

RUNJEET SINGH

ARTS DES GUERRIERS D'ORIENT



ARTS OF THE ORIENTAL WARRIOR
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CONTENTS

Daggers	4
Swords	18
Polearms	29
Archery	35
Armour	39
Shields	43

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I

**KARD
(STRAIGHT DAGGER)**

RAJASTHAN, INDIA
19TH CENTURY

OVERALL 375MM

The expert craftsmanship of this dagger's blade – particularly its 'Tears of the Wounded' and laddered wootz steel patterning – make it a fine example of the *kard* type. Faceted elephant-ivory grip scales are secured to the tang of the blade with gilt-copper rivets, the backstrap and bolster then decorated throughout with graceful five-petalled flowerheads in gold *koftgari* and stylized lotuses interspersed among curving foliage.

Two slots close to the watered blade's back-edge are each inset with a sequence of small iron spheres – a feature often referred to as 'Tears of the Wounded'. The blade is forged from wootz steel and exhibits a rare design over its surface commonly called the 'Mohammed's Ladder' pattern (or '*kirk narduban*'). The back-edge is notched at its mid-point before the blade recurves gently upwards at the tip. The dagger is complete with a scabbard covered in purple silk velvet which is woven at its entrance with a threaded foliate pattern and fitted with a chape.





2

IVORY PIHA-KAETTACEYLON (SRI LANKA)
17TH - 18TH CENTURY

OVERALL 410MM

This Kandyan knife (or *piha-kaetta*) shows an exceptional attention to detail in its carving. The solid ivory grip is also a rare feature – such knives are normally secured at the tang by grip scales of ivory or horn. The hilt is carefully carved throughout to depict a flourishing array of cascading scrolls – a motif known as *liya-pata* – and is secured at its base with a silver tang finial. The grip slopes gently into a faceted silver collar; the bolster formed of further scrolling motifs and a scaled yali enclosed within a bead-bordered section at the base of the blade. Two thin fullers stretch across the greater part of the blade's length along the back-edge before the blade curves very slightly upwards at the point.

A fluted wooden scabbard with an alluring dark-reddish colour accompanies the dagger and is encased with a locket of sheet silver. In place of a chape, the tip has been carved *en suite* with the *liya-pata* patterning applied to the hilt.





3

SILVER PIHA-KAETTACEYLON (SRI LANKA)
18TH CENTURY

OVERALL 295MM

Though belonging to the same weapon-type as the previous entry in this catalogue, the present example shows the more typical use of two grip scales made from horn to secure the tang. These have been carved throughout with a dense variety of *liya-pata* patterns (the elongating scrolls which issue outwards at the edges of the scales), and the silver mounts – including pommel-cap and bolster – are all decorated *en suite*. A *liya-vela* motif (a Singhalese decorative pattern which comprises a repeating sequence of flowers and foliage) is etched over the forte's lower tier; the blade then continuing to an acute and very slightly recurved point. The blade is complete with its silver-covered fluted wooden scabbard.

A dagger similar to the present example was published in Runjeet Singh, *Arms, Armour & Works of Art – London 2019*, Cat. No. 7.¹

This in turn reveals another useful comparandum preserved in the Clive Collection at Powis Castle,² which shows the same meticulous craftsmanship applied to the throat-piece of its scabbard.

References

- ¹ http://www.runjeetsingh.com/inventory/326/kandyan_knife
- ² See Mildred Archer, Christopher Rowell & Robert Skelton, *Treasures from India (The Clive Collection at Powis Castle)*, Herbert Press / National Trust, 1987, p. 44, No. 24. See also: <http://www.nationaltrustcollections.org.uk/object/1180577.1>





4

MOTHER-OF-PEARL TROUSSE

CHINA
19TH CENTURY

OVERALL 330MM

This unusual Chinese eating set comprises a knife formed with a slender blade, just in front of which rest a pair of bone chopsticks. A silver throat-piece and chape are fitted to the scabbard and chased throughout with a pattern of leafy shoots and beads, the throat-piece itself fitted with a bracket in the shape of a bird's head which is repeated in chased form at the centre of the chape. A woven yellow cord is threaded through a belt-loop for suspension at the wearer's waist.

The feature which most arrests the viewer, however, is the decorative schema applied over both the knife-handle and the central section of the scabbard: a mosaic pattern of mother-of-pearl segments which form panels enclosing applied quatrefoils in gold. This elegant design feels almost contemporary and is testament both to the maker's creativity and to the decorative diversity more broadly found in such eating sets. For sets of similar artistic quality, we can turn to examples published by Runjeet Singh in *Arts of the Oriental Warrior – Paris 2019* (see Cat. Nos. 6, 7, and 9).³

Such sets were so important to Manchu court-life that Emperor Qianlong erected a tablet in front of the Jian Ting (the Archery Pavilion in the Forbidden palace), emphasising that real Manchus should always carry knives to cut their own pork at meals rather than having it cut up for them in the Chinese way.⁴

References

3. http://www.runjeetsingh.com/inventory/289/jadehilted_trousse
http://www.runjeetsingh.com/inventory/290/red_lacquered_trousse
http://www.runjeetsingh.com/inventory/292/shagreen_trousse
4. Ho and Bronson, *Splendors of China's Forbidden City: The Glorious Reign of Emperor Qianlong*, 2004, p. 31, fig. 18. For further reading see Tie, Qindi Dongxun (*The Eastern Tours of the Qing Emperors*), 1991, as well as Rawski and Rawson, *China: The Three Emperors*, 2005, p. 81, fig. 39.





5

GOLD KUKRINEPAL
19TH CENTURY

OVERALL 445MM

This kukri is of exceptional quality (similar examples are often called 'palace kukris').

The hilt is carved from animal horn and polished to present a smooth black finish. A bolster of solid gold lends additional strength and a useful counterbalance to the heavy steel blade which is of typical form, cut with a 'cho' notch at its base and curving sharply to one side at the mid-point.

No expense has been spared on the scabbard. Solid gold mounts have been applied to a leather-covered wooden core, the locket chased with a square panel to depict a restful bird against a backdrop of dense flowers and foliage. The chape is decorated mostly *en suite* with semi-symmetrical foliate motifs.





6

CHISELLED KATARSIROHI, RAJASTHAN
18TH CENTURY

OVERALL 495MM

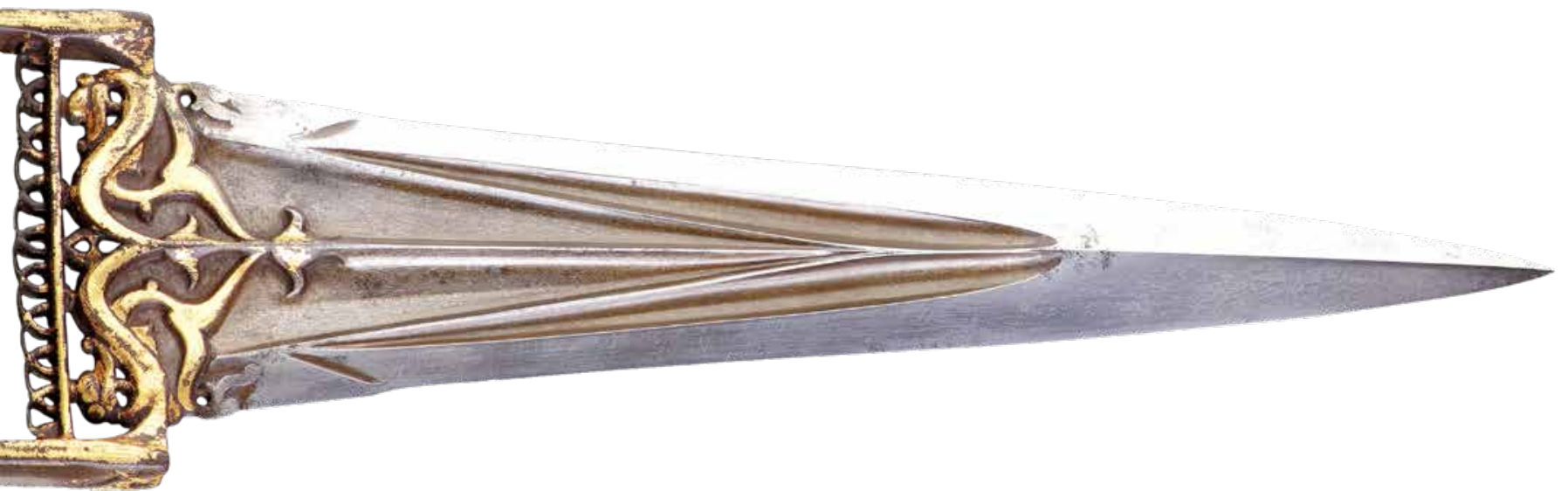
Gold covers the edges and ends of this fine katar's side-bars, the twin grip-bars formed with swollen centres and joined by rounded mouldings at each side. Preceding the hilt's knuckle-bar is a horizontal line of exquisitely chiselled semi-circles which cleverly interlock and overlap, a pleasing sign of the maker's skill and attention to detail. The shape of the knuckle-bar itself resembles an open book, the sloping arches of which curl back to form the heads of open-mouthed makara, below which two further makara – this time shown leaping over the blade's forte – appear at either side of a central lotus flower:

The watered steel blade is carved on each face to produce a slender medial ridge between two planed fullers which are accented by two more running almost parallel to the edges of the blade. These taper to meet the end of the medial ridge, forming the dagger's reinforced armour-piercing tip.

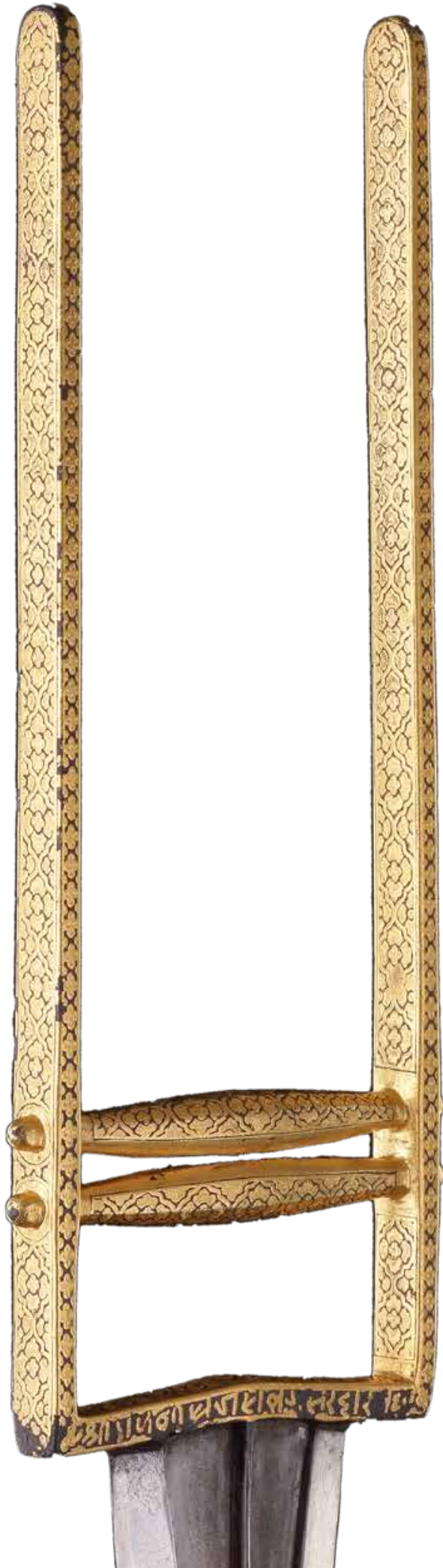
An iron chape depicting a lotus in gold *koftgari* at its centre is fitted to the katar's red leather-covered scabbard, perhaps intended to harmonise with the dagger's finely chiselled forte and knuckle-bar. The elegant arrangement of fullers visible on this blade is found on other examples, such as one published in Robert Elgood, *Rajput Arms & Armour: the Rathores & their Armoury at Jodhpur Fort Volume 2*, Mehrangarh Museum Trust, 2017, p. 720. Elgood states that the links between the grips is a feature found in katars from Sirohi (see the same book cited above, pp. 671 & 695), although we suspect that it is a feature that comes from earlier South Indian katars. The open book shape at the top of the blade is also a South Indian feature – see Runjeet Singh, *Arms & Armour from the East 2015*, Cat. No. 2.⁵

References

⁵ http://www.runjeetsingh.com/inventory/8/deccani_katar







7

HEAVY KATAR

RAJASTHAN, INDIA
19TH CENTURY

OVERALL 480MM

This fine katar is of substantial weight and size. The long side-bars are decorated throughout in gold *koftgari* with interlocking poppy-heads, the grooves of their petals and anthers given lifelike texture with carefully incised lines. In keeping with the hilt's impressive proportions, the twin grip-bars are swollen and protrude substantially through the sides. The knuckle-bar is of an almost imperceptibly shallow V-shape and overlaid with a line of X (?) script.

Deeply sunken fullers have been cut into the surface of the dagger's formidable blade. These taper to a heavily reinforced armour-piercing point, designed to strike through mail armour.

Further comparanda are to be identified by the similar stubs they show protruding through their side-bars from the grips. A piece similar to the present example was published by Runjeet Singh in *The Goddess: Arms and Armour of the Rajputs – London 2018* (Cat. No. 3).⁶

Katars with this distinctive feature also appear in Nordlunde's *A Passion for Indian Arms*,⁷ dating to the 18th century, while earlier varieties are preserved in the Metropolitan Museum of Art (see Accession Number 36.25.753)⁸ and Robert Elgood's indispensable book on the Rathores.⁹ Both of these earlier examples are dated to the 17th century, pre-dating any known Rajput specimen. It is likely that these earlier katars informed the Rajput design of which ours is an example.

References

- ⁶ http://runjeetsingh.com/inventory/237/heavy_katar
- ⁷ J. Nordlunde, *A Passion for Indian Arms: A Private Collection*, Denmark (Jens Nordlunde), 2016.
- ⁸ <https://www.metmuseum.org/art/collection/search/31733>
- ⁹ See R. Elgood, *Rajput Arms & Armour: The Rathores and their Armoury at Jodhpur Fort*, Niyogi Books, 2017, p. 678 (SSP/213E).



8

JODHPUR TULWAR

RAJASTHAN, INDIA
19TH CENTURY

OVERALL 915MM

This tulwar's hilt-form – with its rectangular langets, near-flattened quillons, and centrally swollen grip – is typical of those made during the reign of Maharaja Jaswant Singh II and is commonly referred to as the Jodhpur type. The disc pommel has been finished with an elaborate sunburst design (likely a nod to Surya, the sun-god that many Rajputs claim descent from), which is bordered by an inscription in X (?). The remaining surface of the hilt is then overlaid in gold with a symmetrical trellis of flowerheads and winding tendrils.

The blade is of thick and heavy section and exhibits its original watered steel finish and a scarf weld – a common feature on Rajput swords which was considered auspicious and locally referred to as a 'mala' (a sacred thread). The sword is furthermore accompanied by its original scabbard which is covered in a saffron-coloured velvet, a colour which the Rajputs linked with war and martyrdom.

A comparandum which also shows a hilt of the Jodhpur type and stylistic features typical of the master smith Muhammad Ibrahim was published by Runjeet Singh in *The Goddess: Arms and Armour of the Rajputs – London 2018* (Cat. No. 15).¹⁰

References

- ¹⁰ http://runjeetsingh.com/inventory/249/jodhpurtype_tulwar









9

CARNELIAN QAMA & ASSOCIATED BELT

THE BALKANS
19TH CENTURY

OVERALL 640MM

This large sword (or *qama*) is found in variant forms across multiple regions, though given the present example's decorative style the Balkans seems like the likeliest place of origin.

A warm patina covers the wooden hilt, the pommel inset with a large turquoise framed within a raised silver panel. At the hilt's guard, further semi-precious stones and metal studs fill the space between three large carnelians inset within silver panels. The blade is cut with two slender central fullers which taper towards the point. The sword's scabbard has been covered throughout with a trellis-pattern of fine metal filigree and generously applied with further metal studs and turquoises of various shapes, colours and sizes – a larger carnelian at its centre engraved with an inscription in Arabic.

An opulent leather belt completes the sword, half of its surface fitted with closely packed carnelians, and the remaining section fitted with brass plaques punched and engraved to depict stylised flowerheads. These are secured to the leather with studs, the belt then attached at its end with a round carnelian-studded buckle.





10

KIRACH SWORDRAJASTHAN (MEWAR), INDIA
18TH CENTURY

OVERALL 830MM



The silver hilt of this impressive sword has been carefully moulded to depict the head of an elegant Mewari pony. The animal is fully bridled, its hair swept to one side and elaborately tied in the Rajasthani manner; many of its features in shallow relief against the smooth surface of the hilt to give the work a real sense of life and texture. The animal's ears curl inwards – a feature which helps to identify the animal specifically as a Mewari pony.

Armoury marks are stamped into the pattern-welded blade of typical form; a wonderful undulating pattern makes its way along the blade's length just short of the cutting edge. The sword is complete with its black cross-hatched leather scabbard, including a chape of sheet silver which matches the hilt.

Comparanda for this piece can be found in important publications and collections: a sword published by Ricketts & Missillier shows a similar style and decoration.¹¹ A dagger forged with a Mewari-pony hilt was also published by Runjeet Singh in *Arms & Armour from the East 2015*, Cat. No. 11.¹²

References

¹¹ H. Ricketts & P. Missillier, *Splendeur des Armes Orientales*, p. 143, No. 247.

¹² http://runjeetsingh.com/inventory/17/mewari_horse_khanjar



11

OTTOMAN SHAMSHIR

OTTOMAN TURKEY
EARLY 19TH CENTURY

OVERALL 940MM

The rhino-horn grip scales of this superb shamshir have been smoothed and polished to present a fine surface, the dark steel cross-guard decorated with foliate and floral motifs in gold. In keeping with their lotus-bud form, both quillons depict a tapering ridged leaf over each of their faceted surfaces, the guard then cut and inlaid to depict four stylised lotusheads which meet at the centre.

The blade – which curves sharply at approximately the mid-point of its length – exhibits the expected shape, though its quality is superior; forged from an exceptionally fine watered Persian steel.

But the sword is still more remarkable for its black leather scabbard, the mounts of which are adorned throughout in gold to depict harmonious motifs *en suite* with the hilt. Panels of meeting lotus flowers such as those on the hilt follow a calligraphic cartouche and a majestic display of blossoming flowerheads over the locket. The chape mirrors the flowerhead-pattern of the locket, the slender 'stem' of the second flower intersected by six-pointed stars containing further calligraphic inscriptions.





12

CEREMONIAL FLAIL

QAJAR EMPIRE
(MODERN-DAY IRAN)
18TH - 19TH CENTURY

OVERALL 920MM

The hilt and shaft of this ceremonial Persian flail are decorated in gold and silver with a variety of decorative designs in shallow relief: tiers of gold-stemmed flowerheads and unfurling silver vines alternate with small gilt leaves framed by slender silver panels, each arrangement separated by bordered bands of small circles.

A chain of small interlocking silver rings attached to the shaft holds a larger bracket to secure the ball of wootz steel. The ball is hollow, its reflective surface imbuing this rare and unusual piece with an enticing, otherworldly aura — perhaps fitting for the flail's ceremonial use.





13

PHURBATIBET
19TH CENTURY

OVERALL 305MM

The creatures and deities depicted on this phurba are especially enchanting. A horse's head surreally emerges from the long locks of the triple-faced deity Vajrakila, vanquisher of demons from the threefold world (the heavens, the earth, and the underworld).

The centre is formed as three four-spoked *vajra* and a curved axe (*kartika*) incised with scrolling clouds and foliage on a cross-hatched ground. Moving lower down, the triple-winged blade then emerges from the gaping mouth of a fierce *makara*.

The phurba (*kila* in Sanskrit) is an implement of power and magic and its origins can be traced back to the ancient Hindu text the *Rigveda*, believed to be the world's oldest religious writing. Within the text there is an account of the god Indra slaying the serpent Vrita, thus allowing the world to emerge into existence. As the earth floated on the primeval waters with the sky lying flat upon it, Indra stabilised it and propped up the heavens with a mythical mountain named Indrakila (Indra's Peg). Within Buddhism the phurba is used in rituals, especially in the practice of Dzokchen—the main system of meditation, philosophy, and ritual of the Nyingma lineage of Buddhism in Tibet.







14

TRISULA (TRIDENT)TIBET
17TH - 18TH CENTURY

OVERALL 740MM

This rare and mesmerising ritual trident (or 'Trisula-Rtse Gsum') features at its centre a thick double-edged flaming sword, golden wisps of fire rising along the blade's central ridge before erupting dramatically from its edges, the steel hammered and pierced to convey a trellis of fiery swirls. This decoration repeats on the four smaller arms of the trident, each attached with a tear-shaped talisman at its base. A striking gilt-copper skull forms the centre of the arrangement, the tubular socket fitted to a contemporary wooden shaft painted red and mounted on a black steel base.

Such tridents were of great spiritual importance to Tibetan rituals and used in divination ceremonies by high-ranking oracles. They would also have originally been installed as part of a panoply of arms and armour at a shrine devoted to a *dharmapalas*.

A near-identical trident is preserved at the Guimet Museum in Paris (No. M15918) and a similar example was exhibited by Runjeet Singh in *Arms & Armour from the East 2017* (Cat. No. 10).¹³

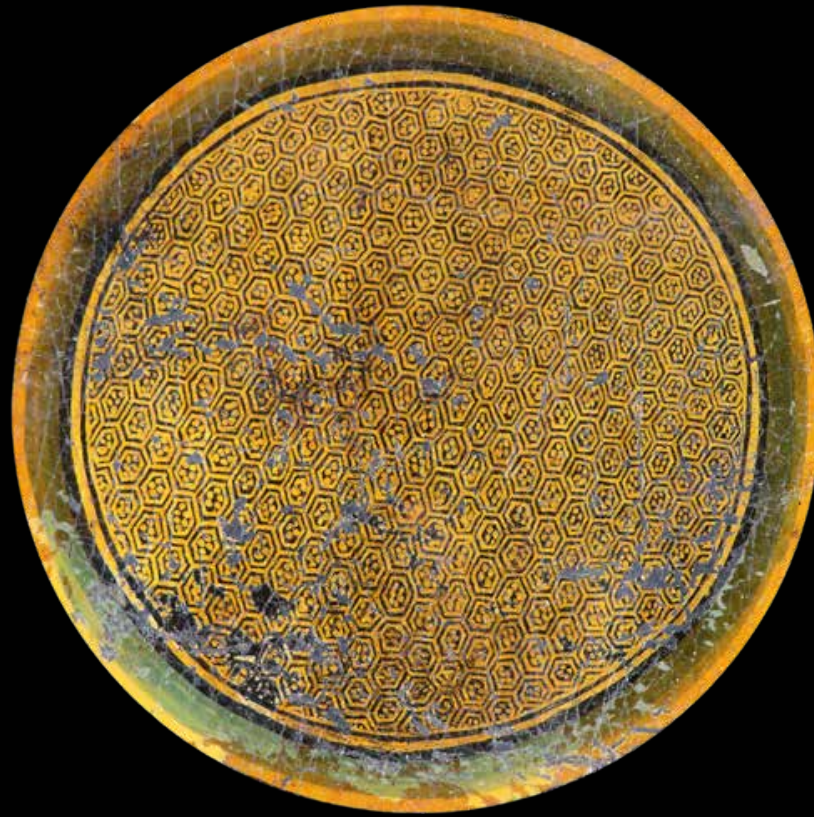
Provenance

Jean Claude Moreau-Gobard
The Andrault Collection

References

¹³ http://runjeetsingh.com/inventory/107/ceremonial_trident





15

BOW CASE

MONGOLIA
16TH - 17TH CENTURY

OVERALL 618MM

The rarity of this exceptional Mongolian bow case is surpassed only by the fact that its painted decoration has also survived.

The case's structure is comprised of two leather panels sewn together; one edge further secured with short iron studs and the other thickened with additional leather strips. The front has been smoothed and lacquered black, its border painted in yellow and a gradient green which is then followed by a band of lozenges enclosing small quatrefoils. Two hand-painted panels adorn the main section of the bow case: a large circle at top-centre and a seed-shaped frame below are painted at their edges *en suite* with the front face's border, each panel filled with a satisfying honeycomb-pattern of interlocking speckled hexagons.

Few comparanda can be found for the present piece, and dating the case more precisely is made difficult by the fact that similar artworks did not see considerable change in their decorative style over the centuries. A comparable set comprising both bow case and quiver at the Metropolitan Museum of Art in New York (Accession No. 2003.344a-c)¹⁴ is dated to around the 15th-17th centuries. A Tibetan leather box dated to the 15th-16th century and sold at Bonhams also shows a similar type of patterning.¹⁵

References

- ¹⁴ <https://www.metmuseum.org/art/collection/search/26842>
¹⁵ <https://www.bonhams.com/auctions/19672/lot/1019/?category=list>





16

GILT-COPPER PLAQUES OF THE RAMAYANA

THAILAND
(POSSIBLY BANGKOK)
CIRCA 1900

OVERALL 140MM

Each of these five gilt-copper repoussé plaques portrays a scene from the *Ramayana* (the Hindu epic poem) in which Lakshmana, brother of the protagonist hero Rama, and a masked Indrajita, the son of their enemy Ravana, do battle. The combatants' attire and accoutrements are picked out in fine detail, and the dramatic composition of their heroic struggle makes for an especially striking sequence when the plaques are viewed as a group.

The *Rammakian*, a Thai version of the epic of *Rama* (or *Ramayana*), became a popular subject in the country's artworks during the 18th and 19th centuries. A manuscript preserved at the Asian Art Museum in San Francisco and formerly belonging to the Doris Duke Collection depicts this same scene.¹⁶

References

¹⁶ See Forrest McGill & M.L. Pattaratom Chirapavati (eds.), *Emerald Cities: Arts of Siam and Burma 1775-1950*, Asian Art Museum of San Francisco, 2009, p. 189, Cat. No. 104.



17

KULAH KHUD

QAJAR EMPIRE
(MODERN-DAY IRAN)
18TH CENTURY

OVERALL 2000MM

The steel bowl of this Qajar helmet (or *kulah khud*) is adorned throughout with winding vine tendrils and stylized flowerheads in gold. At its apex the helmet is fitted with a gently sloping plaque which leads upwards to a faceted conical spike and is secured to the bowl with small rivets.

Two plume holders are fitted symmetrically to the front of the helmet, a central nasal bar of rectangular section at their centre terminating at both ends in a lobed panel decorated with gold patterning *en suite* with the helmet's bowl. The lower edge is then lined with a scroll of Islamic calligraphy, below which the helmet's brim has been pierced with a sequence of small holes to hold a camail of multiple tails in various shapes and sizes. Many of the camail's rings are brass, creating a pleasing pattern of equidistant diamonds on an iron-black ground.



18

KULAH KHUD

QAJAR EMPIRE
(MODERN-DAY IRAN)
19TH CENTURY

OVERALL 1950MM

Charming panels etched into the watered steel surface of this Qajar helmet's dome are bordered by thick swirls of gold overlay and depict a lion and deer in different stances from panel to panel: in some the animals appear reposed, and in others they grapple with one another – a reminder to the owner of this helmet, perhaps, to always remain ready for combat even when at rest.

Above the helmet's brim, calligraphic cartouches – cleverly merged with stylised foliage and flowerheads so that the script and background become one – alternate with quatrefoil panels framing pleasant bird-pairs, their ruffled chests picked out with attentive stippling.

As in the previous entry of this catalogue, the present example retains the expected fixtures: a tall conical spike together with two plume holders and a nasal bar; the terminal plaques of which have been engraved to depict charming flowerheads in bloom. A rare and eye-catching feature, however, is the bright red padding which lines the helmet's interior – a feature not typically extant in such pieces.





19

QAJAR SHIELD

QAJAR EMPIRE
(MODERN-DAY IRAN)
19TH CENTURY

OVERALL 480MM

A highly unusual shield chased throughout its entire surface with magnificent decorative motifs, including the central array which depicts several zodiac signs.

Concentric borders composed of winding vine-stems separate larger panels housing a range of fascinating figures and motifs. The first sequence, nearest to the shield's upturned brim, depicts seated characters – some with striking animal heads – alternating with calligraphic cartouches. The second and largest arrangement then is chased with scenes of different figures, each panel surreally separated by recurving arches formed as snakes' bodies. The variety of the depictions is both extraordinary and endearing: some individuals shown are seated and seem meditative or in calm conversation, whilst others dance and strike dramatic poses within their panels.

Four fluted bosses form the corners of the shield's central arrangement which depicts a lion and dragon in combat. The pair are surrounded by an array of zodiac signs. Some, such as the centaur or Sagittarius and the scales of Libra, are easily recognizable, but the Chinese snake is an unusual addition and well reflects the way constellational cultures can intersect and exchange symbols. The reverse of the shield is fitted with wooden struts and leather straps for the wearer's arm.

Depictions of the zodiac have a long tradition in Persian metalware, such as can be observed in an inkwell dating to the early 13th century preserved at the Metropolitan Museum of Art (Accession No. 59.69.2a, b).¹⁷ Though such imagery is rare in arms and armour, a shield at the Brooklyn Museum (Accession No. 42.245.2)¹⁸ is decorated using a similar schema.

The central depiction of the lion and dragon in combat also has an interesting history, as can be seen in a single-page drawing from Isfahan in central Iran (Accession No. AKM82) which – in its depiction of the same struggle between these creatures – shows the clear influence that Chinese artistic styles had on the Iranian artisans of the time.¹⁹

References

- ¹⁷ <https://www.metmuseum.org/art/collection/search/451491>
- ¹⁸ <https://www.brooklynmuseum.org/opencollection/objects/54164>
- ¹⁹ <https://www.agakhanmuseum.org/collection/artifact/struggle-of-a-lion-and-a-dragon-akm82>



20

RHINO HIDE SHIELD

INDIA

19TH CENTURY

DIAMETER 470MM

This heavy Indian shield (or *dhal*) is exceptionally rare and formed from a thick rhinoceros hide – likely from the animal's shoulder. The shield has been left partly untreated, and so exhibits an almost stony surface which shows an array of orange and earthy hues, four copper-alloy bosses attached to the centre and formed with spiked borders.

The reverse shows a lighter colour throughout as well as the expected iron rings and straps for suspension, though rather less expected are the washers visible at the base of each ring. These are, in fact, East India Company coins – EIC half Annas (1835-1845) to be more precise. Their appearance here is exceedingly rare, and the archaic green patina they have acquired over the years is a captivating indicator of the shield's lively history.

We thank Grish Vira of Oswal Auctions in Mumbai, India, for his identification of the coins.



21

ROYAL GUARDS SHIELD

BHUTAN
LATE 19TH CENTURY

OVERALL 475MM

This Bhutanese royal guard's shield from the late 19th century is made from rhino hide which has been finished with a black lacquer and painted in red at its rolled border. A silver-coloured *ad-chand* (half-moon) with *surya* (sun) are mounted at the top to signify 'method' (*upaya*) and 'wisdom' (*prajna*), below which sit four equidistant brass bosses and a silver-gilt repoussé plaque depicting scrolling foliage and a centrally swirling flowerhead. The reverse is fitted with its original red leather pad and straps which are attached to iron rings for suspension.

A photograph taken in 1905 shows near-identical shields carried by the bodyguards of Ugyen Wangchuck, the future first king of Bhutan.²⁰

Two comparanda are to be found in the Royal Armouries (No. XXVIA.107),²¹ as well as in the Metropolitan Museum of Art (Accession No. 36.25.630).²² A similar shield was also published by Runjeet Singh in *Arms & Armour from the East 2015*, Cat. No. 42.²³

Provenance

Private American Collection
Purchased from Arbour Antiques,
Stratford-upon-Avon, 1992.

References

20. See Christian Shicklgruber & Françoise Pommaret, *Bhutan: Mountain Fortress of the Gods*, 1998, p. 225.
21. <https://collections.royalarmouries.org/object/rac-object-1764.html>
22. <https://www.metmuseum.org/art/collection/search/31803>
23. http://www.runjeetsingh.com/inventory/48/bhutanese_royal_guardshield

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