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The Lion and Sun
Art from Qajar Persia

New Bond Street, London | 30 April 2019



The Lion and the Sun Art from Qajar Persia

New Bond Street, London | Tuesday 30 April 2019, from 11:30 am

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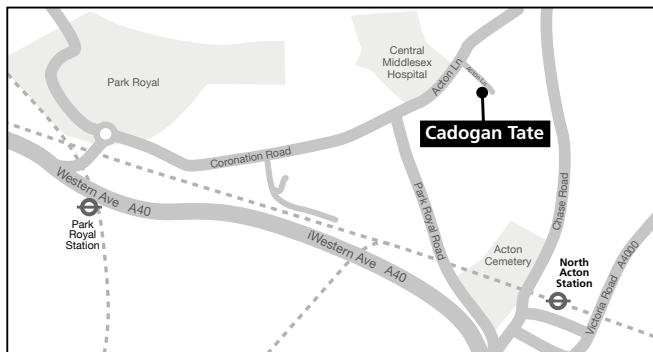
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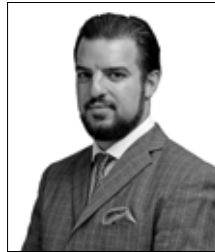
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"Your king is, I see, only the first magistrate of the country... such a condition of power," said he, smiling, "has permanence, but it has no enjoyment... mine is enjoyment" - Fath 'Ali Shah Qajar

Extravagant, flamboyant and ostentatious, the art of the Qajar Dynasty has inevitably been understood through the personages of its seemingly decadent and self-indulgent rulers. Yet beneath the pageantry of this sensuous new dynasty, was a tribe that resurrected the notion of a unified Iran after centuries of fractious decay, ruling a Kingdom which deftly navigated the perils of colonialism afflicting the region during the "great game" of the long 19th century, preserving Persia's sovereignty and independence throughout its rule.

The Qajars, a militarized Turkik tribal confederation with origins stretching back to the Timurid era, would at the turn of the 19th Century, through hard fought conquest, achieve total dominion of the vast and disparate territories of Iran and its surrounding hinterland. In forging their new Kingdom, the Qajars would unexpectedly hark back to the glorious zenith of Iran's pre-Islamic past, building on heroic notions of ancient Kingship and establishing a highly formalized protocol at court.

This new, centralized, identity-driven ruling clan in time sought a court aesthetic which would legitimize, aggrandize and preserve its imperial ambitions both at home and abroad. The art that emanated from Qajar Iran was as distinctive as it was ornate. For centuries Persia had been renowned for its centres of artisanal excellence, producing some of the finest metalwork, ceramics, and textiles of the medieval world. The new paradigm however, was of an art driven by national, dynastic identity, a cohesive aesthetic, a centralized visual schema through which "Iranianness" could be captured and understood.

That the Qajars achieved their aim of propagating a national aesthetic in their own image is evidenced in the ongoing fascination with the art of their era, and in particular, a captivation with the grand depictions of their bombastic monarchs, no better illustrated than in the iconic portrait of Fath 'Ali Shah, lot 62 in this auction.

The present sale builds on the recent resurgence of institutional interest in Qajar Persia, with landmark exhibitions at the Freer Sackler, Louvre, and the Harvard Museum, ensuring that study of the era and its artistic legacy are given renewed vigour. This auction, perhaps unique amongst sales of its kind, draws on the emboldening contributions of major academics in the field who have so generously given their time to ensure that this project has lasting scholarly value.

We would like to thank the eminent Professor Robert Hillenbrand in particular for his informative introduction, as well as Natasha Morris from the Courtauld and Mira Schwerda from the Harvard Museum for their illuminating catalogue notes. It is hoped that their contributions, and ours, will help maintain a continued interest in the Qajar dynasty and its iconic artistic output.

Bonhams Islamic Art Department

It is wonderful to see Bonhams holding an auction devoted solely to Qajar art, which is finally getting the attention it deserves. The Qajars were the last traditional monarchs of Persia - their power was homegrown and strictly based on the strength of their tribe and its alliances.

Their gaze was also directed outward: Nasr al-Din Shah, Muzaffar al-Din Shah and Ahmad Shah were the first Persian kings to travel to Europe. Their exoticism, elegance and style captured the European imagination. This in turn, made it a little more difficult for the Europeans to colonise our country in the age of imperialism.

The Qajar embrace of European art and culture led to an artistic renaissance in Iran. European painters, photographers, architects and craftsmen were invited to Persia. As a consequence, Qajar era painting, architecture and clothing developed a distinct, syncretic style, which can be observed in the impressive collection of works assembled by Bonhams in this auction.

Dr Amir Farman-Farma
Chairman, Qajar Family Association

What Defines Qajar Art?

by Professor Robert Hillenbrand

The close study of Qajar art is a relatively recent phenomenon, and it is worth analysing the reasons for this. First, scholarly prejudice. The topic is virtually absent from that ground-breaking overview, *A Survey of Persian Art from Prehistoric Times to the Present*, edited by Arthur Upham Pope and Phyllis Ackerman in six gigantic volumes and published with much fanfare in 1938-9. As it happened, both "Prehistoric Times" and "the Present", the two book-ends of the title, received notably short shrift and were thus almost stigmatised as unworthy of close and detailed attention. Since the Survey was explicitly intended to map the ground for future research, this neglect, with its unexpressed implication that there was no material important enough to warrant research, had far-reaching consequences.

Significantly enough, no contemporary reviewer saw fit to question the banishment of Iranian art under the Qajars (1797-1925) to little more than a series of footnotes to the long history of the visual arts of Iran over the millennia. A second reason for the neglect of Qajar art is that the hundred years before the first Qajar ruler took power produced less art of consequence in Iran than any century for the previous seven hundred years. So the 18th century created an unmistakable break in the otherwise seamless continuity that had marked the evolution of Islamic art in Iran from at least 1000 A.D. onwards.

The Afghan sack of Isfahan in 1725 not only brought down the Safavids, a dynasty that had produced masterpieces galore in many fields – architecture, painting, textiles, carpets, ceramics, metalwork – but ushered in a period of political chaos and economic instability that lasted for the rest of the century and profoundly diminished output in all these arts. This rupture effectively diminished the capacity of Qajar art to profit from a living and flourishing tradition on which to build. So it forced 19th-century artists into a mind-set of innovation. And long periods of peace in the 19th century fostered investment in the arts. A third obstacle to a full appreciation of Qajar art is that the great public and private collections that were created from the late 18th century in the West focussed almost exclusively on the ancient and medieval art of Iran and did not venture far beyond the fall of the Safavids. This meant that Qajar art was scarcely visible outside Iran. Fourthly and lastly, those areas in which Qajar art made its most distinctive contribution were media which had hitherto never been so intensively exploited, namely large-scale oil paintings; portraiture, whether executed on a tiny scale in enamel or in tinted drawings; lithographic illustrations; lacquer-work, notably pen-boxes (*qalamdāns*), book-covers and mirror-cases; and the brand-new medium of photography. Naturally there are overlaps between these categories, but clearly this is the beating heart of the Qajar legacy in the visual arts.

While there is a degree of continuity with the Safavid, Afsharid and Zand past, for example in oil painting (especially under Nadir Shah), portraiture and lacquer-work, the quantity and variety of first-class Qajar production in these three fields leaves earlier work far behind, while enamels and photography, both drawing on European models, represent new departures in Iranian art. Any period that can innovate on this scale, at this speed, and at such depth, is worth a great deal more attention than it has received. True, scholarship on works in these largely unfamiliar media had to develop from a standing start, and had to compete with the flood of scholarship on the art of earlier periods of Iranian art. But it has grown over the past fifty years (the work of Basil Robinson was of crucial importance in the early stages) and has now reached a critical mass. Much of the credit for this change of perception is due to the activity of a few discriminating collectors – such as the Amery family and the Empress Farah Diba

herself - whose efforts have brought a huge amount of hitherto unknown Qajar art of all kinds into public view.

None of this is to deny that Qajar artists produced works of high quality in more traditional fields, from damascened steel metalwork, especially in the form of animal sculpture and weapons as in lot 64, the gold-damascened watered steel sword *shamshir* bearing the name of Fath 'Ali Shah Qajar, embossed bronzes and filigree work in brass, to jewellery, drawings, embroidered velvets, tilework and calligraphy, including virtuoso exercises and presentation pages for insertion into an album. Any attempt to see the evolution of Qajar art steadily and as a whole must take account not only of the innovations, but of this output in more traditional media, which often included strikingly original work. Nor can it exclude architecture, which produced prodigies of spectacular vaulting which literally took earlier work to new heights, developed new forms of palace design, especially in wooden construction, of greater scale and complexity than the earlier attempts of Safavid architects in this mode, and created new roles for the glazed tilework that had been intermittently part of the repertoire of Iranian builders from Achaemenid times onwards.

The present account will give pride of place to the innovations listed above, as well as to Qajar tilework. In all of this output the powerful impact of European modes, ideas and techniques is quite unmistakable. It is no longer a matter of flirting with these



lot 64

alien elements, as late Safavid painters like 'Aliquli Jabbar and Muhammad Zaman did in some of their paintings: it is nothing less than an invasion, and the intruders have clearly come to stay. One might well ask, how could it be otherwise? For the testimony of art reflects unwelcome political realities. The rapidly increasing grip of the British on India brought Iran into their sights for obvious geopolitical reasons; hence the British involvement in installing a telegraph system in Iran that brought instant communication between India and Britain. It was Britain that fixed Iran's eastern borders in 1860 with its Indian empire in mind, that was behind the short-lived Reuter concession in 1872 that sold off the control of most of Iran's economy to the West, and it was Britain again that made a fortune out of the much-hated and much longer-lasting tobacco concession. And relations with Russia, whose empire saw major expansion in the 19th century, were even worse, culminating in two disastrous wars, the loss of Georgia, some of Armenia and much of Azarbaijan and the sack of the Safavid dynastic shrine at Ardabil. A side effect of this political jockeying with European powers was the introduction, especially under Nasir al-Din Shah (1848-1896), of European educational methods, science and technology; indeed, the country was flooded by foreigners. So it is no wonder that the impact of Western culture, including art, was no less powerful; indeed, Basil Robinson has dubbed later Qajar art "Persian Victoriana". The shah himself was no mean artist and calligrapher, and some of his own work exemplifies this meeting of east and west (lots 84 and 85).

Yet the official art of the Qajar dynasty betrays no sign of its political and military weakness. Instead, from the very beginning its rulers claimed to inherit the majesty of their illustrious predecessors. The founder of the dynasty, Agha Muhammad Qajar, invented a so-called Kayanian crown which he wore, and recited the *Shahnama* to his troops in battle. His nephew Fath 'Ali Shah commissioned seven rock reliefs, an art form that had lapsed since Sasanian times, and frequently took care to locate them near those of the Sasanians, thereby asserting a continuity of rule and prestige with the glorious but distant past. That same theme is taken up repeatedly in the tilework of elite housing and palaces in Shiraz, where the proximity of Persepolis and Naqsh-e Rostam encouraged extensive pastiches of Achaemenid and Sasanian sculpture, often in the form of stone orthostats and large *cuerva seca* tiles. An entire gallery of tiled portraits of all the Sasanian shahs, each of them identified by inscription, highlights this trend. There is no attempt at accuracy even though images of these monarchs on coins were well known. What mattered was the association with ancient Iranian kingship. History books produced in the Qajar period presented Iranian history as a continuum from the mists of legend to modern times and thus reflect similar interests. In much the same vein, the immemorial themes of the royal hunt, enthronement, banquet and battle (*bazm va razm*) were recycled in various media, including large oil paintings, such as lot 76. Persepolitan motifs, for example, decorated metalwork and carpets. To find the best parallel for this persistent emphasis on revival, which also found expression in reworking past masterpieces such as the Great Mongol *Shahnama* and the Nizami *Khamsa* of Shah Tahmasp, one must go back a thousand years to the Buyid period. The assertion of royal legitimacy and national identity in the face of the relentless political, technological, economic and cultural encroachment of Europe were the defining motives of this obsession with the past. So art had a crucial political role to play, and the Qajar monarchs were well aware of its power and potential. Indeed, the most physically memorable Qajar ruler, Fath 'Ali Shah, capitalised on his unique appearance to market a kind of immediately recognisable royal brand. His was the first royal image to appear consistently on Iranian coinage since the Sasanian period.



lot 61

So perhaps the most distinctive, indeed iconic, expressions of Qajar royal power are precisely the numerous oil paintings of this very ruler, often life-size and more, standing with out-flung arm holding the staff of Solomon crowned with a jewelled hoopoe, a pose clearly borrowed from the celebrated portraits of Napoleon by Ingres and others. Sometimes he is presented kneeling (lot 62) on a carpet sewn with pearls, perhaps in reminiscence of the storied Sasanian jewelled carpet known as “The Springtime of Khusrau”, his back supported by a bejewelled bolster also covered in pearls. This is an art of display, formal rather than individual, though this shah’s narcissism explains his doe eyes, his wasp waist and his majestic beard. He is presented, moreover, as a mobile treasury; the ewer and sword crossed on his lap, like his epaulettes, armbands, belt and dagger, are festooned with pearls and precious stones. Even inconspicuous details in such images - vases, watches, tassels - proclaim abundant wealth. Other images show him in armour, holding weapons, and thus allude to a martial prowess which he never achieved in real life, or show his softer side, as he sniffs a flower. But he is always the oriental potentate incarnate: impassive, remote, every inch a king. As an anonymous description of 1834 recounts, “His beard, the admiration and delight of his people, descends to his girdle; on his arms he wears two large diamonds called the Mountain of Light and the Sea of Splendour, and when the sun’s rays fall upon him it is impossible to look on the Threshold of the World’s Glory with any steadiness”. The colours are dark and rich, the paint lavishly applied. Some of these canvases are rounded at the top and it is likely that they were set in alcoves in the Qajar palaces, strategically sited at intervals to impress visitors and thus exerting a cumulative impact. Their exaggerated perspective suggests that they were intended to impress the viewer from a distance, and indeed courtiers bowed before them, as their solemn frontality seems to demand. Most Qajar royal portraits are signed and dated by court artists – Mirza Baba, Mirza ‘Ali, Ahmad, Muhammad Hasan Afshar, Muhammad Isfahani, Mirza Hasan Khan, Khanzad Yusuf and others. Punning signatures were a specialty.

But there were other types of oil painting too. Historical events, such as the funeral of Fath ‘Ali Shah or many a battle scene, are treated in almost documentary fashion rather than in stilted, archaising repetitions of traditional compositions. And new themes appear: landscapes and still lifes (lot 63) (both owing much to European models), scenes of palace architecture and its gardens (lot 58), heroes of the Shahnama (lot 60), winsome maidens (lot 61) and harem scenes featuring women at their ease, drinking, smoking and gazing directly out at the viewer with more than a touch of bravado. Particularly novel are the images galore of scantily clad young women dancing, playing musical instruments or performing improbable acrobatic feats with not a hair out of place; indeed, there is a markedly erotic strain in Qajar painting. This also makes itself felt both in explicit drawings and in many a lacquer-work *qalamdan* featuring reclining beauties whose inviting posture, reminiscent of some Venetian courtesan, and lascivious glance leave little to the imagination. Lacquer-work included, alongside such erotic and romantic images, a huge variety of scenes of court life, battles and official events, but also small-scale bird-and-flower (*gul u bulbul*) designs. Above all, there are portraits in oils of the great and the good, including one lost mural in the Nigaristan Palace depicting the shah enthroned among 117 life-size figures. Other images include sweeping royal family panoramas, one of them a hunting scene with forty of his sons: the philoprogenitive Fath ‘Ali Shah, according to some reports, rejoiced in 158 wives who between them produced 260 children, and at his death he left some 5,000 direct descendants. As a result, there was no shortage of princes to sit for the many named painters employed in the court atelier, and these painters could turn their talents to several media, including painting on enamels, lacquer-work, in manuscripts and on glass. Royal portraits often made their way abroad as gifts both to allies and potential enemies, and served as pictorial ambassadors (like the Sasanian silver hunting plates of the distant past) of the Qajar shah and the lifestyle of his court. Some notables were even painted in flamboyant swaggering style by European artists (lot 69).

The drive towards a kind of realism in many of these oil paintings was taken very much further in a series of opaque watercolours on paper which depict Qajar grandees. Many are searching psychological studies, and can indeed possess a distinctly hallucinatory quality, like the portrait of Khusrau Khan Kirmani, attributed to Abu’l-Hasan Ghaffari (Kamal al-Mulk, the pre-eminent master of later Qajar painting), which a European contemporary pronounced a striking likeness. Several memorable pictures of the vizier Hajji Mirza Aghasi survive, a seasoned politician old in sin, his face seamed by countless wrinkles which nevertheless obey laws of abstract pattern, his watchful eyes belying his slumped posture, a shell of a man encased in sumptuous fabrics from head to toe. The increasing interest in realism found expression not only in such technical devices as hatching, chiaroscuro, modelling, spatial recession and the like – often lightly assumed and as lightly discarded - but also in an attempt to capture the sitter’s personality. No wonder, then, that Qajar Iran, unlike the Ottoman domains, embraced the new medium of photography under the enthusiastic patronage of Nasir al-Din Shah, himself an amateur photographer who also collected 20,000 photographs depicting many aspects of Persian life. Both he and Muzaffar al-din Shah Qajar, were frequent sitters for the court photographers in both formal (lot 115) and informal vein (lots 113 and 116). These striking, rather homely studies of a portly, melancholy gentleman have a touching intimacy that sits somewhat awkwardly with the grandiloquent forms of address (“Asylum of the Universe”) employed by his subjects when they referred to him. But these images assuredly epitomise his engagement with Europe, which he visited three times, chronicling his impressions in an entertaining diary. All kinds of details caught his fancy, from the hole in the Alps that was the St Bernard tunnel to the short tutus worn by ballerinas, a fashion which he imposed on his hapless harem on his return home.



lot 116

Indeed, the impact of European art on that of the Qajars was pervasive, as already noted, and photography was a key catalyst in this process, for it delivered just that emphasis on meticulously rendered detail that Qajar painters strove to achieve in enamels and lacquer-work (lots 87 and 88). Images of Qajar shahs and princes in resplendent uniforms of European type glittering with insignia (lot 83), or seated in chairs dressed in the latest foreign fashions, such as frock coats and pantaloons, epitomise this trend. Qajar palaces, too, echo European models in one detail after another, such as saccharine landscape paintings, stained glass, pilasters and baluster columns,

formal staircases and lofty windows, all supplementing traditional Iranian forms and techniques. In painting one must reckon with the impact of European magazines and postcards, and perhaps also of European botanical studies and flower painting, a genre which, when reinterpreted through an Iranian lens, enjoyed huge popularity in Qajar times, with close-focus studies of roses, tulips, irises and carnations, and many varieties of fruit as well. The pigments used in murals and oil paintings were produced not in the traditional small quantities but were imported from Europe on an industrial scale, and synthetic pigments – for example, shades of red - were widely used, though not for miniatures. And the miniature mode really matters in Qajar art. In the final reckoning, it is that love of detail, those glowing colours, those jewels, and not the hesitant recycling of European modes, that consistently steal the show.

Persian art has always had a penchant for microscopic detail which demands the highest degree of technical skill. Jewellery had long been the traditional arena for such work, but Qajar artists excelled in two media that had never hitherto attained widespread popularity nor attracted so much royal and noble patronage: enamels and lacquer-work. Qajar art includes literally hundreds of signed works, many of them by specialists in these two techniques, a clear signal of the high status enjoyed by these artists. In some cases (such as lacquer-work) painting became a family business practised from one generation to the next. The most colourful art of all is that of enamelling. Precious metals enamelled in a distinctive bold palette (also found in Qajar tilework) in which rose, violet and custard yellow, all heightened by gold, predominate, were used for bijoux *objets d'art* and knick-knacks, as well as fashion accessories like fobs, pendants, plaques, and medallions. Some of them bear poetic inscriptions; others deploy elaborate zodiacal imagery. Set in jewelled frames, they were often presented as gifts. Larger items like vases, caskets, mirror-backs and bases for water-pipes in the same enamel technique were



lot 108

also popular. The juxtaposition of so many bright colours at close quarters, all clamouring for attention in a severely limited space, means that the chromatic effect can teeter on the edge of surfeit, as in a royal service of cup, saucer and spoon. Qajar enamels privilege portraits of the shahs, princes and high officials, often accompanied by a cartouche in micrography identifying the sitter (lots 67 and 68). Plump, nubile, sloe-eyed (*chashman-i khumar* literally “hang-over eyes”), coyly simpering maidens, often flaunting nudity, are also a stock feature. Tiny plaques with images of the shah were worn by men on their chests almost as if they had amuletic or talismanic significance.

Qajar polychrome tilework opens many new perspectives and marks a distinct break from earlier traditions in both its colours (mauve, brown, yellow and a hectic turquoise) and, more importantly, its subject matter.

Both overglaze and underglaze tiles were popular. A recent study of this medium in Shiraz, its principal centre, established that half of the 42 buildings studied in depth illustrated religious themes (prophets, saints and the imams), a clear index of the nature and strength of local piety. Signed works are common and some of the great masters of the time, like ‘Ali Muhammad Isfahani, had a prodigious output across a wide range of themes. The use of moulds points to a mass market. Qajar tile-makers favoured very large tiles of elaborate narrative content featuring historical and *Shahnama* scenes and yet others depicting Shi’ite martyrs, as in the *takiya* of Mu’awin al-Mulk in Kirmanshah. Huge pictures of ‘Ali and Rustam and their exploits served to celebrate their heroic and chivalric status. Such archetypal images, which also included religious images related to the Persian passion play (*ta’ziya*), could also serve as props for storytelling. They catered to the male clientele of coffeehouses alongside the perennially popular depictions of dancing girls, and thus provide an insight into the pictorial tastes of ordinary people remote from the world of the court. Here, then, as in Qajar coloured lithographs, we encounter folk art in all its raw vitality. Many compositions comprising multiple tiles are iconographically complex set pieces, clearly derived from paintings, but there are also numerous self-contained tiles depicting romantic episodes from Persian literature, such as Nizami’s version of the story of Khusrav and Shirin (lot 108) or Jami’s mystical interpretation of the Yusuf and Zulaykha tale, or more generalised images of courtly lovers (lot 107). Brand-new themes are also found, such as the Queen of Sheba presiding over an assembly of dervishes (lot 89), and scenes celebrating the powers of Solomon abound. Thus this immemorially ancient genre of architectural decoration in Iran was still full of sap.

This brief survey necessarily omits important aspects of Qajar visual art, from elegantly ambiguous and suggestive swan-necked glass bottles (*ashkdan*) to wooden fans, another European import but painted in local style, plus carpets and a considerable body of textiles in many techniques including block-printed cottons (*qalamkar*). Qajar silks with images of birds and flowers have been found as far afield as Greece, in Orthodox sacristies.

The traditional epicentre of Persian painting, the illustrated manuscript, was largely ousted by oil painting, despite a six-volume Persian translation of the *1001 Nights* with 1100 illustrations produced by a team of 34 painters between 1853 and 1855. Lavishly illustrated books in the new European technique of lithography not only recycled but also reworked the traditional iconography of the lives of the prophets and the Shi’ite saints and of poems by Firdausi and Nizami, supplemented by illustrations of popular literature, bringing these images to a vastly increased audience, a development whose many ramifications cannot be explored here. Nor can architecture, which is where most of the money went, figure in this account. But the objects discussed in this brief survey illustrate a consistent and confidently deployed manner developed in the political stability conferred by three long reigns, a manner which has an unmistakably individual flavour that merits being termed “Qajar”. The interaction of techniques, style and subject matter across the various media is very marked and results in an unmistakable house style which manifests itself in details as various as improbably thick beetling eyebrows, expanses of glowing, bright primary colours and a fascination with densely bejewelled surfaces. For all its many-sided flirtation with European ideas, techniques and motifs, Qajar art remains Iranian to its core, true to traditions that stretch back for thousands of years. The fruitful tension between these conflicting trends may be sensed throughout Qajar art, and illustrates the perennial capacity of that art to adopt, adapt and renew itself.



55



56

55 • R

**A SMALL ILLUMINATED QUR'AN
QAJAR PERSIA, DATED AH 1202/AD 1787-88**

Arabic manuscript on paper, 221 leaves, 19 lines to the page written in *naskhi* script in black ink with diacritics and vowel points in red and black, interlinear gilt decoration, illuminated roundels between verses, inner margins ruled in gold, catchwords, *sura* headings written in *thuluth* script in red within illuminated rectangular panels, one illuminated frontispiece in colours and gold, scribe's name erased, brown shagreen covers painted with floral sprays in gold, worn 107 x 68 mm.

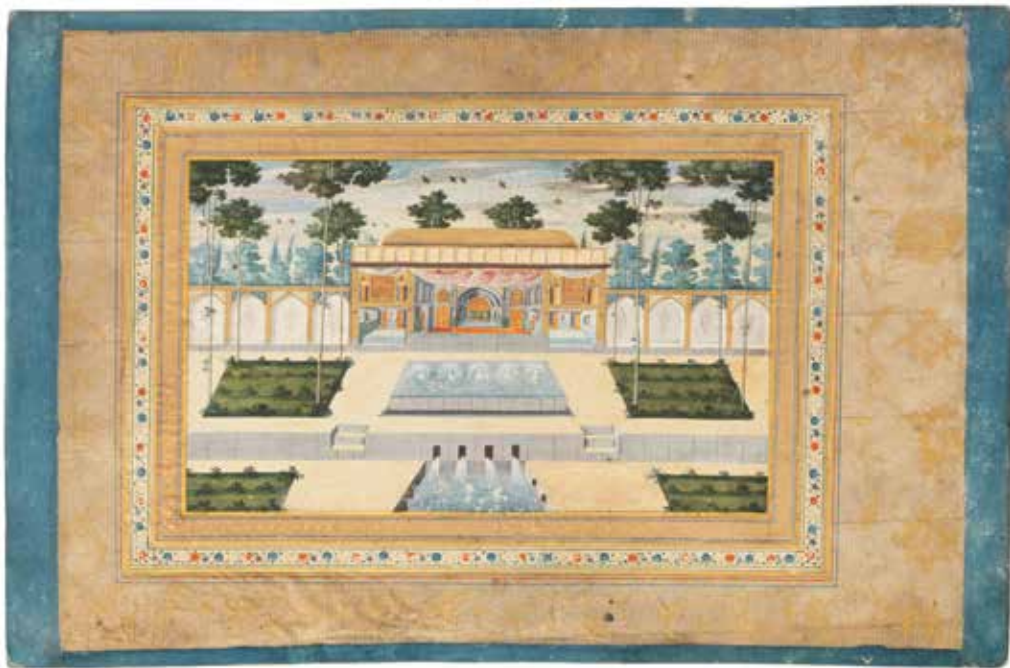
£4,000 - 6,000
€4,700 - 7,000
US\$5,300 - 8,000

56 • R

**AN ILLUMINATED QUR'AN
QAJAR PERSIA, 19TH CENTURY**

Arabic manuscript on paper, 239 leaves, 18 lines to the page written in *naskhi* script in black ink with diacritics and vowel points in red and black, illuminated markers between verses, inner margins ruled in blue and gold, illuminated devices in outer margins, *sura* headings written in *thuluth* script in red within illuminated panels, one double-page illuminated frontispiece in colours and gold, floral lacquer binding (not belonging), worn, rebacked 173 x 120 mm.

£2,000 - 3,000
€2,300 - 3,500
US\$2,700 - 4,000



58

57 • R

**AN ILLUMINATED QUR'AN
QAJAR PERSIA, 19TH CENTURY**

Arabic manuscript on paper, 247 leaves, 15 lines to the page written in *naskhi* script in black ink with diacritics and vowel points in red and black ink, illuminated markers between verses, inner margins ruled in gold, catchwords, illuminated devices in outer margins, *sura* headings written in *thuluth* in gold within illuminated panels, one illuminated double-page frontispiece in colours and gold, outer margins of ff. 2b and 3a with floral illumination in gold, some retouching, repairs, floral lacquer binding not belonging
260 x 167 mm.

£4,000 - 6,000
€4,700 - 7,000
US\$5,300 - 8,000

58 R

**A VIEW OF THE ORNAMENTAL GARDENS SURROUNDING
A PALACE PAVILION
QAJAR PERSIA, EARLY 19TH CENTURY**

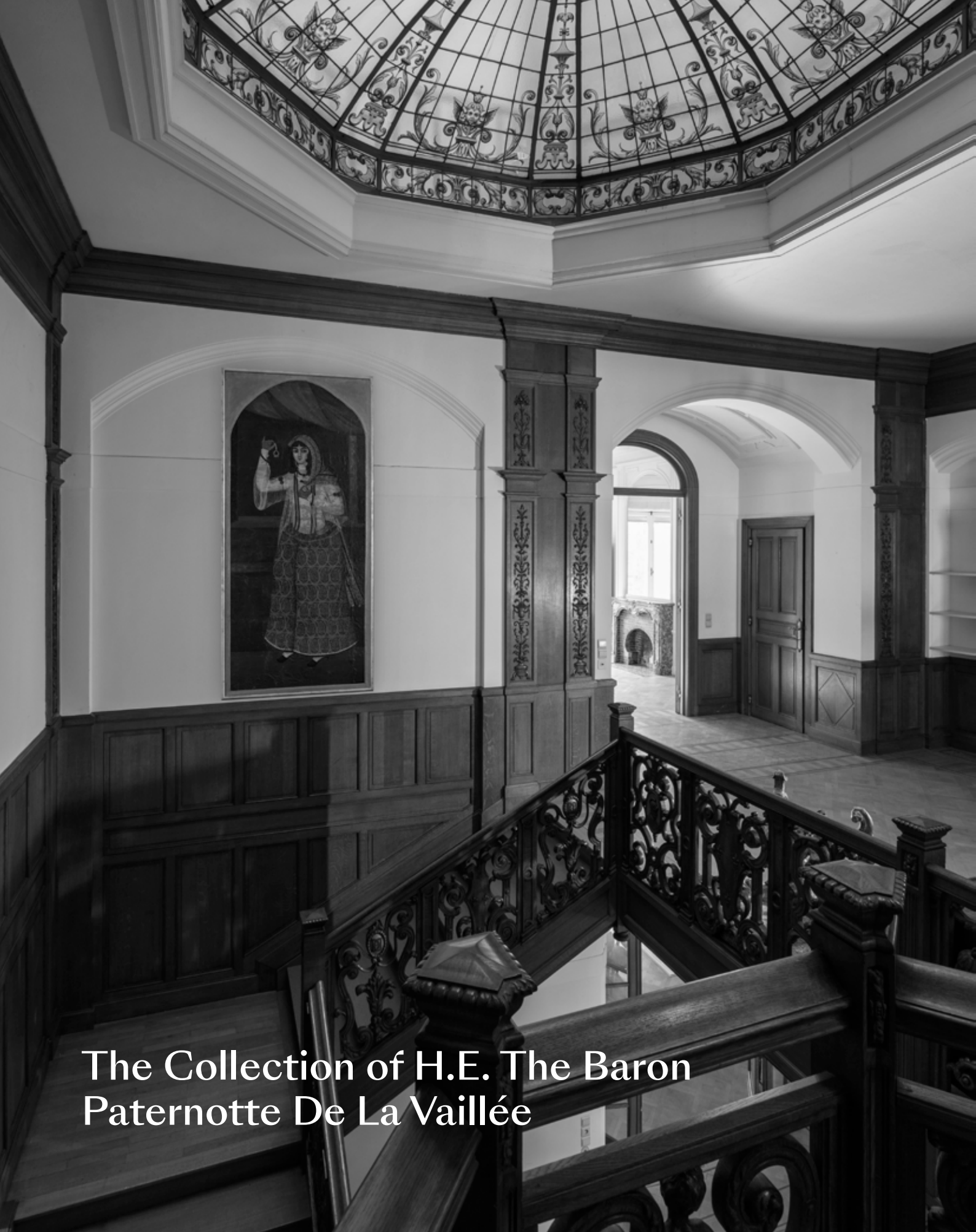
watercolour on paper laid down on an album page with gilt-decorated floral borders
painting 103 x 170 mm.; album page 293 x 194 mm.

£2,000 - 3,000
€2,300 - 3,500
US\$2,700 - 4,000

A view of a palace garden in a similar style, signed by a certain Ahmad, 'son of the slave of the King of the World', and dated AH 1222/AD 1807, was offered at Sotheby's, *Oriental Manuscripts and Miniatures*, 26th April 1991, lot 177. It depicted (according to a note on the reverse) the Hasht Bihisht Palace in Isfahan. The note also stated that the artist was the Prince 'Izad al-Dawla Ahmad Mirza, known as Muchul Mirza. The painting depicted a very similar low pavilion with three sections, and in addition the same square or rectangular plots, the four-mouthed cascade at the lower centre, and the same tall, slender trees. See also the sale in these rooms (Bonhams, *Islamic and Indian Art*, 23rd October 2017, lot 68, for another view of palace gardens, dated AH 1221/AD 1806-07.



57



The Collection of H.E. The Baron
Paternotte De La Vaillée



59 • R

AN ILLUMINATED QUR'AN

QAJAR PERSIA, THE ILLUMINATION DATED AH 1205/AD 1790, THE MARGINAL COMMENTARIES AH 1204/AD 1789

Arabic manuscript on paper, 257 leaves, 17 lines to the page written in neat *naskhi* script in black ink with diacritics and vowel points in black and red within gilt cloudbands, verses marked with a gold quatrefoil, inner margins ruled in gold, blue and red, illuminated marginal devices marking the fifth and tenth verses, cartouches containing commentaries in *shikasteh*, *sura* headings in *naskhi* script in gold on a blue ground within illuminated panels, one illuminated double-page frontispiece in colours and gold, final leaf with date of AH 1205 in gold (implying it was written by the illuminator), and smaller date of AH 1204 in black ink alongside *shikasteh* commentary, floral lacquer binding, spine rebacked, doublures of gilt paper onlay
240 x 145 mm.

£5,000 - 7,000
€5,900 - 8,200
US\$6,600 - 9,300

Provenance

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



60^R

**THE WARRIOR GIV, A LEGENDARY HERO FROM FIRDAUSI'S
SHAHNAMA**

QAJAR PERSIA, FIRST QUARTER OF THE 19TH CENTURY

oil on canvas, inscribed upper and centre right in *nasta'liq* script,
framed

166 x 81 cm.

£20,000 - 30,000

€23,000 - 35,000

US\$27,000 - 40,000

Provenance

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

Inscriptions: *Giv ibn Gudarz* and a later identification, 'Hurr ibn Riyahi
according to (?) Aqa Murtaza (?) ...'.

The legendary warrior Giv is the subject of this imposing oil painting. One of the main heroes in the Persian national epic, Firdausi's tenth-century masterpiece the *Shahnama*, Giv is a figure known for being chosen as the recipient of a divine message from the angel Saroush. Coming to his father Goudarz in a dream, Saroush tasks the young Giv with bringing the great king Kay Khosrow back to Iran. The arduous quest takes seven years, and Giv is full of apprehension as he seeks the king. In the end, however, he is rewarded by Kay Khosrow, who commends his rescuer as a 'lion warrior'.

Hurr ibn Yazid Riyahi was one of those who fought in the battle of Kufa, and was martyred together with Imam Husayn and others. His martyrdom is celebrated among Shi'is in 'Ashura. The later inscription naming the figure alternatively as the Shi'a martyr demonstrates the continuity and co-identification between pre-Islamic and Islamic characters and concepts of heroism in Persian culture.

During the second decade of Fath 'Ali Shah's rule, portrait painters began to reduce significantly the background detail in their portraits. Here, the warrior Giv is depicted in a desolate landscape. The minimal background is handled in a similar fashion to that in a portrait of Fath 'Ali Shah in armour dated AH 1230/ AD 1814-15 in the Arthur M. Sackler Gallery, Smithsonian Institution, Washington (LTS 19995.2.122). Further similarities are evident in the dress of the king, in particular the striped shawl wrapped around the helmet adorned with jewels and feathers and the shape of his pearl-encrusted mail neckguard and armour.

Large-scale works such as the present lot were often part of the decorative schemes of the interior architecture of the upper echelons of Qajar society, as aristocrats would commission artists to richly emblazon their walls with scenes from literary or religious tradition. The top of the canvas peaks in a distinctive arch, indicating the intention to insert the picture into a niche.





61 R

**A MAIDEN IN AN INTERIOR HOLDING A JEWEL
QAJAR PERSIA, FIRST QUARTER OF THE 19TH CENTURY**

oil on canvas, framed
200 x 85 cm.

£30,000 - 50,000

€35,000 - 59,000

US\$40,000 - 66,000

Provenance

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

The similarities between the present lot and a painting of a maiden holding a rose in the State Hermitage Museum, Saint Petersburg (VR-1113) point towards its having been painted in the first quarter of the 19th Century. The most striking parallels are in the early 19th Century style of the maiden's clothing - her delicate red gloves, transparent shirt, full trousers decorated with bands of *botehs*, gem-set armbands and pearl necklace just below the chin. The arched shape of the painting implies that it was conceived as part of the decorative scheme of a palace room, perhaps as part of a series of portraits of maidens.



Two Important Qajar Paintings from a Distinguished European Collection

“Sometimes Fath Ali Shah is presented kneeling on a carpet sewn with pearls, perhaps in reminiscence of the storied Sasanian jewelled carpet known as “The Springtime of Khusrau”, his back supported by a bejewelled bolster also covered in pearls. This is an art of display. He is presented as a mobile treasury; the ewer and sword crossed on his lap, like his epaulettes, armbands, belt and dagger, are festooned with pearls and precious stones. Even inconspicuous details in such images - vases, watches, tassels - proclaim abundant wealth”

-Professor Robert Hillenbrand

“The portrait of the Shah, offered at Bonhams, shows him two-dimensional, full-frontal, grim-faced, broad of shoulder and wasp-waisted, magnificently dressed, armed and armoured, with enormous, hypnotic, black eyes and a long, dark ambrosial beard, the whole lot spangled with glittering jewels”

-William Dalrymple



و محمد شاه قاجار
السلطان

*“I, the King of Kings, The Lion Hearted one – I am guarded by the spirit of Anushirvan.
I am the heir to Jamshid, I command destiny and fate.
The spirit of bygone kings, I count amongst my servants.
Before my most humble subjects, a hundred Khans are equivalent to dust and smoke.”*

-Fath Ali Shah, Divan-I Khaqan

62^R

**FATH ‘ALI SHAH QAJAR (REG. 1797-1834) SEATED AGAINST A
JEWELLED BOLSTER ON A PALACE BALCONY
QAJAR PERSIA, FROM A COURT WORKSHOP, DATED AH 1251/
AD 1835-36**

oil on canvas, inscription at upper left in *nasta’liq* script, framed
167 x 93 cm.

Estimate

Refer to department

Provenance

Private Swiss collection in London, acquired in the early 1970s.

Inscriptions: ‘al-Sultan Fath’ali Shah Qajar 1251/AD 1835-36’.

Resplendent, grandiose and monumental, the present work is a rare and superlative example from the inimitable canon of life-size portraits of Fath ‘Ali Shah commissioned by the Qajar court. Conspicuous and instantly recognisable, these lavish portraits were an important and imposing projection of the King’s imperial might, virility and wealth, both at home and abroad.

Commissioned almost exclusively either as gifts for foreign monarchs or to adorn palace walls, portraits of Fath ‘Ali Shah rank as some of the rarest, most iconic and valued objects in the Islamic art world. The present work, coupled with an equally magnificent still life scene (Lot 63), produced by the Court workshop, most likely in Isfahan, would have occupied pride of place within a prominent royal pavilion.

Inserted within specially constructed architectural niches (Figure 1), paintings of this kind were used to excite visiting dignitaries with the grandeur of the imperial effigy in the absence of the Shah’s physical presence, and according to numerous travel accounts from the period, both the portraits and the Shah’s own personage had a lasting effect on their audience.

Stylistically, the present painting bears all the ‘canonical’ hallmarks of Court commissioned portraits of the Shah, a formulaic configuration pointing to how tightly managed and stylized the reproduction of the imperial image was during his kingship.

In keeping with extant examples, the composition includes a pearl-edged rug and jewelled bolster against which the king is seated, a jewelled sword, mace, dagger and bottle make up the rest of the imperial accoutrements. In pose, colour scheme, and perhaps most importantly head-dress, the present work is exemplary of portraits from the later reign of the Shah, where he is depicted in a bejewelled Astrakan (in contrast to the Kianid crown), a feature of the Negaristan Museum Portrait illustrated in B.W Robinson, G. Guadalupi, Qajar: Court Painting in Persia, 1990, p.35 and S.J Falk, Qajar Paintings, 1972 Plate 12 (Figure 2), and the standing portrait in the Victoria and Albert Museum (Museum no. 707-1876).

In terms of wider composition, the King sits before a drawn crimson curtain against a backdrop of architectural follies and a tree lined landscape, closely following a visual schema favored by the most accomplished court artist of the era, Mihr Ali, seen in his Portrait of Fath Ali Shah Seated at the State Hermitage Museum (Figure 3, Museum No. VR-1108, Illustrated Diba and Ekhtiar, Royal Persian Paintings: The Qajar Epoch, 1785-1925, 1998, P.184) and his portrait of the ruler which still lies in situ at Golestan Palace. Interestingly, the present portrait and its still life counterpart are flanked by fantastical spandrels attached to the main composition by a seam, depicting hunting scenes and beasts in combat, an intriguing ornamental feature.

Held in a distinguished private collection since the 1960s, the present work comes to market for the first time, and, testament to its extreme rarity, is the first work of its kind offered at auction in half a decade, and only one of eighteen documented portraits of the king (listed overleaf), seven of which are in major museum collections.



The attribution of these portraits consisted of works accredited to named artists such as Mirza Baba, Mihr Ali, Muhammad Sadiq as well as works that came from the Court atelier, with output spread between cities which had an established court presence such as the capital Tehran, as well as Isfahan and Shiraz.

Most noteworthy is the material composition of the present work; a detailed analysis carried out by Art Analysis and Research reveals a high degree of similarity with pigments used in a 1798 portrait of Fath Ali Shah Seated attributed to Mira Baba, Tehran, whose analysis is presented in Diba, Ekhtiar, *op. cit.*, Appendix (illustrated, Plate No 37), both works include a set of typical 18th Century pigments consisting of calcite grains, lead white, calcium carbonate, orpiment yellow, red lead, vermilion, copper green, Prussian blue and red earth. This similarity points to the shared methodology of portrait output from the Court workshop and perhaps supports a centrally coordinated process of commissioning.

1. The present portrait
2. Fath 'Ali Shah attended by a Prince, attributed to Mihr 'Ali, Persia, circa 1820. Sotheby's London 9 April 2014, lot 87.
3. Fath 'Ali Shah seated against a jewelled bolster, attributable to Mihr 'Ali, dated 1816, Sotheby's, 7 October 2009, lot 67.
4. Fath 'Ali Shah seated against a jewelled bolster, attributable to Mirza Baba and the court workshop, circa 1798, Sotheby's 9 April 2008, lot 63.
5. Fath 'Ali Shah seated against a bolster, 1810-20, Sotheby's, 11 October 2006, lot 50.
6. Fath 'Ali Shah seated against a bolster, circa 1805, Sotheby's, 12 October 2004, lot 21.
7. Fath 'Ali Shah seated against a bolster, dated 1798-99: British Library, London, Oriental and India Office collections, inv.no.F116 (formerly in the commonwealth Relations Office); Raby, *Qajar Portraits*, 1999, no.110, pp.38-39.
8. Fath 'Ali Shah seated on a chair, circa 1800-06; Musée du Louvre, Paris, MV638 (on loan from the Musée National de Versailles); Diba and Ekhtiar, 1998, no.38, pp.181-2.
9. Fath 'Ali Shah standing, dated 1809-10; State Hermitage Museum, St.Petersburg, VR-1108; Diba and Ekhtiar, *op. cit.*, no.39, p.183.
10. Fath 'Ali Shah seated against a bolster, dated 1813-14; State Hermitage Museum, St.Petersburg, VR-1108; Diba and Ekhtiar, *op. cit.*, no.40, pp.184-5.
11. Fath 'Ali Shah standing, dated 1813; Sadabad Museum of Fine Arts, Tehran (formerly in the Negaristan Museum); Falk 1972, no.15, Keikavusi, no.8, 8a.
12. Fath 'Ali Shah standing in armour, dated 1814-15; formerly Art and History Trust Collection, Diba and Ekhtiar, 1998, no.41. pp.185-186, Soudavar, 1992, no.158, pp.388-9.
13. Fath 'Ali Shah seated on a chair, dated 1815; Sotheby's, London, 3 May 2001, lot 69.
14. Fath 'Ali Shah seated against a bolster, dated 1810; private collection, sold in these rooms 26 April 1991, lot 186.
15. Fath 'Ali Shah seated against a bolster, circa 1810; private collection; Diba and Ekhtiar, *op. cit.*, no.42. pp.187-8.
16. Fath 'Ali Shah seated against a bolster, circa 1810; private collection; Robinson, "The Court Painters of Fath Ali Shah", *Eretz-Israel* 7, 1964, pl.XXXVI.
17. Fath 'Ali Shah seated, circa 1798; private collection; Sotheby's, New York, 30 May 1986, lot 118, Diba and Ekhtiar, *op. cit.*, no.37, pp.180-1.
18. Fath Ali Shah seated, Golestan Palace, Tehran

Fath 'Ali Shah was the second ruler of the Qajar dynasty. Born in 1771, he succeeded his uncle Agha Muhammad in 1797, and reigned until his death in 1834. Fath 'Ali Shah established a centralised bureaucracy

and a standing army in Iran, but his authority was compromised by the increasing vulnerability of Iran's borders. Two wars with Russia over the territories of northwestern Iran and the Caucasus, in 1804-13 and 1826-28, resulted in the defeat of the Persian forces and critical territorial losses.

Fath Ali Shah's imperial ambitions found expression in an active building programme in the Qajar capital of Tehran and the provinces, highly choreographed court ceremony, and in a revival of the arts. He encouraged poetry and the visual arts, even reviving the art of carving monumental royal rock-reliefs after 1200 years.

During his reign, the European powers were competing for the riches of the East and associated trade, and were keen to foster political and commercial ties in the Middle East and South and East Asia. Furthermore, Britain, France and almost all the other countries of Europe were engaged in the Napoleonic Wars, which lent a military and strategic significance to their potential alliances in the East.

The competition among the foreign powers for influence at Fath 'Ali Shah's court is illustrated by the case of the envoy Sir Harford Jones's visit to Iran in 1809-11. The Persians, having received no support from the British in repelling Russian attacks in the Caucasus, concluded the treaty of Finkenstein with the French in 1807. The British reacted with alarm and simultaneously sent two envoys to Persia - Sir Harford Jones from London and General Sir John Malcolm from India. These two, and subsequent envoys, managed to repair most of the damage caused by earlier neglect, and thereafter the competition between France and Britain in Iran was more evenly balanced.

The attentions that the foreign powers paid to Fath 'Ali Shah were highly flattering to him, as well as being politically necessary, and they fanned the flames of his vanity. They were a welcome contrast to some of the domestic failures of his reign, which saw him lose a good deal of territory to the Russians in the Caucasus, and most of the eastern dominions in Central Asia.

The complement to Fath Ali Shah's elaborate court was his enormous harem, in an age when many rulers built sizeable harems, he collected one of the largest: 158 wives and concubines, by whom he fathered at least 260 sons. When he died in 1834, he had brought forth more than one thousand descendants, who would go on to form the core of the Persian aristocracy for centuries to come.



Figure 1

IMAGES OF MASCULINITY IN QAJAR PERSIA

Natasha Morris, Associate Lecturer, Courtauld Institute of Art

Attributes which we may consider more in accordance with concepts of female beauty are readily applied to depictions of Fath 'Ali Shah. Perennially presented as slim of waist, the elegant figure of the second Qajar ruler has more in common with the 'cypress-waisted' (sarv e-karman) beauties of classical Persian poetry than the lion-bodied warriors who were celebrated in the histories and literature of Iran's lustrous past. The image of Fath 'Ali Shah as king was cultivated to present an aura of great personal charisma. His sexual prowess as a man who was survived by nearly a hundred children was highlighted rather than undermined by his graceful physique and richly embellished attire. During his time as ruler, he also established a highly elaborate court ceremony; a demand which paintings like this only served to enhance, consolidating his power through vibrant imagery as well as highly codified ritual and an extensive line of progeny.

Qajar modes of masculinity at the beginning of the 1800s were less informed by the costume and conduct of Europe than in the latter half of the century. As a man who succeeded Aqa Muhammad Khan (r.1789 – 1797), the founder of the Qajar dynasty, Fath 'Ali Shah's own persona was both informed by and created in opposition to the image of his despotic uncle. Aqa Muhammad Khan was famously castrated as a child when captured by an enemy tribe, and as a result was shrivelled and hairless in his physical appearance. This is in stark comparison to the lustrous beard, and therefore implied procreative abilities, of his successor. As Lord Curzon described him, Fath 'Ali Shah was defined by his 'wasp-like waist and ambrosial beard'. Unchanged over thirty years, Fath 'Ali Shah's likeness emphasised an idiosyncratic sense of masculinity, rather than an adherence to veracity, that was tied up in the veneer of his majesty.



Figure 2

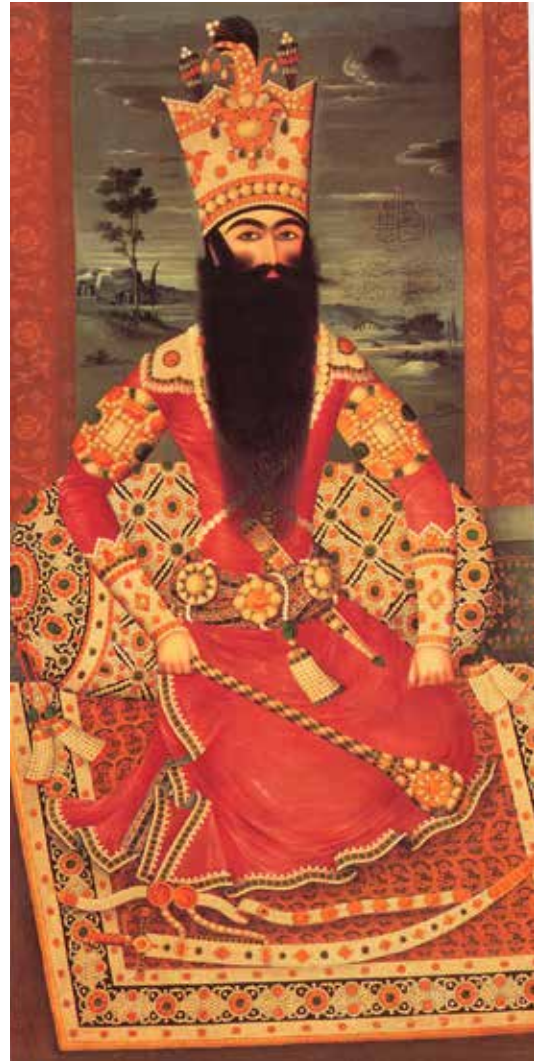


Figure 3



Figure 1. Kashan, Royal Palace, c. 1880, attributed to Antoin Sevruguin

63 R

**STILL LIFE BEFORE A PALACE GARDEN
QAJAR PERSIA, FROM A COURT WORKSHOP, SECOND
QUARTER OF THE 19TH CENTURY**

oil on canvas, framed
165 x 85 cm.

£150,000 - 250,000

Provenance

Private Swiss collection in London, acquired in the early 1970s.

The present painting, in keeping with the preceding Royal portrait with which it was originally paired, is a monumental and exceptional example of Qajar architectural still life compositions bearing all the quintessential hallmarks of this much admired, and highly distinct genre. In accordance with the tradition of decorating palace walls with life sized imperial portraiture, the Qajars were also known for their highly esoteric mixed still life and architectural depictions, whose origins, whilst showing clear stylistic affinity with earlier Safavid and Zand examples, are still not clearly understood. Playful, light-hearted and exhibiting a buoyant

aesthetic these still life depictions paint a cheerful picture of the Qajar palatial idyll, replete with bountiful fruits and delicacies. Such subjects were most appropriate, singly or in groups, for reception rooms and garden pavilions, best illustrated in Figure 1, a photograph of the Pavillion in the Royal Garden of Fin in Kashan. If portraits of Fath Ali Shah showed canonical conformity, then the architectural still lives seem to follow an even more established compositional formula credited to Mirza Baba (Diba and Ekhtiar, *Royal Persian Paintings: The Qajar Epoch, 1785-1925*, 1998, P. 216), and the present work can be directly compared to two important examples formerly in the Khosrovani Collection (illustrated, Diba and Ekhtiar, *op. cit.*, p.214 and 215 respectively). Both compositions, share with the present painting, a view from a verandah onto an interior garden set behind a row of fruits and whimsically, a muezzin in a palace tower calling for the evening prayer. The architectural backdrop presents a formal garden with two-story pavilions, pools, and tall verdant trees. As Diba eloquently states, “these paintings admirably convey the paradisaical delights of the classic Persian garden celebrated by its poets: shade, peace and luscious repasts”.



64 R

A FINE GOLD-DAMASCENED WATERED STEEL SWORD (SHAMSHIR) BEARING THE NAME OF FATH 'ALI SHAH QAJAR (REG. 1798-1834)

PERSIA, DATED AH 1217/ AD 1802-3

the single edged finely watered wootz steel blade in the so-called Jacob's ladder pattern, decorated in gold inlay to one side with two inscription-filled lobed cartouches and four further inscription-filled cartouches, the silver hilt engraved and inlaid with amethyst, garnet, aquamarine and peridot forming floral motifs, the leather-clad scabbard with silver and gem-set mounts en suite, two suspension loops to one side

93.5 cm. long

£20,000 - 30,000

€23,000 - 35,000

US\$27,000 - 40,000

Provenance

Duke Camille Philippe Joseph Idesbald de Rohan (1800–1892), acquired during his travels to the Middle East in 1828-1832. Karel Javurek (1815-1909), presented as a gift by Camille de Rohan and thence by descent. Private collection, Czech Republic.

Inscriptions: 'The father of the sword Sultan Fath Ali Shah Qajar, 1217' (1802-03); 'The servant of the King of Trusteeship (i.e Imam 'Ali) Isma'il bin Haydar 88'; 'The servant of the King of Trusteeship, 'Abbas'; 'The servant of the King of Trusteeship, Safi'; There is no youth [as brave as] 'Ali; There is no sword [as sharp as] dhu'l-faqar.

Camille de Rohan was a French nobleman of the House of Rohan who became Duke of Montbazou in 1846. Renowned as a patron of the arts and an amateur botanist, he settled in Bohemia where he inherited the estate of Svitavy, transforming the grounds of Sychrov Castle into English style gardens. He earned a number of honours during his life there including the Order of the Golden Fleece in 1861, and the Austrian Order of Leopold. As an artistic patron, Camille de Rohan employed the services of academic painter Karel Juvurek (1815-1909) who is considered to be one of the founders of Czech historical painting. Juvurek began collecting arms and armour to use as models for his paintings and the present lot was given to him by Camille de Rohan whilst working at Sychrov Castle, where a number of his grand works relating to the history of the House of Rohan are still exhibited.

The fine quality of the blade suggests that this sword was either made for the armoury of Fath 'Ali Shah or to be presented by him to a high ranking dignitary. Although it is unknown if Camille de Rohan was received at the Qajar court, his travels would have taken him to Persia towards the end of Fath 'Ali Shah's reign and it is therefore possible that it was received as a royal gift. The finely watered steel blade exhibits the sought after *Kirk Narduban* or Jacob's ladder pattern characterised by transversely oriented distortions of the pattern called 'steps'. Carrying such a sword would be of particular significance to a Muslim warrior who would see the ladder as a symbolic vehicle for entry into paradise should he fall in battle. For a further discussion on the pattern see Leo S. Figiel, *On Damascus Steel*, Atlantis, 1991, pp. 70-71. A sword bearing the name of Fath 'Ali Shah was sold at Sotheby's *Arts of the Islamic World*, 14 April 2010, lot 236. For another in the Military Museum of Tehran see Manouchehr M Khorasani, *Arms and Armour from Iran*, Tubingen, 2006, pp. 526-7.



Duke Camille Philippe Joseph Idesbald de Rohan



After Karel Javurek, *Count Vavise de Falkenstein, Arrested in Prague in 1288*





65

65 Y R

**A QAJAR WALRUS IVORY-HILTED STEEL DAGGER (PESHKABZ)
PERSIA, 18TH/19TH CENTURY**

the single-edged watered-steel blade of curved form with wide flattened spine engraved profusely with floral interlace, the forte engraved to each side en suite, the steel centre of the hilt engraved with a band of palmettes to one side and an undulating vine to the other, walrus ivory grips, the wood scabbard with silver mounts decorated in repoussé with floral motifs

41.5 cm. long

£2,000 - 3,000

€2,300 - 3,500

US\$2,700 - 4,000



66

66 Y R

**A QAJAR WALRUS IVORY-HILTED STEEL DAGGER (JAMBIYYA)
PERSIA, 19TH CENTURY**

the double-edged watered steel blade of curved form with raised central spine, the forte chiselled and inlaid in gold with a cartouche surmounted by a palmette, the waisted walrus ivory hilt carved in relief with cartouches containing an enthroned king to one side and a king with attendants to the other, the borders and pommel with bands of flowerheads, the wood scabbard clad entirely in leather embossed to one side with vegetal decoration

34 cm. long

£3,000 - 4,000

€3,500 - 4,700

US\$4,000 - 5,300

Jambiyas such as the present lot were produced in Persia in the 18th and 19th Century and became especially popular in the period of Muhammad Shah Qajar (reg. 1834-1848). The hilts were decorated with carefully carved figurative imagery, including depictions of royalty, such as in this example, portraits of current political figures, including Muhammad Shah Qajar and Hasan 'Ali Shah, the first Aga Khan, in the case of a dagger at the Harvard Art Museums (1958.131.A-B), as well as domestic imagery featuring women and children as in examples at the Wallace Collection (OA1714) and the Metropolitan Museum (36.25.1056ab and 96.5.138). The enthronement scene depicted on this dagger is reminiscent of similar scenes depicted in lithographed copies of the *Shahnama*, the Book of Kings, and allows us to date this dagger to the 19th-century, a time in which Persia showed a marked interest in its pre-Islamic past.



67



68

67^R

A QAJAR ENAMELLED GOLD PLAQUE SIGNED BY GHULAM 'ALI, DEPICTING PRINCE TAHMASP MIRZA MU'AYYID AL-DAWLAH PERSIA, 19TH CENTURY

of oval form, decorated in polychrome enamels with the prince seated at a palace balcony, a red curtain behind, an inscription-filled cartouche identifying him to his right, a signature to his left, the reverse with a spray of roses and other flowers, the later mount with hinged element to each side, set with diamonds, pearls, a ruby and an emerald
6 x 4.7 cm.

£6,000 - 8,000
€7,000 - 9,400
US\$8,000 - 11,000

Inscriptions: *nawwab shahzadeh tahmasb mirza-ye qajar*, 'The Highness Tahmasp Mirza, the Qajar Prince', *Ghulam 'ali negara-gar*, 'Ghulam 'Ali, painter'.

Prince Tahmasp Mirza Mu'ayyid al-Dawlah (d. 1297/1880) was the second son of Muhammad 'Ali Dawlat-shah, a son of Fath'ali Shah and grandson of Fath'ali Shah. He was Governor of various provinces including Kashan, Hamadan, Herat, Kerman, Fars, Kermanshah, Kurdisatn, Malayer, Nahavand and Tuyserkan. He was deputy to the Crown Prince in Tabriz and a member of *Majlis-e dar al-shura-ye kubra* (M. Bamdad, *Dictionary of National Biography of Iran, 1700-1960*, vol. 2, Tehran, 1966, pp. 195-200).

68^R

A QAJAR ENAMELLED PLAQUE DEPICTING PRINCE MUHAMMAD 'ALI MIRZA QAJAR, SIGNED BY GHULAM KHANZADEH 'ALI PERSIA, EARLY 19TH CENTURY

of teardrop form, decorated in polychrome enamels and gold with the prince seated in an interior in front of a window, a red curtain behind, an inscription-filled cartouche identifying him to his right, a signature to his left, with possibly later mount and pin
6.4 x 5.2 cm.

£10,000 - 15,000
€12,000 - 18,000
US\$13,000 - 20,000

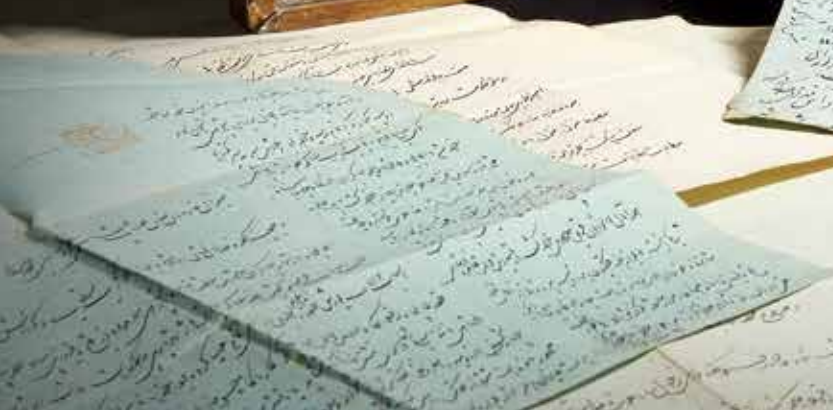
Provenance

Sotheby's, London, 10 October 1991, lot 85.

Prince Muhammad 'Ali Mirza (1789-1821), known as Dowlatshah, was the first son of Fath 'Ali Shah but was superseded as heir apparent by his younger brother, Abbas Mirza, on account of the low status of his mother. Instead he became the governor of Fars, Qazvin, Khuzestan, Lorestan and Kermanshah and proved himself a courageous warrior in numerous battles against the Ottomans and Russians.

Persia, Russia and France

A collection of diplomatic documents





69

**ALEXANDER ORLOWSKI (RUSSIAN, 1777-1832)
HAJJI MIRZA ISMA'IL, QAJAR HOKMRAN (CIVIL
ADMINISTRATOR) OF THE KHANATE OF ERIVAN, ON
HORSEBACK IN A LANDSCAPE**

oil on tin panel, signed and dated 1819 lower right
42 x 33 cm.

£8,000 - 12,000

€9,400 - 14,000

US\$11,000 - 16,000

Exhibited

Exposition des artistes polonais, Societe des Beaux-Arts, Paris, 1921
(typewritten label on frame).

Alexander Orłowski, a Polish artist and lithographer who was a painter at the courts of the Tsars Alexander I and Nicolas I, travelled to Persia in the company of Gaspar Drouville on a mission from Tsar Alexander I.

He painted numerous works during these travels, most of which are now in the National Museum in Krakow, the National Museum of Warsaw, the Russian Museum and the State Hermitage Museum, both in Saint Petersburg. He also produced lithographs after his paintings and drawings: those relating to Persia were published in Gaspard Drouville's *Voyage en Perse, pendant les années 1812 et 1813*, Saint Petersburg 1819-20, and his own *Collection de costumes Persans civils et militaires* (1822). The present work, which was also rendered in lithograph, is thought to be the only work by Orłowski with Persian subject matter which is not in a public collection.

Hajji Mirza Isma'il was sent by Fath 'Ali Shah Qajar to the Caucasus to become the civil administrator (*Hokmran*) of the Khanate of Erivan, alongside the military governor Hossein Quli Khan. The Qajar tribe itself came from this region. With the signing of the treaty of Torkmanchai in February 1828 the Khanate was annexed by the Russian Empire. Hajji Mirza Isma'il was forced to resign his post and evacuate Erivan and return to Persia.

EIGHT IMPORTANT DOCUMENTS RELATING TO THE RUSSO-PERSIAN WARS OF 1804-13, AND FRANCO-PERSIAN RELATIONS, INCLUDING TWO *FIRMANS* OF FATH 'ALI SHAH QAJAR QAJAR PERSIA AND OTTOMAN TURKEY, 1808-09

Persian and French manuscript documents on cream, blue and green watermarked paper, folded, some creasing, in modern folder
the largest 528 x 350 mm.(8)

£12,000 - 15,000

€14,000 - 18,000

US\$16,000 - 20,000

The documents are as follows (in chronological order):

A. A letter from Mirza Bozorg, deputy Prime Minister of Persia and Intendant of Abbas Mirza, to General Claude Mathieu Gardane, Minister Plenipotentiary of Napoleon I to Persia, confirming reports that General Gardane had conveyed to him and confirming that the reports had been conveyed to Abbas Mirza (Crown Prince of Persia), dated (in French) 1st July 1808, Persian manuscript on green watermarked paper, seven lines of *shikasteh*, seal of Mirza Bozorg verso, 410 x 300 mm.

B. An official letter from Abbas Mirza to General Gardane about military advances in the areas of Akhfa, Qaris and Bayazid; the advance of the Ottoman army to the above areas under the command of 'Uthman Pasha; and the Russian threat to Yervan and Nakhjavan; including military actions to be taken by Gardane, July 1808, Persian manuscript on blue watermarked paper, 11 lines of *shikasteh*, dated Jumadi I 1223/June-July 1808, seal impression of Abbas Mirza upper right, 430 x 325 mm.

C. A letter from Hosseinali Mirza Nasrullah Khan (Persian Minister) to General Gardane about services rendered by Captain Camille Alphonse Trezel (Captain of Engineers and Geographers, attached to the Gardane Mission in Persia) and Captain Verdier (Captain of Infantry, also attached to the Mission), 12th July 1808, Persian and French manuscript on blue-grey watermarked paper, 7 lines of *shikasteh*, French title and date at top and note in right margin, seal impression of Hosseinali Mirza Nasrullah Khan verso, 427 x 310 mm.

D. A letter from Mir Miran Sulayman (Ottoman envoy in Baghdad) to General Gardane in connection with Gardane's recommendation of M. Bara Jal, October 1808, Persian manuscript on cream polished watermarked paper, 13 lines in *shikasteh* script, *tughra*-like signature of Mir Miran Sulayman at end, his seal impression verso, 528 x 350 mm.

E. A draft of a letter from General Gardane to Field Marshal Gudovitch (Commander of Russian forces in the Caucasus) in connection with the halt in hostilities during the Shah's planned travels in January-March 1809, December 1808, Persian and French manuscript in blue watermarked paper, French translation interspersed with Persian text, frequent amendments and deletions, 340 x 227 mm.

F. A *firman* of Fath 'Ali Shah Qajar to General Gardane referring to the report from Alimardan Beyg regarding the protection of the fortress of Erivan by General Gardane against Field Marshal Gudovitch: suggested military operations against the Russians and an indication that the Shah expects General Gardane to report shortly an end to hostilities and the capture of Field Marshal Gudovitch, December 1808, dated Shawwal 1223/November-December 1808, Persian manuscript on blue watermarked paper, 11 lines of *shikasteh*, further text in right margin, seal impression and gold *tughra* of Shah at top, 410 x 240 mm.

G. A *firman* from Abbas Mirza to Joseph Marie Jouannin (First Dragoman, attached to the Gardane Mission in Persia), in relation to Captain Jean Raymond (Attaché in charge of the military arsenal, attached to the Gardane Mission in Persia) concerning communications with Mirza Bozorg and instructions for Captain Raymond to present himself to Abbas Mirza to receive his orders, September 1809/ dated Rajab 1224/August-September 1809, Persian manuscript on blue watermarked paper, 7 lines in *shikasteh*, further text written diagonally in right margin, seal impression of Abbas Mirza at upper right, 405 x 350 mm.

H. A *firman* of Fath 'Ali Shah Qajar to Aynullah Khan (Governor of Isfahan and Kashan) for the immediate expulsion of Monsieur Joseph Paderly (connected to but not formally attached to the Gardane Mission in Persia), dated Rajab 1223/August-September 1808, Persian manuscript on green watermarked paper, 6 lines in *shikasteh*, seal impression and gold *tughra* of Shah at top, further seal impressions verso, 412 x 335 mm.

The Russo-Persian Wars of 1804-13 and attempts at a Franco-Persian Alliance

Fath 'Ali Shah Qajar was aware that without external support, the Persian army was no match for Russia and its interest in annexing Persia's Caucasus territories. Hence he was constantly trying to engage either the British or the French (and at times the Ottomans) into an alliance against Russia. The British were interested in maintaining Persia as a buffer that would protect their interests in India against the Russians and the French. For Napoleon Persia presented the last opportunity to realize his Oriental ambitions in India against the British. Both the English and the French knew that the condition for an alliance with Persia was providing Fath 'Ali Shah protection against the Russians. These eight documents give a picture of a diplomatic and military project between France and Persia in 1808 and 1809, just a few years after the start of the 1804-1813 Russo-Persian wars. The promise of a long-term Franco-Persian alliance was in the air, but Napoleon's priorities shifted and his interest in a Persian alliance faded. After a few more years of fighting the Treaty of Gulistan (1813) ended the 1804-1813 war, with Persia losing most of its Caucasus territories. These documents are of great historical importance in the formation of the countries of Azerbaijan and Armenia.

On the importance of this episode of Franco-Persian-Russian history, see Iradj Amini, *Napoleon and Persia: Franco-Persian relations under the First Empire*, Washington DC, 1999.

For a fuller version of this footnote, see the online catalogue.

Handwritten text in Persian script, likely a letter or document, with a date at the top left: ۱۲۵۹. The text is written in a cursive style and includes several lines of prose. A red seal is visible at the top right.

Handwritten text in Persian script, likely a letter or document, with a date at the top left: ۱۲۵۹. The text is written in a cursive style and includes several lines of prose. A red seal is visible at the top right.

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Handwritten text in Persian script, likely a letter or document, with a date at the top left: ۱۲۵۹. The text is written in a cursive style and includes several lines of prose. A red seal is visible at the top right.



71 R

A FIRMAN OF FATH 'ALI SHAH QAJAR (REG. 1797-1834), STATING THAT ON THE RECOMMENDATION OF THE PRIME MINISTER, MUHAMMAD HUSAIN KHAN [SADR ISFAHANI], THE POST OF DEPUTY MINISTER OF ISFAHAN AND ITS ANNUAL SALARY IS TO BE PASSED ON TO MIRZA SHARIF AL-DIN AHMAD, WHOSE FATHER MIRZA MAHMUD HAS RECENTLY DIED

QAJAR PERSIA, DATED JUMADI I 1237/JANUARY-FEBRUARY 1822

Persian manuscript on blue paper, eight lines of text written in *shikasteh* in black ink, seal impression of the Shah at top and his *tughra* in gold at the beginning of the first line, several seal impressions and witnesses' signatures and endorsements verso, creased, folded 420 x 240 mm.

£2,000 - 3,000
 €2,300 - 3,500
 US\$2,700 - 4,000

72 R

AN OFFICIAL LETTER FROM PRINCE MUHAMMAD, LATER MUHAMMAD SHAH QAJAR (REG. 1834-48), RELATING TO THE RUSSO-PERSIAN WARS OF 1826-28
QAJAR PERSIA, DATED DHI'L-HAJJAH 1242/JUNE-JULY 1827

Persian manuscript on paper, 16 lines of *shikasteh* in black ink with further text written diagonally in *nasta'liq* script in outer margins, seal impression to one side, laid down on an album page with coloured borders

letter 328 x 173 mm.; with borders 350 x 200 mm.

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

This is an official letter from Prince Muhammad (later Muhammad Shah) to his uncle Allahyar Khan, Asif al-Dawla, then Prime Minister to Fath 'Ali Shah, reporting on all the events in the north-west regions around Qarabagh, and asking for extra troops to protect the border from the Russians. The letter bears the seal impression of the prince at upper right, dated AH 1240/AD 1824-25

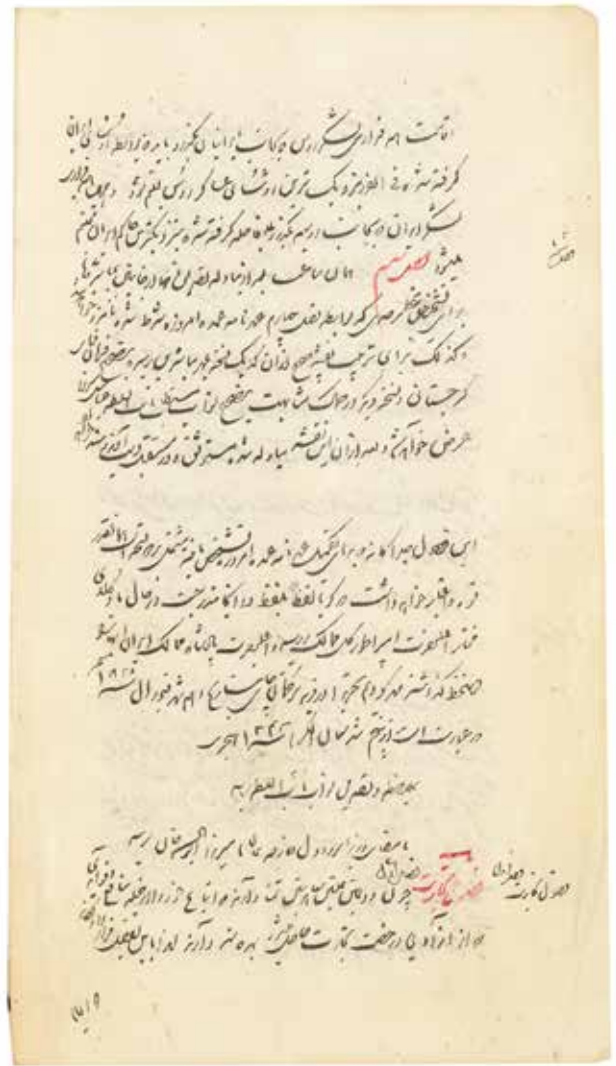
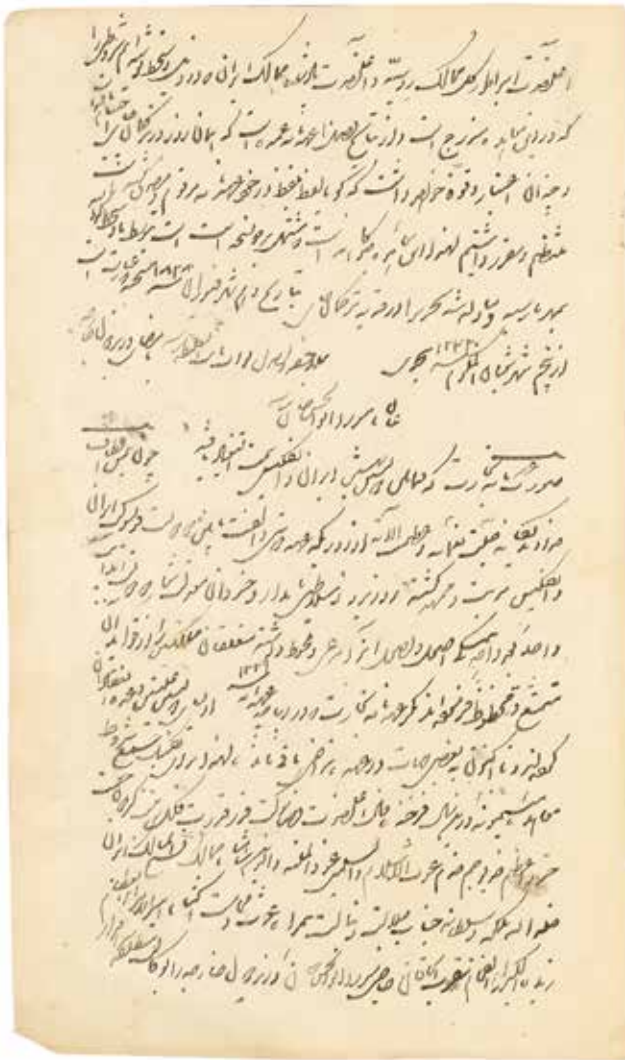
In response to Russian aggressions in the Persian-Russian border regions, anti-Russian sentiments were rising in Persia, culminating in the declaration of a *jihad* against the Russians by the cleric Agha Seyed Mohammad Tabatabai. In spite of Fath 'Ali Shah's more conciliatory attitude towards the Russians, it proved impossible for him to seek a peaceful resolution to these confrontations with the rising anti-Russian sentiments among the populace. Fath 'Ali Shah and the Crown Prince, Abbas Mirza, had no choice but to choose war over peace. This resulted in the decision for a full frontal attack against Russia in May/June 1826. The military commanders in the border regions were informed of this decision through a royal *firman* which was delivered through Asif al-Dawla, deputy commander in chief and trusted advisor of Abbas Mirza.

The present letter relates to this situation. It is addressed to Asef-al-Dowleh and confirms allegiance to the Shah and how any offensive should be planned and executed in the region and the reinforcements they would need in order to implement these plans. In July 1826 the Persians attacked over a broad front from Tالش to Georgia, besieging Shusha and Baku, but were unable to take them. For an analysis of the context within which this letter was written, see: Rezaqoli Khan Hedayat, *Fehres al-Tavarikh*, Tehran 1994. pp. 398-99; M. Atkin, *Russia and Iran 1780-1828*. Minneapolis, 1980. pp. 157-58.

71



72



73 • R

AN UNUSUAL MANUSCRIPT CONSISTING OF SUMMARIES OF VARIOUS TREATIES CONCLUDED BETWEEN PERSIA AND BRITAIN, FRANCE, RUSSIA AND OTHERS BETWEEN 1807 AND 1844, AS WELL AS DETAILS OF OTHER DIPLOMATIC EVENTS QAJAR PERSIA, AFTER 1844

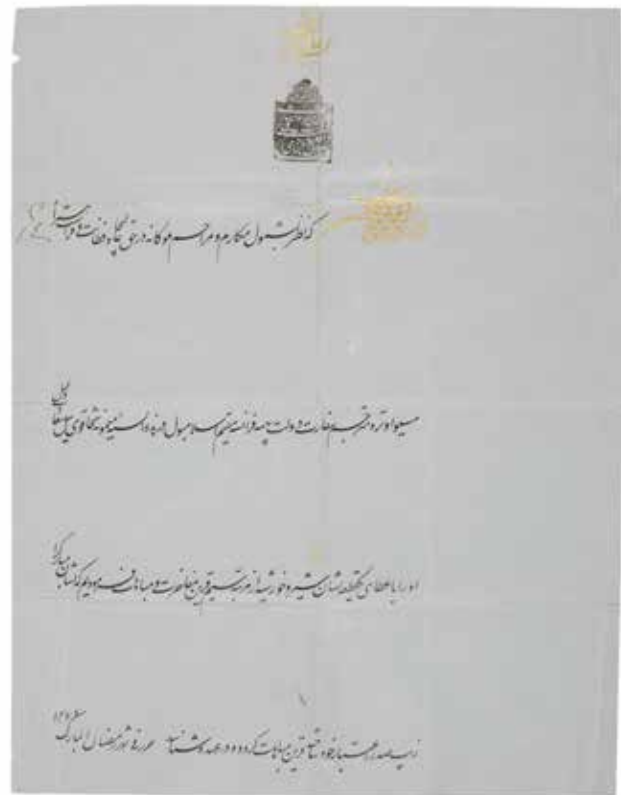
Persian manuscript on paper, 29 leaves and one loose sheet, 19 lines to the page written in *shikasteh* in black ink with significant words and sentences in red, several leaves at end consisting of a separate text written in a different, more personal hand, cloth binding, worn, rebacked, in later case, green half morocco, embossed on spine *Persian Treaties* 198 x 117 mm.; case 212 x 134 mm.

£3,000 - 4,000
 £3,500 - 4,700
 US\$4,000 - 5,300

The contents of this interesting manuscript (perhaps compiled as an *aide-memoire* for a diplomat) are as follows (in brief):
 A contents page (not exhaustive); a sample of how to compose an official letter. The Treaty between Napoleon and Persia, Finkenstein Castle, 27th April 1807.
 Treaties between Persia and Britain, Tehran, 14th March 1812 and earlier by Mr Johnson, 12th March 1809.

The Gulistan Treaty with Russia, 12th October.
 The trade treaty with Britain, Tehran, 15th November 1814.
 The Turkmanchay Treaty, 10th February 1828.
 Texts on specific items of the Turkmanchay Treaty, 10th February 1828 and 1st April 1828.
 Treaty of 1st January 1830.
 Treaty of 15th August 1828.
 Treaty of 10th February 1828 (mainly on the departure of the Persian army from borders).
 The trade Treaty between Persia and Britain, Tehran, October 1841.
 On ceremonies and treatment of the Persian envoys to Saint Petersburg, Tehran, 10th February 1848.
 Rules of transaction of goods between Persia and Russia, Tehran, 20th November 1843.
 Migration laws between Russia and Persia, Tehran, 15th July 1844.

For other examples of Persian diplomacy and diplomatic correspondence see Bayani, *fihest-e bakhshi az asnad va 'ahd-nameh-ha vas afar-nameh-ha va resale-ha-ye dawreh-ye qajar*, (Catalogue of some of the documents, treaties and travel accounts of the Qajar period) Tehran 1354 sh (1975).



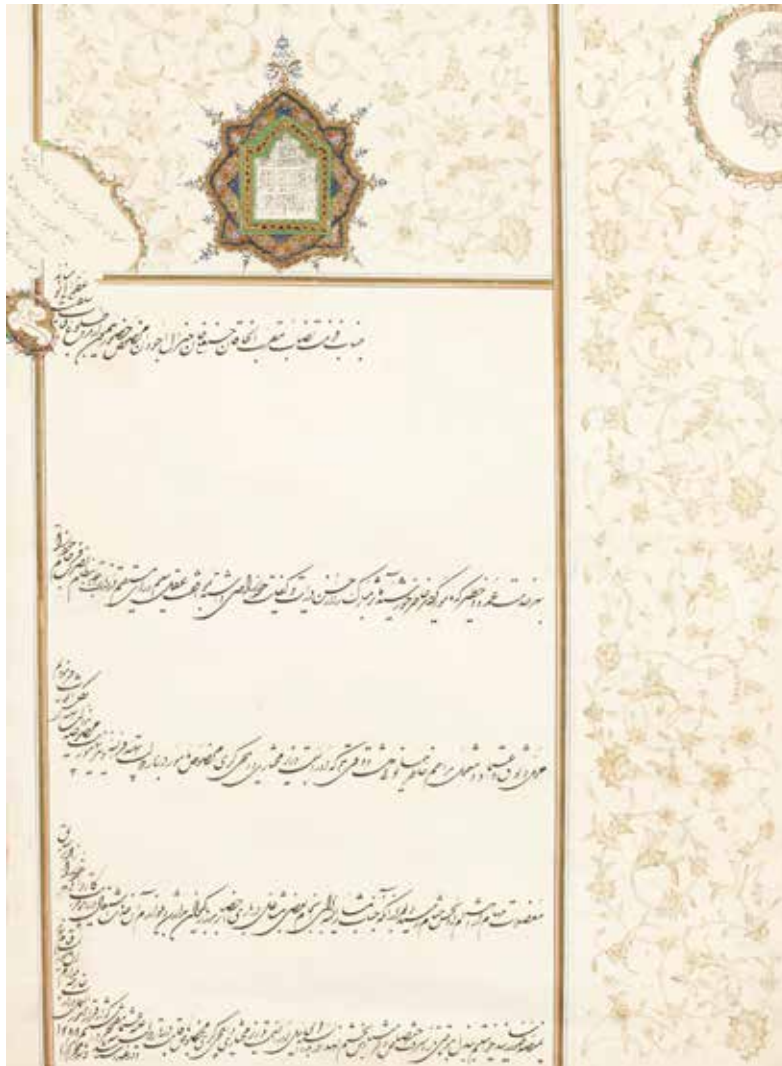
74^R

TWO FIRMANs OF NASR AL-DIN SHAH QAJAR (REG. 1848-96), CONFERRING THE FIRST AND SECOND CLASS OF THE ORDER OF THE LION AND SUN ON AMEDÉE OUTREY, PERSIAN TRANSLATOR AT THE FRENCH EMBASSY IN CONSTANTINOPLE QAJAR PERSIA, DATED AH 1277/AD 1860 AND AH 1283/1866 RESPECTIVELY

Persian manuscript on paper, the first on blue paper with four lines of text in *nasta'liq* script in black ink, seal impression of the Shah at top alongside his *tughra* in gold and his personal signature at upper left, folded, French note verso; the second on cream paper with five lines of text in *nasta'liq* script, seal impression, *tughra* and personal signature as before, both with seal impression verso
442 x 343 mm.; 440 x 352 mm. (2)

£2,000 - 3,000
€2,300 - 3,500
US\$2,700 - 4,000

Amedée Outrey was the official Persian translator at the French embassy in Constantinople, through which day to day dealings between France and Persia were administered, although France had its own legation in Tehran. Because of his long tenure at the Embassy in Constantinople Outrey played a much more important role than his title would suggest. His father George Outrey was also known in Persia, as the official translator for the ill-fated Romieu mission to Persia during the reign of Fath 'Ali Shah. He had also accompanied Joseph-Marie Joannin to Persia on a separate mission. His pro-Persian leanings had made him very popular in Persian government circles which is possibly one of the reasons why he was bestowed these two orders.



75 R

A LARGE FIRMAN OF NASR AL-DIN SHAH QAJAR (REG. 1848-96), APPOINTING HASAN 'ALI KHAN GARRUSI, KNOWN AS AMIR-E NIZAM, AS PERSIAN AMBASSADOR TO THE SUBLIME PORTE IN CONSTANTINOPLE, AND PRAISING HIS PREVIOUS SERVICE IN FRANCE AND BRITAIN

QAJAR PERSIA, DATED MUHARRAM 1288/MARCH-APRIL 1871

Persian manuscript on paper, five lines of text in large and elegant *nasta'liq* script in black ink, inner margins ruled in gold, blue, orange and green, seal impression of the Shah within illuminated medallion at top against a ground of floral motifs in gold, signature and personal note added in the Shah's own hand at upper left within a floral cartouche, wide right-hand margin with floral motifs in gold and a European-style Qajar crest dated AH 1287/AD 1870-71 within a roundel at upper right 580 x 430 mm.

£3,000 - 5,000

€3,500 - 5,900

US\$4,000 - 6,600

Amir Nezam Garrusi Hasan Ali Khan, also known as *Salar-e-Lashkar* (1820-1900), was amongst the most important and distinguished Qajar military officers, diplomats and administrators of the 19th Century, spending sixty-four years of his life in various military and internal

and foreign posts. He was also a literary figure in composition and calligraphy. As mentioned in the *firman*, he had a history of diplomatic service and his last foreign appointment prior to the one described here was to Paris. While on duty in France he was also responsible for the education of 64 Persian students, mostly graduates of the *Dar al-Funun*. After he returned from Paris in June 1867 for reasons of bad health, he became a member of the government consultative council (*majles-e shaura-ye daulati*) but he appears to have spent most of his time in effect as Governor of Garrus. He was then sent to Constantinople, to replace Moshir-al-Dowleh, who had been summoned back first to be Minister of Justice and who later (November 1871) became first minister. Moshir-al-Dowleh reached Tehran in December 1870 and Hassan Ali Garrusi was appointed to that post in March 1871. He remained in that position for fourteen months.

On the importance of Amir Nezam Garrusi for Persian diplomacy during the reign of Nasr-al-Din Shah, see Abbas Amanat, 'Amir Nezam Garrusi' in *Encyclopaedia Iranica*, vol. 1, London 1985, pp. 966-969; S. Bakhsh, *Monarchy, Bureaucracy and Reform under the Qajars 1858-1896*, London 1978, pp. 33-35; F. Hellot-Bellier, 'Quatre cents ans de dialogue' in *Cahier de Studia Iranica* 34, Paris 2007, pp. 541-552. See also M. Bamdad, *Dictionary of National Biography of Iran, 1700-1960*, vol. 1, Tehran 1966, pp. 359-67.

OTHER PROPERTIES

76^R

A PERSIAN PRINCE DEFEATS THE RUSSIAN ARMY QAJAR PERSIA, EARLY 19TH CENTURY

oil on canvas, framed, label on stretcher with crest of Douglas Craven Phillot

171.5 x 75.5 cm.

£25,000 - 35,000

€29,000 - 41,000

US\$33,000 - 46,000

Provenance

Lieutenant-Colonel Douglas Craven Phillot PhD, F.A.S.B., (1860-1930), acquired circa 1903.

Given to Felsted School, Essex, circa 1930.

Private UK collection.

Given that a painting of this size and calibre would likely be made to commemorate a Persian victory, this is perhaps an anachronistic representation of the sole success of the Persian side under the Safavids in 1651-53, the first of multiple Russo-Persian wars that erupted periodically throughout the seventeenth to nineteenth centuries. This would go some way to explaining the hybridity of the outfitting of both sides, as the Persian soldiery wear long Qajar-style tunics with helmets of a historicised, quasi-Medieval appearance.

The army of the opposition wear antiquated and provincial-style clothing, setting them apart as the weaker half in comparison to the helmeted Persian forces, with their flimsy striped shirts and floppy beret-style hats. These are not the impressively uniformed soldiers of Imperial Russia, but more likely local troops from the territories of the Northern Caucasus, provinces relinquished by Tsar Alexis of Russia to Safavid Persia.

The scene presents the victors' view of a historical event, but it is mixed with the curated drama of literary fantasy. The Persian figure in the centre, potentially the Safavid military official Khosrow Khan, is presented both as a Qajar prince and a mytho-historical hero of the *Shahnama*. Riding his horse gallantly into battle, he could be Rustam, the ultimate hero of Firdausi's epic, astride his faithful steed, Raksh. Nor are we spared the gory details of battle: the Persian commander drives his sword through the heart of the leader of the Caucasian side. As the eyes of his vanquished foe roll back and his tongue hangs out of his mouth, the Persian hero looks out directly at the viewer, breaking the fourth wall between audience and painted subject: as he makes the death blow, his stare is one that both engages and challenges whoever else may be in front of him, making a gesture in complete command of his own strength.



77 R

**A GIRL OF THE HAREM SEATED HOLDING A MIRROR,
ADORNING HERSELF WITH JEWELLERY, ATTRIBUTED TO
MUHAMMAD HASAN
QAJAR PERSIA, CIRCA 1810-30**

oil on canvas, framed, later inscription *Muhammad Hasan in nasta'liq*
script at centre left
141 x 90 cm.

£25,000 - 35,000

€29,000 - 41,000

US\$33,000 - 46,000

The artist Muhammad Hasan was active during the second half of Fath 'Ali Shah's reign, and the first part of Muhammad Shah's reign. The most closely comparable painting to ours is a work in the State Museum of Fine Arts in Tiflis (see S. J. Falk, *Qajar Paintings: Persian Oil Paintings of the 18th and 19th Centuries*, London 1972, p. 43, fig. 17), depicting a kneeling maiden admiring herself in a mirror, and wearing a dress with a scalloped neck embroidered with roses, and wide-legged trousers with a scrolling motif, as seen in the present lot. Both works also display what Falk calls 'the lightness and prettiness peculiar to this artist' (*op. cit.*, p. 42).

It has been suggested in the case of this work, that either Muhammad Hasan painted several similar portraits in the same style; or that he produced a series of portraits of the same sitter in different attitudes - as seen in the dual portrait of seated girls, probably of the harem, acquired by Sir Gore Ouseley, Ambassador to the Persian court and founder of the Royal Asiatic Society, directly from a Persian artist in the early 19th Century (see Diba and Ekhtiar, *op. cit.*, 1998, p. 206, no. 57). Several paintings from such a series, of such a popular subject, might have been placed in niches in the rooms of a palace for decorative purposes.

Another work, depicting a mother and child, attributed to Muhammad Hasan, appeared at Sotheby's, *Persian and Islamic Art: the Collection of the Berkeley Trust*, 12 October 2004, lot 24. For further works by Muhammad Hasan see L. Diba and M. Ekhtiar, *Royal Persian Paintings: the Qajar Epoch 1785-1925*, New York 1998, p. 80, no.27a; p. 84, no. 29a; p. 187-188, no. 42; pp. 194-195, no. 47; and p. 208, no.58.



78 R

**A RARE QAJAR RESHT SILK EMBROIDERED WOOL
STANDARD MADE FOR THE DAY OF ASHURA
PERSIA, CIRCA 1840**

of triangular form, polychrome appliqué wool and silk embroidery, a central rectangular panel containing a lion and sun surrounded by floral sprays with a perching parakeet, to its right a stylised bird formed of calligraphy, the border with a band of inscription filled cartouches on a ground of floral interlace, backed
246 x 159 cm.

£8,000 - 12,000

€9,400 - 14,000

US\$11,000 - 16,000

Inscriptions: verses on Imam Husayn by Muhtasham Kashani; on the calligraphic bird the basmala in negative; and in the small cartouches a repeat of "O Imam Husayn!".

Muhtasham Kashani (d. AH 996/ AD 1587-8) was known for his poetry on Shi'a themes (Rypka, J., *History of Iranian Literature*, Dordrecht, 1968, p. 298). His most famous work, *tarkib-band*, an elegy on the martyrdom of the Imam Husayn reached the peak of its popularity during the Qajar epoch, remaining one of the best-known classical poems up to the present day. Verses from this poem are often found on textiles displayed during Muharram ceremonies.

Standards of this type would have been made for the day of Ashura, the 10th day of Muharram in the Islamic calendar. It is commemorated by Shi'a Muslims as a day of mourning for the martyrdom of Husayn ibn Ali, a grandson of the Prophet Muhammad, at Karbala in AH 61.

A triangular silk banner with the Lion and Sun motif, and dating to the mid 19th Century, can be seen in the Victoria and Albert Museum, London (Baker, Patricia, *Islamic Textiles*, London, 1995, p. 137). The type and decoration compares closely with a royal tent dating to the second quarter of the 19th Century produced in Resht work also in the Victoria and Albert Museum (*ibid.*, pp. 138-9).





79



80

79 R

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

rectangular, the woven wool ground with repeat boteh design, with applique silver-gilt thread and seed-pearl decoration, a floral bouquet in each corner and all within a floral stem border, with a silk embroidered inscription, with gilt fringe, mounted
174 x 105 cm.

£6,000 - 8,000
€7,000 - 9,400
US\$8,000 - 11,000

Provenance

Bonhams, *Islamic and Indian Art*, 6th October 2008, lot 261.

Inscription: "Commissioned [for] the new design, the new innovation, excellent, highest, highest No. 1411".

A similar termeh panel was sold in these rooms (Bonhams, *Islamic and Indian Art*, 1st May 2003, lot 440).

80 R

A QAJAR METAL-THREAD EMBROIDERED VELVET PANEL PERSIA, 19TH CENTURY

of rectangular form, the red velvet ground embroidered in silk and metal thread with a central cartouche containing a flowerhead, above and below inscription-filled cartouches surmounted by palmettes and flanked by birds perching on a ground of floral interlace, the border with undulating floral vines, framed
125 x 84 cm.

£3,000 - 5,000
€3,500 - 5,900
US\$4,000 - 6,600

Inscriptions: *kelid-e ganj-e sa'adat be-dast saltanat ast*, 'The key of fortune is in the hand of the sovereign'.

The present lot is of the same type as a circular panel in the Victoria and Albert Museum dated to between 1800 and 1860 (see Jennifer Wearden and Patricia L. Baker, *Iranian Textiles*, p. 144, no. 65).



81 R

**A FINE QAJAR ENGRAVED BRASS MAGIC BOWL
PERSIA, DATED AH 1236/ AD 1820-21**

of rounded form with flattened rim on a short foot, raised boss to centre, profusely engraved with bands of inscriptions, the walls with twelve roundels containing the signs of the zodiac, the central boss with a rosette, the exterior with inscription-filled cartouches overlaid with calligraphic compositions in the form of alternating paired peacocks and lions
22.5 cm. diam.

£5,000 - 6,000
€5,900 - 7,000
US\$6,600 - 8,000

Inscriptions: verses from the Qur'an; *ya karim*, 'O The most Generous!'; the nada 'ali quatrain in a form creating a lion; the *basmalah* in a form creating birds; invocations to God, Imam 'Ali; the call to God to bless The Fourteen Innocents.





82

A PHOTOGRAPH OF NASR AL-DIN SHAH QAJAR (REG. 1848-1896), BY WALERY LONDON, PUBLISHED AUGUST 1889

carbon print, mounted on card, the Shah standing beside a chair, printed signature of Shah to lower right

25 x 18 cm

£2,500 - 3,500
€2,900 - 4,100
US\$3,300 - 4,600

Provenance

Private UK Collection. Formerly in the collection of Mohammad Ali Shah Qajar (Reg. 1907-1909), and thence by descent to his grandson Ali Mirza Qajar (1929-2011). Acquired at auction in Paris, Kapandji Morhange, *Collection de son Altesse Royale Soltan 'Ali Mirza Qajar, Petit Fils de Mohammad 'Ali Shah, d'une partie de la famille et divers*, 19 April 2012, lot 95.

Walery was the byline adopted by Count Stanislaw Julian Ostrorog (1830-1890) and his son who opened photography studios in Marseille, Paris and London. The photo was taken during Nasr Al-Din Shah's third and final visit to Europe in 1889. An identical signed copy is in the National Portrait Gallery, London (NPG Ax38298).



83 R

AN OVAL PORTRAIT OF NASR AL-DIN SHAH QAJAR (REG. 1848-1896), BY MUHAMMAD HUSAIN SHIRAZI PERSIA, DATED AH 13[0]4/AD 1886

oil on paper laid down on card, a painted oval in an oval mount, signed in *nasta'liq* at lower right *Raqam-e kamtarin muhammad husayn shirazi 13[0]4*, 'Painted by the most humble Muhammad Husayn Shirazi 13[0]4/1886', and in Latin letters *PT. BY. AGA [Aqa?] HOSAIN. 1886*, the mount inscribed at lower centre in the same hand *al-Sultan ibn al-Sultan Nasir al-Din Shah Qajar, the year 13[0]4/1886* and *NASREDDEN.SHAH.OF.PUSIA* [sic] 1886 oval 42.8 x 42.5 cm.; mount 66 x 50 cm.

£6,000 - 8,000

€7,000 - 9,400

US\$8,000 - 11,000

There is a Muhammad Husain Shirazi recorded by Karimzadeh Tabrizi, whose recorded work includes mainly lacquered pen-boxes and two watercolour paintings of Nur 'Ali Shah, dated between AH 1270/AD 1853-54 and AH 1289/AD 1872-73. One of the pen boxes depicts Nasir al-Din Shah on horseback reviewing a parade and has a dedication in French. He was a son of Muhammad 'Ali, a painter who taught him, though he also studied under Lutf'ali Shirazi who was a portrait and flower and bird painter and also a poet with the pen-name 'Naqqash'. See M. A. Karimzadeh Tabrizi, *The Lives & Art of Old Painters of Iran*, vol. 2, London 1990, pp. 704-706.

TWO DRAWINGS BY NASR AL-DIN SHAH QAJAR



84^R

A PEN AND INK DRAWING BY NASR AL-DIN SHAH QAJAR (REG. 1848-96), AND INSCRIBED BY HIM, DEPICTING A GROUP OF EUROPEAN OFFICERS, PROBABLY RUSSIANS PERSIA, 5TH DHUL HIJJAH, YEAR UNKNOWN (SECOND HALF OF THE 19TH CENTURY)

pen and ink on paper, inscribed upper left in the Shah's personal hand, a second sheet of paper attached to the upper edge of the drawing with Persian poetry in another, later hand and a note about the drawing (written after 1896), framed together
drawing 195 x 175 mm.; with attached sheet 270 x 175 mm.

£2,000 - 3,000
€2,300 - 3,500
US\$2,700 - 4,000

Published

I. Afshar, *chehel sal tarikh-e iran dar dawreh-ye padshahi-ye nasir al-din shah*, vol. III, 1368 sh, pp. 831-833, and p. 856 (illus.).

The inscription on the drawing consists of a couplet in Persian (poet unidentified) and a note: 'It was drawn on 5th of the month of dhil-hajjah'. The text on the attached paper comprises four couplets from a *ghazal* (poet unidentified); and a note in a different hand: *Naqqashi*

va khotut-e marhum-e naser al-din shah ast, 'It is the painting and writing of the deceased Nasir al-Din Shah'.

Afshar, in his chapter 'Nasr al-Din Shah's Paintings' (pp. 831-833), and under the subtitle 'Sketch drawings I have published in *majalleh-ye rahnama-ye ketab*', refers to this drawing: 'sketch drawing of a few foreign army men, with a note by Nasr al-Din Shah: It was drawn on 5 of the month of dhi-hajjah' (p. 832). He continues: 'The original of these seven pieces are in the possession of Mr Sa'id l'timad Muqaddam, who kindly allowed me to publish them in *majalleh-ye rahnama-ye ketab*, vol. 4, 1350 sh/1971, pp. 137-140 and 882-886'.

See Christie's, 27th April 2004, lot 110, for a sketch by Nasr al-Din Shah dated AH 1283/AD 1866.

Nasr al-Din Shah frequently took up a pencil or a brush to produce quick sketches of those close to him, such as members of his harem or inner circle, as well as individuals whom he found visually compelling. The latter included people that the Shah crossed paths with on his travels both home and abroad; including pioneering trips made by a Persian monarch to Europe that were documented in depth and with humour in the multiple volumes of his travel diaries (*safarnameh*).



85 R

**A DRAWING BY NASR AL-DIN SHAH QAJAR (REG. 1848-96)
DEPICTING HIS FAVOURITE PAGE BOY, 'AZIZ AL-SULTAN,
KNOWN AS MALIJAK
QAJAR PERSIA, DATED AH [1]309/[JUNE] 1892**

pencil on paper, inscribed, probably in the Shah's hand, lower left;
accompanied by a photograph of Malijak in full-dress uniform in
later life

207 x 182 mm.; 270 x 215 mm.(2)

£4,000 - 6,000

€4,700 - 7,000

US\$5,300 - 8,000

The inscription reads: 'The image of 'Aziz al-Sultan was drawn in two minutes before lunch at the fountain of Kartil at Borujerd in the year [1]309/1892). He wears a white felt hat'.

In around June 1892 Nasir al-Din Shah made a trip to the west of Persia and stayed in Borujerd for two weeks camping in the woods. Among those accompanying him were the Prime Minister Amin al-Sultan and the Shah's favoured page boy 'Aziz al-Sultan, known as Malijak. (See <http://www.iranicaonline.org/articles/aziz-al-soltan-golam-ali-khan>). For two photographs in which the Shah appears with the boy, see J. Y. Chi (ed.), *The Eye of the Shah: Qajar Court Photography and the Persian Past*, New York 2015, p. 16, no. 19, p. 18, no. 25, text on pp. 179-180. The second of these depicts them in the open air on a trip to the Alborz Mountains in around 1893-94.



86

86^R

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

of rectangular form with hinged lid and clasp, decorated in polychrome and gilt with a holy man seated in a landscape with pupils, with signature and date, the inside cover with seated figures in an interior, the reverse with a holy man and pupil, the borders with undulating vine and cable design, section of a marriage certificate pasted to mirror 24.5 x 15.5 cm.

£4,000 - 6,000

€4,700 - 7,000

US\$5,300 - 8,000

Inscriptions: *Ya shah-e najaf 1281*, 'O the King of Najaf! 1281 (1864-5)'.
5'.

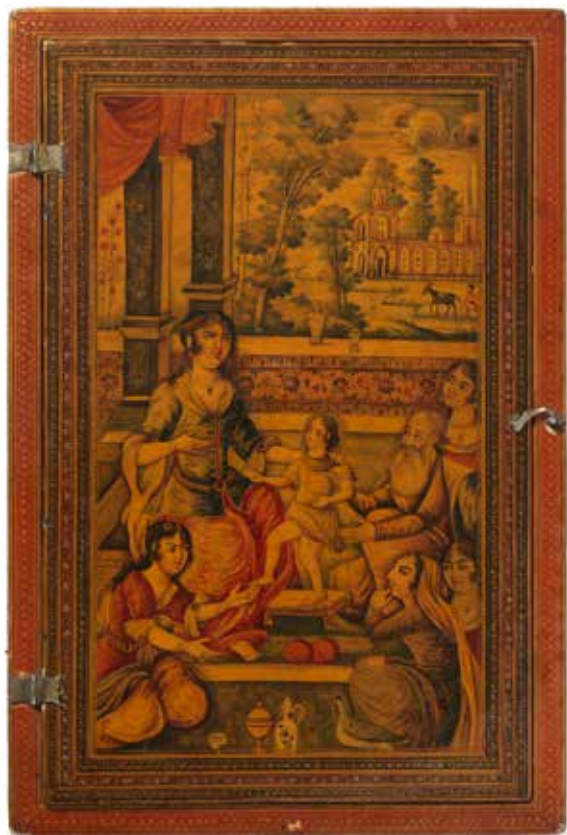
The signature is that used by Najaf'ali, one of the most famous painters of the Qajar period. For a further discussion on Najaf-'ali, see Khalili et al, *Lacquer of the Islamic Lands*, Part Two, 1997, pp. 22-9 and M.A. Karimzadeh Tabrizi, *The Lives & Art of Old Painters of Iran*, vol. 3, London, 1991, pp. 1368-81). The text on paper attached to the mirror is an Arabic quatrain, about presenting a gift to a worthy person.



86 (interior)



87



88



88 (reverse)

87 R

**A QAJAR LACQUER BOX CONTAINING A SET OF PORTABLE MERCHANT'S WEIGHTS AND SCALES, THE LID DEPICTING A CHRISTIAN SCENE
PERSIA, 19TH CENTURY**

rectangular, the interior containing two sets of steel balances and brass pans, twelve weights of various sizes, all in fitted compartments, the interior painted in polychrome and gold depicting foliage, the lid depicting the Holy Family with angels, the sides with hunting scenes, the interior depicting a celestial figure holding scales surrounded by angels and floral interlace, the smaller scales stamped 'Hashim', old collection labels to interior and base
31.4 x 19 x 6.3 cm.

£3,000 - 4,000

€3,500 - 4,700

US\$4,000 - 5,300

88 R

**A LARGE QAJAR LACQUER MIRROR CASE DEPICTING OLD AND NEW TESTAMENT SCENES
PERSIA, 19TH CENTURY**

of rectangular form, with hinged cover opening to reveal a mirror, decorated in polychrome and gilt with depictions of the Holy Family to the front and back, the interior of the cover with Susannah and the Elders, the edges with floral interlace, paper leaf pasted to mirror with five lines of inscription
31.8 x 21.4 cm.

£3,000 - 5,000

€3,500 - 5,900

US\$4,000 - 6,600



88 (interior)



89 R

**A LARGE QAJAR MOULDED POTTERY TILE DEPICTING
THE QUEEN OF SHEBA WITH DERVISHES
PERSIA, CIRCA 1880**

of rectangular form, moulded and decorated in cobalt-blue, turquoise, manganese, pink and ochre with black outline on a white ground with the Queen seated in a niche surrounded by attendants, the border with an undulating floral vine, framed
51 x 41.5 cm.

£4,000 - 6,000

€4,700 - 7,000

US\$5,300 - 8,000



90 R

A RARE QAJAR MOULDED POTTERY TILE DEPICTING AN ILLUSTRATION FROM QAZWINI'S AJA'IB AL-MUKHLUQAT WA GHARA'IB AL-MAWJUDAT, THE WONDERS OF CREATION AND ODDITIES OF EXISTENCE PERSIA, CIRCA 1880

of square form, moulded and decorated in cobalt-blue and black on a white ground with two rows of bare breasted female demons dressed in skirts, the interstices with foliate sprays
27 x 27 cm.

£8,000 - 12,000

€9,400 - 14,000

US\$11,000 - 16,000

The present lot can be closely compared with a group of six tiles in the Louvre, Paris, which also illustrate Al-Qazwini's text. One of the tiles (MAO 1194) also depicts female demons in short flared skirts, mirroring the contemporary fashions of the members of Nasr-al Din Shah's harem. The Shah, having enthusiastically enjoyed a trip to the Paris ballet during his travels to Europe, adapted the tutu worn by French ballerinas into the extravagant and unusual outfitting of his wives and concubines. Moreover, rather than reflecting their devilish nature, the toplessness of the women is perhaps a nod to the penchant for the diaphanous and translucent shirts worn by the Shah's women, or an ode to the breast-bearing entertainers and acrobats of decorative oil paintings. It is possible that the figuration in this tile is similar to the lithographed rendering of the devil women in an edition of *The Wonders of Creation* published in Tehran in 1866.



91

91 R

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

of flaring form, decorated in polychrome enamels with angels, ducks and other birds amidst sprays of roses and flowers on a predominantly turquoise ground, the borders with bands of floral sprays
6.5 cm. high

£2,000 - 3,000
€2,300 - 3,500
US\$2,700 - 4,000



92

92 R

**A LARGE QAJAR ENAMELLED PLAQUE
PERSIA, 19TH CENTURY**

of convex oval form, decorated in polychrome enamels with two seated maidens drinking wine outdoors with a cat and attendants, framed
13 x 10 cm.

£3,000 - 4,000
€3,500 - 4,700
US\$4,000 - 5,300



93

93 R

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

of inverted piriform with removable flaring cylindrical neck and tripod stand, decorated in polychrome enamel with friezes of cartouches containing floral sprays, flowerheads, portraits of maidens and European gentlemen, four chains suspended from the neck
46 cm. high(3)

£4,000 - 6,000
€4,700 - 7,000
US\$5,300 - 8,000



94

94 R

**A QAJAR ENGRAVED BRASS GHALIAN SECTION
PERSIA, 19TH CENTURY**

of tapering form, profusely engraved with a band containing figures, birds, quadrupeds and divs within cartouches formed by split-palmettes, above a band of quadrupeds on a ground of floral interlace, the neck with a band of inscription-filled cartouches and a frieze of floral sprays within an arcade
22.5 cm. high

£2,500 - 3,500
€2,900 - 4,100
US\$3,300 - 4,600

Inscriptions: a Persian quatrain about the ghalian.

**JEWELLERY AND PORCELAIN FORMERLY
IN THE COLLECTION OF ZILL AL-SULTAN**



95

95
**TWO LARGE CANTONESE EXPORT PORCELAIN BOWLS
AND DISHES MADE FOR ZILL AL-SULTAN
CHINA, DATED AH 1297/AD 1879-80**

the bowls of deep rounded form on short feet, the bowls of shallow rounded form, extensively enamelled in polychrome with lotus sprays on a blue ground, with lobed cartouches depicting figural scenes alternating with cartouches with birds amongst floral sprays, with bands of trellis motifs, inscription filled roundels to the wells of the dishes and to the exterior of the bowls
the dishes 38.6 diam. (4)

£5,000 - 6,000
€5,900 - 7,000
US\$6,600 - 8,000

Provenance

Prince Masoud Mirza Yamin al-Dawla Zill al-Sultan (1850-1918) and thence by descent.

Inscriptions: *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-Dawla Zill al-Sultan was born to Nasr 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.

For a bowl and dish from the same set in the Chinese Porcelain Company Collection, Daniel Nadler, 'Chinese export porcelain with Arabic inscriptions', *Antiques*, March 2000, p. 473, Pl. XVI.

96 R

**A QAJAR ENAMELLED AND DIAMOND-SET GOLD BROOCH
IN THE FORM OF A BIRD
PERSIA, 19TH CENTURY**

set with rose-cut diamonds, in the form of a bird perched on a floral spray, the bird affixed by a spring, decorated with polychrome enamel
12 cm. long, 51 g.

£5,000 - 8,000
€5,900 - 9,400
US\$6,600 - 11,000

Provenance

Prince Masoud Mirza Yamin al-Dawla Zill al-Sultan (1850-1918) and thence by descent.



96



97



98

97 R

**A QAJAR DIAMOND AND SPINEL-SET GOLD BROOCH
PERSIA, 19TH CENTURY**

set with rose-cut diamonds and a cushion shaped spinel, in the form of an openwork flowerhead on a floral spray, decorated with blue enamel
7.3 cm. long, 21 g.

£4,000 - 8,000

€4,700 - 9,400

US\$5,300 - 11,000

Provenance

Prince Masoud Mirza Yamin al-Dawla Zill al-Sultan (1850-1918) and thence by descent.

98 R

**A QAJAR DIAMOND AND SPINEL-SET GOLD BROOCH
PERSIA, 19TH CENTURY**

set with rose-cut diamonds and a large rectangular cushion shaped spinel, in the form of an openwork bow surmounted by a crown, an openwork flowerhead suspended below
7cm. long, 35g.

£6,000 - 10,000

€7,000 - 12,000

US\$8,000 - 13,000

Provenance

Prince Masoud Mirza Yamin al-Dawla Zill al-Sultan (1850-1918) and thence by descent.



99



100

OTHER PROPERTIES

99 R

A QAJAR SILVER-MOUNTED CARNELIAN BAZUBAND PERSIA, 19TH CENTURY

of rectangular form, engraved with a central cartouche containing *nasta'liq* inscriptions on a ground of floral interlace, surrounded by four panels containing inscription on a ground of scrolling floral vine, the silver mount with two hinged suspension loops with openwork foliate motifs

the plaque 7.7 x 5.8 cm.

£2,000 - 3,000

€2,300 - 3,500

US\$2,700 - 4,000

Inscriptions: in the centre, *huwa. 'azza man qana'a wa dhalla man tama'a*, He [God]. Powerful is the one who is content and contemptible is he, who is greedy'; in the borders, Arabic verses attributed to Imam 'Ali.

100 R

A QAJAR SILVER-MOUNTED ROCK CRYSTAL PENDANT PERSIA, 19TH CENTURY

of arched form with chamfered edges, with four lines of *nasta'liq* inscription with further inscriptions to the sides, all on a ground of floral sprays, the silver mount with lobed edge, a pierced flowerhead and two *boteh* to reverse, with suspension loop

the rock crystal 4.5 x 3.7 cm.

£2,000 - 3,000

€2,300 - 3,500

US\$2,700 - 4,000

Inscriptions: votive inscriptions including praises to Imam 'Ali and his family.



101



102

101 R

**A QAJAR ENAMELLED GOLD NECKLACE
PERSIA, 19TH CENTURY**

of sheet gold, comprising thirteen linked rectangular elements with a central drop form pendant, decorated in polychrome enamel with floral motifs, the reverse of the central pendant in repoussé with a floral spray, with gold foliate and seed pearl suspensions
39.7 cm. long, 70 g.

£8,000 - 12,000

€9,400 - 14,000

US\$11,000 - 16,000

102 R

**A QAJAR RUBY-SET AND ENAMELLED PEARL CHOKER
PERSIA, 19TH CENTURY**

comprising a central gem-set gold flowerhead with an enamel and pearl border, verso decorated in polychrome enamel with birds amongst floral sprays, on multi-strand seed pearl band
25.5 cm. long, 32 g.

£3,000 - 4,000

€3,500 - 4,700

US\$4,000 - 5,300



103^R

**A QAJAR FARIS STYLE SILVER-INLAID BRASS BOWL
PERSIA, 19TH CENTURY**

with rounded base, the walls tapering towards a short neck, profusely engraved and inlaid in silver with a series of inscription-filled cartouches interspersed by roundels containing mounted figures all on a ground of floral interlace, the borders with undulating vines, the base with Safavid style suspended palmettes
23 cm. diam.

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

For a similar bowl in the Mohazzab collection see Gwenaëlle Fellingier et al., *L'Empire des Roses*, Lens, 2018, p. 62, no. 56.

103



104^R

**A QAJAR STYLE SILVER-INLAID STEEL TRAY
PERSIA, POSSIBLY KIRMANSHAH, 20TH CENTURY**

of shallow form with slightly everted rim, applied scalloped handles with palmette finials to each end, decorated in silver overlay with Old Testament scenes including the sacrifice of Isaac, the exterior with pseudo inscription, the reverse with a quatrefoil cartouche filled with arabesques
34.5 x 17.2 cm.

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

104



105^R

**A QAJAR GOLD DAMASCENED STEEL PEACOCK
AND COCKEREL
PERSIA, 19TH CENTURY**

the peacock standing upright on a square base with removable tail, decorated in silver and gold inlay with feather motifs, the tail with a roundel containing a floral spray issuing from an urn, flanked by roundels containing faces; the cockerel standing on one leg on a round base, decorated in silver, gold and brass inlay with feather motifs, a cartouche containing a floral spray to the back
the peacock 53.3 cm. high(2)

£2,500 - 3,500
€2,900 - 4,100
US\$3,300 - 4,600

105

105A TP

**TWO LARGE QAJAR OPENWORK BRASS CANDLESTICKS
PERSIA, EARLY 20TH CENTURY**

each of cylindrical form with flared rims, with four raised bands on splayed feet, profusely engraved and decorated in openwork with mounted riders, courtly scenes, bands of inscriptions and scrolling foliate interlace

94 cm. high(2)

£4,000-6,000

€4,700 - 7,000

US\$5,300 - 8,000



106 R

**A LARGE CALLIGRAPHIC PANEL IN NASTA'LIQ SCRIPT,
PRESENTED TO KHALIL KHALID BAYG, OTTOMAN TURKISH
AMBASSADOR TO THE QAJAR COURT
QAJAR PERSIA, DATED JUMADA I 1305/JANUARY-FEBRUARY
1888**

Persian manuscript on paper, four lines of text in large *nasta'liq* script in black ink against a ground of scrolling floral motifs in colours and gold, interlinear divisions illuminated in colours and gold, dedicatory inscription in two lines of smaller *nasta'liq* script at bottom, trimmed and laid down on a later sheet of paper with coloured margin rules and a marbled outer border

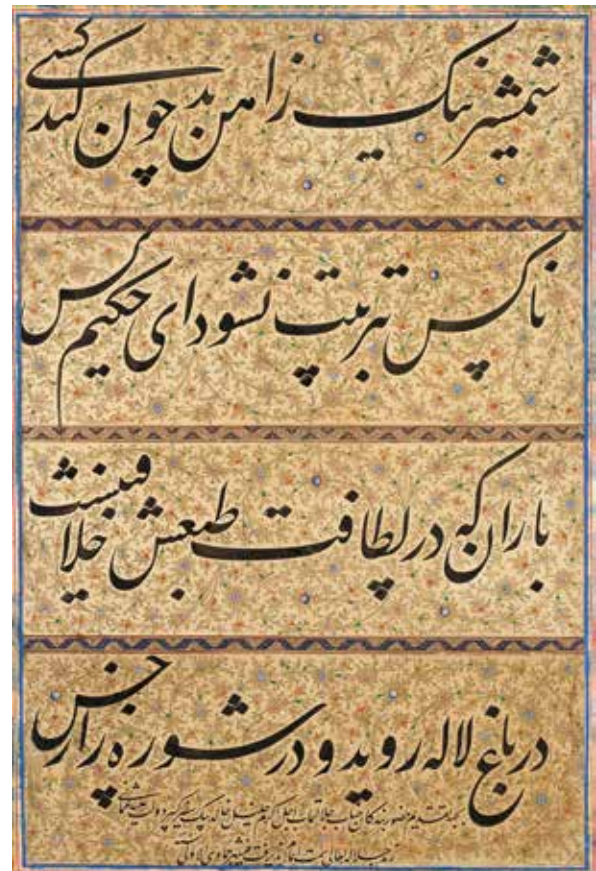
without border 700 x 463 mm.

£6,000 - 8,000

€7,000 - 9,400

US\$8,000 - 11,000

The text consists of two couplets from Sa'di's *Gulistan*.



106



107 R

**A QAJAR MOULDED POTTERY TILE BY MASTER 'ALI,
DEPICTING A PRINCE AND A MAIDEN OUT HAWKING
PERSIA, CIRCA 1880**

of rectangular form, moulded and decorated in cobalt-blue, turquoise, manganese, pink and ochre with black outline on a white ground with two mounted figures in a landscape, a dog in the foreground and pavilions in the background, the interstices with floral sprays, an inscription-filled roundel below the dog, the top with a border containing an undulating floral vine with perching birds, framed 39 x 33 cm.

£4,000 - 6,000

€4,700 - 7,000

US\$5,300 - 8,000

Inscriptions: '*amal-e ustad safar 'ali*, 'The work of the master 'Ali'.

For another tile by master 'Ali exhibited at the Louvre Lens, see Gwenaëlle Fellingier et al, *L'Empire des Roses*, 2018, p. 305, no. 294.



108 R

**A QAJAR MOULDED POTTERY TILE DEPICTING KHOSROW'S
FIRST SIGHT OF SHIRIN BATHING
PERSIA, CIRCA 1880**

of rectangular form, moulded and decorated in cobalt blue, turquoise, manganese, pink and ochre with black outline on a white ground with Khosrow on horseback with an attendant, Shirin seated, a pavilion in the background, floral sprays in the foreground, the border with an undulating vine

52.8 x 40 cm.

£6,000 - 8,000

€7,000 - 9,400

US\$8,000 - 11,000



109



109



110



110

109^R

TWO ENAMELLED SILVER BADGES OF THE QAJAR ORDER OF THE LION AND SUN

FRANCE AND PERSIA, CIRCA 1860 AND 1900

comprising a Lion and Sun, breast badge, third grade, civil division, probably Persia, circa 1860; and a Lion and Sun, neck badge, third grade, civil division, France, circa 1900

the larger 6.3 cm. diam. (excl. suspension)(2)

£2,000 - 3,000

€2,300 - 3,500

US\$2,700 - 4,000

110

A RARE ENAMELLED SILVER-GILT QAJAR ORDER OF THE LION AND SUN AWARD FOR SPECIAL DISTINCTION FRANCE, CIRCA 1890

breast badge, military division; together with an enameled silver miniature Lion and Sun, France, circa 1880

57 cm. diam. (excl. suspension)(2)

£2,000 - 3,000

€2,300 - 3,500

US\$2,700 - 4,000



111



111



111



112



112



112



112

111

A GROUP OF ENAMELLED SILVER BADGES OF THE QAJAR ORDER OF THE LION AND SUN FRANCE, CIRCA 1890-1910

comprising a Lion and Sun, breast badge, second grade, civil division, France, circa 1900; a Lion and Sun, breast badge, third grade, military division, France, circa 1890; a Lion and Sun, neck badge, third grade, civil division, France, circa 1910 the largest 7.1 cm. diam. (excl. suspension) (3)

£2,000 - 3,000
€2,300 - 3,500
US\$2,700 - 4,000

112^R

A GROUP OF ENAMELLED SILVER BADGES OF THE QAJAR ORDER OF THE LION AND SUN EUROPE AND PERSIA, CIRCA 1880-1890

comprising a Lion and Sun, breast badge of unusual construction, third grade, civil division, probably Persia, circa 1890; a Lion and Sun, breast badge, third grade, civil division, Europe, circa 1880; a Lion and Sun, third grade, civil division, France, circa 1890; and a Lion and Sun, neck badge, third grade civil division, Europe, circa 1880 the largest 6.8 cm. diam. (excl. suspension)(4)

£2,000 - 3,000
€2,300 - 3,500
US\$2,700 - 4,000

A Collection of Royal Photographic Portraits

ROYAL PORTRAITURE IN THE MODERN AGE: THE PHOTOGRAPHIC PORTRAITS OF NASIR AL-DIN AND MUZAFFAR AL-DIN SHAH QAJAR

Mira Xenia Schwerda, Centre for Middle Eastern Studies, Harvard University

Since the beginning of the Qajar dynasty, royal portraiture communicated the ruler's self-image to audiences near and far. In the period of Fath-'Ali Shah (r. 1797-1834) life-size painted portraits of the shah, adorned in jewels and armed with daggers, were sent to foreign courts. During the reign of his son Muhammad Shah (r. 1834-1848) the recipients of these painted gifts reciprocated by sending a technological innovation to the Persian court that made a different type of portraiture possible: the Daguerreotype camera. Soon a darkroom was set up for the shah and the position of court photographer was established. Nasir al-Din Shah (r. 1848-1896) enthusiastically embraced photographic portraiture before and behind the lens, documenting his family and court, while also being documented himself. The Shah's delight in being portrayed is apparent in the image produced by Count Stanislaw Julian Ostorog, known as Walery (lot 82), on the shah's final trip to Europe in 1889, in which he cannot suppress a joyful smile, in contrast to the regal and serious expression of his other official photographic portraits.

During his long years as Crown Prince Muzaffar al-Din had been infected with his father's passion and had his portrait taken in different poses and places, with changing accessories and dress. One example illustrating his passion for photography is the composite birthday portrait (lot 114) created at the very beginning of his reign which consists of nine portraits depicting him both as Crown Prince and as monarch. This aligned with global photographic trends as re-photographed collages of single photographs had become extremely fashionable. It was also evidence of his close relationship with Mirza Ibrahim Khan Şani'-al-saltāna, his court photographer, whom he had known for many years; a familiarity which is evident in the portraiture. In a large photograph taken in 1901, Muzaffar al-Din Shah is depicted in a garden, seated next to a globe and a bouquet of chrysanthemums (lot 116). The shah is dressed in a bright, summery suit with two flowers, rather than medals, attached to

his chest. He has taken off his white gloves and looks straight at the camera with a calm gaze. While his lambskin hat with the lion-and-sun symbol attests to his royalty and the globe recalls his interest in travel as well as his diplomatic exchanges with foreign governments and royalty; nonetheless the portrait shows the monarch in a more private setting and highlights the difference of his circumstances compared to his father and grandfather.

In 1900, 1903, and 1905 the Shah went on trips to Europe and took his photographer with him. On the second trip, Mirza Ibrahim found time to study new developments in printing which is apparent in two other portraits of the Shah: the first portrait shows him in uniform, his chest sparkling with diamonds. He is standing in a photo studio, his arm leaning on a silk-covered chair (lot 115). The inscription tells us that the photograph was taken to document the celebration of Nowruz 1898, yet an additional inscription, potentially in the hand of the photographer, states that he reprinted the image in the spring of 1901 after enlarging it fourteen times. The second even larger portrait (lot 113) depicts a seated Muzaffar al-Din looking straight at the viewer. The ruler is dressed in a western suit, a flower attached to his lapel. His arms are resting on a cane. No diamonds are attached to his chest, the lambskin hat bears no embellishments. The shah's choice of clothing signifies the increased contact with Europe and the cane, which has filled the place usually taken by swords and daggers in his forefather's pictures, points to his failing health. The stunning and somewhat melancholic portrait was taken at the end of 1905, at a time of revolutionary turmoil. Less than a year later Muzaffar al-Din Shah would sign the constitution on his deathbed and usher in a new era.

113^R

A MONUMENTAL PHOTOGRAPH OF MUZAFFAR AL-DIN SHAH QAJAR (REG. 1896-1907) ENLARGED BY THE COURT PHOTOGRAPHER MIRZA IBRAHIM KHAN PERSIA, DATED AH 1323/AD 1905

carbon print, the Shah seated, holding a walking stick, a pen and ink inscription in *nasta'liq* to the lower left, framed
119 x 85 cm.

£15,000 - 20,000
€18,000 - 23,000
US\$20,000 - 27,000

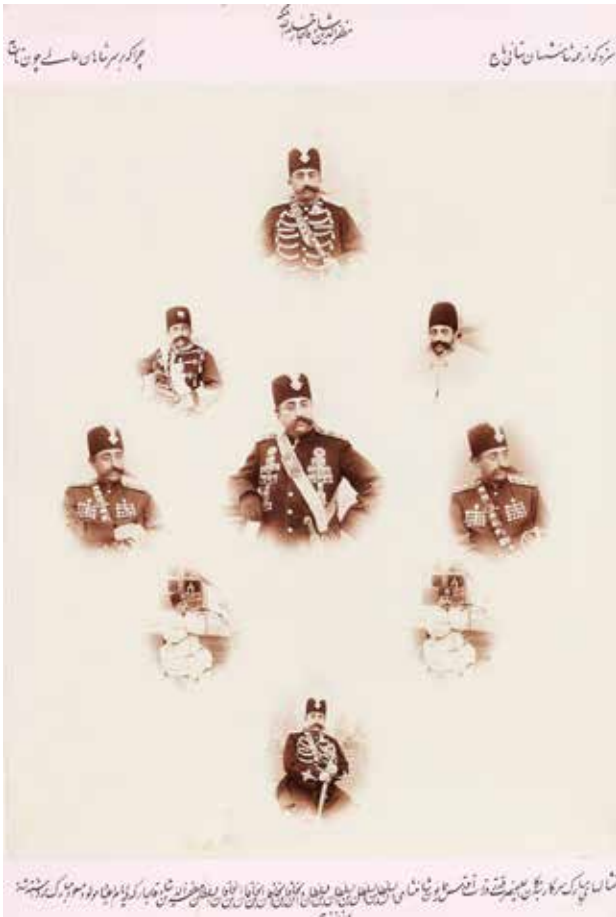
Provenance

Private UK Collection

Inscriptions: *Hasb al-amr-e mobarak-e a'la-hazrat-e homayuni ruhana fadahu dar 'akkas-khaneh-ye mobarakeh agrandisman shod gholam-e khanazad Ibrahim ibn sani' al-saltanah 1323*, 'By the order of the blessed, His Majesty [Muzaffar al-Din Shah], the monarch – may our soul be sacrificed for him - that was enlarged in the Royal Photography studio,' signed: 'The servant at court, Ibrahim ibn Sani' al-Saltanah, 1323 (1905-06)'.

Mirza Ibrahim Khan (1874-1915) was the official Court photographer of Muzaffar al-Din Shah, following in the footsteps of his father, Akbar Sani' al-Saltanah, who had been the court photographer of Nasr al-Din Shah. He studied photography whilst in Paris with his father and was given the title '*akkas-bashi* or Chief Photographer in 1898. He also became a film maker and changed his name to Musavver Rahmani under Muhammad 'Ali Shah. It is likely that the original photograph was taken by Walery on the Shah's visit to Europe circa 1900 and was enlarged later from the glass plate negatives in Persia by Mirza Ibrahim Khan. For a photograph by Walery of the Shah in the same outfit, and presumably taken during the same sitting see Jennifer Y. Chi (ed.), *The Eye of the Shah, Qajar Court Photography and the Persian Past*, p. 30, no. 49.





114

114 R

A COMPOSITE PHOTOGRAPH OF NINE BIRTHDAY PORTRAITS OF MUZAFFAR AL-DIN SHAH QAJAR (REG. 1896-1907) BY THE COURT PHOTOGRAPHER MIRZA IBRAHIM KHAN PERSIA, DATED AH 1315/ AD 1897

gelatin silver print, mounted on later pink backing with inscriptions in *nasta'liq* possibly transcribed from an earlier mount, framed 42 x 53.5 cm.

£3,000 - 5,000
 €3,500 - 5,900
 US\$4,000 - 6,600

Provenance

Private UK Collection

Inscriptions: *Muzaffar al-din shah qajar khallad allah mulkunu*, 'Muzaffar al-Din Shah Qajar, may God make his sovereignty eternal'; *Sezad keh hameh shahanshahan setani baj*, *Chera keh bar sar-e shahan-e 'alami chon taj*, 'It is proper that you take tributes from all kings, Because you are like a crown on the head of world's kings'; *Timthal-ha-ye mobarak-e sarkar-e bandegan a'la-hazrat-e qadar qodrat-e aqdas-e homayun -e shahanshahi al-sultan bin al-sultan bin al-sultan bin al-sultan va al-khaqan bin al-khaqan bin al-khaqan bin al-khaqan al-sultan muzaffar al-din shah qajar keh dar ayyam-e a'yad-e mawlud-e mas'ud-e mobarak bar-dashteh shodeh*, 'The blessed effigies of His majesty the lord of servants, His Majesty of magnifying powers of the most pure monarch, Muzaffar al-Din Shah Qajar that were taken during the celebrations of his happy and blessed birthdays.' Signed, *gholam-e khanazad Ibrahim 1315*, 'The servant at court, Ibrahim 1315 (1897-8)'.

For more information on the photogrpaher Mirza Ibrahim Khan see note to lot 113.



115

115 R

A PHOTOGRAPH OF MUZAFFAR AL-DIN SHAH QAJAR (REG. 1896-1907) BY THE COURT PHOTOGRAPHER MIRZA IBRAHIM KHAN PERSIA, DATED AH 1319/ AD 1901

gelatin silver print, the Shah standing by a chair in dress uniform, inscription-filled cartouche below the chair, mounted on card, pen and ink inscription in *nasta'liq* below photograph, framed 51.5 x 42.5 cm.

£3,000 - 5,000
 €3,500 - 5,900
 US\$4,000 - 6,600

Provenance:

Private UK Collection

Inscriptions: *Timthal-e homayuni arwahina fadahu ast keh dar ruz-e haftom-e 'id-e nawruz-1315 bar-dashted shod*, 'It is the royal effigy of [Muzaffar al-Din Shah] – our souls be sacrificed for him – that was taken on the seventh of the feast of Nawruz of 1315 (28 March 1898)', signed, *jan-nethar ibrahim 'akkas-e makhsus ibn sani' al-saltanah*, 'The devotee, Ibrahim, the royal photographer, son of Sani' al-Saltanah', in *'aks chahardah bar ... muharram 1319*, 'This photo was enlarged/ copied (?) fourteen times in Muharram 1319 (April-May 1901)'.

For more information on the photogrpaher Mirza Ibrahim Khan see note to lot 113.



116 R

A PHOTOGRAPH OF MUZAFFAR AL-DIN SHAH QAJAR (REG. 1896-1907) BY THE COURT PHOTOGRAPHER MIRZA IBRAHIM KHAN

PERSIA, DATED AH 1319/ AD 1901

gelatin silver print, the Shah seated beside a table with a globe, mounted on card decorated in gold paint, pen and ink inscription in *nasta'liq* below photograph, framed 35 x 27 cm.

£4,000 - 6,000

€4,700 - 7,000

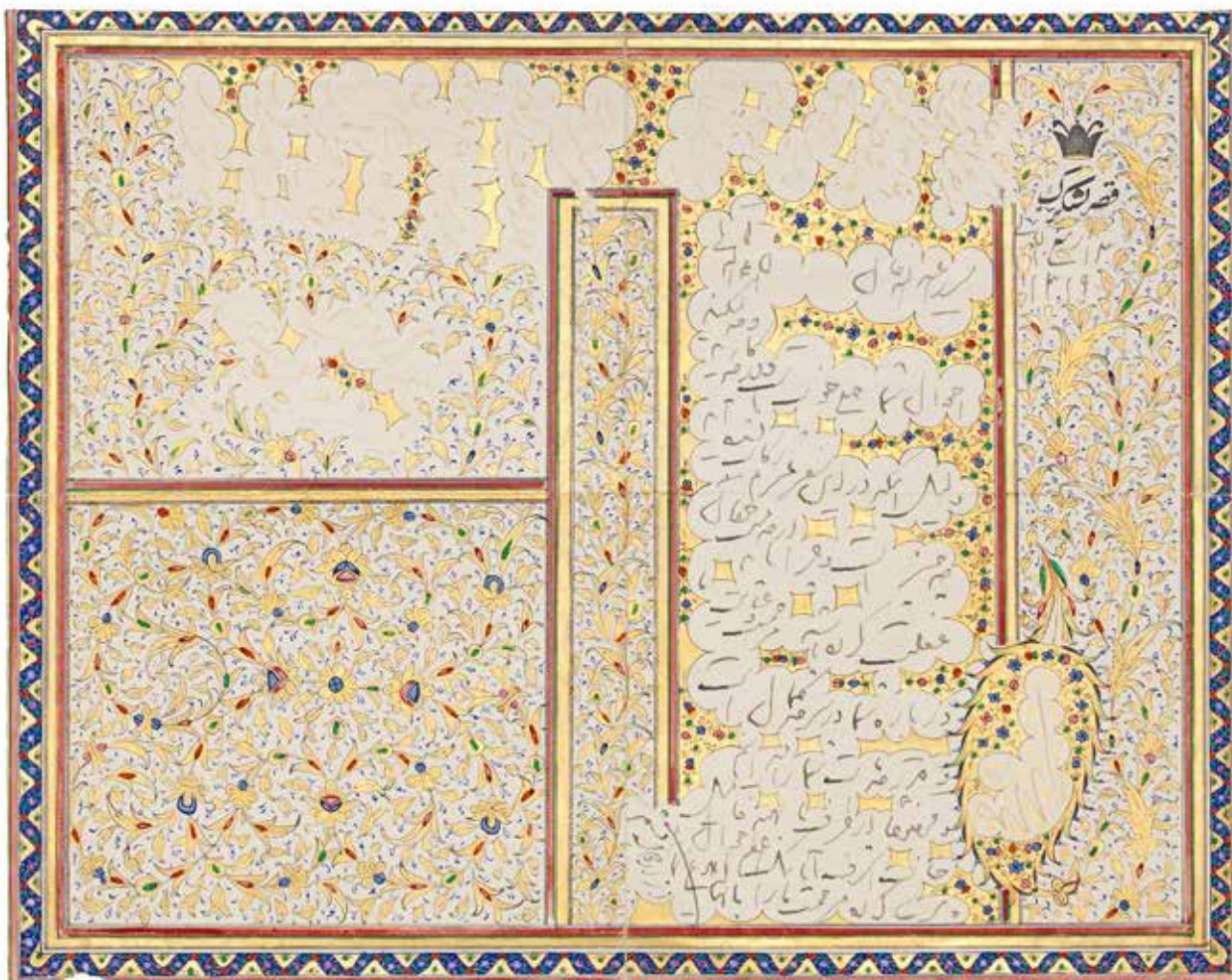
US\$5,300 - 8,000

Provenance

Private UK Collection

Inscriptions: *timthal-e bi-methal-e a'la-hazrat-e qadar qodrat-e aqdas-e shahanshahi arwahina fadahu dar shahr-e rajab sanah 1319 bar-dashteh shod*, 'The unparalleled effigy of His Majesty [Muzaffar al-Din Shah] of magnifying powers of the most pure monarch – our souls be sacrificed for him – that was taken in Rajab 1319 (October-November 1901)', signed *gholam-e khaneh-zad Ibrahim ibn sani' al-saltanah*, 'The servant at court, Ibrahim ibn Sani' al-Saltanah'.

For more information on the photogrpaher Mirza Ibrahim Khan see note to lot 113.



117 R

TWO NOTES ON ONE SHEET OF PAPER IN THE HAND OF MUZAFFAR AL-DIN SHAH QAJAR (REG. 1896-1907), ADDRESSED TO MIRZA 'ABADULLAH KHAN QAJAR PERSIA, AT LASHGARAK PALACE, DATED 13TH RABI' II 1319/30TH JULY 1901

Persian manuscript on paper in a personal hand in black and brown ink, two portions of text written at right angles to each other and within cloudbands and against a profusely illuminated ground in colours and gold, the Palace insignia embossed at upper right, the Shah's *tughra* at lower left, coloured borders

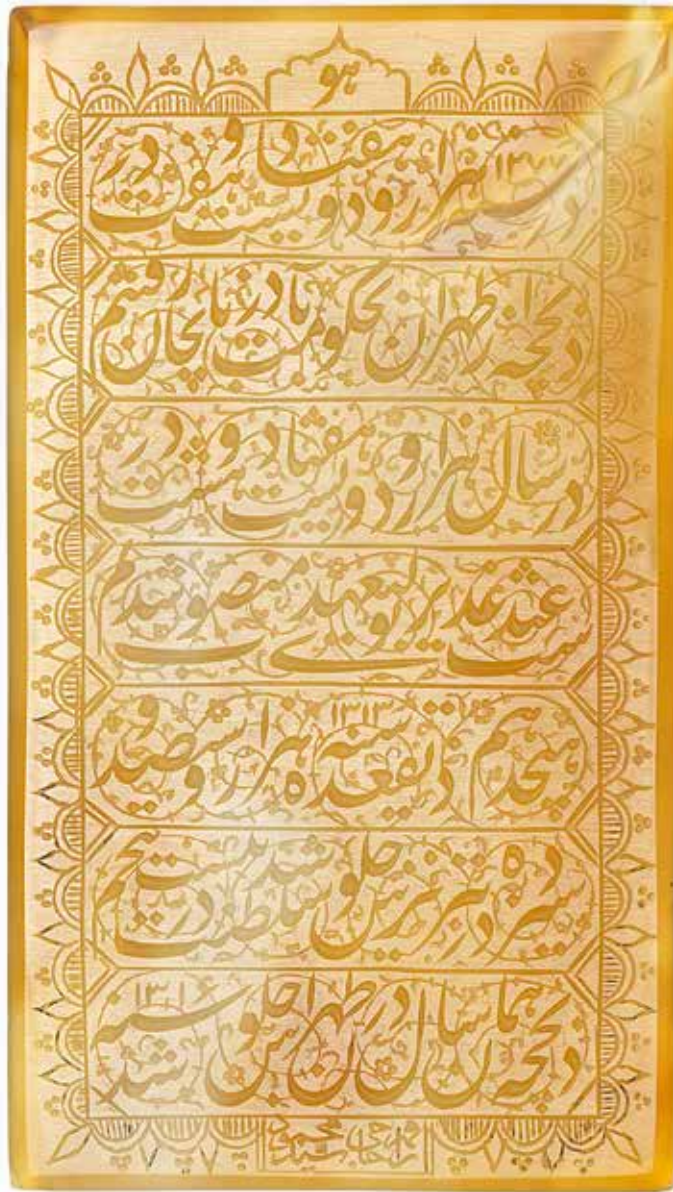
195 x 248 mm.

£2,000 - 3,000

€2,300 - 3,500

US\$2,700 - 4,000

The first note, written by Muzaffar al-Din Shah in the hunting lodge Lashgarak Palace (as revealed by the embossed notepaper), asks in a friendly manner why Mirza 'Abadullah Khan has not accompanied the king on his trip. The second sends greetings to the family of Atabak-e A'zam, a title given to 'Ali Asghar Khan Amin al-Sultan the year before).



118 R

AN AGATE CALLIGRAPHIC PLAQUE DETAILING POLITICAL EVENTS OF THE LIFE OF PRINCE MUZAFFAR AL-DIN, LATER MUZAFFAR AL-DIN SHAH QAJAR (REG. 1896-1907) PERSIA, LATE 19TH CENTURY

rectangular with baguette-cut edges, engraved to one side with seven cartouches filled with inscriptions in *nasta'liq* on a ground of scrolling floral tendrils, the border with a band of stylised vegetal motifs
11.2 x 6.4 cm.

£8,000 - 12,000
€9,400 - 14,000
US\$11,000 - 16,000

Provenance

Private UK Collection.
Formerly in the collection of a descendant of Muzaffar al-Din Shah Qajar.

Inscriptions: 'I went to Adharbayjan in Dhi-hijjah of the year 1277 (June-July 1861). I was appointed Crown Prince on the eve of the *Ghadir* feast in 1278 (15 June 1862). The accession to the throne was in Tabriz on 18 Dhi-qa'dah (1 May 1896) and the enthronement in Tehran on 25 of Dhi-hijjah of the same year (25 June 1896)'; in the lower border, artist's signature *raqimahu haji sayyid Mahmud*, 'Its carver Haji Sayyid Mahmud'.

119 TP

AN OFFICIAL PORTRAIT OF MUZAFFAR AL-DIN SHAH QAJAR (REG. 1896-1907), PAINTED ON THE OCCASION OF HIS STATE VISIT TO BELGIUM IN 1905, BY AIMÉ OSCAR STEVENS BELGIUM, DATED 1905

oil on canvas, signed and dated *Bruxelles 1905* lower right
210 x 115 cm.

£40,000 - 60,000

€47,000 - 70,000

US\$53,000 - 80,000

This impressive lifesize portrait, painted during the Shah's third and final trip to Europe, demonstrates the significant transformation of Qajar court art and style from the highly stylised works of the first half of the 19th century. The desire to conform to the fashion conventions favoured by western monarchs, a trend which commenced during the reign of Muhammad Shah in the 1840s, is epitomised in this fine depiction by the Belgian artist Aimé Oscar Stevens (1879-1951). The Shah stands on the terrace of his Brussels hotel wearing the frock coat of a European officer with epaulettes, medals and *cordons bleus*, his left arm resting on a European dress sword. The characteristic black hat of the Qajar tribe and his emblematic moustache, imitating that of the Safavid Shah Abbas the Great, are the only allusions to his Persian heritage.

Like his father, Nasr al-Din Shah, Muzaffar al-Din Shah visited Europe three times and even borrowed money from Nicholas II of Russia to pay for his travel expenses. In Paris he was introduced to the cinematograph, and immediately ordered his photographer Mirza Ibrahim Khan (four of whose works feature as lots 113-116 in this sale), to acquire the equipment and knowledge to bring moving pictures to Persia. The event is recorded in his travel diaries, which provide a useful record of his travels. His sitting with Aimé Oscar Stevens is also recorded:

Whilst in Belgium on a Thursday afternoon we ascended the staircase of the hotel where an artist was waiting who had come to paint our portrait. (Muzaffar al-Din Shah's Second Travel Diary, p. 142).

The Shah's European journeys had a great impact and encouraged him to bring about administrative reforms at home in Persia. He would later become the first king to sign the Persian Constitution shortly before his death in 1906.





120 R

A QAJAR MOULDED POTTERY TILE DEPICTING AN AUSTRIAN PRINCE, POSSIBLY CROWN PRINCE RUDOLF (1858-1889) PERSIA, CIRCA 1880

of rectangular form with moulded hole to top, decorated in cobalt-blue, turquoise, pink and black on a white ground with an oval cartouche containing the Prince, a curtain to his right, the corners with floral sprays, the border with interlaced undulating vines
31.5 x 24.3 cm.

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



121 R

THREE OFFICIAL LETTERS FROM THE PERSIAN FOREIGN MINISTRY DURING THE REIGN OF AHMAD SHAH QAJAR (REG. 1909-24), ADDRESSED TO THE LAST AUSTRO-HUNGARIAN EMPEROR CHARLES/KARL I (REG. 1916-18) QAJAR PERSIA, ALL DATED 10TH RABI' AL-THANI 1336/23RD JANUARY 1918

Persian manuscript on paper, each with a heading in large and bold *nasta'liq* script in black ink, main text of eight or nine lines of smaller *nasta'liq* script, seal impression at lower left; together with **four envelopes**, three with the embossed seal of Ahmad Shah Qajar, one with that of Muhammad 'Ali Shah Qajar (reg. 1907-09) *letters 360 x 223 mm. and slightly smaller; envelopes 145 x 225 mm. and slightly smaller(7)*

£2,000 - 3,000
€2,300 - 3,500
US\$2,700 - 4,000

The three letters were intended to be sent to Charles I, one as a condolence for the death of Emperor Franz Josef (who had died on 21st November 1916 after a long reign), another sending congratulations to Charles I on his accession, and the third introducing Mirza Mustafa Khan Safa' al-Mamalik as the Persian envoy to the Austro-Hungarian Empire. Three of the envelopes, though all addressed to Charles I, bear small added notes in red *shikasteh* saying that the letters were not sent because of the Emperor's abdication (*isti'fa'*): though in fact Charles never abdicated, but 'relinquished participation in the administration of the state' on 11th November 1918. An unused envelope bears the embossed seal of Muhammad 'Ali Shah and is in a different blue from that of Ahmad Shah.



122 • R

A LARGE ILLUMINATED QUR'AN, COPIED BY TURAB IBN MULLA AHMAD 'ALI MUHAMMAD AL-TALQANI QAJAR PERSIA, DATED MONDAY 3RD SHAWWAL 1316/14TH FEBRUARY 1899

Arabic manuscript on paper, 262 leaves, 17 lines to the page written in clear and disciplined *naskhi* script in black ink with diacritics and vowel points in black, gold roundels between verses, inner margins ruled in colours and gold, *sura* headings written in *thuluth* in red within illuminated panels, catchwords, illuminated devices in wide outer margins, one illuminated frontispiece in colours and gold, ownership inscription on front flyleaf dated AH 1338/AD 1919, contemporary floral lacquer binding
345 x 220 mm.

£8,000 - 12,000

€9,400 - 14,000

US\$11,000 - 16,000

On the front flyleaf there is a birth note registering the birth of a grandchild to Husain Ihyā' al-Saltanah on 1st Rabi' I 1338/24th November 1919. The note itself was written six days later on 7th Rabi' I 1338/30th November 1919. Husain Ihyā' al-Saltanah (d. 1930) was a physician of the late Qajar and early Pahlavi periods, a member of Parliament and overseer of Public Health Services. Under Reza Shah Pahlavi, he was known as Dr Bahrami.



123 • R

ABU MANSUR AL-HUSAIN BIN MUHAMMAD BIN 'UMAR BIN ZAYLA, AL-KAFI FI AL-MUSIQA, A TREATISE ON MUSIC QAJAR PERSIA OR OTTOMAN NEAR EAST, 19TH CENTURY

Arabic manuscript on paper, 49 leaves, in *safinah* form, 14 lines to the page written in *naskhi* script in black ink, interspersed with musical staves and annotations in black and red
190 x 103 mm.

£2,000 - 3,000
€2,300 - 3,500
US\$2,700 - 4,000

The title *al-Kafi fi'l-musiqi* is listed in C. Brockelmann, *GAL*, G, I 488; S, II, 1036/6.



124 • R

A QUR'AN SECTION (JUZ XVI), COPIED BY 'ABDULLAH QAJAR PERSIA, DATED AH 1329/AD 1911-12

Arabic manuscript on paper, 156 leaves, 9 lines to the page written in clear *naskhi* script in black ink with diacritics and vowel points in black, illuminated verse-markers, double interlinear rules in black, inner margins ruled in blue, red and gold, catchwords, 20 illuminated headpieces in colours and gold, illuminated devices in outer margins, creased, corners thumbed, red morocco gilt, with flap, rebacked and repaired, some staining
225 x 140 mm.

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



125^R

**A QAJAR CARPET DEPICTING THE COURT OF NADER SHAH
AFSHAR (REG. 1736-1747)
PERSIA, CIRCA 1900**

depicting the Shah enthroned with attendants, an inscription-filled cartouche above his head, a spray of flowers issuing from an urn in the foreground, the borders with inscription-filled cartouches
206 x 137 cm.

£10,000 - 15,000
€12,000 - 18,000
US\$13,000 - 20,000

Provenance

Private UK Collection. Formerly in the collection of Mohammad Ali Shah Qajar (Reg. 1907-1909), and thence by descent to his grandson Ali Mirza Qajar (1929-2011). Acquired at auction in Paris, Kapandji Morhange, *Collection de son Altesse Royale Soltan 'Ali Mirza Qajar, Petit Fils de Mohammad 'Ali Shah, d'une partie de la famille et divers*, 19 April 2012, lot 325.

Inscriptions: *bargah-e nader shah-e afshar*, 'The court of Nadir, the Afsharid King', in the borders repeats of two couplets composed by an unknown poet about Nadir Shah.



126

126^R

FIVE EROTIC PAINTINGS, ONE INSCRIBED BY MUHAMMAD 'ALI QAJAR PERSIA, SECOND HALF OF THE 19TH CENTURY

watercolours on paper, two laid down on album pages with coloured borders, one inscribed *be-jehat-e nur-chashmi muhammad hasan mashq shod. kamtarin muhammad 'ali*, 'It was drawn for the light of my eyes Muhammad Husayn. Most humble Muhammad 'Ali', one numbered 13, in mounts
293 x 197 mm.; 215 x 150 mm.; 150 x 230 mm.; 205 x 140 mm.; 200 x 130 mm.(5)

£3,000 - 4,000
€3,500 - 4,700
US\$4,000 - 5,300

The couple depicted in amorous dalliance beside a table on which rest decanters of wine, appear on a lacquer mirror case in the Khalili Collection, dated 1850-60: see N. D. Khalili, B. W. Robinson, T. Stanley, *Lacquer of the Islamic Lands: Part Two*, London 1997, p. 152, no. 364.

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



127

127^R

HUSAIN QULI KHAN, QAJAR GOVERNOR OF URUMIYYAH, SIGNED BY DOUST MOHAMMED QAJAR PERSIA, DATED 1920

watercolour on paper, signed and dated 1920 in Latin script lower right, in an early 20th Century European card mount, printed label affixed with identifying inscription in Persian
painting 332 x 247 mm.; mount 398 x 340 mm.

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

The printed inscription on the mount reads: *shabih-e husayn-quli-khan bayglar-baygi afshar qasemlu keh dar sanah 1234 hokmran-e urumi va ghayrah budehand*: 'The portrait of Husain Quli Khan, the tribal chief of the Afshar Qasimlu who was Governor of Urumiyyah in the year 1237/1821-22.' The sitter was apparently a son of Imam Quli, the chief of the Qasimlu tribe in Urumiyyah, born in 1773, and who died falling off a horse on 27th Sha'ban 1236/30th May 1821. One of his daughters became one of Fath 'Ali Shah's wives.



128^R

**ELEVEN WATERCOLOUR PORTRAITS OF QAJAR NOBLEMEN AND OFFICIALS
IRAN, 20TH CENTURY**

pencil and watercolour on paper, three single portraits, one double portrait on one sheet of paper, one triple portrait on one sheet, three small single portraits framed together, the group in six frames
the largest 255 x 235 mm.; the smallest 190 x 80 mm. (6)

£4,000 - 6,000

€4,700 - 7,000

US\$5,300 - 8,000

The subjects are as follows:

Ali Quli Mirza, Etehad-ul-Saltaneh.

Sultan Murad Mirza, Hussam-ul-Saltaneh.

Dust Ali Khan, Muayyir.

Imam Quli Khan.

Hakki Mirza Suleiman Khan, Rukn-ul-Molk.

Mirza Zain al-Abedin.



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OSMAN HAMDY BEY (TURKISH, 1842-1910)

Young Woman Reading
signed and dated 'OHamdy Bey. 1880.'
(centre left)
oil on canvas
41.1 x 51cm (16 3/16 x 20 1/16in).
£600,000-800,000*

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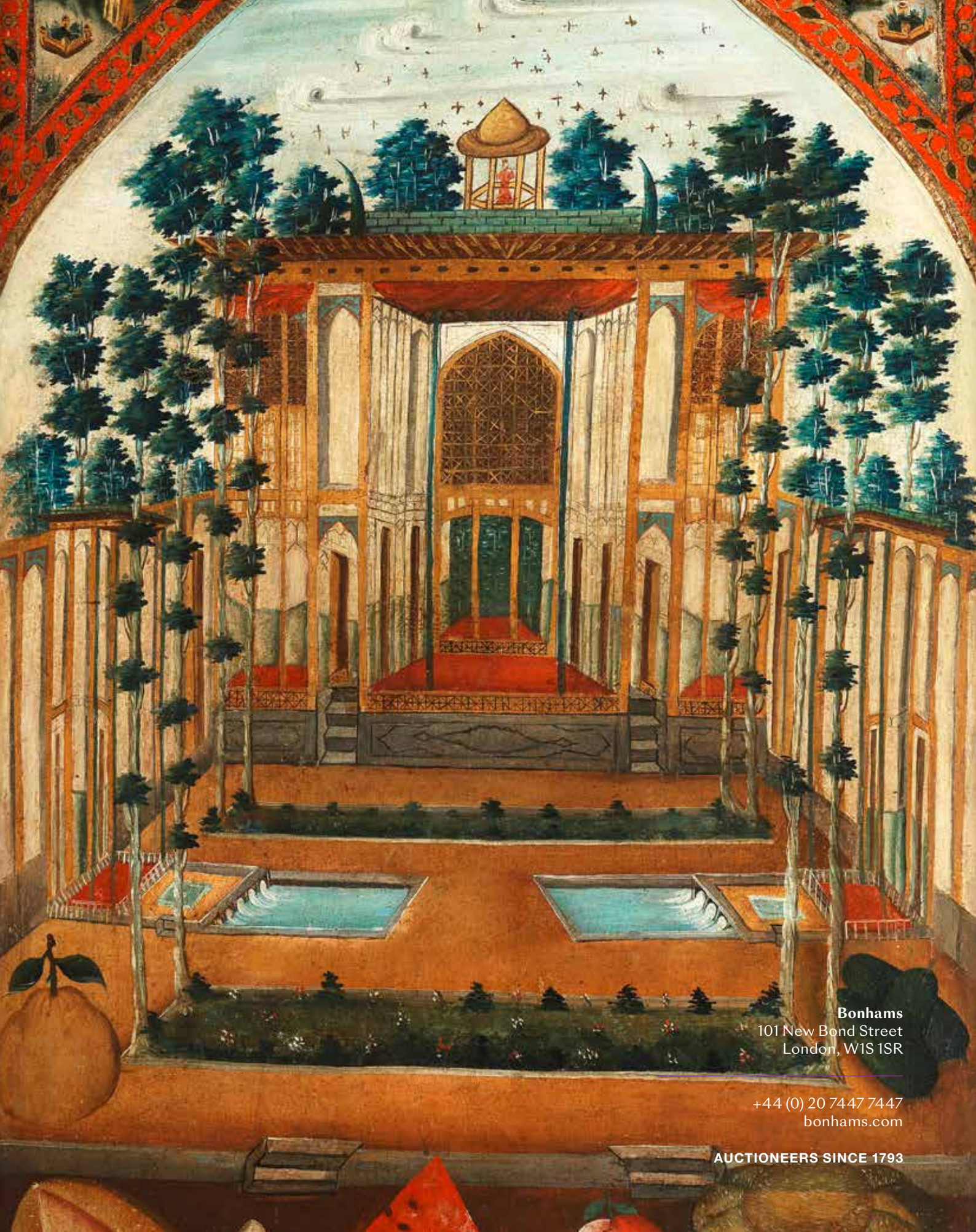
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Islamic and Indian Art

New Bond Street, London | 30 April 2019



Islamic and Indian Art

Including The Lion and the Sun: Art from Qajar Persia

New Bond Street, London | Tuesday 30 April 2019, 11am

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Friday 26 April
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Front cover: lot 130
Back cover: lot 142
Inside front cover: lot 181
Inside back cover: lot 35

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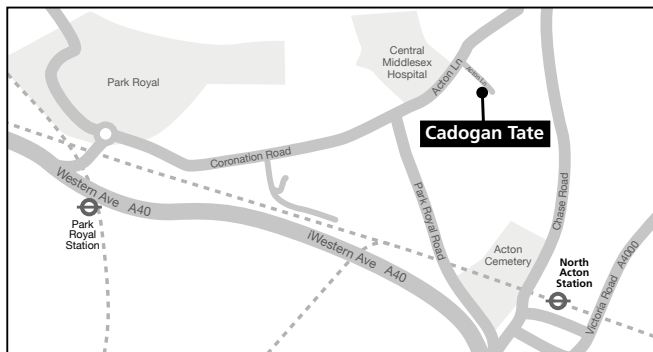
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Storage will be free of charge for the first 14 calendar days from & including the sale date Tuesday 30 April 2019

Charges will apply from 9am Wednesday 15 May 2019.

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

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

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Payment at time of collection **By:**

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

Please note that Bonhams will be closed on Monday 6 May 2019 for the May Bank Holiday

Please note that Cadogan Tate will be closed on Monday 6 May 2019 for the May Bank Holiday

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Islamic and Indian, Middle Eastern and South Asian Art

London

Oliver White
Head of Department,
Islamic and Indian Art

Matthew Thomas
Specialist,
Islamic and Indian Art

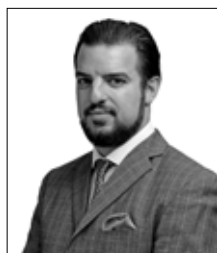
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1

1

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

Arabic manuscript on vellum, 14 lines written in *kufic* script in black ink with diacritics and vowel points in black and red, verses marked with three gold dots, fifth verse marked with a circular illuminated device in gold

247 x 293 mm.

£6,000 - 8,000

€7,000 - 9,400

US\$8,000 - 11,000

Text:

Sura XIX, *Maryam*, Mary, part of verse 16–end of verse 32.

For two leaves from the same dispersed manuscript of the Qur'an, see Sotheby's, *Arts of the Islamic World*, 6th October 2010, lots 1 and 2. Deroche puts the script of this type in group F of his categorisation, noting the stretching of the forms of the letters, a feature typical of leaves copied in Damascus. See F. Deroche, *The Abbasid Tradition: Qur'ans of the 8th to the 10th Centuries AD*, London 1992, p. 42.



2

2

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

Arabic manuscript on vellum, 11 lines to the page written in compact *kufic* script in black ink with diacritics and vowel points in red, blue and yellow, verses marked with three blue dots arranged vertically, one leaf with a circular device marking the fifth verse

135 x 220 mm.(2)

£2,500 - 3,500

€2,900 - 4,100

US\$3,300 - 4,600

Text:

A. Sura VII, *al-A'raf*, The Heights, part of verse 22–part of verse 27.

B. Sura VII, *al-A'raf*, The Heights, part of verse 59–part of verse 66.



3



4

3 • R

A LATE SAFAVID PRAYER BOOK, CONSISTING OF QUR'AN, SURA LVI, AL-WAQI'A, FOLLOWED BY PRAYERS, COPIED BY HAMDULLAH PERSIA, DATED AH 1134/AD 1721-22

Arabic manuscript on gold-sprinkled paper, 25 leaves, eight lines to the page written in *naskhi* script in black ink with diacritics and vowel points in red and black, gold roundels between verses, inner margins ruled in gold and blue, one illuminated headpiece in colours and gold, opening double page with text within cloudbands on a gold ground, opening of prayers with heading in *tawqi* script in gold, silk-covered brown morocco, rebacked
181 x 110 mm.

£2,500 - 3,500
€2,900 - 4,100
US\$3,300 - 4,600

4 • R

GHIYATH AL-DIN MUHAMMAD, KNOWN AS KHWANDAMIR (D. AH 941/AD 1534-35), HABIB AL-SIYAR, A UNIVERSAL HISTORY UNTIL THE END OF THE REIGN OF THE SAFAVID SHAH ISMA'IL, ONE VOLUME ONLY, RELATING TO THE CONTEMPORARIES OF GINGIZ KHAN (13TH CENTURY) TO THE END OF THE TEXT (16TH CENTURY) PERSIA, LATE 16TH CENTURY

Persian manuscript on paper, 278 leaves, 31 lines to the page written in *nasta'liq* script in black ink, chapter headings and significant words written in *naskhi* script in red and occasionally in gold and green, a few title headings left blank, inner margins ruled in blue and gold, occasional commentaries in wide outer margins, three illuminated headpieces in colours and gold at beginning and at start of subsequent sections, one unrelated illustration added in the 20th Century, later red morocco with stamped central medallions, doublures of brown leather with central gilt stamped medallions
305 x 190 mm.

£2,000 - 3,000
€2,300 - 3,500
US\$2,700 - 4,000

The manuscript later belonged to a certain Chalabi-zadah, who wrote a note on the opening page.



5

5 R

**A PRINCE WEARING A FUR-LINED COAT, WITH A DAGGER AT HIS BELT
PERSIA, 17TH CENTURY**

gouache and gold on paper
192 x 90 mm.

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

Provenance

Private UK collection.
Formerly with a London dealer, probably 1950-60s (label on backboard, price £7 10s).



6

6

**A CALLIGRAPHIC ALBUM PAGE IN NASTA'LIQ SCRIPT, SIGNED BY MUHAMMAD SULTAN
MUGHAL, 18TH CENTURY**

Persian manuscript on paper, four lines of text written diagonally in bold *nasta'liq* script in black ink on a cream ground within cloudbands, against a ground of stylised floral motifs in colours and gold, outer border with stylised roses on a buff ground
album page 330 x 185 mm.

£3,000 - 5,000
€3,500 - 5,900
US\$4,000 - 6,600

The signature reads: *Fadawi muhammad sultan fi sanah ahad qalami namud*, 'The devotee [of the emperor], Muhammad Sultan, wrote it in the first [regnal] year'.

The scribe Muhammad Sultan is not recorded and first regnal year could refer to any Mughal emperor. However, the use of the term *fadawi* (devotee), which was common under 'Alamgir, may indicate that it could belong to any emperor after 'Alamgir, who began the practice of using his regnal year shortly after he came to power in AH 1069/AD 1658, and the page is therefore mostly likely to be 18th Century.



7



8

7 •
IBN AL-HAJIB, FAWA'ID WAFIYYAH BI-HALL MUSHKILAT AL-KAFIYYAH, A TREATISE ON ARABIC GRAMMAR, COPIED BY AHMAD BIN 'ALI AL-MANASTIRI, FROM THE PROVINCE OF RUM OTTOMAN TURKEY, AT BRUSA [BURSA?], DATED AH 993/AD 1585-86

Arabic manuscript on paper, 197 leaves, 19 lines to the page written in neat *nasta'liq* script in black ink with significant words in red, inner margins ruled in gold and black, extensive commentaries and notes written in *nasta'liq* and cursive scripts in wide outer margins, front cover and first twenty leaves detached, English inscription on endpaper giving incorrect date, title and author, fore-edges with gilt floral motifs, brown morocco covers with central medallions and cornerpieces richly decorated with intertwining gilt vegetal and floral motifs
 155 x 95 mm.

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

The colophon states that the text was copied from an original version by a certain Abdul-Rahman Jami, dated AH 897/AD 1491.

8 •
A SMALL ILLUMINATED MANUSCRIPT OF THE GOSPELS IN SYRIAC NEAR EAST, PROBABLY SYRIA, 18TH CENTURY

Syriac manuscript on paper with some Arabic and Hebrew, 144 leaves, 25 lines to the page written in small Syriac script in brown ink with significant words and phrases in red, inner margins ruled in gold and red, marginal devices in red, two illuminated headpieces in colours and gold with titles in Hebrew, each preceded by indexes, two inscriptions in Arabic at beginning and end of manuscript, loose, some gatherings detached, brown leather gilt, covers with cruciform motif and floral cornerpieces, spine with gilt legend *EVANGELIUM SYRIACUM*, marbled endpapers, front endpaper with pasted armorial bookplate of 6th Baron Hartwell, rear endpaper with that of Dr John Lee
 64 x 50 mm.

£1,200 - 1,500
 €1,400 - 1,800
 US\$1,600 - 2,000

Provenance

Rev. Sir George Lee (1767-1827), 6th (and last) Baron Hartwell, Hartwell House, Buckinghamshire, or his forebears (the 1st Baron Hartwell, Thomas Lee, was created Baron in August 1660).
 Dr John Lee (1783-1866), heir to the above.
 Private UK collection.

The Arabic inscription states that the manuscript was bought by Archbishop Jibrail of Aleppo for 13 [currency unclear], and was endowed to the Church of Mari Elias.

For a similar small illuminated copy of the Gospels of an earlier date (August 1554), dedicated to King Ferdinand I, see C. Aboussouan (ed.), *Exposition—Le Livre et Liban jusqu'a 1900*, Paris 1982, pp. 126–27. For further reading see F. Briquel Chatonnet and M. Debie (edd.), *Manuscripts Syriaca: des sources des premiere main*, Paris 2015.



9 •

AN ILLUMINATED QUR'AN, COPIED BY MUHAMMAD AL-SHUHDI, A PUPIL OF ISMA'IL OTTOMAN TURKEY, DATED AH 1158/AD 1745-46

Arabic manuscript on paper, 301 leaves, 15 lines to the page written in clear *naskhi* script in black ink with diacritics and vowel points in red and black, gold roundels between verses, inner margins ruled in green and gold, catchwords, one illuminated double-page frontispiece in colours and gold, brown morocco with illuminated central medallions incorporating intertwining vegetal motifs, with flap, doublures of marbled paper
170 x 115 mm.

£6,000 - 8,000

€7,000 - 9,400

US\$8,000 - 11,000



10 •

ABU'L-FADHL 'IYADH BIN MUSA BIN 'IYADH AL-YAHSUBI (D. AH 544/AD 1149-50), KITAB AL-SHIFA BI-TA'RIF HUQUQ AL-MUSTAFA, A POPULAR BIOGRAPHY OF THE PROPHET MUHAMMAD, COPIED BY IBRAHIM AL-SHAUQI OTTOMAN TURKEY, DATED AH 1216/AD 1801-02

Arabic manuscript on paper, 337 leaves, 17 lines to the page written in clear *naskhi* script in black ink with headings and significant words picked out in red, inner margins ruled in red and gold, catchwords, one fine illuminated frontispiece predominantly in shades of gold, brown morocco with covers decorated with central medallions incorporating intertwining vegetal motifs in gold, with flap, rebacked and repaired, with brown morocco slipcase gilt
165 x 115 mm.

£8,000 - 12,000

€9,400 - 14,000

US\$11,000 - 16,000

It is noteworthy that the illumination of this manuscript is in the manner more commonly found in manuscripts of the Qur'an.

An early copy of this work, dated 5th Jumada al-Thani 767/17th February 1365, is in the Chester Beatty Library: see A. Arberry, *A Handlist of the Arabic Manuscripts*, vol. I, Dublin 1955, p. 42, no. 3104. See also C. Brockelmann, *GAL*, G I, 369; S. I, 630.



11

11 *

**A LARGE HILYEH (THE ATTRIBUTES OF THE PROPHET MUHAMMAD), AND A HADITH OF THE PROPHET, SIGNED BY MUHAMMAD ZUHDI AND MUSTAFA FAHIM
OTTOMAN TURKEY, DATED AH 1285/AD 1868-69**

Arabic manuscript on paper, the text comprising the *bismillah* in bold large *thuluth* script in black ink, below this the *hilyeh* of the Prophet written in *naskhi* script within a roundel, this bordered by the names of the Four Rightly-Guided Caliphs, all on a blue ground and flanked by two panels containing stylised floral medallions, below this a second line of large *thuluth*, and in the lowest register a central panel of text written in five lines of *naskhi* script, flanked by two pairs of diamond-shaped panels containing the details of the scribes, outer border of stylised floral motifs on a blue ground, in a modern 'Moorish'-style frame

525 x 380 mm.; frame 79.5 x 65 cm.

£6,000 - 8,000

€7,000 - 9,400

US\$8,000 - 11,000

The composition is signed by Muhammad Zuhdi, except for the saying of the Prophet written in a rectangular panel below the *hilyeh*, which is signed by Mustafa Fahim and witnessed by the late Muhammad 'Aouni.



12

12 •

**SELECTED SURAS FROM THE QUR'AN, COPIED BY ISMA'IL AL-ZUHDI, IN THE STYLE OF SHAYKH HAMDULLAH, BETTER KNOWN AS IBN AL-SHAYKH
OTTOMAN TURKEY, PROBABLY CONSTANTINOPLE, DATED AH 1217/AD 1802-03**

Arabic manuscript on paper, 27 leaves, 9 lines to the page written in elegant *naskhi* script in black ink with diacritics and vowel points in black, gold roundels between verses, inner margins ruled in red and gold, some catchwords, illuminated devices in wide outer margins, illuminated panels between *suras*, two illuminated headpieces in colours and gold, contemporary brown morocco, covers with central medallions and cornerpieces decorated with intertwining floral and vegetal motifs in red on a gold ground, with flap
190 x 130 mm.

£3,000 - 5,000

€3,500 - 5,900

US\$4,000 - 6,600



13

13 •
AL-JAZULI, DALA'IL AL-KHAYRAT WA SHAWARIQ AL-ANWAR, PRAYERS IN PRAISE OF THE PROPHET MUHAMMAD, WITH TWO DEPICTIONS OF THE HOLY CITIES OF MECCA AND MEDINA, COPIED BY MUSTAFA SHARIF, A PUPIL OF MAHMUD JALAL-AL-DIN

OTTOMAN TURKEY, DATED AH 1217/AD 1802-03
 Arabic manuscript on paper, 90 leaves, 11 lines to the page written in *naskhi* script in black ink, gold roundels between sentences, inner margins ruled in red and gold, catchwords, two illuminated headpieces in colours and gold, contemporary brown morocco, covers decorated with stamped central medallions and cornerpieces of gilt paper onlay, with flap, doublures of red morocco painted with floral sprays in gold
 155 x 107 mm.

£3,000 - 5,000
 €3,500 - 5,900
 US\$4,000 - 6,600



14

14
A LARGE CALLIGRAPHIC COMPOSITION, SIGNED BY MUHAMMAD 'ALI PERHAPS OTTOMAN PALESTINE (ACRE), DATED AH 1307/AD 1889-90

ink on marbled paper
 435 x 280 mm.

£5,000 - 7,000
 €5,900 - 8,200
 US\$6,600 - 9,300

The text reads: 'God is the Helper and His help is begged in all affairs'.

Absence of any attributes makes it impossible to identify the calligrapher. However, it is possible that the scribe is Muhammad 'Ali (1853-1937), the son of Baha'ullah, founder of the Baha'i faith. He worked in a bold style developed by the primary calligrapher of the faith, Mirza Husain Isfahani Mishkin Qalam. For other works by Muhammad 'Ali, see Christie's, *Art of the Islamic and Indian Worlds*, 8th October 2015, lot 69; 27th April 2017, lot 135; and 26th October 2017, lot 133.



15

15
**AN ILLUMINATED CALLIGRAPHER'S DIPLOMA (JAZET),
 SIGNED BY HUSAIN RASHID EFFENDI, AND WITNESSED BY
 IBRAHIM SALEM, MUSTAFA RASEKH AND MUHAMMAD ZUHNI
 OTTOMAN TURKEY, DATED TWICE AH 1254/AD 1838-39**

Arabic manuscript on paper laid down on card, text written in one line of *thuluth* script in black ink within a cartouche on a light green ground, above two lines of smaller *naskhi* script on the same ground and within gold cloudbands, flanked by stylised floral vases, three cartouches below this with calligraphers' details, all within a rectangular panel richly decorated with stylised floral motifs and serrated leaves in colours and gold, ruled margins and outer border in colours and gold
 200 x 270 mm.

£2,000 - 3,000
 €2,300 - 3,500
 US\$2,700 - 4,000

The text consists of two sayings of the Prophet Muhammad: *Beautiful calligraphy resembles a journey of pleasure for the eyes; Beautiful calligraphy increases the clarity of the truth.*



16

16
**AN ILLUMINATED CALLIGRAPHER'S DIPLOMA (JAZET),
 SIGNED BY SANNIYEH JAWIYALARI, FROM THE SCHOOL
 OF FEMALE STUDENTS
 OTTOMAN TURKEY, DATED AH 1302/AD 1884-85**

Arabic manuscript on paper laid down on card, the text comprising one line of script in larger *thuluth* above two lines of smaller *naskhi* script, all on a brown ground within cloudbands on a gold ground, a further cartouche at bottom with calligrapher's details, stylised rococo floral sprays in lower corners and at top, pink and gold inner borders, outer borders with undulating stylised floral motifs in gold on a black ground
 218 x 310 mm.

£2,000 - 3,000
 €2,300 - 3,500
 US\$2,700 - 4,000

The text consists of a saying of the Prophet Muhammad: *He who seeks knowledge, God will guarantee him his livelihood.*



17

17
**A SCHOLAR SEATED BENEATH A TREE READING, BY HAJJ
 MUSAVVIR AL-MOLKI
 IRAN, MID-20TH CENTURY**

gouache, gold and silver on paper, signed in monogram lower centre, illuminated border in Safavid style
 345 x 257 mm.

£2,000 - 3,000
 €2,300 - 3,500
 US\$2,700 - 4,000

The monogram reads: 'The work of Hajj Musavvir al-Molki'. Hajj Musavvir al-Molki (1889-1969) was a carpet designer, painter, illuminator, pen box maker, oil painter and poet from Isfahan who excelled in miniature painting and paintings in different styles. He was also the restorer of the Chihil Soltun Palace in Isfahan. In the early and in the middle part of the 20th century, classical miniature painting continued to be practised by a few craftsmen working especially in the bazaar of Isfahan. Copies of Timurid and Safavid miniatures continued to be executed locally, knowledge being passed from father to son. Musavvir al-Molki, known to be a member of a lineage of painters from the Safavid era, maintained the family workshop in the bazaar.



18

**A LARGE SLIP-PAINTED POTTERY DISH
SAMARKAND, 10TH CENTURY**

of shallow form on a short foot, rising gently to a slightly everted rim, decorated in manganese and tomato-red on a white ground with a central rosette formed from palmettes and split-palmettes, the rim with a band of inscription in floriated *kufic*
36.7 cm. diam.

£10,000 - 15,000

€12,000 - 18,000

US\$13,000 - 20,000

Inscriptions: *al-jud min akhlaq ahl ... li-sahibihi*, 'Generosity is a disposition of the dwellers of Paradise... to its owner'.



18A

18A * R

A RARE UNDERGLAZE-PAINTED MOULDED POTTERY MIHRAB TILE

PROBABLY KASHAN, DATED AH 740/ AD 1339-40

of rectangular form, moulded and decorated in black under a turquoise glaze with a mihrab, a mosque lamp hanging within the archway, the edge of the arch with a band of inscription, the border with a large band of inscription in thuluth, with wood frame
41 x 28.5 cm.

£6,000 - 8,000

€11,000 - 16,000

US\$9,000 - 13,000

Provenance

Private US collection, acquired in New York in the 1970s.

Inscriptions: in the border, Qur'an, chapter CXII (al-Ikhlās) ending with the date 740 (1339-40); in the arch, Qur'an, chapter IX (al-Tawbah), part of verse 18, ending with 'God the Most Great told the truth and the Messenger told the truth'.



19

19 R

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

of deep slightly flaring form on a long foot, decorated in polychrome and gold leaf on a cream ground with a central roundel containing a mounted figure hawking, surrounded by a band of seated figures interspersed by stylised foliate sprays, the border with a band of inscription in *kufic* interspersed by roundels containing palmettes, the interstices with split-palmettes, the exterior with a band of diamond motifs overlaid in gold leaf
23 cm. diam.

£4,000 - 6,000

€4,700 - 7,000

US\$5,300 - 8,000



20 R

**A LARGE ILKHANID LUSTRE MOULDED POTTERY TILE
FRAGMENT**

KASHAN, PERSIA, CIRCA 1310

of irregular form, moulded and decorated in a brownish-gold lustre, cobalt-blue and turquoise on a white ground with a partial inscription in *kufic*, above a knot motif and partial palmette, all interspersed by foliate tendrils and on a ground of foliate interlace, mounted
43 x 29 cm.

£6,000 - 8,000

€7,000 - 9,400

US\$8,000 - 11,000

Provenance

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

A frieze of similar tiles is in the British Museum (museum number G.204.1-4); another in the Museum of Islamic Art, Berlin, from the mihrab of a mosque in Natanz, is dated to circa 1307 (Inv. I.1277).



21



22



21 *

**A MAMLUK UNDERGLAZE-PAINTED POTTERY TILE
DAMASCUS, SYRIA, 15TH CENTURY**

of hexagonal form, decorated in cobalt-blue on a white ground with a cypress tree flanked by undulating foliate sprays
width 19.5 cm.

£3,000 - 4,000
€3,500 - 4,700
US\$4,000 - 5,300

Provenance

Sarl Marambat-de Malfosse, Toulouse, 23 June 2017, lot 3.
Formerly in a private French collection, Toulouse.

22 *

**TWO MAMLUK UNDERGLAZE-PAINTED POTTERY TILES
DAMASCUS, SYRIA, 15TH CENTURY**

each of hexagonal form decorated in cobalt-blue, turquoise and black, the first with a six-pointed star containing a floral motif, the second with a central rosette surrounded by floral sprays, each with turquoise border
width of the larger 19.9 cm.(2)

£2,000 - 3,000
€2,300 - 3,500
US\$2,700 - 4,000

Provenance

Sarl Marambat-de Malfosse, Toulouse, 23 June 2017, lot 3.
Formerly in a private French collection, Toulouse.



23



24



23 *

**A MAMLUK UNDERGLAZE-PAINTED POTTERY TILE
DAMASCUS, SYRIA, 15TH CENTURY**

of hexagonal form, decorated in cobalt-blue on a white ground with a six-pointed star, the central hexagon containing a flowerhead, the interstices with geometric motifs
width 19.5 cm.

£3,000 - 4,000
€3,500 - 4,700
US\$4,000 - 5,300

Provenance

Sarl Marambat-de Malfosse, Toulouse, 23 June 2017, lot 3.
Formerly in a private French collection, Toulouse.

24 *

**TWO MAMLUK UNDERGLAZE-PAINTED POTTERY TILES
DAMASCUS, SYRIA, 15TH CENTURY**

each of hexagonal form, decorated in cobalt-blue, turquoise and black, the first with a central rosette surrounded by floral sprays, the second with a spray consisting of four large palmette motifs issuing from leafy tendrils
width of the larger 19.5 cm.(2)

£2,000 - 3,000
€2,300 - 3,500
US\$2,700 - 4,000

Provenance

Sarl Marambat-de Malfosse, Toulouse, 23 June 2017, lot 3.
Formerly in a private French collection, Toulouse.

25 TP

**A NASRID OR POST-NASRID TARACEA CHAIR
SPAIN, 15TH/ 16TH CENTURY**

the curving 'X' frame with scrolling arms resting on splayed stretchers, the surface profusely inlaid with hardwood, metal and bone geometric elements forming a repeat design of octagonal cartouches containing eight-pointed stars interspersed by four-pointed star motifs, the borders with bands of alternating bone and wood triangles, later green velvet seat and backrest with gold-coloured metal-thread trim and tassels secured with domed tacks

101 cm. x 69.5 cm. x 48 cm.

£30,000 - 40,000

€35,000 - 47,000

US\$40,000 - 53,000

The Nasrids developed a distinct aesthetic defined by elaborate geometric motifs which evolved from North African and Iberian sources. The micromosaic inlaid decoration on this chair is executed in a technique known in Spanish as *taracea* from the Arabic word *tarsi* or 'incrustation'. It was used in decoration throughout Spain and North Africa and was present in court commissions under the Almoravids and the Almohads, as well as the Nasrids.

The present lot is a fine example of the type, of which few others remain: another closely related example in the Metropolitan Museum of Art, dated to the 16th Century is published in Otto Kurz, 'Folding chairs and Koran stands', in Richard Ettinghausen (ed.), *Islamic Art in the Metropolitan Museum of Art*, New York 1972, no. 10, pp. 304-5. A further example is in the Alhambra Museum, Granada, inv. no. 3315 (published in *Arte islamico en Granada*, Granada, 1995, p436-7, no. 188), and is dated to the 14th-15th Century. Two carbon tests were done on the present lot by RCD RadioCarbon dating, ref. RCD-9067 and 9066. The first gives a 95% probability of a date between 1320 and 1428 and the second gives 95% probability of a date between 1468-1635.

Antecedents of X-frame chairs are depicted in material culture as far back as New Kingdom Egypt and Mesopotamia, although it was the Romans who elevated this functional, portable piece of furniture to a symbol of power in the *sella curulis*, the seat of magistrates and in the campstool of the Roman emperors, the *sella castrentis*. The X-frame chair continued to represent a manifestation of power in many cultures; a painting of Thomas Cranmer, archbishop of Canterbury by Gerlach Flicke in the National Portrait Gallery (NPG 535) executed in 1546 depicts Cranmer seated in a similar chair to the present lot, signifying a fashion for this type amongst Europe's powerful elite throughout the 16th Century.





26

26 TP

**A LARGE PORCELAIN 'ALHAMBRA' VASE
BELGIUM OR SPAIN, LATE 19TH CENTURY**

of inverted piriform with cusped handles on a flared foot, the neck flaring towards an inverted rim, decorated in polychrome and gold with an arcade around the base, interlocking palmettes with a band of inscriptions around the centre, the neck with a band of rosettes interspersed by vegetal motifs beneath a further arcade leading to the rim, wrought iron stand with foliate motifs to feet
93 cm. high

£5,000 - 7,000

€5,900 - 8,200

US\$6,600 - 9,300

Inscriptions: 'Only God is Conqueror' (the Nasrid motto).

Despite the subtle variations in the colour scheme, the present lot is almost identical in design to a vase offered in these rooms (*Islamic and Indian Art*, 7 October 2010, lot 251) which was stamped with the mark of the Saint-Ghislain factory. However, another vase of almost identical form on display at the Real Academia de Lengua, Madrid has been attributed to the Fabrica de Loza Seville.



27

27

**TWO HISPANO-MORESQUE POTTERY ALBARELLOS
VALENCIA, PROBABLY MANISES, 15TH CENTURY**

each of waisted cylindrical form on short feet with everted rims, glazed in cobalt-blue with cream interiors, the first decorated in a coppery lustre with a band of palmette motifs
the larger 31 cm. high(2)

£1,500 - 2,000

€1,800 - 2,300

US\$2,000 - 2,700

A number of jars with comparable form and decoration are known including two examples in the Victoria and Albert Museum, London (Anthony Ray, *Spanish Pottery, 1248-1898*, plate 24, nos. 195 and 196). For another with almost identical decoration sold at Sotheby's see *Arts of the Islamic World*, 9 April 2014, lot 111.



28 TP Y Φ

**A NASRID STYLE TARACEA CHEST
SPAIN, PROBABLY BARCELONA, 16TH/ 17TH CENTURY**

of rectangular form on four feet, of walnut profusely inlaid with ivory, bone and fruitwood, the front with four square panels containing geometric designs, the interstices with trees issuing from urns, all surrounded by an undulating floral vine, the top and sides with further geometric patterns and undulating vines, the interior of the lid with a chessboard, the lid opening to reveal a hinged compartment to one side, with original iron key with gothic ornamentation
106 x 56.5 x 45.5 cm.

£8,000 - 12,000

€9,400 - 14,000

US\$11,000 - 16,000

Provenance

Olga Tufnell (1905-1985).

Private UK Collection.

Olga Tufnell was a British archaeologist involved in the excavations at the ancient city of Lachish in the 1930s. Despite having no formal training she had worked for several years as an assistant to Flinders Petrie before receiving a field assignment. The dig at Lachish was lead by James Leslie Starkey and, following his death in 1938, Tufnell devoted the next twenty years of her career to researching and writing up the excavation report.

Fine bone-inlaid furniture was particularly popular during the Nasrid period and this chest demonstrates a continuation of this tradition following the reconquest. For a chest with similar decoration also dated to the 16th or 17th century in the Victoria & Albert Museum see Mariam Rosser-Owen, *Islamic Arts from Spain*, London, 2010, p. 90, no. 82.



Olga Tufnell



29

29
AN IZNIK CINTAMANI POTTERY JUG
TURKEY, CIRCA 1570

of compressed globular form on a short foot with waisted cylindrical neck and simple handle, decorated underglaze in cobalt-blue, turquoise and raised-red on a white ground with cintamani motifs interspersed by palmettes
19 cm. high

£3,000 - 4,000
 €3,500 - 4,700
 US\$4,000 - 5,300

Provenance
 Private Greek collection.



30

30
AN IZNIK POTTERY DISH
TURKEY, LATE 16TH CENTURY

of shallow rounded form on a short foot with wide everted rim, decorated in raised-red, cobalt-blue and green with black outline on a white ground, with central roundel containing a split palmette spray, the border with alternating floral sprays and saz leaves, the exterior with alternating abstract floral and foliate motifs
25.8 cm. diam.

£2,000 - 3,000
 €2,300 - 3,500
 US\$2,700 - 4,000



31

31 *

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

of rectangular form, decorated underglaze in cobalt-blue, raised-red, turquoise and green with black outline with an undulating tendril with issuing tulips, roses and other flowerheads, with turquoise borders to upper and lower edges, with old collection labels to reverse
25.6 x 16.3 cm.

£5,000 - 7,000

€5,900 - 8,200

US\$6,600 - 9,300

Provenance

Pozzi Collection.
Jacques Soustiel Collection.
Private Swiss Collection.

For an almost identical tile see Katerina Korre-Zographou, *The Iznik Ceramics of the Monastery of the Panaghia Panakhrantou*, 2012, p. 117, fig. 89.13. Similar tiles also remain *in situ* at the tomb and shrine of Eyub in Istanbul (see Ahmet Ertug and Walter Denny, *Gardens of Paradise: 16th Century Turkish Ceramic Tile Decoration*, 1998, pp.111 and 113).

32

**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 on a white ground, with a spray of hyacinth, tulips, carnations and other flowerheads issuing from a leafy tuft, the border with rock and wave design, alternating flowerhead and foliate motifs on the exterior
30.3 cm. diameter

£3,000 - 5,000

€3,500 - 5,900

US\$4,000 - 6,600



32



33



34

33

**A GROUP OF SIX KUTAHYA POTTERY HANGING ORNAMENTS
TURKEY, 18TH CENTURY**

each of bulbous form, variously decorated underglaze in cobalt-blue and polychrome on white grounds, one with roundels containing floral motifs, the remainder with seraphims and Jerusalem crosses, mounted the largest 11 cm. high(6)

£8,000 - 12,000

€9,400 - 14,000

US\$11,000 - 16,000

Provenance

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

34

**A GROUP OF SEVEN KUTAHYA POTTERY HANGING
ORNAMENTS
TURKEY, 18TH CENTURY**

each of bulbous form, variously decorated underglaze in turquoise and polychrome on white grounds with seraphims and Jerusalem crosses, some with connecting chains the largest 11 cm. high(7)

£4,000 - 6,000

€4,700 - 7,000

US\$5,300 - 8,000

Provenance

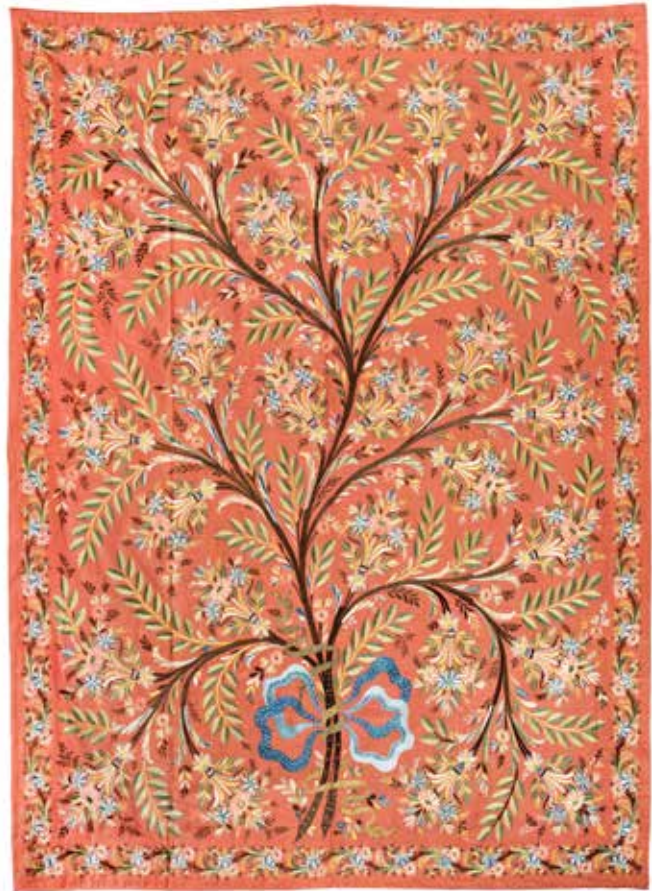
H.E. the Baron Paternotte de La Vaillée, Belgian ambassador to Jordan and Lebanon from 1967–1970, and thence by descent.

35

**AN OTTOMAN SILK EMBROIDERED TREE OF LIFE PANEL
TURKEY, 18TH CENTURY**

of rectangular form, the orange silk ground embroidered in polychrome silks with a flowering tree adorned with a blue ribbon, the borders with an undulating floral vine, backed
224 x 180 cm.

£4,000 - 6,000
€4,700 - 7,000
US\$5,300 - 8,000



35

35A ^W

**A DAMASCUS UNDERGLAZE-PAINTED POTTERY 'MOSQUE'
TILE PANEL
SYRIA, 17TH/ 18TH CENTURY**

of square form, decorated in cobalt-blue, turquoise, green and black on a white ground with a mosque, the central arch containing a floral spray issuing from an urn surmounted by an inscription-filled cartouche, the flanking arches with cypress trees issuing from inscription-filled cartouches, each arch surmounted by crescent finial with pendent mosque lamp, the spandrels with inscriptions, the border with bands of repeated tree motifs, framed
93 x 86 cm.

£6,000 - 8,000
€7,000 - 9,400
US\$8,000 - 11,000

Provenance

Private UK collection, acquired at Sotheby's, *Islamic works of Art*, 21 April 1980, lot 193

Inscriptions: 'Glory to God', 'Uthman', 'Ali', 'Allah, Muhammad, Abu Bakr, Umar'.

Panels such as the present lot were common expressions of piety in both mosques and private houses. A similar panel can be found *in situ* in the tomb chamber of Mohi al-Din Arabi, Damascus, whilst another similar panel is illustrated in Arthur Millner, *Damascus Tiles*, London 2015, p. 300.



35A



36



36

**A SAMSON IZNIK STYLE PORCELAIN FLASK (SURAH) WITH ANIMAL DECORATION
FRANCE, 19TH CENTURY**

of piri-form, the bulbous body on a splayed foot with flaring neck and torus molding, decorated in raised-red, cobalt-blue, green and black on a white ground with birds, hares, hounds, a sphinx and other quadrupeds interspersed with vegetal and wave motifs, the lower neck with foliate panels, Samson mark to base
40 cm. high

£2,500 - 3,500
€2,900 - 4,100
US\$3,300 - 4,600

37

**FIVE WATERCOLOUR DESIGNS FOR IZNIK STYLE VESSELS FROM THE SAMSON FACTORY
PARIS, 19TH CENTURY**

pencil, pen and ink and watercolour on paper, comprising a design for a *surahi*, a vase, a blue and white bowl and two dishes, one inscribed No. 208, framed
the largest 28.5 x 19.5 cm.(5)

£3,000 - 4,000
€3,500 - 4,700
US\$4,000 - 5,300

37



38

38 *

A PAIR OF SAMSON IZNIK STYLE PORCELAIN WATER FLASKS (SURAHI)

FRANCE, 19TH CENTURY

each with bulbous body on a splayed foot with flaring neck and torus molding, decorated in raised-red, cobalt-blue, blue and green with black outline on a white ground with floral interlace consisting of saz leaves, roses and tulips, the neck with bands of tulips and floral sprays, highlighted with gilding, Samson marks to bases
each 42 cm. high(2)

£3,000 - 4,000

€5,300 - 7,900

US\$4,500 - 6,700

Provenance

Private US collection.

39

A CANTAGALLI IZNIK 'DAMASCUS' STYLE POTTERY DISH
ITALY, 19TH CENTURY

of shallow rounded form with everted scalloped rim, decorated underglaze in cobalt-blue, manganese, turquoise and green with black outline on a white ground with a floral spray issuing from a leafy tuft, the border with rock and wave design, cockerel mark to reverse
39.4 cm. diam

£2,000 - 3,000

€2,300 - 3,500

US\$2,700 - 4,000

Provenance

Private UK collection.



39



40



41

40

**A PAIR OF OTTOMAN GOLD DAMASCENED SILVER-INLAID PERCUSSION PISTOLS
TURKEY, MID 19TH CENTURY**

with finely watered steel barrel, lock plate, cock and butt, the breech of octagonal form leading to cylindrical barrel, the steel parts inlaid in gold damascene with vegetal motifs, a sun motif near the muzzle, the wood stock and butt carved and inlaid in silver with foliate vines and other vegetal motifs, the lock plates opening to reveal compartment for caps
each 41.5 cm. long(2)

£3,000 - 5,000
€3,500 - 5,900
US\$4,000 - 6,600

41 Y

**AN OTTOMAN CORAL-SET CASKET
PROBABLY TRABZON, TURKEY, 19TH CENTURY**

rectangular, on six feet with three drawers to front and hinged lid, of wood clad entirely in brass sheet decorated in repoussé with fish-scale design, inlaid with circular and almond-shaped coral elements engraved with hatched lines, the lid with hinged handle, the interior lined in woven silk
30.4 x 15.5 x 17.5 cm.

£3,000 - 4,000
€3,500 - 4,700
US\$4,000 - 5,300

42 *

**AN OTTOMAN GEM-SET JADE AND SILVER-GILT ARCHITECTURAL BOX
TURKEY, 18TH CENTURY**

of apsidal form, the hinged jade lid inlaid with silver-gilt floral interlace, the flowerheads set with gems including sapphire, emerald and ruby, a smaller hinged compartment above similarly with jade lid and inlaid with gem-set silver-gilt floral interlace, the sides decorated with openwork and filigree architectural elements of various domed and pillared structures, the underside engraved with scrolling floral interlace on a finely stippled ground
4.2 x 7.6 x 5.5 cm.

£4,000 - 6,000
€4,700 - 7,000
US\$5,300 - 8,000

The architectural elements depicted around the sides of the present lot draw inspiration from Baroque Ottoman architecture of the 18th and 19th Centuries. The filigree architectural decoration links this box to other gem-set caskets modelled in the form of religious buildings, such as an example sold at Christie's, *Art of the Islamic and Indian Worlds*, London, 21st April 2016, lot 205. It has been suggested that architectural form boxes such as these are perhaps derived from the Orthodox tradition of creating reliquaries in the form of churches.



42



42 (top)

43

**A LARGE OTTOMAN GILT-SILVER HAMMAM BOWL
TURKEY, 19TH CENTURY**

of deep rounded form with raised central boss, decorated in repoussé with a radiating floral design, the concave petals alternately containing sailing ships, the gilded boss with inscription-filled cartouches surrounding a six-pointed star motif
22.2 cm. diam.

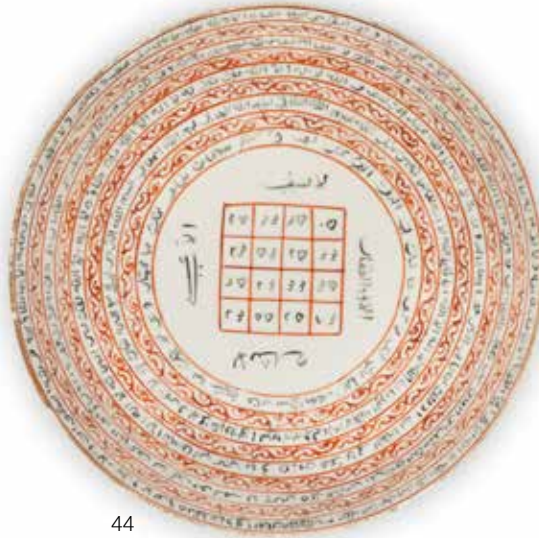
£2,000 - 3,000
€2,300 - 3,500
US\$2,700 - 4,000

Inscriptions: the names of the Seven Sleepers of Ephesus and their dog; Qur'an *sura* LIVIII, verses 51-52; an Arabic prayer.

Bowls such as the present lot would have been used to ladle water over wealthy bathers at traditional Ottoman bathhouses. When inverted it also served as a head rest.



43



44



45

44

**A PORCELAIN MAGIC BOWL FOR THE ISLAMIC MARKET
CHINA, LATE 18TH CENTURY**

of shallow rounded form on a short foot, decorated in red and black enamel with a central roundel containing a magic square surrounded by concentric bands containing inscriptions interspersed by bands containing undulating vines
20.2 cm. diam.

£2,000 - 3,000
€2,300 - 3,500
US\$2,700 - 4,000

Inscriptions: in the bands Qur'an, *sura* II, *al-Baqarah*, verse 255; Qur'an, *sura* II, *al-Baqarah*, verses 256 and 257, and the *shahadah*; the *nada 'ali quatrain*; in the centre, *la fata/illa 'ali/lasaf/ illadhu'l-faqar*, 'There is no youth [as brave as] 'Ali, no sword [as sharp as] dhu'l-faqar'.

45

**A PAINTED TOLE TRAY DEPICTING A VIEW OF
CONSTANTINOPLE
OTTOMAN TURKEY, 19TH CENTURY**

of oval form with sloped rim and two applied brass handles, decorated in green and gilt with a view of the city and the Bosphorus within a cusped cartouche, the border with roses and other floral sprays
64 cm. wide

£2,000 - 3,000
€2,300 - 3,500
US\$2,700 - 4,000



Muhammad III as-Sadiq



46

AN ENAMELLED DIAMOND-SET GOLD BOX MADE FOR THE TUNISIAN RULER MUHAMMAD III AS-SADIQ (REG. 1859-1882) SWITZERLAND, SECOND HALF OF THE 19TH CENTURY

of waisted form with curved ends and hinged lid, engraved and decorated in polychrome champlevé, the lid and base in red over a guilloché ground, the lid inlaid with diamonds forming an Arabic inscription, with Swiss export stamps for 1840-1879 for gold of 18 carat or higher, and Tunisian mark for small gold items of 18 carat or higher used between 1905-1917

8.3 cm. long; 136g.

£10,000 - 15,000

€12,000 - 18,000

US\$13,000 - 20,000

Provenance

Muhammad III as-Sadiq, Bey of Tunis, 1859-82.
Private Italian collection, acquired at Chiappe, Via XX Settembre, Genoa, between 1970 and 1972.

Inscriptions: 'al-Sadiq Muhammad Bey'.

Muhammad III as-Sadiq was the Husainid Bey of Tunis from 1859 until his death in 1882. He was made a divisional General in the Imperial Ottoman Army in 1855 and was promoted to the rank of Marshal following his accession in 1859. In 1861 he promulgated the first written constitution in the Arab World resulting in the formation of a new Supreme Council and thus limiting his own powers as Bey. The constitution also guaranteed equality of rights to Muslims, Christians and Jews alike encouraging Europeans to set up business in Tunisia. His interest in European style demonstrated by the present lot is also evident at his principal residence, the Ksar Said palace, which is built in the Italianate style. It is likely that the Tunisian stamps on the box were applied either when it was exported from Tunisia or sold on the open market there.



47



48

47 R

**A FINE SAFAVID LACQUER PENBOX (QALAMDAN)
BY MUHAMMAD ZAMAN II DEPICTING THE BATTLE
OF CHALDIRAN
PERSIA, DATED AH 1130/ AD 1717-18**

with rounded ends and sliding tray, decorated in polychrome and gilt, the top depicting the battle of Chaldiran with signature and date, the sides depicting skirmishes outside walled towns, the base and sides of inner tray with undulating vines
22.7 cm. long

**£6,000 - 8,000
€7,000 - 9,400
US\$8,000 - 11,000**

Inscriptions: *ya sahib al-zaman 113*, 'O Lord of the Age! 113', 113[0]/1717-18.

The scene depicted is the battle of Chaldiran between Shah Isma'il and the Ottoman army, a popular theme for painters in the 18th and 19th Centuries. Shah Isma'il is seen to the right cleaving the Agha of the Janissaries. A very similar depiction of the battle can be seen on a penbox in the Khalili Collection dated to the 18th Century (see N. D. Khalili et al, *Lacquer of the Islamic Lands*, Part Two, London 1997, p. 54, cat. no 244.) The early 18th Century date of our penbox implies that it is the work of Muhammad Zaman II whose recorded works are dated between 1126 (1714-15) and 1135 (1722-3).

48 R

**AN AFSHARID LACQUER PENBOX (QALAMDAN)
BY 'ALI ASHRAF
PERSIA, DATED THURSDAY 2ND RABI' AL-THANI 1160/ 14TH
APRIL 1747**

with rounded ends and sliding tray, decorated in polychrome and gilt with three cartouches to the top containing birds perching on rosebushes, above and below inscription-filled cartouches, all on a ground of floral interlance, the sides with floral interlance, the base and sides of the inner tray with scrolling floral vines
21.8 cm. long

**£2,000 - 3,000
€2,300 - 3,500
US\$2,700 - 4,000**

Provenance

Private UK collection.

Inscriptions: 'It was copied from the work of the Master (*al-ustad*) 'Ali Ashraf/Completed on Thursday 2 (?) Rabi' al-thani 1160 (14 April 1747).

For a comparable penbox by 'Ali Ashraf see N. D. Khalili, B. W. Robinson, T. Stanley, *Lacquer of the Islamic Lands: Part One*, London 1996, pp. 78-79, no. 43.



49



50

49 R

AN AFSHARID LACQUER MIRROR CASE BY 'ALI ASHRAF PERSIA, DATED AH 1151/AD 1738-9

of rectangular form with hinged lid and clasp, decorated in polychrome and gilt with a bold composition of roses and wild roses to the front and back, the borders with undulating vines, the inside cover with a seated prince and princess in a pavilion drinking wine surrounded by fruits, signed to upper centre, the mirror cavity with inlaid inscribed paper sheet
18.9 x 12.8 cm.

£6,000 - 8,000

€7,000 - 9,400

US\$8,000 - 11,000

Inscriptions: *ze ba'd-e muhammad 'ali ashrafast 1151*, 'After Muhammad is 'Ali Ashraf 1151 (1738-9)' or, as translated by Tim Stanley 'After Muhammad, 'Ali is the most noble 1151 (1738-9)' (see Khalili et al, *Lacquer of the Islamic Lands*, Part One, 1996, cat 63, p. 97). For further discussion on who signed in this form and 'Ali Ashraf, see Khalili et al, *Lacquer of the Islamic Lands*, Part One, 1996, pp. 72-74.

50 R

A SAFAVID LACQUERED FLINTLOCK BLUNDERBUSS-PISTOL IN THE ENGLISH STYLE PERSIA, 18TH CENTURY

the watered steel barrel with incised pole medallion and flaring muzzle, the steel mounted stock with gilt lacquered decoration depicting birds amidst flowers, the lock plate with inscription, the gilt-steel butt plate with stylised face and scrolling foliate motifs
42 cm. long

£1,500 - 2,000

€1,800 - 2,300

US\$2,000 - 2,700

TO BE SOLD WITHOUT RESERVE

Provenance

Private UK collection, acquired Bonhams *Islamic and Indian Art*, 10 April 2008, lot 302.

The present lot imitates export pistols made by Richard Wilson, London.



51



52

51

**A SAFAVID STYLE WOVEN METAL THREAD AND SILK SASH
POLAND, CIRCA 1800**

of long rectangular form, the central panel woven with alternating horizontal bands of blue and pink flowers and geometric designs, a square panel containing large floral sprays to each end, the borders with floral vines, the corners with horses, tassel fringe to each end
420 x 40 cm. approx

£3,000 - 4,000
€3,500 - 4,700
US\$4,000 - 5,300

As an immediate neighbour of the Ottoman Empire, Poland's fashions were influenced greatly by both Ottoman and Safavid styles. In the 18th Century, Persian sashes became a key garment in the dress of Polish nobility. Demand was so great that the Polish-Armenian merchants, who had supported the import of Oriental sashes, founded weaving workshops in Poland instead. The first recorded workshop was in Sluck, founded shortly after 1750 and was headed by the Armenians, Jan and Leon Madzarski.

52 TP

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

of rectangular form, the natural ground embroidered in polychrome silks with a central panel containing a foliate lattice containing flowerheads and floral sprays, the border with a further foliate lattice containing flowers, framed
205 x 163 cm. approx.

£3,000 - 5,000
€3,500 - 5,900
US\$4,000 - 6,600

Provenance

Private Italian collection.



53 (detail)



54 (detail)

53

**A WOVEN SILK KISWAH FRAGMENT
EGYPT OR SAUDI ARABIA, 20TH CENTURY**

rectangular, woven in cream and green silk with a series of inscription-filled zig-zag bands
410 x 80 cm.

£3,000 - 4,000
€3,500 - 4,700
US\$4,000 - 5,300

Inscriptions: 'God is my Lord and there is no partner to Him. Muhammad is the Friend of God'; 'Blessing and peace be upon you O Messenger of God!'; 'O God, bless and grant salvation on the most noble of all prophets and messengers'; 'May Almighty God be satisfied with Abu Bakr and 'Umar and 'Uthman and 'Ali and the rest of the companions, all of them'.

54

**A WOVEN SILK KISWAH FRAGMENT
EGYPT OR SAUDI ARABIA, 20TH CENTURY**

rectangular, woven in white and black silk with a series of inscription-filled zig-zag bands
405 x 83.5 cm.

£4,000 - 6,000
€4,700 - 7,000
US\$5,300 - 8,000

Inscriptions: 'God is my Lord and there is no partner to Him. Muhammad is the Friend of God'; 'Blessing and peace be upon you O Messenger of God!'; 'O God, bless and grant salvation on the most noble of all prophets and messengers'; 'May Almighty God be satisfied with Abu Bakr and 'Umar and 'Uthman and 'Ali and the rest of the companions, all of them'.

LOTS 55 - 128

See separate catalogue *The Lion And Sun: Art From Qajar Persia*

The Anouska Hempel Collection of South Indian Jewellery



"I recall travelling through India with my great friend Parmesh Godrej, meeting the great and the good, sitting with her in the Pink Palace in Jaipur.

Hundreds of ladies in their multi coloured saris – one by one taking their turn to present to the ladies of the Palaces - Jodphur Hemlata, Jaipur Padmini and Parmesh.

I watched with fascination the South Indian ladies all the way from Kerala with their little cloth wrapped stashes. Hence the seed was sown, the ground was laid!

The collection, now in the hands of Bonhams, hopefully will reach the new owners with the same enthusiasm and excitement.

Having travelled and worked in Turkey and restored a small palace in Istanbul this jewellery collection has influenced my lighting designs, tap designs and floor patterns.

Gardens with the Mogul touch and various other elements of design have come from this collection. Projects in Brazil, Paris, Singapore, Santiago and Rabat have similar touches.

Seems odd! Well there it is and while I think about it - the other great influence during my time in India was Ismail Merchant."

Anouska Hempel

The significance of jewellery in India is both functional and deeply symbolic; with a heritage of jewellery production which stems back 5,000 years it is variously representative of beauty, wealth, marital status or eligibility, as a method of devotion, or as protection for the wearer. The present collection, formed in London in the 1980's, encompasses a variety of pieces of fine South Indian gold jewellery which account for many of these different functions. The jewellery of South India is noted for dramatic and luxurious temple pieces made to be worn by both deities and devotees, represented here in lots 129-132 by serpentine braid ornaments decorated with fine repoussé depictions of gods and mythical beasts. Equally important in South India is marriage jewellery, a key social signifier, represented in the delicate granulated and ruby-set pendant necklace of lot 135. Forms are inspired by surrounding nature and informed by local superstition, as seen in the bold and striking taveez of lot 133, and ornaments such as earrings vary from village to village with intriguing geometric designs (lot 134).

Bonhams are delighted to offer this collection which illustrates the mastery of craftsmanship and design in South Indian jewellery.

129

**A RUBY-SET REPOUSSÉ GOLD HAIR BRAID ORNAMENT
(JADAI NAGAM)**

TAMIL NADU, 19TH CENTURY

of sheet gold and lac filled, comprised of a chain of panels of graduating size, surmounted by a panel depicting a five headed cobra with ruby-set finials, a disc and crescent to top, terminating in three-part tassels (kunjalam) topped with sheet-gold mounts, all decorated in repoussé with floral motifs, with depictions of Vishnu, Krishna and Gajalakshmi, with glass bead drops, the elements linked by black thread to reverse
41 cm., 250 g.

£10,000 - 15,000

€12,000 - 18,000

US\$13,000 - 20,000

Provenance

Anouska Hempel, Lady Weinberg. Acquired London, 1986-87.

For further discussion of braid ornaments of this type please see lot 130 in the present sale.





130

**AN IMPRESSIVE REPOUSSÉ GOLD HAIR BRAID ORNAMENT
(JADAI NAGAM)**

TAMIL NADU, 19TH CENTURY

of sheet gold and lac filled, comprised of a chain of sixteen panels of graduating size surmounted by a five headed cobra with disc-shaped unit above, with three-part terminal of spherical elements (*kunjalam*) topped with sheet-gold mounts, all decorated in repoussé, the body with yali heads, the disc with concentric bands of floral interlace with Shiva and Parvati sheltered by a many headed cobra to centre, the body with pearl border, and possibly later synthetic ruby and paste drops, linked by black threads to reverse
67.5 cm. long, 388 g.

£25,000 - 30,000

€29,000 - 35,000

US\$33,000 - 40,000

Provenance

Anouska Hempel, Lady Weinberg. Acquired London, 1988.

Gold braid ornaments of this type are worn by Hindu brides and *Bharatnatyam* dancers and, previously, *devadasis* or temple dancers. Both a woman's braid and the braid ornaments which adorn them are imbued with symbolism and meaning: the three threads of a braid are said to represent the confluence of the three most important rivers in India; the Ganges, the Yamuna and the mythical Sarasvati. Furthermore, the three threads can be said to symbolise the trinity of Brahma, Vishnu and Shiva.

A common poetic conceit equates the braid with a serpent with associations of wealth and fertility, compounded in the *jadai nagam* with a many-headed cobra atop the serpentine body. Worship of snakes as minor deities is common in Hinduism, perhaps most simply as a measure to protect against falling victim to one, but also thanks to the phallic symbolism of the snake and thereby the associated links with fertility. Cobras are especially significant due to their connection with Shiva in his form as the God of destruction; depictions of cobras in their attack pose with raised hood and three, five, seven, nine or eleven heads is often used in Indian art and jewellery and is thought to hold protective qualities for the wearer. The serpent Ananta, or Shesha, on whom Vishnu reclines floating on the cosmic ocean is also often depicted in jewellery, reminiscent of the endless cycle of creation, preservation and destruction.

A similar example is in the Musée Barbier-Mueller, Geneva (inv. no. 2504-106), published in Usha R. Bala Krishnan and Meera Sushil Kumar *Indian Jewellery: Dance of the Peacock*, Bombay, 2001, p.97, no. 137. Another closely related example was sold in these rooms, *Islamic and Indian Art*, London, 23 April 2013, Lot 304.





131

**A REPOUSSÉ GOLD HAIR BRAID ORNAMENT (JADAI NAGAM)
TAMIL NADU, 20TH CENTURY**

of sheet gold and lac filled, comprised of a chain of panels of graduating size, surmounted by a panel depicting a five headed cobra, a pointed oval element above, a disc and crescent to top, terminating in three-part tassels (*kunjalam*) topped with sheet-gold mounts, all decorated in repoussé with floral motifs and various creatures including *yalis* and antelope, the upper elements with depictions of deities including Gajalakshmi and Krishna dancing on Kaliya, with polychrome bead drops, the elements linked by black thread to reverse
66 cm. long, 740 g.

£15,000 - 20,000

€18,000 - 23,000

US\$20,000 - 27,000

Provenance

Anouska Hempel, Lady Weinberg. Acquired London, 1986-87.

The disc and crescent shaped elements (*jadapillai*) at the top of this braid ornament represent the sun (*suriyan*) and new moon (*amavasa*). For further discussion of the type please see lot 130.

For further discussion of braid ornaments of this type please see lot 130 in the present sale.





132

**A REPOUSSÉ GOLD HAIR BRAID ORNAMENT (JADAI NAGAM)
SOUTH INDIA, 19TH CENTURY**

of sheet gold and lac filled, comprised of fifteen articulated panels of graduating size surmounted by an eleven-headed hooded cobra with a deity to centre, with three-part tasselled terminal with gold mounts (*kunjalam*), decorated in repoussé with yali motifs, fastening hooks to reverse

41 cm. long, 251 g.

£6,000 - 8,000

€7,000 - 9,400

US\$8,000 - 11,000

Provenance

Anouska Hempel, Lady Weinberg. Acquired London, 1986-87.

For further discussion of braid ornaments of this type please see lot 130 in the present sale.



133

THREE LARGE GOLD AMULETS (TAVEEZ)

SOUTH INDIA, PROBABLY TAMIL NADU, 19TH/ 20TH CENTURY

each of biconical form fabricated from sheet gold and strung on black thread, decorated with concentric registers, divided in two with a central band of horizontal angular ribs

the largest 19cm. long (the bead) 624 g. (total weight)(3)

£8,000 - 12,000

€9,400 - 14,000

US\$11,000 - 16,000

Provenance

Anouska Hempel, Lady Weinberg.

The form of the present lot is closely related to forms found in silver bead necklaces (*sarad*) made for the Toda people of the Nilgiri Hills in Tamil Nadu (see Oppi Untracht, *Traditional Jewellery of India*, London, 2008, p. 227, figs. 468 and 469). These necklaces were hung around the necks of water buffalo to act as protection. They were later produced in differing sizes and worn by humans of varying social status, with gold versions of the form thought to be the most rare. It has been suggested that the angular ribs around the centre are inspired by the form of the carambola fruit indigenous to the region.



134



135

134

**TWO PAIRS OF GOLD EARRINGS
TAMIL NADU, 19TH CENTURY**

the first (*ananthamudichu*) with braided loop terminating in geometric pyramidal elements, with flowerhead and trefoil elements to each side, fastening screw with flowerhead finial to centre, with granulation and spherical elements surrounding the hinge; the other (*souri*) with braided loop and fastening screw terminating in a pointed finial, the hinge decorated with quatrefoil, trefoil and flowerhead elements
the larger 3.6 cm long, 64 g. (total weight) (4)

£2,000 - 3,000
€2,300 - 3,500
US\$2,700 - 4,000

Provenance

Anouska Hempel, Lady Weinberg. Acquired London, 1987.

135

**A GEM-SET GOLD MARRIAGE NECKLACE
TAMIL NADU, 20TH CENTURY**

comprised of five *tali* pendants interspersed by multi-faceted beads strung on black thread, each component fabricated of sheet gold, the *talis* decorated with applied granulation and filigree designs and gem-set
77 cm. long, 24 g.

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

Provenance

Anouska Hempel, Lady Weinberg.



136

136
**TWO GEM-SET AND PEARL MOUNTED GOLD NECKLACES
 (GULUBAND)
 DECCAN, 19TH CENTURY**

rock crystal & emerald, each comprising thirteen square hinged elements with drop form terminals, set with rock crystal, surrounded by a border of pearls, one with a row of seed pearls above, suspending a fringe of foliate elements with emerald, glass bead and pearl drops, some emeralds on one necklace surmounted by red enamel
the larger 27.5 cm. long, 255 g. (total weight)(2)

£2,000 - 3,000
 €2,300 - 3,500
 US\$2,700 - 4,000

Provenance
 Anouska Hempel, Lady Weinberg. Acquired London, 1986.

137
**A GEM-SET GOLD BANGLE
 INDIA, 19TH CENTURY**

the band of plain gold, a gem-set roundel to centre, probably a garnet, flanked by granulation, the spiral shanks terminating in further granulation
7.5 cm. diameter, 78 g.

£2,000 - 3,000
 €2,300 - 3,500
 US\$2,700 - 4,000

Provenance
 Anouska Hempel, Lady Weinberg. Acquired London, 1987.

138
**A GOLD RING WITH GANESH FINIAL
 INDIA, 19TH CENTURY**

with plain thick band, with seated Ganesh on stepped base, a small sphere to each shoulder
height 4 cm., 22.8 g., finger size N

£1,000 - 1,500
 €1,200 - 1,800
 US\$1,300 - 2,000

Provenance
 Anouska Hempel, Lady Weinberg.



137



138



139



140

OTHER PROPERTIES

139

A SILVER-INLAID ALLOY BIDRI HUQQA BASE BIDAR, DECCAN, LATE 17TH CENTURY

of rounded form, the truncated flaring neck with moulding and neck ring, the body and neck decorated with a frieze of cusped cartouches comprising floral sprays within a border of fish motifs, bands of scrolling floral vine above and below, the neck ring with chevron design
15.5 cm high

£2,000 - 3,000

€2,300 - 3,500

US\$2,700 - 4,000

Provenance

Private UK collection.

The stylised depiction of the fish on the present lot bears resemblance to those engraved on a group of copper vessels illustrated in Mark Zebrowski, *Gold, silver and bronze from Mughal India* pp.357-8, figs. 575, 576 & 579, which have been attributed to the Deccan and date to the 17th Century, but is an unusual motif on bidriware at this time. The fish is thought to be symbolic of fertility, abundance and longevity and was often employed as a motif on significant examples of Deccani visual culture. (Zebrowski, p. 357).

140

A SILVER AND BRASS INLAID ALLOY BIDRI HUQQA BASE BIDAR, DECCAN, 17TH CENTURY

of rounded form, with narrow truncated and slightly flaring neck with moulding and neck ring, decorated in silver and brass inlay with a repeat design of floral sprays and foliate motifs, the shoulder with three bands of scrolling foliate interlace, the neck moulding with chevron pattern, the neck with further floral sprays and scrolling foliate interlace,
on stand
17 cm. high

£4,000 - 6,000

€4,700 - 7,000

US\$5,300 - 8,000



141

**A RARE MUGHAL VELVET PANEL
NORTH INDIA, 17TH CENTURY**

composed of three conjoined sections, decorated in green and ivory on a crimson ground, with large-scale lattice design of serrated vines, alternating rows of stellate and lobed cartouches, each cartouche issuing flowerheads and serrated leaves with a floral motif to centre, each row of cartouches separated by a band of stylised flowerheads
211 x 182 cm.

£12,000 - 15,000

€14,000 - 18,000

US\$16,000 - 20,000

Provenance

Private Italian collection

Formerly in the collection of Nasli Heeramaneck and thence by descent

Nasli Heeramaneck (1902-1971) was a Parsi-American collector and dealer who specialised in Asian and European art and antiques. Born in Mumbai, he moved to Paris in the late 1920s and later settled in New York. He had a large collection of bronzes from Luristan, one of which was sold to the British Museum. Other works collected by him and his wife, Alice, are held by the Los Angeles County Museum of Art.

Luxurious textiles played a key role in courtly life in the Mughal empire. During ceremonies and festivals, palaces were adorned with lavish tents, awnings, carpets and curtains. Mughal emperors embellished their canopied thrones by surrounding them with sumptuous awnings as a display of their power and wealth, and rich textiles were given alongside gem-set jewellery, weapons and gold and silver utensils as courtly gifts. Tents which provided accommodation for the Emperor and his courtiers and attendants whilst on hunting expeditions or military campaigns were transformed into luxury residences by furnishing them with carpets and richly-embroidered silks and velvets.

It is likely that velvet textiles were introduced to the Mughal empire from Safavid Persia, and whilst some were purchased there, it is thought that Persian craftsmen skilled in velvet weaving were present in Akbar's workshops. As a result, Safavid and Mughal velvets are often hard to distinguish from one another. However the use of crimson red, which was the imperial colour, and the design of the present lot indicate that it was produced for the Mughal court. Textiles were indicative of status and Akbar, Jahangir and Shah Jahan were all thought to have issued rulings on who could wear what sort of fabrics, with Shah Jahan and Jahangir claiming certain types of textiles for their exclusive use. Crimson-red velvets were likely some of the most desirable fabrics at the court.

A panel with identical design and possibly from the same textile is in the Victoria and Albert Museum, number 664-1883.

MUGHAL JADE FROM A PRIVATE SCOTTISH COLLECTION



142

A FINE MUGHAL GOLD AND JADE INLAID JADE TULWAR HILT AND SWORD BELT FITTINGS NORTH INDIA, 17TH CENTURY

the circular pommel with domed section and knob finial, the quillons waisted, the entire surface inlaid in gold and carved jade elements in the form of bunches of grapes and leaves forming an interlace of vines, the two belt fittings of floral form decorated *en suite*, one with two inlaid rubies

the hilt 17.5 cm. long; the sword fittings 4 cm. diam.(4)

£10,000 - 15,000

€12,000 - 18,000

US\$13,000 - 20,000

Provenance

Scottish private collection. Acquired in India by one of the current owner's ancestors employed by the East India Company and British Army in India between 1775 and 1880.

The present lot is an exceptional example of craftsmanship produced at the peak of artistic production in the Mughal empire. Dagger hilts of this type, finely inlaid with different shades of jade are rare, but sword hilts are rarer still. Mughal princes, nobles and high officials were honoured regularly by the Emperor with gifts of daggers, knives and swords, which were worn as symbols of the bearer's status. This hilt, and matching belt fittings, would have formed part of an impressive sword, indicating the high rank and esteem of its original owner. It was most likely acquired, along with the subsequent three lots, by one of two of the current owner's ancestors. The first possibility was in India between 1775 and 1810 working for the East India Company and was primarily based in Bengal. The second, his son, was in India between 1810 and 1830 serving in the army and gained distinction for his action at the capture of Fort Talnier.

For a jambiyya with a jade hilt inlaid with similar bunches of grapes and foliate motifs dated to the second half of the 17th Century see Howard Ricketts, *Splendeur des Armes Orientales*, Paris, 1988, p. 99. no.

161. Other jambiyyas dated to the 17th Century can be seen in Robert Hales, *Islamic and Oriental Arms and Armour*, 2013, p. 26, no. 66 and in the Wallace Collection, London (Inv. No. 1384).





143



144

143

**A GROUP OF MUGHAL CARVED JADE HANDLES
NORTH INDIA, 17TH-19TH CENTURY**

comprising a spoon handle of 's' shaped form with bud finial and associated cup engraved with a band of foliate motifs; a handle of tapering octagonal form with domed pommel and carved recesses for inlaid stones; a cylindrical handle with possibly associated bud finial; and a hilt of waisted form engraved with floral motifs
the spoon handle 20.4 cm. long(4)

£2,000 - 3,000

€2,300 - 3,500

US\$2,700 - 4,000

Provenance

Scottish private collection. Acquired in India by one of the current owner's ancestors employed by the East India Company and British Army in India between 1775 and 1880.

For a spoon with a handle of similar form in the Al-Thani Collection see, Amin Jaffer (ed.), *Treasures from the Al-Thani Collection*, vol. 1, Beijing 2018, p. 130, no. 63.

144

**A GROUP OF MUGHAL CARVED JADE AND AGATE CUPS AND
FITTINGS**

NORTH INDIA, 17TH-19TH CENTURY

comprising a jade cup; an agate cup; a carved jade flywhisk finial decorated with a band of foliate motifs; an agate stamp; and a set of two carved jade fittings, one in the form of a bud, the other of tapering form decorated with a band of foliate motifs
the jade cup 5.8 cm. high(6)

£1,500 - 2,000

€1,800 - 2,300

US\$2,000 - 2,700

Provenance

Scottish private collection. Acquired in India by one of the current owner's ancestors employed by the East India Company and British Army in India between 1775 and 1880.



145

**A GROUP OF MUGHAL CARVED JADE AND AGATE OBJECTS
NORTH INDIA, 17TH-19TH CENTURY**

comprising a jade mouthpiece carved with a foliate motif; an engraved jade plaque with an inscription-filled cartouche surrounded by further bands of inscriptions; a carved jade inkwell element decorated with flowerheads; a boxed jade pencil; two gem-set jade buttons; a jade fitting in the form of a flowerhead; an agate finial; an agate mouthpiece; an agate archer's ring; an agate ring; and an agate spoon bowl
the jade mouthpiece 9.8 cm. long(12)

£2,000 - 3,000

€2,300 - 3,500

US\$2,700 - 4,000

Provenance

Scottish private collection. Acquired in India by one of the current owner's ancestors employed by the East India Company and British Army in India between 1775 and 1880.

Inscriptions: the call to God to bless 'The Fourteen Innocents', the *nada 'ali* quatrain and Qur'an, chapter II (*al-baqarah*), verse 255.



146



147

OTHER PROPERTIES

146

A MUGHAL STEEL BREASTPLATE NORTH INDIA, 17TH CENTURY

of convex rectangular form with two buckles to each side, chiselled with a panel containing a central sun motif and four partial sun motifs to the corners, the centers of the suns with engraved hatched grids, an engraved magic square to the lower centre, and engraved inscription (undeciphered) to upper centre, the border with band of palmettes, the edge with small holes
30.4 x 19.4 cm.

£2,500 - 3,500
€2,900 - 4,100
US\$3,300 - 4,600

147

A RARE MUGHAL CARVED HIDE BREASTPLATE NORTH INDIA, 17TH/ 18TH CENTURY

of slightly convex form with iron suspension loop to each side, engraved with a rectangular panel containing a repeat design of quatrefoil cartouches containing floral sprays, the interstices with flowerheads, the lower edge with an inscription-filled cartouche, above a further inscription-filled cartouche on a ground of stylised flowerheads, the reverse with remains of a yellow silk backing
28.5 x 26.5 cm.

£5,000 - 7,000
€5,900 - 8,200
US\$6,600 - 9,300

Inscriptions: parts of the *basmalah*, and possibly *Zar-neshan-yash karda amir qasim samadani padshah*, 'Amir Qasim Samadani Padshah made its gold inlay'.



148



149

148
TWO GOLD KOFTGARI STEEL HELMETS (KHULA-KHUD)
NORTH INDIA 19TH CENTURY

each of domed form engraved with vertical panels and finial in the form of inverted flowerhead surmounted by plume holder, the noseguards terminating in palmettes at each end, flanked by plume holders, with mail neckguard, profusely decorated in gold koftgari with foliate motifs
the larger 21 cm. diam. (2)

£2,500 - 3,500
 €2,900 - 4,100
 US\$3,300 - 4,600

149
AN INDO-PORTUGUESE MOTHER-OF-PEARL POWDER FLASK
GUJARAT, 17TH/ 18TH CENTURY

formed of a nautilus shell, the upper end with flaring cylindrical section decorated with applied mother-of-pearl panels, the silver stopper surmounted by repoussé copper element in the form of a rosette, copper suspension loop to one side with chain running to stopper
19 cm. max.

£3,000 - 4,000
 €3,500 - 4,700
 US\$4,000 - 5,300

Provenance
 Private Portuguese collection.



150 (detail)

150

**AN INDO-PORTUGUESE EMBROIDERED COVERLET (COLCHA)
BENGAL, 17TH CENTURY**

of rectangular form, embroidered on a natural silk ground with a central quatrefoil cartouche containing a roundel, the corners with partial circles, all filled with intricate floral interlace, two borders of scrolling floral interlace, with silk tassled edged, with linen backing
273 x 205 cm.

£6,000 - 8,000

€7,000 - 9,400

US\$8,000 - 11,000

The Portuguese were the first Europeans to establish themselves in India, building a presence on the West Coast in Cochin and Goa in the early 16th Century. They established trade routes between Goa and Europe, facilitating the Renaissance fashion for collecting exotica.

Bengal was famed for its production of luxurious textiles which had long encouraged traders to the region and the Portuguese were greatly impressed by the intricately embroidered silk textiles they found there. They began to commission elaborately embroidered coverlets for the European market, many of which were produced for noble families in Britain and Portugal: Catherine of Austria (1507-78), who had married João III (r.1521-57), is recorded as receiving three Bengali quilts in 1558. Another example is published in *Exotica, The Portuguese discoveries and the Renaissance Kunstammer*, Calouste Gulbenkian Museum, 2001, p184, no. 73. This *colcha*, like the present lot, is profusely embroidered with intricate decoration in a band-pattern, which is thought to have adorned the earliest and most important examples of the type.

A related example was sold at Christie's, *Arts of India*, South Kensington, 12th June 2014, lot 34.



151

151 Y

**A SILVER-MOUNTED TORTOISESHELL CASKET
PROBABLY DUTCH EAST INDIES, 18TH CENTURY**

of rectangular form on four silver feet, the corners and central lock with silver repoussé mounts with scrolling floral vines, the hinged lid with central oval plaque to top with similar repoussé decoration, with flowerhead pins on four sides, the interior with similar repoussé hinge and security chain attached to lid with mount in the form of a bird
16.4 cm. wide

£3,000 - 5,000

€3,500 - 5,900

US\$4,000 - 6,600

Provenance

Private French collection.

152

**AN OPENWORK SILVER AND AGATE BOX
GOA, 17TH/18TH CENTURY**

of octagonal form on four claw feet, the removable lid and underside with central octagonal agate plaques, decorated with openwork scrolling foliate interlace, the interior with burgundy velvet lining
5.8 x 10.5 x 9.1 cm.

£3,000 - 4,000

€3,500 - 4,700

US\$4,000 - 5,300



152



153

153 TP

**A SET OF FOUR CARVED EBONISED WOOD CHAIRS
COROMANDEL COAST, SOUTH INDIA, 19TH CENTURY**

each elaborately carved with floral interlace, the colonnaded backs with baluster turnings and pierced top rail with floral interlace and finials carved in the form of Garuda, a relief carved depiction of Sarasvati within a cartouche to the centre flanked by winged figures, with later wood seats

101 x 57 x 50 cm.(4)

£3,000 - 4,000

€3,500 - 4,700

US\$4,000 - 5,300

154

**A METAL-THREAD EMBROIDERED AND PEARL-SET FAN WITH
SILVER HANDLE**
INDIA, LATE 19TH CENTURY

of typical form, decorated to both sides with pearls, sequins and metal thread with scrolling floral interlace, the edge with metal-thread tassels, the silver handle with finials in the form of buds to each end, the lower end with pendant silver spheres

18.5 cm. long

£2,000 - 3,000

€2,300 - 3,500

US\$2,700 - 4,000



154



155

155

**A PAIR OF SILVER-GILT ROSEWATER SPRINKLERS
INDIA, POSSIBLY LUCKNOW, 19TH CENTURY**

of tall slender form on a splayed foot, the body of rounded form with flattened sides, the neck in the form of two elephant heads with trunks intertwined, the finial in the form of a multiple flower head, decorated in repoussé with elaborate floral motifs, the shoulder and foot with acanthus leaves, the body with a pierced roundel to centre depicting a dancing figure on a floral ground

37.5 cm. high, 977 g. (total weight)(2)

£2,500 - 3,500

€2,900 - 4,100

US\$3,300 - 4,600

156

**A PAIR OF REPOUSSÉ SILVER SUGAR CASTERS
BY OOMERSI MAWJI
BHUJ, LATE 19TH CENTURY**

each of cylindrical form with waisted screw lids, profusely decorated in repoussé with birds, elephants, boars and other quadrupeds in combat on a ground of floral interlace, borders with acanthus leaves and bands of square motifs, the lid with central rosette surrounded by openwork floral vines, the bases stamped O.M./BHUU

each 15.2 cm. high; 536 g. (total weight)(2)

£2,000 - 3,000

€2,300 - 3,500

US\$2,700 - 4,000



156



157



158

A PRIVATE COLLECTION OF JEWELLERY

157

A DIAMOND, EMERALD AND PEARL-MOUNTED ENAMELLED GOLD NECKLACE (*GULUBAND*) DECCAN, 19TH CENTURY

comprising eleven square hinged elements set with a large diamond to the centre and four smaller diamonds in each corner, with drop form terminals, each surmounted by pearls and emerald beads, a row of seed pearls below, suspending a fringe of diamonds with emerald bead and pearl drops, verso decorated in enamel with polychrome floral decoration
20 cm. long, 110 g.

£12,000 - 15,000

€14,000 - 18,000

US\$16,000 - 20,000

Provenance

Private UK collection.

By repute Sir Salar Jung (1829-1883), Prime Minister of Hyderabad and thence by descent

A related example is illustrated in Usha R. Bala Krishnan, *Jewels of the Nizams*, New Delhi, 2001, 121. A similar example was sold at Christie's, *Magnificent Jewels & the Jubilee Ruby*, New York, 20th April 2016, lot 70; and another at Christie's, *Important Jewels*, New York, 22nd October 2014, lot 66.

158

A PAIR OF GEM-SET ENAMELLED GOLD BRACELETS (*PAHUNCHI*) INDIA, 19TH CENTURY

of nine linked elements set with white sapphires in the form of flowerheads and foliate elements, a carved emerald to centre, the sides and reverse with polychrome enamel decoration
each 17.3 cm long, 87 g. (2)

£6,000 - 8,000

€7,000 - 9,400

US\$8,000 - 11,000

Provenance

Private UK collection

By repute Sir Salar Jung (1829-1883), Prime Minister of Hyderabad and thence by descent



159



160

159
A PAIR OF DIAMOND AND EMERALD-SET GOLD PENDANT EARRINGS
INDIA, 19TH CENTURY

each formed of three sections in the form of a flowerhead and foliate elements, the flowerheads with a central carved emerald, with pendant foliate elements below and seed-pearl and bead drops, verso decorated in polychrome elements, attachment chain with pearl and bead fringe with later gold thread
13 cm. long, 51 g. (total weight)(2)

£4,000 - 6,000
€4,700 - 7,000
US\$5,300 - 8,000

Provenance

Private UK collection
 By repute Sir Salar Jung (1829-1883), Prime Minister of Hyderabad and thence by descent

160
A GEM-SET GOLD TURBAN ORNAMENT (JIGHA)
INDIA, 19TH CENTURY

set with emeralds and rock-crystal, the central panel of drop form surrounded by openwork foliate elements, a tapering plume above with foliate border terminating in a flowerhead, with emerald bead drop
10.4 cm. long, 34 g.

£4,000 - 6,000
€4,700 - 7,000
US\$5,300 - 8,000

Provenance

Private UK collection
 By repute Sir Salar Jung (1829-1883), Prime Minister of Hyderabad and thence by descent



161

161

**A GEM-SET SET JADE SPITTOON
INDIA, 19TH CENTURY**

of pale green jade, with globular body on a short foot with wide flaring rim, the body inlaid with repeat floral motifs of ruby and emeralds in gold *kundan* setting
8.3 cm. high

£8,000 - 12,000

€9,400 - 14,000

US\$11,000 - 16,000

Provenance

Private UK collection

By repute Sir Salar Jung (1829-1883), Prime Minister of Hyderabad and thence by descent

OTHER PROPERTIES

162

**A GOLD AND GEM-SET JADE NAVARATNA PENDANT
NORTH INDIA, 19TH CENTURY**

the jade plaque of tapering form with curved lower edge, inlaid with gold and coloured gem stones forming a floral spray, the gold mount decorated in repoussé to the reverse with scrolling tendrils, the suspension loop in the form of a flower inlaid with gem-stones
4.6 cm.

£2,000 - 3,000

€2,300 - 3,500

US\$2,700 - 4,000



162



163

163

**A RUBY AND DIAMOND-SET GOLD NECKLACE
INDIA, 20TH CENTURY**

composed of interlinked elements with a fringe of ruby and seed-pearl drops, a flowerhead to centre, a pendant flowerhead below with pearl fringe, profusely set with rubies, the flowerheads each with a central rose-cut diamond
31 cm. long, 113 g.

£4,500 - 5,500

€5,300 - 6,500

US\$6,000 - 7,300



164

164

**A DIAMOND-SET ENAMELLED GOLD NECKLACE
JAIPUR, INDIA**

comprising fifteen graduating floral elements, profusely set with diamonds, with diamond set pendant drops with pearl and bead fringe, a row of pearl finials above, decorated with polychrome enamel floral motifs to reverse, on a gold chain with tassel
47 cm. long, 246 g.

£4,000 - 6,000

€4,700 - 7,000

US\$5,300 - 8,000



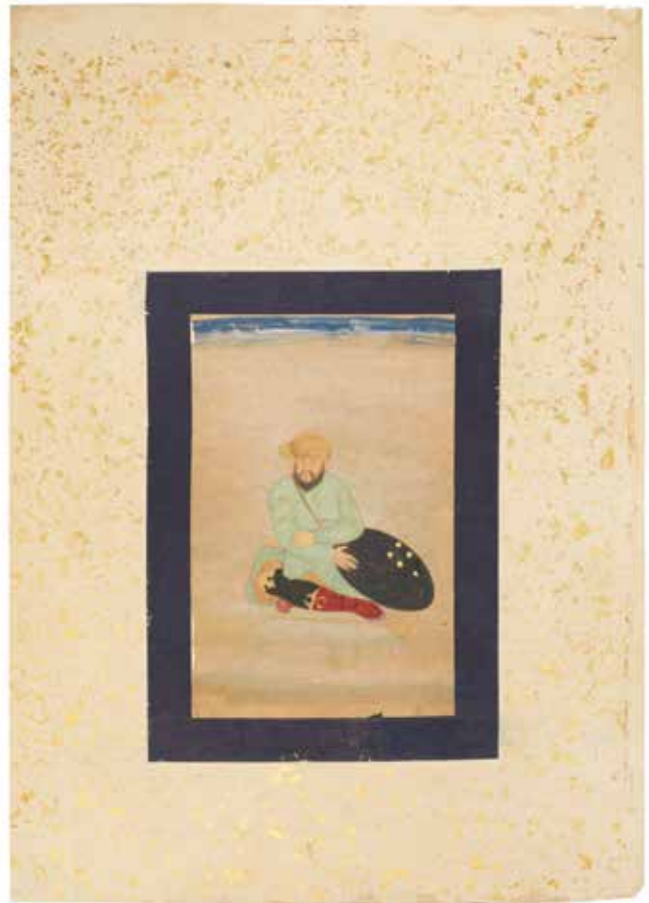
165

165
**THE MUGHAL EMPEROR SHAH JAHAN, STANDING IN
 A LANDSCAPE HOLDING A SPEAR AND A FLYWHISK,
 IN THE MANNER OF THE ARTIST BICHITR
 MUGHAL, LATE 18TH/EARLY 19TH CENTURY**

gouache and gold on paper, gold borders (trimmed), faint inscription
 at top in *nasta'liq* script, verso a stylised floral spray
 202 x 126 mm.

£2,000 - 3,000
 €2,300 - 3,500
 US\$2,700 - 4,000

The painting is apparently modelled on a portrait by Bichitr of the emperor in the Chester Beatty Library, Dublin, dated 1635. Comparison can also be made with a portrait in the Victoria and Albert Museum, dated 1631. Bichitr seems to have begun working in the early decades of the 17th Century, under Jahangir, and was active until around 1645-50.



166

166
**A SOLDIER SEATED ON THE GROUND, ARMED WITH A MACE
 AND A SHIELD
 MUGHAL, CIRCA 1675**

gouache and gold on paper, laid down on an album page with gold-
 sprinkled borders, one line of *nagari* script verso
 painting 167 x 108 mm.; album page 373 x 265 mm.

£2,000 - 3,000
 €2,300 - 3,500
 US\$2,700 - 4,000

167

AN ILLUSTRATED LEAF FROM A MANUSCRIPT OF FIRDAUSI'S SHAHNAME, DEPICTING RUSTAM KILLING SOHRAB MUGHAL, LATE 16TH CENTURY

Persian manuscript on paper, text written in four columns of *nasta'liq* script in black ink, full text verso in 25 lines, inner margins ruled in gold and blue, painting in gouache and gold leaf 304 x 185 mm.

£3,000 - 5,000

€3,500 - 5,900

US\$4,000 - 6,600

The painting depicts the famous combat between the two heroes during the war between the Iranians and Turanians. Shortly after killing him, Rustam catches sight of the bracelet on Sohrab's arm which Rustam had given Tahmina, Sohrab's mother, in the past - and so realises he has killed his own son.



167

168

NADIR SHAH AFSHAR (REG. 1736-47) ENTHRONED ON A PALACE TERRACE WITH A COURTIER AND FEMALE SUPPLICANTS, FROM THE WELLINGTON ALBUM LUCKNOW, CIRCA 1800

gouache and gold on paper, laid down on an album page with inner gilt floral borders and gold-sprinkled orange outer border painting 266 x 187 mm.; album page 435 x 317 mm.

£3,000 - 5,000

€3,500 - 5,900

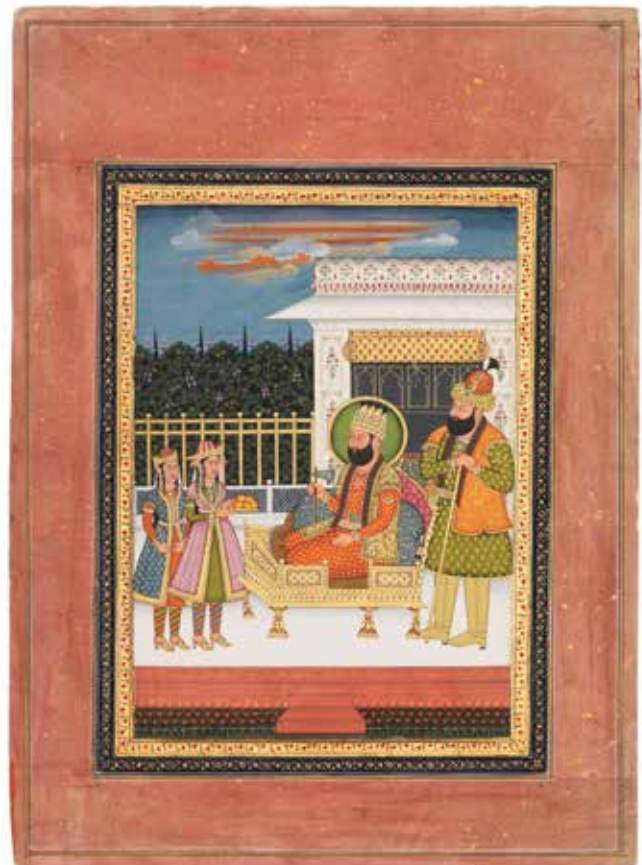
US\$4,000 - 6,600

Provenance

From an album acquired in India between 1796 and 1805 by Arthur Wellesley, first Duke of Wellington (1789-1852). Sotheby's, 10th and 11th October 1991, lot 783 (fourteen pages were offered from the album were offered in this sale). Sotheby's, *Islamic and Indian Art, Oriental Manuscripts and Miniatures*, 29th and 30th April 1992, lot 292 (part lot).

For two other folios from the Wellington Album, see S. Markel and T. B. Gude, *India's Fabled City: The Art of Courtly Lucknow*, Los Angeles 2011, p. 38, nos. 158 and 159, and p. 259. Two more were with Oliver Forge and Brendan Lynch, *Miniature Painting from the Indian and Islamic World*, 2010, nos. 22 and 23.

Nadir Shah's famously devastating invasion of India in 1738-39 drastically reduced Mughal power, with the Emperor Muhammad Shah ceding all territories north and west of the Indus. Delhi was sacked and the courts dispersed into Bengal and Oudh. Such was the booty carried off that the people of Persia were spared taxation for three years afterwards.



168



169

169 *

**THE MUGHAL EMPEROR MUHAMMAD SHAH (REG. 1719-48),
ENTHRONED AND SMOKING A HOOKAH WITH COURTIERS
AND AN ATTENDANT
MUGHAL, CIRCA 1720-30**

gouache and gold on paper, floral border (trimmed), two lines of *nagari* script verso
220 x 302 mm.

£3,000 - 5,000
€3,500 - 5,900
US\$4,000 - 6,600

Comparison can be made with a coloured drawing of the emperor, attributed to Kalyan Das, circa 1720: see W. Dalrymple, Y. Sharma (ed.), *Princes and Painters in Mughal Delhi, 1707-1857*, New York 2012, p. 18, fig. 1. It is also possible that the courtier on the far right in our painting is Khan Dauran, *mir bakhshi* to Muhammad Shah, on the basis of a painting in the Bodleian Library, Oxford (MS Douce Or.a.3, fol.14), illustrated in B. Schmitz (ed.), *After the Great Mughals: Painting in Delhi and the Regional Courts in the 18th and 19th Centuries*, Mumbai 2002, p. 24, fig. 9.



170

170

**NAWAB MUNIR AL-MULK, ARISTU JAH, PRIME MINISTER
(DIWAN) OF HYDERABAD, SEATED ON A TERRACE WITH
AN ATTENDANT WAVING A FLYWHISK, RECEIVING RAJAH
CHANDU LAL BAHADUR, A MINISTER, AND CHANDU LAL'S
SON, RAJAH BALA PRASHAD
DECCAN, HYDERABAD, CIRCA 1815**

gouache and gold on paper, identifying inscriptions in *nasta'liq* script on painted surface, *Shabih-e nawwab al-mulk bahadur* ('portrait of Nawwab Al-Mulk Bahadur'), *Raja Chandu Lal Bahadur*, and *Rajah Bala Prashad*, yellow and orange borders
238 x 176 mm.

£3,000 - 5,000
€3,500 - 4,700
US\$4,000 - 5,300

Munir al-Mulk (Aristu Jah) was the prime minister of Hyderabad State, who assigned Chandu Lal the financial and judicial affairs of the Hyderabad state.

Rajah Chandu Lal Bahadur (1766-1845) was appointed a *pishkar* in 1806 and after the death of Mir 'Alam became the minister to the Nizam, was often thought of as the real power behind the throne, and was highly regarded by Henry Russell, the Company Resident at Hyderabad from 1811-20. (See C. E. Buckland, *Dictionary of Indian Biography*, New York 1968, p.79). Rajah Bala Prashad is recorded only as a son of Chandu Lal.

For a depiction of the two ministers with Nizam Sikander Jah, dated to circa 1809-29, see M. Zebrowski, *Deccani Painting*, London 1983, p. 270, no. 249; and his discussion there, noting that the painting must have been done within these two dates: their appointment to office, and the Nizam's death.



171



172

171 *

**AN ILLUSTRATION TO THE BHAGAVATA PURANA
RAJASTHAN, POSSIBLY MEWAR, FIRST HALF OF THE 18TH
CENTURY**

gouache and gold on paper, red border, sixteen lines of nagari script
verso, numbered 69
245 x 400 mm.

£2,000 - 3,000
€2,300 - 3,500
US\$2,700 - 4,000

Provenance

Private US collection, acquired circa 1972.

The horizontal format of the present lot and of lot 172 indicates an attribution to Mewar: however, another folio from the same series published in Maggs Bros., *Oriental Miniatures and Illumination*, Bulletin no. 9, Vol III part 1, October 1965, no. 13, suggests Malpura; and another in Maggs Bros. *Oriental Miniatures & Illumination*, Bulletin no. 27, June 1977, no. 42, suggests a Rajgarh artist, from an original manuscript dated SV 1798/AD 1741.

172 *

**AN ILLUSTRATION TO THE BHAGAVATA PURANA
RAJASTHAN, PROBABLY MEWAR, FIRST HALF OF THE 18TH
CENTURY**

gouache and gold on paper, red border, eight lines of text verso in
nagari script, numbered 97
245 x 385 mm.

£2,000 - 3,000
€2,300 - 3,500
US\$2,700 - 4,000

Provenance

Private US collection, acquired circa 1972.

See note to lot 171.



173

173

A JODHPUR NOBLEMAN ON HORSEBACK WITH A GROUP OF LANCERS

JODHPUR, CIRCA 1810-20

gouache and gold on paper, red border
275 x 440 mm.

£3,000 - 4,000

€3,500 - 4,700

US\$4,000 - 5,300



174

174

A JODHPUR RULER ON HORSEBACK SMOKING A HOOKAH ACCOMPANIED BY A RETINUE OF ATTENDANTS ON FOOT

JODHPUR, CIRCA 1810-20

gouache and gold on paper, yellow border
300 x 230 mm.

£1,500 - 2,000

€1,800 - 2,300

US\$2,000 - 2,700



175

175

MAHARAJAH MAN SINGH (REG. 1803-43) ON HORSEBACK, ACCOMPANIED BY A RETINUE OF NOBLEMEN ON FOOT, BEARING FLYWHISKS AND STAFFS OF OFFICE

JODHPUR, CIRCA 1810-20

gouache and gold on paper, yellow border
328 x 240 mm.

£2,000 - 3,000

€2,300 - 3,500

US\$2,700 - 4,000

176

**AN ILLUSTRATION TO A BIHARI SAT SAI SERIES
MEWAR, 1719**

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

£2,000 - 3,000

€2,300 - 3,500

US\$2,700 - 4,000

The text reads: 'The head-loomet with jewels looks so lustrous as if the sun has entered the moon's zone and is enhancing its splendour'.

The *Sat Sai* of Bihari Lal, a late 17th Century poet at Amber and at the court of Shah Jahan, is in the tradition of religious texts exploring the romance of Radha and Krishna, containing couplets on love, devotion and moral lessons. The Mewar illustrated manuscript of this text, in seven hundred couplets, is dated 1719 in its colophon. See A. Topsfield, *Court Painting at Udaipur*, Zurich 2001, pp. 143-144. Another example appeared in these rooms, Bonhams, *Islamic and Indian Art*, 6th October 2008, lot 390; also Bonhams, New York, *Indian, Himalayan and Southeast Asian Art*, 14th September 2015, lot 107; 14th March 2016, lot 102.



176

177

**A LARGE PAINTING OF MAHARAJAH FATEH SINGH OF MEWAR
(REG. 1884-1921), ON HORSEBACK IN A FOREST GROVE
RAJASTHAN, MEWAR, CIRCA 1900-1910**

gouache and gold on paper laid down on card, red border
710 x 497 mm.

£2,000 - 3,000

€2,300 - 3,500

US\$2,700 - 4,000



177

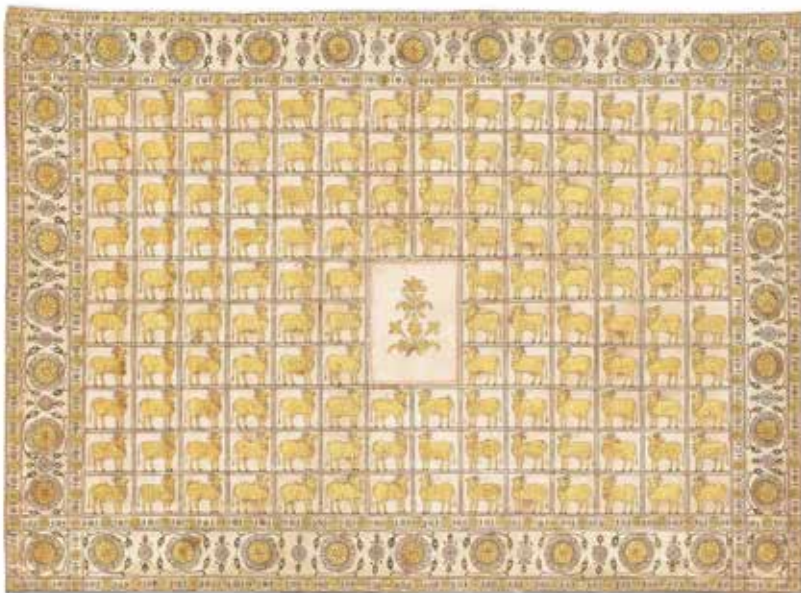


178

178
**A MAHARAJAH OVERSEEING RITUAL
 CELEBRATIONS FOR THE FESTIVAL
 OF *DUSSHERA*
 RATLAM, DATED 1804**

gouache, gold and silver on paper, red border,
 two lines of *nagari* script verso
 308 x 420 mm.

£6,000 - 8,000
 €7,000 - 9,400
 US\$8,000 - 11,000



179

179 *
**A *PICCHVAI* FOR THE FESTIVAL OF
 GOPASHTAMI, THE FESTIVAL OF COWS
 DECCAN, 18TH CENTURY**

of rectangular form, decorated in gold, silver and
 opaque pigments on cloth, depicting multiple rows
 of cows standing in profile, a floral spray to centre
 contained within a rectangle, the border with a
 design of flowerheads and foliate motifs, backed
 105.8 x 148.5 cm.

£3,000 - 5,000
 €3,500 - 5,900
 US\$4,000 - 6,600

Picchvais such as the present example are large
 paintings on cloth relating to the worship of Krishna.
 They were commissioned for temples and shrines,
 often for specific festivals. *Gopashtami* represents a
 significant day for worshippers of Krishna, marking
 the day in which Krishna is elevated from a herder of
 calves to a fully-fledged cowherd.

Although most *picchvais* originate from Rajasthan,
 where many Krishna-worshipping sects such as
 the worshippers of Sri Nath-ji originate, this piece
 was produced in the Deccan. The profuse use
 of gold and silver is typical of Deccani *picchvais*,
 which began to be produced after a community
 of Sri Nath-ji devotees moved to the region. The
 symmetrical and ordered style of the floral spray
 to the centre typifies the influence of the Mughal
 aesthetic in the Deccan, which assimilates with the
 typically Rajasthani subject matter.



180

**A MUSLIM FAKIR AND HIS WIFE; A SOOTHSAYER
AND HIS WIFE**

TANJORE, SOUTH INDIA, CIRCA 1800

gouache and gold on paper, black margin rules and cream border,
identifying inscriptions in English verso

both 357 x 270 mm. (2)

£2,000 - 3,000

€2,300 - 3,500

US\$2,700 - 4,000

The inscriptions verso read:

*Cast/Mahomedans/A Fakir and His Wife/These people are of a
religious sect and chiefly exist upon the charity and the prejudices[?] of
the people in India; and Hindoo Cast/Coodaocopiah[?] or Soothsayer.*

181

A JAIN PILGRIMAGE PAINTING (TIRTHA PATA) OF THE SACRED SITE SHATRUNJAYA GUJARAT OR RAJASTHAN, 19TH CENTURY

pigment on cloth, with painted yellow and red borders, later red cloth outer border
216 x 186 cm.

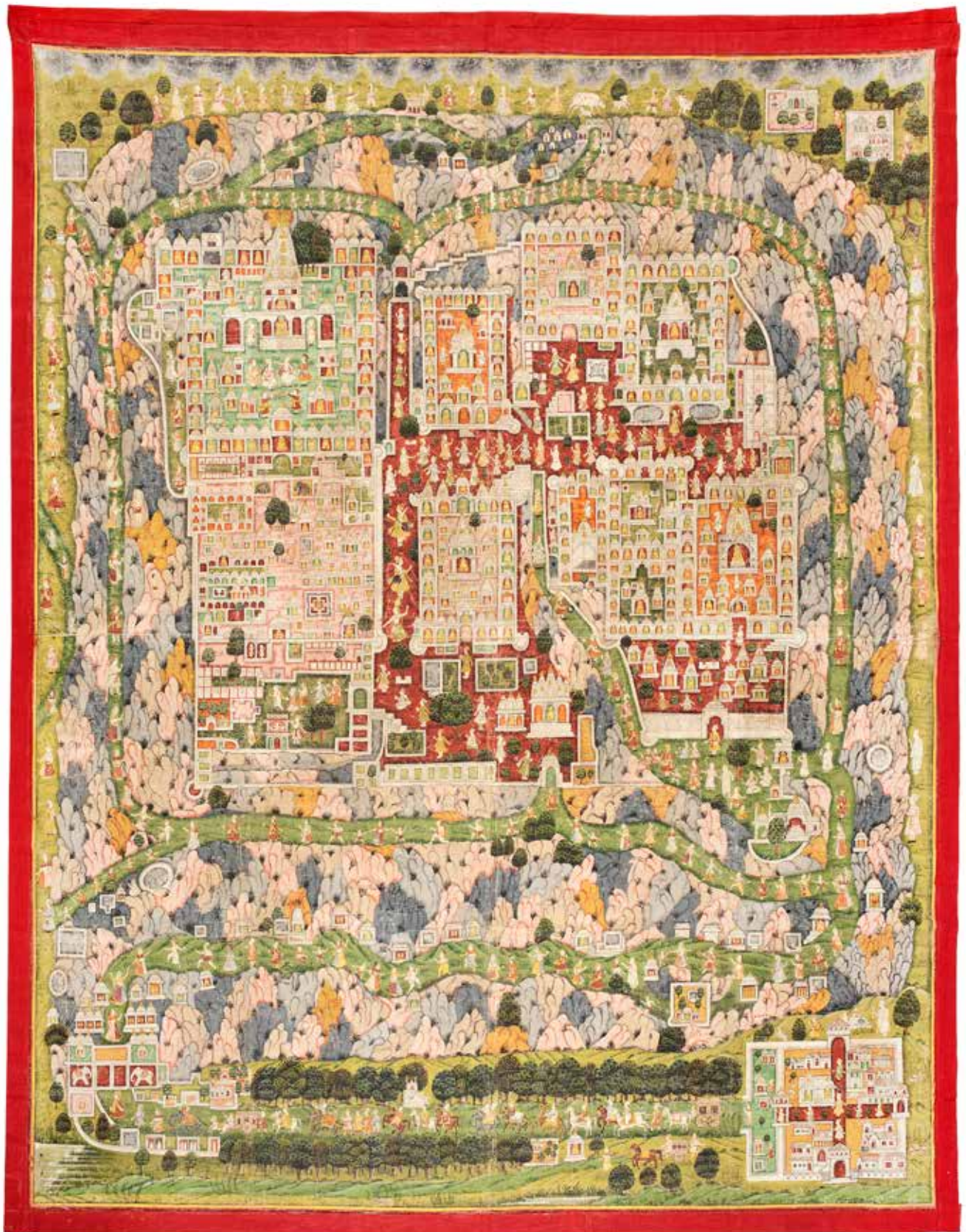
£8,000 - 12,000

€9,400 - 14,000

US\$11,000 - 16,000

Shatrunjaya is one of the most sacred sites in Jainism and as a result is an important site of pilgrimage, or *tirtha*. Jain pilgrimage sites are often based upon key locations in the lives of the Jinas. Shatrunjaya is a mountain in the town of Palitana in Gujarat which was visited by many of the earliest *tirthankaras* and is particularly linked with Adinath, or Rishabhanatha, the first *tirthankara*. It is covered by many temples, the first of which is said to have been built by Bharata, the son of Rishabhanatha. The earliest structure which remains on the twin peaks of Shatrunjaya is dedicated to Rishabanatha, as the area was repeatedly sacked by Muslim invaders in the fourteenth and fifteenth centuries.

Map paintings on cloth, or pata, depict pilgrimage sites in great detail for those devotees not able to visit the sacred sites themselves. They are hung in temples and provide a mental pilgrimage for the viewer, who can still achieve merit similar to that achieved by physical pilgrimage by contemplating the *tirtha pata*. A Shatranjaya pata, such as the present lot, holds particular significance on *kartik purnima* where devotees are once again able to visit the holy site on Shatrunjaya following the end of the monsoon season. Many devotees will visit the site on this day to circumnambulate the temples, whilst those who cannot make the journey may contemplate a Shatrunjaya *pata* in their temple instead.





182

A SENIOR HOUSEHOLD SERVANT, HOLDING A STAFF OF OFFICE, ATTRIBUTED TO SHAYKH MUHAMMAD AMIR OF KARRAYA, OR HIS STUDIO CALCUTTA, CIRCA 1840

watercolour on paper
260 x 190 mm.

£2,000 - 3,000
€2,300 - 3,500
US\$2,700 - 4,000

182



183

A KITCHEN SERVANT, BEARING A TUREEN, ATTRIBUTED TO SHAYKH MUHAMMAD AMIR OF KARRAYA, OR HIS STUDIO CALCUTTA, CIRCA 1840

watercolour on paper, inscribed indistinctly in pencil in lower border
270 x 214 mm.

£2,000 - 3,000
€2,300 - 3,500
US\$2,700 - 4,000

183



184

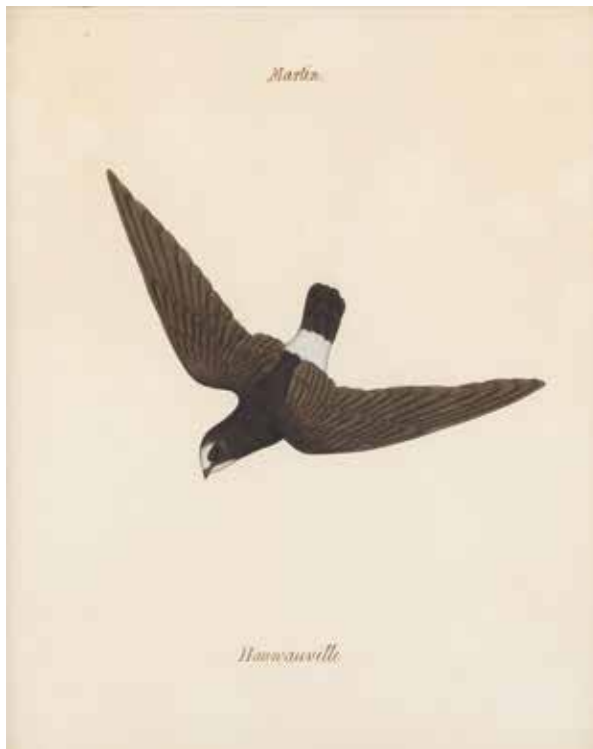
TWO PAINTINGS OF SERVANTS: A SWEEPER, AND A HOUSEHOLD SERVANT BEARING A SURAHI, ATTRIBUTED TO SHAYKH MUHAMMAD AMIR OF KARRAYA, OR HIS STUDIO CALCUTTA, CIRCA 1840

watercolours on paper, black margin rules at lower edge, identifying inscriptions in ink in lower borders, *Subdar[?]* on one
185 x 135 mm. and slightly smaller(2)

£2,000 - 3,000

€2,300 - 3,500

US\$2,700 - 4,000



185



186

185

**TWO STUDIES OF BIRDS: A WOODPECKER, AND A MARTIN
COMPANY SCHOOL, CALCUTTA, EARLY 19TH CENTURY**

watercolours on European paper, inscribed *Species of Woodpecker/Hoodood* and *Martin/Haunauville* respectively
370 x 275 mm.; 380 x 305 mm.(2)

£3,000 - 5,000
€3,500 - 5,900
US\$4,000 - 6,600

A study of a black-hooded oriole, probably from the same album, appeared at Sotheby's, *Arts of the Islamic World*, 25th April 2018, lot 100.

186

**A NIGHTINGALE (BULBUL), AND ANOTHER BIRD WITH
COLOURED PLUMAGE
COMPANY SCHOOL, CALCUTTA, CIRCA 1830**

watercolours on paper, the first inscribed *Bulbul* in Persian and English, the second *Phahta*[?]
220 x 270 mm.(2)

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

The nightingale, or *bulbul*, has a rich history in Indo-Persian culture, alluding to earthly love with mystical undertones. More familiar from Persian painting and lacquer work, it doubtless struck a chord with Muslim Company School artists in the midst of their largely documentary output, often for British consumption.



187

A BOTANICAL STUDY OF *DUCHANE BENJALI*, FROM THE COLLECTION OF MAJOR JAMES NATHANIEL RIND (D. 1814) COMPANY SCHOOL, CALCUTTA, CIRCA 1800

watercolour on European watermarked paper, identifying inscription at upper left
653 x 453 mm.

£6,000 - 8,000

€7,000 - 9,400

US\$8,000 - 11,000

Provenance

Sotheby's, 13th July 1971, lot 40.

With Greig and Eyre, London.

Sotheby's New York, *The Estate of Samuel P. Reed*, 28th April 2007, lot 130.

Arader Gallery, New York.

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



188

A STUDY OF A CUSTARD APPLE

COMPANY SCHOOL, CALCUTTA, CIRCA 1820-30

watercolour on watermarked paper *J Whatman 1820*, numbered 13
lower right, inscribed in pencil *Custard apple* verso
355 x 505 mm.

£4,000 - 6,000

€4,700 - 7,000

US\$5,300 - 8,000

Provenance

Dr Kaywin Lehman Smith.

Sotheby's, New York, *Indian, Himalayan and Southeast Asian Art*, 6th
October 1990, lot 168.



189

**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)

£6,000 - 8,000

€7,000 - 9,400

US\$8,000 - 11,000

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.)



190

**A LARGE PORTRAIT OF A PRINCE SEATED IN AN INTERIOR
NORTH INDIA, CIRCA 1880**

oil on canvas

111 x 69 cm.; 123 x 80 cm. with frame

£6,000 - 8,000

€7,000 - 9,400

US\$8,000 - 11,000



191

**WILLIAM CARPENTER (BRITISH, 1818-1899)
EIGHT WATERCOLOUR VIEWS OF BOMBAY, SURAT, POONA,
AND THE DECCAN**

watercolours on paper, two with inscriptions, the remainder mounted on separate sheets of card with identifying inscriptions
the largest 170 x 240 mm.; the smallest 87 x 165 mm.(8)

£5,000 - 7,000
€5,900 - 8,200
US\$6,600 - 9,300

The views consist of:
A baobab tree on Malabar Hill, Bombay.
A blind beggar led by a girl holding a stick - A bamboo on the road

from Surat to Broach, April 1851.
The Nerbudda from Captn. Hastings' Mundpaisir.
The Concan from Partabgarh - a hill fort near Mahableshwar.
Mahableshwar Hills.
The Well of a Hindu Temple, Poonah.
Panbatti, Poona.
Bunds at Poona.

William Carpenter (1818-99) was born in London, and lived for a long time in India. He showed his works in many London galleries, including the Royal Academy, Suffolk Street, The British Institution and the Grafton Gallery between 1840 and 1853. The Victoria and Albert Museum holds a large number of his works.



192

**A MAIDEN DANCING ON A PALACE TERRACE, A VIVID SUNSET
BEHIND HER**

GULER, CIRCA 1760-70

gouache and gold on paper, pink border
210 x 140 mm.

£7,000 - 9,000

€8,200 - 11,000

US\$9,300 - 12,000

For a closely related Guler painting of the same date, depicting a forlorn *nayika*, see Oliver Forge and Brendan Lynch, *Indian Painting 1590-1880*, 2015, p. 38, no. 17. The figure in our painting wears the same orange *pajama* and cream robe with green cuffs. A similarly dramatic sunset looms behind her. For a further Guler maiden of the same date, see Oliver Forge and Brendan Lynch, *Indian Painting 1580-1850*, 2013, p. 40, no. 20.



193

**A COURT SECRETARY, WEARING A WHITE JAMA, SEATED ON A TERRACE, WRITING INSTRUMENTS AND A MANUSCRIPT BEFORE HIM
JAMMU, BY AN ARTIST OF THE SECOND GENERATION AFTER NAINSUKH, EARLY 19TH CENTURY**

gouache and gold on paper
145 x 115 mm.

£8,000 - 12,000

€9,400 - 14,000

US\$11,000 - 16,000

Provenance

The Art of Design: The Lex Aitken & Alfredo Bouret Gonzalez Collection, Christie's South Kensington, 4th June 2014, lot 198.

Nainsukh (1710-1778) was a pre-eminent artist and key member of a family of artists from Guler who were responsible for the development of the Pahari painting style in the 18th and 19th Centuries. Other key members of the family include his father Pandit Seu and brother Manaku (1700-1760); the three artists were crucial in assimilating some of the naturalism of Mughal painting and developing the sensitive Pahari style which is much admired. A family atelier was formed and by the second half of the 18th Century a distinct style was established; sons, nephews and grandsons of Manaku and Nainsukh continued their tradition and took the style throughout the courts of the Pahari states throughout the late 18th and into the 19th Century.



194

MAHARAJAH SANSAR CHAND OF KANGRA (REG. 1775-1823), SEATED ON A TERRACE SMOKING A HOOKAH, AN ATTENDANT STANDING BEHIND HIM WAVING A FLYWHISK KANGRA, ATTRIBUTED TO THE ARTIST PURKHU, CIRCA 1800-05

gouache and gold on paper, red margin rules, dull pink outer border, identifying inscription in *nasta'liq* script in upper border, *Rajah Sansar Chand, governor of Kangra*
298 x 238 mm.

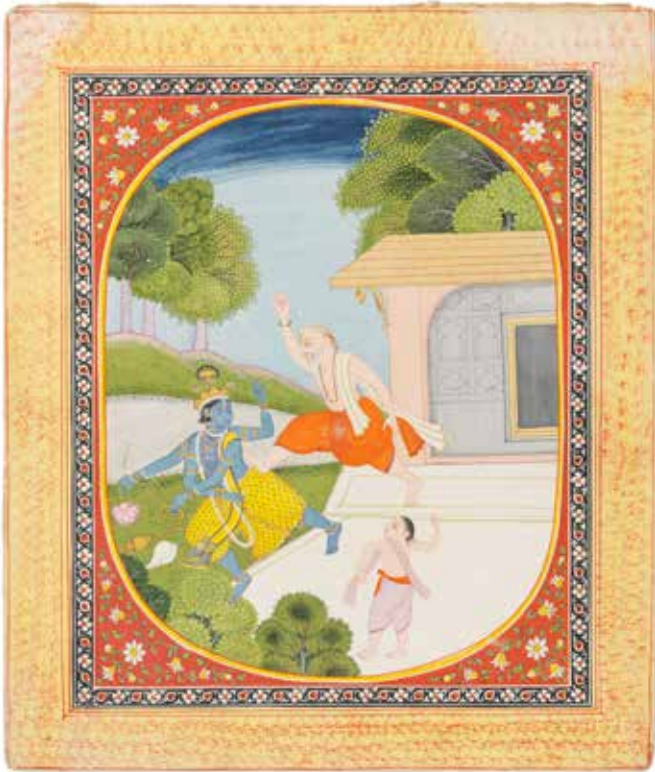
£6,000 - 8,000

€7,000 - 9,400

US\$8,000 - 11,000

Purkhu, who seems to have been active from around 1780 until 1820, was the head of a large workshop (which employed his brothers and later his own children) at the court of Maharajah Sansar Chand of Kangra (reg. 1775-1823), who employed a number of painters. The heyday of the court seems to have lasted until 1809 when control of Kangra was ceded to the Sikh army of Ranjit Singh. The present painting therefore probably dates from the period when the court was most active there.

For a survey of Purkhu's life, work and style, see B. Goswamy and E. Fischer, *Pahari Masters*, Zurich 1992, pp. 368-387, and in particular pp. 368-372; and M. Beach, E. Fischer and B. Goswamy (edd.), *Masters of Indian Painting* vol. II, Zurich 2011, fig. 2, p. 719-732.



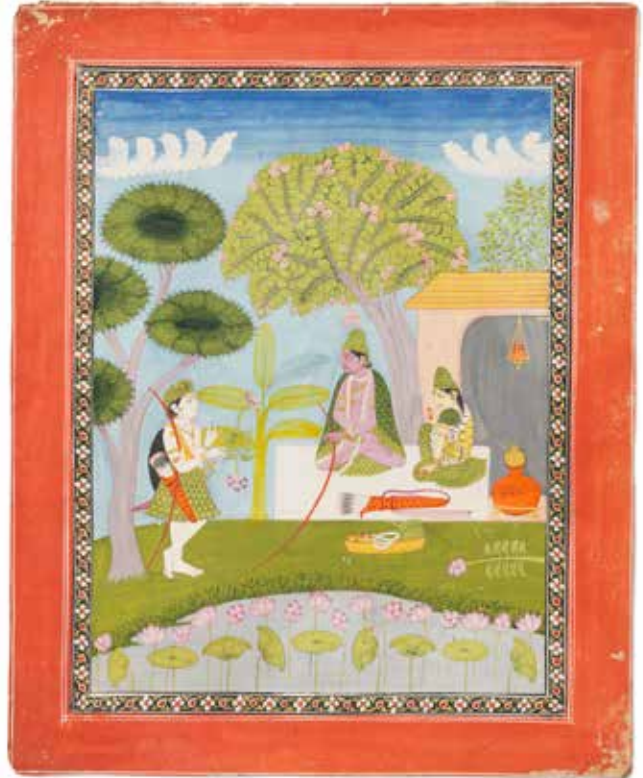
195

195
**VISHNU BEING KICKED BY THE SAGE BHRIGU ON THE BANKS
 OF THE RIVER SARASVATI**
KANGRA, CIRCA 1830

gouache and gold on paper, a painted oval with floral cornerpieces and floral inner border, yellow outer border stippled with pink, cover paper with inscriptions in *nagari* and Persian
 300 x 255 mm.

£2,000 - 3,000
 €2,300 - 3,500
 US\$2,700 - 4,000

Provenance
 Private UK collection.



196

196
**AN EPISODE FROM THE RAMAYANA: RAMA AND SITA WITH
 LAKSHMANA IN THE FOREST**
KANGRA, CIRCA 1830

gouache and gold on paper, inner floral border, red outer border, cover paper with Persian inscription in cursive script
 301 x 248 mm.

£2,000 - 3,000
 €2,300 - 3,500
 US\$2,700 - 4,000

Provenance
 Private UK collection.

197

**A COLLECTION OF THIRTY DRAWINGS, DEPICTING SUBJECTS FROM HINDU MYTHOLOGY, COURT AND BATTLE SCENES, PORTRAITS, AND STUDIES OF ANIMALS
PAHARI, EARLY 19TH CENTURY**

thirty drawings, pen and ink on paper, several with use of gouache, some with inscriptions in *nagari* and *takri* script, now in separate folders in modern archival box, together with the original half-leather album in which the drawings were mounted, some leaves with captions, later label reading from *Percival Chater Manuk Collection, drawings/sketches, Indian Life & Mythology, 18th Century the largest 245 x 178 mm.; the smallest 62 x 51 mm.; album 280 x 225 mm.*(31)

£8,000 - 12,000

€9,400 - 14,000

US\$11,000 - 16,000

Provenance

Formerly in the collection of Percival Chater Manuk (1873-1946).

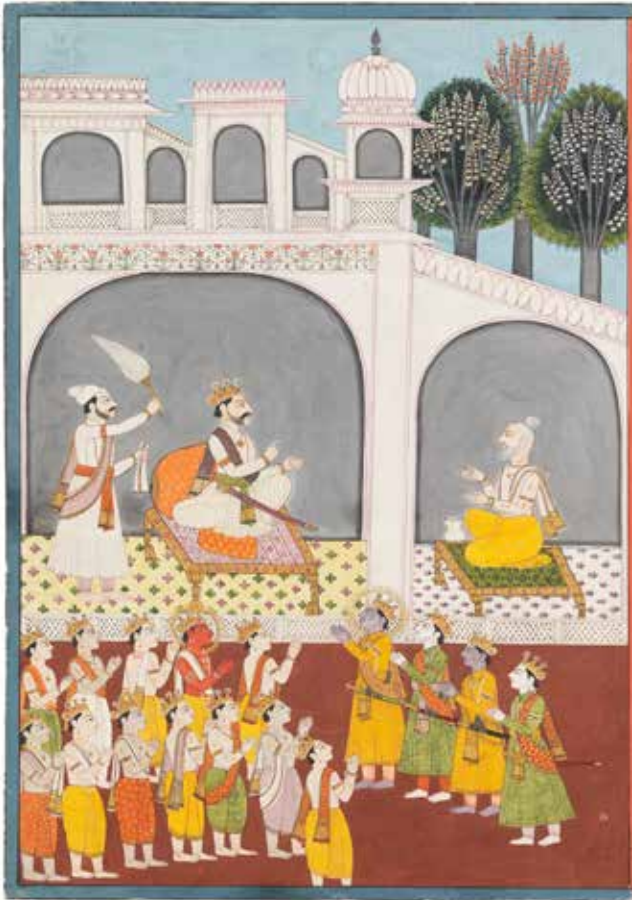
Percival Chater Manuk was a high court judge in Patna, and was an early collector of Indian miniatures. He encountered W. G. Archer (who was stationed in Bihar) when the latter was posted to Patna in 1940, along with other connoisseurs of Indian painting such as Rai Krishna Dasa and Gopi Krishna Kanoria, and this seems to have been the starting point for both W. G. and Mildred Archer's interest in the subject. Chater Manuk bequeathed, in his own name and that of Miss G M Coles, approximately fourteen hundred works (including European and Oriental pictures, miniatures, manuscripts, enamels, Georgian and Indian silver objects, Chinese porcelain, glass and carpets) through the National Art Collections Fund to the British Museum, Victoria & Albert Museum, the Fitzwilliam Museum in Cambridge and Bristol Art Gallery.

The subjects of the drawings are as follows:

1. Shiva as Vishwarupa (the cosmic form), 141 x 234 mm.
2. Radha and Krishna at a balcony window (with notes regarding colour), 232 x 154 mm.

3. The goddess Durga, along with a manifestation of her as Kali, in combat with demons, verso a variation of the same subject, 153 x 245 mm.
4. Mahabali with the dwarf avatar of Vishnu (vamana avatar), 203 x 145 mm.
5. A maiden playing a vina before a holy man, 130 x 185 mm.
6. A maiden with a hound, 195 x 140 mm.
7. A study of elephants, 87 x 95 mm.
8. A prince seated on a charpoy with attendants, 63 x 157 mm.
9. A study of oxen, 128 x 95 mm.
10. Krishna as a child with the ogress Putana, 93 x 127 mm.
11. A study of two ducks, 160 x 125 mm.
12. Siva and Parvati on Mount Kailasa with gods led by Brahma, 187 x 228 mm.
13. A seated prince, 155 x 93 mm.
14. A seated prince smoking a hookah, 205 x 156 mm.
15. Shiva, as Tripurantaka, seated in a horse-drawn chariot with the sun and moon as wheels, Brahma as his charioteer, 156 x 217 mm.
16. Three maidens in discussion, 147 x 133 mm.
17. A nobleman before a shrine to Vishnu and Lakshmi, 180 x 130 mm.
18. Durga in aerial combat with Mahishasura and other demons; verso two portrait studies of a prince, 200 x 217 mm.
19. Nanda with Krishna and Balarama as children, 148 x 203 mm.
20. A devotee before Panchamukha Siva and Parvati, 135 x 213 mm.
21. Lovers making a moonlit escape from a palace, 190 x 130 mm.
22. A maiden promenading with female musicians and attendants, 233 x 155 mm.
23. Krishna with Yashoda in a palace courtyard, 245 x 178 mm.
24. The churning of the sea (kurma avatar); verso Matsya avatar, 157 x 210 mm.
25. A patriarch with his daughters, 157 x 210 mm.
26. A palace scene with a maiden and her suitor, 223 x 165 mm.
27. A seated man smoking a hookah, North India, 210 x 170 mm.
28. A seated man wearing a pink turban, 187 x 115 mm.
29. A head and shoulders portrait of a man, 72 x 63 mm.
30. A ruler, perhaps one of the Mughal emperors, with a falcon, oval, 62 x 51 mm.





198

198 *

AN ILLUSTRATION TO THE RAMAYANA: VASHISTH MUNI IN CONVERSATION WITH KING DASHARTHA GARHWAL, CIRCA 1800

gouache and gold on paper, blue border
337 x 240 mm.

£4,000 - 6,000

€4,700 - 7,000

US\$5,300 - 8,000

To be sold without reserve

The treatment of the stiff blossoming branches, simplified architecture and the crown types are consistent with a Krishna Rukmini series in the Archer collection. See W.G. Archer, *Indian Paintings from the Punjab Hills*, London, 1973, p. 85, nos. 20(i-iii).



199

199 *

THE DEVI SEATED ON A DAIS WITH VESSELS AND OFFERINGS BEFORE HER PAHARI, MANDI, CIRCA 1820-30

gouache and gold on paper, inner floral border, stippled outer border in red and orange, a stylised sunburst within a lotus at upper centre
298 x 210 mm.

£3,000 - 5,000

€3,500 - 5,900

US\$4,000 - 6,600

Provenance

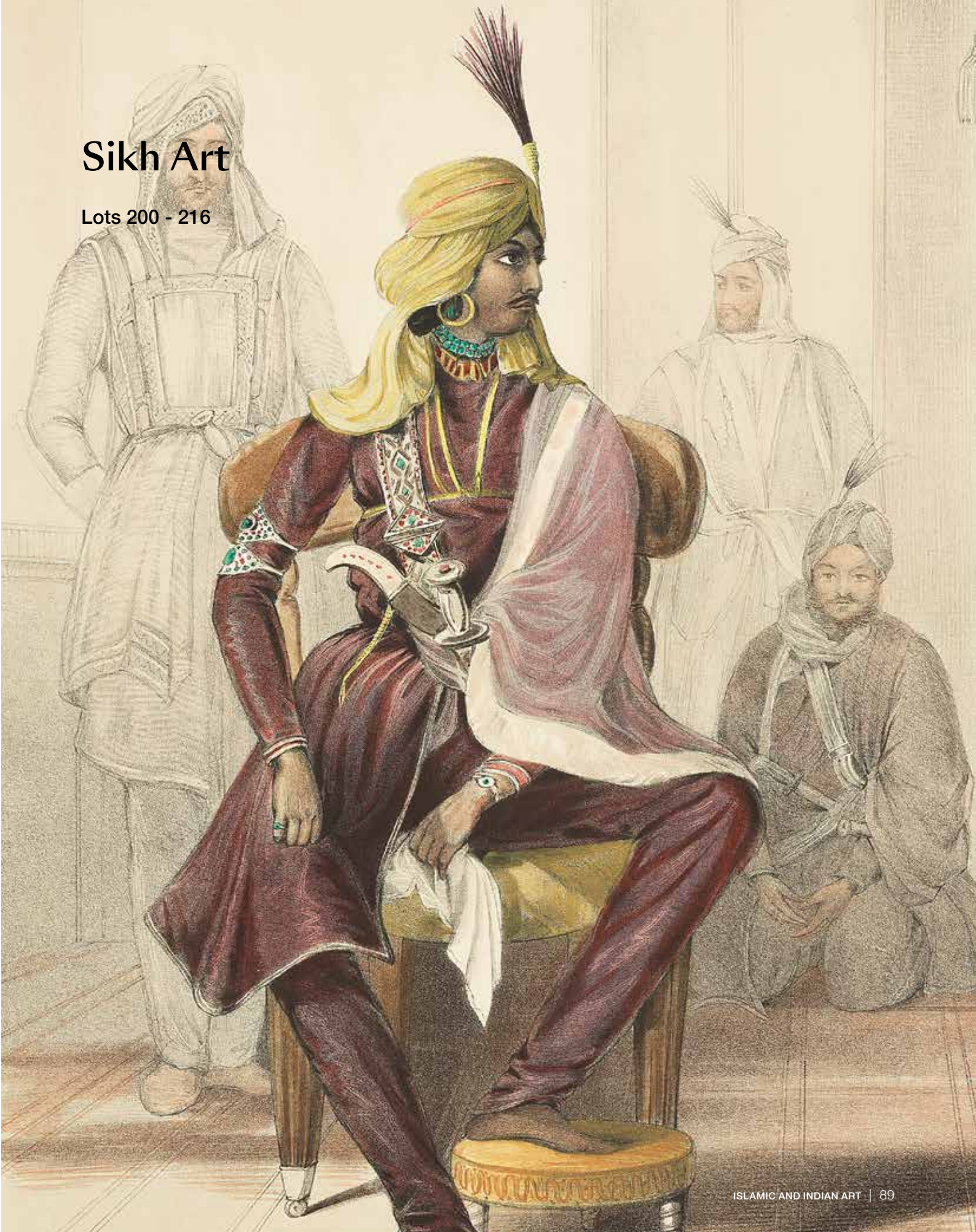
Royal Collection, Mandi (stamp verso).

Formerly in the collection of Gordon H. Mattison, Maryland, USA.

For a similar depiction, see Oliver Forge & Brendan Lynch, *Indian and Persian Painting 1590-1840*, London 2014, no. 27; and S. Stronge, (ed.), *The Arts of the Sikh Kingdoms*, London, 1999, p. 113, pl. 124.

Sikh Art

Lots 200 - 216





200 *

THE BIRTH OF GURU NANAK, BY THE ARTIST SARDUL SINGH, SON OF KAPUR SINGH AMRITSAR, CIRCA 1910

pen and ink and wash on paper, signed S. Singh and dated 13/11/1911[...]. lower right, inscribed lower right with the name of the artist in *nagari* script, further *nagari* inscriptions at lower left, lower centre and upper centre
227 x 278 mm.

£5,000 - 7,000
€5,900 - 8,200
US\$6,600 - 9,300

The inscriptions are as follows:

At the upper centre: *Moorti Janam Guru Nanak Dev Ji Di, Pind Talwandi, Nankana.*

At the lower centre: the numeral 121.

At lower left: *Es moorti di registry ratt number 121 bamujabb.*

At lower right: *Tasweer di tally keeti Sardul Singh Muvassar va photograph Amritsar ji.*

This work depicts the gods and kings coming to witness the blessing of the child Nirankari, who is shown in the arms of his mother, Mata Tripta. The scene is based on the *Janamsakhis*, or birth stories, biographies of Guru Nanak. It appears to be a preparatory work for part of a series, as indicated by the numeral 121. According to M. Hasan (*Painting in the Punjab Plains*, Lahore 1998, p. 144) much of Sardul Singh's work can be seen on the walls of the temple of Daryanamull ka Thakurdwara in Katra Mohar Singh, and also in other (Hindu) temples in Amritsar. He is also recorded as having produced paintings of the Gurus and of Ranjit Singh.

Sardul Singh was the son of the famous Amritsar artist Kapur Singh. His name appears, along with that of his father, Kapur Singh, and Grandfather Kishan Singh, on a list of painters and craftsmen who worked on the Golden Temple compiled by the artist Hari Singh, a founding member of the Indian Academy of Fine Arts in Amritsar. Another work by the artist, depicting the ten Sikh Gurus, appeared at Sotheby's New York, *South Asian Modern and Contemporary Art including Indian Miniature Paintings*, 17th September 2009, lot 90.

201

A METAL-THREAD EMBROIDERED SILK PANEL DEPICTING GURU GOBIND SINGH AND THE FIVE BELOVED ONES NORTH INDIA, 19TH CENTURY

of square form, the red silk ground embroidered in polychrome silks and metal thread with the Guru mounted on horseback on a tiled floor, the Five Beloved Ones behind, the borders with floral vines, with later backing
49 x 51 cm.

£2,000 - 3,000

€2,300 - 3,500

US\$2,700 - 4,000



201

202

GURU GOBIND SINGH, THE TENTH SIKH GURU, SEATED WITH HIS SON ON A TERRACE, ACCOMPANIED BY AN ATTENDANT PUNJAB, MID-19TH CENTURY

gouache and gold on paper, buff outer border
180 x 134 mm.

£2,000 - 3,000

€2,300 - 3,500

US\$2,700 - 4,000

For a similar composition, ascribed to Guler, circa 1800-25, in the Norton Simon Museum, USA (P. 2001.13.1), see P. Pal, *Painted Poems: Rajput paintings from the Ramesh and Urmil Kapoor Collection*, pp. 168-69.



202



203

GURU RAM DAS (1574-81), THE FOURTH SIKH GURU, SEATED ON A THRONE, THE GOLDEN TEMPLE IN THE BACKGROUND, BY THE ARTIST VIR SINGH AMRITSAR, 20TH CENTURY

oil on canvas, inscribed *Vir Singh/Artist/Amritsar* lower right
119 x 90 cm.

£6,000 - 8,000

€7,000 - 9,400

US\$8,000 - 11,000

The fourth Sikh Guru is seated on a throne nimbus, holding prayer beads in silent contemplation. Behind him through the window can be seen the Golden Temple, the land for which he acquired along with the pool, carrying on Guru Amar Das' designation of the location as serene and suitable for contemplation.

Vir Singh was active from the late 19th century in Amritsar. He came from the famous Sangat Singh family line of Amritsar painters. He was the brother of the famous artists Kishan Singh and Kapur Singh, and his uncle was Bishan Singh. For more on Vir Singh and a genealogical table, see R. P. Srivastava, *Punjab Painting*, pp. 51-52. Another work by Vir Singh was sold in these rooms, Bonhams, *Islamic and Indian Art*, 23rd October 2018, lot 220.



204

**H. H. COLE, PRESERVATION OF NATIONAL MONUMENTS,
INDIA: THE GOLDEN TEMPLE AT AMRITSAR, PUNJAB
PARIS, LEMERCIER & CIE, 1884**

four chromolithographs (one double page) and one double-page plan,
original boards, spine rebacked
folio (435 x 310 mm.)

£3,000 - 5,000
€3,500 - 5,900
US\$4,000 - 6,600

The contents comprise:

An introduction by Cole, dated May 1884, giving a brief account of the history of the Golden Temple and of its architectural work.

1 Plan and Elevation of the Darshani Darwaza (monochrome, double page).

2 Detail drawings of the wood and ivory mosaic (colour).

3 Further details of the wood and ivory mosaics.

4 Detail drawings of the mosaics.

5 Detail drawings of the mosaics (double page).

All drawn between 1881-82 by Abdul Aziz; head draftsman, R. M. Thompson; Curator, Major Cole, RE; measured by Thakur Singh.

The series *Preservation of National Monuments in India*, in two volumes with ten separate sections, was published by order of the Governor General in Council for the Office of the Curator of Ancient Monuments in India. Each section was also published separately of which the present lot is one. Other parts were written: Agra and Gwalior; Buildings in the Punjab; Delhi; Mewar; Temples of Trichinopoly; Tomb of Jahangir at Shadara near Lahore; Great Buddhist Tope at Sanchi.

For a good summary of Cole's involvement with the Survey and his relationship with the South Kensington Museum (now the Victoria and Albert Museum, a wing of which is named after him), see J. Bryant, S. Weber (edd.), *John Lockwood Kipling: Arts and Crafts in the Punjab and London*, 2017, pp. 20-25.



205

**A SMALL STEATITE STATUE OF MAHARAJAH RANJIT SINGH
PUNJAB, 19TH CENTURY**

on a rectangular stepped base, naturalistically carved, seated in typical pose on a rounded chair with one foot tucked onto the seat, the other resting on a footstool, his right eye inlaid with glass, a *jigha* on his turban, his right hand holding prayer beads
11.7 cm. high

£8,000 - 12,000

€9,400 - 14,000

US\$11,000 - 16,000

Another steatite figure of Maharajah Ranjit Singh seated in the same pose is published in Davinder Toor, *In Pursuit of Empire*, London, 2018, pp. 102-105. The depiction of the Maharajah seated in his distinctive rounded chair, with one knee bent with his foot tucked onto the chair, is inspired by Emily Eden's famous watercolour depiction in *Portraits of the Princes and People of India*, London, 1844 (see lot 208 in the present sale), and by contemporary accounts of his habits.

206 *

**MAHARAJAH RANJIT SINGH IN DURBAR WITH PRINCES,
MINISTERS AND ATTENDANTS
PUNJAB, CIRCA 1860-70**

gouache and gold on paper, floral inner border, outer margin rules
in silver and red, trimmed and laid down on modern card
painting 220 x 165 mm.; card 244 x 190 mm.

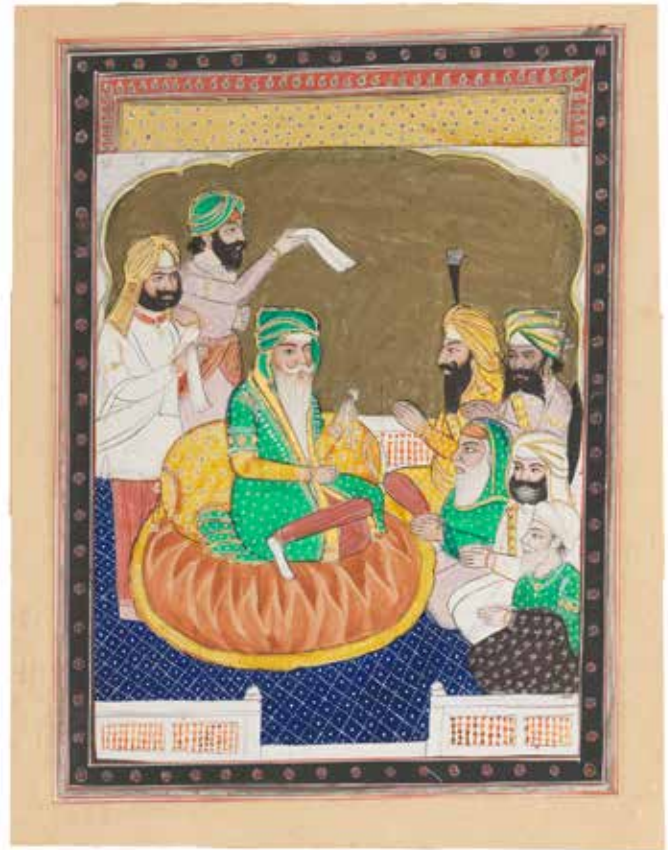
£4,000 - 6,000

€4,700 - 7,000

US\$5,300 - 8,000

Maharajah Ranjit Singh, the Lion of the Punjab, is shown seated with several prominent members of his court including, from top to bottom, his Dogra prime minister, Raja Dhian Singh, Dhian's younger brother, Raja Suchet Singh, Fakir Syed Nuruddin, Sardar Ajit Singh Sandhanwalia, and Raja Dina Nath.

Close comparison can be made with a painting sold in these rooms: Bonhams, *Islamic and Indian Art*, 7th October 2010, lot 357, this time in a horizontal format and with a larger gathering of courtiers. The composition can also be compared with that of a woodcut, dated circa 1870, illustrated in W. G. Archer, *Paintings of the Sikhs*, London 1966, p. 190, no. 92, fig. 111.



206

207 *

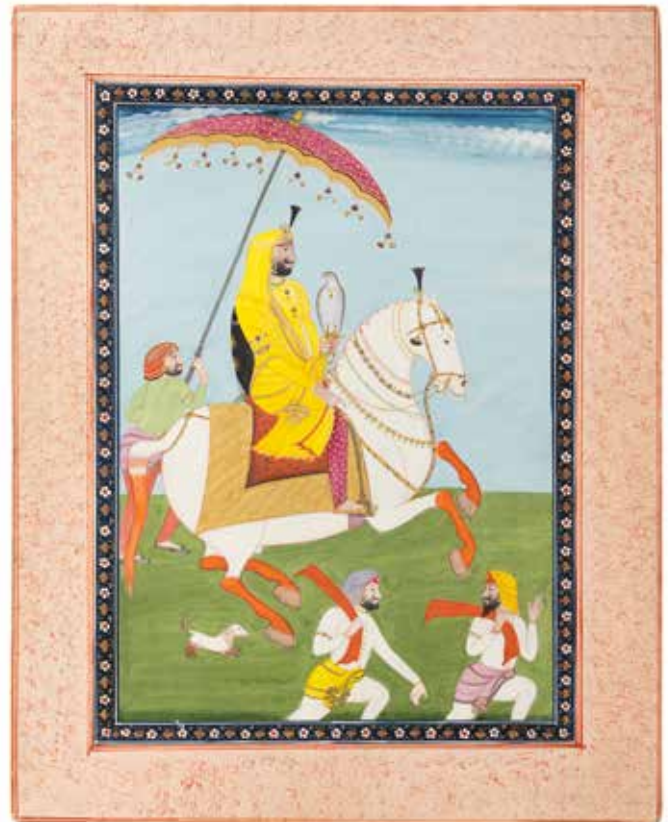
**MAHARAJAH SHER SINGH (1807-43) OUT HAWKING ON
HORSEBACK WITH ATTENDANTS ALONGSIDE
PUNJAB, CIRCA 1840**

gouache and gold on paper, floral inner border, pink outer border
285 x 225 mm.

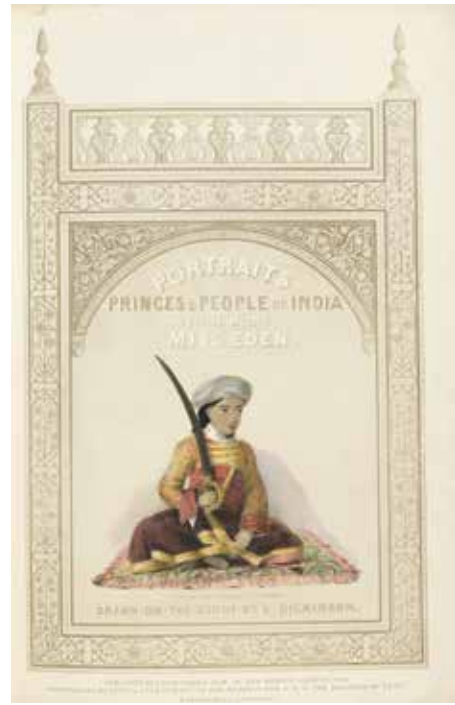
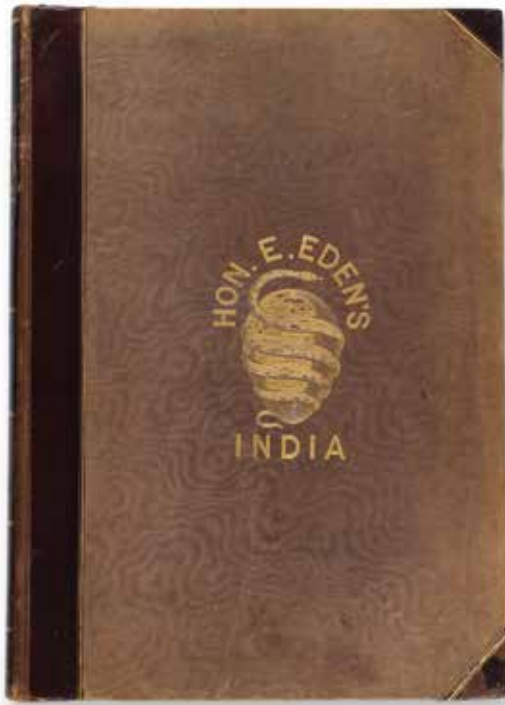
£4,000 - 6,000

€4,700 - 7,000

US\$5,300 - 8,000



207



208

EMILY EDEN, PORTRAITS OF THE PRINCES AND PEOPLE OF INDIA, WITH 28 HAND-COLOURED LITHOGRAPHED PLATES LONDON, 1844

28 hand-coloured lithographs (27 plates plus frontispiece), by Lowes Dickinson after Eden, captions to each plate printed below and more extensive descriptions on the opposite page, hand-painted lithographed title page (illustrating the son of the Nawab of Banda), followed by list of plates, in original morocco-backed binding, upper cover blocked in gilt *Hon. E. Edens/India*, with a vignette illustration of a snake coiled around an egg *folio* (530 x 380 mm.)

£15,000 - 20,000
 €18,000 - 23,000
 US\$20,000 - 27,000

Provenance

Formerly in the collection of Harriet, Lady Mildmay, wife of Sir Henry St John-Mildmay, 4th Bt (1787-1848), resident at Dogmersfield Park, Hampshire: front doublure with the Dogmersfield Library bookplate.

A COMPLETE HAND-COLOURED version of the monochrome edition of the well-known illustrations, the most famous being those of the Sikh rulers of the Punjab, but also those which normally have less attention drawn to them: servants of the King of Oudh, fakirs and Tibetans. Best known are the intimate portrait of Ranjit Singh, seated in a European chair with one foot tucked underneath him; the powerful, solid figure of Maharaja Sher Singh; and the swaggering, rather dandyish portrayal of Hira Singh (here in a less common aubergine costume, rather than the more usual green) - all of which capture something of each man's character, as reported by Eden and others.

Emily Eden (1797-1869) accompanied her brother, Lord Auckland, to India in 1836 when he was Governor-General. They stayed in Calcutta at first, but then between October 1837 and February 1840 toured through Oudh and the hill regions. They visited (along with their sister, Fanny) the court of Ranjit Singh in 1838 at what was perhaps its high point, though it was soon to fall into internecine and murderous faction fighting.

Eden recorded her impression both in writing, in an extensive collection of letters, and in sketches, which on her return to England in 1842 she worked up and then had printed privately as a set of 24 lithographs. Her written accounts were also published as *Up the Country: Letters written to her sister from the Upper Provinces of India by the Hon. Emily Eden*, 1866.

The list of plates is as follows (using contemporary spelling in some cases):

- The son of the Nawab of Banda (frontispiece).
- Dost Muhammad Khan, ruler of Afghanistan, and family.
- Maharajah Sher Singh, 'the present sovereign of the Sikhs'.
- Hindoo Fakeer.
- Two Jemadars, Calcutta (two plates on one card).
- Akalees, 'being very wild in appearance, and turbulent characters'.
- The Rajah of Patiala.
- Rajah Heera Singh.
- Rajah Hindoo Rao.
- A Patiala horseman.
- A young hill Rajah, from the area around Simla.
- Falconers, servants of the King of Oudh.
- Servants of Raja Khurruk Singh.
- The late Maharajah Ranjit Singh, 'in his usual attitude and dress'.
- The horse and groom, and the jewels of Ranjit Singh, including the Koh-i-Noor.
- Hunting leopards of the King of Oudh with attendants.
- Arab servants of Sir Alexander Burnes.
- A fakeer at an encampment, accompanying the Governor-General.
- A Hindoo student at Calcutta and a girl, the daughter of a servant (two plates on one card).
- Purtab Singh, a Sikh prince, murdered at Lahore.
- A Shootr-Suwar, a camel despatch rider.
- The Rajah of Nahun and sons; Anund Musseeh, a convert to Christianity (two plates on one card).
- Tibetan tartars, traders, sketched at Simla.
- A Zemindar and a Pathan.
- Lord Auckland receiving the Rajah of Nahun in Durbar.





209

A RARE SHEET OF DRAWINGS DEPICTING A SIKH AKALI AND A HORSEMAN, PROBABLY A MEMBER OF THE SIKH ROYAL CAVALRY, AND TWO OTHER FIGURES, ATTRIBUTED TO PRINCE ALEXIS SOLTYKOFF (1806-1859), APPARENTLY PREPARATORY SKETCHES FOR HIS LARGE FOLIO BOOK VOYAGES DANS L'INDE

POSSIBLY DONE AT LAHORE, OR AFTERWARDS, DATED 1848

pencil on paper, inscribed *Lahore* (twice) and *Chir Sing Maharaja des Sikhs, Roi du Panjab avec sa Suite/Lahore, 1848*

234 x 307 mm.

£6,000 - 8,000

€7,000 - 9,400

US\$8,000 - 11,000

Provenance

Formerly in a private French collection.

Alexis Soltykoff was born in Saint Petersburg and after a brief stint in the Russian diplomatic service moved to Paris in 1840. He made two trips to India, in 1841-43, and then again in 1844-46. His letters written home to his brother were later published, in the popular success *Lettres sur L'Inde* (1848), which also included some lithographs based on drawings he had made in India. In 1850 the drawings were engraved by De Rudder and published in *Voyages dans L'Inde* in a 36-plate elephant folio edition, as well as subsequent octavo versions.

The figures here correspond directly to two which appear in the large folio of *Voyages dans L'Inde*: namely, the mounted Akali Sikh figure in the foreground in plate 20 (*Une Rue de Lahore*), carrying a lance over his shoulder and a shield with four bosses; and the Royal Sikh Cavalryman escorting Sher Singh in plate 22 (*Chir Sing*). These seem to be the original sketches for the published lithographs. The images also appear in his *Lettres sur L'Inde* (1848), with slightly less clear correspondences.

While it is possible that this work is a slightly later refined sketch (done for the purposes of the 1848 publication) of earlier drawings done in situ, it nevertheless seems not unlikely that Soltykoff drew the figures presented here either directly from the life, or very soon after actual encounters. This is suggested by passages from his journals, describing his wide travels in India and the Punjab in particular, gathered in H. L. O. Garrett's *The Punjab One Hundred Years Ago, as described by V. Jacquemont and A. Soltykoff* (1935). As Garrett observes in his 'Prefatory Note', Soltykoff had his 'sketch book ever in readiness'. There are further passages which - if we cannot tie them specifically to these drawings - are intriguing: his face-to-face encounter with Sher Singh, a 'mass of cavalry' and elephants as an escort in 1842 (Garrett, p. 93); a hunting expedition with Sher Singh and hundreds of outriders and falconers (p. 101); and his daunting meeting with groups of Akali warriors, 'with high black turbans having daggers and plumes fixed in them' (pp. 94, 99-100).



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**A SILVER-THREAD-EMBROIDERED VELVET-CLAD LEATHER QUIVER AND SET OF LACQUERED ARROWS
LAHORE, FIRST HALF OF THE 19TH CENTURY**

the quiver of tapering form, the leather body clad entirely in green velvet embroidered to the front with silver thread and sequins with a repeat design of flowerheads, the border with foliate motifs, the velvet clad leather belt similarly embroidered, green velvet suspension loops to reverse, two sets of four tassels to one side; with eighteen arrows with munj grass shafts, steel tips and polychrome painted floral decoration to each end
the quiver 67 cm. long(19)

£5,000 - 7,000
€5,900 - 8,200
US\$6,600 - 9,300

Provenance

Sotheby's, *The Indian Sale*, 8 May 1997, lot 85.

For a similar quiver see Davinder Toor, *In Pursuit of Empire: Treasures from the Toor Collection of Sikh Art*, London 2018, pp. 202-205.



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

of circular form, the outer edge sharpened, decorated in gold inlay with a band of linked cartouches, one filled with inscription, the interstices with vegetal interlace, the reverse with linked cartouches filled with flowerheads and vegetal interlace
18.8 cm. diam.

£4,000 - 6,000
€4,700 - 7,000
US\$5,300 - 8,000

Inscriptions: 'Ik Onkar, the all pervading almighty is the very magnanimous giver of massive blessings'.



212

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

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

£15,000 - 20,000

€18,000 - 23,000

US\$20,000 - 27,000

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





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A DRAWING DEPICTING A SIKH ARMY IN ACTION AGAINST BRITISH TROOPS, PROBABLY AN ENGAGEMENT FROM THE FIRST ANGLO-SIKH WAR, PERHAPS THE BATTLE OF SOBRAON (FEBRUARY 1846)

NORTH INDIA OR PUNJAB, LATE 19TH CENTURY
pen and ink on three conjoined sheets of blue watermarked paper, cut from official British documentation bearing the dates 1859 and 1873
160 x 595 mm.

£2,000 - 30,000
€2,300 - 35,000
US\$2,700 - 40,000

The depiction of a river in between the opposing forces suggests that the subject is perhaps the battle of Sobraon, fought on 10th February 1846, the decisive engagement of the First Anglo-Sikh War.

214 *

A LARGE DRAWING DEPICTING THE MARTYRDOM OF BHAJ TARU SINGH
PUNJAB, 19TH CENTURY

pencil on paper, some identifying inscriptions in Persian
460 x 610 mm.

£2,000 - 3,000
€2,300 - 3,500
US\$2,700 - 4,000

This unusually large and rare work was probably a preliminary study for transfer to a larger version, perhaps a mural or painting on cloth. Bhai Taru Singh is known as a Sikh martyr who was scalped by the forces of the Mughal empire in 1745, rather than be forced to convert to Islam.



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FIVE STEREOSCOPIC PHOTOGRAPHS OF LAHORE AND AMRITSAR INDIA, CIRCA 1860-70

albumen prints pasted onto card, four inscribed in pen to reverse, depicting the gateway to Lahore Fort; the tomb of Ranjit Singh, Lahore; the gateway to the Golden Temple, Amritsar (incorrectly described verso); the Golden Temple, Amritsar, viewed from across the pool; and the Gurdwara Baba Atal Sahib, Amritsar each 17.9 x 9 cm.(5)

£2,000 - 3,000

€2,300 - 3,500

US\$2,700 - 4,000

216 *

S. G. THAKUR SINGH (INDIA, 1890/99-1976)

EXPECTATION

oil on canvas, signed and dated [19]30 lower right
61.5 x 46 cm.

£6,000 - 8,000

€7,000 - 9,400

US\$8,000 - 11,000

Provenance

Formerly in the collection of Thomas and Christie Accatino, USA.

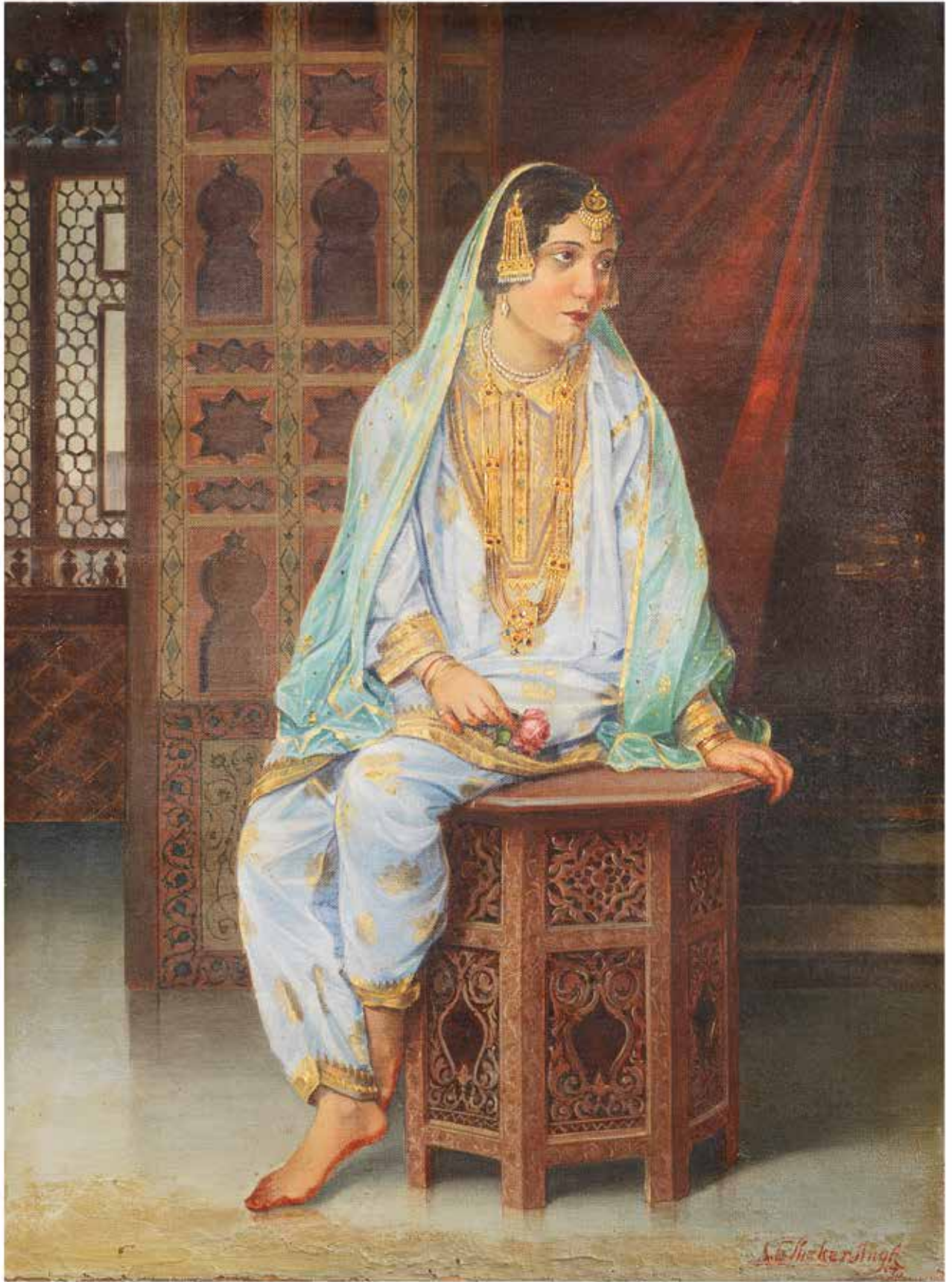
Published

S. G. Thakur Singh: *Paintings of Indian Womanhood*, n. d., plate 16.

The fulsome catalogue description of the painting runs: *The hours of waiting are, in fact, the hours of prolonged anguish. The woman embellished with jewellery and brocaded raiment, and with the rose of love blooming in her heart and in her hand, is apparently awaiting the arrival of her faraway lover, long separated from her. Her expression reveals a mixed emotion of joy and sadness - joy in the hope of meeting and sadness born of uncertainty - sometimes the one and sometimes the other gaining ascendancy.*

Sardar Ganda Thakur Singh, an apprentice of the Lahore painter Mohammed Alam (1870-1940), began as a theatrical painter in Bombay and Calcutta. In 1917, at the age of eighteen, he was awarded a prize in an exhibition in Simla, and his painting *After the Bath* won 2nd Prize at the British Empire Exhibition in London in 1924. The present painting epitomises the general tenor of his work: female subjects with hints of eroticism, often conveyed through clinging drapery. He also painted landscapes. He was a founder member of the Punjab Fine Art Society in Calcutta, the Indian Academy of Fine Arts in Amritsar, and the Thakar Singh School of Arts. In 1953 he was nominated as a member of the Punjab Legislative Council. The Russian and Hungarian governments invited him to exhibit his work in Moscow, Leningrad and Budapest in 1959 (he had travelled extensively in the Soviet Union). He died in 1976. For a brief survey of his life and work, see M. Hasan, *Painting in the Punjab Plains*, Lahore 1998, p. 165.

END OF SALE



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 buy 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 equaling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will 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* on each *Lot* purchased:

27.5% up to £2,500 of the *Hammer Price*
25% of the *Hammer Price* above £2,500 and up to £300,000
20% of the *Hammer Price* above £300,000 and up to £3,000,000
13.9% of the *Hammer Price* above £3,000,000

Storage and handling charges may also be payable by the *Buyer* as detailed on the specific *Sale* Information page at the front of the *catalogue*.

The *Buyer's Premium* and all other charges payable to us by the *Buyer* are subject to *VAT* at the prevailing rate, currently 20%.

VAT may also be payable on the *Hammer Price* of the *Lot*, where indicated by a symbol beside the *Lot* number. See paragraph 8 below for details.

On certain *Lots*, which will be marked "AR" in the *Catalogue* and which are sold for a *Hammer Price* of €1,000 or greater (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*), the *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed €12,500 (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).

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

8. VAT

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

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

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

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

9. PAYMENT

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

Bonhams' preferred payment method is by bank transfer.

You may electronically transfer funds to our *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.

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

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

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

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

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

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

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

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

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 'S58' and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held.

Unmarked *Lots* require no licence.

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

Taxidermy and Related Items

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 Kutichinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

2. A diamond brooch, signed Kutichinsky

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 Kutichinsky

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

20. PHOTOGRAPHS

Explanation of *Catalogue* Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.

- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

21. PICTURES

Explanation of *Catalogue* Terms

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

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

22. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our *Catalogues* we 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.

It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

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

Under 15 years old – into neck or less than 4cm
15 to 30 years old – top shoulder (ts) or up to 5cm
Over 30 years old – high shoulder (hs) or up to 6cm

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

Options to buy parcels

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

Wines in Bond

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

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

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

Bottling Details and Case Terms

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

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

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Ⓞ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 1

CONTRACT FOR SALE

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

Under this contract the *Seller's* liability in respect of the quality of the *Lot*, its fitness for any purpose and its conformity with any *Description* is limited. You are strongly advised to examine the *Lot* for yourself and/or obtain an independent examination of it before you buy it.

1 THE CONTRACT

- 1.1 These terms 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		
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> .	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.
8.1.1	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> ,	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.
8.1.3	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> ;	10.6	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.
8.1.4	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;	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
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.	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
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;	9.3.4	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.	10.9	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.
8.1.7	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;	10.10		10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
8.1.8	to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;	10.11		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> .
8.1.9	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	10.12		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.
8.1.10	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	MISCELLANEOUS	11	GOVERNING 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.	10.1	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.
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.	10.2	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>):	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	7.4	to terminate this agreement immediately for your breach of contract;	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> ;		
7.1.3		to remove, and/or store the <i>Lot</i> at your expense;		
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;	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> .
7.1.5		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;	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> .
7.1.6	8	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i>) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:
7.1.7	8.1.1	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or
7.1.8	8.1.2	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i>) until all sums due to us have been paid in full;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or
7.1.9	8.1.3	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or
7.1.10	8.1.4	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i>) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.
7.1.11	8.2	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	8.2	The discretion referred to in paragraph 8.1:
7.2	8.2.1	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	8.2.1	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
	8.2.2		8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.
	9		9	FORGERIES
	9.1		9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.
	9.2		9.2	Paragraph 9 applies only if:
	9.2.1		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
	9.2.2		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		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	OUR LIABILITY
			10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <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> .
			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:
			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
			10.2.2	changes in atmospheric pressure; nor will we be liable for:
			10.2.3	damage to tension stringed musical instruments; or
			10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <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.

10.3.1	<p>We will not be liable to you for any loss of <i>Business</i>, <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i>, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.</p>	<p>the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or</p> <p>it can be established that the <i>Lot</i> is a non-conforming <i>Lot</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; or</p> <p>the <i>Lot</i> comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or</p> <p>the <i>Lot</i> was listed in the <i>Catalogue</i> under "collections" or "collections and various" or the <i>Lot</i> was stated in the <i>Catalogue</i> to comprise or contain a collection, issue or <i>Books</i> which are undescribed or the missing text or illustrations are referred to or the relevant parts of the <i>Book</i> contain blanks, half titles or advertisements.</p> <p>If we are reasonably satisfied that a <i>Lot</i> is a non-conforming <i>Lot</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 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> and <i>Buyer's Premium</i> paid by you in respect of the <i>Lot</i>.</p>	<p>12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.</p> <p>12.8 In this agreement "including" means "including, without limitation".</p> <p>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.</p> <p>12.10 Reference to a numbered paragraph is to a paragraph of this agreement.</p> <p>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.</p> <p>12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of <i>Bonhams</i>, it will also operate in favour and for the benefit of <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.</p>
10.3.2	<p>Unless you buy the <i>Lot</i> as a <i>Consumer</i>, in any circumstances where we are liable to you in respect of a <i>Lot</i>, 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 <i>Purchase Price</i> of the <i>Lot</i> plus <i>Buyer's Premium</i> (less any sum you may be entitled to recover from the <i>Seller</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 negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.</p> <p>You may wish to protect yourself against loss by obtaining insurance.</p>	<p>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 <i>Lot</i>, all rights and benefits under this paragraph will cease.</p>	
10.4	<p>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.</p>	<p>12 MISCELLANEOUS</p> <p>12.1 You may not assign either the benefit or burden of this agreement.</p> <p>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.</p> <p>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.</p> <p>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 <i>Bonhams</i> marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the <i>Contract 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.</p> <p>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.</p> <p>12.6 References in this agreement to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.</p>	
11	<p>BOOKS MISSING TEXT OR ILLUSTRATIONS</p> <p>Where the <i>Lot</i> is made up wholly of a <i>Book</i> or <i>Books</i> and any <i>Book</i> does not contain text or illustrations (in either case referred to as a "non-conforming <i>Lot</i>"), we undertake a personal responsibility for such a non-conforming <i>Lot</i> in accordance with the terms of this paragraph, if:</p> <p>the original invoice was made out by us to you in respect of the <i>Lot</i> and that invoice has been paid; and</p> <p>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 non-conforming <i>Lot</i>, and in any event within 20 days after the <i>Sale</i> (or such longer period as we may agree in writing) that the <i>Lot</i> is a non-conforming <i>Lot</i>; and</p> <p>within 20 days of the date of the relevant <i>Sale</i> (or such longer period as we may agree in writing) 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 non-conforming <i>Lot</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i>.</p> <p>but not if:</p> <p>the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> indicates that the rights given by this paragraph do not apply to it; or</p>		<p>13 GOVERNING LAW</p> <p>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 <i>Sale</i> 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. <i>Bonhams</i> has a complaints procedure in place.</p> <p>DATA PROTECTION – USE OF YOUR INFORMATION</p> <p>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 <i>Website</i> 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.</p> <p>APPENDIX 3</p> <p>DEFINITIONS AND GLOSSARY</p> <p>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.</p> <p>LIST OF DEFINITIONS</p> <p>"Additional Premium" a premium, calculated in accordance with the <i>Notice to Bidders</i>, to cover <i>Bonhams' Expenses</i> relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the <i>Buyer</i> to <i>Bonhams</i> on any <i>Lot</i> marked [AR] which sells for a <i>Hammer Price</i> which together with the <i>Buyer's Premium</i> (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the <i>Sale</i> using the European Central Bank Reference rate prevailing on the date of the <i>Sale</i>).</p> <p>"Auctioneer" the representative of <i>Bonhams</i> conducting the <i>Sale</i>.</p>

"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."

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Furniture and Decorative Art London

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Irish Art London

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