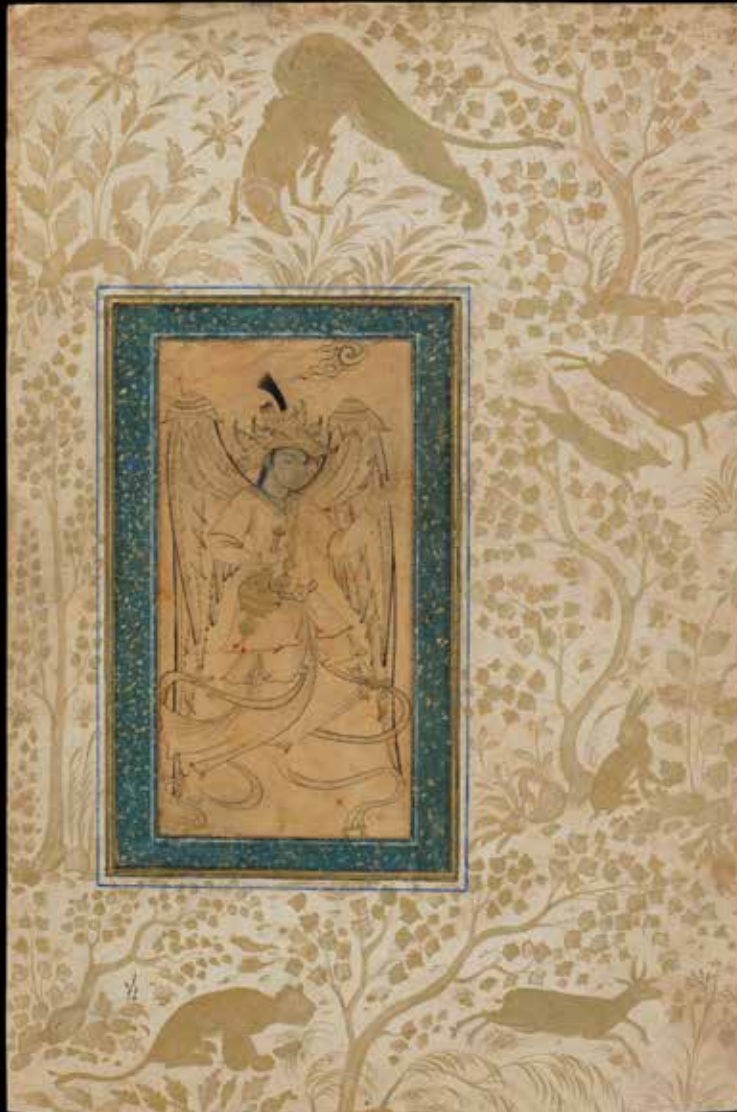
49
AN ILLUSTRATED LEAF FROM A DISPERSED MANUSCRIPT OF FIRDAUSI'S *SHAHNAMA* DEPICTING RUSTAM SAVING BIZHAN FROM A WELL
CENTRAL ASIA, BUKHARA, CIRCA 1670

gouache and gold on paper, text written in four columns in small *nasta'liq* script in black ink, intercolumnar rules and inner margins ruled in black and gold leaf 251 x 168 cm.; painting 180 x 103 mm.

£4,000 - 6,000
 US\$4,900 - 7,400
 €4,600 - 6,900

In this scene, Rustam lifts the lid from a well to save Bizhan who has been imprisoned within by Afrasiyab, after Bizhan had been drugged and brought to the palace of his lover, Afrasiyab's daughter, the princess Manizha. The princess led Rustam and his men to the well, where Rustam was able to move the huge rock (which had belonged to the *div* Akvan, whom Rustam had killed), hurl it as far as China, and so free Bizhan.

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



50

**A PERI, HOLDING A FLASK AND CUP
OTTOMAN TURKEY, 16TH CENTURY**

pen and ink and gold on paper, laid down on an album page with gold-sprinkled blue inner border, outer border with deer, a lion and an ibex amidst trees and flowers, in gold on a buff ground
drawing 140 x 70 mm.; album page 315 x 210 mm.

£8,000 - 12,000

US\$9,900 - 15,000

€9,200 - 14,000

Provenance

Private UK collection.

Published

Arts from the Land of Timur, Paisley 2012, p. 271, no. 496.



51

51
AN ILLUMINATED LEAF FROM A DISPERSED MANUSCRIPT OF THE QUR'AN, WRITTEN IN BIHARI SCRIPT SULTANATE INDIA, 15TH CENTURY

Arabic manuscript on paper, 11 lines to the page written in *bihari* script in black ink with diacritics and vowel points in black and red, verses marked by gold roundels with blue dots along the circumference, inner margins ruled in blue and gold, *sura* heading written in gold on a pink cross-hatched ground within a rectangular panel illuminated in blue and gold with a palmette and large illuminated device in wide margin, marginal commentaries in *naskhi* script, some staining and browning mostly confined to outer margins
 313 x 210 mm.

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



52

52
AN ILLUMINATED QUR'AN WRITTEN IN NASTA'LIQ SCRIPT INDIA, 18TH CENTURY

Arabic manuscript on cream and pink coloured paper, 430 leaves, 12 lines to the page written in more than one hand in clear *nasta'liq* script in black ink with diacritics and vowel points in red and blue, gilt roundels decorated with blue and red dots, inner margins ruled in colours and gold, catchwords, extensive Persian commentaries written in a cursive script in blue, red and black ink, wormed, crude repairs, some staining, some folios towards the beginning and end remargined, brown morocco with stamped verses of Persian poetry in *nasta'liq* script, covers trimmed and not belonging to the manuscript, rebacked
 249 x 170 mm.

£5,000 - 7,000
 US\$6,200 - 8,700
 €5,800 - 8,100

The stamped verses on the binding comprise four couplets, the first two unidentified, the others from a *ghazal* of Hafiz. The same couplets, as well as another couplet, are recorded on a book cover signed by Qari Sadiq, dated AH 1309/AD 1891-92 in the former Decorative Art Museum in Tehran.



53

53
AN ILLUMINATED QUR'AN
KASHMIR OR NORTH INDIA, LATE 18TH/EARLY 19TH
CENTURY

Arabic manuscript on paper, 321 leaves, 15 lines to the page written in clear *naskhi* script in black ink with diacritics and vowel points in red and black, gold discs between verses, interlinear gilt cloudband decoration throughout the text, inner margins ruled in blue and gold, catchwords in wide outer margins, the titles of *suras* in red ink incorporated in the upper corners of text, illuminated devices in outer margins, *sura* headings written in *thuluth* in blue on gold panels, illuminated double-page frontispiece and finispiece in colours and gold, seal impression of former princely owner, edges frayed, short tears, floral lacquer binding, repaired and rebacked
 190 x 118 mm.

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



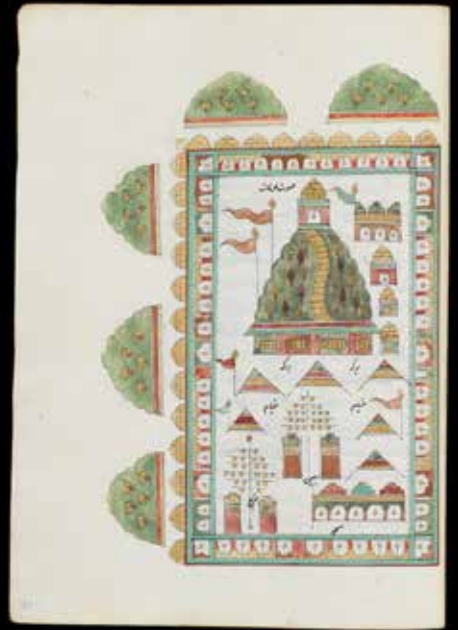
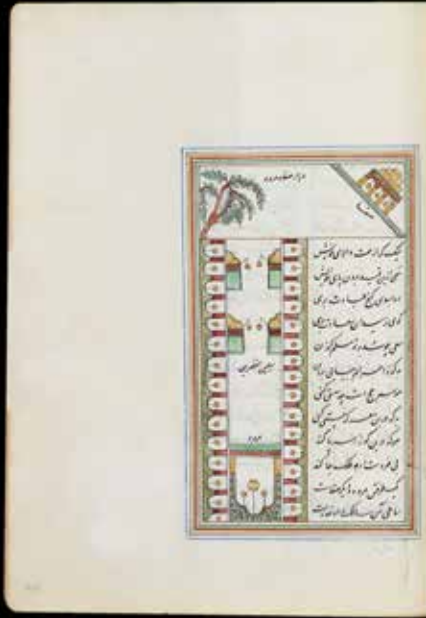
54

54
AN ILLUSTRATED LEAF FROM A DISPERSED MANUSCRIPT OF
FIRDAUSI'S SHAHNAME: FARAMURZ SLAYS VARAZAD
NORTH INDIA, PROBABLY DELHI, CIRCA 1800

gouache and gold on paper, text written in four columns of *nasta'liq* script in black ink, intercolumnar rules in gold, inner margins ruled in orange, green, blue and gold
 leaf 390 x 270 mm.; painting 200 x 143 mm.

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

Varazad was the king of Sepanjab and one of the allies of Afrasiyab, who fought against Rostam's army, under the leadership of Faramarz, on the mission to Turan to avenge the murder of Siyavash. In the incident depicted here, Faramarz has speared Varazad in the waist: he then falls from his horse and is beheaded. His kingdom is then destroyed.



55^R

MUHYA AL-DIN LARI (D. 1526), KITAB FUTUH AL-HARAMAYN, A GUIDE IN PERSIAN VERSE FOR PILGRIMS ON THE HAJJ, ILLUSTRATING THE STATIONS OF THE PILGRIMAGE AND THE RITUALS TO BE OBSERVED, WITH 16 COLOURED DIAGRAMS OF THE HOLY SHRINES AND SITES, AND INCLUDING SOME VERSES BY JAMI

INDIA OR PERSIA, LATE 18TH/19TH CENTURY

Persian manuscript on paper, 40 leaves, first and last folios later replacements, 15 lines to the page written in two columns of elegant *nasta'liq* script in black ink, double interlinear and intercolumnar rules in gold, inner margins ruled in colours and gold, catchwords in wide outer margins, headings and significant sentences in Arabic and Persian picked out in *nasta'liq* script in red ink, in good condition, fawn morocco with stamped central medallions decorated with birds and flowers, some waterstaining, doublures of pink coloured paper, edges worn

212 x 156 mm.

£4,000 - 6,000

US\$4,900 - 7,400

€4,600 - 6,900

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

56

A GROUP OF OFFICIAL DOCUMENTS AND LETTERS OF GREETING AND ENQUIRY IN PERSIAN, AND IN ENGLISH RELATING TO EARLY CONTACTS AND DIPLOMATIC MISSIONS BETWEEN THE BRITISH AND MAHARAJAH RANJIT SINGH, AND THE RULERS OF SIND NORTH INDIA AND SIND, 1830S

comprising: **eight letters in English, translations of Persian originals addressed to various notables, and made for the attention of a Captain Barnes, Group I below, all approximately 310 x 200 mm.**; and **eleven letters in Persian, sending greetings, announcing arrivals, etc., Group II below, Persian manuscript on paper, the largest 550 x 240 mm.**; **a marriage certificate, between Kabir al-Nisa', known as Husaini Baygum, daughter of Mirza Zahid al-Din, and Mirza Kay Qobad Bahadur, North India, dated 26th Ramadan 1239/25th May 1824, Persian manuscript on paper, 10 lines of text written in *nasta'liq* script in black ink, interlinear rules in red and gold, illuminated headpiece in colours and gold, gilt outer borders, circular seal impression at upper right of a judge, 'Inayat Khan, dated AH 1179/AD 1765, in right-hand border the notes of various witnesses, who apparently include some of the many sons of the Emperor Akbar Shah, inner margins ruled in colours and gold, some creasing and folds, staining, framed, 640 x 362 mm.**; **three wax seal impressions, two in *nasta'liq* script, one in *nagari/gurmukhi*, late 18th/early 19th Century the largest 67 x 67 mm.**(23)

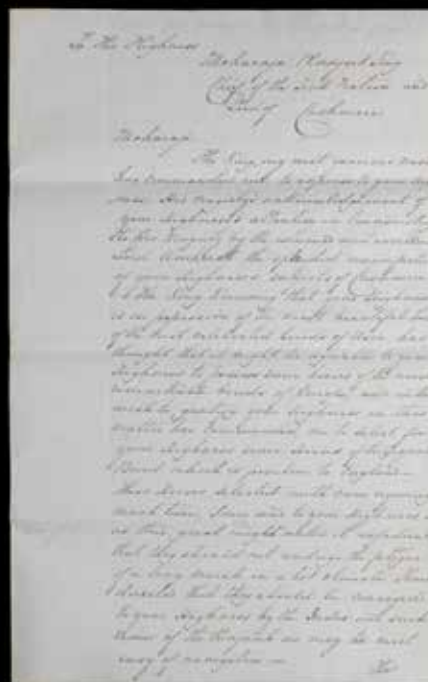
£2,000 - 3,000
US\$2,500 - 3,700
€2,300 - 3,500

Provenance

Private UK collection: the seller's great-grandmother was Lady Anne Ramsay, who was granddaughter of George Ramsay, 8th Earl of Dalhousie.

It has not been possible fully to investigate the background to this interesting collection, but it appears to represent some aspects of both the relatively early overtures in the 1830s by the British to the Sikhs and their ruler, Maharajah Ranjit Singh, and to the various rulers of Sind. Letter E in the group of English letters seems to mark a gesture from the new king, William IV, on his accession; and others illustrate what is a frequent (and perhaps sometimes amusing) refrain in British activities in India, that of gifts and their value, and what is permissible to receive.

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





57

57*
IBN SINA [AVICENNA], ABU 'ALI AL-HUSAIN IBN 'ABDULLAH (D. 1037), KITAB USUL AL-KULLIYAH FI SINA'AT AL-TIBB, ON GENERAL MEDICAL PRACTICE, VOL. I ONLY OF FIVE PROBABLY INDIA OR AFGHANISTAN, 18TH/19TH CENTURY

Arabic manuscript on brown paper, 221 leaves, 21 lines to the page written in clear *naskhi* script in black ink, headings written in red ink, trimmed, worming affecting text but skilfully repaired, red morocco 254 x 155 mm.

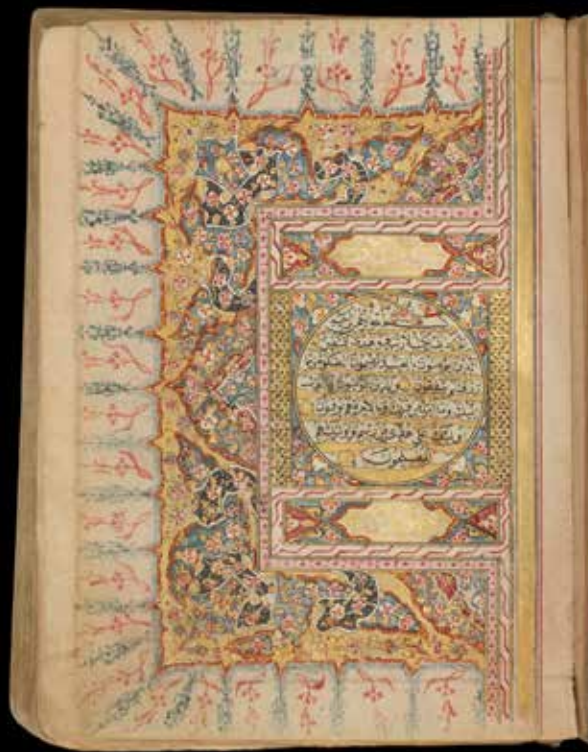
£3,000 - 4,000
 US\$3,700 - 4,900
 €3,500 - 4,600

This is the first book of a massive general medical compendium comprising five books, entitled *al-Qanun fi al-tibb*, The Canon of Medicine.

There are thirteen copies (all incomplete), as well as two Judaeo-Arabic copies in the Bodleian Library, Oxford. While numerous copies are preserved throughout the world's libraries, complete copies are rare (see E. Savage-Smith, *A New Catalogue of Arabic Manuscripts in the Bodleian Library, University of Oxford*, vol. I: Medicine, Oxford 2011, pp. 220-42).

There are twenty-two copies of this work, the earliest of which is dated AH 525/AD 1131, in the British Library, London (see P. Stocks and C. Baker (ed.), *Subject-Guide to the Arabic Manuscripts in the British Library*, London, p. 362, M.3. See also Brockelmann, GAL, I. 457 (597) no. 28; suppl. I. 823-24, no. 82.

The *Qanun fi al-tibb* was printed in three volumes, Cairo/Bulaq in AH 1294/AD 1877, and was recently reprinted photographically by Maktabat al-Muthana, Baghdad, n.d.



58

58*
AN 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, rebacked 126 x 98 mm.

£4,000 - 6,000
 US\$4,900 - 7,400
 €4,600 - 6,900



59

59
ABU 'ISA MUHAMMAD BIN ISA BIN SAURA AL-TIRMIDHI (D. 892), AL-SHAMA'IL, A COLLECTION OF TRADITIONS OF THE PROPHET

OTTOMAN EMPIRE, CIRCA 1800
 Arabic manuscript on paper, 81 leaves, 13 lines to the page written in *nasta'liq* script in black ink, titles written in red within panels ruled in gold, one illuminated frontispiece in colours and gold, text on opening double-page interspersed with stylised clouds in gold, margins ruled in gold and black, marginal commentaries in *nasta'liq* script in black and red ink, contemporary brown morocco with gilt-stamped decoration 144 x 95 mm.

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

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



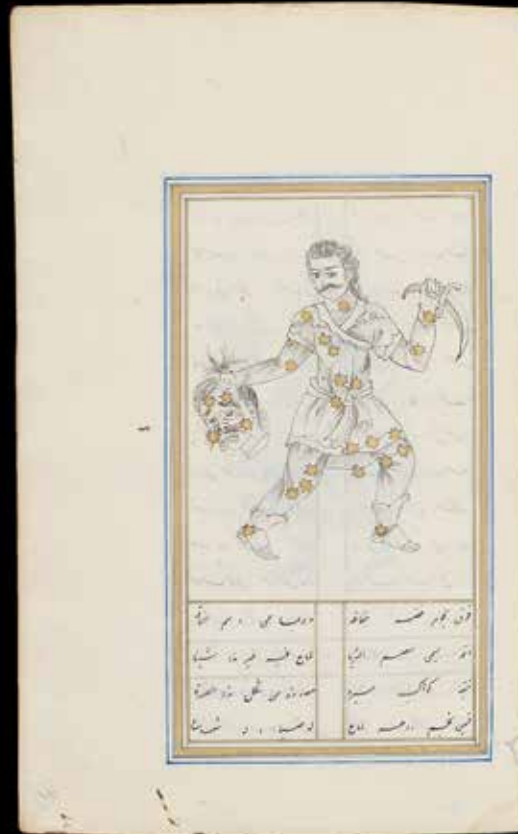
60

60
AN OTTOMAN MUFRADAT, SIGNED BY ZUHDI TURKEY, CIRCA 1800

Arabic manuscript on gold-sprinkled paper laid down on card, in four panels in concertina form, each panel with two central lines of smaller *naskhi* in black ink with a line above and below of larger *thuluth* script, interlinear rules in gold, inner margins ruled in red and gold, illuminated rosettes on either side of the text, olive green outer border each panel 120 or 140 x 238 mm.; total size 515 x 238 mm.

£7,000 - 9,000
 US\$8,700 - 11,000
 €8,100 - 10,000

A *mufradat* lists the letters of the Arabic alphabet for the purposes of calligraphic exercises, the letters being in combination or singly.



61*

ABU 'ALI IBN ABI'L-HASAN AL-SUFI, AL-QASIDAH AL-FALAKIYAH, AN ASTRONOMICAL TREATISE IN VERSE, ILLUSTRATED WITH 42 DRAWINGS PROBABLY OTTOMAN TURKEY, 18TH/19TH CENTURY

Arabic manuscript on paper, 33 leaves, 15 lines to the page written in two columns of elegant *nasta'liq* script in black ink, interlinear and intercolumnar rules in gold, inner margins ruled in blue and gold, catchwords in wide margins, headings written in *nasta'liq* script in red ink, 42 ink drawings and diagrams in black ink with the use of some gold, slight worming mostly restricted to outer margins, otherwise in good condition, various inscriptions of previous owners in Arabic and Ottoman Turkish, red morocco, creased
209 x 133 mm.

£5,000 - 7,000
US\$6,200 - 8,700
€5,800 - 8,100

The author was an astronomer, son of the well-known astronomer 'Abd al-Rahman al-Sufi, and worked at the court of Shahinshah Abu'l-Ma'ali Fakhr al-Din (AD 1143–1144). His astronomical poem is sometimes ascribed to his father. Another title for the work is *Urjuza fi suwar al-kawakib al-thabita*, Poem on Constellations of Fixed Stars.

Other copies of this work are in Bologna, Gotha, Istanbul, Munich, Paris, Princeton and Tunis, see B. A. Rosenfeld, E. Ihsanoglu, *Mathematicians, Astronomers & Other Scholars of Islamic Civilisation and Their Works (7th – 19th C.)*, Istanbul 2003, p. 87, no. 216. See also Brockelmann, GAL, I. 253–254; suppl. I. 863.

The subjects of the illustrations are as follows:

The Constellations of the Northern Hemisphere: 1. *al-Dubb al-Asghar*, Ursa Minor; 2. *al-Dubb al-Akbar*, Ursa Major; 3. *al-Tanin*, The Dragon of the Eclipse; 4. *Qaiqa'us*, Cepheus; 5. *al-Sahm*, Sagitta; 6. *al-'Uqab*, Aquila; 7. *al-Dalfin*, Delphinus; 8. *Qat'at al-Faras*, Equuleus; 9. *al-Faras al-A'zam*, Pegasus; 10. [*al-Mar'ah*] *al-Musalsalah*, Andromeda; 11. *al-Muthalath*, Triangulum; 12. *al-Iklil al-Shamali*, Corona Borealis; 13. *al-Jathi*, Hercules; 14. *al-Shaylak*, Lyra; 15. *al-Taya'ir*, Cygnus, also called *al-Dajajah*; 16. *Zat al-Kursi*, Cassiopeia; 17. *Hamil Ra's al-Ghul*, Holder of the Div's Head, Perseus, also called Barsavush; 18. *Mumsik al-A'innah*, Auriga; 19. *al-Hawa wa al-Hayya*, Serpentarius; 20. Two views of the Triangle, *al-Muthalath*, Triangulum.

The Signs of the Zodiac: 21. *al-Hammal*, Aries; 22. *al-Thaur*, Taurus; 23. *al-Jauza'*, Gemini, also called *Tawa'im*; 24. *al-Saratan*, Cancer; 25. *al-Asad*, Leo; 26. *al-Mizan*, Libra; 27. *al-'Aqrab*, Scorpio; 28. *al-Qaus*, Sagittarius; 29. *Sakib al-Ma'*, Aquarius, also called *al-Dali*; 30. *al-Hut*, Pisces.

The Constellations of the Southern Hemisphere: 31. *Qitas*, Cetus; 32. *al-Jabbar*, Orion; 33. *al-Nahr*, Eridanus; 34. *al-Arnab*, Lepus; 35. *al-Safinah*, Argo Navis; 36. *al-Shuja'*, Hydra; 37. *al-Batir*, Crater; 38. *al-Ghurab*, Corvus; 39. *Qantaurus*, Centaurus; 40. *al-Mijmarah*, Ara; 41. *al-Iklil al-Janubi*, Corona Australis; 42. *al-Hut al-Janubi*, Piscis Australis, also called *al-Samakah al-Janubiyah*.



62

62*

AN ILLUMINATED IJAZET IN THE FORM OF A HILYEH, THE ATTRIBUTES OF THE PROPHET MUHAMMAD, SIGNED BY MUSTAFA NURI, AND GIVING THE NAME OF HIS TEACHER ABDULLAH AL-RUSHDI AL-ARMANAKI, HIMSELF A PUPIL OF MUHAMMAD AL-KHULUSI OTTOMAN TURKEY, DATED AH 1278/AD 1861-62

Arabic manuscript on paper laid down on card, the attributes written in *naskhi* script in black ink within a roundel, the names of Allah, Muhammad, the family of the Prophet, the Caliphs and the Companions each written in a roundel in the outer borders, all on a blue ground decorated with floral sprays in red and gold 309 x 193 mm.

£2,500 - 3,500
US\$3,100 - 4,300
€2,900 - 4,000

63*

AN ILLUMINATED IJAZET IN THE FORM OF A HILYEH, THE ATTRIBUTES OF THE PROPHET MUHAMMAD, SIGNED BY MUHAMMAD AL-ZAKAI, A PUPIL OF MUHAMMAD AL-WAHBI AND MUHAMMAD AL-HAMDI OTTOMAN TURKEY, DATED AH 1293/AD 1876-77

Arabic manuscript on paper laid down on card in three folding sections (now in mount), text written in *naskhi* script in black ink, the attributes of the Prophet in a central pointed oval cartouche, surmounted by the *bismallah* written in large *naskhi* script, the names of the four Pious Caliphs written in four roundels, the cornerpieces, interstices and headpiece richly decorated with sprays and vases of flowers in colours and gold, outer blue gold-sprinkled border 355 x 175 mm.

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



63



64

64*

ABU'L-FADL 'IYAD BIN MUSA BIN 'IYAD AL-YAHSIBI, AL-SHIFA BI HUQUQ AL-MUSTAFA, A TREATISE ON THE VIRTUES OF THE PROPHET, COPIED BY THE SCRIBE 'UMAR HILMI AL-'ALAI (TEACHER), IN NASTA'LIQ SCRIPT OTTOMAN TURKEY, CONSTANTINOPLE, DATED AH 1255/AD 1839-40

Arabic manuscript on paper, 240 leaves, 21 lines to the page written in *nasta'liq* script in black ink with significant words and sentences picked out in red and gold, lacking catchwords, short commentaries in wide outer margins, one illuminated headpiece in colours and gold, preceded by a full-page illuminated rectangular panel incorporating the index of the work, contemporary green morocco, covers richly decorated with a gilt diaper pattern, with flap decorated with a similar pattern, rebacked, doublures and flyleaves of green coloured paper 211 x 135 mm.

£3,000 - 4,000
US\$3,700 - 4,900
€3,500 - 4,600

Provenance

Formerly in the collection of Dr Mohamed Makiya (1914-2015). Christie's, 10th October 1988, lot 227.



65

65°
AN ILLUMINATED MANUSCRIPT OF THE FIRST HALF OF THE QUR'AN
NORTH AFRICA, LATE 18TH/19TH CENTURY

Arabic manuscript on paper, 250 leaves, 10 lines to the page written in two hands in *maghribi* script in black ink with diacritics and vowel points in red, blue and green, inner margins ruled in blue and red, catchwords in wide outer margins, *sura* headings written in red ink, one double-page illuminated frontispiece in colours and gold, slight waterstaining restricted to outer margins, brown morocco, covers decorated with gilt central medallions incorporating floral sprays and cornerpieces, repaired, rebacked, with flap
 105 x 105 mm.

£4,000 - 6,000
 US\$4,900 - 7,400
 €4,600 - 6,900



66

66°
ABU 'ABDULLAH MUHAMMAD BIN ISMA'IL AL-JAMI' AL-BUKHARI, AL-JAMI' AL-SAHIH, VOL. V ONLY
NORTH AFRICA, PROBABLY MOROCCO, 19TH CENTURY

Arabic manuscript on paper, 341 leaves, 15 lines to the page written in clear *maghribi* script in black ink, significant words and sentences picked out in green and red, inner margins ruled in blue and red, catchwords in wide outer margins, headings written in larger *maghribi* script in alternating blue, red, maroon and green, one illuminated headpiece in colours and gold, worming at beginning skilfully repaired, otherwise in good condition, contemporary red morocco gilt, repaired and rebacked, with flap
 218 x 175 mm.

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

al-Jami' al-Sahih is an extensive compilation of traditions (*hadith*) and is regarded as a major source for Islamic jurisprudence. Twenty-eight copies of the text are to be found in the Chester Beatty Library, Dublin (see U. Lyons, *A Handlist of the Arabic Manuscripts*, vol. VIII. Indexes, Dublin 1966, p. 15); two copies, dated AH 1033/AD 1623 and AH 1192/AD 1778, are in the John Rylands Library, Manchester (see A. Mingana, *Catalogue of the Arabic Manuscripts*, Manchester 1934, pp. 205-209, nos. 125 and 126); and twenty-seven copies in the British Library (see C. Baker (ed.), *Subject Guide to the Arabic Manuscripts*, London 2001, pp. 30-31). Two copies, from the Bibliotheque Royale and the Bibliotheque General, Rabat, appeared in the exhibition *Maroc: les Tresors du Royaume*, Paris 1999, pp. 120 and 125, nos. 163 and 169.



67

67*
AN ANONYMOUS COLLECTION OF PRAYERS RECITED FOR THE PROPHET MUHAMMAD AND HIS COMPANIONS NORTH AFRICA, PROBABLY MOROCCO, DATED 27TH DHU'L-HIJJJA 1315/19TH MAY 1898

Arabic manuscript on paper, 48 leaves, first folio later replacement, 23 lines to the page written in elegant *maghribi* script in black ink, headings, significant sentences and words picked out in various vibrant colours including green, blue and orange, numerous roundels of various colours between sentences and verses, inner margins ruled in red and blue, catchwords in wide outer margins, slightly browned, short tears restricted to outer margins, contemporary brown morocco with stamped central medallion of white paper onlay, covers decorated with stamped florets, some staining, edges worn, with flap 344 x 230 mm.

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

A later inscription written on the flap of the binding identifies the work as *Kitab al-awliya' min al-dakhirah* by a certain Ma'atawi. Neither the title nor the author appear to be recorded.



68

68*
ABU 'ABDULLAH MUHAMMAD BIN ISMA'IL AL-JAMI' AL-BUKHARI, AL-JAMI' AL-SAHIH, VOLUMES I-IV NORTH AFRICA, PROBABLY MOROCCO, DATED (IN THE COLOPHON OF VOL. I) 18TH SAFAR 1129/1ST FEBRUARY 1717

Arabic manuscript on European watermarked paper, 196, 189, 184 and 170 leaves respectively, approximately 25 lines to the page written in neat *maghribi* script in black ink, headings, significant sentences and words picked out in red, maroon and blue, inner margins ruled in blue, chapter headings written in gold, one illuminated headpiece in colours and gold, folios loose, some edges frayed, waterstaining mostly restricted to outer margins, contemporary reddish-brown morocco with stamped central medallions and cornerpieces decorated with intertwining serrated leaves and flowerheads, traces of gilt paint, with flap, loose, stained and worn, edges damaged by termites, doublures of European patterned paper 328 x 330 mm.(4)

£5,000 - 7,000
 US\$6,200 - 8,700
 €5,800 - 8,100

For the text see note to lot 66.



69

69^{*}
**MUHAMMAD BIN SULEYMAN AL-JAZULI, DALA'IL
 AL-KHAYRAT WA SHAWARIQ AL-ANWAR, WITH TWO
 ILLUMINATED DIAGRAMS OF THE HOLY SHRINE IN MEDINA
 NORTH AFRICA, LATE 18TH-19TH CENTURY**

Arabic manuscript on paper, 213 leaves, 11 lines to the page written in elegant *maghribi* script in black ink, significant words and sentences picked out in blue, red and maroon, inner margins ruled in blue and red, headings written in gold within illuminated rectangular panels, one illuminated title page incorporating the name of the author in colours and gold, in good condition, contemporary brown morocco, covers richly decorated with gilt central medallions, cornerpieces and outer bands, flap with similar decoration, repaired and rebacked
 116 x 120 mm.

£3,000 - 5,000
 US\$3,700 - 6,200
 €3,500 - 5,800



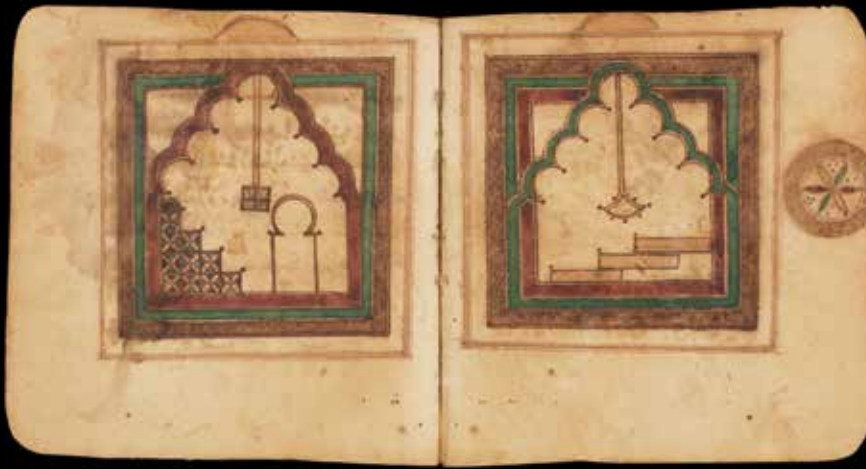
70

70^{*}
**SHAMS AL-DIN ABU'L-KHAYR MUHAMMAD BIN MUHAMMAD
 AL-JAZARI AL-SHAFI'I AL-DIMASHQI (D. 1429), AL-HISN AL-
 HASIN MIN KALAM SAIYID AL-MURSALIN, THE FORTIFIED
 CITADEL, A FAMOUS PRAYER BOOK
 NORTH AFRICA, LATE 18TH-19TH CENTURY**

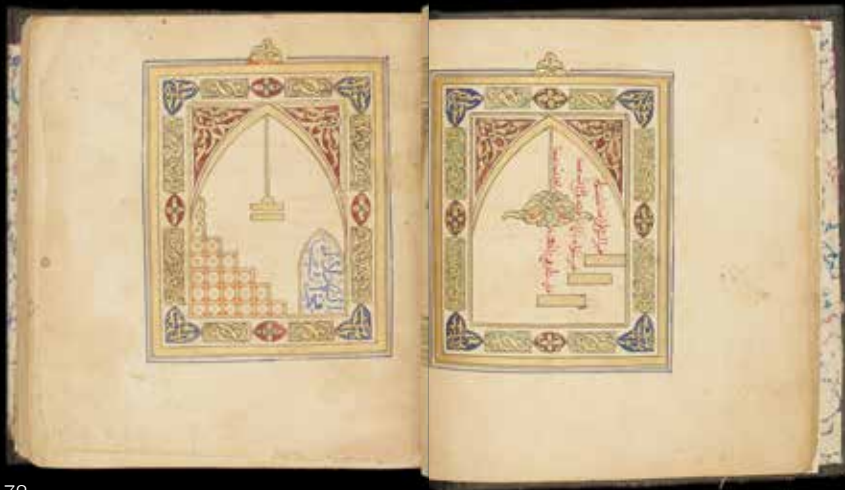
Arabic manuscript on paper, 160 leaves, 8 lines to the page written in a cursive script in black ink, significant words and sentences picked out in green, blue and red, inner margins ruled in red and blue, catchwords, headings written in gold, an illuminated panel incorporating the name of the author in colours and gold at beginning, followed by an index of the titles of the works referred to by the author, each title incorporated within an illuminated rectangular panel in colours and gold, edges slightly stained otherwise in good condition, contemporary brown morocco, covers richly tooled with a diaper floret pattern in gilt, flap with similar pattern, repaired and rebacked
 179 x 85 mm.

£1,500 - 2,500
 US\$1,900 - 3,100
 €1,700 - 2,900

The author completed the work on Sunday 22nd Dhu al-Hijja 791/1388–89, during the siege of Damascus. Another copy of this work is in the John Rylands Library, Manchester: see A. Mingana, *Catalogue of the Arabic Manuscripts in the John Rylands Library*, Manchester 1934, pp. 345–347, no. 220 [261]. See also Brockelmann, GAL, II. 203; suppl. II. 277/19.



71



72

71
MUHAMMAD BIN SULEYMAN AL-JAZULI, DALA'IL AL-KHAYRAT WA SHAWARIQ AL-ANWAR AND OTHER PRAYERS NORTH AFRICA, DATED AH 1212/AD 1797

Arabic manuscript on paper, 111 leaves, incomplete at beginning, 9 lines to the page written in *maghribi* script in brown ink, inner margins ruled in red and brown, significant words picked out in red and green, several headings written in larger *naskhi* script in white within rectangular illuminated panels (now oxidised), two coloured diagrams of the holy tombs at Mecca and Medina, some smudging and staining, brown morocco binding, worn, old marks and scratches
 111 x 102 mm.

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

Provenance

Formerly in the collection of Jacques Desenfans (1920-1999); the sale in these rooms, Bonhams, *The Jacques Desenfans Collection*, 10th April 2008, lot 16 (part).

72
MUHAMMAD BIN SULEYMAN AL-JAZULI, DALA'IL AL-KHAYRAT WA SHAWARIQ AL-ANWAR, PRAYERS, WITH TWO FULL-PAGE ILLUMINATED DIAGRAMS OF THE INTERIORS OF THE HOLY SANCTUARY IN MEDINA WITH THE TOMBS OF THE PROPHET MUHAMMAD, THE CALIPHS ABU BAKR AND 'UMAR, AND THE MIHRAB NORTH AFRICA, PROBABLY MOROCCO, LATE 18TH/EARLY 19TH CENTURY

Arabic manuscript on paper, 227 leaves, 11 lines to the page written in *maghribi* script in black ink with significant words picked out in red and blue ink, inner margins ruled in red and blue ink, catchwords in wide outer margins, headings written in *thuluth* script in gold within illuminated panels, edges of some folios frayed, some soiling and staining, purple-dyed morocco, with flap, doublures of marbled paper
 122 x 122 mm.

£1,500 - 2,000
 US\$1,900 - 2,500
 €1,700 - 2,300



73

73*^R

A SAFAVID FIRMAN OF SULTAN HUSAYN I (REG. 1694-1722), REGARDING THE REINSTATEMENT OF LANDS AND THE BENEFITS OF THEIR INCOME TO THE NAMED OFFICIALS AT THE SAFAVID COURT AND THEIR NEW POSTS PERSIA, DATED DHI-QA'DAH (SIC) 1115/MAY-JUNE 1703

Persian manuscript on paper, 23 lines of text in three sections in *nasta'liq* script in black ink, interspersed with statements of account in *siyaqat*, inner margins ruled in blue and gold, seal impression of Sultan Husayn at top within illuminated headpiece surrounded by stylised floral motifs in gold, some creasing, damage from application of adhesive tape, in mount, in perspex box frame
109 cm. x 225 mm.

£1,200 - 1,500
US\$1,500 - 1,900
€1,400 - 1,700

Provenance

Private US collection.

The *firman* responds to a request by Hasan'ali Bayg, the officer in charge of the affairs of the *haram* (*eshik aghasi-ye haram*), to reinstall all the income from named areas in Mazandaran due to Muhammad Sharif Bayg and Murtaza Quli Bayg, which had been stopped by the previous minister. It states that Hasan'ali Bayg takes the title of his father (*eshik aghasi-ye haram*) and that Murtaza Bayg takes the post of Hasan'ali Bayg, who together with Muhammad Sharif become officers in attendant with the Shah. The income from the mentioned land is listed in *siyaqat*, followed by an official note confirming the text of the *firman* with a brief account in *siyaqat*, mentioning the name of those who have composed it and that it has been accepted. The last part, which is written in a different hand, gives more details of the conditions and that it would apply from the beginning of the year.

74^R

A YOUTH WITH A WINE BOTTLE AND CUP, KNEELING IN A LANDSCAPE, IN A SAFAVID ISFAHAN STYLE PERSIA, OR INDIA, 19TH CENTURY

pen and ink, gouache and gold on paper, laid down on an album page with Mughal gilt-decorated floral borders, outer border with barley-twist motif in gold on a black ground
drawing 140 x 85 mm.; album page 310 x 231 mm.

£3,000 - 5,000
US\$3,700 - 6,200
€3,500 - 5,800



74

75*^R

A FIRMAN OF PRINCE MUZAFFAR (LATER MUZAFFAR AL-DIN SHAH QAJAR), PROMOTING SERGEANT (SARHANG) 'ISA KHAN, THE OFFICER AT THE FOREIGN AFFAIRS OFFICE IN ADHARBAYJAN, TO THE RANK OF COLONEL (SARTIP) PERSIA, DATED RABI' I, 1311/SEPTEMBER-OCTOBER 1893

Persian manuscript on paper, five lines of text written in *shikaste* script in black ink within cloudbands on a gold ground, interlinear margins ruled in gold, orange and green, seal impression of Prince Muzaffar at upper right within large illuminated medallion, his *tughra* and signature in separate cartouches, interlinear panels and outer margins decorated profusely with swirling floral motifs and birds in colours and gold, dark red outer border, in mount, in perspex box frame
510 x 390 mm.

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



75



76

76* R

A FIRMAN OF NASIR AL-DIN SHAH QAJAR (REG. 1848-96), TO INCREASE THE ANNUAL SALARY OF MIRZA NASRULLAH, THE MAGISTRATE OF ADHARBAYJAN, AND THAT MALIK QASIM MIRZA, GOVERNOR OF ADHARBAYJAN, SHOULD ACKNOWLEDGE IT

PERSIA, DATED SHAWWAL 1264/AUGUST-SEPTEMBER 1848

Persian manuscript on paper, eight lines of text written in *nasta'liq* script in black ink within cloudbands on a gold ground, the exact allowance written in *siyaqat*, interlinear and vertical margins ruled in red, blue and gold, seal impression at top within ornate medallion, *tughra* of Shah at upper right, in mount, in perspex box frame 570 x 370 mm.

£1,000 - 2,000

US\$1,200 - 2,500

€1,200 - 2,300

Provenance

Private US collection.

77* R

A FIRMAN OF NASIR AL-DIN SHAH QAJAR (REG. 1848-96), APPOINTING MIRZA HUSAYN MUSTAWFI AS DEPUTY TO MIRZA HIDAYATULLAH VAZIR DAFTAR

PERSIA, DATED JUMADI II 1296/APRIL-MAY 1879

Persian manuscript on paper, seven lines of text written in *nasta'liq* script in black ink, interlinear rules and vertical margins in gold, red and green, seal impression at top within ornate illuminated medallion, *tughra* in gold below this, signature and additional note of the Shah within floral cartouches at upper left, in mount, in perspex box frame 670 x 385 mm.

£1,000 - 2,000

US\$1,200 - 2,500

€1,200 - 2,300

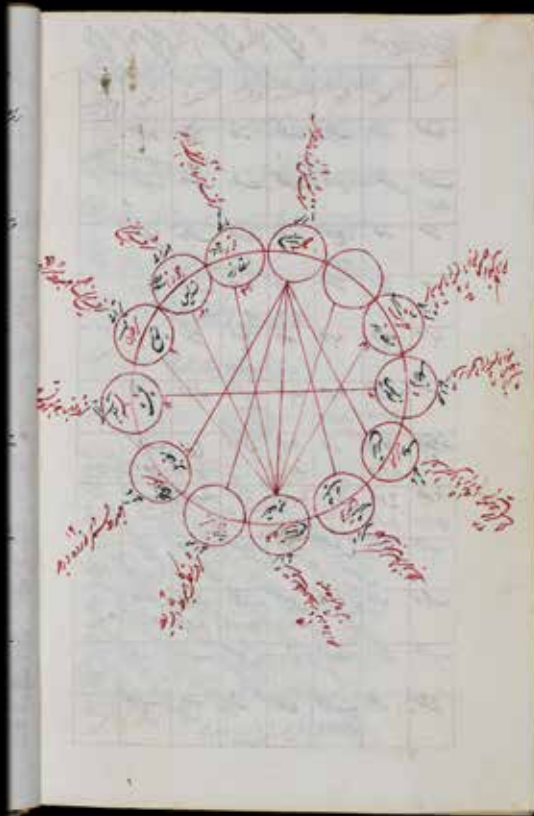
Provenance

Private US collection.

The added note by Nasir al-Din Shah reads 'For the services of Vazir Daftar, his son is made deputy'.



77



78

78^R

[ANONYMOUS], *KITAB KIFAYAT AL-NUJUM*, SUFFICIENT WORK ON THE STARS, A CONCISE TREATISE ON THE KNOWLEDGE OF THE SCIENCE OF THE STARS, *MUKHTASAR DAR MA'RIFAT-I 'ILM AL-NUJUM* PERSIA, DATED RABI' AL-AWWAL 1264/FEBRUARY 1848

Persian manuscript on paper, 54 leaves, 15 lines to the page written in *shikasteh* script in black ink, significant words written in maroon ink or underlined, several diagrams, brown morocco with traces of gilt, worn, rebacked

195 x 132 mm.

£3,000 - 5,000

US\$3,700 - 6,200

€3,500 - 5,800



79

79^R

ABU'L-HASAN 'ALI IBN ABI'L-RIJAL AL-KATIB AL-SHAIBANI AL-QAIRAWANI AL-MAGHRIBI (D. 1040), *AL-BARI' FI AHKAM AL-NUJUM*, THE MOST PERFECT [BOOK] ON PREDICTIONS OF THE STARS, FIRST THREE PARTS (*JUZ*) ONLY PERSIA, LATE 18TH/19TH CENTURY

Arabic manuscript on paper, 125 leaves, 21 lines to the page written in clear *naskhi* script in black ink, significant sentences and words underlined in maroon ink, text preceded by an extensive index of the work, trimmed with loss of catchwords, brown morocco, worn and rebacked

240 x 155 mm.

£2,500 - 3,500

US\$3,100 - 4,300

€2,900 - 4,000

The author was an astronomer and astrologer from Qairawan, and worked in North Africa and Sicily; he was known by the name 'Abenrage' in mediaeval Europe, and his works were translated into Latin and Spanish. See B. Rosenfeld, E. Ihsanoglu, *Mathematicians, Astronomers and Other Scholars of Islamic Civilizations and their Works (7th–19th C.)*, Istanbul 2003, p. 157, no. 353. See also Brockelmann, GAL, I. 223/4; suppl. I. 401.

This work is rare and no copies are recorded in the British Library or the Chester Beatty Library, London.



80

80^R

**YUNUS (JONAH) SWALLOWED BY THE WHALE
PERSIA, CIRCA 1880**

pen and ink and gouache on paper laid down on an album page with blue floral and green inner borders and a brown outer border
painting 98 x 170 mm.; album page 234 x 341 mm.

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

81^R

**A CALLIGRAPHIC ALBUM PAGE WRITTEN IN SHIKASTEH
TA'LIQ SCRIPT, SIGNED BY MUHAMMAD HASAN AL-
TABATABA'I
QAJAR PERSIA, DATED 12 RAJAB 1281/11TH DECEMBER 1864**

Persian manuscript on paper, text written in elegant *shikasteh ta'liq* script in black ink on a gold-sprinkled ground, laid down on an album page with coloured inner borders and green marbled outer borders, album page 358 x 253 mm.; and another calligraphic album page in fine *shikasteh* script, consisting of unidentified Persian quatrains and couplets, Persia, 19th Century, Persian manuscript on paper, text written in *shikasteh* script in black ink within cloudbands on a gold ground, laid down on an album page with stylised floral inner borders and gold-sprinkled mauve outer borders
album page 268 x 170 mm.(2)

£1,500 - 2,000
US\$1,900 - 2,500
€1,700 - 2,300

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



81



82

82*^R

**A LETTER FROM QA'IM MAQAM, CHANCELLOR TO PRINCE
MUHAMMAD, LATER PRIME MINISTER TO MUHAMMAD SHAH
QAJAR, IN REPLY TO HIS SISTER
QAJAR PERSIA, CIRCA 1820S-EARLY 1830S, MARGINAL NOTE
DATED AH 1310/AD 1892-93**

Persian manuscript on paper, 15 lines written diagonally in *shikasteh* script in black ink on a green ground within cloudbands, against a gold ground, upper and right-hand margins with illuminated stylised floral motifs in colours and gold, inner floral border, inner margins ruled in gold and blue, inscription in a freer hand in *nasta'liq* script in lower outer margin
225 x 150 mm.

£1,500 - 2,000
US\$1,900 - 2,500
€1,700 - 2,300

Provenance
Private US collection.

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



83

83* R

A FIRMAN OF MUHAMMAD 'ALI SHAH QAJAR (REG. 1907-1909), AWARDED MIRZA 'ALI KHAN ZAHIR AL-DAWLAH THE POST OF COMMANDER OF TEN THOUSAND (AMIR TUMANI), TOGETHER WITH A MEDAL AND ROYAL RIBAND ON THE RECOMMENDATION OF MIRZA 'ALI ASGHAR KHAN ATABAK-E A'ZAM

PERSIA, DATED RAJAB 1325 (AUGUST-SEPTEMBER 1907)

Persian manuscript on paper, seven lines of text written in neat *nasta'liq* script in black ink, seal impression and signature of Shah at top, framed, 465 x 340 mm.

B. A firmān of Ahmad Shah Qajar (reg. 1909-24), Qajar Persia, dated unusually in solar calendar 21 *hamal* 1302/AD 10th April 1923, appointing the Interior Minister Mirza Hasan Khan Mustawfi al-Mamalik as Governor of Tehran, three lines of text written in *nasta'liq* script in black ink below printed royal insignia and text, seal impression within insignia, framed, 600 x 385 mm.

C. A firmān with only a signature, without a tughra or seal impression, probably not finally authorized by Muzaffar al-Din Shah, on the request of the Prime Minister Amin al-Sultan to appoint Mirza Husayn Khan Sadiq Homayun as Governor of Saveh and environs, Persia, dated Ramadan 1316/January-February 1899, Persian manuscript on paper, five lines of text written in *nasta'liq* script in black ink, interlinear rules in red and gold, illuminated medallion at top, framed, 585 x 355 mm.

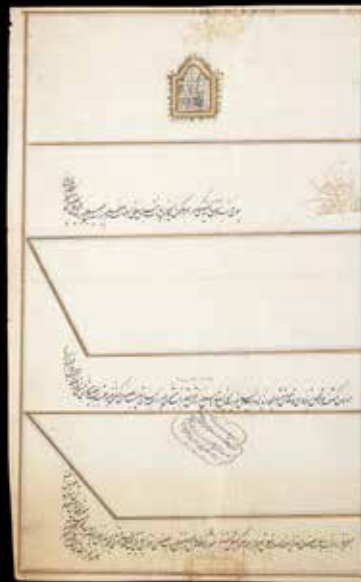
D. A firmān of Amir Kabir, regarding Mirza Ja'far who has lived in Malayer for thirty years, and the reinstatement of the water and watermill taken from him, to be registered in the office of Aqa Mirza Mahmud in Borujerd, Persia, dated Rabi' I, 1288/May-June 1871, six lines of text in *shikaste* script, seal impression at top, framed, 285 x 195 mm.

E. Eight leaves, apparently from a marriage certificate or other witnessed document, Qajar Persia, one leaf dated AH 1325/AD 1907, text in *naskhi* script, numerous seal impressions of witnesses, in four frames

each leaf 190 x 110 mm.; frames 295 x 370 mm.(8)

£800 - 1,200
US\$990 - 1,500
€920 - 1,400

Provenance
Private US collection.



84

84* R

A FIRMAN OF NASIR AL-DIN SHAH QAJAR (REG. 1848-96) ALLOCATING AN ANNUAL SUM OF 15 TUMANS IN CASH FROM THE DUE ALLOCATED ANNUAL SUM FOR THE DECEASED MIRZA 'ABD AL-BAQI, A PHYSICIAN WHO HAS NO HEIR QAJAR PERSIA, DATED SAFAR 1291/FEBRUARY-MARCH 1874

Persian manuscript on paper, three lines of text in *nasta'liq* script in black ink, interlinear note in a small hand explaining the annual sum allocated to Mirza 'Abd al-Baqi and the allowance given to others, seal impression of Nasir al-Din Shah dated AH 1264/AD 1847-48 at top within illuminated borders and his tughra in gold, interlinear and marginal rules in gold, red and blue, in perspex box frame, 570 x 360 mm.; *A firmān of Muhammad Shah Qajar (reg. 1834-48) to Chalanchi Khan, in charge of the place where drums are beaten and the musicians, accepting his retirement and rewarding him with fixed tenure in perpetuity for his services so that he can live comfortably, Qajar Persia, dated Rabi II 1251/July-August 1835, Persian manuscript on paper, six lines of text in *shikaste* script in black ink, seal impression of Muhammad Shah, dated AH 1250/AD 1834-35 and his tughra at top, in perspex box frame, 415 x 300 mm.; a firmān issued in the name of Ahmad Shah Qajar (reg. 1909-25) by his Na'ib al-Saltanah (Regent), 'Ali Reza [Azud al-Mulk], appointing Zahir al-Dawlah as Governor of Tehran with the approval of Interior Minister 'Ali Qoli Khan Sardar As'ad, Qajar Persia, dated Safar 1328/February-March 1910, Persian manuscript on paper, eight lines of text in *nasta'liq* script, seal impression of the Na'ib al-Saltanah 'Ali-Reza-ye Qajar Na'ib al-Saltanah 132[7] at upper right, some folding and creasing, in perspex box frame, 565 x 400 mm.; a firmān of Nasir al-Din Shah Qajar (reg. 1848-96), allocating the village of Zazvaran [?] of the district of Linjan of Isfahan with all its attachments including farms, grazing land and water etc., for cultivation to the merchants Haji 'Abd al-Ghaffar and Haji Muhammad Husayn, in perpetuity Qajar Persia, dated Jumadi II 1311/December 1893-January 1894, Persian manuscript on paper, five lines of text in small *nasta'liq* script in black ink, seal impression of Nasir al-Din Shah at top dated AH 1264/AD 1847-48, his tughra in gold and his signature, in perspex box frame 520 x 380 mm.*(4)

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

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

85* R

A FIRMAN OF MUHAMMAD SHAH QAJAR (REG. 1834-48), APPOINTING MIRZA 'ABD AL-WAHHAB TABIB AS THE PHYSICIAN TO HIS BROTHER QAHRAMAN MIRZA, GOVERNOR OF KHORASAN, INCLUDING THE ALLOCATION OF FUNDS AND SALARY

PERSIA, DATED SHA'BAN 1251/NOVEMBER-DECEMBER 1835
Persian manuscript on paper, six lines of text written in *shikasteh* script in black ink, some interspersed with undulating gilt floral motifs, seal impression at top within illuminated *shamsa*, second *shamsa* at upper left, the Shah's *tughra* in gold at upper right, wide floral border at right, framed, 395 x 275 mm.

B. A firman of Nasir al-Din Shah Qajar (reg. 1848-96), allocating all belongings and salaries of the deceased Iqbal al-saltanah to his sister Zahra Khanom, Persia, dated Jumadi II 1307/January-February 1890, three lines of text written in *nasta'liq* script in black ink, interlinear rules and outer margins in red, blue and gold, seal impression at top within illuminated medallion, *tughra* in gold at upper right, signature at upper left within cartouche, sheet trimmed, framed, 450 x 310 mm.

C. A firman of Muzaffar al-Din Shah Qajar, with his seal impression and signature, regarding the set salary for Mirza 'Ali-khan, an official in the Ministry of Foreign Affairs, to be paid annually from Adharbayjan allowance, for his good services, dated Shawwal 1313/March-April 1896, Persian manuscript on paper, three lines of text written in *shikasteh* script in black ink, interlinear rules in gold, blue and red, swirling floral motif in gold between first and second lines, seal impression at upper right, signature at upper left, framed, 520 x 355 mm.

D. A firman of Muzaffar al-Din Shah Qajar, following a recommendation by Atabak-e A'zam (Amin al-Sultan), regarding the salaries of six different people (all with first names and unidentifiable), dated Rajab 1320/October-November 1902, Persian manuscript on green paper embossed with lion and sun insignia, three lines of text in *nasta'liq* script in black ink, two illuminated floral medallions at right, seal impression at top, signature below first line within gold-outlined cartouche, additional notes written vertically in right-hand margin, framed 440 x 345 mm.(4)

£1,200 - 1,800
US\$1,500 - 2,200
€1,400 - 2,100

Firman (C) appears to illustrate how long it took for a composed text to be finally validated, since it is dated at a time when Muzaffar al-Din Shah was a prince, and in Tabriz, the seat of the Crown Prince, but the seal impression is that of his when he was a Shah (Nasir al-Din Shah had been shot dead on 1st May 1896).





86

86^R

**A WHEEL-CUT GLASS VESSEL
PERSIA, 8TH-10TH CENTURY**

of tapering form, deeply engraved to the body with a series of oval cartouches forming a honeycomb design, above and below engraved bands

35.5 cm. long

£8,000 - 12,000
US\$9,900 - 15,000
€9,200 - 14,000

87^R

**A WHEEL-CUT GLASS BEAKER
PERSIA, 10TH CENTURY**

of cylindrical form, cut with a frieze of birds overlaid with hatched design interspersed by trees and foliate motifs

7.5 cm. high, 8 cm. diam.

£3,000 - 5,000
US\$3,700 - 6,200
€3,500 - 5,800



87



88^R

**A WHEEL-CUT GLASS BOTTLE
PERSIA, 9TH CENTURY**

of globular form with long multifaceted neck, engraved to the body with two registers of roundels containing circle motifs, the shoulder with two concentric bands
17.2 cm. high

£10,000 - 15,000

US\$12,000 - 19,000

€12,000 - 17,000

Wheel-cut circles are one of the most frequently occurring motifs in glass found at Nishapur (see Jens Kroger, *Nishapur Glass of the Early Islamic Period*, New York 1995, pp. 129–135). It seems probable that the motif was first introduced under the Sasanians, and became very popular in the early Islamic period. The earliest examples, as here, tended to have larger central roundels within the circles; subsequently they were reduced to small conical elements.

89^R

**A RARE WHEEL-CUT BLUE GLASS BOTTLE
PERSIA, 10TH/ 11TH CENTURY**

of domed form with flaring neck, engraved to the body with two diamond shape cartouches containing large abstract palmettes interspersed by further abstract palmettes and other abstract vegetal motifs, the shoulder with a band containing a *zig-zag* design, the neck with diamond and lozenge bands, the base with painted collection number '300'

15.6 cm. high

£25,000 - 35,000

US\$31,000 - 43,000

€29,000 - 40,000

Provenance

Sotheby's, *Arts of the Islamic World*, 24 October, 2007, lot 65.

Sotheby's, *Ray Winfield Smith collection*, 14 July 1986, lot 5.

Fragments of glass showing freely drawn half-palmettes and vegetal motifs stemming from a base have been excavated in Samarra and Nishapur and an important nearly complete example is in the Al-Sabah Collection, Kuwait (LNS 113 KG). More stylized and formal vegetal motifs are present on 10th century relief cut glass and on late 10th-11th century Fatimid rock crystal. A comparable piece in the Khalili Collection displays similar engraved decoration (see Goldstein 2005, p.201). A number of sherds and vessels with related decoration were unearthed during the excavation at Nishapur and have been subsequently published by Kröger in 1995. Kröger classified the designs according to three techniques; linear, intermediate and slant-cut. The current lot displays the linear style (Kröger 1995, pp.163-164).





90

**A GHURID MOULDED GLASS ROUNDEL
CENTRAL ASIA, LATE 12TH CENTURY**

of round form, impressed in relief to one side with a central roundel containing a musician sitting cross-legged playing a lute, the border with a band of inscription

10 cm. diam. max.

£8,000 - 12,000

US\$9,900 - 15,000

€9,200 - 14,000

Inscriptions: '*imad al-[daw]lah wa al-din malik al-umara' jahan pahlavan 'umar bin al-husayn nusrah*', possibly to be translated as, 'Pillar of Government and Religion, king of Commanders of Jahan Pahlavan, 'Umar bin al-Husayn Nurah'.

Impressed glass medallions with figural scenes have been known since excavations in Uzbekistan in the late 1930s unearthed a group of coloured glass roundels depicting animals and figures hunting and playing musical instruments. The use of these medallions is generally thought to have been as decorative elements set into stained glass windows.

For an almost identical medallion in the al-Sabah Collection see Stefano Carboni and David Whitehouse, *Glass of the Sultans*, New York 2001, pp.133-134, no. 51.



91^R

**A MOULDED GLASS BOTTLE WITH APPLIED DECORATION
PERSIA, 11TH/ 12TH CENTURY**

of inverted piriform on a large splayed foot with long tapering neck terminating in a raised band surmounted by a flaring rim, moulded with a band of paired foliate motifs surrounded by lines of circle motifs, the shoulder with a band of flowerheads and applied trails of aubergine glass forming a nine-pointed star

26.7 cm. high

£10,000 - 15,000

US\$12,000 - 19,000

€12,000 - 17,000

92*

**A MAMLUK ENAMELLED GLASS SPRINKLER (OMOM)
PROBABLY SYRIA, 14TH CENTURY**

of flattened globular form with kick foot and long tapering neck, decorated to the shoulder in blue, red and white enamel and highlighted in gilt with a broad band of whorling panels alternately containing flowerheads and scrolling foliate vines radiating from the neck

18.4 cm. high

£25,000 - 35,000

US\$31,000 - 43,000

€29,000 - 40,000

Provenance

Christie's, *Art of the Islamic and Indian Worlds*, 23 October 2007, lot 79.





93

93
AN ABBASID SLIP-PAINTED POTTERY BOWL
MESOPOTAMIA, 9TH CENTURY

of deep rounded form on a short foot with everted rim, decorated in black and green on a cream ground with a band of pseudo-inscription to the well and three splashed areas to the walls
24.4 cm. diam.

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

This lot is accompanied by a thermoluminescence test (CIRAM 0809-OA-184R-4, dated 9/9/2009).



94

94
AN ABBASID LUSTRE FIGURAL POTTERY BOWL
MESOPOTAMIA, 9TH CENTURY

of rounded form with everted rim on a short foot, decorated in two shades of brown lustre with a seated musician playing a tambourine, a partial inscription to his left, the rim with a band of partial almond motifs
19.4 cm. diam.

£4,000 - 6,000
 US\$4,900 - 7,400
 €4,600 - 6,900

Inscriptions: *al-facl kull*, 'Virtue is ... of all ...'.



95

**A LARGE SLIP-PAINTED POTTERY BOWL
SAMARKAND, 9TH CENTURY**

of deep rounded form with slightly everted rim on a short foot,
decorated in manganese, mustard yellow and tomato red on a cream
ground with an inscription to the well interspersed by palmette motifs,
above and below further inscriptions surmounted by knot motifs
33.4 cm. diam.

£8,000 - 12,000

US\$9,900 - 15,000

€9,200 - 14,000

Inscriptions: repeat of a word, possibly *al-yumn*, 'Good-fortune'.



96



(detail)

96^R

**A RARE SIGNED NISHAPUR SGRAFFIATO POTTERY BOWL
PERSIA, 10TH CENTURY**

of slightly flaring conical form on a short foot, incised and decorated in ochre and green splashes on a cream ground with a series of radiating panels containing bands of spiralling circular motifs, incised signature of maker between two of the panels
37 cm. diam.

£5,000 - 7,000
US\$6,200 - 8,700
€5,800 - 8,100

Inscription: 'work of Rafaq (?)'.



97

97^R

**A NISHAPUR 'YELLOW STAINING' BLACK SLIP-PAINTED
POTTERY BOWL
PERSIA, 10TH CENTURY**

of slightly curved conical form on a short foot, decorated in manganese and yellow-staining with a band of pseudo-inscription to the well, the rim with a band containing hatched design interspersed by roundels containing cruciform motifs and a further band of zig-zag design
20.4 cm. diam.

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



98

**A SLIP-PAINTED POTTERY BOWL
SAMARKAND, 10TH CENTURY**

of slightly flaring conical form on a short foot, decorated in manganese and tomato red on a cream ground with a band of inscription interspersed by cartouches containing circle motifs on a ground of spots, the well with further inscription
22.8 cm. diam.

£8,000 - 12,000

US\$9,900 - 15,000

€9,200 - 14,000

Inscriptions: to the centre, possibly, *barakah*, 'Blessing'; to the wall, *al-jamal* ..., 'Beauty is ...'.



99

**A RARE 'IMITATION LUSTRE' SLIP-PAINTED POTTERY BOWL
CENTRAL ASIA, 10TH CENTURY**

of shallow rounded form on a short foot with everted rim, decorated in ochre and manganese on a cream ground with a stylised reed instrument and pomegranate motif, the interstices with hatched design overlaid with palmette motifs, the border with a band of inscription in *kufic*, the rim with an undulating design, the exterior with a series of roundels on a ground of abstract vegetal interlace
21.7 cm. diam.

£15,000 - 20,000

US\$19,000 - 25,000

€17,000 - 23,000

Inscriptions: *al-'ilm ashraf al-a[hsab wa al-muru]wah ashbak [al-ansab]*, 'Knowledge is the most noble of [all] values and chivalry the most intricate quality of one's heritage'.

The dish features a painted design which resembles the Chinese *sheng*, a reed instrument consisting of vertical pipes which was used in China and Central Asia. It is known to have been used by the Uighurs of Xinjiang, a Turkic people whose Empire reached Persia at the beginning of the 9th Century AD. A depiction of a *sheng* can be found on a 9th Century silver ewer from Central Asia, illustrated in V.P. Darkevich, *Decorative Metal of the East*, 8th-13th centuries, Academy of Sciences Archaeological Institute, Moscow, 1976, p.77 & pl.7. For an illustration of a *sheng* see J.A. Van Aalst, *Chinese Music*, New York, 1964, p.81.

For a comparable bowl of red clay decorated in imitation lustre attributed to Tashkent see Jangar Ya. Ilyasov, 'Exotic Images: On a New Group of Glazed Pottery of the 10th and 11th Century' in *Journal of the David Collection*, vol. 4, Copenhagen, 2014, p. 82, fig. 65.





100^R

**A RARE KASHAN MONOCHROME POTTERY
ELEPHANT AND RIDER
PERSIA, EARLY 13TH CENTURY**

standing upright, the large saddle cloth decorated to each side with a cartouche of palmette form surmounted by three pouches, circle motifs at the tops of the legs, the rider holding trappings to the elephant's head, the howdah in openwork
32.5 cm. long

£6,000 - 8,000
US\$7,400 - 9,900
€6,900 - 9,200

Provenance

Acquired by the grandparents of the current owner from A. Khan Rahimi in the 1930s or 1940s.
A. Khan Rahimi Collection, New York.

Pottery models of animals were popular in Persia during the early 13th Century. They were often made as functional objects such as ewers, as small pieces probably intended as children's toys, or simply as decorative objects such as the present lot. They were typically decorated with monochrome blue or turquoise glaze, occasionally with lustre or black underglaze-painted decoration. A similar elephant is published in Mehdi Bahrani, *Gurgan Faïences*, pl. xxii and pp. 60-61. Other examples of ceramic animal figures can be found in Oliver Watson's *Ceramics from Islamic Lands*, 2004, pp. 324-5



101^R

**A LARGE KASHAN MONOCHROME POTTERY MIHRAB TILE
PERSIA, 12TH CENTURY**

of rectangular form, moulded in relief with an archway containing a floral spray issuing from an urn, above a cartouche of vegetal interlace, the spandrels with vegetal motifs, the border with a band of inscription in *naskhi*, Rahimi collection label to reverse
68 x 45 cm.

£8,000 - 12,000

US\$9,900 - 15,000

€9,200 - 14,000

Provenance

Acquired by the grandparents of the current owner from A. Khan Rahimi in the 1930s or 1940s.
A. Khan Rahimi Collection, New York.

Inscriptions: Qur'an, chapter CXII (*al-ikhlas*).



102



103

102^R

AN UNUSUAL KASHAN UNDERGLAZE-PAINTED POTTERY BOWL

PERSIA, 12TH/ 13TH CENTURY

of shallow flaring form on a short foot with inverted rim, decorated underglaze in black on a white ground with a large trefoil motif on a ground of abstract vegetal interlace, each leaf overlaid with almond shape cartouches containing abstract vegetal interlace
17 cm. diam.

£4,000 - 6,000
US\$4,900 - 7,400
€4,600 - 6,900

103^R

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

of slightly curved conical form on a short foot, decorated overglaze in polychrome and gilt with a mounted warrior slaying a feline, a bird in the air to his right, the border with a band of inscription in *Kufic*, the exterior with a further band of inscription, remains of old exhibition label to reverse, possibly from the Exhibition of Persian Art, New York, 1940
17.3 cm. diam.

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

Provenance

Private UK Collection.

Inscriptions: to rim, repeat of possibly *al-daw[ah]*, 'Wealth'; to exterior, undeciphered.



104

104^R

**TWO SELJUK GOLD AND NIELLO BRACELETS
PERSIA, 11TH/ 12TH CENTURY**

the shanks formed of four plaited gold wires, with granulation on either side of the clasp, the clasps decorated in niello with flowerhead motifs, with split pin fastening

the larger 6.5 cm. diam.; 45.8 g. (total weight)

£4,000 - 6,000
US\$4,900 - 7,400
€4,600 - 6,900

Published

Spink & Son, *Islamic Jewellery*, London, 1986, p. 28-29, no. 5.



105



105^R

**TWO SELJUK STYLE TURQUOISE-SET GOLD BRACELETS
PERSIA, 19TH/ 20TH CENTURY**

each tapering towards the centre and terminating in two confronting birds joined by a pin, one side hinged for opening, decorated in filigree and set with turquoise and paste

each 8 cm. diam.; 97.6 g. (total weight)(2)

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



106

106^R

**A KHORASAN BRONZE MUG
PERSIA, 11TH/ 12TH CENTURY**

of deep rounded form with inverted rim, on a short splayed foot, the thumb rest of palmette form surmounted by a lion, engraved to the body with a series of circle motifs on a ground of cable design, above a band of inscription in *kufic*, one circle with engraved inscription, possibly an owner's mark
20.5 cm. max.

£4,000 - 6,000
US\$4,900 - 7,400
€4,600 - 6,900

Inscriptions: *Barakah (?) wa surur ...*, 'Blessing and joy ...'.

107^R

**A KHORASAN BRONZE INLAID PEWTER BOTTLE
PERSIA, 12TH CENTURY**

of piriform on a splayed foot with long tapering neck rising to a cup shaped mouth with everted rim, the pewter body inlaid with a series of brass plaques in the form of piriform vases topped by palmettes engraved with interlaced floral and vegetal motifs, interspersed by plaques of curved form engraved with seated musicians on a ground of scrolling vines, cusped cartouches with further vegetal interlace, to the remainder of the body, foot and neck, further inlaid plaques engraved with vegetal interlace, inscriptions in *kufic* and *thuluth*, birds and other quadrupeds
61 cm. high

£15,000 - 20,000
US\$19,000 - 25,000
€17,000 - 23,000

Inscriptions: to the body, close to the neck, in *kufic*, *bi'l-yumn wa al-barakah / [wa] al-surur/ wa al-salamah*, 'With good-fortune and blessing and joy and well-being'; to the body, in cursive, *al-'izz wa al-iqbal wa al-dawalah/.... al-tammah wa al-dawalah*, 'Glory and prosperity and wealth Plenitude and wealth'; around the neck in cursive, upper band, *al-dawalah*, 'Wealth'; around the neck in cursive, lower band, *al-'izz wa al-iqbal wa al-dawalah*, 'Glory and prosperity and wealth'; to the cup, repeat of *shafa' li'llah*, 'Healing is by God'; to the lower body *al-'izz wa al-iqbal wa al-dawalah al-dammah wa al-salamah wa al-sa'adah wa*, 'Glory and prosperity and wealth, lasting and well-being and happiness and... '.

During the excavations at Nishapur between 1935-1947 some lead or pewter (lead-tin alloy) vessels were excavated including bowls, a cosmetic mortar, weights and a miniature dish. Based on these finds, it was concluded that lead was used more in the early Islamic world than had initially been suspected (James W. Allen, *Nishapur: Metalwork of the early Islamic Period*, New York, 1982, p. 54). The present lot, which is inlaid with metal unlike the vessels found at Nishapur, relates to a group of pieces which have come up at auction over the last twenty five years. The most similar amongst them is a flask offered at Christie's (*Islamic Art and Manuscripts*, 15 October 2002, lot 201) which is of comparable form and also has cartouches containing winged lions. Other pieces include a tazza sold at Christie's (*Islamic Art and Manuscripts*, 10 October 2000, lot 295) and another flask offered at Christie's (*Islamic Art and Manuscripts*, 23 April 2002, lot 79).



107



108^{TP R}

**A MONUMENTAL BRONZE ROYAL TENT SUPPORT (ZHIGRI)
PERSIA OR CENTRAL ASIA, LATE 12TH CENTURY**

of cylindrical form, open at either end, cast in a single piece with four equally spaced raised bands, engraved to the upper and lower sections with bold repeating inscriptions in *thuluth* alternating with roundels, the central section with elegant frieze of running lions alternating with roundels on a scrolling ground
53 x 40 cm.

£100,000 - 150,000

US\$120,000 - 190,000

€120,000 - 170,000

Provenance

Private UK Collection since 1950.

The inscription is a repetition of: *wa al-'izz al-da 'im wa al,*
'And perpetual Glory and'.

This extraordinary monumental bronze is testimony to the skill of medieval Islamic metalwork and, as an almost matching and very probably closely related piece to one previously sold in these rooms (Bonhams, *Islamic and Indian Art*, 5 April 2011, lot 101), is an important addition to the group of known engraved Khorasan bronzes. The function of this piece has been identified by Anatoly Ivanov of the State Hermitage Museum in St. Petersburg and can be seen in miniature paintings of the Timurid, Safavid and Ottoman periods. Bridging two adjoining wooden poles to support imperial tents made of heavy materials, they can be seen in numerous paintings of outdoor royal scenes in illustrated manuscripts of the *Shahnameh* and Sa'di's *Bustan* amongst others. Bronze supports are clearly shown for example in a scene from the *Khamasa* of Nizami produced for the great Safavid ruler Shah Tahmasp depicting the Nomad Encampment of Layla's Tribe (illustrated in Eleanor Sims, *Peerless Images*, Yale University Press, New Haven and London, no. 172, p. 257).





108 (detail)

The extraordinarily elegant engraved frieze of running felines alternating with roundels can be related to fine examples of Iranian metalwork of the 12th Century, specifically to a Khorasan bucket of cast brass in the British Museum (OA 1953.2-17.I) and a Nishapur ewer of cast brass in the Metropolitan Museum of Art, New York (38.40.240).

Formerly thought to be monumental candle-stands, ten of these supports are currently shared between the State Hermitage Museum St.Petersburg, the State Museum of Oriental Arts Moscow, the Historical Museum in the Republic of Kyrgyzstan and the Institute of Archaeology of the Kazakh Republic. Their Central Asian origin points to the possibility they were used by a powerful nomadic tribe. During the 12th Century, Balasagun was the former capital city of the Karakhanids, a powerful semi-nomadic group whose sophisticated artistic production was influenced by its neighbours the Seljuks and Ghaznavids.

For further reading see (in Russian) A.Ivanov, 'On the so-called Nestorian Candlestands', *Byzantium in the Context of World Culture to Commemorate the Centenary of Alisa Vladimirovna Bank 1906-1984*, State Hermitage Publishing, St. Petersburg, 2008 pp. 381-385, examples illustrated on p. 382 (I.R.2347 and I.R.2348).

For Ottoman examples in the Topkapi Saray Museum, Istanbul, see Nurhan Atasoy, *Otag-1 Humayun: The Ottoman Imperial Tent Complex*, Istanbul 2000, nos. 81, 83, 84.

Further manuscript illustrations of tent supports are shown in a double page frontispiece of Firdausi's *Shahnameh*, dated 1444 in the Cleveland Museum of Art (56.10); in a double-page frontispiece in a manuscript of Sa'di's *Bustan*, Herat, 1488 Cairo National Library (Adab Farsi 908) fols 1v-2r; Timur holds a great feast from a manuscript of Sharaf al-Din 'Ali Yazdi's *Zafarnama*, Shiraz, 1552, London, The British Library (OR 1359, fol 35v); Nushaba shows Iskander His Portrait from the *Khamsa* of Nizami, Tabriz, 1539-40, London, British Library (OR.2265), fol. 48v.



109

109
A MAMLUK BRASS BOWL
EGYPT OR SYRIA, 13TH/ 14TH CENTURY

of rounded form tapering towards the slightly inverted rim, engraved with a band of inscription in *thuluth* on a ground of scrolling vines interspersed by roundels alternately containing rosettes surrounded by intertwined vines and groups of birds on a ground of vegetal motifs, below a band of pendant palmettes, the interior with a rosette to the well
 38 cm. diam.

£8,000 - 12,000
 US\$9,900 - 15,000
 €9,200 - 14,000

Provenance

Formerly in the Bottet Collection, France, formed between 1930-1950.

Inscriptions: *al-maḡarr al-'alī al-mawlawī al-amīrī/ al-kabīrī al-'alīmī al-adīlī a/l-ghazī al-mujahid[ī] al-murabīṭī al-mathaghīrī/ al-mu'ayyidī al-nasīrī al-zahīrī/ al-mudīrī a/l-mallīkī al-kafīlī al-kashīfī a/l-humamī al-nīzamī al-mallīkī al-nasīrī*, 'The High Authority, the Lordly, the Commander, the Great, the Learned, the Just, the Conqueror, the Holy-warrior, the Defender, the Protector of frontiers, the Helper, the Assistant, the Protector, the Supporter, the Manager, the Possessor, the Viceroyal, the Discoverer, the Shelter, the Administrator, the Possessor, al-Nasīrī'.



(detail)



110

110^R
A FARS SILVER-INLAID BRASS BOWL
PERSIA, 14TH CENTURY

with rounded base, the walls tapering towards a short neck, profusely engraved and inlaid with silver with a series of cartouches filled with inscriptions in *thuluth* on a ground of scrolling vines, interspersed by roundels alternately containing mounted warriors and pairs of figures, the interstices with geometric patterns, below a band of pendant palmettes radiating towards the foot, the rim with vegetal motifs, the interior with a central rosette
 13 cm. diam.

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

Provenance

Formerly in the Bottet Collection, France, formed between 1930-1950.

Inscriptions: *al-'izz li-mawlanā/ al-sultān / al-malik al-a'zam /malik riqab al-umam*, 'Glory to our Lord, the Sultan, the most great Sultan, dominant over the nations'.



(detail)

111

**A RARE MAMLUK SILVER-INLAID BRASS TRAY STAND
EGYPT, 14TH CENTURY**

of waisted form with raised central band on a splayed foot with everted rim, profusely engraved and decorated in silver-inlay with two large friezes of inscription interspersed by roundels to the lower band containing five small rosettes on a ground of vegetal interlace and to the upper band with central roundels containing four birds surrounded by bands containing undulating vines, the foot with a band of foliate motifs, the rim with a band containing an undulating vine, the underside of the rim with two engraved heraldic medallions, the raised central band with a floral vine, the upper and lower conical elements possibly originally from two separate stands
27 cm. high

£40,000 - 60,000

US\$49,000 - 74,000

€46,000 - 69,000

Provenance

Private European collection, acquired in 1992.

Formerly in a private European collection, received as a gift in Russia during the First World War by a friend of the current owner's great grandfather.

Inscriptions: to the upper section, *al-maqarr al-'ali al-maw/lawi al-maliki al-m*, 'The High authority, the Lordly, the Possessor, the...'; to the lower section, *al-maqarr al-'ali al-ma/lik al-'alimi al-ma*, 'The High authority, the Possessor, the learned, the ...'.

It is likely that this tray stand belonged to a wealthy Amir or other official of high standing at the Mamluk court such as those described by the famous Andalusian historian Ibn Khaldun. Following his first visit to Cairo in 1382 AD he described it as "the garden of the world" and was clearly impressed not only by the magnificent architecture but also by the wealthy patrons and collectors who lived in the city. Originally, the stand would have supported an equally lavish tray on which fruits and other food would have been displayed. The form and design proved so popular that porcelain imitations were made in China, most probably for the Middle Eastern market (see British Museum, London, inv. no. 1966, 1215.1).

Other examples of Mamluk tray stands are in the British Museum, London (inv.no. 1897,0510.1), the Victoria and Albert Museum, London (inv. nos. 935-1884.; 934-1884.; M.9-1954), the David Collection, Copenhagen (inv. no. 3/2008), the Museum of Islamic Art, Doha (inv. no. 478.2007), the Aga Khan Museum, Toronto (inv. no. AKM00726), and the Metropolitan Museum of Art, New York (inv.nos. 91.1.568.; 91.1.601.; 91.1.528.; 91.1.598).





112

AN ILKHANID SILK ROBE
CENTRAL ASIA, 13TH/ 14TH CENTURY

with long sleeves and waisted neck, the lower section gathered in pleats to the top, woven in cream and brown silk to the back, sleeves and skirt with a repeat design of confronting cockerels in front of foliate sprays with curled leaves on a ground of flowerhead motifs, the shoulders with a band of intertwined geometric patterns on a ground of foliate vines, mounted

153 x 148 cm. max.

£50,000 - 70,000
US\$62,000 - 87,000
€58,000 - 81,000

The foundation of the Ilkhanid dynasty following the invasions of Hülegü, the grandson of Genghis Khan, paved the way for a period of peaceful trade and cultural interaction between Persia and the vast Mongol Empire. The result in artistic terms was a fusion of existing Perso-Islamic decorative vocabulary with motifs imported from China and Central Asia. Although drawing upon the rich tradition of luxurious silk production dating back to the Sogdians in the 7th Century, the shape of the robe, with its long sleeves, braided waist and voluminous skirt, is in the fashion of Yuan ceremonial robes known as *bian xian ao*. The paired cockerels are similar to those seen on Central Asian "Cloths of Gold", highly prized by the Mongols, and are symbols of light and good against evil in Zoroastrian tradition. A silk fragment in the Cleveland Museum of Art (inv. no. 1996.297) depicts birds with very similarly stylised wings and is attributed to the mid 13th Century.

A number of similar robes, from the same period, are housed in some of the worlds finest Islamic Art Collections, notably the Aga Khan Museum, Toronto, (inv. no. AKM00677) and the Museum of Islamic Art, Doha. A robe in the Inner Mongolia Autonomous Region Museum is illustrated in J. Watt, *The World of Kubilai Khan: Chinese Art in the Yuan Dynasty*, exhibition catalogue. Metropolitan Museum of Art, New York, 28 September 2010-2, January 2011, pp. 74-5.





113* R

**A TIMURID UNDERGLAZE-PAINTED POTTERY BOWL
PERSIA, 15TH CENTURY**

of compressed globular form on a short foot with cylindrical neck, decorated underglaze in cobalt-blue and brown on a white ground with a band of eight-pointed stars filled with wave motifs interspersed by panels containing diamond motifs filled with hatching, below a frieze of arcades containing palmettes, above a band of undulating palmette motifs

23 cm. diam.

£6,000 - 8,000

US\$7,400 - 9,900

€6,900 - 9,200

For a Timurid bowl decorated in blue and brown with similar wave motifs in the David collection see Kjeld von Folsach, *Islamic Art, The David Collection*, Copenhagen, 1990, p. 118, no. 161.



114^R

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

of rectangular and concave form with pointed arched top, carved and decorated in turquoise and white glaze with two arched panels containing floral motifs flanked by split-palmettes, above a partial star filled with trefoils and split-palmettes

30.5 cm. high

£10,000 - 12,000

US\$12,000 - 15,000

€12,000 - 14,000

For a similar tile see *Spirit & Life: Masterpieces of Islamic Art from the Aga Khan Museum Collection*, 2007, p. 176. pl.152.

115

**A TIMURID CALLIGRAPHIC CUERDA-SECA POTTERY TILE
CENTRAL ASIA, 14TH CENTURY**

of hexagonal form, decorated in cobalt-blue, turquoise and red on a white ground with black outline with a large band of inscription in *thuluth* on a ground of scrolling tendrils, one issuing a lotus, the lower edge with a band containing an elongated floral motif flanked by quatrefoil motifs, remains of a border above containing the lower part of an inscription in *kufic*
45 x 38 cm.

£30,000 - 40,000

US\$37,000 - 49,000

€35,000 - 46,000

Inscriptions: the words *al-shari'ah wa*, 'the law and'.

Timurid architecture was often profusely decorated with calligraphic tilework such as the present lot. The scale of this tile and the calligraphy featured indicates that it was part of a monumental inscription, intended to be seen from some distance. A frieze composed of similar tiles is found on the facade of Shirin Beg Aqa's mausoleum in the Shah-e Zende complex in Samarkand. Illustrations of this frieze can be found in Jean Soustiel and Yves Porter's *Tombs of Paradise. The Shah-e Zende in Samarkand and the architectural tiles of Central Asia*, Saint-Remy-en-L'Eau, 2003, p. 229.



116

**A RARE ANDALUSIAN BRASS ASTROLABE
ISLAMIC SPAIN, 13TH CENTURY, PROBABLY BEFORE 1238**

of cast brass, hammered and engraved with three lobed throne with shackle and suspension loop, rete, five plates, engraved in western *kufic*, to edge of back in later cursive script, later horse and pin, possibly later alidade
12.7 cm. max.

£8,000 - 12,000

US\$9,900 - 15,000

€9,200 - 14,000

Astrolabes were widely used in the Islamic world both for navigation and for finding the *Qibla*, or the direction of Mecca. They were also used to find the times of sunrise in order to help schedule morning prayers. During the Islamic period, numerous innovations were developed such as the addition of angular scales, adding circles indicating azimuths on the horizon. The present lot is a very rare example of an astrolabe which produced in Islamic Spain.

Construction

The limb was separately cast from the back plate, probably in one piece with a throne, possibly separately. In the former case the throne was broken off and the present throne, which may be the original but is not certainly so, attached or re-attached by two rivets. This operation caused the limb to fracture and the section between 42° and 75° was dovetailed back in. At the same time the upper part of the back plate was crudely re-riveted to the limb, three of the rivets being proud of the surface and breaking the engraving. The limb carries a 360° scale numbered by groups of 5 (with 100s but without 200s and

300s) and subdivided to single degrees. There is considerable wear to the numerals in the section running from 55° to 180°. In the first quadrant only (0°-90°) the 5° division lines are continued from the face of the limb over the edge to join the 5° lines on the back, the top of the back plate in this quadrant being notched for single degrees. Although the other quadrants are plain, the 180° and 270° positions are marked by a similar notch running over the limb to join the graduations on the face and back plate.

The three-lobed throne is relatively low and pierced with three holes of which the central, smaller, one may have been pierced later than the other two. It is worked in the middle of an equilateral triangle centred on the 0/360° line of the limb. The shackle is likely to be original, but lacks two washers allowing it to fit closely to the top of the throne.

The unusual rete now consists only of the ecliptic circle and twelve star pointers within it. These have curved or hooked pointers arising from low bases each set with a silver point (two missing). The Capricorn indicator is a thin rectangle with central index line. There is no east-west bar running across the rete, rather a plain arc within the ecliptic circle springing from 0° Aries and 30° Virgo. Since there is no indication that this arc continued outside the ecliptic ring, the chamfered edge of which carries incised lines for the divisions of the signs which are undisturbed, the ecliptic was probably connected to the arc for the tropic of Capricorn by only three struts arising from Libra and Pisces and Gemini where there are the remains of old repair work. If this be the case, then we may postulate that it caused a structural weakness in the rete that led to breakage and the loss of all the part outside the ecliptic.

The ecliptic circle is divided into 6 degrees and labelled with the names of the signs of the zodiac.



The twelve stars on the rete are (in order of right ascension):

β Andromedae qalb al-hūt توحل البق
α Aurigae al-'ayyūq قوئي جال
ι Ursae Maioris al-dubb دبدا
β Leonis al-ṣarfa فصرس
α Bootis al-rāmih حمارلا
α Serpentis --- al-hayya --- ذئحلا
α Lyrae al-wāqī عاقوالا
β Orionis al-jawzā ازوجلا
α Aquilae al-ṭā'ir ري اطلا
α Cygni al-rīdf فدرلا
? ? ?
β Pegasi mankib al-faras سرفلا بكنم

Note: The penultimate star is placed at 19° Aquarius and so should be ε Pegasi (enif - فن) although the reading is not clear.

As noted above, the upper part of the back of the astrolabe became detached from the limb, no doubt at the same time as the throne was broken off, and was re-riveted. The outermost of the three nested scales on the back carries two 90° altitude scales numbered every 5° and subdivided to 1°. The double inner scale is a zodiac calendar divided to numbered 5° divisions. This zodiac calendar shares 1° subdivisions with the altitude scales. The innermost scale is for the Julian calendar (0° Aries = 15/14 March) divided to numbered 5 or 6° divisions and subdivided to 1°.

At the centre is a double shadow square for base 12 with every 3 units numbered. The vertical double inscriptions at the centre read 'the vertical shadow' and 'the vertical'. The horizontal inscription reads 'the horizontal [shadow].

Because the inscriptions on the back plate, written in the same small and neat Kufic script as was employed to number the face of the limb, had become so worn as to be almost unreadable, they were re-engraved at a later date in a heavy cursive script. At the same time the division lines for the scales were somewhat crudely renewed. The lower two quadrants of the outer degree scale seem not originally to have been numbered; the scribe who added numbers to them also added the redundant inscription 'the vertical' to the shadow square.

Mater. This is plain but gilt as the rest of the instrument may once have been.

Plates. There are five plates, all engraved on both faces and each with a lug at the top for fixing it in the mater. Each plate carries almucantars (lines of equal altitude) on both faces with 6° intervals numbered from 6 to 72° on both sides of the plates except for plate 2b which numbers to 78; plate 5a to 66; plate 5b to 60°. The plates are engraved for azimuths on both faces for every 10 degrees numbered 10 to 90°. All the plates also carry lines for the unequal hours below the horizon; each hour being numbered. Plates 2a, 2b and 4a have the names engraved below the horizon for east on the left and west on the right. Plate 1 has jagged damaged to a part of the circumference. The centre of each plate is inscribed with the latitude.

These inscriptions read:

1A for the latitude of Valencia 39° 30' li-arḍ balansiyya 39 30 ضررعلا لطل ذيسنابل
1B for the latitude of Basra 33° li-arḍ Baṣra 33 جلال قرضبال ضررعلا
2A for the latitude of Marrakesh 30° li-arḍ Marākush 30 ل شكارم ضررعلا
2B for the latitude of Ceuta 35° li-arḍ Sabta 35 هل قتبس ضررعلا
3A for the latitude of Almeria 36° 30' li-arḍ Almarī'a 36 30 عيرملا ضررعلا
ل اول
3B for the latitude of Barca 32° li-arḍ Barqa 32 بل قارب ضررعلا
4A for the latitude of Medina 25° li-arḍ Yathrib 25 هك بربثي ضررعلا
4B for the latitude of Mecca 22° li-arḍ Makka 22 بك ذلم ضررعلا
5A for the latitude of Cairo 30° li-arḍ Qāhira 30 ل قراهق ضررعلا
5B for the latitude 37° 30' li-arḍ 37 30 ل زل ضررعلا

The latitude of 37° 30' for which no place is indicated normally corresponds on early astrolabes with Seville, Malaga and Granada. This means that, Mecca and Medina being excluded as automatic inclusions in almost any astrolabe, three of the remaining eight places are found in Spain, four located in the northern Magreb and one (Barca) in Libya. Unlike the others, the latitudes of the Spanish cities are given to a precision of 30'. Non-Spanish places are located with variable accuracy but all with values that can be paralleled on several other astrolabes from al-Andalus.

Alidade, pin and horse. The alidade is likely to date from the restoration of the instrument. The pin and horse are modern.

Commentary

The presence of plates for three Spanish cities of which the latitudes are indicated to 30', unlike the other seven places, suggests that this astrolabe is to be located in al-Andalus. If this be so, then inclusion of a plate for Valencia suggests a date in the early 13th century CE, before the fall of this city to the crown of Aragon in 1238. This hypothesis finds some confirmation from the vernal equinox date of 15/14 March, which is compatible with this period. Unfortunately it is not conclusive and the reading is somewhat doubtful. The relatively low pierced lobed throne is consistent with astrolabes from Islamic Spain (see Gunther plates lxi, lxiii) or from the northern Maghreb (Gunther plate lxiv). Scope remains for further research on an instrument on which the damage it has suffered bears witness to the vicissitudes to which astrolabes may be subjected, while the repairs made to it testify to the esteem in which they were held.

Literature

Robert T. Gunther, *The Astrolabes of the World*, 2 vols. Oxford 1932.
David A. King, *In Synchrony with the Heavens, Studies in astronomical Timekeeping and Instrumentation in medieval Islamic Civilization: ii, Instruments of mass Calculation*, Leiden & Boston 2005.

We are grateful for the assistance of Dr. Anthony Turner in cataloguing this lot.



117

**A RARE NASRID MARQUETRY WOOD BOX
GRANADA, SPAIN, 15TH CENTURY, THE LID POSSIBLY LATER**

of rectangular form with hinged lid, profusely decorated in bone and ebony inlay with rectangular panels to each side of inlaid concentric bands of small squares of wood and bone of natural colour and dyed in blue and green, above and below bands of merlon motifs formed with strips of bone and ebony, the possibly later lid with a large central eight-pointed star surrounded by four smaller eight pointed stars on a ground of six-pointed stars formed by small inlaid triangles of bone, the edges of the lid with bands of partial triangles, hinged iron handle to top flanked by two large iron hinges shaped with foliate motifs at each end, each corner strengthened by iron bands to the top and bottom terminating in palmettes, hinged iron hasp shaped with foliate motifs at each end fastening onto a rectangular iron panel to front engraved with hatching to edges, the iron fittings possibly later
21.6 x 16.4 x 9.5 cm

£20,000 - 30,000

US\$25,000 - 37,000

€23,000 - 35,000

Provenance

Private Spanish Collection.

This lot is accompanied by an export license from the Ministerio de Educación, Cultura y Deporte (no. 2015/02609).

Although bone-inlaid mosaic work boxes and cabinets described as Nasrid or post-Nasrid appear on the art market with relative frequency, caskets such as the present lot, which can be attributed with confidence to the Nasrid period, are exceptionally rare. Produced in a technique known in Spanish as *taracea* from the Arabic word *tarsi* or 'incrustation', it is a fine example of Nasrid woodworking. In this process the decorative elements, in this instance cut from bone and

wood samples, are individually applied to the surface of the wood in the manner of a mosaic. This differs from the *tarsia* technique which developed in Italy in the mid-fourteenth century where blocks are formed from rods of different materials joined longitudinally and thin perpendicular slices are sawn off to produce tiles (Miriam Rosser-Owen, *Islamic Arts from Spain*, London, 2010).

An unusual feature of the present lot is the use of green and blue dyes to colour some of the bone elements. This is particularly evident to the sides, where the overall effect of the white, blue, green and ochre mosaics is reminiscent of the Nasrid tile work at the Alhambra. An octagonal *taracea* box dated to the 15th century and displaying similar blue and green dyed bone elements was recently acquired by the Alhambra Museum at auction in Madrid. A further similarity between the two boxes are the borders of merlon motifs, produced from bands of ebony and bone, which are so characteristic of Nasrid design. These merlon patterns also appear on a writing desk dated to the 14th Century in the Museo Arqueológico Nacional, Madrid (see Jerrilynn D. Dodds [Ed.], *Al-Andalus, The Art Of Islamic Spain*, New York, 1992, pp. 268-269, no. 53).

Although it is not unusual for *taracea* boxes to have lids with different designs to those of the sides, as is the case with both the box in the Alhambra museum and that in the Museo Arqueológico Nacional, it is possible that the lid of our box is a later replacement. If this is the case, it is unlikely that it was restored any later than the 18th Century and could well have been done at a much earlier date. The inlaid bone geometric pattern to the top of the lid is similar to those found on early mudejar furniture such as a chest made in Barcelona in the 16th Century (see Heather Ecker, *Caliphs and Kings, The Art and Influence of Islamic Spain*, pp. 107-8, no. 86.), whilst the border to the lid is reminiscent of that to the writing desk in Madrid. If the lid is indeed a later replacement, the commitment to the restoration proves only to demonstrate the high esteem in which such a rare survival from the Nasrid period was held even at a relatively early date.





lot 117 (lid)



lot 117 (reverse)



118^{TP}

**A LARGE ALMOHAD STYLE POTTERY JAR
SPAIN, PROBABLY 19TH CENTURY**

of flaring form with rounded shoulder on a tapering foot with long flaring neck, two wing handles issuing from the shoulder, profusely moulded and decorated under a green glaze with bands containing geometric designs based around eight-pointed stars, palmette motifs, roundels containing flowerheads and large foliate motifs
93 cm. high

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

The present lot is very similar in form and decoration to a vase in the Cadiz Museum attributed to the AlmoHAD period and dated between 1100 and 1199. Vases of this type contained water used to carry out ritual ablutions before prayers. They were designed to sit on a base which would also collect the water which spilled out of the jar. During the second half of the 19th century, spurred on by events such as the Great Exhibition of 1851, Spanish potters became interested in creating reproductions of historic pieces of pottery. For a further discussion of the topic see Miriam Rosser-Owen, *Islamic Arts From Spain*, London, 2010, pp. 138-143.



119



120

119^R

**A SAFAVID CALLIGRAPHIC JADE PLAQUE
PERSIA, 17TH/ 18TH CENTURY**

of scalloped foliate form, engraved with four lines of inscription in *nasta'liq*, the interstices with floral and foliate motifs
5.4 cm. max

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

Inscriptions: the names of The Fourteen Innocents, ending with God's blessing on them all.

120^R

**A SAFAVID BRONZE 'ALAM SECTION
PERSIA, 17TH CENTURY**

the central panel of scalloped tear-drop form with applied edges mounted on an inverted baluster base, decorated in openwork with inscriptions, the edges with chevron designs, mounted
36 cm. high

£3,000 - 4,000
US\$3,700 - 4,900
€3,500 - 4,600

Inscriptions: Qur'an, chapter LXI (*al-Saff*), part of verse 13.



121^R

**A LARGE TINNED-COPPER BASIN
PERSIA, 18TH CENTURY**

the base of rounded form, the sides tapering towards the everted rim, profusely engraved with a band containing a repeat design of lotuses and split-palmettes on a ground of foliate interlace, above and below borders of cable design, a band of inscription in *thuluth* on a ground of foliate interlace below the rim, the lower body with a band of arcading with pendant foliate motifs

47.5 cm. diam.

£8,000 - 12,000

US\$9,900 - 15,000

€9,200 - 14,000

Inscriptions: the call to God to bless Muhammad, his family and the twelve Imams.



122* R

**A SAFAVID GREEN-GLAZED MOULDED POTTERY BOTTLE
PERSIA, 17TH CENTURY**

of arched form with lobed edges, the moulded decoration consisting of a deer within a wooded landscape to one side and an interlace of split-palmettes on a ground of floral sprays to the other, the sides with a band of cartouches flanked by bands containing interlocking split-palmette and palmette motifs, with later silver neck
24.3 cm. high

£10,000 - 15,000

US\$12,000 - 19,000

€12,000 - 17,000

The present lot belongs to a group identified by Arthur Lane and recorded as dating from the early 17th century. For another example in the Louvre see *Arabesques et jardins de paradis*, 1989-90, p.225, no.173.



123



124

123

**A CHINESE PORCELAIN CHARGER FOR THE ISLAMIC MARKET
SWATOW, LATE MING, 16TH/17TH CENTURY**

of shallow rounded form on a short foot, decorated in green and red enamel, the well with concentric bands of inscription surrounded by eight roundels containing inscription, the rim with a further band of inscription

35.5 cm. diam.

£6,000 - 8,000
US\$7,400 - 9,900
€6,900 - 9,200

Inscriptions: including Qur'an, chapter XXXVI (*Yasin*), verses 1 to part of 9; CXII (*al-ikhlas*); the *shahadah*; corrupt bits of Qur'an, chapter II (*al-baqarah*), part of verse 255 and the nada 'ali quatrain and the repeat of the names 'God and 'Muhammad' (one part undeciphered).

Porcelain magic-bowls inscribed in Arabic were produced in China for export to the Muslim communities principally in South-east Asia and India. Two main groups can be identified, one whose manufacture began in the late 16th Century or early 17th Century, the other in the late 18th Century. The inscriptions on those produced earlier testify to their talismanic function while those produced later contain magic squares.

124

**A CHINESE PORCELAIN CHARGER FOR THE ISLAMIC MARKET
SWATOW, LATE MING, 16TH/ 17TH CENTURY**

of shallow rounded form on a short foot, decorated in turquoise, red and black enamel, a central roundel containing inscription surrounded by three leafy tufts, encircled by eight roundels containing inscription, the rim with a further band of inscription

35 cm. diam.

£6,000 - 8,000
US\$7,400 - 9,900
€6,900 - 9,200

Provenance

Private French Collection.

Inscriptions: including Qur'an, chapter CXII (*al-ikhlas*); the *shahadah*, invocations to God, Muhammad and 'Ali; the names Muhammad, the Four Orthodox Caliphs and the names, 'Akbar Shah' and 'Salim Shah' (parts undeciphered).

For a similar bowl in the Nasser D. Khalili collection of Islamic Art, see Francis Maddison and Emilie Savage-Smith, *Science, Tools and Magic*, Part One, London, 1997, p. 103.

See footnote to previous lot.



125

125
AN IZNIK POTTERY TILE
TURKEY, CIRCA 1580

of polygonal form, decorated in raised-red, cobalt blue, green and aubergine on a white ground with a large partial palmette containing a tulip, roses and a saz leaf, to its left a large three branched prunus blossom issuing from a leafy tuft, a carnation and a tulip
24 x 22 cm. max.

£3,000 - 5,000
 US\$3,700 - 6,200
 €3,500 - 5,800

For a panel of similar tiles sold at Christie's see *An Iberian Private Collection Part II*, 9 December, 2011, lot 416.



126

126
AN IZNIK POTTERY DISH
TURKEY, LATE 16TH CENTURY

of shallow rounded form with everted rim on a short foot, decorated in raised-red, cobalt-blue, green and black outline with a central saz leaf, tulips, carnations, roses and a hyacinth issuing from a leafy tuft, the border with alternating paired tulip and flowerhead motifs, the exterior with a band of abstracted floral and foliate motifs, traces of gilding
29.5 cm. diam.

£2,500 - 3,500
 US\$3,100 - 4,300
 €2,900 - 4,000



127

**AN IZNIK POTTERY DISH
TURKEY, CIRCA 1580**

of shallow rounded form with everted cusped rim on a short foot, decorated in raised-red, cobalt-blue, emerald-green and black outline on a white ground with a spray of tulips, roses and rose buds issuing from a leafy tuft, with rock and wave design border, a band of alternating flowerhead and paired tulip motifs on the exterior
30 cm. diameter

£8,000 - 12,000

US\$9,900 - 15,000

€9,200 - 14,000



128

128
AN IZNIK POTTERY TILE
TURKEY, EARLY 17TH CENTURY

of square form, decorated in raised-red, cobalt-blue and turquoise on a white ground with a spiralling design of saz leaves, lotuses and other flowers on leafy tendrils, mounted
 24.5 x 23.5 cm.

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

Provenance

Field Marshal Horatio Herbert Kitchener, 1st Earl Kitchener, KG, KP, GCB, OM, GCSI, GCMG, GCIE, ADC, PC (1850–1916) and thence by descent.

Kitchener was a British Field Marshal and colonial administrator who won fame for his imperial campaigns and later played a central role in the early part of the First World War, although he died halfway through it. In 1898 he won the Battle of Omdurman and secured control of the Sudan, after which he was given the title 'Lord Kitchener of Khartoum'. Following this he went to Egypt as British Agent and Consul-General (de facto administrator) before in 1914 becoming Secretary of State for War. His commanding image, appearing on recruiting posters demanding 'Your country needs you!' remains recognised and parodied in popular culture to this day.



129

129
AN IZNIK POTTERY TILE
TURKEY, EARLY 17TH CENTURY

of square form, decorated in raised-red, cobalt-blue, turquoise, green and black on a white ground with sprays of lotuses, carnations, hyacinths and a partial tulip, mounted
 25 x 24.5 cm.

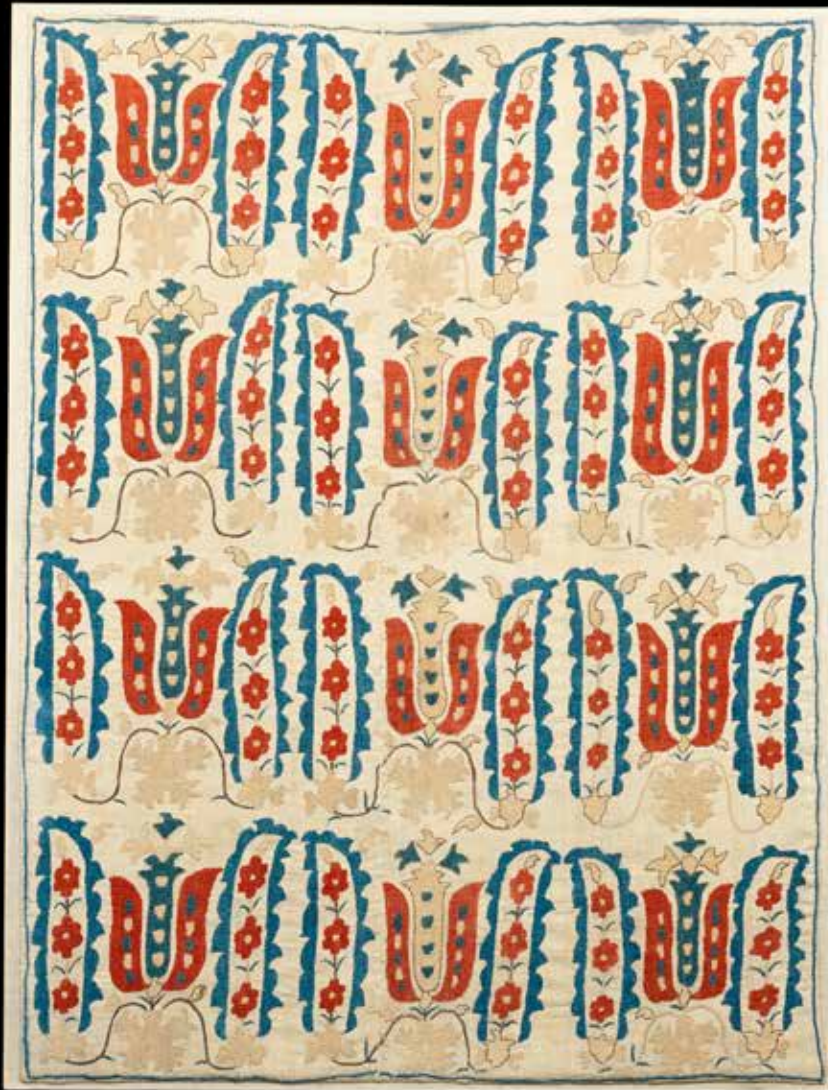
£2,000 - 3,000
 US\$2,500 - 3,700
 €2,300 - 3,500

Provenance

Field Marshal Horatio Herbert Kitchener, 1st Earl Kitchener, KG, KP, GCB, OM, GCSI, GCMG, GCIE, ADC, PC (1850–1916) and thence by descent.

See footnote to previous lot.

A PRIVATE FRENCH COLLECTION OF OTTOMAN TEXTILES



130

**AN OTTOMAN EMBROIDERED LINEN PANEL
TURKEY, 17TH CENTURY**

rectangular, the natural linen ground embroidered in blue, red, cream and brown cotton thread with four bands of repeated tulips interspersed by foliate motifs overlaid with flowerheads, mounted 122 x 91 cm.

£5,000 - 7,000
US\$6,200 - 8,700
€5,800 - 8,100

Provenance

Private French Collection.

Published

Turquie au nom de la Tulipe, Exhibition Catalogue, Centre Culturel de Boulogne-Bilancour, 1993, p. 111, no. 96.

For a textile with a similar design in the Topkapi Museum see H. Örcün Barışta, *Osmanlı İmparatorluğu Dönemi Türk İşlemeleri*, Ankara, 1999, p. 66, no. 73.



131

**AN OTTOMAN SILK AND METAL-THREAD EMBROIDERED SILK
PANEL**

TURKEY, 17TH CENTURY

rectangular, the pink silk ground embroidered in polychrome silks and metal thread with a repeat design of tendrils issuing large alternating yellow and blue, and dark green and cream flowers, the border with a vine issuing the same alternating flowers, mounted
109 x 102 cm.

£5,000 - 7,000

US\$6,200 - 8,700

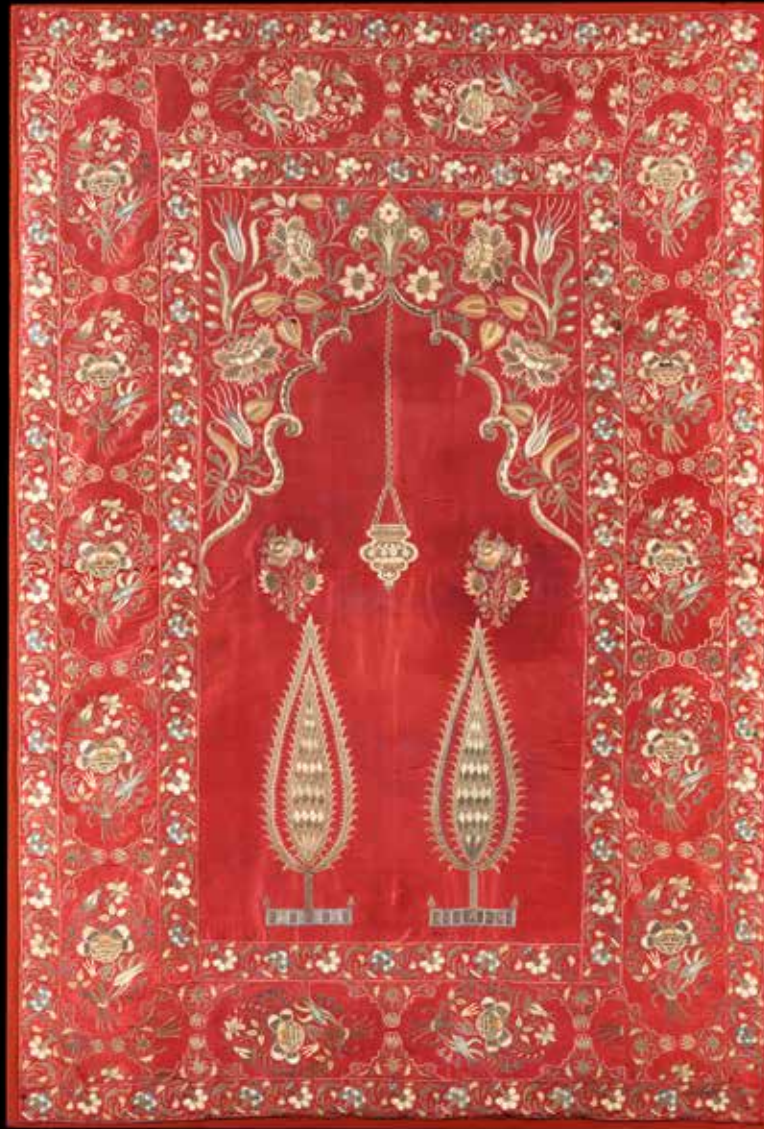
€5,800 - 8,100

Provenance

Private French Collection.

Published

Turquie au nom de la Tulipe, Exhibition Catalogue, Centre Culturel de Boulogne-Bilancour, 1993, p. 109, no. 69.



132

**AN OTTOMAN SILK AND METAL-THREAD EMBROIDERED SILK
MIHRAB PANEL
TURKEY, EARLY 18TH CENTURY**

rectangular, the red silk ground embroidered in polychrome silks and metal thread with a central panel containing a *mihrab* containing two trees surmounted by floral sprays, a mosque lamp hanging from the arch, the spandrels with floral interlace, the border with a band of cartouches containing floral sprays, the outer and inner borders with undulating floral vines, mounted
194 x 128 cm.

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

Provenance
Private French Collection.

Published
Turquie au nom de la Tulipe, Exhibition Catalogue, Centre Culturel de Boulogne-Bilancour, 1993, p. 108, no. 65.



133



134

133

**AN OTTOMAN SILK AND METAL-THREAD EMBROIDERED LINEN CURTAIN
ALGIERS, 18TH CENTURY**

rectangular, the natural linen ground embroidered in polychrome silks and metal thread with a repeat design of stylised floral sprays, the border with an undulating floral vine, old French hand written collection label to one end reading '*Jonnant[?] propriété personnelle*'
239 x 33 cm.

£3,000 - 5,000
US\$3,700 - 6,200
€3,500 - 5,800

Provenance

Private French Collection.

134

**A PAIR OF OTTOMAN SILK-EMBROIDERED LINEN CURTAINS
ALGIERS, CIRCA 1800**

each of rectangular form, the natural linen grounds embroidered in polychrome silks with a repeat design of stylised floral sprays, the border with scrolling floral vines, the upper and lower borders with bands of geometric lattices containing flowerheads, tassels to each end
each 242 x 34 cm. (2)

£6,000 - 8,000
US\$7,400 - 9,900
€6,900 - 9,200

Provenance

Private French Collection.

Published

Turquie au nom de la Tulipe, Exhibition Catalogue, Centre Culturel de Boulogne-Bilancour, 1993, p. 112, no. 106.



135

**AN OTTOMAN SILK-EMBROIDERED SILK MIHRAB PANEL
TURKEY, 18TH CENTURY**

rectangular, the yellow silk ground embroidered in polychrome silks with a *mihrab* containing a large lotus spray, the columns with trailing roses, the border and spandrels with a repeat design of lotuses flanked by foliate motifs, the outer border with an undulating floral vine, mounted

175 x 124 cm.

£8,000 - 12,000

US\$9,900 - 15,000

€9,200 - 14,000

Provenance

Private French Collection.

Published

Turquie au nom de la Tulipe, Exhibition Catalogue, Centre Culturel de Boulogne-Bilancour, 1993, p. 108, no. 66.



136



137

136

**AN OTTOMAN SILK-EMBROIDERED LINEN BELT
ALGIERS, CIRCA 1800**

rectangular, the natural linen ground embroidered in polychrome silks with an intricate design of floral and foliate interlace centred around a narrow rectangular panel, at each end smaller panels formed by bands of geometric lattices containing flowerheads
254 x 35 cm.

£4,000 - 6,000
US\$4,900 - 7,400
€4,600 - 6,900

Provenance
Private French Collection.

Published
Turquie au nom de la Tulipe, Exhibition Catalogue, Centre Culturel de Boulogne-Bilancour, 1993, p. 112, no. 107.

137

**AN OTTOMAN SILK AND METAL-THREAD EMBROIDERED SILK
PANEL
TURKEY, 19TH CENTURY**

rectangular, the green silk ground embroidered in silk and metal thread with a repeat design of stylised floral sprays
187 x 150 cm.

£2,500 - 3,500
US\$3,100 - 4,300
€2,900 - 4,000

Provenance
Private French Collection.



138

**A RARE OTTOMAN SILK AND METAL-THREAD EMBROIDERED
LINEN TABLECLOTH
TURKEY, EARLY 18TH CENTURY**

of circular form, the natural linen ground embroidered in metal thread and polychrome silks with a central roundel containing a flowerhead surrounded by a band of alternating trees and pomegranates, surrounded by four concentric bands containing repeat designs of floral sprays interspersed by floral motifs, the borders with undulating vines, the edge with tassels
188 cm. diam.

£8,000 - 12,000

US\$9,900 - 15,000

€9,200 - 14,000

Provenance

Private French Collection.

Published

Turquie au nom de la Tulipe, Exhibition Catalogue, Centre Culturel de Boulogne-Bilancour, 1993, p. 109, no. 73.

For a similar tablecloth in the Sadberk Hanım Museum see *Asırlar sonra bir arada*, Istanbul, 2005, no. 97.

OTHER PROPERTIES

139

A RARE MAGHRIBI METAL-THREAD EMBROIDERED PANEL MOROCCO, PROBABLY 18TH CENTURY

of polygonal form, the black cotton ground embroidered with gilt metal thread with an arch containing a band of inscription, the spandrels with vegetal interlace, within the arch an inscription-filled roundel with starburst surround, below a larger medallion containing inscriptions, all on a ground of further inscriptions and vegetal motifs, the upper part of the arch flanked by crescent motifs containing inscriptions on a ground of vegetal interlace, the tapered upper section with two bands of inscriptions, the upper border with bands of interlocking palmettes, the sides with undulating vines, backed
183 x 111 cm.

£60,000 - 80,000

US\$74,000 - 99,000

€69,000 - 92,000

Inscriptions: the top cartouche, Qur'an, chapter IX (*al-tawbah*), parts of verses 128 and 129; the second cartouche, Qur'an, chapter II (*al-baqarah*), a part of verse 255; in the corners of the second cartouche, 'God' and 'Muhammad'; in the two roundels in the corners of the main arch, The *shahadah*; in the border of the main arch, Qur'an, chapter II (*al-baqarah*), verse 260, ending with, 'The Most Supreme God told the truth'; in the inner arch, Qur'an, chapter II (*al-baqarah*), a part of 137 and chapter III (*Al-Imran*), a part of verse 101; in the roundel in the inner arch, Qur'an, chapter LXI (*al-saff*), parts of verse 13; in the large cartouche, Qur'an, chapter CXII (*al-ikhlas*); in the centre of the large cartouche, Qur'an, chapter XCIII (*al-duha*), verse 5; in the border around the central cartouche, the upper part, a couplet from al-Busiri's *qasidah al-Burda*; the lower part, suggested reading, *A mulay ya idris ibn nabiyyana wa malja' hadha al-qutr fi'l-'usr wa'l-yusr / taka (?) nafsi bi-burd sawarif atayni 'ala talf li-marrat tughashshani 'ala furan*, 'Lord Idris son of our Master...', in the leaf-shaped cartouches, Invocations to God.

This exquisite panel is a rare example of a textile from the eastern part of North Africa. The characteristic Maghribi script connects it unmistakably with the region whilst the reference to 'Lord Idris son of our Master' allows us to pin its probable location of manufacture to Morocco. The Idris referred to is likely to be Idris ibn Abdullah, or Idris I who reigned between AD 789-791. He was the great grandson of the second imam, Hasan son of 'Ali, the grandson of the Prophet Muhammad. Idris established a dynasty in Morocco after escaping from the rule of the Abbasids in 786 and taking refuge in North Africa. It is therefore likely that the panel was commissioned by a royal patron who wished to consciously allude to their illustrious predecessor, and was perhaps made for the tomb of the founder of the Idrisid Dynasty in Mulay Idris Zerhoun.

The distinctive shape of the panel, however, provides clues to another possible function. The dimensions and tapered form of the panel are an exact match to a group of curtains made for the Maqam Ibrahim at Mecca. Prior to its reconstruction in 1940, the shrine had a sloping top and all curtains made to cover it reflected its tapering form (see Rafa'at, Ibrahim, *Marat al-Haramein*, Part 1, Cairo, AH 1344, pl. 53). The Quranic inscriptions on the panel provide further evidence that its destination was to be Mecca. The inclusion of *surah al-Baqara* (II), verse 260, in the main arch of the panel refers to the Prophet Ibrahim and is typical of verses found on curtains made for the Shrine (see Helmi, Ibrahim, *Kiswat al-Ka'aba al-Musharrafah wa Funoun al-Hijaj*, Cairo, 1991).





140

140^Y

**AN OTTOMAN MOTHER-OF-PEARL AND TORTOISESHELL INLAID WOOD CASKET
TURKEY, 18TH CENTURY**

of rectangular form on four feet with three drawers to the lower section, the hinged lid with sloped edges, profusely decorated with panels of mother of pearl and tortoiseshell with cartouches containing floral sprays and foliate vines, the remainder of body with repeat designs of geometric patterns, the interior with hinged compartment, with later material lining
57.5 x 50.5 x 30.5 cm.

£6,000 - 8,000
US\$7,400 - 9,900
€6,900 - 9,200



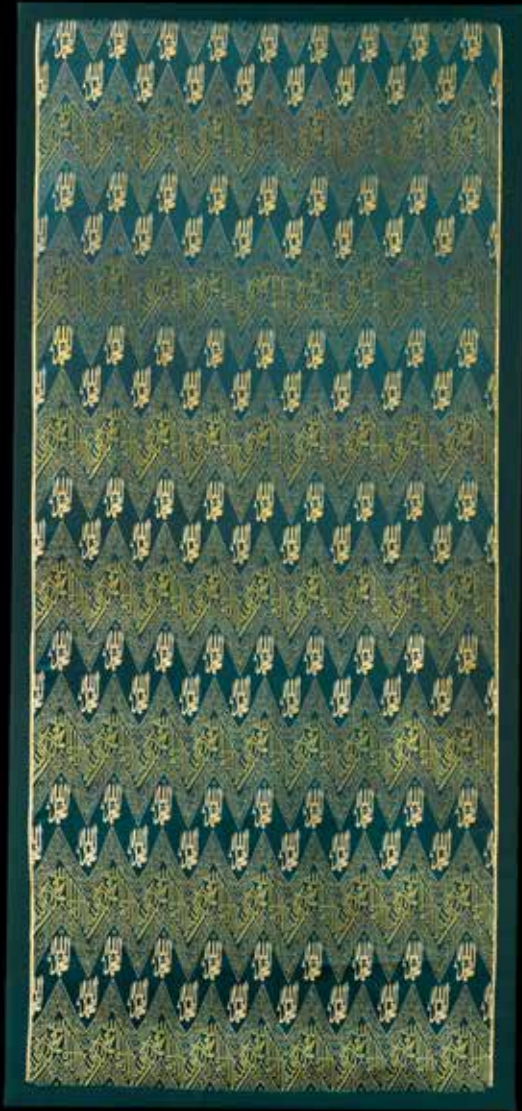
141

141^Y

**AN OTTOMAN MOTHER-OF-PEARL AND TORTOISESHELL INLAID WOOD CASKET
TURKEY, 18TH CENTURY**

of rectangular form on four feet, inlaid in tortoiseshell, mother-of-pearl and ivory with repeat panels of geometric designs, the lid decorated with a cartouche containing a rosette
23.5 cm. x 32 cm. x 20 cm.

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



142

142
**AN OTTOMAN WOVEN SILK CALLIGRAPHIC LAMPAS PANEL
 TURKEY, 19TH CENTURY**

rectangular, woven in dark green, cream and light green silks with a repeat design of inscription-filled zig-zag bands, mounted
 203 x 88 cm.

£4,000 - 6,000
 US\$4,900 - 7,400
 €4,600 - 6,900

Inscriptions: 'God' and 'Muhammad'; the *shahadah*; Qur'an, chapter XXX (*al-ahzab*), verse 56; 'May the Mighty God be pleased with Abi (sic) Bakr and 'Umar and 'Uthman and 'Ali and the companions all of them'.



142A

142A
**AN OTTOMAN SILVER-INLAID TABLE
 TURKEY, CIRCA 1900**

with square top and turned wood support with three curved legs, profusely inlaid in silver with a central rosette surrounded by bands of scrolling vines, the legs and supports with scrolling vines, label to underside of table
 67 cm. high

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

For two tables of the same type sold at Sotheby's, see *Arts of the Islamic World*, 24th April 2013, lot 278.



143

143
**A RARE DIPTYCH DIAL FOR THE OTTOMAN MARKET
 NUREMBERG, LATE 18TH CENTURY**

of rectangular form, the hinged lid opening to reveal a glass covered dial, the wood elements mounted to interior with paper printed and decorated with hand colouring, to the inside of the lid with a dial overlaid with the city names 'CONSTANTINOPLE', 'ANTIOCHIEN', 'SMYRNA', 'MEDINA' and 'MECCA', and above in Arabic, the compass dial with numerals in Latin and Arabic, floral sprays above and below, foliate borders, the outside cover overlaid in paper with printed decoration
 8.3 x 5.2 cm

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

Inscriptions: the cardinal points in Turkish; Istanbul, Izmir, Antioch, Medina, Mecca.

The present lot is similar in design to the typical examples of late 18th Century diptychs produced by Beringer, Stockert, Kleininger and other South German workshops but is rare, and possibly even unique, in having been marked with Ottoman numerals and being given bilingual names and latitudes for the cities which, at the time, were all within the Ottoman Empire. It is therefore possible that it was an experimental example as its use in low latitudes must have been limited due to the delineation of the time ring of the horizontal dial for the latitude of 50 degrees. The existence of such a dial is evidence that Nuremberg instrument makers attempted to establish trade links with Ottoman markets.



144

144
**AN OTTOMAN GILT-COPPER (TOMBAK) MUG
 TURKEY, 16TH/ 17TH CENTURY**

of piriform on a splayed foot with waisted neck and everted rim, raised band to shoulder, later serpentine handle terminating in a dragon head, engraved with a series of cartouches containing flowerheads interspersed by partial medallions with pendant palmettes, the neck with a band of alternating roundels and diamond motifs on a ground of vegetal interlace, the rim with an undulating vine
 13.7 cm. high

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



145

145
**AN OTTOMAN OPENWORK SILVER-MOUNTED WOOD CASNET
 GREECE, 18TH CENTURY**

of rectangular form, the hinged lid with flattened sides, the wood core clad in velvet and mounted with openwork silver panels depicting floral sprays, rows of turrets and floral interlace, the sides of the lid with angels on a ground of floral interlace, the top with Christ enthroned flanked by the Virgin and St John the Baptist
 22 x 13.5 x 14 cm.

£4,000 - 6,000
 US\$4,900 - 7,400
 €4,600 - 6,900



146

146
**AN AMBER MOUTHPIECE WITH ENAMELLED MOUNTS
 FOR THE OTTOMAN MARKET
 RUSSIA, 19TH CENTURY**

comprising three amber elements and a central section decorated in polychrome enamel with a series of oval cartouches containing floral and foliate motifs, with fitted case
 19.4 cm. long

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



145 (top)



147

147
SIX OTTOMAN SILVER SAHLEP CUPS
TURKEY, PERIOD OF SULTAN ABDÜLHAMID II (AH 1293-1327/
AD 1876-1909)

each of waisted form tapering towards short splayed feet with foliate handles, the lids surmounted by finials in the form of peacocks standing on foliate sprays, the saucers of shallow flaring form with everted rims, engraved with foliate designs and marked with *tughras* to each piece, the bases with assay marks
the cups 12.8 cm. high, 2150 g. (total weight)(6)

£3,000 - 5,000
 US\$3,700 - 6,200
 €3,500 - 5,800



148

148
AN OTTOMAN FOUR-PIECE SILVER TEA-SET AND TRAY
TURKEY, PERIOD OF SULTAN ABDÜLHAMID II (AH 1293-1327/
AD 1876-1909)

comprising two teapots, a sugar bowl and a milk jug, each of piriform on four feet, with curved handles, the teapots and sugar bowl with domed lids topped by finials in the form of birds, the teapots with tapering spouts embossed with floral interlace to each side, each piece decorated with a cartouche on either side containing a monogram and a date, 1877 to one side, 1902 to the other, surrounded by a ribboned border, on a ground of fine concentric bands overlaid with circle motifs, a border of ribbons above and below; the tray of rectangular form with curved handles, similarly decorated with a central cartouche containing a monogram and dated 1877-1902, surrounded by a border of floral interlace, the ground of fine bands and circles surrounded by a ribboned border, each piece with *tughra* stamp
the tray 54 cm. wide; the teapot 18.5 cm. high, 3375 g. total weight(5)

£3,000 - 5,000
 US\$3,700 - 6,200
 €3,500 - 5,800

149

**AN OTTOMAN SILVER EWER AND BASIN
EGYPT, PERIOD OF SULTAN ABDŪLHAMID II
(AH 1293-1327/AD 1876-1909)**

the ewer of piriform on a short foot with waisted neck and hinged-domed lid, swan-necked spout and scroll handle of foliate form, the lid surmounted by a flower, the basin with wide flaring walls, the stand for the ewer decorated in openwork with floral interlace, the ewer and basin engraved throughout with aznavour design overlaid with floral cartouches, *tughra* and assay marks to each part
the ewer 30 cm. high; the basin 36 cm. diam., 2752 g. total weight(3)

£3,000 - 5,000

US\$3,700 - 6,200

€3,500 - 5,800



149

150

**TWO OTTOMAN STYLE SILVER SAHLEP CUPS BY MARKAR
GŪLYAN OF MISIR
EGYPT, 20TH CENTURY**

each of waisted form tapering towards a short foot with domed lid surmounted by a stag seated amongst flowers and rocks, the handle in the form of branches with thumb-rest in the form of a peacock, makers stamp and Egyptian hallmarks to each piece
881 g. total weight(2)

£2,000 - 3,000

US\$2,500 - 3,700

€2,300 - 3,500



150

Inscriptions: stamp with maker's name "Markar GŪlyan 90". (See Garo KŪrman, *Osmanlı GŪmŪş Damgaları*, Istanbul 2010, p. 95.)



151

151^R
A QAJAR CALLIGRAPHIC JADE BOWL
PERSIA, LATE 19TH CENTURY

of rounded form flaring towards the rim on a short splayed foot, engraved below the rim with a band of cartouches containing inscriptions in fine *nasta'liq* on a ground of scrolling floral vines
 12.8 cm. diam.

£6,000 - 8,000
 US\$7,400 - 9,900
 €6,900 - 9,200

Inscriptions: the *nada 'ali* quatrain.



152

152^R
A QAJAR BRASS MAGIC BOWL
PERSIA, DATED AH 1219/ AD 1804-5

of rounded form with flattened rim on a short foot, raised boss to centre, the interior with inscription filled cartouches, the border and rim with further inscription, the exterior with twelve medallions with the signs of the zodiac on a ground of inscription, bands of calligraphy to the rim and to the foot
 21 cm. diam.

£2,500 - 3,500
 US\$3,100 - 4,300
 €2,900 - 4,000

Inscriptions: including Qur'an, chapters II (*al-baqarah*), verses 255-7; CXII (*al-ikhlas*); CX (*al-nasr*); CXI (*al-masad*); CXIII (*al-nas*); the *nada 'ali* quatrain; a call to God to bless 'The Fourteen Innocents' and the attributes of God, in the lower band around the body (at the end of a verse from the Qur'an), there is a date given as 'Year 9121', which must be read as AH 1219/AD 1804-5.



153

153^R

**A QAJAR GOLD-DAMASCENED STEEL EWER AND BASIN
PERSIA, 19TH CENTURY**

the ewer of piriform on a splayed foot with hinged lid, long tapering spout and 's' shaped handle, the basin of typical form with circular lid decorated in openwork with four cartouches containing split-palmette interlace, profusely engraved and decorated in gold inlay with cartouches containing floral sprays and portrait medallions
the ewer 39 cm. high; total height 47 cm.(2)

£6,000 - 8,000

US\$7,400 - 9,900

€6,900 - 9,200

154^R

**A QAJAR GOLD-DAMASCENED STEEL LION
PERSIA, 19TH CENTURY**

standing upright with erect tail and head turned to left, decorated in gold overlay with a stylised moustache and whiskers, a lobed cartouche to the back and floral interlace to the sides of the body and legs
22 cm. high; 31 cm. long

£2,000 - 3,000

US\$2,500 - 3,700

€2,300 - 3,500

Provenance

Private UK collection.

Christie's Monaco, *Le Cabinet d'un Amateur Ancienne Collection
Delbée-Jansen*, 10-11 December 1999.



154



155



156



155^R

**A QAJAR LACQUER PAPIER-MACHÉ PENBOX (QALAMDAN)
BY 'ABD AL-HUSAYN SANI' HOMAYUN
PERSIA, DATED AH 1327/ AD 1909-10**

of elongated oval form with sliding drawer opening to reveal a fillgree silver ink-well, decorated in polychrome and gilt with a series of cartouches containing figural scenes including a depiction of Nur 'Ali Shah to the top, his axe head with inscription
22 cm. long

£1,500 - 2,000
US\$1,900 - 2,500
€1,700 - 2,300

Inscriptions: *ya 'ali madad*, 'O 'Ali Help!'

'Abd al-Husayn (d. 1340/1921-2) is recorded as a painter of portraiture, landscapes, flower and birds and illumination. He came from a family of painters headed by his father Muhammad Kazim and his grand-father Najaf'ali. The date he received his title Sani' Homayun is not known but is likely to have been given by Muzaffar al-Din Shah. Many works by him are recorded and date between 1323 (1905-06) and 1339 (1920-21) (M.A. Karimzadeh Tabrizi, *The Lives & Art of Old Painters of Iran*, London 1984, pp. 320-321).

156^R

**A PAIR OF QAJAR LACQUER BINDINGS
PERSIA, 19TH CENTURY**

rectangular, decorated in polychrome and gilt with central panels containing floral sprays with perching birds, the borders with undulating floral vines, the reverses with large floral sprays with perching birds; and another single lacquer panel decorated in polychrome and gilt with floral decoration, mounted
the pair 33.5 cm x 21.5 cm.; the single panel 26.2 x 16.5 cm.(3)

£1,500 - 2,000
US\$1,900 - 2,500
€1,700 - 2,300



157

157

**A BUKHARA SILK-EMBROIDERED
LINEN 'TREE OF LIFE' SUSANI
CENTRAL ASIA, LATE 19TH CENTURY**

rectangular, the natural linen ground embroidered in polychrome silks with a central panel containing two large vines issuing large flowerheads on a ground of floral interlacing, the border with a band containing floral and foliate motifs
254 x 170 cm.

£4,000 - 6,000
US\$4,900 - 7,400
€4,600 - 6,900

158^R

**A QAJAR UNDERGLAZE-PAINTED POTTERY DISH
PERSIA, 19TH CENTURY**

of shallow rounded form with everted rim on a short foot, decorated in blue, turquoise, yellow and black on a white ground with scenes of hunters and dogs chasing deer through foliage, the rim with alternating medallions containing figures and long cartouches depicting further hunting scenes
32 cm. diam.

£1,500 - 2,000
US\$1,900 - 2,500
€1,700 - 2,300



158



159

159

**A BUKHARA SILK-EMBROIDERED LINEN SUSANI
CENTRAL ASIA, 19TH CENTURY**

rectangular, the natural linen ground embroidered in polychrome silks with a central panel containing a repeat design of foliate motifs forming a lattice with flowerheads within, the border with an undulating floral vine, backed
224 x 162 cm.

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



160

160

**A BUKHARA SILK EMBROIDERED LINEN NIM SUSANI
CENTRAL ASIA, 19TH CENTURY**

rectangular, the natural linen ground embroidered in polychrome silks with a central panel containing a lattice made up of foliate motifs containing and overlaid with flowerheads, the border with a band of flowerheads and floral sprays, backed
164 x 106 cm.

£3,000 - 5,000
US\$3,700 - 6,200
€3,500 - 5,800



161^R

**A FINE QAJAR TURQUOISE-INLAID BRASS PEACOCK
PERSIA, 19TH CENTURY**

standing upright with spread wings and open beak, the octagonal stand surmounted by a circular step, profusely decorated in openwork and engraved with cartouches containing seated figures, mounted princes, *divs*, elephants and other quadrupeds, all on grounds of scrolling vines terminating in lotuses and other floral and vegetal motifs, the glass eyes surrounded by inlaid turquoise circles
75 cm. high

£7,000 - 9,000

US\$8,700 - 11,000

€8,100 - 10,000

For a similar brass peacock see Rachel Ward, *Islamic Metalwork*, London 1993, p.121.





162



163



162*

TWO BOHEMIAN ENAMELLED GLASS LAMPS DEPICTING NASR AL-DIN SHAH QAJAR (REG. 1848-96) 19TH CENTURY

each with baluster supports on splayed feet with domed drip trays and flaring tops, with removable shades, the drip trays with pendant cut glass shards, decorated in ruby lustre, polychrome enamels and gilt with floral and foliate designs, the shades with portraits of the Shah to one side, and Qajar lion and suns to the other
each 63 cm. high(2)

£3,000 - 4,000
US\$3,700 - 4,900
€3,500 - 4,600

163

TWO POLYCHROME AND GILT DECORATED OPALINE GLASS LAMPS DEPICTING NASR AL-DIN SHAH QAJAR (REG. 1848-96) 19TH CENTURY

each on splayed feet with compressed globular bodies and flaring necks, decorated in blue and gilt with floral motifs, with polychrome roundels depicting the Shah, with Vianne glass shades, the gas lamp fittings marked 'THIEL & BARDENHEUER RUHLA'
each 67.5 cm high(2)

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



164



165



164*

**TWO BOHEMIAN ENAMELLED OPALINE BLUE GLASS LAMPS
DEPICTING NASR AL-DIN SHAH QAJAR
19TH CENTURY**

each with baluster supports on splayed feet with domed drip trays and flaring tops, with removable shades, the drip trays with pendant cut glass shards, decorated with gilt and polychrome enamels with stylised floral and foliate designs, the shades with portraits of the Shah to one side, with Qajar lion and sun motifs to the other
55 cm. high(2)

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

165*

**TWO BOHEMIAN RED GLASS LAMPS DEPICTING NASR AL-DIN SHAH QAJAR
19TH CENTURY**

each on baluster support with splayed feet with domed drip trays and flaring tops, with removable red glass shades, the drip trays with pendant cut glass shards, the shades depicting the Shah to one side and Qajar lion and sun motifs to the other
67.5 cm. high(2)

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



166

167

166*

**TWO PAIRS OF BOHEMIAN ENAMELLED GLASS DECANTERS
DEPICTING NASR AL-DIN SHAH QAJAR AND MUZAFFAR AL-
DIN SHAH QAJAR
19TH CENTURY**

one pair of red glass and one of blue, each of bulbous form with
waisted neck with three raised bands, with removable long pointed
stopper, decorated to the body with transfer prints of the Shahs, with
applied glass balls and other gilded and polychrome decoration
54 cm. high(4)

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

167*

**TWO BOHEMIAN ENAMELLED RUBY LUSTRE GLASS
DECANTERS DEPICTING MUZAFFAR AL-DIN SHAH QAJAR
19TH CENTURY**

each of bulbous form with waisted neck with three raised bands,
removable long pointed stopper, decorated to the body with a transfer
print of the Shah, with applied glass balls and other gilded and
polychrome floral decoration
43 cm. high(2)

£1,500 - 2,000
US\$1,900 - 2,500
€1,700 - 2,300



168

168*

FOUR BOHEMIAN CLEAR GLASS LAMPS DEPICTING NASR AL-DIN SHAH QAJAR AND MUZAFFAR AL-DIN SHAH QAJAR 19TH CENTURY

each on baluster support with splayed feet with domed drip trays and flaring tops, with removable clear glass shades, the drip trays with pendant cut glass shards, two shades with transfer printed portrait medallions of the Shahs to both sides, two with a transfer printed portrait medallion of the Shah to one side and Qajar lion and sun motifs to the other

66 cm. tall and 71 cm. high(4)

£3,000 - 5,000
 US\$3,700 - 6,200
 €3,500 - 5,800



169

169*

FOUR BOHEMIAN ENAMELLED CLEAR GLASS LAMPS DEPICTING NASR AL-DIN SHAH QAJAR 19TH CENTURY

each with baluster supports on splayed feet with domed drip trays and flaring tops, with removable clear glass shades and pendant cut glass shards, decorated in gilt, applied glass balls and polychrome flowers, each shade depicting Nasr al-Din Shah Qajar to one side

The tallest 65.5 cm. high (4)

£3,000 - 5,000
 US\$3,700 - 6,200
 €3,500 - 5,800



170



171

170*

**TWO BOHEMIAN OPALINE GLASS DECANTERS DEPICTING NASR AL-DIN SHAH QAJAR, TOGETHER WITH A DISH, BOWL AND COVER
19TH CENTURY**

the decanters of bulbous form with waisted neck with three raised bands, removable long pointed stopper, decorated to one side with a portrait of the Shah, with applied glass balls and other polychrome enamel decoration, the bowl of spherical form with domed lid, the dish of shallow rounded form, with applied glass balls and gilt and enamel decoration

the decanters 44.5 cm. high; the dish 23.5 cm. wide(5)

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

171*

**A COLLECTION OF ENAMELLED OPALINE GLASS FOR THE QAJAR MARKET DEPICTING NASR AL-DIN SHAH QAJAR
19TH CENTURY**

comprising two wine glasses, two saucers and a jar in blue glass; two dishes and two bowls in white glass, each decorated with stylised floriate and foliate motifs in polychrome enamel, gilt, with transfer print portrait medallions of the shah

the jar 17 cm. high; the dish 17.5 cm. wide(9)

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



172

172*
A COLLECTION OF GLASS AND PORCELAIN FOR THE QAJAR MARKET DEPICTING NASR AL-DIN SHAH QAJAR AND MUZAFFAR AL-DIN SHAH QAJAR 19TH CENTURY

comprising two large decanters; two *huqqa* bases; two miniature decanters; a vase; two bowls; a teapot; six plates; a ewer; a saucer and a bottle with stopper, decorated in blue and white floral motifs, gilt, many with portraits of the Shahs
the decanters 65 cm. high(19)

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



173

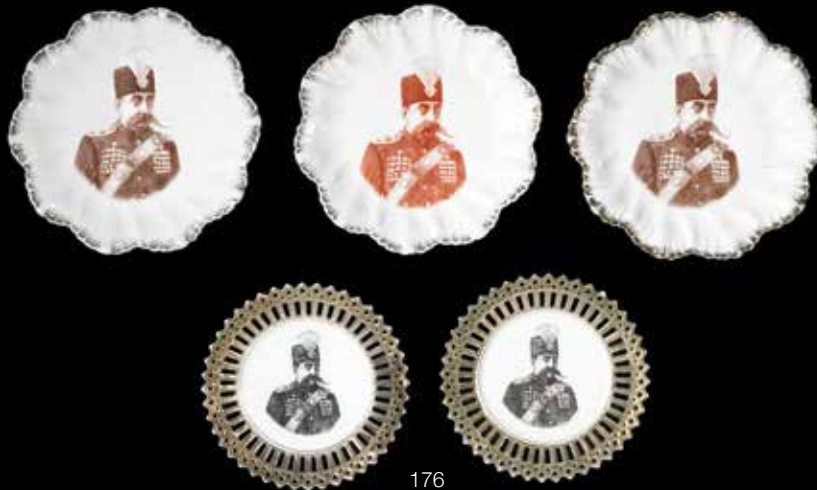
173*
A COLLECTION OF GLASS AND PORCELAIN FOR THE QAJAR MARKET DEPICTING NASR AL-DIN SHAH QAJAR AND MUZAFFAR AL-DIN SHAH QAJAR 19TH CENTURY

comprising two rose water sprinklers; three *huqqa* bases; two flowerpots; three plates; a vase; a teapot; a ewer; a bowl; a miniature decanter; a jug; a jar with stopper; a decanter; a goblet; and a tile, all decorated with blue and white floral decoration, gilt, many with portraits of the Shahs
the rosewater sprinklers 35 cm. high(20)

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



175



176

174
No lot

175* R
TWO PHOTOGRAPHS OF AHMAD SHAH QAJAR (REG. 1909-24), AND AN ENGRAVING OF MUHAMMAD REZA PAHLAVI AS A YOUNG MAN (REG. 1941-1979) PERSIA AND IRAN, EARLY/MID-20TH CENTURY, ONE DATED AH 1329/AD 1911
two in perspex box frames
165 x 110 mm.; 223 x 163 mm.; 260 x 210 mm.(3)

£500 - 600
US\$620 - 740
€580 - 690

176*
FIVE PORCELAIN DISHES DEPICTING MUZAFFAR AL-DIN SHAH QAJAR AUSTRIA, 19TH CENTURY

three of the dishes of rosette form with transfer print of the Shah to the centre, gilt decoration to the edges; two decorated to the rims in openwork with geometric designs with transfer prints of the Shah to the centre, gilt decoration to the rims, B. Purst of Vienna stamps to reverse
the largest 22.2 cm. diam.(5)

£500 - 700
US\$620 - 870
€580 - 810



177*

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

the bowl of deep rounded form on a short foot, the dish and plate of shallow rounded form on short feet, extensively enamelled in polychrome with sprays of roses and butterflies with lobed cartouches containing perching birds, inscription-filled roundels to the exterior of the bowl and to the well of the dish and plate, the plate 27.5 cm. diam.; and **A Cantonese export porcelain bowl and dish and two bowls for the Qajar market, China, 19th Century**, the bowls of deep rounded form, the dish of shallow rounded form, each profusely decorated in polychrome and gilt with floral motifs, inscription-filled cartouches, butterflies, birds and medallions containing figural scenes the dish 33.5 cm. diam.(7)

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

The inscriptions on the first group read: *farmayesh-e hazrat-e as'ad-e amjad-e arfa'-e ashraf-e vala sultan mas'ud mirza yamin al-dawlah zill al-sultan 1297*, 'Commissioned by His Excellency, the most Auspicious, the most Glorious, the Sublime, the most Noble, the Exalted Sultan Mas'ud Mirza Yamin al-Dawlah Zill al-Sultan 1297/AD 1879-80'.

Prince Masoud Mirza Yamin al-Dawlah Zill al-Sultan was born to Nasir al-Din Shah and a commoner, so was not in line to the Qajar throne,

which would be inherited by his brother, Muzaffar al-Din. He held the post of governor in various provinces of Persia, including Isfahan, where he was renowned for his cruelty and for the destruction of the extant Safavid palaces. For further information, see M. Bamdad, Dictionary of National Biography of Iran, Vol. 4, Tehran, 1966, pp. 78-100.

The inscriptions on the second group read: to the dish, *farmayesh-e sarkar-e ba-eqtedar mu'tamid al-mulk yahya khan farmanfarma be-ehetmam-e aqa kuchak malik al-tujjar*, 'Order of the powerful Mu'tamid al-Mulk, Yahya Khan Farmanfarma under the supervision of Aqa Kuchak, king of merchants'. To the small bowls, two couplets, *salam allah 'ala al-husayn wa ashabihi, la'nat allah 'ala al-qatil al-husayn wa a'da'ih, har-gah keh be-nushid ab-e sard shi'ayan, ba karyeh yad-e teshneh labi-ha-ye ma konid*, 'God's salutations on al-Husayn and his companions, God's curse on al-Husayn's murderer and [Husayn's] enemies. Shi'is, whenever any of you drink cold water, With lamentation, remember the parched-lipped ones of ours'; and *tayyari-e aqall al-'asi mirza bosorg-e shirazi sana 1261*, 'Composition of the smallest sinful [servant of God] the Great Mirza (mirza bozorg) Shirazi, year 1261 (1845-6)'.

Yahya Khan was a high official of Nasir al-Din Shah's period who held numerous influential posts at home and abroad. He received the title Mu'tamid al-Mulk in 1284 (1867-8) and Governor of Fars in 1291 (1874-5) (thus the name Farmanfarma). He was titled Mushir al-Dawlah in Jumadi ii 1299 (April-May 1882), which means this piece pre-dates 1882. He died on 20 Jumadi ii 1309 (21 January 1892) (Bamdad 1966, vol. iv, pp. 438-472).



178



179

178

A COMMEMORATIVE PRINT DEPICTING MUZAFFAR AL-DIN SHAH QAJAR (REG. 1896-1907)

FRANCE OR BELGIUM, LATE 19TH OR EARLY 20TH CENTURY

coloured lithograph on paper, by Pellerin & Cie, in modern gilt frame
lithograph 385 x 285 mm.; frame 600 x 500 mm.

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

Muzaffar al-Din Shah visited Europe three times, in 1900, 1902 and 1905, and it is possible that this lithograph was designed to commemorate one of these visits. He certainly visited Paris and Contrexeville, a spa town. For a brief account of his tours, which were widely covered by the European press, see *The Eye of the Shah: Qajar Court Photography and the Persian Past*, New York 2015, p. 31, no. 52 (where a version of the present lot is illustrated), and pp. 148-149.

179

THE COURT OF PERSIA: FATH 'ALI SHAH QAJAR ENTHRONED WITH PRINCES, NOBLEMEN, MINISTERS AND FOREIGN ENVOYS, AFTER THE ORIGINAL WALL PAINTING IN THE NEGARESTAN PALACE, NEAR TEHRAN LONDON, PRINTED BY ROBERT HAVELL, 1834

coloured aquatint on paper, after a painting (in the possession of Thomas Alcock of Kingswood) copied from the mural, dedicated to the Royal Asiatic Society, with extensive description below, naming the British and other envoys, framed
112 x 25.5 cm.; with frame 45.5 x 132.5 cm.

£3,000 - 5,000
 US\$3,700 - 6,200
 €3,500 - 5,800

Provenance

Sotheby's, *Fine Oriental Miniatures, Manuscripts and Qajar Paintings*, 9th December 1975, lot 283.

The original wall paintings, completed in 1812-13, and now destroyed, depict an imaginary New Year assembly of the court. The appearance of the various foreign envoys in fact conflates a series of separate visits from representatives of Britain, Russia and France, as well as from Sind, Arabia and the Ottoman Empire, and so creates the impression of these nations' symbolic submission to the Shah. A number of smaller copies on paper were produced between 1813 and Fath 'Ali Shah's death in 1834: there is one in the India Office (see B. W. Robinson, G. Guadalupi, *Qajar, la pittura di corte di Persia*, 1982, pp. 42-53); and another in the Smithsonian Institution (for which see Diba, below). Another watercolour version appeared at the above Sotheby's sale, 9th December 1975, lot 291; see also in general, L. Diba, *Royal Persian Paintings: the Qajar Epoch 1785-1925*, New York 1998, pp. 174-176.



180

180
A QAJAR DIPLOMAT, MIRZA REZA KHAN ARFA' AL-DAWLAH (D. 1937), BY HENRI GERVEX (FRENCH, 1852-1929)

oil on canvas, signed and dated 1898 upper left, in an ornate gilt frame
 71.5 x 58 cm.; frame 94 x 80 cm.

£5,000 - 7,000
 US\$6,200 - 8,700
 €5,800 - 8,100

Reza Khan Arfa' al-Dawlah was a diplomat and poet with the pen-name Danesh. He started his education at a theological school in Tabriz, moved to Istanbul to work in his brother-in-law's shop, at the same time studying Turkish and French. Later in Tiflis (Tbilisi), he found a menial job at the Persian consulate. He started his career in 1873 as an interpreter and was appointed third secretary at the Consulate in Tbilisi. He was later Persian consul and Persian minister to the Russian court at St Petersburg in 1895; and ambassador to the Ottoman court in 1900. He was given the title *Mirza* (translated as Prince) by Muzaffar al-Din Shah Qajar in 1899. He was also known for his luxurious mansion in Monaco. He died in Tehran in 1937.



181

181^R
AN ENAMELLED GOLD PORTRAIT OF NASR AL-DIN SHAH QAJAR (REG. 1848-96) AS A YOUNG MAN PERSIA, CIRCA 1855

of oval form, the gold panel decorated in polychrome enamels depicting the Shah wearing a blue cloak, a jewel encrusted red jacket and blue sash with jewel encrusted Order of the Lion and Sun, the reverse with a roundel containing a spray of roses and other flowers, with silver foliate frame surmounted by suspension loop
 8.4 cm. max.

£2,500 - 3,500
 US\$3,100 - 4,300
 €2,900 - 4,000

This small-scale portrait relates very closely to an example by Abu'l Hasan Ghaffari exhibited at the London showing of *Royal Persian Paintings, Qajar Portraits* (Julian Raby, ed., *Qajar Portraits*, London, 1999, p. 29 and 31, no. 104).

From early in Nasr al-Din Shah's reign, a new approach to iconography and painting was introduced to Persia from Europe: portraiture became more descriptive and less emblematic. The main protagonist of this movement was Abu'l Hasan, who had been sent to France and Italy to study under the reign of Muhammad Shah, and on his return his new style was much imitated throughout the 1850s and 60s. He was appointed *naqqash-bashi* and given the title Sani' al-Mulk in AH 1277/ AD 1860-61.



182

182
**A MAMLUK STYLE LUSTRE VASE BY ALFREDO SANTARELLI
 (1874-1957)
 ITALY, EARLY 20TH CENTURY**

of inverted piriform with a tapering neck and everted rim, decorated in polychrome and lustre with a band of stylised inscriptions in *thuluth* interspersed by scrolling vines, above and below further bands of pseudo-inscription and vegetal motifs, the neck with a band of birds on a ground of scrolling vines, makers mark to base
 32 cm. high

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

The design of the present lot closely follows that of a Mamluk vase dated to the 14th century in the Victoria and Albert museum, London (no. 483-1864).



183



183 (details)

183^{TP}
**A PAIR OF DAMASCUS BONE-INLAID PAINTED WOOD PLANT
 STANDS INLAID WITH DAMASCUS POTTERY TILES
 SYRIA, THE TILES CIRCA 1565-70, THE PLANT STANDS 19TH
 CENTURY**

each of rectangular form, flaring towards the top with ornamented vaulting to the sides, profusely carved and painted in polychrome with vegetal and geometric designs, the borders inlaid with bone sections forming stars, the tops inlaid with Damascus underglaze painted pottery tiles decorated underglaze in polychrome with floral designs, the frames with pseudo-inscriptions
 77 x 49 x 49 cm.(2)

£3,000 - 5,000
 US\$3,700 - 6,200
 €3,500 - 5,800

For a similar tile in the Arab Hall at Leighton House see Arthur Milner, *Damascus Tiles*, 2015, page 259.



184

**A LARGE 'TOLEDO WARE' GOLD-DAMASCENED STEEL
CASKET
SPAIN, CIRCA 1900**

of rectangular form on four paw feet, the edges with turned metal columns, the lid with handle in the form of an urn flanked by foliate motifs, profusely decorated in silver and gold inlay with panels containing lobed cartouches filled with and on grounds of floral and foliate interlace, the interior lined with quilted satin
29 x 20 x 22 cm.

£8,000 - 12,000

US\$9,900 - 15,000

€9,200 - 14,000



185^{TP}

A MAMLUK REVIVAL SILVER-INLAID BRASS QUR'AN STAND (KURSI)

EGYPT, 19TH CENTURY

of octagonal form with eight truncated cylindrical legs on bulbous feet, a pair of hinged doors to one side, each side with four panels each decorated in openwork and silver inlay, the upper panels with an inscription-filled roundel on a ground of inscriptions, below a large lobed medallion with octagonal centre containing a lotus surrounded by radiating inscriptions all on a ground of split-palmette interlace, below a roundel containing a lotus on a ground of calligraphy, the lower panel with a lobed *mihrab* surmounted by two flower-filled roundels all on a ground of split-palmette interlace, the borders with inscriptions and undulating vines, the top with a central geometric motif centred around an eight-pointed star, surrounded by bands containing calligraphy and floral and foliate interlace
89 x 54 x 54 cm.

£10,000 - 12,000

US\$12,000 - 15,000

€12,000 - 14,000

Inscriptions: to the top in open work in fine *thuluth*, 'izz li-mawlana al-sultan al-malik/ al-'alim al-'adil al-mujahid al-murabit / al-mathaghir al-ma'ayyid al-mansur amir al-mu'minin al-hajj/ sultan al-islam wa al-muslimin qatil al-kufrah/ wa al-mushrikin muhiyy al-'adl fi'l-'alamin abu'l-fuqara' wa/ al-masakin qasim amir al-mu'minin al-hajj ila al-haram bayt allah/ ila al-haram bayt allah al-sultan /al-malik al-ashraf abu'l- nasir qaytbay 'azza nasrahu, 'Glory to our Lord, the Sultan, the Possessor, the learned, the just, the holy warrior, the defender, the protector of frontiers, the helper, the victorious [sic] Islam and Muslims, slayer of infidels and polytheists, reviver of justice in the worlds, father of the poor and needy, the partner of the Commander of the Faithful, the pilgrim to the House of God, the Sultan, al-Malik al-Ashraf Abu'l-Nasir (sic) Qaytbay, may his victory be glorified'; in the narrow bands, Qur'an, chapter II (*al-baqarah*) verse 255; in the blazon, 'izz li-mawlana, 'Glory to our Lord'; in the lobed roundels, 'izz li-mawlana al-sultan al-aman al-a'zam al-malik al-mukarram al-sultan, 'Glory to our Lord, the greatest Sultan of security, the honoured king, the sultan'; on the top, in the borders the same as the text in openwork; in the centre, 'izz li-mawlana al-sultan al-malik al-'alim al-'adil al-mujahid al-murabit, 'Glory to our Lord, the Sultan, the Possessor, the learned, the just, the holy warrior, the defender'.





186

**A MAMLUK STYLE ENAMELLED GLASS BOTTLE
EUROPE, 19TH CENTURY**

of flattened piriform on a splayed foot with long waisted neck, decorated in polychrome enamels with a large roundel containing a figural scene depicting a *peri* seated on dais surrounded by musicians, the reverse with a large roundel containing an eight-petalled rosette with blazon to centre, the sides with cartouches containing lotuses, above and below further cartouches containing an interlace of split-palmettes, all on a ground of floral and foliate sprays, the foot and lower and upper neck with bands of intertwined undulating vines, the neck with a band containing a series of panels formed by arcades of conjoined pendant palmettes to the top and bottom

32 cm. high

£15,000 - 20,000

US\$19,000 - 25,000

€17,000 - 23,000

Provenance

Christie's, *Islamic Art, Indian Miniatures, Rugs and Carpets*, 20 October 1994, lot 239.

Apart from the decorative language employed, which consists of a fusion of motifs from Egypt, Persia and other parts of the Islamic world, the present lot displays exceptional skill in replicating the techniques of 15th century Mamluk glass production. An enamelled glass dish in the British Museum, which appears to have been decorated by the same hand, was for some time considered to be a 16th Century piece and attributed to Persia or Transoxiana (see D.B. Harden, R.H. Pinder-Wilson et al, *Masterpieces of Glass*, British Museum, London, 1968, p.122, no. 160, inv. 89.5-7.11). The dish has since been established to be an earlier piece of glass decorated in the 19th Century.





187

**A FINE LOBMEYR ENAMELLED GLASS VASE FROM THE
'PERSIAN' SERIES
VIENNA, CIRCA 1878**

the glass of amber tint, of flattened inverted piriform on a splayed foot with waisted neck and applied loop handles, decorated in polychrome enamels with a large floral spray to each side, the sides with lotuses flanked by prunus branches, above three bands of fish scale motifs containing flowerheads, the neck with a band of inscriptions, JLL monogram to base
45 cm. high

£15,000 - 20,000

US\$19,000 - 25,000

€17,000 - 23,000

Inscriptions: repeat of *ma sha' allah*, 'What God wills'.

Josef Lobmeyr (d. 1855) established a glass factory in 1822 in Vienna. Under his sons, Josef and Ludwig, the company took on the name J. & L. Lobmeyr in 1859. Ludwig encouraged the production of 'Oriental' style glassware in the second half of the 19th Century, producing 'Arab', 'Moorish', 'Persian', and 'Turkish' series of glassware, often mimicking original Medieval pieces. A similar vase to the present lot can be found in the Corning Museum of Glass, attributed to Georg Rehländer. For another similar example sold at Sotheby's see *Arts of the Islamic World*, 18 April, 2007, lot 223.





189



188

188

**A BROCARD ENAMELLED GLASS MOSQUE LAMP
PARIS, LATE 19TH CENTURY**

of bulbous form on a long splayed foot with long flaring neck, three applied loop handles, decorated in polychrome enamels with a lobed cartouche containing a monogram on a ground of floral interlace, the neck and foot with bands of palmettes, Brocard signature to base
19.5 cm. high

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

189

**A MAMLUK STYLE ENAMELLED GLASS BASIN IN THE
MANNER OF BROCARD
20TH CENTURY**

of compressed globular form with flaring rim, decorated in polychrome enamels and gilt with bands containing floral vines and vegetal interlace scrolling around and interspersed by roundels containing rosettes, fanciful Brocard mark to base
37 cm. diam.

£6,000 - 8,000
US\$7,400 - 9,900
€6,900 - 9,200



190

**A PAIR OF MAMLUK STYLE ENAMELLED GLASS MOSQUE LAMPS
20TH CENTURY**

the bulbous bodies on splayed feet with long flaring neck and lug handles around the body, each decorated in polychrome enamels and gilt with a large band of inscription in *thuluth* to the body, the neck with bands of inscription interspersed by roundels containing vegetal interlaced and inscription, interspersed by bands of floral interlaced each 36.5 cm. high(2)

£8,000 - 12,000

US\$9,900 - 15,000

€9,200 - 14,000

Inscriptions: around the rim, Qur'an, chapter XXIV (*al-nur*), part of verse 35; around the body 'izz li-mawlanā/ al-sultan/ al-malik/ al-za[hir]/ abu sa'id 'azza (?) *allah nasrahu*, 'Glory to our Lord, the Sultan, al-malik al-hir (?) Abu Sa'id, may God glorify his victory'; in the blasons, 'izz li-mawlanā al-malik al-zahir.... 'azza nasrahu, 'Glory to our Lord, al-malik al-zahir [may God] glorify his victory'.

191^{TP}

**FOLLOWER OF EMILE JEAN HORACE VERNET
(FRENCH, 1789-1863)**

AN OFFICER OF THE ARMÉE D'AFRIQUE

oil on canvas, inscribed *FL* [?] and dated 1844 lower right, apparent inscription on reverse of canvas *Essouraira*
289 x 131 cm.

£15,000 - 20,000

US\$19,000 - 25,000

€17,000 - 23,000

Emile Jean Horace Vernet (1789-1863) was principally famous for his paintings of battles and military personnel in the first half of the 19th Century. The Armée d'Afrique, as well as European personnel, included indigenous North African volunteers, spahis, goumiers and tirailleurs. The conquest of Algeria took place between 1830 and 1847. Numerous battles were fought, the most famous of these being the *Prise de Smala* (1843, at Taguin) and the Battle of Isly (near Essaouria). His patron, King Louis Philippe, sent Vernet to Algeria to prepare a painting depicting the *Prise de Smala*. The following year he visited Essaouria and later painted the Battle of Isly which took place there. He also travelled through Africa and the Middle East.

Vernet was therefore in contact with soldiers of the Armée D'Afrique, who wore similar uniforms to the subject here. Vernet brought costumes and other props back to Paris and he used these for his paintings, such the *Prise de Smala*, a vast painting (489 x 2139 cm.), which formed the focal point of interest for the Salle D'Afrique (glorifying France's colonisation of Algeria). It is recorded that in the 1846 Salon, Paris, Vernet submitted the painting 'un negre arab'. There is another similar painting to the Arab, probably painted later, by Horace Vernet. The subject, location and some of the background is similar.

Horace Vernet painted grand portraits on a large scale, and amongst these are portraits of Napoleon and the Duc D'Amale. Vernet was also a form of 'war journalist' and he often annotated his battle paintings in small lettering, at the bottom of the canvas and on the sides. The place name *Essouraira* appears in the writing along the bottom and central frame on the back of the painting. There are two labels on the stretcher: the first inscribed *Lisboa, no. 248*, perhaps with the letters H V; the second, an inventory label for Pau, with number, a faint H V [?], and the name *Taguin/Taguin*.





192

192
A HISPANO-MOESQUE LUSTRE POTTERY BASIN
SPAIN, SECOND HALF OF THE 19TH CENTURY

of deep form with a wide flattened rim, decorated in cobalt-blue and a brownish gold lustre, with a central roundel containing two female figures facing a central tree, the walls with a series of alternating cartouches and panels containing stylised vegetal motifs, the rim with an arcade design, the interstices and exterior with geometric and vegetal designs, the base with a series of concentric circles with a maker's mark to centre

46.5 cm. diam.

£3,000 - 5,000
 US\$3,700 - 6,200
 €3,500 - 5,800



193

193
A HISPANO-MOESQUE LUSTRE POTTERY 'GAZELLE VASE'
SPAIN, SECOND HALF OF THE 19TH CENTURY

of inverted piriform with large wing handles and waisted multifaceted neck, decorated in cobalt-blue and a brownish gold lustre with a cusped panel containing two confronting deer to one side and split-palmette interlace to the other, further panels and bands containing inscriptions and vegetal motifs

52.2 cm. high

£3,000 - 4,000
 US\$3,700 - 4,900
 €3,500 - 4,600

Inscriptions: repeat of *al-yumn al-iqbal*, 'Good-fortune and prosperity'.

The 19th Century saw an increased interest in historicist styles in lustre production in Spain, which led to the production of copies of well known earlier pieces. The present lot is a copy of the Gazelle Vase in the Alhambra Museum which was well known through antiquarian prints at the time. For a discussion of the 'Gazelle Vase' and its influence on 19th century ceramics, including another example of a Hispano Moresque 'Gazelle Vase' dated to between 1850-1900 in the Victoria and Albert Museum see Mariam Rosser-Owen, *Islamic Arts From Spain*, London, 2010, pp. 139-142.



194

194
A PAIR OF SAMSON IZNIK STYLE POTTERY VASES
PARIS, 19TH CENTURY

each of flattened baluster form with flattened square feet and rims, decorated in cobalt blue, green, turquoise and manganese with black outline on a white ground with sprays of tulips and other flowers issuing from leafy tufts, the foot and rim with bands of undulating designs, Samson marks to bases
each 27 cm. high(2)

£3,000 - 5,000
 US\$3,700 - 6,200
 €3,500 - 5,800

Provenance
 Private French Collection.



195

195
A PAIR OF SAMSON SAFAVID STYLE PORCELAIN VASES
PARIS, 19TH CENTURY

each of flattened piriform on splayed feet with waisted necks, decorated underglaze in black on a turquoise ground with birds and Chinese style lions preying on deer interspersed by sprays of vegetation issuing from rocks, the feet with bands of cartouches containing flowerheads, the necks with lattices containing stars, Samson marks to bases, one with traces of old collection label
each 35.5 cm. high(2)

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

196

**AN IZNIK STYLE POTTERY TILE PANEL BY EUGÈNE COLLINOT
FRANCE, CIRCA 1860**

of rectangular form, comprising forty eight separate square tiles decorated underglaze in polychrome with an Iznik-style *mihrab*, the spandrels with lotuses flanked by an interlace of split-palmettes, the border with two intertwined vines issuing tulips overlaid with rosettes, within the *mihrab* a large floral spray consisting of tulips, carnations, saz leaves and other flowers issuing from an urn, each tile with moulded 'E. COLLINOT' maker's mark to back

the panel 248.5 x 83 cm.

£15,000 - 20,000

US\$19,000 - 25,000

€17,000 - 23,000

Eugène Victor Collinot (d. 1882) established a faience pottery in Boulogne-sur-Seine in 1862, manufacturing pieces often in historic revival or Middle and Far Eastern styles. Collinot was awarded a silver medal at the 1867 Exhibition in Paris. He was singled out in the British and French reports on the Exhibition, the French reporter commenting that 'for the reproduction of Oriental faience M. Collinot is second to none'. In 1893, along with his partner Adalbert de Baumont, he was responsible for compiling one of the earliest compendiums of Islamic decoration which, along with his pottery, went on to have a profound influence on the work of younger French ceramicists such as Theodore Deck and Emile Samson.

An engraved reproduction of this panel is published in E. Collinot and A. de Baumont, *Recueil de Dessins pour l'Art et l'Industrie*, Canson et C, Librairie Editeur, 1880, vol. 2, pl. 9.





197



198



197

A PAIR OF ENAMELLED GLASS DECANTERS FOR THE ISLAMIC MARKET 20TH CENTURY

each of clear glass with pink lustre, of bulbous form with waisted necks with three raised bands, long pointed stoppers, cut and decorated in polychrome enamels and gilt with floral sprays and geometric patterns
each 50.5 cm. high(2)

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

198

TWO PARIS PORCELAIN FIGURES OF TURKS FRANCE, 19TH CENTURY

each standing upright decorated in polychrome and gilt, the male figure wearing a long turquoise robe with gilt stars, the female figure wearing a long purple robe, each with fanciful Derby mark to base
34.5 cm. high(2)

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



199

199
A PAIR OF JACOB PETIT PORCELAIN PERFUME BOTTLES IN THE FORM OF A SULTAN AND SULTANA FRANCE, 19TH CENTURY

both seated cross-legged, decorated in gilt and polychrome, the Sultan wearing a white robe and white trousers holding a pipe, the Sultana wearing a white dress with a bird perched on her left wrist, each marked in blue on bottom 'JP', with possibly associated stoppers
the Sultana 22cm. high(2)

£3,000 - 5,000
 US\$3,700 - 6,200
 €3,500 - 5,800

For comparisons, see Harold Newman, *Veilleuses: A Collector's Guide*, New York and London, 1987.



200

200
A PAIR OF PARIS PORCELAIN PERFUME BOTTLES IN THE FORM OF A SULTAN AND SULTANA FRANCE, 19TH CENTURY

each standing on square bases with urns at their feet, decorated in polychrome and gilt, the Sultan wearing a long pink coat, the Sultana with a blue jacket and pink trousers, the turbans surmounted by stoppers, the urns with lids
the sultana 34.5 cm. high(2)

£4,000 - 6,000
 US\$4,900 - 7,400
 €4,600 - 6,900



The Azim Çini Factory Shop, Kutahya



Irfan Kipman

IFRAN KIPMAN (1919-88)

Irfan Kipman was born in Istanbul in 1919 to a wealthy mercantile family. He studied languages, reputedly speaking nine fluently. He also studied journalism and composed music, publishing tangos in the 1940s-50s. He was an accomplished accordion player and toured the USA with a band of fellow Turkish musicians. He studied and collected both antique and contemporary Turkish ceramics, and was considered a connoisseur in the field.

In the late 1940s Irfan was offered a position with The Voice of America, the US radio station, where he directed and hosted his own radio programme from Turkey. In the 1950s, he and his wife Irma moved to Washington DC, where he worked both as a journalist and translator whilst touring as a musician. In 1950 he did a very well known and documented world tour on his Harley Davidson motorcycle.

He regularly travelled back and forth between the USA and Turkey, where he purchased large quantities of tiles and tile mural panels which he took back to the US to decorate his home and those of his Turkish friends. Due to the huge quantity of tiles that he had acquired in Turkey, Irfan purchased a surplus naval vessel from the US Navy (c. 1949), which he personally sailed to the US loaded with crates of tiles.

Irfan retired to Malaga in Spain in the 1960s, where he lived until his death in 1988.



201^{TP}

**AN IZNIK STYLE UNDERGLAZE-PAINTED POTTERY TILE
PANEL BY AZIM ÇINI
KUTAHYA, TURKEY, CIRCA 1950**

rectangular, decorated in polychrome with Iznik style decoration consisting of a repeat design of interlocking cartouches formed from undulating split palmettes filled with sprays of tulips, saz leaves, lotus flowers and other floral and foliate motifs, the border with alternating flowerheads and saz leaves, some tiles inscribed 'AZIM' verso
260 x 160 cm.

£3,000 - 5,000

US\$3,700 - 6,200

€3,500 - 5,800

202^{TP}

**AN IZNIK STYLE UNDERGLAZE-PAINTED POTTERY CHIMNEY
BREAST, SIGNED BY AZIM ÇINI
KUTAHYA, TURKEY, DATED 1957**

with central section comprising of a central mihrab shaped opening with faceted, tapering hood, with rectangular surround, decorated in polychrome with elaborate Iznik style decorative scheme of flowers, saz leaves, arabesques, lobed madallions and trefoils, signed lower right 'Azim Kutahya Turkey' and dated 1957, including a further rectangular chimney surround
301 x 182 cm.

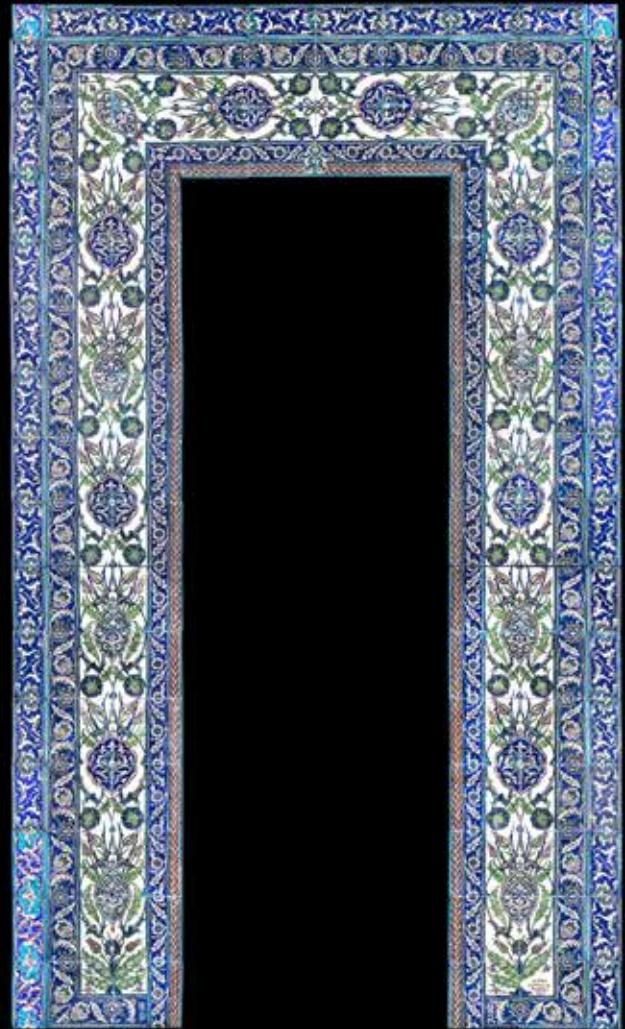
£5,000 - 7,000

US\$6,200 - 8,700

€5,800 - 8,100



A very similar chimney breast by Azim Çini sold in these rooms (*Islamic and Indian Art*, 9 June 2014, lot 188) to illustrate how the present lot will appear when assembled.







203^{TP}

**TWO IZNIK STYLE UNDERGLAZE-PAINTED POTTERY TILE
PANELS SIGNED BY AZIM ÇINI
KUTAHYA, TURKEY, CIRCA 1950**

each of rectangular form, decorated in polychrome with Iznik style designs consisting of a floral spray issuing from an urn flanked by cartouches and paired split-palmettes, all on a ground of interlaced saz leaves, lotus flowers and other floral and foliate motifs, signed bottom centre 'Azim, Kutahya, Turkey', the second panel with two missing tiles each 200 x 100 cm.

£3,000 - 4,000

US\$3,700 - 4,900

€3,500 - 4,600



(actual size)

204

AN IMPRESSIVE CALLIGRAPHIC EMERALD SET IN A DIAMOND AND GOLD PENDANT

the large rectangular modified step cut emerald (approximately 65-70 carats), engraved with five lines of elegant inscription in *nasta'liq* surrounded by a band of floral motifs, the gold mount profusely inlaid with diamonds, the clasps in the form of flowers and foliate motifs, the reverse in openwork with heart motifs and foliate motifs and a border of inlaid diamonds
 5.1 cm. max., 32.6 g.

£10,000 - 15,000

US\$12,000 - 19,000

€12,000 - 17,000

Inscriptions: Qur'an, chapter II (*al-baqarah*), verse 255 (*ayat al-kursi*).



A PRIVATE COLLECTION OF PAINTINGS BY FIKRET MOUALLA SAYGI

Born into a wealthy family in 1903 in Kadıköy, Istanbul, Fikret Moualla is recognised alongside Abidin Dino as one of Turkey's most important 20th Century artists. As a child, injury prevented him from realising his sporting career, resulting in a permanent limp, thus rendering him an easy object of abuse. His difficult childhood was the root of a lifetime's mental torment, anxiety and illness later necessitating numerous periods in psychiatric hospitals and institutions.

Although he struggled academically, his period of study in Germany was paramount in laying the foundations for his artistic career.

German expressionism strongly influenced his work, encouraging his already evident detachment from a classical approach to painting.

The violence, lack of harmony, and clashes in form and colour of expressionism, resonated in Moualla's increasingly unstable character,

and aroused a desire to produce work of a similar nature. His mental volatility, accompanied by a growing dependency on alcohol, developed even more so upon his move to Paris in 1939.

The Parisian social scene proved to be a subject worthy of gouache, his preferred medium. He would work quickly, frequenting the taverns, bars and cafes which would prove to be places detrimental to his addiction.

In the present and following lots, Moualla depicts social gatherings in the familiar spaces of a cafe and a bar. He uses vivid, bold blocks of colour, suggestive of Fauvism, to translate the busy scenes onto paper and applies the paint in an urgent manner, quickly and fluently. See Abidin Dino and Ara Guler, *Fikret Mualla*, Istanbul, 1980.



205*

FIKRET MOUALLA SAYGI (TURKEY, 1903-67)

SEATED NUDE

gouache on paper, signed and dated '53 upper left
230 x 178 mm.

£1,500 - 2,000

US\$1,900 - 2,500

€1,700 - 2,300

Provenance

Swiss private collection; acquired by the seller and her father in Paris in the 1960s, from Mrs Fernande Angles, a close friend of the artist.



206*

FIKRET MOUALLA SAYGI (TURKEY, 1903-67)

CARD PLAYERS

gouache on paper, signed lower left

515 x 635 mm.

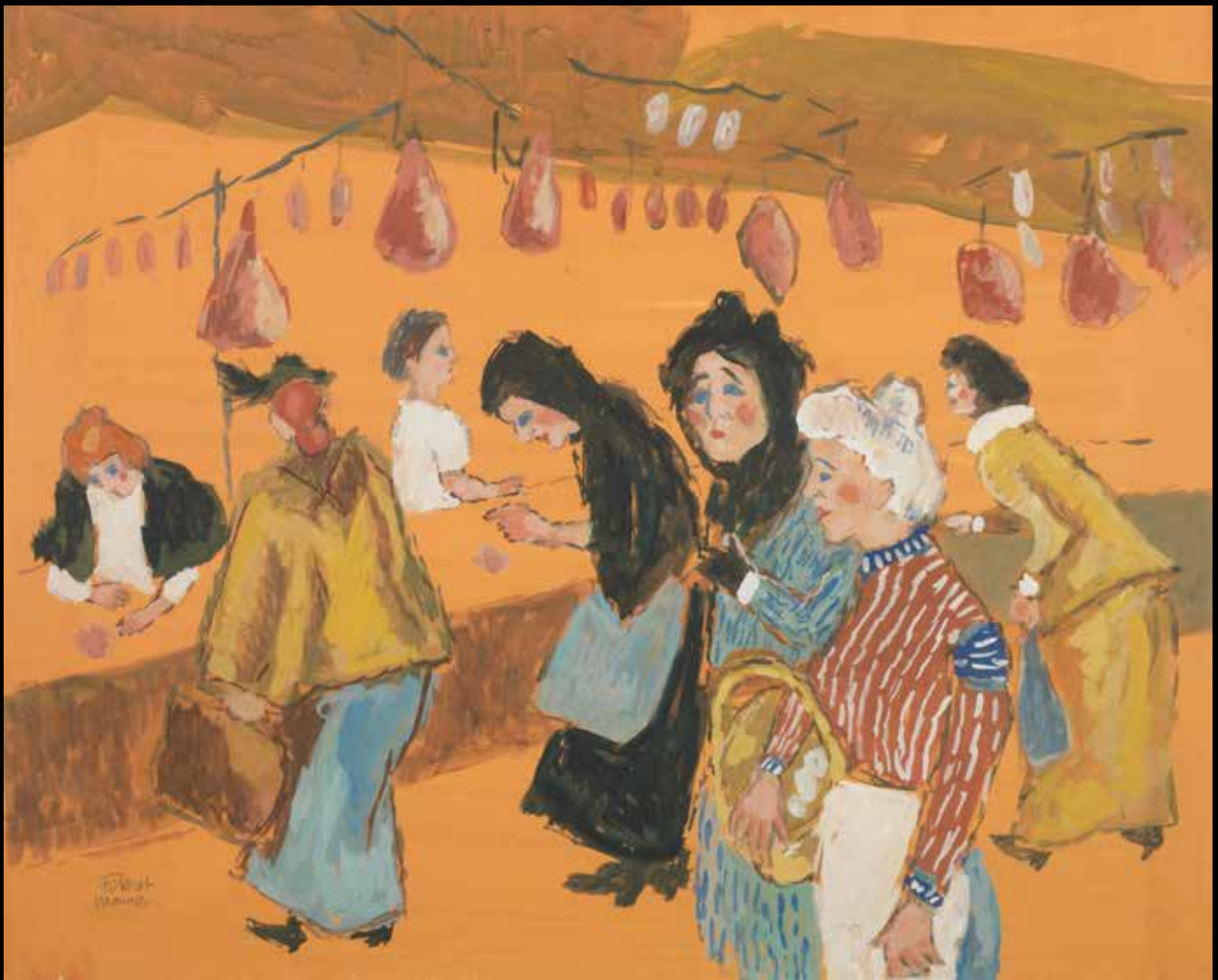
£10,000 - 15,000

US\$12,000 - 19,000

€12,000 - 17,000

Provenance

Swiss private collection; acquired by the seller and her father in Paris in the 1960s, from Mrs Fernande Anglès, a close friend of the artist.



207*

FIKRET MOUALLA SAYGI (TURKEY, 1903-67)

THE MARKET

gouache on paper, signed lower left

515 x 640 mm.

£10,000 - 15,000

US\$12,000 - 19,000

€12,000 - 17,000

Provenance

Swiss private collection; acquired by the seller and her father in Paris in the 1960s, from Mrs Fernande Anglès, a close friend of the artist.



208*

FIKRET MOUALLA SAYGI (TURKEY, 1903-67)

RENTREE DE LA 'CHASTE SUZANNE' AU MOULIN ROUGE

gouache on paper, signed lower right, inscribed with the French title in pencil on the backboard

525 x 625 mm.

£10,000 - 15,000

US\$12,000 - 19,000

€12,000 - 17,000

Provenance

Swiss private collection; acquired by the seller and her father in Paris in the 1960s, from Mrs Fernande Angès, a close friend of the artist.



OTHER PROPERTIES

209^YR

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

the single-edged tapering watered steel blade with flattened spine, decorated with a partial lobed cartouche containing an interlace of split palmettes and flowerheads to the forte, the spine with a scrolling vine of split palmettes and flowerheads, the steel centre of the hilt with two cartouches to each side containing scrolling vine motifs, with walrus ivory grips

36.9 cm. long

£5,000 - 7,000

US\$6,200 - 8,700

€5,800 - 8,100

Inscriptions: 'work of Muhammad 1109' (1697-8) or '1190' (1776-7).



210^R

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

the single-edged watered steel blade of curved form, the forte decorated in gold overlay and openwork with a cartouche radiating quatrefoil motifs from each side on a ground of vegetal interlace, the steel centre of the grips with an undulating vine, plain steel pommel and antler grips, the wood scabbard clad entirely in leather with steel mounts decorated in openwork and gold overlay to match decoration to forte

83.5 cm. long

£6,000 - 8,000

US\$7,400 - 9,900

€6,900 - 9,200



211

211^YΦ

AN OTTOMAN MOTHER-OF-PEARL AND IVORY INLAID FLINTLOCK GUN (DZEFERDAR)

HERZEGOVINA OR MONTENEGRO, 18TH CENTURY

the barrel inlaid and mounted with brass engraved with foliate and cable motifs, the stock mounted with brass engraved and decorated in openwork with bands of chevron motifs, circles and stylised vines, the wood butt inlaid entirely in mother-of-pearl with bands of flowerheads, circle motifs, triangle motifs and stylised foliate designs, the top with an ivory panel

148 cm. long

£1,500 - 2,000
US\$1,900 - 2,500
€1,700 - 2,300

For a flintlock gun with similar mother-of-pearl inlay in the Maritime Museum, Kotor, Montenegro, see Robert Hales, *Islamic and Oriental Arms and Armour*, 2013, p. 280, no. 683.



212

212

A GOLD-MOUNTED DIAMOND-SET JAMBIYYA BY AHMAD BIN IBRAHIM BADR

MECCA, 20TH CENTURY

the double-edged steel blade of curved form, the hilt and scabbard entirely clad in gold with engraved and filigree decoration consisting of scrolling vines and other vegetal motifs and the Saudi Royal crest, mounted to the top of the scabbard and to the handle with diamonds, inscription-filled cartouche to reverse of scabbard

28 cm. long

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

Provenance

Private UK collection.

Inscriptions: *sana'a ahmad badr bi-makkah al-mukarramah*, 'Ahmad Badr made [it] in the Honoured Mecca'.

Ahmad bin Ibrahim Badr (1920-2009) was the chief artist in charge of the production of the gold doors for the Ka'ba ordered by King Khaled bin Abd al-Aziz in October 1979. A special workshop was prepared exclusively for the project which took a year and employed the use of 300 kg of pure gold. He was born in Mecca and joined his father in his gold and silver workshop at the age of 15. Following his death on the 6th of November 2009, prayers were held in his honour at The Grand Mosque.



213

213^R

**A QAJAR ENGRAVED STEEL HELMET (KULAH KHUD)
PERSIA, 19TH CENTURY**

of domed form surmounted by central spike, the spike flanked by horns, the front moulded with a nose and eyebrows, applied ears and plume-holders to each side, nasal bar to centre, camail of steel rings, engraved with a moustache and eyes on a ground depicting battle scenes and quadrupeds, below a band of inscription-filled cartouches
22 cm. diam.

£2,000 - 3,000

US\$2,500 - 3,700

€2,300 - 3,500

The inscriptions consist of Persian verses.

214^R

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

of typical form with multifaceted and spirally fluted haft, decorated in gold overlay to the head with a panel containing vegetal interlace, two inscription-filled panels to each side and a further inscription-filled panel to the poll, the haft with silver overlaid vines
70.5 cm. long

£2,000 - 3,000

US\$2,500 - 3,700

€2,300 - 3,500

Inscriptions: a Persian couplet and, 'al-Sultan/Shah 'Abbas'.



214

A COLLECTION OF EDGED WEAPONS



215



216

215

**AN OTTOMAN GEM-SET JADE-HILTED DAGGER
TURKEY, 17TH CENTURY**

the double edged steel balde of curved form, inlaid with stellar motifs, the green hilt with a series of waisted flutes, either side set with gold mounted rubies

32.2 cm long

£3,000 - 5,000

US\$3,700 - 6,200

€3,500 - 5,800

216

**AN OTTOMAN 16TH CENTURY STYLE TURQUOISE-AND
CORAL-INLAID GILT COPPER DAGGER**

the truncated hilt with lobed pommel with knop finial and down-turned quillons, the sides with raised decoration forming a scrolling palmette and flower bearing vine set with cabochon *corallium rubrum* and turquoise, the sides with further vines, the fullered steel blade with an arabesque scroll at the top and pole medallion at the tip

32.5 cm. long

£6,000 - 8,000

US\$7,400 - 9,900

€6,900 - 9,200

217

**A MUGHAL JADE HILTED DAGGER (KHANJAR)
INDIA, CIRCA 1700**

the spinach green jade hilt with curved pommel and curved quillons, the pommel carved in relief with a serrated leaf and floral sprays, the base of the hilt with a floral spray on each side; with curved watered steel blade with three ribs

35.8 cm. long

£8,000 - 12,000

US\$9,900 - 15,000

€9,200 - 14,000

Provenance

Formerly in the Pierre Jourdan-Barry Collection, France.





218

**A MUGHAL JADE HILTED DAGGER (KHANJAR)
INDIA, 17TH CENTURY**

the green jade hilt with rounded pommel and curved quillons, carved in relief with serrated leaves and floral sprays, the blade of watered steel
35 cm. long

£7,000 - 9,000

US\$8,700 - 11,000

€8,100 - 10,000

Provenance

Formerly in the Pierre Jourdan-Barry Collection, France.

219

**A GEM-SET JADE HILTED HORSE HEAD DAGGER (KHANJAR)
NORTHERN INDIA, 19TH CENTURY**

greyish jade, the pommel carved in the form of a horse head with naturalistic detailing, the eyes inlaid with rubies, the bridle with diamond and gem-stones, the quillons of curved form, the base of each carved with a floral plant
32.6 cm. long

£15,000 - 20,000

US\$19,000 - 25,000

€17,000 - 23,000

Provenance

Formerly in the Pierre Jourdan-Barry Collection, France.

Pommels in the form of animal heads were popular in the Mughal empire, most likely for ceremonial purposes. Naturalistically rendered horse heads, such as the present lot, in particular seemed to be favoured alongside other animals such as sheep and deer. They were often inlaid with precious stones, with detail picked out in gold. A similar example can be found in the Metropolitan Museum in New York. Further examples can be seen in Robert Hales' *Islamic and Oriental arms and armour, a lifetime's passion*, 2013, pp. 41-2





220



221

220

**A MUGHAL GEM-SET JADE-HILTED DAGGER
INDIA, 18TH/19TH CENTURY**

the double-edged steel blade of tapering form, the jade hilt with rounded pommel and curved quillons, with later diamond, ruby and turquoise-set gold inlaid floral and foliate decoration
34 cm. long

£5,000 - 7,000
US\$6,200 - 8,700
€5,800 - 8,100

Provenance

Habsburg,Feldman, *Fine Islamic, Persian and Indian Works of Art*, New York, 25 October, 1989, lot 21.

221

**A GEM-SET AGATE-HILTED SHEEP'S HEAD DAGGER (KARD)
NORTH INDIA, 19TH CENTURY**

the single-edged watered steel blade engraved near the forte with a partial cartouche containing a floral spray, the forte decorated in gold overlay with floral interlace, the agate hilt with multi-faceted grip, the pommel in the form of a sheep head, inlaid in rubies and gold to the eyes and near the forte, the associated wood scabbard clad in cloth
31.5 cm. long

£7,000 - 9,000
US\$8,700 - 11,000
€8,100 - 10,000

Provenance

Formerly in a private French collection.

222

**A MUGHAL GEM-SET JADE-HILTED DAGGER (KARD)
INDIA, 18TH/ 19TH CENTURY**

the pale green jade hilt of tapering form, inlaid with gold-mounted gemstones with flowering plants, the pommel with a stylised flower head, the forte with gold koftgari foliate decoration, the watered steel blade with further koftgari, the tip with a spearhead and the spine with a pick, later inlaid inscription cartouche
40.1 cm. long

£6,000 - 8,000

US\$7,400 - 9,900

€6,900 - 9,200

Provenance

Formerly in the Pierre Jourdan-Barry Collection, France.

Inscriptions: *ya allah*, 'O God!', and possibly, *min allah rahim*, 'From the merciful God'.





223

**A GEM-SET STEEL-HILTED PARROT HEAD DAGGER
INDIA, 18TH CENTURY**

the single-edged watered steel blade of curved form, the hilt with pommel in the form of a parrot, its eyes set with gemstones, the knuckle guard with bud-shaped terminal

34 cm. long

£3,000 - 4,000

US\$3,700 - 4,900

€3,500 - 4,600

224

**A STEEL-HILTED SWORD (PULOVAR)
NORTH INDIA, 17TH/ 18TH CENTURY**

the single-edged steel blade of tapering form with two fullers and maker's stamps to one side, the steel hilt with elongated forte terminating in a palmette, the quillons in the form of makara heads, the pommel of semi-spherical form, engraved to the grip with a series of columns forming an arcade

94 cm.

£4,000 - 6,000

US\$4,900 - 7,400

€4,600 - 6,900

224



225

**AN UNUSUAL KOFTGARI HILTED STEEL SWORD (TULWAR)
INDIA, 18TH/ 19TH CENTURY**

the single-edged watered steel blade of curved form, impressed mark near forte, the steel hilt with button quillons, open triangular outer-guard pierced with two gold-damascened ducks at the base and rising to a stylised duck's head finial, curved tapering knuckle-guard with duck head finial, compressed spherical pommel with bud-shaped finial on a petalled mount, decorated in gold overlay with floral sprays and bands containing flower heads, undulating vines and chevron designs
95 cm. long

£3,000 - 5,000

US\$3,700 - 6,200

€3,500 - 5,800

226

**A STEEL SWORD WITH MUGHAL
LACQUERED LEATHER SCABBARD
NORTH INDIA, LATE 18TH CENTURY,
THE SCABBARD 17TH CENTURY**

the double-edged steel sword of curved form with steel hilt terminating in a parrot head pommel, the eyes set with gem stones, the English blade with Wooley and Sergeant makers stamp to spine, traces of koftgari work to hilt, the wood scabbard clad in leather moulded and decorated in gilt with a band of flower motifs, the borders with undulating floral vines, three gilt copper suspension loops and gilt copper mount to end engraved with a lattice of foliate motifs containing flowerheads
87.5 cm. long

£4,000 - 6,000

US\$4,900 - 7,400

€4,600 - 6,900

225

226



227



228

OTHER PROPERTIES

227

A BRASS AND COPPER-HILTED STEEL DAGGER (*KHANJAR*) SOUTH INDIA, 17TH CENTURY

the double-edged steel blade of curved form, the brass pommel in the form of a *yali*, the copper grip with a central fluted section flanked by partial cartouches, the wood scabbard clad in velvet with gilt-copper mounts, decorated with repoussé, with a pair of peacocks beneath a spray of flowers and other floral motifs
32 cm. long

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

For a dagger with a similar *yali* pommel, see Robert Hales, *Islamic and Oriental Arms and Armour*, p. 70, fig. 152

228

AN AGATE-HILTED STEEL DAGGER (*KHANJAR*) INDIA, 18TH/ 19TH CENTURY

the golden agate hilt with rounded pommel, the knuckle guard with ruby and gem-set gold terminal in the form of a tiger, with watered steel blade, the scabbard covered in red cloth, the gilt mounts with pierced palmette motif and delicate stippled floral decoration, fitted with suspension loop
40.3 cm. long(2)

£3,000 - 5,000
US\$3,700 - 6,200
€3,500 - 5,800

Published

Robert Hales, *Islamic and Oriental Arms and Armour*, 2013, p. 7, no. 16.



229^YΦ

**AN IVORY-HILTED DAGGER (KHANJAR)
DECCAN OR SOUTHERN INDIA, 17TH/ 18TH CENTURY**

the double edged steel blade of curved form, engraved and decorated in gold overlay with a palmette motif and foliate vines, the hilt carved with pommel in the form of a *yali* with a long mane, with naturalistic detailing, the gold *koftgari* knuckle guard with raised central rib starting from a pole medallion

31.3 cm. long

£8,000 - 12,000

US\$9,900 - 15,000

€9,200 - 14,000

For a dagger dated to the 17th Century with a *yali* pommel see Philippe Missillier and Howard Ricketts, *Splendeur Des Armes Orientales*, d'Acte-Expo, Paris, 4 May - 3 July 1988, p.79, no. 124.



231

230

230

**A GOLD DAMASCENED STEEL ZAGHNA WITH LACQUERED WOOD HAFT
NORTH INDIA, CIRCA 1700**

the double-edged watered-steel head engraved in relief to the forte to each side with partial cartouches containing floral sprays, the rectangular socket, spool-shaped peen and steel elements of haft with gold damascened decoration, the central wood element of the haft decorated in lacquer with a diaper design consisting of flower heads within a foliate lattice, hinged suspension loop to finial
52 cm. long

£2,500 - 3,500
US\$3,100 - 4,300
€2,900 - 4,000

For a similar *zaghna* sold in these rooms see *Eastern Arms & Armour from the Richard R. Wagner Jr. Collection*, 29 April 2015, lot 41.

231

**A GOLD-OVERLAID GEM-SET STEEL PUSH DAGGER (KATAR)
INDIA, 18TH/19TH CENTURY**

with tapering double-edged steel blade with converging fullers, with a gold-overlaid palmette design at the forte, the hilt decorated with gold overlay incised with scrolling vine and floriate motifs, the grip and the top of the side-bars inlaid with gemstones, the wood scabbard clad in fabric with applied metal-thread decoration
39.5 cm. long

£3,000 - 5,000
US\$3,700 - 6,200
€3,500 - 5,800



232^Y Φ

**A MUGHAL SILVER-MOUNTED IVORY POWDER FLASK
NORTH INDIA, 17TH CENTURY**

in two parts in the form of a fishlike composite animal, carved in low relief to depict a lioness hunting antelope, one end of the lid with head, eyes, ears and front legs of two antelopes joined to look like one head, the central joint mounted with silver bands, the other end with an antelope head, the lower side of the central section with a lion head, possibly later suspension loops

19.7 cm. long

£10,000 - 15,000

US\$12,000 - 19,000

€12,000 - 17,000

This flask consists of an ivory container and an ivory lid. When filled with powder, the two parts were held together with pins. It belongs to a group of vessels of similar appearance and high quality, probably produced by a small number of workshops in 17th Century Mughal India. Like others, it depicts animal scenes appropriate for an object associated with armed combat or hunting expeditions. They represent a distinctive group of Mughal ivory carvings that favour naturalism rather than stylisation, and were inspired by miniature paintings and the fantastical animals that were a popular subject in imperial Mughal workshops.

Other examples can be seen in the Virginia Museum of Fine Arts (Joseph M. Dye II, *The Arts of India*, Virginia, 2001, pp. 424-35, no. 200; the Nasser D Khalili Collection, London (David Alexander, *The Arts of War: Arms and Armour of the 7th to 19th Centuries*, London, 1992, no. 115); the Fursiyya Art Foundation Collection (Bashir Mohamed, *The Arts of the Muslim Knight. The Fursiyya Art Foundation*, Milan, 2007, pp. 286-89, nos. 279-82; the Musée Guimée, Paris (George Michel, *The Majesty of Mughal Decoration. The Art and Architecture of Islamic India*, London, 2007, p. 257, no. 73); and the David Collection, Copenhagen (Kjeld von Folsach, *Islamic Art from the David Collection*, Copenhagen, 2001, p. 258, no. 414.



(reverse)

233

**A LACQUERED HIDE SHIELD
NORTH INDIA, PROBABLY RAJASTHAN, DATED SAMVAT 1752/
CIRCA AD 1695-6**

of irregular circular convex form with everted rim mounted with four gilt copper bosses decorated in openwork with bands of diamond motifs, painted in polychrome and gilt with a central roundel containing a seated female deity surrounded by eight female deities, possibly the *matrikas* or forms of the Devi, and bands of inscriptions, the outer band with remains of four large painted tigers on a ground of floral interlace, the reverse with a series of inscription-filled cartouches interspersed by scrolling tendrils issuing flowers, beneath the velvet strap to the centre a magic square
65 cm. max.

£4,000 - 6,000
US\$4,900 - 7,400
€4,600 - 6,900

Inscriptions: including, 'Knowledge is a man's true beauty. It is a hidden treasure. Through knowledge, one can enjoy happiness in all possible ways. It brings success and is also the Guru of all gurus. When travelling abroad, knowledge is our only kin. Only knowledge is worshipped and not wealth. One who does not possess knowledge is truly an animal.'





234

**A GOLD KOFTGARI STEEL ARM GUARD (DASTANA)
DECCAN, 17TH CENTURY**

shaped to the forearm with hinged cuff, the steel engraved and decorated in gold-koftgari with a series of tendrils issuing from a partial palmette at the shoulder forming a series of panels each containing two inscription-filled cartouches, at the wrist a further panel with a partial lobed cartouche containing an inscription, to the other side two interlinked partial inscription filled lobed cartouches, the borders with chevron bands and applied bands of trefoil motifs, remains of cloth parts studded with gilt-copper rivets
32.8 cm. long

£8,000 - 12,000

US\$9,900 - 15,000

€9,200 - 14,000

(reverse)

Inscriptions: repeat of ya 'ali, 'O 'Ali!'



lot 235 (detail)



235



236

235

**A SIKH GOLD-DAMASCENED STEEL SWORD (TULWAR)
NORTH INDIA, DATED SAMVAT 1827, CIRCA AD 1770-71**

the double edged steel blade of curved form with two fullers, the hilt of typical form, decorated in gold overlay with a repeat design of flower heads and foliate motifs, the interior of the hand-guard with two lines of inscription in *gurmukhi*

86 cm. long

£3,000 - 4,000

US\$3,700 - 4,900

€3,500 - 4,600

Inscriptions: *Akaal Sahai Maan Singh Sodhi Sahib Saal 1827*, 'With God's protection Maan Singh Sodhi Sahib, the year 1827.'

236

**A GOLD DAMASCENED STEEL HELMET (KULAH KHUD)
NORTH INDIA, 19TH CENTURY**

of domed form surmounted by roundel with bud finial, adjustable nasal bar flanked by plume holders, camail of steel rings, engraved and inlaid in gold with a band of radiating floral vines made up of split-palmette motifs, the lower edge, finial and nasal bar decorated in gold overlay with floral decoration

20.5 cm. diam.

£2,000 - 3,000

US\$2,500 - 3,700

€2,300 - 3,500



237

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

the greyish jade of pistol grip form with curved pommel and foliate scroll quillons, set in the *kundan* technique with rubies, diamonds and emeralds, the pommel with a large serrated leaf with floral sprays, the sides with further floral sprays

15 cm. long

£8,000 - 12,000

US\$9,900 - 15,000

€9,200 - 14,000



238



239

238

**A MUGHAL ROCK CRYSTAL HILT
NORTH INDIA, 17TH/ 18TH CENTURY**

the hilt of pistol form, with rounded pommel, the pommel carved with serrated leaves and floral sprays, the sides with vertical ribs with a honeycomb design, the quillons with a stylised flower head and a split serrated leaf

14 cm. long

£4,000 - 6,000
US\$4,900 - 7,400
€4,600 - 6,900

239

**A GEM-SET GILT STEEL TULWAR HILT
NORTH INDIA, LATE 18TH/ EARLY 19TH CENTURY**

the disc-shaped pommel with domed section and knop finial, the quillons waisted, the gilt ground profusely inlaid with rubies, diamonds and gemstones with radiating floral designs, the quillons with stylised flower heads on the terminals

16 cm. long

£5,000 - 6,000
US\$6,200 - 7,400
€5,800 - 6,900



240^{TP}

**A JAIN MARBLE TIRTHANKARA FIGURE
WESTERN INDIA, PROBABLY GUJARAT, CIRCA 12TH CENTURY**

seated in *padmasana* on a cushion throne decorated with circle and lozenge motifs with a quadruped carved in relief to the centre, wearing a diaphanous lower garment, the sash projecting in relief in front of the legs, his hands folded in *dhyana mudra*, his chest with a *srivatsa* mark, his face with downcast eyes and serene expression, with elongated earlobes and cranial protrusion

61 cm. high

£10,000 - 15,000

US\$12,000 - 19,000

€12,000 - 17,000

Provenance

Formerly in a Private UK collection, Herefordshire, since the 1970s.

For two related examples see Pal, P., *The Peaceful Liberators: Jain Art from India*, Los Angeles, 1994, p. 140, no.27 and p.149, no.36.



241

**A BRONZE FIGURE OF RAMA
SOUTH INDIA, PROBABLY NAYAK PERIOD,
17TH/18TH CENTURY**

standing in *abhanga* on an oval base, his upper left hand holding a bow, his lower left hand supporting a shield, his right hands holding a sword and a mace, adorned with jewellery, dressed in a striated *dhoti* secured with a belt with pendant thigh ornaments, with sash decorated by human faces, with hair piled into a conical *jatamutaka*, his face with serene expression and almond shaped eyes
24.5 cm. high

£3,000 - 5,000

US\$3,700 - 6,200

€3,500 - 5,800

Provenance

Private Irish collection since the 1970's.



242^Y Φ

**A LARGE IVORY FIGURE OF AN OFFICIAL
SRI LANKA OR SOUTHERN INDIA, 18TH CENTURY**

standing upright with arms to side on a waisted circular pedestal with bands of lotus petals and alternating circle and diamond motifs, wearing finely pleated robes with puffed sleeves and collar secured with a sash at the waist decorated with an engraved undulating vine and inlaid with red lacquer, his head slightly lifted with moustache and pierced ears, the eyes inlaid with lacquer and horn, his long hair gathered at the back and tied with a knot

32 cm. high

£10,000 - 15,000

US\$12,000 - 19,000

€12,000 - 17,000

Provenance

Private UK collection.



243^Y Φ

**A FINE SILVER MOUNTED TORTOISESHELL AND IVORY
VENEERED CABINET FOR THE PORTUGUESE MARKET
CEYLON, LATE 16TH/ EARLY 17TH CENTURY**

of rectangular form with two drawers to front on four turned ivory bun feet, mounted to each side with intricately carved openwork ivory panels backed with tortoiseshell veneer, silver handles to each side and silver mounts engraved with floral sprays to the corners and lock plates, the ivory carved with a central rectangular panel to the top depicting a *hamsa* bird on a ground of scrolling floral vines with perching quadrupeds, to the sides and backs with rectangular central panels with scrolling floral vines, the panels to each side surrounded by further panels of scrolling vines with perching birds and quadrupeds, the drawers with panels depicting confronting lions on a ground of floral vines with perching quadrupeds, the borders of the panels with bands of circle motifs and stylised flowerheads
32.3 x 22.6 x 21 cm.

£8,000 - 12,000
US\$9,900 - 15,000
€9,200 - 14,000

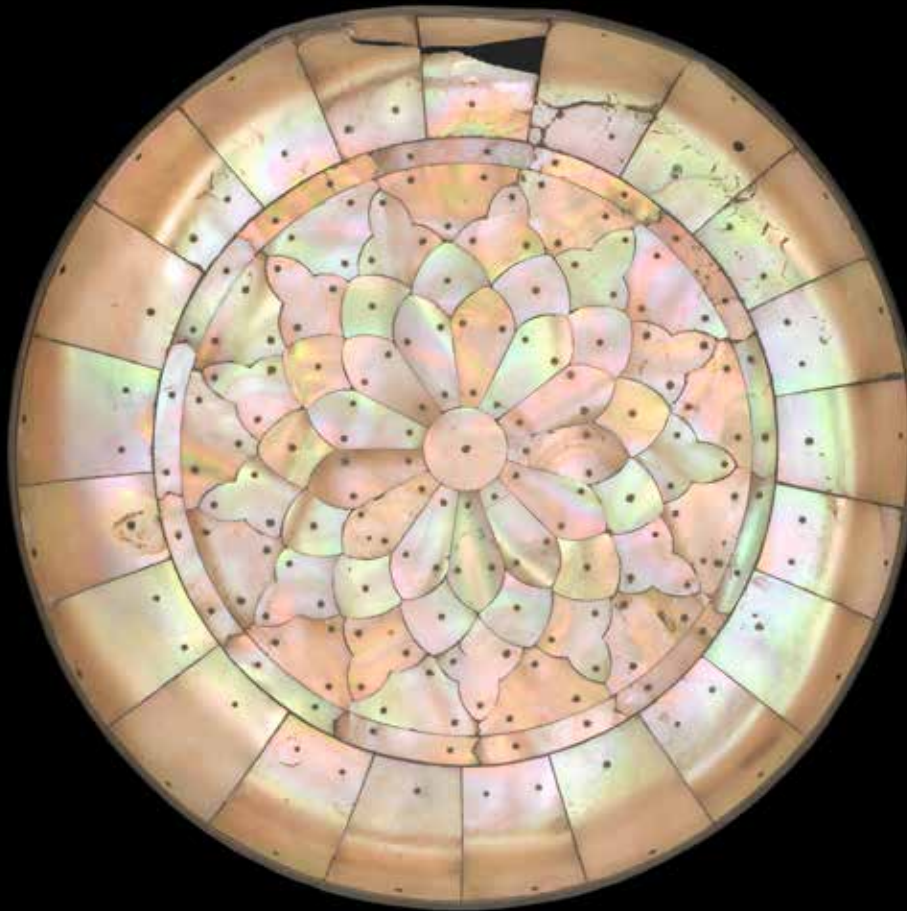
Provenance

Private UK collection since the 1950's.

Ceylonese ivory carving was highly prized by Europeans since the early 16th Century when the Portuguese founded their first fort at Colombo. From this point, until the expulsion of the Portuguese by the Dutch in 1658, the Ceylonese ivory workshops enjoyed an intriguing period where Sinhalese forms and motifs were blended with decorative elements from European engravings and sculptures and applied to European style works of art such as the present lot. The ivory workers began to specialise in decorative caskets, some of the earliest finding their way into the collections of European royal and princely families related to the Portuguese Queen, Catherine of Austria. An example of such a casket in the Victoria and Albert Museum known as the Robinson Casket was produced as a diplomatic gift to commemorate the King of Kotte's conversion to Christianity and the birth of an heir to the king of Portugal (see Anna Jackson and Amin Jaffer (edd.) *Encounters, The Meeting of Asia and Europe 1500-1800*, p. 86, no. 6.10.)

For a cabinet dated to the late 16th/ early 17th century with very similar decorative motifs see Francesca Galloway, *Ivory Goods for the Luxury Markets*, London, 2011, p. 2, no. 1.





244

**AN INDO-PORTUGUESE MOTHER-OF-PEARL DISH
GUJARAT, 17TH CENTURY**

of shallow rounded form on a short foot, constructed from pinned sections of mother-of-pearl forming a flowerhead within a central roundel with an outer band of regular panels, brass bands to rim and foot

17.2 cm. diam.

£3,000 - 5,000
US\$3,700 - 6,200
€3,500 - 5,800

Given the western shape of these dishes, they were initially thought to be European by art historians in the 19th Century. Gujarati dishes of this design are known to have been imported to Europe from as early as the second quarter of the 16th Century, based on a documented example in the Green Vaults in Dresden. The commissioning of Gujarati mother-of-pearl wares is particularly associated with the Portuguese in India. In some cases, these dishes are known to have accompanied larger mother-of-pearl ewers, as illustrated by two examples presently in the Victoria and Albert Museum in London (inv.no. 4282-1857 and 4283-1857). For a discussion on these garnitures of Gujarati mother-of-pearl articles, see A. Jaffer, *Luxury Goods From India: the art of the Indian Cabinet-Maker*, London : V&A, 2002, pp.38-39.



245

**A PARCEL-GILT SILVER GOA OR BEZOAR STONE HOLDER
WESTERN INDIA, PROBABLY GUJARAT OR GOA, LATE 17TH/
EARLY 18TH CENTURY**

comprising two hemispherical sections, of pierced foliate openwork, chased and chiselled, the top with a peacock finial, the bottom half with a silver-gilt liner held by a rivet, with a rosette top and bottom
10.5 cm. max. diam., 95.4 g.

£4,000 - 6,000
US\$4,900 - 7,400
€4,600 - 6,900

Provenance

Welsh private collection; acquired by the vendor's mother, a retired antiques dealer, in North Wales approximately 25 years ago.

Four similar pieces with pierced floral grounds can be seen in the Hull Grundy Gift at the British Museum, London (Hugh Tait, ed., *The Art of the Jeweller. A catalogue of the Hull Grundy Gift to the British Museum: Jewellery, Engraved Gems and Goldsmiths' Work*, London, 1984, nos 407-10).



246

**TWO LARGE KANDY BRASS BETEL NUT CUTTERS
SRI LANKA, 18TH/ 19TH CENTURY**

the first in the form of a man wearing a hat, bearded with top knot;
the second in the form of a woman with top knot, both with engraved
decoration consisting of foliate and geometric motifs
the larger 26 cm. long(2)

£3,000 - 5,000

US\$3,700 - 6,200

€3,500 - 5,800

For comparable cutters from Kandy see Henry Brownrigg, *Betel
Cutters*, London 1991, p. 84, nos. 82 and 84.



247

**A MUGHAL BRASS INCENSE BURNER
IN THE FORM OF A HORSE
NORTH INDIA, 17TH CENTURY**

of naturalistic form standing on its hind legs with front legs raised, the chest with openwork support decorated with chevrons and foliate motifs, richly caparisoned with engraved decoration including floral motifs to the haunches, the saddle surmounted by a rectangular recess

20.2 cm. high

£10,000 - 15,000

US\$12,000 - 19,000

€12,000 - 17,000

It is likely that the recess to the saddle on the current lot was made for the insertion of a tray for the burning of incense. Such brass horses were produced in the north of India from the 16th to the 19th century. For a comparable example see Mark Zebrowski, *Gold, Silver & Bronze from Mughal India*, London, 1997, p. 106, no. 119. For another sold at Christie's see *Art of the Islamic and Indian Worlds*, 8 October 2015, lot 146.



248^{TPYΦ}

**A MUGHAL IVORY-INLAID CABINET
GUJARAT OR SINDH, CIRCA 1700**

of rectangular form with hinged fall-front opening to reveal a series of drawers within, profusely decorated in ivory inlay to the front, top and sides with rectangular panels containing two bands of large floral sprays interspersed by smaller floral sprays, the borders with undulating floral vines, the inside of the fall front with a rectangular panel containing three large floral sprays surrounded by an undulating floral vine, the central drawer with a maiden seated against a bolster on a terrace with two female attendants, the surrounding drawers with floral interlace and floral sprays, the silver lock plate decorated in openwork with floral interlace, with later bone inlaid stand, probably 19th Century, engraved letter 'K' to bottom of cabinet and to back of stand

57.4 x 40 x 38 cm; the stand 66.5 cm. high

£8,000 - 12,000

US\$9,900 - 15,000

€9,200 - 14,000

Provenance

Private UK collection; acquired in the 1950s or 1960s.

Fall front cabinets such as this were designed to be used by European merchants and traders whilst in Asia. However, they were also adopted by Indians, as seen in a Shah Jahan period miniature illustrated in *Luxury Goods from India, the art of the cabinet maker*, Amin Jaffer, 2002, p. 18. The ivory-inlay decoration is typical of the Mughal court style, of naturalistic depictions of flowers in a formal arrangement and the central figures depicted similarly to those in miniature paintings. Similar cabinets in the Victoria and Albert Museum are also illustrated in Jaffer, 2002, pp.62-65, nos. 24 and 25





249

249
A MUGHAL SILVER VASE
NORTH INDIA, 18TH CENTURY

the body of compressed globular form on a large splayed foot with long flaring neck, gadrooning to the body surmounted by acanthus leaf motifs, engraved to the upper and lower edges of the neck and foot with bands of lotuses interspersed by foliate motifs, the foot and base with inscriptions in *nagari*
32 cm. high; 1707 g.

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



250

250
A MUGHAL SILVER-GILT PANDAN TRAY
NORTH INDIA, 18TH CENTURY

of octagonal form on four claw feet, decorated in repoussé with a band of gadrooning to the rim, the centre divided into nine sections each surrounded by borders containing bands of foliate motifs
37.5 x 30.2 cm.; 924 g.

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



251

**A SILVER AND BRASS INLAID ALLOY BIDRI HUQQA BASE
BIDAR, DECCAN, 17TH CENTURY**

of rounded form with narrow truncated and slightly flaring neck, decorated in silver and brass inlay with a repeat design of floral sprays interspersed by Chinese style flame motifs, below a band of acanthus leaves, the shoulder with a band containing a scrolling lotus vine, the neck with an arcade of arches containing flowers
20.5 cm. high

£3,000 - 5,000
US\$3,700 - 6,200
€3,500 - 5,800

The oldest huqqas for smoking tobacco in India have been dated to the 17th Century. A Mughal nobleman, Asad Beg, relates how he was sent by Emperor Akbar on a journey from Northern India to Bijapur in 1604 to escort the daughter of Sultan Ibrahim Adil Shah II back to the imperial court to marry Prince Daniyal, and he returned with tobacco, a new world plant ("*Wikaya'-i Asad Beg*" (Memoirs of Asad Beg), The History of India as told by its Own Historians, vol.VI, ed. John Dowson, repr., Calcutta, 1953, pp. 101-4).

This huqqa base is a fine example of a group of similar vessels produced in Bidar in the 17th Century. The term Bidri describes metalwork produced in the Deccan, with Bidar as its capital. It was made from an alloy whose main component was zinc, into which silver, brass and sometimes gold was inlaid. It is of large size as the earliest examples were; by the end of the 17th Century, huqqas became smaller in size with less bulbous shapes and narrower necks. It also has bi-colour inlay of silver and brass against a dark alloy ground. The use of brass inlay had more or less died out by the mid 18th Century.



252



253

252

**FOUR SILVER AND BRASS INLAID ALLOY BIDRI BED LEGS
(CHARPAI)**

DECCAN, CIRCA 1800

each in the form of stylised flowers, the alloy base inlaid with silver and brass with a repeat design of interlocking petal motifs, the feet with bands of floral motifs, the borders with bands of chevrons
each 25 cm. high(4)

£2,500 - 3,500
US\$3,100 - 4,300
€2,900 - 4,000

These unusual *charpai* legs (for a traditional Indian low bed) appear to be based on the design of earlier carpet weights: see for example, Mark Zebrowski, *Gold, Silver and Bronze from Mughal India*, London 1997, pl. 160, p. 132.

253

**A LUCKNOW REPOUSSÉ SILVER PUNCH BOWL
INDIA, 19TH CENTURY**

of deep rounded form on a large foot, profusely decorated in repoussé with a band containing a series of hunting scenes, above a band containing an undulating floral vine, the lower body with an acanthus frieze, the foot with a series of animals
23 cm. diam., 1,158 g.

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



254

254

**A MUGHAL CUERDA SECA POTTERY TILE
NORTH INDIA, PROBABLY LAHORE, 17TH CENTURY**

of square form, painted in green, orange, blue, manganese and yellow with a partial foliate vine terminating in a floral spray, the upper edge with a border containing an undulating foliate vine with flowerheads, mounted

20.5 x 19.5 cm.

£4,000 - 6,000
US\$4,900 - 7,400
€4,600 - 6,900

A tile with a similar design can be found in the David Collection, Copenhagen and another comparable tile from the British Museum is illustrated in Venetia Porter, *Islamic Tiles*, 1995, p.91, fig. 83.



255

255

**TWO MUGHAL POTTERY TILES
MULTAN, LATE 15TH CENTURY**

each of square form, decorated underglaze in turquoise and cobalt blue on a white ground, an incised cruciform motif to the centre, surrounded by radiating stylised floral motifs, with partial palmettes to each edge

20 cm. x 20.3 cm.(2)

£4,000 - 6,000
US\$4,900 - 7,400
€4,600 - 6,900



256

**A LUCKNOW ENAMELLED SILVER-GILT PANDAN BEARING
THE INSIGNIA OF THE NAWAB OF OUDH
INDIA, 18TH CENTURY**

of elongated octagonal form on four octagonal feet with domed hinged lid surmounted by a bud finial, profusely engraved and inlaid in polychrome enamels with a series of cartouches containing floral sprays with perching birds, the feet with floral motifs, the edge of the lid with a band of foliate motifs, the base with a coat of arms consisting of addorsing fish beneath a crown surmounted by a crescent and star
13.6 x 9.5 x 13.5 cm., 1103 g.

£10,000 - 15,000

US\$12,000 - 19,000

€12,000 - 17,000

The best known of Lucknow's artistic production, and those which no doubt led to Reverend William Tennant's apt characterization of the city in 1798 as a 'blaze of wealth and magnificence', are the wonderful silver and silver-gilt objects decorated in brilliant enamels. The tradition of enamelling is in fact one which was entirely imported to India and its neighbouring regions, where it had no local tradition. European jewellers who arrived in India in the 16th and early 17th centuries brought with them the technique and passed it on to the technically apt and aesthetically inventive Indian artists (Manuel Keene, *Treasury of the World. Jewelled Arts of India in the Age of the Mughals*, exhibition catalogue, London, 2001, p.62).

It is likely that the present lot was made during the reign of the third Nawab of Oudh, Shuja-ud-Daula (r. 1754-1775). The unusual addorsing arrangement of the fish in the insignia on the bottom of the pandan are composed similarly to those seen on the gate of the Loll-Baug, a garden in Faizabad built by Shuja-ud-Daula. For a further discussion of Lucknow enamel, including the origins of the use of fish in the arms of Lucknow, see Stephen Markel, 'This Blaze of Wealth and Magnificence: The Luxury Arts of Lucknow' in *India's Fabled City, The Art of Courtly Lucknow*, Los Angeles County Museum of Art, 2010, pp. 198-225.





257

257
**A MUGHAL JADE BOWL
INDIA, 18TH CENTURY**

of flaring scalloped form on a short foot, with foliate handles to each side, engraved to the foot with a flowerhead, the lower body with a series of petals surmounted by foliate motifs
5.4 cm. x 15.7 cm. x 13.4 cm.

£4,000 - 6,000
US\$4,900 - 7,400
€4,600 - 6,900

Provenance

Formerly in the collection of Mr. and Mrs. Jack Steinberg, formed by R.W. Symonds.



258

258
**AN ENGLISH GLASS DECANTER FOR THE INDIAN MARKET
WITH INDIAN REPOUSSÉ SILVER MOUNTS
ENGLAND AND INDIA, 19TH CENTURY**

of compressed globular form with long tapering neck mounted with silver collar and domed stopper decorated in repoussé and openwork with a band containing two quadrupeds in combat on a ground of floral interlace with acanthus borders, the lid with bands of flower heads and quatrefoil motifs, the top with a large flowerhead, the bud finial with with silver chains
16.5 cm. high

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



259



A textile similar to the present lot at the British Empire Exhibition held in Wembley, in 1924.

259

A SILK EMBROIDERED PANEL DEPICTING THE GOLDEN TEMPLE AT AMRITSAR PUNJAB, CIRCA 1900

rectangular, the black wool ground embroidered in polychrome silks with the Golden Temple with figures in the foreground, the lake with large fish, inscribed *Golden Temple* and in *gurmukhi* script, backed; and a folder of photographs and other documents relating to George Burrows

195 x 109 cm. (2)

£4,000 - 6,000
US\$4,900 - 7,400
€4,600 - 6,900

Provenance

Formerly in the possession of George Burrows (1865-1949), head gardener in India to Bhupinder Singh, Maharajah of Patiala (reg. 1910-38), between 1920 and 1925.

The textile was perhaps presented to Burrows by the Maharajah on his return to England, or was otherwise acquired during his time in India. A smaller example was exhibited in the British Empire Exhibition, held at Wembley in London in 1924 (see image).



260

George Burrows began his working life as a miner but became a gardener and worked on the grounds of a large number of country houses in England, and on other projects, such as the beachfront Carpet Gardens at Eastbourne in 1917. In 1920 he was introduced to the Maharajah of Patiala and accompanied him to India, where the Maharajah was engaged in constructing a new palace and grounds at Motibagh. Included in the lot is a collection of photographs of Burrows' career in England, his life in India, views of his work at Motibagh, postcards of Simla and elsewhere, and a typewritten extract from his memoir.

260^{YΦ}

A VIZAGAPATAM IVORY-INLAID WRITING-BOX SOUTH INDIA, CIRCA 1750

of rectangular form with sloping hinged lid, the interior with two rows of three shelves with a series of alcoves between, decorated in ivory inlay with a large stylised floral spray to the top, the borders with undulating vines

17.5 x 58 x 42 cm.

£3,000 - 5,000
US\$3,700 - 6,200
€3,500 - 5,800



261

261
**A GEM-SET JADE PORTABLE HUQQA BASE
NORTH INDIA, 19TH CENTURY**

in the form of a mango, the darkish green mottled jade with spout and flared neck, each side set with diamonds and rubies in the form of a floral spray

14 cm. long

£4,000 - 6,000
US\$4,900 - 7,400
€4,600 - 6,900



262

262
AN INDIAN GEM-SET JADE BOTTLE

of flattened piriform on a short splayed foot with two tier domed stopper, the lid fitted with spoon, the exterior set with diamonds, gemstones and gold with a large floral spray to each side, the foot with a band of petal motifs, the rim with bands of floral and circle motifs, the lid with a rosette surrounded by an undulating floral vine
9.2 cm. high

£6,000 - 8,000
US\$7,400 - 9,900
€6,900 - 9,200



263

**A GEM-SET ENAMELLED GOLD CUP
NORTHERN INDIA, 19TH CENTURY**

with rounded sides and slightly flaring rim on a short foot, the body with a frieze containing alternating medallions containing gem-set stylised flower heads, stylised floral sprays, and peacocks amidst flowers, the blue cross-hatched ground with birds, the rim with a trailing foliate band, the piece with two foliate bands, the base with a gem-set flowerhead, the interior undecorated; in a fitted box
7.1 cm. diam.; 4.2 cm. high; weight 127.4 g.

£15,000 - 20,000

US\$19,000 - 25,000

€17,000 - 23,000



(base)

264

**AN IMPRESSIVE GEM-SET GOLD PENDANT
IN THE FORM OF A BIRD**

DECCAN OR SOUTHERN INDIA, 19TH CENTURY

gold on a lac core, profusely set with rubies, diamonds and an emerald, in the form of an eagle with wings spread open, the beak a carved ruby, holding a pearl in each claw, the bottom with a fringe of seed pearls and a single pendent emerald, verso incised with naturalistic detailing, with two suspension loops
height 8.7 cm.; width 7 cm.; 59.2 g.

£30,000 - 50,000

US\$37,000 - 62,000

€35,000 - 58,000

Provenance

UK private collection, acquired in 1979.

Mehdi Mahboubian Collection.

Mehdi Mahboubian (1922-2005) was a prominent Iranian antiques dealer and was the Grandson of Dr. Benjamin Mahboubian (1868-1968), an archaeologist active in Iran during the 1920s and 1930s. Until 1979 he ran one of the most important galleries in Tehran, and acted as personal adviser to the Shah. By 1973 he had a gallery in London and also ran a business in New York. His collection was exhibited at the University of Texas in Austin in 1970 in honour of the birthday of Mohammad Reza Shah Pahlavi.

This gem-set gold bird pendant belongs to a known group that have appeared at auction in the last twenty years, each of which originally would have formed the centrepiece of a necklace, and the earliest of which has been dated to the late 16th/ early 17th Century. A gem-set bird of similar form attributed to the 17th Century Deccan or Southern India is in the al-Sabah Collection, Kuwait (Manuel Keene, *Treasures of the World. Jewelled Arts of India in the Age of the Mughals*, London, 2001, no. 8.38.

For a full discussion of bird pendants of this type, see Pedro Moura Carvalho, *Gems and Jewels of Mughal India*, The Nasser D Khalili Collection of Islamic Art, London, 2010, pp. 76-77.







265

265

**A ROCK CRYSTAL SEAL SET IN A EUROPEAN GOLD MOUNT
MADE FOR JAMES HARRIS WILSON
INDIA AND EUROPE, THE SEAL DATED AD 1820**

the rock crystal seal of rectangular form, engraved with a stylised calligraphic motif incorporating Wilson's name surmounted by a date, the corners with floral motifs, the gold mount engraved with bands of undulating floral vines to the sides, the fob in the form of a *fleur-de-lis* surmounted by a suspension loop
4.5 cm. high; 42.1 g.

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

Although it has not been possible to identify him with certainty, it is likely that James Harris Wilson was an officer in the East India Company.



266



266 (reverse)

266

**A DIAMOND-SET ENAMELLED GOLD BAZUBAND
NORTH INDIA, 19TH CENTURY**

rectangular with cushion base and two suspension loops, the top set with diamonds in concentric bands, the outer border with navy blue enamel criss-cross design, verso enamelled in polychrome with a medallion containing a floral spray, the outer border with a two birds amidst a floral vine
3.2 x 4.8 cm.; 39.3 g.

£3,000 - 5,000
US\$3,700 - 6,200
€3,500 - 5,800



267

267

AN INDIAN GEM-SET GOLD PENDANT

in the form of a stylised flower, the centre with a diamond, the midribs set with emeralds and the blades with rubies, with suspension loop at top and bottom, with fitted box
5.8 cm long, 38.7 g.

£4,000 - 6,000
 US\$4,900 - 7,400
 €4,600 - 6,900



268

268

AN INDIAN GEM-SET ENAMELLED GOLD PENDANT

in the form of an openwork floral spray, the gold inlaid with diamonds and emeralds, the reverse enamelled in polychrome with a floral designs
7.7 cm. high, 61.1 g.

£3,000 - 4,000
 US\$3,700 - 4,900
 €3,500 - 4,600



269

269

AN INDIAN TURQUOISE-SET ENAMELLED GOLD NECKLACE

consisting of nine elements overlaid in gold inlaid with turquoise forming flowerheads, the reverse of each element enamelled in polychrome with floral motifs, pearl strings between each element
37 cm. long, 74.5 g.

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



270

270

A PAIR OF INDIAN GEM-SET ENAMELLED GOLD PENDENT EARRINGS

each earring comprising three linked sections in the form of floral motifs, each with seed pearl and bead fringe, verso with central section enamelled in polychrome with floral motifs, with post and butterfly clasp
each 10 cm. long, 49.1 g. total weight(2)

£2,500 - 3,500
US\$3,100 - 4,300
€2,900 - 4,000



271

271

AN INDIAN GEM-SET ENAMELED GOLD NECKLACE

formed from a band of gold elements of square form with petal motifs to the bottom, the square elements set with gem-stones carved as flowerheads, the petals set with gem stones, each element with pendant pearls, the reverse decorated in red, green and white enamels with floral motifs

17 cm. diam. max., 82 g.

£3,000 - 4,000

US\$3,700 - 4,900

€3,500 - 4,600

272

**A GEM-SET GOLD TURBAN ORNAMENT (SARPECH)
JAIPUR, 20TH CENTURY**

in the form of an open-work floral rosette with a plume above, set with flat diamonds, calibre-cut synthetic rubies and emeralds, the centre with an untested synthetic ruby, verso enamelled in polychrome with Mughal style floral decoration, the top and bottom with drilled emerald beads

17.8 cm. long, weight 112 g.

£4,000 - 6,000

US\$4,900 - 7,400

€4,600 - 6,900



272



273



274



275

273

A SET OF INDIAN GEM-SET ENAMELLED GOLD BUTTONS

comprising seven large and six smaller circular buttons, set with diamonds and rubies in the form of a stylised rosette, verso fitted with posts, enamelled in polychrome with floral decoration
the larger 2 cm. diam., the smaller 1.5 cm. diam., 72 g. total weight(13)

£6,000 - 8,000
 US\$7,400 - 9,900
 €6,900 - 9,200

275

AN INDIAN GEM-SET SET GOLD BAZUBAND

the rectangular central panel inlaid with a large central stone surrounded by a band of smaller stones, two hinged elements to the side of foliate form inlaid with gemstones, the reverse enamelled in polychrome with floral motifs, the strings with pearls and rubies
25 cm. long, 62 g.

£3,000 - 4,000
 US\$3,700 - 4,900
 €3,500 - 4,600

274

AN INDIAN GEM-SET JADE ARMBAND (BAZUBAND)

the jade in the form of an elongated flowerhead with loops to each end set with a central ruby carved as a flowerhead surrounded by a series of flowerheads inlaid in diamonds, rubies and gold, gold suspension loops to each end set with rubies, the strings with pearls and red gem stones, possibly rubies
the jade element 5 cm. long, 30.9 g. total weight

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



276

**AN AMETHYST BEAD NECKLACE
INDIA, 20TH CENTURY**

consisting of thirty two amethyst beads, each of flattened spherical form with wheel-cut ribbing, strung in graded sizes
58 cm., 404 g.

£5,000 - 7,000
US\$6,200 - 8,700
€5,800 - 8,100

For a similar necklace with emerald beads in Al-Sabah Collection see Manuel Keene, *Treasury of the World*, London, 2001, p. 131.



277

277
**A DERVISH KNEELING IN A ROCKY LANDSCAPE
MUGHAL, CIRCA 1630**

pen and ink with some gouache on paper, laid down on an album page with blue and gold inner borders and outer borders with a gilt floral lattice pattern on a buff ground
painting 120 x 68 mm.; album page 360 x 222 mm.

£3,000 - 4,000
US\$3,700 - 4,900
€3,500 - 4,600

Comparison can be made, particularly with regard to the beard and other facial features, but also the landscape, with two other portraits of dervishes in the Dara Shikoh Album in the India Office Library, dated by Toby Falk to circa 1630 (see T. Falk and M. Archer, *Indian Miniatures in the India Office Library*, London 1981, nos. 68f.11v and 68f.12).

278
**TWO MEN DRESSED IN WHITE, HOLDING A SWORD AND A STAFF
DECCAN, MID-18TH CENTURY**

gouache and gold on paper, mounted on a 17th Century Persian album page border
169 x 108 mm., album page 255 x 160 mm.

£1,500 - 2,000
US\$1,900 - 2,500
€1,700 - 2,300

Provenance
Private UK collection.



278



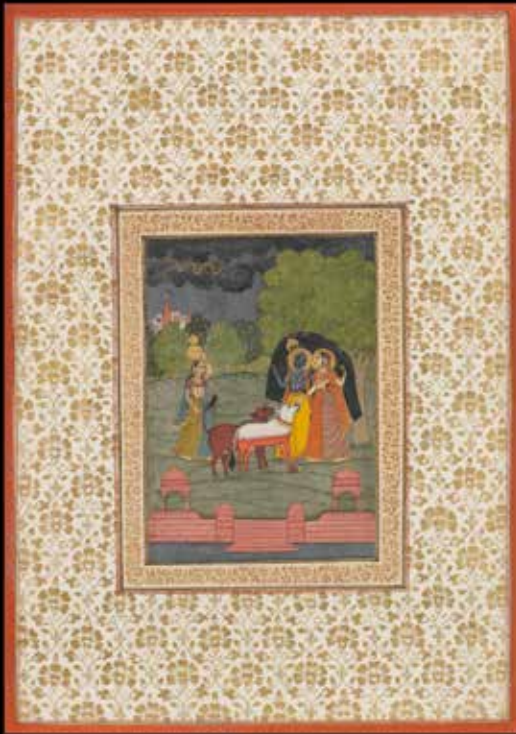
279

279
**A YOUTH HOLDING A CUP AND SWORD
DECCAN, PERHAPS BIJAPUR, IN AN ISFAHAN STYLE,
CIRCA 1620-30**

gouache and gold on paper, laid down on a Persian 17th Century album page border
167 x 83 mm.; album page 265 x 155 mm.

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

Provenance
Private UK collection.



280

280
**RADHA AND KRISHNA IN A LANDSCAPE WITH A COWHERD,
 A STORM IN THE SKY BEYOND
 JAIPUR, CIRCA 1780**

gouache and gold on paper, laid down on an 18th Century Lucknow album page with fine gilt-decorated borders with stylised floral motifs in gold, orange outer border
 painting 165 x 115 mm.; album page 375 x 265 mm.

£3,000 - 5,000
 US\$3,700 - 6,200
 €3,500 - 5,800

Provenance

Private UK collection.



281

281
**A MAIDEN IN A LANDSCAPE HOLDING A FLOWER
 PROVINCIAL MUGHAL, NORTH INDIA, EARLY 18TH CENTURY**

gouache and gold on paper, panel at upper right with the phrase *Delpasand Ba'iq* written indistinctly in *nasta'liq* script in white on a gold ground, possibly added later, gold floral inner border, outer border with floral motifs in gold on a brown ground
 225 x 150 mm.

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

It has been suggested that the inscription is perhaps a later attribution to Dalchand Bay.

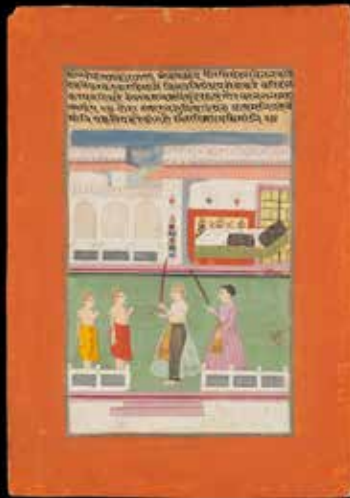


282

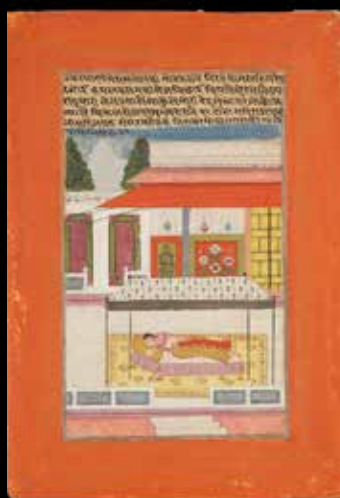
282
**AN ILLUSTRATED LEAF FROM A DISPERSED MANUSCRIPT
 OF PERSIAN POETRY, DEPICTING LADIES IN THE ZENANA
 SUB-IMPERIAL MUGHAL, EARLY 17TH CENTURY**

gouache and gold on paper, text written in two columns of *nasta'liq* script in black ink, three lines recto, thirteen lines verso, inner margins ruled in black, gold and orange, in mount
 leaf 193 x 107 mm.

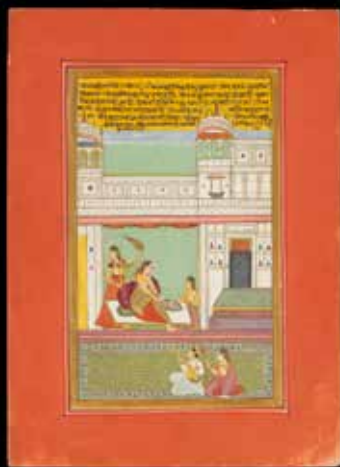
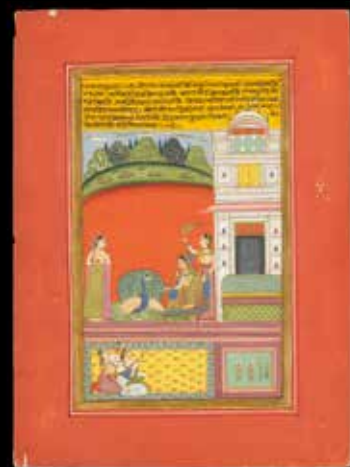
£1,500 - 2,000
 US\$1,900 - 2,500
 €1,700 - 2,300



283



284



283

KANADA RAGINI: TWO PRINCES ON A PAVILION TERRACE, TWO ATTENDANTS STANDING BEFORE THEM; TANKA RAGINI: A MAIDEN RECLINING UNDER A CANOPY ON A PAVILION TERRACE

AMBER, EARLY 18TH CENTURY

gouache and gold on paper, panel at top with five lines in bold *nagari* script, red-orange borders
347 x 241 mm.; 337 x 241 mm.(2)

£2,000 - 3,000

US\$2,500 - 3,700

€2,300 - 3,500

For a group of seven very similar paintings see Bonhams New York, 16th March 2015, lot 71. Sets of *ragamala* paintings were commissioned during the reign of Sawai Jai Singh (reg. 1699-1743). There are groups in the Kankroli Collection, and in the Metropolitan Museum of Art, New York (58.1.6-8). See Asok Kumar Das, 'Court Painting for the Amber Rulers, circa 1590-1727', in A. Topsfield, *Court Painting of Rajasthan*, Mumbai 2000, p. 50, nos. 9, 10 and 12. Compare also with examples in the Brooklyn Museum of Art (cf. Poster, *Realms of Heroism*, 1994, p. 142, cat. no. 102); and Ebeling, *Ragamala Painting*, 1973, pp. 185-188, nos. 43-47; p. 187 (no. 46) and p. 249.

284

GUJARI RAGINI: A PRINCESS PLAYING A VINA TO A PEACOCK WITH A FANNED TAIL ON A PAVILION TERRACE, FEMALE ATTENDANTS TO EITHER SIDE, ONE WAVING A CAURI, MUSICIANS IN THE FOREGROUND; GUNKALI RAGINI: A PRINCESS EATING A PAN ON A PAVILION TERRACE WITH A FEMALE COMPANION, A FEMALE ATTENDANT WAVING A CAURI STANDING TO THE LEFT, FEMALE MUSICIANS IN THE FOREGROUND

MEWAR, 18TH CENTURY

gouache and gold on paper, panel at top with six lines of text in *nagari* script on a yellow ground, red borders
337 x 245 mm.(2)

£2,000 - 3,000

US\$2,500 - 3,700

€2,300 - 3,500



285

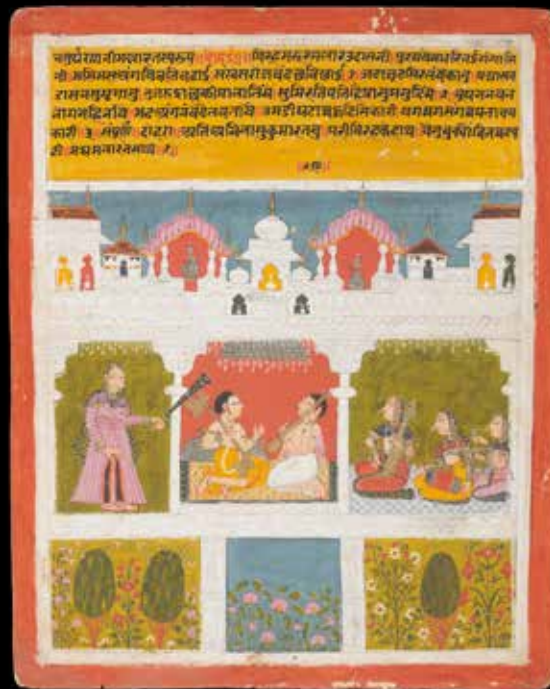
285
**AN ILLUSTRATION TO THE SAT SAI OF BIHARI: TWO MEN
 STANDING IN DISCOURSE IN AN ORNAMENTAL GARDEN
 CENTRAL INDIA, DATIA, CIRCA 1770**
 gouache and gold on paper, blue border, two lines of text in *nagari*
 script in upper border
 226 x 240 mm.

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

Provenance
 Formerly in the collection of Fong Chow (1923-2012), head of the Far
 Eastern Art Department, Metropolitan Museum of Art, New York.

Datia, a kingdom in Bundelkhand, in the eastern part of central India,
 was granted to Bhagwan Rao, the son of Birsingh Deo of Orchha, in
 1626. There exists an early 18th Century *ragamala* series, and slightly
 later Datia paintings combine Mughal elements with central Indian
 traditions.

For other examples of this *Sat Sai* series, see S. Kramrisch, *Painted
 Delight: Indian Paintings from Philadelphia Collections*, 1986, pp. 102
 and 178, no. 95; S. Czuma, *Indian Art from the George P. Bickford
 Collection*, 1975, no. 75; S. C. Welch, M. C. Beach, *Gods, Thrones
 and Peacocks*, 1965, no. 43. For a painting from a closely related,
 earlier *Sat Sai* series, dated circa 1750, see W. G. Archer and E. E.
 Binney, *Rajput Miniatures from the collection of Edwin Binney III*, 1968,
 p. 65, no. 50.



286

286
**A FOLIO FROM A RAGAMALA SERIES
 DATIA, CIRCA 1725**
 gouache and gold on paper, text panel at top with six lines of *nagari*
 script on a yellow ground, red outer border
 330 x 262 mm.

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

Compare with another page from this series formerly in the Paul F.
 Walter Collection: see Pratapaditya Pal, *The Classic Tradition of Rajput
 Paintings*, New York, 1978, no. 34. and Pratapaditya Pal, *Pleasure
 Gardens of the Mind, Indian Paintings from the Jane Green Collection*,
 1993, pp. 116-19. Also see Christie's, London, April 24, 1980 and
 another in the Dr. Kaywin Lehman Smith Collection, sold Sotheby's,
 New York October 6, 1990, lot 186.



287

287

**BILAVAL RAGINI: A MAIDEN AT HER TOILETTE WITH FEMALE ATTENDANTS
KOTAH, CIRCA 1680**

gouache and gold on paper, yellow panel at top with three lines of text in *nagari* script, red border (concealed under mount)
255 x 155 mm.

£3,000 - 5,000
US\$3,700 - 6,200
€3,500 - 5,800

For a very similar composition, depicting the same subject, in the collection of Kunvar Sangram Singh, see M. C. Beach, *Rajput Painting at Bundi and Kota*, Ascona 1974, fig. 63 and pp. 30-31.

See also: P. Pal, *Ragamala Paintings in the Museum of Fine Arts*, Boston 1967, no. 87; E. Binney, *Rajput Miniatures from the Collection of Edwin Binney, 3rd.*, Portland, Oregon 1968, no. 20; Sotheby's, *Fine Oriental Miniatures and Manuscripts*, 10th October, 1977, lot 71; C. Glynn, R. Skelton, A. Dallapiccola, *Ragamala Paintings from India from the Claudio Moscatelli Collection*, Dulwich 2011, no. 12; M. C. Beach, C. Glynn, J. Mittal, J. Seyller, A. Topsfield, *Rajasthani Paintings from the Jagdish and Kamla Mittal Museum of Indian Art*, Hyderabad 2015, nos. 43-46.



288

288

**PRINCE SRI KISAN IN DURBAR WITH NOBLEMEN, SECRETARIES AND ATTENDANTS
MARWAR, CIRCA 1740**

gouache and gold on paper, identifying inscription verso *Sri Kisan* in *nagari* script
237 x 232 mm.

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

Comparison can be made with a painting depicting Rai Ram Singh of Jodhpur in durbar, dated to circa 1745-50, illustrated in C. Noey, J. Temos, *Art of India from the Williams College Museum of Art*, Williamstown 1994, p. 25, fig. 10 - notably in the way in which the figure of the ruler is painted on a deliberately smaller scale, but also in luminously brighter colours when set against the duller turbans and clothes of those paying court.



289

289
TWO STYLISED STUDIES OF FLOWERING PLANTS
RAJASTHAN, 19TH CENTURY

gouache on paper, red borders, numbered in upper left corners, **verso** scenes probably from the life of Krishna, *nagari* text in panel at top of each
 each 220 x 210 mm.(2)

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

290
MAHARAO RAM SINGH II (REG. 1827-66), ARMED WITH A LANCE RIDING IN PROCESSION PAST A PALACE TERRACE
KOTAH, CIRCA 1840-50

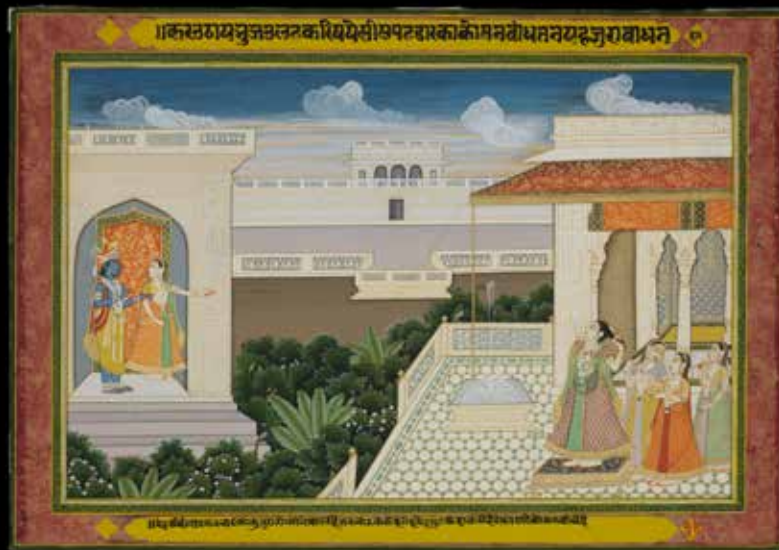
pen and ink and some gouache on paper, inscription in *nagari* script at upper centre
 278 x 330 mm.

£1,500 - 2,000
 US\$1,900 - 2,500
 €1,700 - 2,300



290

For comparison see: M. K. Briraj Singh, *The Kingdom that was Kotah*, [1975], fig. 42; P. Pal and C. Glynn, *The Sensuous Line: Indian Drawings from the Paul F. Walter Collection*, Los Angeles 1976, no. 35; A. Topsfield and J. Mittal, *Rajasthani Drawings in the Jagdish and Kamla Mittal Museum of Indian Art*, Hyderabad 2015, no. 98.



291



292

291

**AN ILLUSTRATION TO A RASIKAPRIYA SERIES DEPICTING KRISHNA IN A PALACE GARDEN SURVEYING A NAYIKA ON A TERRACE
JAIPUR, CIRCA 1840**

gouache and gold on paper, green inner border, outer border with cartouches above and below containing text in *nagari* script on a yellow ground, numbered at lower right, all against a floral maroon ground
283 x 403 mm.

£3,000 - 4,000
US\$3,700 - 4,900
€3,500 - 4,600

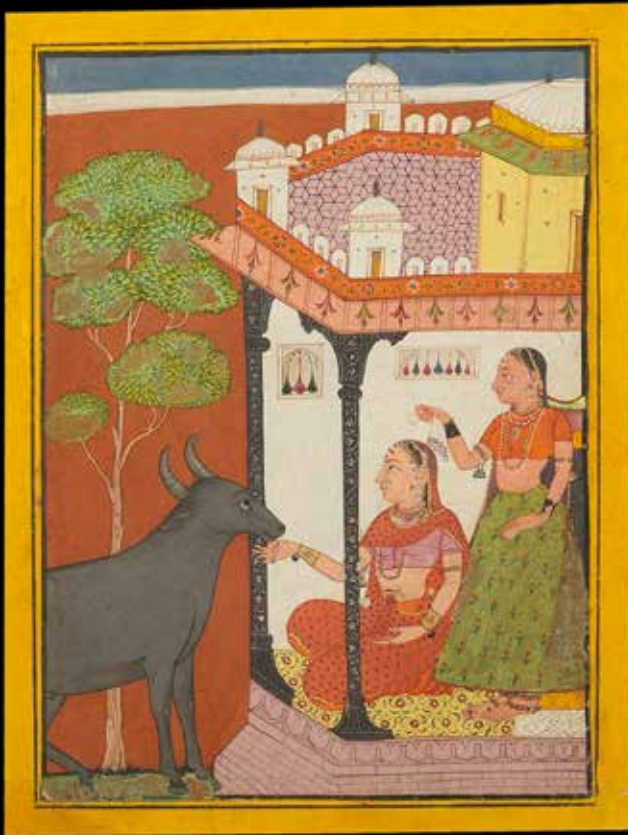
292

**AN ILLUSTRATION TO A RASIKAPRIYA SERIES DEPICTING KRISHNA SEATED ON A PALACE TERRACE OBSERVING A CROWD ADDRESSING A SEATED NAYIKA
JAIPUR, CIRCA 1840**

gouache and gold on paper, green inner border, outer border with cartouches above and below containing text in *nagari* script on a yellow ground, numbered at lower right, all against a floral maroon ground
280 x 400 mm.

£3,000 - 4,000
US\$3,700 - 4,900
€3,500 - 4,600

From the same series as the previous lot.



293

293
**VAIRATI RAGINI: TWO MAIDENS SEATED IN A PAVILION
 VISITED BY A GREY BULL**
BILASPUR, CIRCA 1685

gouache, gold and silver on paper, mustard yellow border, inscription
 verso *sri raga di vairati*, cover paper with stamp of the Mandi Royal
 collection
 248 x 186 mm.

£3,000 - 5,000
 US\$3,700 - 6,200
 €3,500 - 5,800

Provenance

Formerly in the Royal collection, Mandi.

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



294

294
**AN ILLUSTRATION TO A RASIKAPRIYA SERIES: A NAYIKA
 (HEROINE) SEATED ON A DAY-BED ON A PALACE TERRACE,
 PINING FOR HER ABSENT LOVE, WITH TWO FEMALE
 ATTENDANTS**
KANGRA OR GULER, CIRCA 1830

gouache and gold on paper, floral border
 250 x 185 mm.

£5,000 - 7,000
 US\$6,200 - 8,700
 €5,800 - 8,100

Provenance

Formerly in the collection of Dr Claus Virch (1927-2012), acquired in
 the early 1970s.

Dr Claus Virch was a specialist in European paintings and from 1957
 to 1970 was a curator in the Department of Old Master Paintings and
 Drawings at the Metropolitan Museum, New York. After his departure
 from the Museum, he set up an art fund in concert with Christian
 Humann, with whom, and also with Pratapaditya Pal, he acquired
 works from Alice Heeramanek. Some of these acquisitions formed
 Humann's Pan-Asian Collection, others to the Los Angeles County
 Museum of Art, the Virginia Museum of Fine Arts, and the National
 Gallery of Canada. It was also around this time that Virch's own
 collection of Indian paintings was built up.

The *Rasikapriya* (Love's Breviary) of Keshavadasa (1555-1617) is a
 16th Century poem in Hindi, analysing the stages of love via incidents
 in the courtship of Radha and Krishna.



295

295

**RAJA SURATH IN BATTLE: AN ILLUSTRATION TO A DEVI MAHATMYA SERIES
MANDI, CIRCA 1750**

gouache and gold on paper, black and red borders, *nagari* inscription on the cover sheet naming the subject

266 x 366 mm.

£3,000 - 4,000

US\$3,700 - 4,900

€3,500 - 4,600

Provenance

Royal Collection, Mandi.

Formerly in a German private collection.

The *Devi Mahatmya* is a seven-hundred line poem composed in the 8th Century, celebrating victories of the goddess Devi over various demons. It is also known as *Chandjpatha*, is recited daily by devotees of the Devi, and is interpolated in the *Markandeya Purana* (9th-10th Century). This painting illustrates the opening lines. This battle scene is the first of three paintings produced in Mandi on the opening of the poem. Although victorious here, Raja Surath was later defeated and deprived of his kingship. Wandering after his downfall, he encounters the sage, Rishi Medhas, who recites the *Devi Mahatmya*, and instructs the Raja to place his faith in the Goddess and so overcome his troubles. There are some stylistic similarities between this painting and a *Rasikapriya* series painted at Mandi for Maharajah Surma Sen, circa 1770, but it has been suggested that the present lot is slightly earlier.



296

296

**A SCENE, PROBABLY FROM A SERIES ILLUSTRATING THE BHAGAVATA PURANA, DEPICTING TWO HORSEMEN IN COMBAT
PAHARI, EARLY 19TH CENTURY**

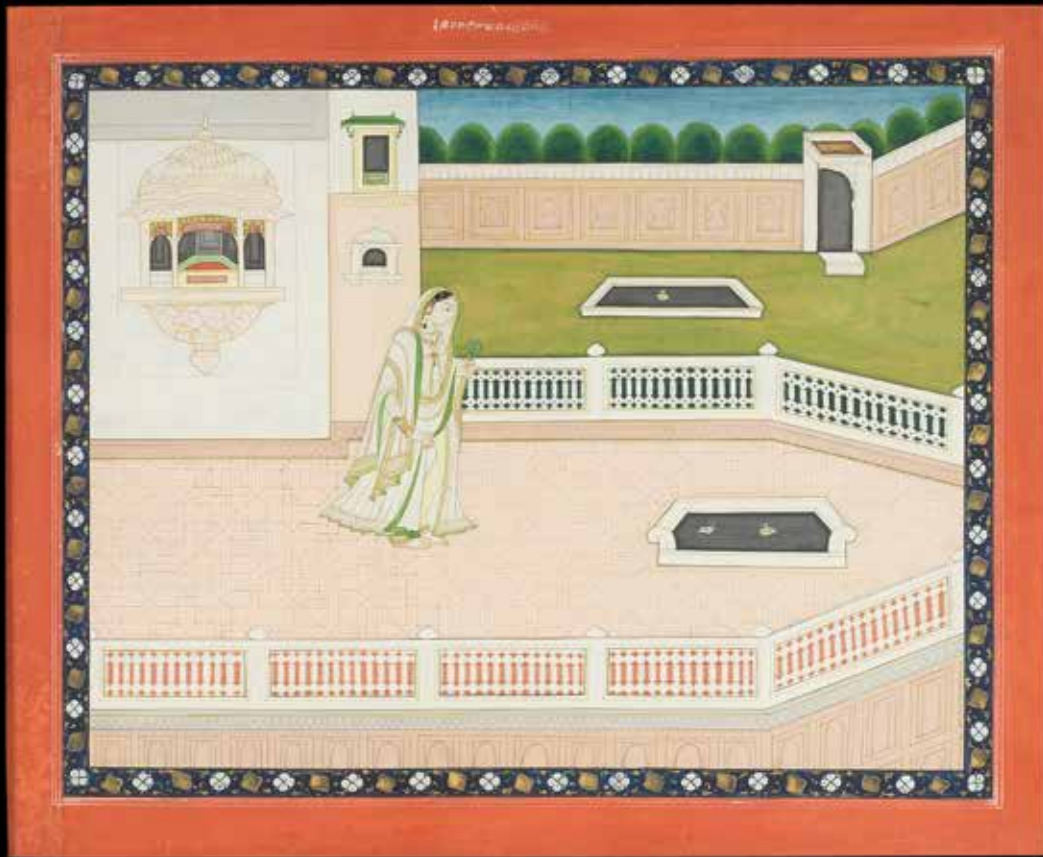
gouache and gold on paper, blue floral inner border, red outer border with four cartouches, cartouche in upper border with two lines of *nagari* script

307 x 370 mm.

£3,000 - 5,000

US\$3,700 - 6,200

€3,500 - 5,800



297

297

**A MAIDEN WALKING IN CONTEMPLATION
ON A PALACE TERRACE**

KANGRA, CIRCA 1830

gouache and gold on paper, floral inner border, red outer border,
inscription in *nagari* script at upper centre of outer border
235 x 290 mm.

£2,000 - 3,000

US\$2,500 - 3,700

€2,300 - 3,500

Provenance

Formerly with Tooth Paintings, Cork Street, London (label on
backboard).

298

TWO PRINCES VISITING A SAGE IN A FOREST RETREAT

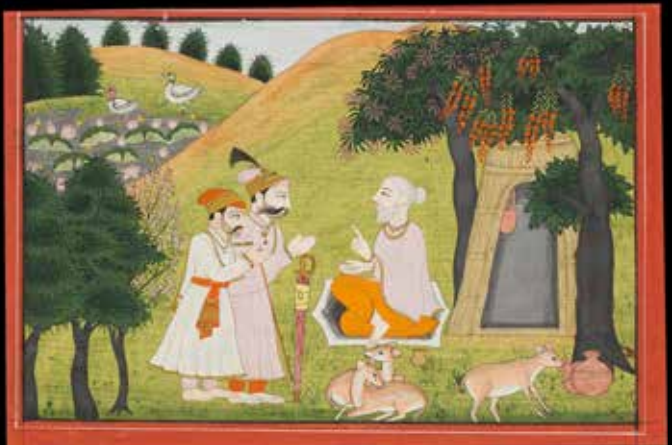
GULER, CIRCA 1830-40

gouache and gold on paper, red border, two lines of inscription verso,
perhaps in *takri* script
165 x 230 mm.

£3,000 - 4,000

US\$3,700 - 4,900

€3,500 - 4,600



298



299

**A BRAHMINY KITE (*HALIASTUR INDUS*)
CALCUTTA, LATE 18TH CENTURY**

pen and ink and watercolour on paper watermarked J Whatman, the numeral 579 in Arabic at lower left, *nasta'liq* inscription *Chil jogni*, 'female kite', at lower centre
450 x 355 mm.

£12,000 - 18,000
US\$15,000 - 22,000
€14,000 - 21,000

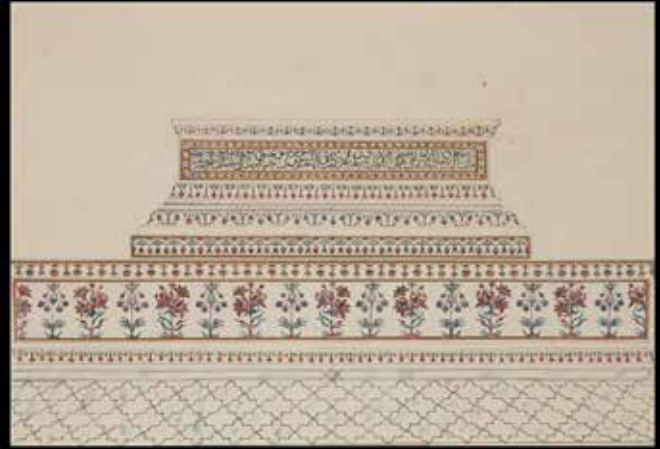
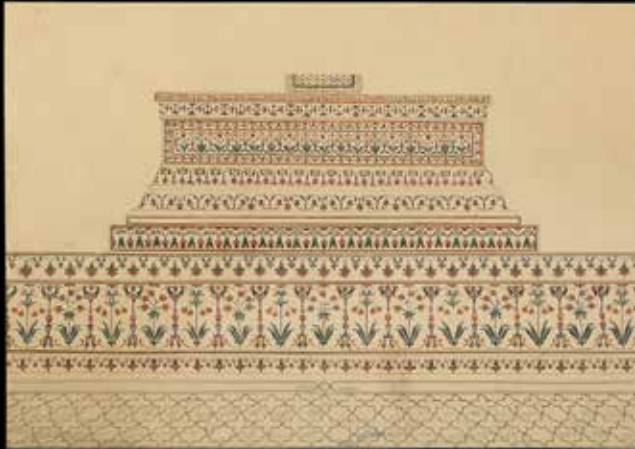
Provenance

Formerly with Martyn Gregory, London.

Exhibited

Trade Routes to the East, Martyn Gregory 1998, no. 38.

The Brahminy Kite is sometimes referred to as the Singapore Bald Eagle.



300

300
**THE CENOTAPHS OF SHAH JAHAN AND MUMTAZ MAHAL
 AT AGRA**

COMPANY SCHOOL, PROBABLY AGRA, CIRCA 1850

pen and ink and watercolour on paper

233 x 338 mm.; 240 x 345 mm.(2)

£1,500 - 2,000

US\$1,900 - 2,500

€1,700 - 2,300

301
**TWO STUDIES OF BIRDS: A SPOTTED DOVE (*CHEETAL
 PURDOOK*), AND A LONG-TAILED BIRD
 COMPANY SCHOOL, PROBABLY CALCUTTA, CIRCA 1830**

pen and ink and watercolour on watermarked paper, ruled margins,
 laid down on a separate sheet of watermarked paper, the first
 inscribed twice with the names of the bird in pencil, the second
 inscribed in pencil [...] of the *Jevoo* [?] *Brothers*, framed
 355 x 342 mm.(2)

£1,500 - 2,000

US\$1,900 - 2,500

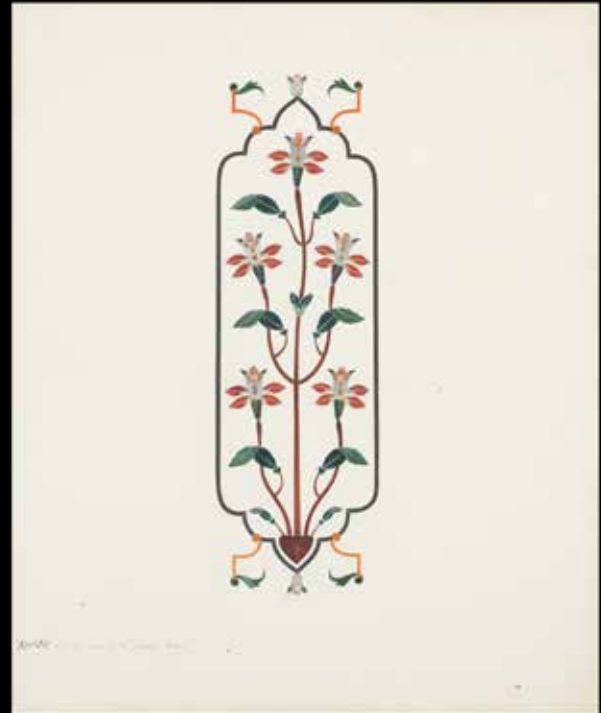
€1,700 - 2,300

Provenance

Private UK collection.



301



302

**FIVE LARGE COMPANY SCHOOL ARCHITECTURAL STUDIES
OF THE PIETRA DURA WORK IN THE INTERIOR OF THE TAJ
MAHAL**

AGRA, CIRCA 1815-20

pencil and watercolour on paper, identifying inscriptions in *nasta'liq* script and in English, numbered in Arabic
415 x 625 mm. and slightly smaller(5)

£10,000 - 15,000

US\$12,000 - 19,000

€12,000 - 17,000

The subjects of the paintings are as follows:

- A. The decoration on the base of Shah Jahan's cenotaph, numbered 16 (495 x 425 mm.)
- B. On the railing surrounding the cenotaphs, numbered 3 (415 x 625 mm.)
- C. On the inside of the marble screen, numbered 15 (450 x 375 mm.)
- D. On Mumtaz Mahal's cenotaph (277 x 500 mm.)
- E. On the top of the railing surrounding the cenotaphs, numbered 19 (360 x 630 mm.)





303

AN ALBUM OF EIGHTEEN PAINTINGS DEPICTING SERVANTS, TRADESPEOPLE, NOBLEWOMEN AND FAKIRS, FORMERLY IN THE COLLECTION OF SIR CHARLES ELLIOT (1776-1856), BRITISH RESIDENT AT DELHI, 1823-1825 DELHI, CIRCA 1820-30

watercolours on paper, several sheets watermarked 1816, pink and yellow margins, black margin rules, pasted into the album, English identifying inscriptions, the largest 240 x 190 mm.; the smallest 187 x 140 mm.; **21 paintings on mica, depicting servants and tradespeople, and three large scenes depicting the ceremony of sati (suttee), a marriage procession, and a nobleman in durbar with nautch girls, Patna or north-east India, early 19th Century**, laid down in the album or loose between pages, some with identifying inscriptions, the largest 185 x 225 mm., the smallest 80 x 55 mm.; **a further eight similar paintings on mica, depicting riders and bearers**, framed and glazed, 115 x 150 mm.; frames 200 x 220 mm.; **a watercolour view of the Delhi Residency, by Sir Charles Elliot**, 75 x 115 mm., framed separately; and **three pencil sketches, by a European hand, perhaps by Sir Charles Elliot, depicting the Qutb Minar, Delhi; Europeans riding at Cawnpore; bearers preparing a meal at an encampment**, pasted into the album (itself probably mid-Victorian)

the largest sketch 190 x 240 mm.; the smallest 122 x 190 mm.; album 293 x 230 mm.(10)

£8,000 - 12,000

US\$9,900 - 15,000

€9,200 - 14,000

Provenance

Sir Charles Elliot (1776-1856), British Resident at Delhi; and thence by descent in a private UK collection.

The subjects of the watercolours are as follows:

A female musician.

A woman fetching water from a well.

A Hindoo Lady (or Ranees), seated on a terrace.

A Mahomedan Lady (or Begum), seated at a window.

Rajah Lall Singh, the Rajah of Almorah (though in fact after Zoffany's portrait of Nawab Shuja-ud-Daula).

A butler. (watermarked 1816)

A Hindoo travelling with his child. (watermarked 1816).

A traveller carrying his load on a pole (watermarked 1816).

A fakir holding one arm in the air.

A snakecharmer (watermarked 1816).

An embroiderer (or chican-doze).

A stringer of necklaces.

Armourer (or sykil-gur) (watermarked 1816).

A basket-maker, forming a morah (stool).

A cleaner of cotton.

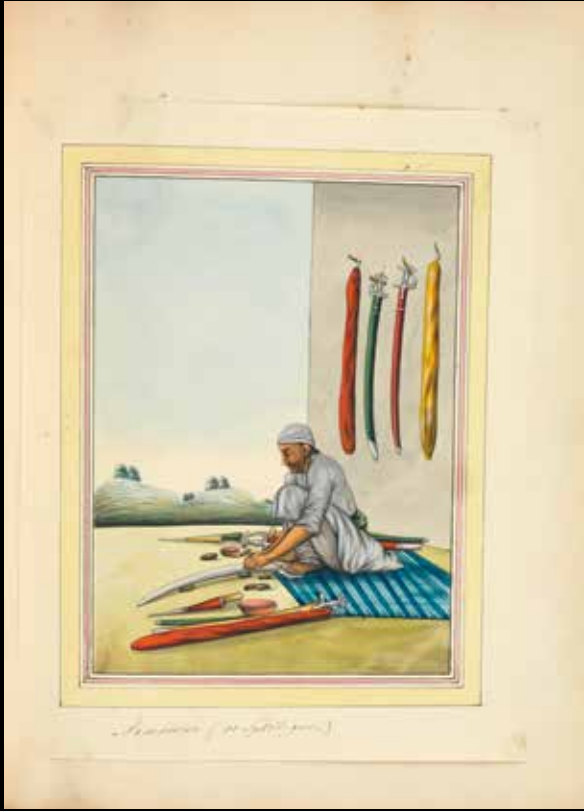
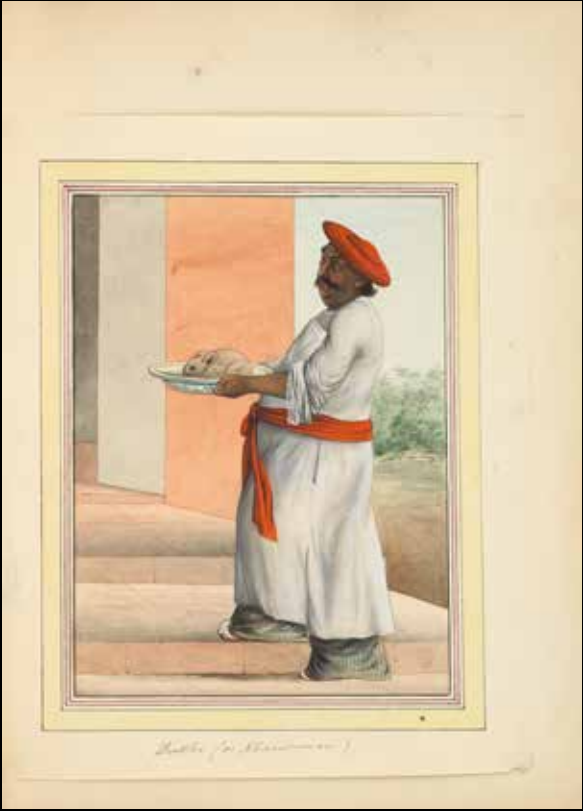
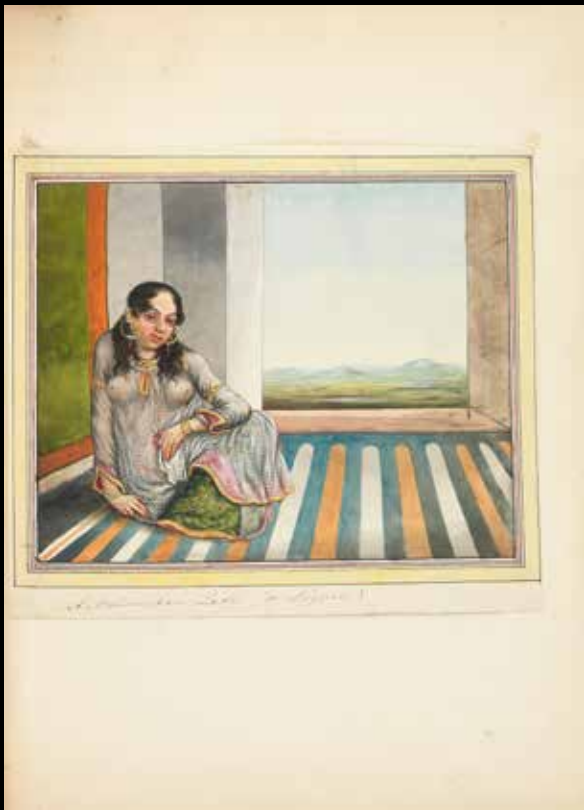
An ox-drawn cart in a landscape (watermarked 1816).

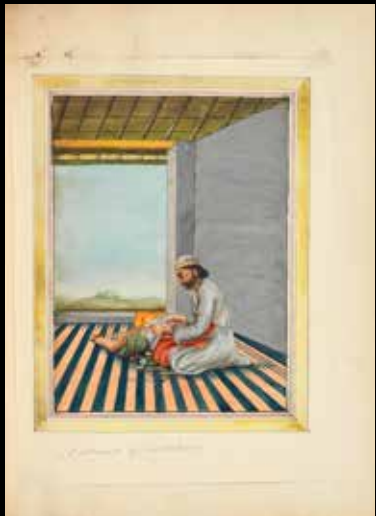
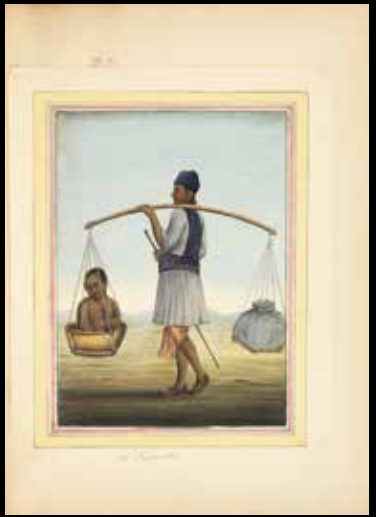
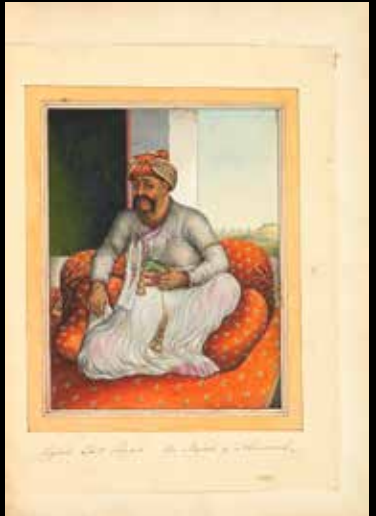
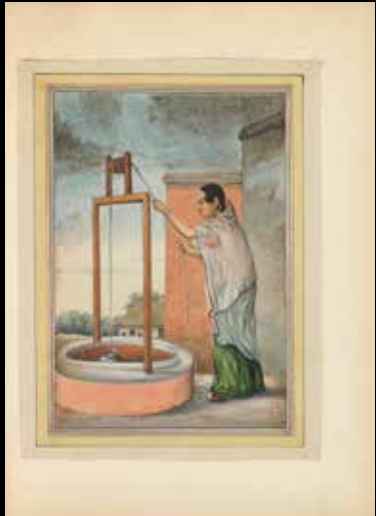
Bearers carrying an empty palanquin.

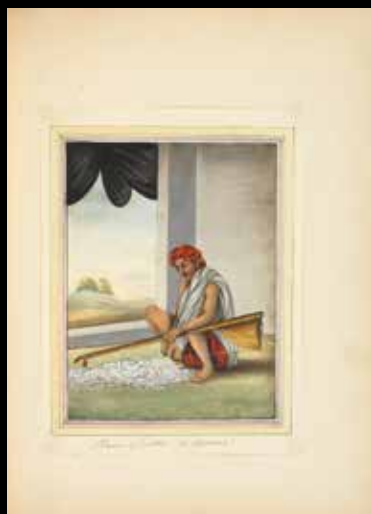
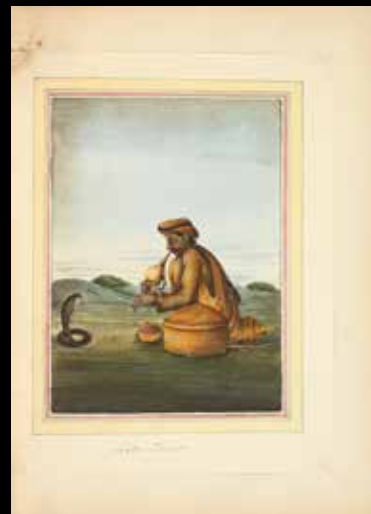
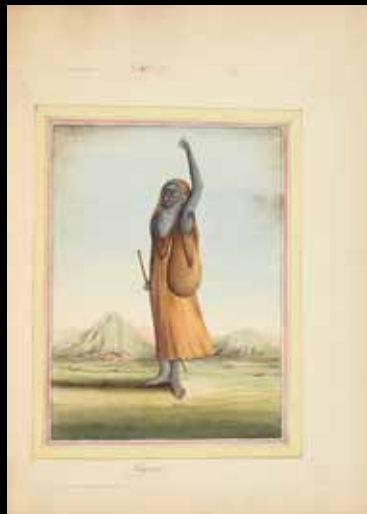
An elephant ridden by a mahout.

Sir Charles Elliott was British Resident to the Mughal court at Delhi during the reign on Akbar Shah II (reg. 1806-37), and followed William Fraser in his brief tenure as Resident. Elliott appears in a fascinating account by Bishop William Heber of his presentation before the Emperor and subsequent tour of the palaces and other buildings of Delhi, in which Elliott instructs Heber in the correct etiquette before the ruler, before commenting on the decline of the Mughal empire, inspired by the shabby condition of the halls of audience (the account can be found, along with details of Elliott's family, at [https://bartonhistory.wikispaces.com/Charles+Elliott+\(1776-1856\)](https://bartonhistory.wikispaces.com/Charles+Elliott+(1776-1856))).

It seem likely that the eighteen paintings in the album were commissioned for Sir Charles, in common with many other British visitors to India, as part of the fascination with the various trades, classes of servant and costumes which they came across. The watercolours and sketches, at least one of which appears to be by Sir Charles himself, form a neat European contrast to the rest of the album.







304

**MULLAH FIRUZ BIN KA'US JALAL (1758-1830), DASTUR
(ZOROASTRIAN HIGH PRIEST) OF THE PARSI COMMUNITY OF
BOMBAY**

PROBABLY BOMBAY, EARLY 19TH CENTURY

oil on canvas, extensive identifying inscription at lower edge in Parsi
Gujurati, perhaps giving the date AH 1200/AD 1785
74.5 x 58 cm.

£2,000 - 3,000

US\$2,500 - 3,700

€2,300 - 3,500

Provenance

Sotheby's, *Oriental Manuscripts and Miniatures*, 26th April 1991, lot
16.

The Collection of Saeed Motamed (Christie's South Kensington, 7th
October 2013, lot 306).

END OF SALE



THE MARINE SALE

Wednesday 12 April, 2017
Knightsbridge, London

CIRCLE OF WILLIAM JOHN
HUGGINS (BRITISH, 1781-1845)

Coming ashore at Madras

£20,000 - 30,000

ENQUIRIES

rhyanon.demery@bonhams.com

+44 (0)20 7393 3865



Bonhams

bonhams.com/marine

**THE JONGEN-SCHLEIPER
COLLECTION OF
FINE THANGKAS**

Thursday 11 May 2017
New Bond Street, London

**A THANGKA TRIPTYCH OF THE PANCHEN
LAMAS OF TASHILHUNPO**

Tibet, circa 1835
Each 125cm (49 1/4in) x 87cm (34 1/4in)

£200,000-300,000

Published and Illustrated: A. Neven, *Etudes
D'Art Lamaïque et de L'Himalaya*, Brussels,
1978, pp.49, 51-55, nos.26-28

**LECTURE AND
RECEPTION:**

Monday 8 May 2017, 6pm

ENQUIRIES

+44 (0) 20 7468 8248
chinese@bonhams.com



Bonhams

LONDON

bonhams.com/chineseart

NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, including *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as “*Bidders*” or “you”. Our List of Definitions and Glossary is incorporated into this *Notice to Bidders*. It is at Appendix 3 at the back of the *Catalogue*. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics.

IMPORTANT: Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have been any.

1. OUR ROLE

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

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

2. LOTS

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

doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

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

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

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

Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams'* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any *VAT* or *Buyer's Premium* payable or any other fees payable by the *Buyer*, which are detailed in paragraph 7 of the *Notice to Bidders*, below. *Lots* can in fact sell for *Hammer Prices* below and above the *Estimate*. Any *Estimate* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Condition Reports

In respect of most *Lots*, you may ask for a *Condition Report* on its physical condition from *Bonhams*. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. Nor does the *Seller* owe or agree to owe you as a *Bidder* any obligation or duty in respect of this free report about a *Lot*, which is available for your own inspection or for inspection by an expert instructed by you. However, any written *Description* of the physical condition of the *Lot* contained in a *Condition Report* will form part of the *Contractual Description* of the *Lot* under which it is sold to any *Buyer*.

The Seller's responsibility to you

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

Bonhams' responsibility to you

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

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

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

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness

of any statement or representation made by *Bonhams* or on *Bonhams'* behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer's Agreement*.

Alterations

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

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

4. CONDUCT OF THE SALE

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

5. BIDDING

We do not accept bids from any person who has not completed and delivered to us one of our *Bidding Forms*, either our *Bidder* Registration Form, Absentee *Bidding Form* or Telephone *Bidding Form*. You will be asked for proof of identity, residence and references, which, when asked for, you must supply if your bids are to be accepted by us. Please bring your passport, driving licence (or similar photographic proof of identity) and proof of address. We may request a deposit from you before allowing you to bid. We may refuse entry to a *Sale*

to any person even if that person has completed a *Bidding Form*.

Bidding in person

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

Bidding by telephone

If you wish to bid at the *Sale* by telephone, please complete a Telephone *Bidding Form*, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

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

Bidding via the internet

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

Bidding through an agent

Bids will be accepted as placed on behalf of the person named as the principal on the *Bidding Form* although we may refuse to accept bids from an agent on behalf of a principal and will require written confirmation from the principal confirming the agent's authority to bid. Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact or the identity of his principal) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Subject to the above, please let us know if you are acting on behalf of another person when bidding for *Lots* at the *Sale*.

Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and

Buyer's Premium and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

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

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

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

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

25% up to £100,000 of the *Hammer Price*
20% from £100,001 to £2,000,000 of the *Hammer Price*
12% from £2,000,001 of the *Hammer Price*

Storage and handling charges may also be payable by the *Buyer* as detailed on the specific *Sale* Information page at the front of the *catalogue*.

Payment by credit card, company debit cards and debit cards issued by a non-UK bank will be subject to a 2% surcharge on the total value of the invoice.

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*. Unless agreed by us in advance payments made by anyone other than the registered *Buyer* will not be accepted. Payment will have to be by one of the following methods (all cheques should be made payable to *Bonhams* 1793 Limited). *Bonhams* reserves the right to vary the terms of payment at any time.

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;

Cash: you may pay for *Lots* purchased by you at this *Sale* with notes, coins or travellers cheques 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, notes or travellers cheques;

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

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

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

Debit cards: there is no additional charge for purchases made with personal debit cards, issued by a UK bank. Debit cards issued by an overseas bank, deferred and company debit cards and all credit cards will be subject to a 2% surcharge;

Credit cards: Visa and Mastercard only. Please note there is a 2% surcharge on the total invoice value when payments are made using credit cards. It may be advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

China UnionPay (CUP) debit cards: No surcharge for using CUP debit cards will apply on the first £100,000 invoiced to a Buyer in any Sale; a 2% surcharge will be made on the balance over £100,000.

10. COLLECTION AND STORAGE

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

11. SHIPPING

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

12. EXPORT/TRADE RESTRICTIONS

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

13. CITES REGULATIONS

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

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

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any

case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

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

16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary. *Bidders* should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

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

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

Guns Sold as Parts

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

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to

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

Original Gun Specifications Derived from Gunmakers

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

Licensing Requirements Firearms Act 1968 as amended

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

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

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

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

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

Lots marked 'S5' and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

Lots marked with a 'S8' and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held.

Unmarked *Lots* require no licence.

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

Taxidermy and Related Items

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

18. FURNITURE

Upholstered Furniture

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

19. JEWELLERY

Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

Estimated Weights

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

Signatures

1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky

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

3. A diamond brooch, mounted by Kutchinsky

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

20. PHOTOGRAPHS

Explanation of Catalogue Terms

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

21. PICTURES

Explanation of Catalogue Terms

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

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

22. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our *Catalogues* we detail, as far as practicable, recorded all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

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

24. WINE

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

Examining the wines

It is occasionally possible to provide a pre-*Sale* tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details.

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

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Ⓞ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 1

CONTRACT FOR SALE

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

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

2 SELLER'S UNDERTAKINGS

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

3 DESCRIPTIONS OF THE LOT

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

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

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

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

5 RISK, PROPERTY AND TITLE

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

6 PAYMENT

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

7 COLLECTION OF THE LOT

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

8	FAILURE TO PAY FOR THE LOT	9	THE SELLER'S LIABILITY	10.3	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .		
8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed c/o <i>Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,		
8.1.3	to retain possession of the <i>Lot</i> ;	9.3.1	the <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;	10.5	If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
8.1.4	to remove and store the <i>Lot</i> at your expense;	9.3.2	the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	10.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
8.1.6	to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
8.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i>) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;			10.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
8.1.8	to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;			10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
8.1.9	to retain possession of, and on seven days written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i>) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and			10.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .
8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.			10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i>) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.	10	MISCELLANEOUS	11	GOVERNING LAW
8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.	10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .		All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
		10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .		

APPENDIX 2

BUYER'S AGREEMENT

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

1 THE CONTRACT

- 1.1 These terms govern the contract between Bonhams personally and the Buyer, being the person to whom a Lot has been knocked down by the Auctioneer.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the Catalogue for the Sale are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the Notice to Bidders, printed in the Catalogue for the Sale, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the Notice to Bidders the Contract for Sale of the Lot between you and the Seller is made on the fall of the Auctioneer's hammer in respect of the Lot, when it is knocked down to you. At that moment a separate contract is also made between you and Bonhams on the terms in this Buyer's Agreement.
- 1.4 We act as agents for the Seller and are not answerable or personally responsible to you for any breach of contract or other default by the Seller, unless Bonhams sells the Lot as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
- 1.5.1 we will, until the date and time specified in the Notice to Bidders or otherwise notified to you, store the Lot in accordance with paragraph 5;
- 1.5.2 subject to any power of the Seller or us to refuse to release the Lot to you, we will release the Lot to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the Seller;
- 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, Guarantee, warranty, representation of fact in relation to any Description of the Lot or any Estimate in relation to it, nor of the accuracy or completeness of any Description or Estimate which may have been made by us or on our behalf or by or on behalf of the Seller (whether made orally or in writing, including in the Catalogue or on Bonhams' Website, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the Sale. No such Description or Estimate is incorporated into this agreement between you and us. Any such Description or Estimate, if made by us or on our behalf, was (unless Bonhams itself sells the Lot as principal) made as agent on behalf of the Seller.

2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the Seller under the Contract for Sale in respect of the Lot.

3 PAYMENT

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the Notice to Bidders, you must pay to us by not later than 4.30pm on the second working day following the Sale:
- 3.1.1 the Purchase Price for the Lot;
- 3.1.2 a Buyer's Premium in accordance with the rates set out in the Notice to Bidders on each lot, and
- 3.1.3 if the Lot is marked [AR], an Additional Premium which is calculated and payable in accordance with the Notice to Bidders together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the Sale.
- 3.2 You must also pay us on demand any Expenses payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the Sale was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the Notice to Bidders. Our invoices will only be addressed to the registered Bidder unless the Bidder is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the Buyer's Premium, the Commission payable by the Seller in respect of the Lot, any Expenses and VAT and any interest earned and/or incurred until payment to the Seller.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the Purchase Price, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of Lots have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the Purchase Price of each Lot and secondly pro-rata to pay all amounts due to Bonhams.

4 COLLECTION OF THE LOT

- 4.1 Subject to any power of the Seller or us to refuse to release the Lot to you, once you have paid to us, in cleared funds, everything due to the Seller and to us, we will release the Lot to you or as you may direct us in writing. The Lot will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the Lot at your own expense by the date and time specified in the Notice to Bidders, or if no date is specified, by 4.30pm on the seventh day after the Sale.
- 4.3 For the period referred to in paragraph 4.2, the Lot can be collected from the address referred to in the Notice to Bidders for collection on the days and times specified in the Notice to Bidders. Thereafter, the Lot may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the Notice to Bidders.

- 4.4 If you have not collected the Lot by the date specified in the Notice to Bidders, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "Storage Contract") with the Storage Contractor for the storage of the Lot on the then current standard terms and conditions agreed between Bonhams and the Storage Contractor (copies of which are available on request). If the Lot is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per Lot per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our Expenses.
- 4.5 Until you have paid the Purchase Price and any Expenses in full the Lot will either be held by us as agent on behalf of the Seller or held by the Storage Contractor as agent on behalf of the Seller and ourselves on the terms contained in the Storage Contract.
- 4.6 You undertake to comply with the terms of any Storage Contract and in particular to pay the charges (and all costs of moving the Lot into storage) due under any Storage Contract. You acknowledge and agree that you will not be able to collect the Lot from the Storage Contractor's premises until you have paid the Purchase Price, any Expenses and all charges due under the Storage Contract.
- 4.7 You will be wholly responsible for packing, handling and transport of the Lot on collection and for complying with all import or export regulations in connection with the Lot.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any Lot not removed in accordance with paragraph 4.2, payable at our current rates, and any Expenses we incur (including any charges due under the Storage Contract), all of which must be paid by you on demand and in any event before any collection of the Lot by you or on your behalf.

5 STORING THE LOT

We agree to store the Lot until the earlier of your removal of the Lot or until the time and date set out in the Notice to Bidders, on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the Sale) and, subject to paragraphs 6 and 10, to be responsible as bailee to you for damage to or the loss or destruction of the Lot (notwithstanding that it is not your property before payment of the Purchase Price). If you do not collect the Lot before the time and date set out in the Notice to Bidders (or if no date is specified, by 4.30pm on the seventh day after the Sale) we may remove the Lot to another location, the details of which will usually be set out in the relevant section of the Catalogue. If you have not paid for the Lot in accordance with paragraph 3, and the Lot is moved to any third party's premises, the Lot will be held by such third party strictly to Bonhams' order and we will retain our lien over the Lot until we have been paid in full in accordance with paragraph 3.

6 RESPONSIBILITY FOR THE LOT

- 6.1 Only on the payment of the Purchase Price to us will title in the Lot pass to you. However under the Contract for Sale, the risk in the Lot passed to you when it was knocked down to you.
- 6.2 You are advised to obtain insurance in respect of the Lot as soon as possible after the Sale.

7	FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i>) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i>) and thirdly to any other sums due to us.	9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i>):	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.	9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
7.1.1	to terminate this agreement immediately for your breach of contract;	8	CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT	9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
7.1.2	to retain possession of the <i>Lot</i> ;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:	9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or	9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or	9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i>) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.	9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.2	The discretion referred to in paragraph 8.1:	10	OUR LIABILITY
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i>) until all sums due to us have been paid in full;	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and	10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i>) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	9	FORGERIES	10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.2	changes in atmospheric pressure; nor will we be liable for:
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	9.2	Paragraph 9 applies only if:	10.2.3	damage to tension stringed musical instruments; or
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and	10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and		
		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .		

10.3.1 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances where we are liable to you in respect of a *Lot*, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

You may wish to protect yourself against loss by obtaining insurance.

10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

but not if:

the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or

the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or

it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or

the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or

the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a non-conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.

12.8 In this agreement "including" means "including, without limitation".

12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

12.10 Reference to a numbered paragraph is to a paragraph of this agreement.

12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

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

"**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" a person who has completed a *Bidding Form*.

"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

"Bonhams" Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

"Book" a printed *Book* offered for *Sale* at a specialist *Book Sale*.

"Business" includes any trade, *Business* and profession.

"Buyer" the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

"Buyer's Agreement" the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

"Buyer's Premium" the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

"Catalogue" the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

"Commission" the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

"Condition Report" a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

"Conditions of Sale" the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

"Consignment Fee" a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

"Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

"Contract Form" the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

"Contract for Sale" the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

"Contractual Description" the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract 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.

"Trust Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams'* normal business bank account.

"VAT" value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

"Website" *Bonhams Website* at www.bonhams.com

"Withdrawal Notice" the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

"artist's resale right": the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.

"knocked down": when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

"lien": a right for the person who has possession of the *Lot* to retain possession of it.

"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a *Lot*.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
 - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
 - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
 - (a) the seller;
 - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
 - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

Bonhams Specialist Departments

To e-mail any of the below use the first name dot second name @bonhams.com eg. charles.obrien@bonhams.com

19th Century Paintings

UK
Charles O' Brien
+44 20 7468 8360
U.S.A.
Madalina Lazen
+1 212 644 9108

20th Century British Art

Matthew Bradbury
+44 20 7468 8295

Aboriginal Art

Francesca Cavazzini
+61 2 8412 2222

African, Oceanic & Pre-Columbian Art

U.S.A.
Fredric Backlar
+1 323 436 5416

American Paintings

Kayla Carlsen
+1 917 206 1699

Antiquities

Siobhan Quin
+44 20 7468 8225

Antique Arms & Armour

UK
David Williams
+44 20 7393 3807
U.S.A.
Paul Carella
+1 415 503 3360

Art Collections, Estates & Valuations

Harvey Cammell
+44 (0) 20 7468 8340

Art Nouveau & Decorative Art & Design

UK
Mark Oliver
+44 20 7393 3856
U.S.A.
Frank Maraschiello
+1 212 644 9059

Australian Art

Meryn Schriever
+61 2 8412 2222
Alex Clark
+61 3 8640 4088

Australian Colonial Furniture and Australiana

+61 2 8412 2222

Books, Maps & Manuscripts

UK
Matthew Haley
+44 20 7393 3817
U.S.A.
Christina Geiger
+1 212 644 9094

British & European Glass

UK
John Sandon
+44 20 7468 8244
U.S.A.
Suzy Pai
+1 415 503 3343

British Ceramics

UK
John Sandon
+44 20 7468 8244

California & American Paintings

Scot Levitt
+1 323 436 5425

Carpets

UK
carpets@bonhams.com
U.S.A.
Hadji Rahimpour
+1 415 503 3392

Chinese & Asian Art

UK
Asaph Hyman
+44 20 7468 5888
U.S.A.
Dessa Goddard
+1 415 503 3333
HONG KONG
+852 3607 0010
AUSTRALIA
Yvett Klein
+61 2 8412 2222

Clocks

UK
James Stratton
+44 20 7468 8364
U.S.A.
Jonathan Snellenburg
+1 212 461 6530

Coins & Medals

UK
John Millensted
+44 20 7393 3914
U.S.A.
Paul Song
+1 323 436 5455

Contemporary Art

UK
Ralph Taylor
+44 20 7447 7403
U.S.A.
Jeremy Goldsmith
+1 917 206 1656

Entertainment Memorabilia

UK
Katherine Schofield
+44 20 7393 3871
U.S.A.
Catherine Williamson
+1 323 436 5442

European Ceramics

UK
Sebastian Kuhn
+44 20 7468 8384
U.S.A.
Peter Scott
+1 415 503 3326

Furniture

UK
Thomas Moore
+44 20 8963 2816
U.S.A.
Andrew Jones
+1 415 503 3413

European Sculptures & Works of Art

UK
Michael Lake
+44 20 8963 6813

Greek Art

Olympia Pappa
+44 20 7468 8314

Golf Sporting Memorabilia

Kevin Mcgimpsey
+44 131 240 2296

Irish Art

Penny Day
+44 20 7468 8366

Impressionist & Modern Art

UK
India Phillips
+44 20 7468 8328
U.S.A.
William O'Reilly
+1 212 644 9135

Indian, Himalayan & Southeast Asian Art

H.K.
Edward Wilkinson
+85 22 918 4321
U.S.A.
Mark Rasmussen
+1 917 206 1688

Islamic & Indian Art

Oliver White
+44 20 7468 8303

Japanese Art

UK
Suzannah Yip
+44 20 7468 8368
U.S.A.
Jeff Olson
+1 212 461 6516

Jewellery

UK
Jean Ghika
+44 20 7468 8282
U.S.A.
Susan Abeles
+1 212 461 6525
HONG KONG
Graeme Thompson
+852 3607 0006

Marine Art

UK
Veronique Scorer
+44 20 7393 3962
U.S.A.
Gregg Dietrich
+1 917 206 1697

Mechanical Music

Jon Baddeley
+44 20 7393 3872

Modern, Contemporary & Latin American Art

U.S.A.
Alexis Chompaisal
+1 323 436 5469

Modern Design

Gareth Williams
+44 20 7468 5879

Motor Cars

UK
Tim Schofield
+44 20 7468 5804
U.S.A.
Mark Osborne
+1 415 503 3353
EUROPE
Philip Kantor
+32 476 879 471

Automobilia

UK
Toby Wilson
+44 8700 273 619
Adrian Papiroso
+44 8700 273621

Motorcycles

UK
Ben Walker
+44 8700 273616

Native American Art

Ingmars Lindbergs
+1 415 503 3393

Natural History

U.S.A.
Claudia Florian
+1 323 436 5437

Old Master Pictures

UK
Andrew Mckenzie
+44 20 7468 8261
U.S.A.
Mark Fisher
+1 323 436 5488

Orientalist Art

Charles O'Brien
+44 20 7468 8360

Photography

U.S.A.
Judith Eurich
+1 415 503 3259

Prints and Multiples

UK
Lucia Tro Santafe
+44 20 7468 8262
U.S.A.
Judith Eurich
+1 415 503 3259

Russian Art

UK
Daria Chernenko
+44 20 7468 8334
U.S.A.
Yelena Harbick
+1 212 644 9136

Scientific Instruments

Jon Baddeley
+44 20 7393 3872
U.S.A.
Jonathan Snellenburg
+1 212 461 6530

Scottish Pictures

Chris Brickley
+44 131 240 2297

Silver & Gold Boxes

UK
Ellis Finch
+44 20 7393 3973
U.S.A.
Aileen Ward
+1 323 436 5463

South African Art

Giles Peppiatt
+44 20 7468 8355

Sporting Guns

Patrick Hawes
+44 20 7393 3815

Travel Pictures

Veronique Scorer
+44 20 7393 3962

Urban Art

Gareth Williams
+44 20 7468 5879

Watches & Wristwatches

UK
Jonathan Darracott
+44 20 7447 7412
U.S.A.
Jonathan Snellenburg
+1 212 461 6530

Whisky

UK
Martin Green
+44 1292 520000
U.S.A.
Erin McGrath
+1 415 503 3363
HONG KONG
Daniel Lam
+852 3607 0004

Wine

UK
Richard Harvey
+44 (0) 20 7468 5811
U.S.A.
Kate Wollman
+1 415 503 3221
Erin McGrath
+1 415 503 3363
HONG KONG
Daniel Lam
+852 3607 0004

UNITED KINGDOM

London
101 New Bond Street ●
London W1S 1SR
+44 20 7447 7447
+44 20 7447 7400 fax

Montpelier Street ●
London SW7 1HH
+44 20 7393 3900
+44 20 7393 3905 fax

South East England

Guildford
Millmead,
Guildford,
Surrey GU2 4BE
+44 1483 504 030
+44 1483 450 205 fax

Isle of Wight

Representative:
Brighton & Hove
Tim Squire-Sanders
+44 1273 220 000

West Sussex

+44 (0) 1273 220 000

South West England

Bath
Queen Square House
Charlotte Street
Bath BA1 2LL
+44 1225 788 988
+44 1225 446 675 fax

Cornwall – Truro

36 Lemon Street
Truro
Cornwall
TR1 2NR
+44 1872 250 170
+44 1872 250 179 fax

Exeter

The Lodge
Southernhay West Exeter,
Devon
EX1 1JG
+44 1392 425 264
+44 1392 494 561 fax

Tetbury

22a Long Street
Tetbury
Gloucestershire
GL8 8AQ
+44 1666 502 200
+44 1666 505 107 fax

Representatives:
Dorset
Bill Allan
+44 1935 815 271

East Anglia and Bury St. Edmunds
Michael Steel
+44 1284 716 190

Norfolk

The Market Place
Reepham
Norfolk NR10 4JJ
+44 1603 871 443
+44 1603 872 973 fax

Midlands

Knowle
The Old House
Station Road
Knowle, Solihull
West Midlands
B93 0HT
+44 1564 776 151
+44 1564 778 069 fax

Oxford

Banbury Road
Shipton on Cherwell
Kidlington OX5 1JH
+44 1865 853 640
+44 1865 372 722 fax

Yorkshire & North East England

Leeds
30 Park Square West
Leeds LS1 2PF
+44 113 234 5755
+44 113 244 3910 fax

North West England

Chester
2 St Johns Court,
Vicars Lane,
Chester,
CH1 1QE
+44 1244 313 936
+44 1244 340 028 fax

Manchester

The Stables
213 Ashley Road
Hale WA15 9TB
+44 161 927 3822
+44 161 927 3824 fax

Channel Islands

Jersey
La Chasse
La Rue de la Vallee
St Mary
Jersey JE3 3DL
+44 1534 722 441
+44 1534 759 354 fax

Representative:
Guernsey
+44 1481 722 448

Scotland

Edinburgh ●
22 Queen Street
Edinburgh
EH2 1JX
+44 131 225 2266
+44 131 220 2547 fax

Bonhams West of Scotland
Kirkhill House
Broom Road East
Newton Mearns
Glasgow
G77 5LL
+44 141 223 8866
+44 141 223 8868 fax

Representatives:
Wine & Spirits
Tom Gilbey
+44 1382 330 256

Wales

Representatives:
Cardiff
Jeff Muse
+44 2920 727 980

EUROPE

Belgium
Boulevard
Saint-Michel 101
1040 Brussels
+32 (0) 2 736 5076
belgium@bonhams.com

Denmark

Henning Thomsen
+45 4178 4799
denmark@bonhams.com

France

4 rue de la Paix
75002 Paris
+33 (0) 1 42 61 10 10
paris@bonhams.com

Germany - Cologne

Albertusstrasse 26
50667 Cologne
+49 (0) 221 2779 9650
cologne@bonhams.com

Germany - Munich

Maximilianstrasse 52
80538 Munich
+49 (0) 89 2420 5812
munich@bonhams.com

Greece

7 Neofytou Vamva Street
Athens 10674
+30 (0) 210 3636 404
athens@bonhams.com

Ireland

31 Molesworth Street
Dublin 2
+353 (0) 1 602 0990
dublin@bonhams.com

Italy - Milan

Via Boccaccio 22
20123 Milano
+39 0 2 4953 9020
milan@bonhams.com

Italy - Rome

Via Sicilia 50
00187 Roma
+39 0 6 48 5900
rome@bonhams.com

The Netherlands

De Lairessestraat 154
1075 HL Amsterdam
+31 (0) 20 67 09 701
amsterdam@bonhams.com

Portugal

Rua Bartolomeu Dias nº
160. 1º
Belem
1400-031 Lisbon
+351 218 293 291
portugal@bonhams.com

Spain - Barcelona

Teresa Ybarra
+34 930 087 876
barcelona@bonhams.com

Spain - Madrid

Nunez de Balboa no 4-1A
28001 Madrid
+34 915 78 17 27
madrid@bonhams.com

Switzerland - Geneva

Rue Etienne-Dumont 10
1204 Geneva
+41 (0) 22 300 3160
geneva@bonhams.com

Switzerland - Zurich

Andrea Bodmer
Dreikönigstrasse 31a
8002 Zürich
+41 44 281 9535
zurich@bonhams.com

MIDDLE EAST

Israel

Joslyne Halibard
+972 (0)54 553 5337
joslyne.halibard@
bonhams.com

NORTH AMERICA

USA

San Francisco ●
220 San Bruno Avenue
San Francisco
CA 94103
+1 (415) 861 7500
+1 (415) 861 8951 fax

Los Angeles ●

7601 W. Sunset Boulevard
Los Angeles
CA 90046
+1 (323) 850 7500
+1 (323) 850 6090 fax

New York ●

580 Madison Avenue
New York, NY
10022
+1 (212) 644 9001
+1 (212) 644 9007 fax

Representatives:

Arizona
Terri Adrian-Hardy
+1 (480) 994 5362
arizona@bonhams.com

California Central Valley

David Daniel
+1 (916) 364 3737
sacramento@bonhams.com

California Palm Springs

Brooke Sivo
+1 (760) 350 4255
palmsprings@bonhams.com

California San Diego

Brooke Sivo
+1 (323) 436 5420
sandiego@bonhams.com

Colorado

Julie Segraves
+1 (720) 355 3737
colorado@bonhams.com

Florida

Jon King
Palm Beach
+1 (561) 651 7876
Miami
+1 (305) 228 6600
Ft. Lauderdale
+1 (954) 566 1630
florida@bonhams.com

Georgia

Mary Moore Bethea
+1 (404) 842 1500
georgia@bonhams.com

Illinois

Ricki Blumberg Harris
+1 (773) 267 3300
+1 (773) 680 2881
chicago@bonhams.com

Massachusetts

Amy Corcoran
+1 (617) 742 0909
boston@bonhams.com

Nevada

David Daniel
+1 (503) 820 0330
nevada@bonhams.com

New Jersey

Alan Fausel
+1 (973) 897 9954
newjersey@bonhams.com

New Mexico

Michael Bartlett
+1 (505) 820 0701
newmexico@bonhams.com

Oregon

Sheryl Acheson
+1 (503) 312 6023
oregon@bonhams.com

Pennsylvania

Alan Fausel
+1 (610) 644 1199
pennsylvania@bonhams.com

Texas

Amy Lawch
+1 (713) 621 5988
texas@bonhams.com

Virginia

Gertraud Hechl
+1 (540) 454 2437
virginia@bonhams.com

Washington

Heather O'Mahony
+1 (206) 218 5011
seattle@bonhams.com

Washington DC

Gertraud Hechl
+1 (540) 454 2437
washingtonDC
@bonhams.com

CANADA

Toronto, Ontario ●

Jack Kerr-Wilson
20 Hazelton Avenue
Toronto, ONT
M5R 2E2
+1 (416) 462 9004
info.ca@bonhams.com

Montreal, Quebec

David Kelsey
+1 (514) 894 1138
info.ca@bonhams.com

SOUTH AMERICA

Brazil

+55 11 3031 4444
+55 11 3031 4444 fax

ASIA

Hong Kong ●

Suite 2001
One Pacific Place
88 Queensway
Admiralty
Hong Kong
+852 2918 4321
+852 2918 4320 fax
hongkong@bonhams.com

Beijing

Suite 511
Chang An Club
10 East Chang An Avenue
Beijing 100006
+86(0) 10 6528 0922
+86(0) 10 6528 0933 fax
beijing@bonhams.com

Singapore

Bernadette Rankine
11th Floor, Wisma Atria
435 Orchard Road
Singapore 238877
+65 (0) 6701 8038
+65 (0) 6701 8001 fax
bernadette.rankine@
bonhams.com

Taiwan

Summer Fang
37th Floor, Taipei 101 Tower
Nor 7 Xinyi Road, Section 5
Taipei, 100
+886 2 8758 2898
+886 2 8758 2897 fax
summer.fang@
bonhams.com

AUSTRALIA

Sydney

97-99 Queen Street,
Woollahra, NSW 2025
Australia
+61 (0) 2 8412 2222
+61 (0) 2 9475 4110 fax
info.aus@bonhams.com

Melbourne

Como House
Como Avenue
South Yarra
Melbourne VIC 3141
Australia
+61 (0) 3 8640 4088
+61 (0) 2 9475 4110 fax
info.aus@bonhams.com

AFRICA

Nigeria

Neil Coventry
+234 (0)7065 888 666
neil.coventry@bonhams.com

South Africa - Johannesburg

Penny Culverwell
+27 (0)71 342 2670
penny.culverwell@bonhams.com

Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

--	--	--	--

Paddle number (for office use only)

This sale will be conducted in accordance with 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.

Credit and Debit Card Payments

There is no surcharge for payments made by debit cards issued by a UK bank. All other debit cards and all credit cards are subject to a 2% surcharge on the total invoice price.

Notice to Bidders.

Clients are requested to provide photographic proof of ID - passport, driving licence, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, 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. For higher value lots you may also be asked to provide a bank reference.

If successful

I will collect the purchases myself

Please contact me with a shipping quote (if applicable)

Sale title: Islamic and Indian Art		Sale date: 25 April 2016													
Sale no. 24197		Sale venue: New Bond Street, London													
<p>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.</p> <p>General Bid Increments:</p> <table border="0"> <tr> <td>£10 - 200by 10s</td> <td>£10,000 - 20,000by 1,000s</td> </tr> <tr> <td>£200 - 500by 20 / 50 / 80s</td> <td>£20,000 - 50,000by 2,000 / 5,000 / 8,000s</td> </tr> <tr> <td>£500 - 1,000by 50s</td> <td>£50,000 - 100,000by 5,000s</td> </tr> <tr> <td>£1,000 - 2,000by 100s</td> <td>£100,000 - 200,000by 10,000s</td> </tr> <tr> <td>£2,000 - 5,000by 200 / 500 / 800s</td> <td>above £200,000at the auctioneer's discretion</td> </tr> <tr> <td>£5,000 - 10,000by 500s</td> <td></td> </tr> </table> <p>The auctioneer has discretion to split any bid at any time.</p>				£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	
£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															
Customer Number		Title													
First Name		Last Name													
Company name (to be invoiced if applicable)															
Address															
City		County / State													
Post / Zip code		Country													
Telephone mobile		Telephone daytime													
Telephone evening		Fax													
Preferred number(s) in order for Telephone Bidding (inc. country code)															
E-mail (in capitals)															
By providing your email address above, you authorise Bonhams to send to this address information relating to Sales, marketing material and news concerning Bonhams. Bonhams does not sell or trade email addresses.															
I am registering to bid as a private buyer <input type="checkbox"/>		I am registering to bid as a trade buyer <input type="checkbox"/>													
If registered for VAT in the EU please enter your registration here: □□□ / □□□□ - □□□□□□ - □□□		Please tick if you have registered with us before <input type="checkbox"/>													

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 I will collect from Park Royal or bonded warehouse Please include delivery charges (minimum charge of £20 + VAT)

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE 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.

Your signature: _____ Date: _____

* Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.

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

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.



Bonhams

101 New Bond Street
London
W1S 1SR

+44 (0) 20 7447 7447
+44 (0) 20 7447 7400 fax

